

# ARTS OF THE

## ARTS OF THE INDIAN OCEAN

APRIL 27 & MAY 2-4, 2024 • TORONTO, CANADA

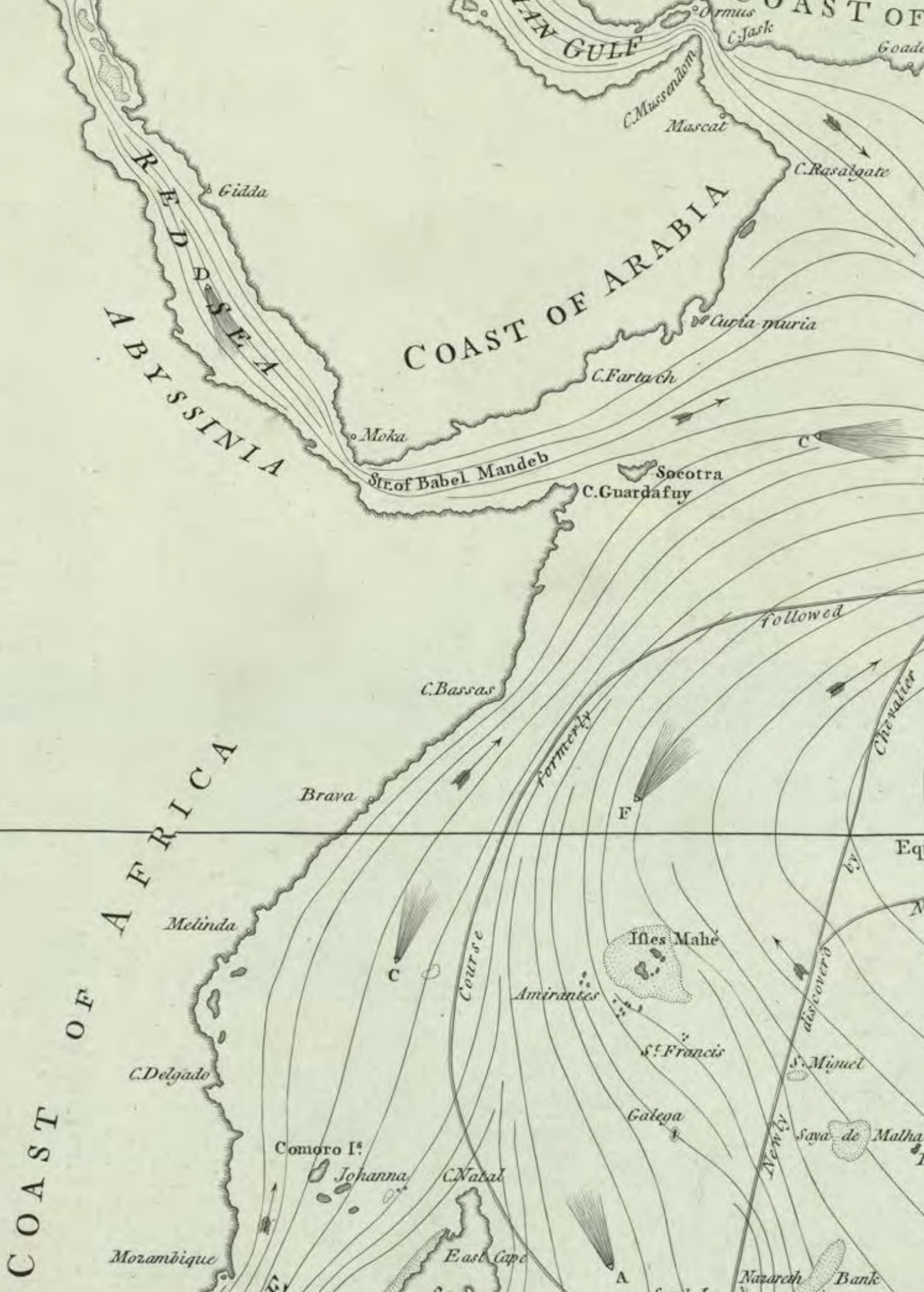
# INDIAN OCEAN

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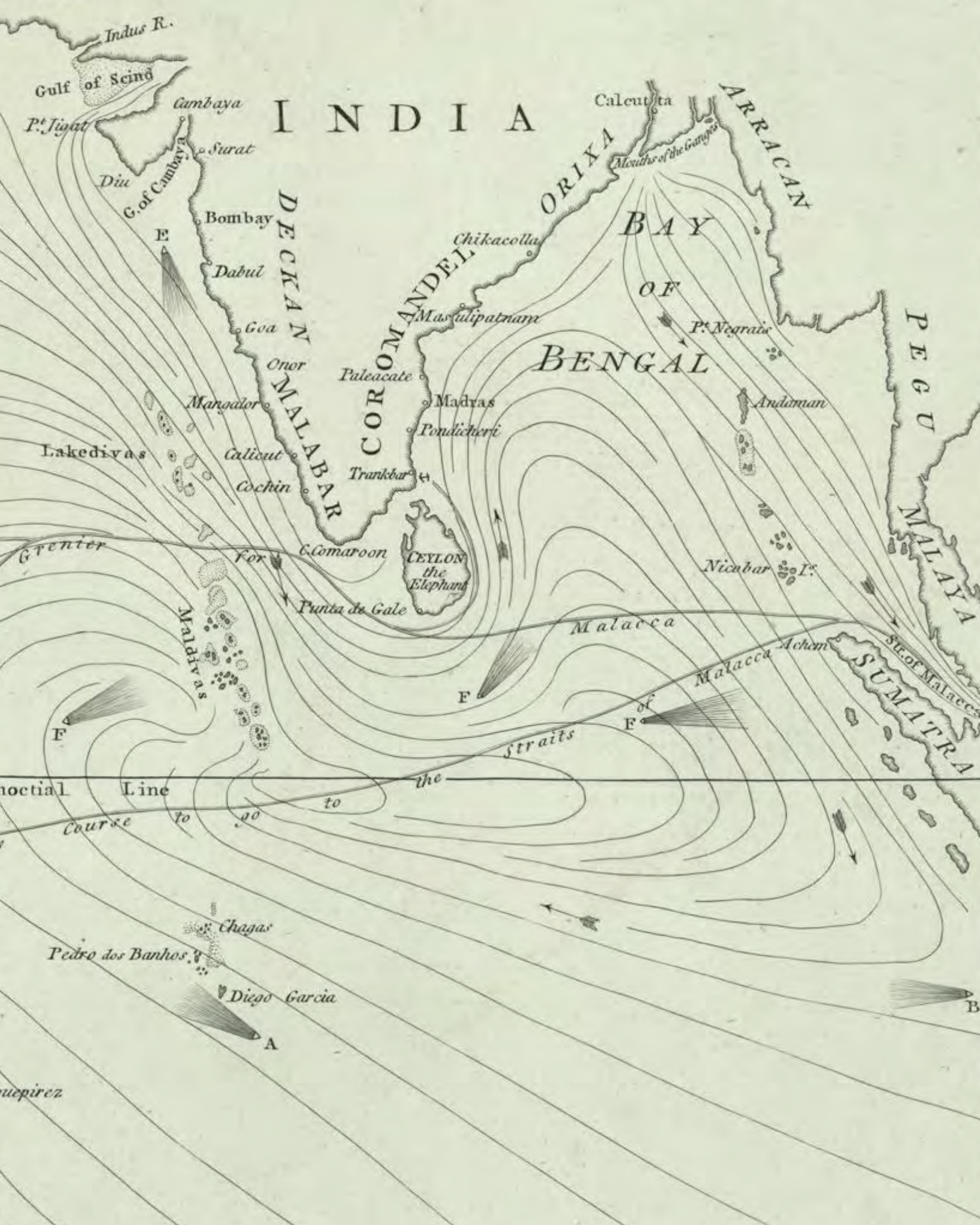
APRIL 27 & MAY 2-4, 2024 • TORONTO, CANADA

# INDIAN OCEAN





PERSIA



# STATEMENT OF

The Arts of the Indian Ocean conference is taking place in Tkaronto, now known as Toronto, which in Mohawk means “where there are trees standing in the water”. This meeting place is home to many Indigenous people from across Turtle Island.

Toronto has the largest Indigenous population in Ontario. Toronto also has the fourth largest Indigenous population of any city in Canada. Indigenous Peoples hold a unique legal and constitutional position in Canada.

# LAND ACKNOWLEDGEMENT

Tkaronto is covered under Treaty No. 13 and the Williams Treaties. It is the traditional territories of many First Peoples.

This territory is part of 'the Dish with One Spoon' wampum, a Treaty made between the Anishinaabe, Mississaugas, and Haudenosaunee, where nations entered into an agreement to protect the land and responsibly care for its resources in harmony together.

As travelers, settlers, newcomers, refugees, and Indigenous peoples, we have all been invited into this Treaty in the spirit of peace, friendship, and respect. We also recognize our responsibilities as Treaty people to engage in a meaningful, continuous process of truth and reconciliation with all our relations.

# ARTS OF THE INDIAN OCEAN

Arts of the Indian Ocean brings together knowledge producers from diverse backgrounds and scholarly arenas to present and discuss research and work on the materialities and artistic expressions in the Indian Ocean world, across geographies — from eastern and southern Africa, through the Gulf and Red Sea to South and Southeast Asia and the south China Sea — as well as across temporalities — from antiquity up until the present-day.

Through the examination of the creation, production, and circulation of material culture in a wide range of forms including the visual arts, portable objects, manuscripts and maps, ships and navigational instruments, landscape, architecture, and the built environment, textiles and dress, photography and film, as well as the digital and plastic arts, the conference seeks to provide a platform for scholars and artists to exchange current research, map the field of Indian Ocean arts, and open up new questions on Indian Ocean pasts, presents, and futures.

## **ORGANIZERS**

Ruba Kana'an, University of Toronto Mississauga

Zulfikar Hirji, York University

Sarah Fee, Royal Ontario Museum

Sanniah Jabeen, University of Toronto

## **COLLABORATORS**

Deepali Dewan, Royal Ontario Museum

Kajri Jain, University of Toronto

Pedro Machado, Indiana University

Chantal Radimilahy, University of Antananarivo

Fahmida Suleman, Royal Ontario Museum

Nancy Um, Getty Research Institute

Richard Vokes, University of Western Australia

### **ADMINISTRATION, FINANCE & IT MANAGEMENT**

Suhara Panthapulakkal and  
Anuradha Akers, Department of  
Visual Studies, University of  
Toronto Mississauga

### **CONFERENCE BAGS DESIGNED & MADE BY ROM FRIENDS OF TEXTILES & COSTUME**

Jayshree Khimasia  
Jane Liu  
Pat Sparrer



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- University of Toronto Scarborough  
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Department of Near and Middle Eastern Civilizations  
Islamic Art and Material Culture Collaborative – Institute of Islamic Studies  
Elahé Omidyar Mir-Djalali Institute of Iranian Studies
- York University  
Faculty of Liberal Arts & Professional Studies  
York Centre for Asian Research
- Aga Khan Museum
- Art Gallery of York University
- Royal Ontario Museum



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AGA KHAN MUSEUM



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ROM



agYU

Dr. David Chu Program  
in Asia-Pacific Studies

ASIAN  
INSTITUTE

munk school  
OF GLOBAL AFFAIRS & PUBLIC POLICY



Islamic Art &  
Material Culture  
Collaborative



# CONFERENCE SCHEDULE

# SATURDAY, APRIL 27, 2024

## ONLINE CONFERENCE DAY

Times listed are Eastern Daylight Time (EDT)

Titles followed by an ∴ symbol will be presented virtually

Opening Remarks: 7:00am-7:20am

Sarah Fee, Senior Curator, Global Fashion & Textiles, Royal Ontario Museum

<b>PANEL 1: Performance, Sound, Music, Media, and Materiality 1</b>		
<b>7:20m-8:40am</b> Chair: Zulfikar Hirji, Associate Professor, Anthropology, York University	<b>Andrew J. Eisenberg</b> Associate Professor NYU, Abu Dhabi, UAE	Hadrami Sounds on the Edge of Swahili-Space: Musical poetics of ethnicity on the Kenyan coast ∴.
	<b>Afeef Ahmed</b> Independent Scholar India	Meditating media: The act of piety in the age of technological reproduction ∴.
	<b>Thamarai Selvan Kannan</b> PhD Candidate IIT Madras, India	Sound and Indian Ocean: Musical instrument making in 19th- and 20th-century South India ∴.

Break: 8:40am-8:50am

<b>Panel 2: Objects and Identities 1</b>		
<b>8:50am-10:30am</b> Chair: Nancy Um, Associate Director, Research and Knowledge Creation, Getty Research Institute	<b>Seiko Sugimoto</b> Professor Kyoto Bunkyo University, Japan	Indian Ocean Trade and Chintz rooted in the Japanese Kimono Culture ∴.
	<b>Annabel Teh Gallop</b> Lead Curator The British Library, UK	Malay Silverware with Jawi Inscriptions ∴.
	<b>Mounia Chekhab-Abudaya</b> Senior Curator Museum of Islamic Art, Doha, Qatar	Pilgrimage and Transfer of Craftsmanship between South Asia and the Hijaz: The Example of a Pilgrimage-related Scroll in the Museum of Islamic Art, Doha ∴.
	<b>Denise-Marie Teece</b> Assistant Professor New York University, Abu Dhabi, UAE	Capacious Definitions and Collections in Maritime Asia ∴.

Break: 10:30am-10:40am

<b>Panel 3: Objects and Identities 2</b>		
<b>10:40am-12:10pm</b> Chair: Sarah Fee, Senior Curator, Global Fashion & Textiles, Royal Ontario Museum	<b>Rukmini Dahanukar</b> Independent Scholar India	Money Talks–Sha’dhows’ of Trade: The influence of dhow boats on banknote imagery .:
	<b>MacKenzie Moon Ryan</b> Associate Professor Rollins College, USA	Turn-of-the-century Chic: Women’s kanga fashions on the Swahili Coast in the colonial era .:
	<b>Avalon Fotheringham</b> Curator Victoria & Albert Museum, UK	Connecting Threads: New investigations into Madras handkerchief exchanges between South India and the Caribbean .:

Break: 12:10pm-12:20pm

<b>Panel 4: Ecology and Contemporary Arts</b>		
<b>12:20pm-1:20pm</b> Chair: Sannah Jabeen, PhD Candidate, University of Toronto	<b>Saivani Sanassy</b> Independent Scholar and Artist	Sugar cane cutters in Mauritius .:
	<b>Amy Schwartzott</b> Associate Professor North Carolina Agricultural and Technical State University, USA	A Dialogue with Things in the Street: Recycling in contemporary Mozambican arts .:

Break: 1:20pm-1:40pm

<b>Panel 5: Performance, Sound, Music, Media, and Materiality 2</b>		
<b>1:40pm-3:00pm</b> Chair: Hassan Asif, PhD Candidate, University of Toronto	<b>Janie Cole</b> Visiting Professor Yale University, USA	Music, Economics of Patronage, and Indian Ocean World Entanglements in the Christian Kingdom of 17th-century Ethiopia .:
	<b>Hiba Ali</b> Assistant Professor University of Oregon, USA	The Sound of the Swahili-Indian Ocean: Virtual-worlding-building and storytelling .:

Closing Remarks: 3:00pm-3:10pm

Ruba Kana’an, Assistant Professor & Associate Chair  
 Department of Visual Studies, University of Toronto Mississauga



**THURSDAY, MAY 2, 2024**

**MUNK SCHOOL OF GLOBAL AFFAIRS AND PUBLIC POLICY**

Times listed are Eastern Daylight Time (EDT) / Titles followed by an ∴ symbol will be presented virtually

Registration and Refreshments: 8:00am-9:00am

Opening Remarks: 9:00am-9:20am

Ruba Kana'an, Assistant Professor & Associate Chair

Department of Visual Studies, University of Toronto Mississauga

<b>Panel 6: Objects and Identities 3</b>		
<b>9:20am-10:20am</b> Chair: Fahmida Suleman, Senior Curator, Islamic World, Royal Ontario Museum	<b>Peyvand Firouzeh</b> Lecturer University of Sydney, Australia	Inter-medial Objects as Narrators: Oceanic journeys of coco-de-mer kashkuls
	<b>Sarah Longair</b> Associate Professor University of Lincoln, UK	Creativity, Conservation, and Colonialism: The coco-de-mer in the nineteenth-century Indian Ocean World

<b>Panel 7: Thinking Loss from a Small Place</b>		
<b>10:20am-12:00pm</b> Chair: Sarah Fee, Senior Curator, Global Fashion & Textiles, Royal Ontario Museum	<b>H. L. Ramduth</b> Senior Lecturer Mahatma Gandhi Institute, Mauritius	Fabulating the Anthropocene from the Indian Ocean
	<b>Marek Ahnee</b> PhD Candidate École des Hautes études en sciences sociales (EHESS), France	The Vatiyar's Labors Not Lost: Nadagam/Narlgon in 20th-century Mascarene
	<b>Audrey Albert</b> Visual Artist Manchester, UK	From Matter Out of Place to Chagossians of Manchester: Reclaiming Chagossian memory and history
	<b>Debashree Mukherjee</b> Associate Professor Columbia University, USA	Cinema as an Archipelago of Desires: Mauritian film culture in the 1930s

<b>Panel 8: Manuscripts, Inscriptions and Ritual Life in the Indian Ocean 1</b>		
<b>12:00pm-1:00pm</b> Chair: Anne Bang, Professor University of Bergen	<b>Sana Mirza</b> Head of Scholarly Programs and Publications National Museum of Asian Art, Smithsonian, USA	Praising the Prophet: Devotional manuscripts from Harar, Ethiopia

Panel 8 (continued)	<p><b>Michael Gervers</b> Professor University of Toronto, Canada</p> <p><b>Rosemary Crill</b> (Retired) Victoria and Albert Museum, UK</p> <p><b>Philip Sykas</b> (Retired) Manchester Fashion Institute, Manchester Metropolitan University, UK</p>	Ethiopia and the Early Modern Global Textile Trade
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Lunch Break: 1:00pm-2:20pm

<b>Panel 9: Magic, Religion, and Trade in Indian Ocean Material Cultures</b>		
<p><b>2:20pm-4:00pm</b> Chair: Bernard O’Kane, Professor, Islamic Art and Architecture, The American University in Cairo</p>	<p><b>Juan E. Campo</b> Professor University of California, USA</p>	The Monumental Arabic inscriptions of Ujumbe Palace: Creating religious spatiality in an Indian Ocean milieu
	<p><b>Stephane Pradines</b> Professor Islamic Art and Architecture, Institute for the Study of Muslim Civilisations (AKU- ISMC), Aga Khan University, UK</p>	Swahili Wall Niches in the Comoros and Lamu Archipelagos: Rituals, Corals, and Stuccoes
	<p><b>Soumyen Bandyopadhyay</b> Professor University of Liverpool, UK</p>	Indian Ocean Cosmopolitan Interactions: Mosques in the Muscat region .:
	<p><b>Alka Patel</b> Professor University of California, Irvine</p>	Crossing Space, Time, and Being: Khambhat’s great mosque complex in the 14th century .:

Break: 4:00pm-4:10pm

<b>Panel 10: Photography in and around the Indian Ocean</b>		
<p><b>4:10pm-5:10pm</b> Chair: Zulfikar Hirji. Associate Professor, Anthropology, York University</p>	<p><b>Tara Sami Dutt</b> PhD Candidate University of California, USA</p>	Connecting Oceans Through the Visibility of Labor .:
	<p><b>Deepali Dewan</b> Curator Royal Ontario Museum, Canada</p>	Photo-making Within Indian Ocean Mobilities

<b>Panel 11: Circulation and Translation: Perspectives from Maritime Southeast Asia</b>		
<b>5:10pm-6:50pm</b> Chair: Ruba Kana'an, Assistant Professor & Associate Chair, Department of Visual Studies, University of Toronto Mississauga	<b>Imran bin Tajudeen</b> Senior Lecturer National University Singapore, Singapore	Nomenclature Shifts and Discursive Reframings: The positing of Awan Larat as arabesque
	<b>Noorashikin Zulkifli</b> Senior Curator Asian Civilisations Museum (ACM), Singapore	Picturing Ashura Processions in Islamic Southeast Asia
	<b>Simon Soon</b> Senior Lecturer University of Malaya, Malaysia	Clock-wearing Buraqs and Composite Time in Rarly - 20th-century Aceh .:
	<b>Anissa Rahadiningtyas</b> Curator National Gallery Singapore, Singapore	In Search of Our Ancestors

Break: 6:50pm-7:10pm

## KEYNOTE LECTURE (7:10PM-8:00PM)

**Stephen Murphy**

Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art  
 Department of History of Art and Archaeology, SOAS, UK

‘Towards a global museology: The Tang Shipwreck Gallery at the ACM and Indian  
 Ocean World exhibitions past, present and future’

Remarks:

**Mohamad Tavakoli-Targhi**

Inaugural Director, Elahé Omidyar Mir-Djalali Institute of Iranian Studies  
 Professor of History, Historical Studies & Near and Middle Eastern Civilizations  
 University of Toronto

## CATERED RECEPTION

Asian Institute–Munk School of Global Affairs & Public Policy  
 University of Toronto

**FRIDAY, MAY 3, 2024**

**UNIVERSITY OF TORONTO MISSISSAUGA**

Times listed are Eastern Daylight Time (EDT) / Titles followed by an ∴ symbol will be presented virtually  
Complementary Bus Service to University of Toronto Mississauga provided for all Conference Presenters

Registration and Refreshments: 9:30am-10:00am

Opening Remarks: 10:00am-10:20am

Ajay Rao, Vice-Dean Graduate Studies and Postdoctoral Affairs, University of Toronto  
Mississauga & Associate Professor, Historical Studies, University of Toronto

<b>Panel 12a: A View from the Lands Below the Winds: Southeast Asian Perspectives</b>		
<b>10:10am-11:50am</b> Chair: Sylvia Houghteling, Associate Professor, Bryn Mawr College	<b>Ruth Barnes</b> Curator Yale University Art Gallery, USA	Indian Ocean Connections in the History of Indonesian textiles
	<b>Arielle Winnik</b> Post-Doctoral Associate Yale University Art Gallery, USA	Picturing Kingship in the Indian Ocean: The view from the Indonesian archipelago
	<b>Emma Stein</b> Assistant Curator National Museum of Asian Art, Smithsonian Institution, USA	Goddesses Near and Far: A bronze mandala from the mountain of the gods (central Java, Indonesia)
	<b>Joyce Yusi Zhou</b> PhD Candidate History of Art Yale University, USA	Silvery Legacies: Finding “Chinese” Women in Early Modern Batavia

<b>Panel 12b: Unruly edges of Indian Ocean arts: Objects and ideas in circulation and transformation</b>		
<b>10:10am-11:50am</b> Chair: Michael Chagnon, Curator, Aga Khan Museum	<b>Hideaki Suzuki</b> Associate Professor National Museum of Ethnology, Japan	Travelling Rhino Hides: Circulating flows of a material in the 19th-century Western Indian Ocean
	<b>Kyoko Matsukawa</b> Professor Faculty of Letters, Konan University, Japan	Migration and Cultural Gyres of Indian Ocean Performing Arts: The Case of Goans and Their Popular Theatre, Tiatr

Panel 12b (continued)	<b>Aki Toyoyama</b> Associate Professor Faculty of International Studies, Kindai University, Japan	Japanese majolica tiles in the Swadeshi Movement: Consumer nationalism and its aesthetics in late colonial India
	<b>Taku Iida</b> Professor National Museum of Ethnology, Japan	Heritagization and Identity Differentiation: Séga in Mauritius and Maloya in Reunion
	<b>Ananya Jahanara Kabir</b> Professor English Literature, King's College, UK	Vlisco's Angelina: Indian Ocean memory on the surface of pattern
	<b>Naiza Khan</b> Visual Artist and Researcher UK/Pakistan	Monsoon vs Empire

Lunch Break: 11:50-1:00pm

<b>Panel 13a: Manuscripts, Inscriptions and Ritual Life in the Indian Ocean</b>		
<b>1:00pm-2:40pm</b> Chair: Sana Mirza, Head of Scholarly Programs and Publications National Museum of Asian Art, Smithsonian	<b>Raphael Michaeli</b> PhD Candidate University of Bergen, Norway	Retelling the Birth of the Prophet: A reflection on mawlid performative readings in their East African context
	<b>Kjersti Larsen</b> Professor University of Oslo, Norway	Artefact, Performance and Reception: Artistic and fantastic dimensions of text
	<b>Anne K. Bang</b> Professor University of Bergen, Norway	"My Books": Islamic book collections and libraries in the East African context
	<b>Scott Reese</b> Professor Northern Arizona University, USA	Evolving Materiality: The book arts in 19th- and 20th-century East Africa

<b>Panel 13b: Textiles—Making and Influences</b>		
<b>1:00pm-2:40pm</b> Chair: Professor Beverly Lemire, University of Alberta  Panel 13b (continued)	<b>Rajarshi Sengupta</b> Assistant Professor Indian Institute of Technology, Kanpur, India	Monsoon Clouds on Coromandel: On seasonal cycle, kalamkari making and Oceanic trade
	<b>Sheilagh Quaile</b> Independent Scholar Canada	South Asian Textiles in Northeastern North America, ca. 1800–1930



Panel 13b (continued)	<b>Aditi Khare</b> PhD Candidate University of Alberta, Canada	Painted and Printed Cotton Textiles as Relational Objects in the Indian Ocean Network
	<b>Beenish Tahir</b> Independent Scholar Canada	Nationalism in a “Topi”

Break: 2:40pm-3:00pm

<b>Panel 14a: Architecture: Traditions and Heritage</b>		
<b>3:00pm-4:40pm</b> Chair: Heba Mostafa, Assistant Professor Department of History of Art, University of Toronto	<b>Sylvia Wu</b> PhD Candidate Art History, University of Chicago, USA	Maritime Mosques: On an alternative architectural tradition in the Indian Ocean world
	<b>Stephen J. Rockel</b> Associate Professor University of Toronto, Canada	A Forgotten Architectural Heritage: Art Deco buildings in Dar es Salaam, Tanzania
	<b>Itamar Toussia Cohen</b> DPhil Candidate The University of Oxford, UK	Deathscapes in Arabia: The Parsi towers of silence of Aden, c.1846-1866 .:
	<b>Bernard O’Kane</b> Professor The American University in Cairo, Egypt	From the Zerafrashan, the Maghrib and the Swahili coast to Arabia: Zoomorphic Wooden Corbels

<b>Panel 14b: Design mobilities: Contemporary Indian production for Indian Ocean markets</b>		
<b>3:00pm-4:40pm</b> Chair: Ruth Barnes, Thomas Jaffe Curator of Indo-Pacific Art at the Yale University Art Gallery	<b>Ritu Sethi</b> Independent Scholar Craft Revival Trust, India	All that Glitters: The design and trade of luxury embroideries to India’s near-neighbours in the Indian Ocean .:
	<b>Eiluned Edwards</b> Independent Scholar Shrujan Trust Living and Learning Design Centre, UK and India	Design Influences: The afterlife of the ‘Fustat fragments’ .:
	<b>Sanniah Jabeen</b> PhD Candidate University of Toronto, Canada	Handmade in the Age of Mass-(Re)production: The many lives of Ajrak

<b>Panel 15a: Material Traces across the Indian Ocean</b>		
<b>4:40pm-6:20pm</b> Chair: Jill Caskey, Chair and Professor, Department of Visual Studies, University of Toronto Mississauga	<b>Usman Hamid</b> Assistant Professor Hamilton College, USA	Tracing Footsteps Across the Indian Ocean: Visualizing pilgrimage and the affective touch
	<b>Vivek Gupta</b> Postdoctoral Fellow, University College London, UK	A Cabinet of Curiosities in an Indian Ocean Port City
	<b>Erum Hadi</b> PhD Candidate St. John's University, Canada	Sustaining Fragrant Fires across the Indian Ocean: The Parsi artisanal acumen and evolving religious material culture

<b>Panel 15b: Archaeology of the Indian Ocean</b>		
<b>4:40pm-6:20pm</b> Chair: Jeremy Hill, British Museum	<b>Ariana Pemberton</b> PhD Candidate University of California, Berkeley, USA	An Elephant Makes a King: The global histories of a thirteenth-century ivory carved throne from India
	<b>Pinyan Zhu</b> Assistant Professor Kent State University, USA	Artistic Transformations among India, Southeast Asia, and Chinese Heartland: King Udayana's icon of Śākyamuni in medieval China
	<b>Salila Kulshreshtha</b> Visiting Assistant Professor New York University Abu Dhabi, UAE	The Scent of the Trail: Rethinking the frankincense route of southern Arabia

### Free Evening

Complementary Bus Service to Downtown Toronto provided for all Conference Presenters

# SATURDAY, MAY 4, 2024

## INNIS TOWN HALL, UNIVERSITY OF TORONTO

Times listed are Eastern Daylight Time (EDT)

Titles followed by an ∴ symbol will be presented virtually

Registration & Refreshments: 8:30am-9:00am

Opening Remarks: 9:00am-9:20am

Dr. Chen Shen, Co-Chief Curator, Art & Culture, Royal Ontario Museum

<b>Panel 16: Glass around the Indian Ocean</b>		
<b>9:20am-11:00am</b> Chair: Stephane Pradines, Professor Islamic Art and Architecture, Institute for the Study of Muslim Civilisations (AKU- ISMC), Aga Khan University	<b>Katherine Larson</b> Curator Corning Museum of Glass, USA	“Indo-Pacific” Glass Trade Beads: Chemical and cultural perspectives
	<b>Charlotte K. Nash-Pye</b> PhD Candidate, University of Kent & Researcher, British Museum, UK	Revealing the Secrets of Islamic Glass Bangles: Key findings
	<b>Tara Desjardins</b> Curator Museum of Islamic Art, Qatar	Precious Porcelain: The imitation, production, and circulation of opacified white glass across the Indian Ocean ∴.
	<b>Julie Bellemare</b> Curator Corning Museum of Glass, USA	Crossing the Seas: Tracing a Mughal-style reverse- painted glass portrait

Break: 11:00am-11:20am

<b>Panel 17: Contemporary Art of the Indian Ocean</b>		
<b>11:20-1:00pm</b> Chair: Kajri Jain, Graduate Chair, Art History, Professor, Visual Studies/Art History, University of Toronto	<b>Pamila Gupta</b> Research Professor University of the Free State, South Africa	Of Boats, Plates, and Waves: Portrait of a Goan sea artist
	<b>Natasha Bissonauth</b> Sessional Assistant Professor York University, Canada	Shiraz Bayjoo’s Trompe l’œil
	<b>Sonal Khullar</b> Associate Professor University of Pennsylvania, USA	Trouble in Paradise: Muhanned Cader’s ISLAND (2016)
	<b>Sathanand Mohan</b> Assistant Professor Srishti-Manipal Institute of Art Design and Technology, India	The Uses of Cosmopolitanism: The 2012 Kochi-Muziris Biennale ∴.

Lunch: 1:00pm-2:00pm

**KEYNOTE LECTURE (2:00PM-3:00PM)**

**Yvonne Adhiambo Owuor**

Fiction Author, Kenya

‘Scents and Story Senses in the Dragonfly Sea’

Remarks:

**Jenifer Papararo**

Director/Curator: Art Gallery of York University

**Zulfikar Hirji**

Associate Professor, York University, Toronto

<b>Panel 18: Objects, Memories and Movements</b>				
<b>3:20-5:30pm</b> Chair: Zulfikar Hirji, Associate Professor, Anthropology, York University	<b>Cyrus Sundar Singh</b> Filmmaker, scholar, songwriter, composer, poet, and change-maker, Canada  Floating to the Lure of the Promised Land: A Condition of Displacement <i>A live co-creative, multimedia documentary experience</i>			
	Material Memories: Stories of Indian Ocean Objects <i>Video presentations and panel discussion</i>  <table border="0"> <tr> <td> <b>Su Yen Chong</b>                              PhD Candidate, Department of Art                              History. University of Toronto                         </td> <td> <b>Jayshree Khimasia</b>                              Artist and Fashion Designer                         </td> </tr> <tr> <td> <b>Bishara Elmi</b>                              Multi-disciplinary Artist                         </td> <td> <b>Kamrudin Abdulrasul Rashid</b>                              (Retired) Formerly Senior Staff Member,                              Aga Khan Ismaili Council for Ontario                         </td> </tr> </table>	<b>Su Yen Chong</b> PhD Candidate, Department of Art History. University of Toronto	<b>Jayshree Khimasia</b> Artist and Fashion Designer	<b>Bishara Elmi</b> Multi-disciplinary Artist
<b>Su Yen Chong</b> PhD Candidate, Department of Art History. University of Toronto	<b>Jayshree Khimasia</b> Artist and Fashion Designer			
<b>Bishara Elmi</b> Multi-disciplinary Artist	<b>Kamrudin Abdulrasul Rashid</b> (Retired) Formerly Senior Staff Member, Aga Khan Ismaili Council for Ontario			

Break: 5:30pm-6:30pm

Complementary Bus Service to Aga Khan Museum provided for all Conference Presenters

**AGA KHAN MUSEUM, TORONTO**  
**KEYNOTE LECTURE (6:30PM-7:30PM)**

**Iftikhar Dadi**

John H. Burris Professor, Department of History of Art, Cornell University, USA

'Modern and Contemporary Art of the Indian Ocean:  
Methodologies and Aesthetics'

Remarks:

**Ravi de Costa**

Associate Dean, Research and Graduate  
Faculty of Liberal Arts & Professional Studies, York University

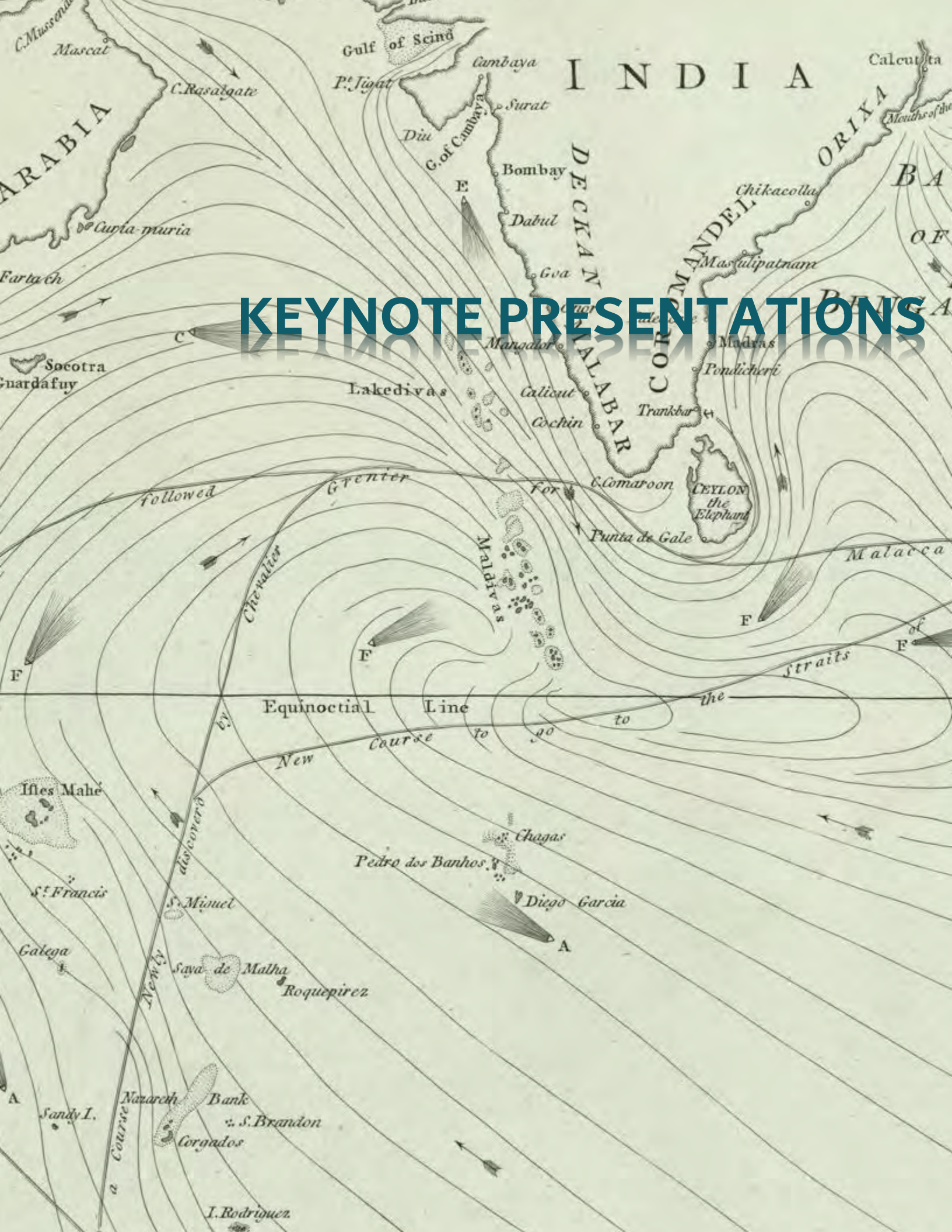
**Ulrike Khamis**

Director and Chief Executive Officer, Aga Khan Museum

**AGA KHAN MUSEUM GALLERIES VISIT**  
**CATERED CLOSING RECEPTION**

Complementary Bus Service to Downtown Toronto provided for all Conference Presenters





# KEYNOTE PRESENTATIONS

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Stephen A. Murphy

Stephen A. Murphy is Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art at SOAS, University of London. Prior to this he was Senior Curator for Southeast Asia at the Asian Civilisations Museum, Singapore (2013-2020). He specialises in the art and archaeology of Buddhism and Hinduism in first millennium CE Southeast Asia with a focus on Thailand and Laos. He has a particular interest in the 7th to 9th centuries CE as well as maritime connectivity between Southeast Asian cultures, Tang China, and the Indian Ocean World in general. His upcoming book publication *Buddhist Landscapes: Art and Archaeology of the Khorat Plateau, 7th–11th Centuries*, (NUS Press/University of Chicago Press 2024) explores the art historical and archaeological evidence for Buddhism on the Khorat Plateau (Northeast Thailand and Central Laos). He is co-editor, with Alan Chong, of *The Tang Shipwreck: Art and exchange in the 9th century* (2017) and regularly contributes papers to leading academic journals such as *Antiquity*, *Asian Perspectives*, *The Journal of the Royal Asiatic Society* and *The Journal of Southeast Asian Studies* amongst others.

Towards a Global Museology? Taking a Steer from Indian Ocean World and Silk Road Exhibitions  
Past and Present

This talk explores how museums to date have engaged with ideas of the global to tell the story of Asia, or more specifically in the context of this conference, the Indian Ocean World. In addressing this, the talk sets out to interrogate and test the concept of “global museology” which I tentatively define as an approach that privileges the global over the national, hybridity over homogeneity, and the decolonial over the colonial. Furthermore, it challenges our narrow specializations, be they geographic, cultural, temporal, or material. To investigate this, the talk first looks at the extent to which the global turn in archaeology and art history has impacted museology. I outline some of the challenges inherent in the idea of a global museology and the obstacles needed to be overcome to realize it. The paper then turns to a specific case study – The Tang Shipwreck Gallery at the Asian Civilisations Museum, Singapore (ACM). ACM, from its location in the heart of Southeast Asia, has engaged with these issues in a sustained manner over the past decade or so. In investigating this topic, the paper asks if the concept of global museology can contribute in a meaningful sense to conceptualizing exhibitions and displays on the Indian Ocean World past, present and future?

THURSDAY, MAY 2, 2024

MUNK SCHOOL OF GLOBAL AFFAIRS & PUBLIC POLICY, TORONTO

7:10PM-8:00PM

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Yvonne Adhiambo Owuor

Yvonne Adhiambo Owuor burst into the literary limelight in 2003 when she won the Caine Prize for African Writing. Her writing, both fiction and non-fiction, captivates readers with its resonant and complex portrayal of African life. Her writing is a constant search for how language - as poetry and as witness - shapes our imagination of space, time, archetypes, and memory. She harnesses the lyrical power of storytelling through a poetic language that sees into the deep, dark undercurrents of violence in history and collective life. Whether in a novel like *Dust* (2014), set against the backdrop of the 2007 post-election violence in Kenya, or a short story like 'Weight of Whispers,' which explores the Rwandan genocide, Owuor invites readers to participate in a shared experience of trauma as both a private experience and a collective reckoning. Her most recent work of fiction, *The Dragonfly Sea* (2019), is a coming-of-age story that explores aspects of an East African sea imagination. Owuor studied English and History at Kenyatta University, holds an MA from the University of Reading, UK, and an MPhil (Creative Writing) from the University of Queensland, Brisbane. She has been a fellow at the Wissenschaftskolleg zu Berlin and an artist in residence at the DAAD (Berlin). Owuor is a frequent keynote speaker on topics related to Africa, its future, Africa-Asia, geopolitics and multipolarity, Africa-Asia world-building, reading landscapes, art and the sacramental imagination. Yvonne Owuor was the Executive Director of the Zanzibar Film Festival/Festival of the Dhow Countries (2003-5). She is currently working on her third novel (working title), 'Nocturne'.

Marashi: Scents and Story senses in the Dragonfly Sea

In this keynote presentation I aim to take my audience on a sensory journey of words through Indian Ocean. Drawing on my novel *The Dragonfly Sea* (2019), I chart the possibilities, pitfalls, and perfumed dreams conjured by Indian Ocean lifeworlds as they have been felt by inhabitants of coastal East Africa who since antiquity ventured out across the ocean curious adventurers and received and welcomed visitors from far away to their shores. The presentation explores themes of migration, co-habitation, cosmopolitanism, multi-generational dispossession and belonging, all of which were forged over millennia by the tides and currents of the Indian Ocean but continue to shape the lives and hopes of the peoples and places living on the ocean's shores

SATURDAY, MAY 4, 2024

INNIS TOWN HALL, TORONTO

2:00PM-3:00PM

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Iftikhar Dadi

Iftikhar Dadi is John H. Burris Professor and Chair of Cornell University's Department of History of Art. He has authored *Lahore Cinema Between Realism and Fable* (2022), *Modernism and the Art of Muslim South Asia* (2010) and edited *The Lahore Biennale Reader 01* (2022) and *Anwar Jalal Shemza* (2015). He has co-edited *Art and Architecture of Migration and Discrimination: Turkey, Pakistan, and Their European Diasporas* (2023); *Lines of Control: Partition as a Productive Space* (2012); and *Unpacking Europe: Towards a Critical Reading* (2001). Co-curated exhibitions include *Pop South Asia: Artistic Explorations in the Popular* (2022–23) and *Lines of Control: Partition as a Productive Space* (2012–13). As an artist, Iftikhar Dadi collaborates with Elizabeth Dadi to make work that explores questions of identity and borders, and the capacities of the informal urban realm in the Global South.

Modern and Contemporary Art of the Indian Ocean: Methodologies and Aesthetics

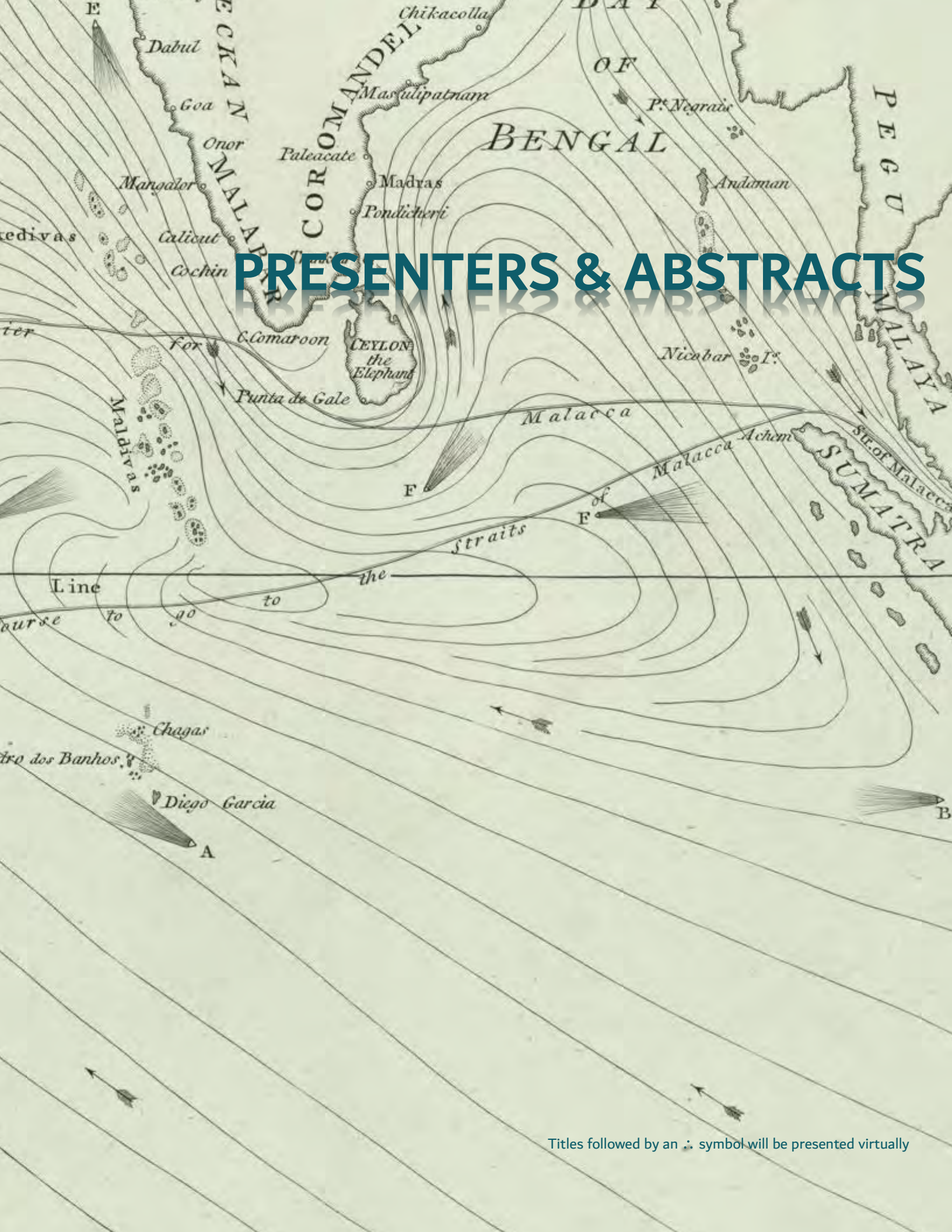
In recent years, the study of the Indian Ocean has experienced rapid growth, evidenced by the increasing publication of new journals, monographs, and essays. Historians have meticulously traced the exchanges of objects, people, motifs, and narratives across this expansive region from the premodern era through the European colonial period. Studies of recent cultural developments often contextualize contemporary art within the crucible of the colonial era, where momentous developments such as indenture and the mapping of nature continue to influence current practice. This talk will evaluate the various aesthetic modalities employed by modern and contemporary artists engaging with the Indian Ocean, as well as the frameworks and arguments advanced by critics to interpret their work.

SATURDAY, MAY 4, 2024

AGA KHAN MUSEUM, TORONTO

6:30PM-7:30PM





# PRESENTERS & ABSTRACTS

Titles followed by an : symbol will be presented virtually

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## Ahmed, Afeef

Afeef Ahmed is a recent graduate in Society and Culture from the Indian Institute of Technology in Gandhinagar, Gujarat. His master's thesis explored the devotional soundscapes of Kayalpattinam, a coastal town on the Coromandel coast of Tamil Nadu, India. In his study, he tried to analyse the Indian Ocean networks of devotion that sustain the peculiar soundscapes of the region. His interest also lies in the circulation of Islamic devotional texts in the Indian Ocean region. He was a Charpak lab fellow in CEIAS-EHESS, Paris, France, during the summer of 2022. He has also presented papers at various national and international conferences.

### Mediating Media: The Act of Piety in the Age of Technological Reproduction .:

A renowned presence in the Indian Ocean trade network, Kayalpattinam is a Muslim coastal town on the Coromandel coast of Tamil Nadu. The town also has a considerable diaspora population globally, primarily concentrated in South East Asia. This place had trade relations with Arabia and Greece even before encountering Islam. These relations extended into China, Europe and Indonesia during the medieval period (Lattif, 2004). Notwithstanding all this historical and archival importance, the formation of the everyday socials and the built forms in Kayalpattinam are strongly mediated by distinct moral imaginations rooted in piety and religiosity (Schomburg 2003). The presence of numerous masjids, shrines and 'tykas' (religious gathering places) aids these distinctions. The Islamic soundscapes of Kayalpattinam have a distinct history due to their vast and rich Indian Ocean devotional networks. The everyday soundscape of the town is filled with Byths (poetry), Salats (chants) and Mawlids (laudatory poetry) originally from different parts of the Indian Ocean littorals, including Hadramawt, Tarim and Batavia. Interestingly, the emergence of technology and cyberspace has not put the Sunni traditionalists in the town in crisis. Rather, they have expanded their sonic devotional networks using the aid of these innovations. By looking at these aspects, this paper tries to investigate the seemingly complex entanglements between technological reproduction and moral imperatives of religion and how the practitioners of religion negotiate with these ambiguities in their everyday lives. These questions, which involve the various aspects of religion and media, are explored through the musical practice of Farid Yasin, a prominent devotional singer and performer in Kayalpattinam.

PANEL 1

SATURDAY, APRIL 27, 2024

7:20AM-8:40AM

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## Ahnee, Marek

Marek Ahnee is doctoral candidate at the Centre d'Etudes du Sud de l'Asie et de l'Himalaya (CESAH) at the Ecole des Hautes Etudes en Sciences Sociales (EHESS), Paris. A native of Mauritius island, his work explores the intersection of Caste, racial capitalism and poetic-theatrical work in the post-indenture Mascarene archipelago. His thesis project, "Moving Assemblies: Kirtana, Natakam and the Tamil/Telugu stage in Mauritius," is a literary microhistory of Tamil upper-caste landlordship in early 20th century Port-Louis. Marek is also a published translator and non-fiction writer. 2022. He has also presented papers at various national and international conferences.

## The Vatiyar's Labors Not Lost: Nadagam/Narlgon in 20th Century Mascarene

Tamil Theatre traditions known under the umbrella name Nāṭakam (danced drama) have been problematized as a key site of South Indian artistic modernity (Frasca 1992, De Bruin 2003, Seizer 2005). This scholarship has overlooked a central historical element of Nāṭakam artistry: its post/colonial centrality in Tamil-descendant communities of the Indian Ocean. Reunionese research (Barat 1989, Ramsamy 2009, Marimoutou 2010) has considerably documented the theatre's transmission in the Mascarene archipelago. Yet, their linear, one-island-bound, exclusively Hindu-centric view of Nadagam/Narlgon as a Creolized "far cry" misses many stops in a history of intense circulations and polyphony. To start with, through a survey of 19th and 20th century Mauritian archival records, the very term Nadagam should be understood as the misnaming, and hence, erasure of plural theatrical forms cutting across genres, languages and religious groups. I argue that Nadagam patronage mediated indenture-plantation relations as much as mercantile fortune. It also provided a translation on Mauritian soil for South Indian, caste-mediated, understandings of land, lordship and hierarchy. Eventually, I turn to the "embodied memory" (Soneji 2012) of pre-independence Nadagam labor in post-Covid Mauritius. My interviews with families of Nadagam inheritors question the rhetoric of marginalization and forgetting. Neither "lost" nor "dead" as an art, Nadagam appears nonetheless as a fragmented and often painful archive of a stratified diasporic world. Far from being a passive "margin," Nadagam performers often were, and are, frontliners in pushing against Nadagam's internal contradictions as an art form structured by status, boundaries, and demanding effort.

PANEL 7

THURSDAY, MAY 2, 2024

10:20AM-12:00PM

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## Albert, Audrey

Audrey Albert is a Mauritian-Chagossian visual artist and creative facilitator based in Manchester. Audrey's research-led practice investigates themes of national identity, collective memory and displacement. Her work *Matter Out of Place* was part of the "Practise Til We Meet" exhibition at the ESEA Contemporary (February 2023). The photo series was also exhibited at The Holden Gallery and HOME (Manchester), Arles in France, Pingyao in China and in Port-Louis in Mauritius. Selected for the Future Fires 2020 program at Contact Theatre and the 2021 Creative Fellowship for Manchester International Festival, Audrey is currently working on *Chagossians of Manchester (CoM)*, *Ble Kouler Lakaz (Blue is the colour of Home)* and a residency with the Imperial War Museum and FFoto gallery.

### From *Matter Out of Place* to *Chagossians of Manchester*: Reclaiming Chagossian Memory and History

My artistic oeuvre centers on bringing to light an unfair and shameful page of Mauritian and British history in which the entire population of the Chagos Archipelago was forcefully displaced from their homeland due to geopolitical agendas between 1968 – 1973. As a native of the island of Mauritius, with Chagossian origins, I look at Chagossian culture and history through food, music, objects and souvenirs. My work highlights stories of empowerment that celebrate Chagossian culture and heritage. Through these works, I pay homage to Chagossian ancestors, including my own, whose descendants are still affected by forceful displacement. How can art be used as a medium for story and history telling, and how can it facilitate intergenerational conversations and creations? This presentation explores my ongoing creative community project *Chagossians of Manchester (CoM)*, which is an extension of my photo series *Matter Out of Place*. While *Matter Out of Place* is a photographic series about hidden truths, concealment and forced displacement, *CoM* is a socially-engaged art project that includes intergenerational creative workshops with members of the forcefully displaced Chagossian community currently living in Wythenshawe, UK. These workshops involve 2 main aesthetic techniques: sunprint making workshops (a camera-less process of making photographs, commonly known as cyanotypes) and oral history and visual representation. In the sunprint making workshop, participants document Chagossian and Mauritian food memories, using them as catalysts for specific memories around the notion of home and connections to elders. In the oral history, participants get to know each other through a series of informal questions. The information gathered is then used to create visual representations of the participants' memories of home. The workshops culminate in artistic and cultural events. This presentation thus looks at the importance of creative safe spaces to unpack trauma, reclaim collective memories, and to come together and celebrate Chagossian culture.

PANEL 7

THURSDAY, MAY 2, 2024

10:20AM-12:00PM



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## Ali, Hiba

Hiba Ali is a producer of moving images, sounds, garments, and words. They grew up in Chicago and Toronto and currently reside across Eugene, OR and Austin, TX. Born in Karachi, Pakistan, they belong to East African, South Asian, and Arab diasporas. They are a practitioner and (re)learner of Swahili, Urdu, Arabic and Spanish languages. Their digital and sound art addresses music, cloth and ritual practices across the Swahili-Indian Ocean region. They are an assistant professor at the college of design in the art and technology program at the University of Oregon in Eugene and they teach on decolonial, feminist, anti-racist frameworks in digital art pedagogies.

### The Sound of the Swahili-Indian Ocean: Virtual worlding-building and storytelling .:

Music and 3D technologies are a way for me to call forth a digital poesis of the Swahili-Indian Ocean. 3D animation and digital art create liminal spaces where I engage in world building, storytelling and a digital poesis. In my practice, I use digital poesis to call forth more healing and love into our world. I think about the ways in which digital technologies as a practice can be useful to understand oceanic world-making practices of African, Asian, and Arab diasporas to foster a connection with our ancestors and descendants. I use the concept of Afrasian-futurism to connect us to the present through the past and future as a cyclic formation. Focusing on the rough as silk exhibition at Squeaky Wheel, a contemporary art gallery in Buffalo, NY, I will discuss how in the Indian Ocean mixes vinyl installation (2023) the ocean “speaks” to viewers and brings us closer to the water. I then will illustrate the ways in which in my Swahili-Indian Ocean projects I summon the ocean through digital technologies, music, and personal histories to map Swahili-Indian Ocean afterlives of servitude, migration, and mobilities of things.

## PANEL 5

SATURDAY, APRIL 27, 2024

1:40PM-3:00PM

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## Bandyopadhyay, Soumyen

Soumyen Bandyopadhyay is the Sir James Stirling Chair in Architecture and Associate Dean for Research at the School of the Arts, University of Liverpool. Former Head of the Liverpool School of Architecture, Soumyen directs the University's Heritage Institute and the research centre, ArCHIAM ([www.archiam.co.uk](http://www.archiam.co.uk)), the latter an interdisciplinary forum with heritage research and implementation projects in the Middle East and Gulf region, South Asia and North Africa. The work includes major digital heritage initiatives such as the Gulf Architecture Project for Qatar National Library, and immersive museum experiences in India and Oman. His teaching and research interests are focused on the architectural history of the Middle East and India, and approaches to architectural and urban design, especially in historic contexts. Soumyen has extensive experience of architectural practice in India and the Middle East and has undertaken advisory and consultancy work in urban development, heritage management and reuse of several Omani oasis settlements. He is the author of monographs and edited volumes, including, *Site and Composition* (Routledge, 2016); *Manah: Omani Oasis, Arabian Legacy* (Liverpool University Press, 2011); *The Territories of Identity* (Routledge, 2013); and *The Humanities in Architectural Design* (Routledge 2007). He is currently working on a monograph on Muscat, entitled, *Cosmopolitan Muscat: Omani Architecture of a Globalising Port City*

### Indian Ocean cosmopolitan interactions: mosques in the Muscat region .:

In the early-nineteenth century the ancient site of Bandar Jissah (now Bar al-Jissah), on the Omani coast south of Muscat, became an exclave of the Qawasim tribe from Ra's al-Khaimah, which developed around a Portuguese gun platform on the edge of the cove. The mosque they built told the story of a curious confluence of Sunni-Wahhabi religious traditions with Gulf and Indian Ocean cosmopolitanism. Here, features of the Ibadi mosque of the Omani interior combined with aspects of central Arabian prayer halls and decorative elements from the Indian subcontinent. Beginning with Bandar Jissah, this paper will address how the many religious cultures that enriched the Muscat region over centuries as a result of trade and shifting geopolitical relations negotiated cosmopolitan interactions in their architecture. The Augustinian monastery the Portuguese established in the late-sixteenth century, the site of destruction and forcible conversions into Christianity, met its own violent end during the turbulence of 1650 CE. While the influence of Ibadism – the main sect of Islam in Oman – is evident in the coastal mosques of Muscat, Bowshar and elsewhere, the impact of other denominations and ethnicities – the Sunni/ Baluchi, Shia'i/Luwatiyyah, and Sunni/Wahabbis – are also evident in the mosque architecture. At Hillat as-Shaykh we find the influence extending from the distant Baluchi heartland in Pakistan. Al-Khor, which began as a mosque with distinctive Ibadi features, over time acquired elements characteristic of mosque of other Islamic denominations via pan-Arab influences of the twentieth century. It shows the extent to which cultural syncretism shaped the Omani religious architecture.

PANEL 9

THURSDAY, MAY 2, 2024

2:20PM-4:00PM

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Bang, Anne K.

Anne K. Bang is a professor of Middle Eastern and African Islamic history at the University of Bergen. She has published widely on Islamic intellectual history in the Indian Ocean and on East Africa in particular as well as text circulation, usage and ownership. She has been part of two digitizing projects in East Africa and is currently the project manager of the Mprint Project at the University of Bergen.

“My books”: Islamic book collections and libraries in the East African context

This paper will review three known book collections on the East African coast (The Riyadhha mosque library in Lamu, the Maalim Idris collection and the Hasan bin Ameir collection in Zanzibar). How did these collections come into being, and more importantly: What has been the meaning of owning books as objects? How have books been kept and cared for, and how were houses, madrasas and mosques arranged around book collections? Books were clearly objects meant for usage, but at some point during the 20th century they also became collectibles – objects whose value could stem from previous owners, material value and/or the specific aesthetic of an object.

PANEL 13A

FRIDAY, MAY 3, 2024

1:00PM-2:40PM

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## Barnes, Ruth

Ruth Barnes received a D.Phil. from the University of Oxford, based on her research in eastern Indonesia. Her doctoral dissertation was published as *The Ikat Textiles of Lamalera. A Study of an Eastern Indonesian Weaving Tradition* (Leiden, E.J. Brill 1989). She has written extensively on Indonesian weaving and related art forms. From 1990 to 2009 she was textile curator at the Ashmolean Museum, Oxford, where she focused on early Indian Ocean trade networks. She published *Indian Block-Printed Textiles in Egypt. The Newberry Collection in the Ashmolean Museum* (Oxford: Clarendon Press 1997) and co-authored (with Rosemary Crill and Steven Cohen) *Trade, Temple and Court. Indian Textiles from the Tapi Collection* (2002). Together with Mary Kahlenberg she co-edited *Five Hundred Years of Indonesian Textiles*. In January 2010 she left the Ashmolean and moved to Yale, where she now is the Thomas Jaffe Curator of Indo-Pacific Art at the Yale University Art Gallery. She is currently working on a comprehensive catalogue of the department's collection of Indonesian textiles.

## Indian Ocean Connections in the History of Indonesian Textiles

Over the last 30 years, several seminal publications and exhibitions have focused on the different textile traditions of Indonesia, addressing their iconographies and ritual meanings in local contexts. The culturally specific role of weaving and textiles was also explored. However, so far, no exhibition or publication has focused on a historical perspective. The Yale University Art Gallery will address this issue in an exhibition and major publication planned for the end of 2025. The presentation offers a rationale of the exhibition and publication, which will be a first attempt to write a history of textiles in the maritime region, with links to the wider Indian Ocean world. The sources make use of archaeological evidence, as well as historical documents that go back to the 10th century C.E. Scientific analysis will provide crucial evidence. At the same time, the cultural significance of cloth and weaving in many Indonesian societies will not be ignored. In the past it was assumed that textiles found in Indonesia could not be more than 200 years old, at most. Recent radiocarbon analysis has shown, however, that textiles survive from considerably earlier periods, reaching back as far as the 14th century. The Indo-Pacific Department at the Yale Art Gallery holds several of these early examples in the collection (figs. 1 and 2), and these textiles are presented in the light of new scientific data. The iconographic history of these cloths can be linked to prehistoric and early historical metal finds. They also demonstrate a creative response to trade textiles from India and other parts of the Indian Ocean.

PANEL 12A

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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## Bellemare, Julie

Julie Bellemare is Curator of Early Modern Glass at the Corning Museum of Glass. Before joining CMOG in 2022, she served as Jane and Morgan Whitney Postdoctoral Fellow, Asian Art, at the Metropolitan Museum of Art in New York. Specializing in Chinese enamels and glass, she holds a PhD in Decorative Arts, Design History, Material Culture from Bard Graduate Center and a Master's in the History of Art and Visual Culture from the University of Oxford. She has also held research positions at the National Museum of Asian Art and at the Brooklyn Museum.

### Crossing the Seas: Tracing a Mughal-Style Reverse-Painted Glass Portrait

Among the sizeable Asian glass collections of the Corning Museum of Glass is a striking yet understudied object: a reverse-painted portrait on mirrored glass depicting a Mughal nobleman seated on a terrace. While reverse-painted glass has benefitted from increased scholarly attention in recent years, most studies focus on paintings made in Guangzhou (Canton) in the Chinese export style, or those faithfully reproducing European or American painted models. CMOG's reverse-glass picture is only one of a handful of works presumably created from an Indian original. Previous scholarship has attributed it to West Bengal, but in light of a recently published comparable work, this paper will consider the possibility that it might have been painted in South China. Based on an investigation into the painting's materials, construction, subject matter, and provenance, this paper will explore questions of function and attribution as glass objects moved along the Indian Ocean and South China Sea over the course of the eighteenth century. This ongoing research project seeks to understand how global trade impacted the movement of glass panels and painting techniques and considers the agency of local artists in relation to the exigencies of the export market. Ultimately, it seeks to complicate binary narratives of artistic exchange between Europe and Asia by looking at connections between Asian communities.

PANEL 16

SATURDAY, MAY 4, 2024

9:20AM-11:00AM

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## Bissonauth, Natasha

Dr. Natasha Bissonauth teaches Visual Art and Art History at York University. Prior to York University she was Assistant Professor of Women's Gender, and Sexuality Studies at the College of Wooster, OH. She received her Ph.D. in Art History at Cornell University and her research centers queer, trans, and feminist contemporary art practices with expertise in South Asia and its multiple diasporas. Recent research interests expand on indenture studies, archival work, and material cultures. She is currently working on a book project that investigates aesthetic encounters with archival fragments in ways that creates passage between legacies of immigration and indenture. By threading 'areas' like South Asia, the Caribbean, and Mauritius, Black and brown seams within the discipline emerge. Select publications include "Sunil Gupta's Sun City: An Exercise in Camping Orientalism" (Art Journal; 2019), "The Future of Museological Display: Chitra Ganesh's Speculative Encounters" (in *Museums, Sexuality, and Gender Activism*, 2020), and "The Dissent of Play: Lotahs in the Museum" (South Asia, 2020). Recent articles examine gender and indenture aesthetics in Kama La Mackerel's poetry and Renluka Maharaj's visual practice. Several exhibition catalog essays are forthcoming, on the artistic practice of Zanele Muholi, Chitra Ganesh, and Meera Sethi, respectively. Additionally, Bissonauth will contribute an exhibition essay for Divya Mehra's next solo exhibition, winner of the Sobey Art Award in 2022. Select artist interviews, exhibition reviews, and book reviews appear in *Art Asia Pacific*, *Art India*, *C Magazine*, and *Women + Performance*. Bissonauth is the current Reviews Editor for the peer-reviewed journal *ADVA (Asian Diasporic Visual Cultures and the Americas)*.

## Shiraz Bayjoo's Trompe l'oeil

Since the global turn in contemporary art, international artists have been working with the archive in search of alternative accounts of history. While this 'archival impulse' is not new, London-based Shiraz Bayjoo and his regional focus on Mauritius and its oceanic vectors suggests fabulatory openings. This paper investigates how he intervenes in the various pictorial intelligences undergirding colonial visions, be it cartographic contours, the anthropomorphic lens of surveillance, or even trompe l'oeil. Ultimately, I inquire into the meaning and stakes of his formal experiments that center the geographically remote, not only as recovered subject but as a portal towards institutional critique. Take Bayjoo's *Sea Shanty* (2013) for example, which makes several powerful overlaps in its critiques of colonial visions. The 2-minute video is shot through a tightly framed vignette that shows the Mauritian coastline at the beginning of 20th century. As the camera pans across the scene accompanied by the sound of crashing waves, it becomes eventually clear to the viewer that, because the waves are still, this colonial surveillance footage is not a moving image but a photograph. When the camera passes over a creased spine, the image's illusory hold is released once and for all. But if you are not paying attention, you might very well miss this. I take this trompe l'oeil as my point of departure to emphasize how Bayjoo's dialog with Mauritius is inextricably linked to his commitment to other ways of seeing, thereby splaying open how we come to know and remember. In perhaps the most poignant installation of this work, in 2016 Bayjoo projects his video on the walls of Fort Adelaide. Located in the plantation island's capital, the entire structure was built by Black and brown labour. Work like Bayjoo's allows me to contemplate the 'estuaries' between *kala pani* and the Middle Passage. Moreover, *Sea Shanty*, in particular, illuminates more underexamined seams, this time with some of the earliest casualties of western colonialism, the Irish. Because, importantly, the sound of the crashing waves is accompanied by an Irish shanty, a folk maritime work song about loss and being lost at sea. In Mauritius, the tune sounded foreign to the local audience, and yet there are indeed connections to be drawn. What if the Irish and the Mauritians could compare the material conditions of their enslaved and indentured labor? What if? And so, whereas visual

strategies like vignettes and trompe l'oeil exist to exert control, Bayjoo appropriates these visual deceptions for different means. If art history has traditionally contained visibility, Bayjoo's archival aesthetics are more emancipatory, ultimately threading obscured connections across the oceanic.

PANEL 17

SATURDAY, MAY 4, 2024

11:20AM-1:00PM

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Campo, Juan E.

Juan E. Campo is chair of Department of Religious Studies and Professor of Islamic Studies and the History of Religions at the University of California in Santa Barbara. He specializes in the comparative study of Islam and religious spatialities, particularly in the Middle East and South Asia. Egypt, India, the Comoros Islands, Israel, Lebanon, Saudi Arabia, Bahrain, Turkey, Singapore, Mexico, and Colombia, and Thailand are countries where he has conducted research. Professor Campo's book, *The Other Sides of Paradise: Explorations in the Religious Meanings of Domestic Space in Islam*, won the American Academy of Religion's Award for Excellence in 1991. His book, *The Encyclopedia of Islam (Facts on File, 2009, 2d ed. 2016)*, a one-volume reference work for students and the reading public, received a "Best of Reference" award from the New York Public Library in 2010. He is currently engaged in documenting, translating, and studying the East African/Indian Ocean contexts of Arabic inscriptions and painted ceilings of the Ujumbé Palace in Mutsamudu, Comoros Islands. He is also working on a comparative project entitled *Pilgrimages in Modernity*—a comparative study of Muslim, Hindu, and Christian mass pilgrimages in the modern world.

### The Monumental Arabic Inscriptions of Ujumbe Palace: Creating Religious Spatiality in an Indian Ocean Milieu

The comparative study of the Arabic calligraphic traditions of the Indian Ocean region is still in its early stages of development. Even less attention has been given to the use of calligraphy in the built environment of this region. This paper documents the inscriptions situated on the interior walls, ceilings and lintels of Ujumbe Palace, the 18th-century "palace of the sultans," located in Mutsamudu, the capital city of Anjuan in the Comoros Islands. These distinctive inscriptions consist of prominently displayed verses from the Qur'an and Islamic supplications, and are situated among fields of colorful painted designs. In addition to documenting them and their stylistic features, this study will compare them with other Arabic architectural inscriptions in the Comoros and examine their historical connectivities with the wider Indian Ocean milieu, including East Africa and the Arabian Peninsula. Of particular interest is whether the inscriptions evidence any relationship with local and regional manuscript traditions. They will also be compared to the epigraphic repertoire of contemporary Ottoman mansions in Cairo. The paper will conclude with an assessment of how the inscriptions combine with architecture to produce a vernacular religious spatiality that uses scripture to invoke divine blessing and repel malevolent forces.

PANEL 9

THURSDAY, MAY 2, 2024

2:20PM-4:00PM



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## Chekhab-Abudaya, Mounia

Dr. Mounia Chekhab-Abudaya is Senior Curator at the Museum of Islamic Art, Doha. Her expertise is in the Western Mediterranean, manuscripts and pilgrimage-related devotional materials in the Islamic world. At MIA, she curated several exhibitions including Hajj – The Journey through Art (2013 - 2014) in collaboration with the British Museum.

Dr. Chekhab-Abudaya has taught Islamic Art at undergraduate and graduate levels for four years at the Pantheon Sorbonne and INALCO and helped at the Islamic Art Department of the Louvre Museum in Paris for the preparation of their galleries opened in 2012. She completed her Ph.D. in Islamic Art History at the Pantheon Sorbonne University in Paris.

## Pilgrimage and Transfer of Craftsmanship between South Asia and the Hijaz: The Example of a Pilgrimage Certificate in the Museum of Islamic Art, Doha .:

In the 16th century, a growing interest for the hajj emerged among the Muslim sultans of Gujarat. Subsequently, as the Mughals assumed control of Gujarat in 1573, they designated the port of Surat as the primary departure point for South Asian pilgrims. The growth of Sufi orders in South Asia led scholars and students to venture from India, seeking education in the holy cities of Mecca and Medina. The religious ties between these regions intensified with the Ottoman presence in the Hijaz, as both Ottomans and South Asian rulers adhered to the hanafi madhhab, a shift from the earlier shafi'i affiliation of the preceding Mamluks. These interconnections between the two regions coincided with a surge in the production of documents and manuscripts related to pilgrimage, reflecting a significant cultural exchange in artistic craftsmanship and workshop production between South Asia and Mecca. This presentation will primarily delve into the study of an unpublished genealogical scroll from the Museum of Islamic Art in Doha (QM.2017.0369). This particular scroll unfolds a silsila (genealogical lineage) stretching from Adam to Muhammad, followed by the Four Rightly Guided Caliphs and fourteen prominent Sufi imams, including renowned figures such as Suhrawardi, Chisht, Naqshband, and Yasaw. The margins of the scroll feature a Persian text, referencing passages from religious texts concerning the eighth Shi'i imam, 'Ali b. Musa al-Reza. Furthermore, the scrolls depictions exhibit a similar iconographic composition to that found in the manuscript tradition of Futūḥ al-Ḥaramayn (Revelation of the Two Sanctuaries), with a significant number of these manuscripts known to have been copied in Mecca. This paper aims to shed light on the compelling interaction bridging the Indian Ocean and the Red Sea through the pilgrimage nexus, serving as a conduit for cultural and artistic trends and exchange between these two regions.

PANEL 2

SATURDAY, APRIL 27, 2024

8:50AM-10:30AM

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## Chong, Su Yen

Is a PhD student in the Department of Art History at the University of Toronto. Her interest and research in textile art in Southeast Asia are driven by a search for a pluralization of memories instead of a privileged single perspective in understanding history and current issues. She graduated from the University of Toronto with an Honours BA in Art History and the University of Victoria with a Master of Arts. Her MA research in the arts and culture of diasporic communities in Southeast Asia won the Lieutenant Governor Silver Medal Award. Previously, Su Yen has held curatorial and research positions at several institutions including the Japanese Canadian Cultural Centre, Toronto, and the Art Gallery of Greater Victoria.

### Material Memoires: Stories of Indian Ocean Objects

This panel explores how we can think with Indian Ocean objects and engage with people who value them as part of family collections, memorabilia, and as artistic evocations and provocations. The panel begins with the screening of four 5-7 minute videos followed by a conversation.

PANEL 18

SATURDAY, MAY 4, 2024

3:20PM-5:30PM

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## Cohen, Itamar Toussia

Itamar Toussia Cohen is a DPhil candidate at the University of Oxford working on the nexus between Indian Ocean World studies, Global History, and New History of Capitalism. His dissertation, provisionally titled *Imperial Offshore: Aden and the Infrastructure of Empire*, focuses on the British colonial port of Aden, theorizing the port as an imperial precursor to infrastructural sites of the modern, neoliberal offshore economy, such as Dubai. Itamar is particularly interested in the port's Parsi and other Gujarati merchant communities, and in exploring the generative role of non-Western merchant capital in propping up and sustaining imperial spaces such as Aden.

### Deathscapes in Arabia: The Parsi Towers of Silence of Aden, c. 1846-1866 .:

As with other migrant communities, the occasion of death and the performance of funerary rites provided a primary vector for the Parsi community of Aden to foster group cohesion and strike roots in Arabia. Taking as a case study the endowment and construction of two dokhmas—structures for natural excarnation, evocatively known in English as ‘Towers of Silence’—built between 1846-1866, this paper argues that the erection of permanent religious infrastructure was crucial in defining the Parsis of Aden as a settled community rather than a collection of transient sojourners. As Chris Bayly has demonstrated in his study of northern Indian mercantile elites, to be part of these communities of trust, merchants were required to play an active and steady part in the temple as well as the bazaar; reverence for religious values was required, and their conspicuous pursuit in the form of philanthropy was necessary in order to assert one's belonging to the community. I adopt Bayly's proposition to argue that philanthropy carried meaning beyond the desire to promote the welfare of others: tracing the dynamics of conspicuous giving among the Parsis of Aden allows us to approach social and congregational meanings emanating not simply from the Towers of Silence's function but rather from the generative dynamics of their planning and execution.

PANEL 14A

FRIDAY, MAY 3, 2024

3:00PM-4:40PM

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## Cole, Janie

Dr. Janie Cole (PhD University of London) is a Research Scholar at Yale University's Institute of Sacred Music and Visiting Professor in Yale's Department of Music, an Affiliate of the Yale Council on African Studies, Research Officer for East Africa on the University of the Witwatersrand and University of Cape Town's interdisciplinary project Re-Centring AfroAsia (2018-), and a Research Associate at Stanford University's Center for Computer Research in Music and Acoustics (2022-). Prior to this, she was a Senior Lecturer (adjunct) at the University of Cape Town's South African College of Music for nine years (2015-23). Her research focuses on musical practices, instruments and thought in early modern African kingdoms and Afro-Eurasian encounters, transcultural circulation and entanglements in the age of exploration; the intersection of music, consumption and production, politics, patronage and gender in late Renaissance and early Baroque Italy and France; and music and the anti-apartheid struggle in 20th-century South Africa and musical constructions of Blackness, apartheid struggle movement politics, violence, resistance, trauma, and social change. Her current work centers on early modern musical culture at the royal court in the Christian kingdom of Ethiopia and intertwined sonic histories of entanglement with the Latin Mediterranean and the Indian Ocean world. She is the author of two books, as well as numerous articles in peer-reviewed journals and book chapters. Fellowships include The Harvard University Center for Italian Renaissance Studies and the Claude V. Palisca Award in Musicology from the Renaissance Society of America. She is currently the founding Discipline Representative in Africana Studies (2018-23) at the Renaissance Society of America, on the Editorial Advisory Board of *Renaissance Quarterly*, co-founder of the International Musicological Society Study Group Early African Sound Worlds, and the founder/executive director of Music Beyond Borders.

## Music, Economics of Patronage and Indian Ocean World Entanglements in the Christian Kingdom of 17th-Century Ethiopia .:

The Jesuit mission to the Christian kingdom of Ethiopia (1557-1632) was one of its earliest and arguably most challenging projects in the early modern period, bringing one of the most ancient and remote Christian churches, albeit temporarily, under the authority of Rome. While music was central to Jesuit conversion practices, the full spectrum of Jesuit liturgical and musical production, distribution, and power on the Ethiopian highlands in relation to ancient Ethiopian liturgical rites and local Ethiopian economies of royal patronage which underlay these activities and cultural dynamics, has yet to be uncovered. Drawing on 16th- and 17th-century travelers' accounts, new archival Jesuit documentation and indigenous sources, this paper examines the musical context of the royal court of King Susənyos (1606-1632) and his sponsorship of Jesuit liturgical practices to explore the material economies that upheld and shaped the Jesuit musical art of conversion and transcultural Ethiopian-Eurasian encounters during this period. It reconstructs the musical art of conversion developed by Jesuit missionaries, which blended indigenous African, Indian and European elements, and argues that these musical activities were based on a well-established Jesuit model from Portuguese India, specifically Goa and Diu, which employed music as evangelical and pedagogical tools, and blended indigenous and foreign elements. By outlining key missionary sites on the highlands, musicians and repertoires, it explores a three-way interplay between the indigenous and foreign in a Jesuit policy of cultural accommodation that underpinned the materialities of economics to consider discourses in cultural identity, appropriation and indigenization in the collisions of political, social and cultural hierarchies in the North-East African

highlands. These Afro-Eurasian encounters offer significant broader insights into the economic workings of an intertwined early modern Indian Ocean World and the role of embodied auralty in constructing identity and religious proselytism in early modern Ethiopia.

PANEL 5

SATURDAY, APRIL 27, 2024

1:40PM-3:00PM

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## Dahanukar, Rukmini

Rukmini Dahanukar is an independent researcher of art, design and symbolism on banknotes. Over 18 years she has presented on design and imagery on money; covering visual communications, media studies, history, politics, nationalism, identity and culture. In November 2022, she organised the conference “World Heritage on Banknotes-the next 50” at UNESCO, New Delhi. Following which she conceptualised and curated the first of its kind exhibition “Banking on World Heritage” at IGNC, New Delhi in July 2023 as part of India’s presidency of the G20 Summit with the support of the Ministry of Culture, Government of India.

### Money Talks - Sha’dhows’ of Trade: The influence of Dhow Boats on Banknote Imagery .:

Dhow boats are seen sailing in the crescent-shaped western Indian Ocean by harnessing the monsoon winds peculiar to that region from even before first century. Built by hand, with knowledge skills passed down through generations, dhows have contributed to trade as well as exchange and interactions of customs, traditions and cultures as can be seen and experienced even, today on the western coast of the Indian sub-continent, the Arabian Peninsula and Eastern Africa. According to maritime historian, Clifford Hawkins (1983), “the dhow can justly claim to be the traditional craft of the Indian Ocean.” However, there isn’t just one type but variants customised by local climatic conditions and cultures. Their quintessential design being the stitched lateen sails and coir-sewn wooden planks contributing to their tenacity and longevity. This age-old dhow-trade still flourishes in the region on the coasts as well as on the banknotes from the region. The nations of Bahrain, Djibouti, India, Kenya, Kuwait, Maldives, Oman, Pakistan, Qatar, Saudi Arabia, Somalia, Sudan, Tanzania, United Arab Emirates and Yemen; all sport different dhows on their money. Although obviously visible, the documentation on banknotes has not been pursued in academic literature. This research is the first-ever to present the imagery of the dhows; their shadows of trade on present-day banknotes. It also aims to fill the lacuna of their symbolic importance in our everyday lives. Thereby contributing to our sense in understanding our culture; the past, the present and its role in shaping our future.

PANEL 3

SATURDAY, APRIL 27, 2024

10:40AM-12:10PM

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## Desjardins, Tara

Tara Desjardins is Curator of South Asia at the Museum of Islamic Art (MIA), Doha. She obtained her Doctoral degree from the School of Oriental and African Studies (SOAS) in 2018 and has since held curatorial positions at the Victoria & Albert Museum and the San Diego Museum of Art. Tara previously worked as an Islamic and Orientalist Art specialist at Tajan and Christie's, Paris. Her research has been published by the Association Internationale pour l'Histoire du Verre (AIHV), the Journal of Glass Studies, Yale University Press, and Thames & Hudson. She is currently working on a comprehensive catalogue on Mughal Glass (forthcoming, 2024).

### Precious Porcelain: The Imitation, Production, and Circulation of Opacified White Glass across the Indian Ocean .:

This paper will trace the circulation, production, and consumption of glass across the Indian Ocean through the example of opacified white glass, exploring porcelain's impact on glass production in Europe, India, and China. A long tradition of primary glass production exists in the Indian subcontinent, historically in the form of small, vitreous objects (beads, bangles, and phials) as well as tile glazes. Yet rather curiously, despite the subcontinent having been in contact with glass blowing civilizations and cultures since the ancient times, visual, archival, and material evidence of blown glass vessels only appears much later in the Mughal period (1526-1858) with the increased presence of European trading companies and the importation of foreign glass. Starting in the 1700s, a new type of glass begins to arrive into the subcontinent. This glass, characterized as an English 'potash-lead' variety, spawns the local production of bottles, huqqa bases, and dishes made from various colored glass. Included amongst these is a small group of opacified white glass vessels probably intended to imitate porcelain which, from the sixteenth century, arrived in large quantities into various courts across the Indian subcontinent. For centuries, the manufacturing recipe of porcelain remained a secret, adding to its high value as an export item. It is only in the sixteenth century that the first attempts at imitating porcelain ware in Europe appears. From the onset, these experimentations were strongly tied to glassmaking based on the longstanding misconception that Chinese hard-paste porcelain was a completely vitreous rather than clay-based material. In eighteenth-century England, the market for enameled white glass grew with that for imported Chinese wares.

PANEL 16

SATURDAY, MAY 4, 2024

9:20AM-11:00AM

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Dewan, Deepali

Deepali Dewan is the Dan Mishra Senior Curator of Global South Asia at the Royal Ontario Museum, Toronto. She is also an Associate Professor (status only) in the Department of Art History at the University of Toronto and co-editor of the open-access, online, peer-reviewed journal *Trans Asian Photography*, published by Duke University Press. Her research spans issues of colonial, modern and contemporary visual culture in South Asia and the South Asian diaspora, with a focus on the history and theory of photography and its critical historiographies. She is the author of *Mobile Palace: Print.Resist.Repeat* (2022), *Raja Deen Dayal: Artist-Photographer in 19th-Century India* (2013, co-authored with Deborah Hutton), *Embellished Reality: Indian Painted Photographs* (2012), and *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s* (2011).

### Photo-making within Indian Ocean Mobilities

Given the geographic proximity and monsoon winds in the Bay of Bengal, people of the Indian subcontinent have long been in present-day Myanmar (Burma). First as traders, many more migrated in the late 19th century for employment opportunities offered in the expanded British Empire. The majority came from South India, though some from Bengal too, and most were located in the port city of Yangon (Rangoon) but others travelled up the Irrawaddy River to Mandalay. Mandalay was the last royal capital of an independent Upper Burma before its annexation in 1885 and considered a political and educational centre, later a commercial hub. In this paper, I consider a set of 99 glass slide negatives from circa 1900 in the Royal Ontario Museum's collection that depict the Indian community in Mandalay. These negatives were never meant to survive, the rejects from a photo studio that was set up at a clothing outfitter's shop. They depict blurry faces and ill-composed portrait sessions of a community of people who had made Mandalay their home. The portraits were likely made at important occasions—dressed smartly in their new or rented suits to mark arrivals, departures, promotions, rites of passage, or cultural holidays. These are a rare glimpse into a non-elite community, representing themselves for themselves and/or for sending home to loved ones. These glass slide negatives attest to an Indian Ocean world that is connected not only through port cities but by adjacent land and river networks that go a bit inland. They speak to a certain kind of image-making practice coming out of modern mobilities across and beyond the Indian Ocean. And they reflect an Indian Ocean community rarely accessible in surviving archives, especially given the persecution of Indian communities in Myanmar in contemporary times. The imperfect and sometimes ghostly presence of the people in the images is a metaphor for certain kinds of traces in the Indian Ocean archive. I suggest that their survival is a gift to us to better “see” the blurry traces of the Indian Ocean's complexity.

PANEL 10

THURSDAY, MAY 2, 2024

4:10PM-5:10PM



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## Dutt, Tara Sami

Tara Sami Dutt is an Art Historian and scholar whose work focuses on the Indian Ocean World; Islam in South Asia, manuscript culture and painting in the Islamic world, especially in the modern period; history of modern slavery in non-Euro-American contexts; race and visual culture, and the global 18th and 19th centuries. As of 2023 Tara is a doctoral candidate at University of California, Los Angeles. She previously completed her Master's in Art History from the Institute of Fine Arts, New York University where her thesis "Enslavement, Gender, and Race at the Royal Court of Wajid Ali Shah: Portraits of Yasmeen and Hazrat from the Ishqnama Manuscript" received a distinction.

### Connecting Oceans Through the Visibility of Labor .:

The state of Bihar in East India served as one of the primary bases for recruiting indentured labor after the abolition of enslavement within the British Empire in 1834. The Patna Kalam School of Painting, created from the late eighteenth to late nineteenth centuries, became one of the only post-Mughal and early colonial-era schools to depict subjects performing everyday labor. The paper analyzes how the Patna Kalam school's paintings and their circulation down the river Ganga to the port of Calcutta and eventually Britain through the 19th century influenced the British perspective of the region as a labor supplier. This evidence for the presence of a working class translated to the region becoming the largest supplier of indentured labor known as *girmitya* to islands across the oceans ranging from Mauritius in the Indian Ocean, Fiji in the Pacific, and Trinidad and Tobago in the Atlantic. The paper argues that while the paintings themselves traversed the Indian Ocean through the connections of the Empire, the paintings also created the notion of readily available labor that led to the movement of people from the port of Calcutta. The paintings functioned with their counterparts in photography across the islands to create a marketable visual economy for an archive of labor that, when studied, can assist in redefining the archive's role in indentured labor. The journey of the *girmityas* who embarked in the Indian Ocean concluded in expanding the connections between the Indian Ocean World and other Oceanic systems.

PANEL 10

THURSDAY, MAY 2, 2024

4:10PM-5:10PM

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## Edwards, Eiluned

Eiluned Edwards: For nearly three decades Dr. Eiluned Edwards' research and teaching has focused on textiles, fashion, and craft in India. Placing local histories in the global story, her work investigates the development of technologies in specific locations, and maps how technical knowledge has been transferred through trade, conquest, and colonisation. These themes have been explored through a series of collaborative projects in India (with artisans/academics/craft-NGOs), funded by Leverhulme Trust, British Academy, and others. The research has generated publications, exhibitions, and consultancy (for V&A, British Museum, ROM, Toronto, British Council) and current work with the Shrujan Trust Living and Learning Design Centre, Kachchh, India.

### Design Influences: The afterlife of the 'Fustat fragments' .:

The so-called 'Fustat fragments', remnants of coloured cottons produced in western India for the Egyptian market (late eight to sixteenth century), are survivors of the medieval textiles trade via the Indian Ocean and the Red Sea. They surfaced in Fustat, Egypt in the early twentieth century, on the art market rather than through bona fide archaeological channels and were subsequently acquired by private collectors and museums around the world. Since their appearance, or re-appearance, the fragments, more correctly 'Indo-Egyptian cotton fragments', have not only been subject to analysis by scholars, including R. Pfister (1938), Georgette Cornu (1992) and Ruth Barnes (1993 & 1997), and others, but have also been studied by members of the Khatri community, hereditary block printers and dyers in Kachchh district, Gujarat, and have inspired new work by these likely heirs of the artisans who made the original textiles. Known in their workshops as 'Fustat prints', the designs have been block-printed with organic dyes on cotton (like the medieval originals) and on silk, including ahimsa (non-violent) silk, Chanderi and Maheshwari (mixed, cotton-silk fabrics), wool and linen. The uptake of these sustainably-produced prints by the contemporary fashion world in India and beyond has been enthusiastic, and the influence of the Fustat fragments endures, promising a long afterlife for the designs and the technology employed in textile production in both medieval and contemporary Gujarat. Allying an historical focus on Indian Ocean trade in cotton textiles from western India to contemporary ethnography among Khatri in Kachchh, this paper examines how the past is re-animated, exploring its products and technologies, and considers why it matters.

PANEL 14B

FRIDAY, MAY 3, 2024

3:00PM-4:40PM

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Eisenberg, Andrew J.

Andrew J. Eisenberg is Associate Professor and Program Head of Music at NYU Abu Dhabi. His research focuses on music and sound culture in urban East Africa and the Indian Ocean world. He is the author of *Sounds of Other Shores: The Musical Poetics of Identity on Kenya's Swahili Coast* (2024, Wesleyan University Press).

### Hadrami Sounds on the Edge of Swahili-Space: Musical Poetics of Ethnicity on the Kenyan Coast .:

This paper takes an ethnographic ear to Hadrami Arab identity on the Kenyan coast. Hadrami immigrants on the Kenyan coast have historically taken on Swahili linguistic and cultural norms, a process of social conversion often conceptualized as a matter of moving deeper into Swahili-space (uswahili). This dynamic and processual relationship between Hadrami and Swahili identities stands at odds with the notion of “mutually exclusive ethnicities” that was inculcated by the British colonial regime and later adopted as a key facet of postcolonial nation-building in Kenya (Glassman 2000, 397; Prestholdt 2014). In this paper, I offer a musical perspective on how Hadrami subjects on the Kenyan coast during the twentieth century made sense of their place in a society that was being transformed from an Indian-Ocean contact zone, where ethnicity is fluid and relational, to a periphery of an African nation-state, where ethnicity is fixed and bounded. I present three cases in which Swahili-speaking Muslim popular musicians of the Kenyan coast used musical performance as a medium in which to critically examine the relationship between Hadrami and Swahili identities. By engaging with the commentaries and questions that these musicians elicited in their performances, I work to make audible something of the changing texture of Hadrami ethnic subjectivity on the Kenyan coast during the twentieth century.

PANEL 1

SATURDAY, APRIL 27, 2024

7:20AM-8:40AM

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Elmi, Bishara

Bishara Elmi is a multidisciplinary artist, writer, and educator working in various art forms and with numerous materials and creative processes. Bishara's work focuses on Black geographies and exile, and the many stories and concepts within that.

### Material Memoires: Stories of Indian Ocean Objects

This panel explores how we can think with Indian Ocean objects and engage with people who value them as part of family collections, memorabilia, and as artistic evocations and provocations. The panel begins with the screening of four 5-7 minute videos followed by a conversation.

PANEL 18

SATURDAY, MAY 4, 2024

3:20PM-5:30PM

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## Firouzeh, Peyvand

Peyvand Firouzeh is Lecturer in Islamic Art History at the University of Sydney, and a fellow of the Australian Research Council (2023-2026). She is a trained architect and art historian specializing in medieval and early modern art and architecture from the Islamic world, with research interests in arts of Sufism, Indian Ocean studies, and the mobility of artistic and intellectual networks within and beyond the Persianate world. Her latest project, funded by a Getty Scholar Grant in 2022-2023, explores the real and imagined migrations of the coco-de-mer nutshell in the Indian Ocean world, with a focus on their use as Sufis' begging bowls.

### Intermedial Objects as Narrators: Oceanic Journeys of Coco-de-mer Kashkuls

The coco-de-mer, native to the islands of the Indian Ocean, is an object of various mobilities. Through journeys that were driven by natural sea currents or the trans-oceanic trade networks of the early modern world, the nutshells of coco-de-mer circulated in multiple directions across the Indian Ocean: from Seychelles to the Maldives, India, Iran, and Europe, to mention a few. Amongst the variety of vessels that were made from the nutshells was the kashkul (beggar's bowl), an attribute of Sufis (Islamic mystics) used for collecting alms and carrying food and drinks. In this talk, I reflect on the adoption of coco-de-mer nutshells for the making of kashkuls. In particular, I explore how this natural material – light, durable, and known for its long-distance travels – transformed both the production and conception of the kashkul. From the eighteenth century, kashkuls that imitated the asymmetrical shape of the coco-de-mer half nutshell were made out of metal, ceramic, and wood. I examine how these intermedial conversations were mirrored in the objects' figural imagery and epigraphy in ways that honored the natural material. How can we understand these artistic decisions both in light of specific regional devotional practices and broader material histories of the Indian Ocean world?

PANEL 6

THURSDAY, MAY 2, 2024

9:20AM-10:20AM

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## Fotheringham, Avalon

Avalon Fotheringham is the curator for the South Asian textiles and dress collection at the Victoria and Albert Museum. Her research focuses on Indian textile production and circulation in the nineteenth century, especially the establishment and growth of museum-based sample collections in support of industrial manufacturing. She is the author of *The Indian Textile Sourcebook: Patterns and Techniques*, as well as essays and articles on Indian floral patterns through history, the impacts of colonialism on Indian dress, the history of beetle-wing embroidery, the Indian transition to synthetic dyes, and more.

## Connecting Threads: New Investigations into Madras Handkerchief Exchanges between South India and the Caribbean .:

The Madras handkerchief occupies a unique place in the Indian Ocean network. A famed product of South India, these checked cotton kerchiefs have been produced in a variety of styles and exchanged under many names to a huge range of international markets, resulting in a complex, entangled web of histories. Simultaneously iconic and undefinable, Madras defies categorisation - its meanings and uses as varied as its consumers worldwide. Yet despite this diversity of histories, the role of Europeans as middlemen has played an outsized role in the historiography of Madras handkerchiefs as a global fashion accessory. *Connecting Threads* is a collaborative digital humanities project which seeks to redress this imbalance by exploring the influence of South-to-South Madras handkerchief exchanges on global trade and taste. By investigating the roles of South Indian weavers as designer-producers and of markets of the Global South as taste-making consumers, *Connecting Threads* aims to reorient the story of Indian textiles and global dress towards under-represented actors in fashion history. Over the past year, the *Connecting Threads* team have focused specifically on the consumption of Madras by Black consumers in the Caribbean, exploring the meanings and impacts of this South-to-South exchange on Madras' design and trade as well as on wider global fashion history. This paper will summarise our findings so far and present our intended direction of travel going forwards for discussion.

PANEL 3

SATURDAY, APRIL 27, 2024

10:40AM-12:10PM

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## Gervers, Michael (with Rosemary Crill & Philip Sykas)

Dr. Michael Gervers is a Professor at the University of Toronto (UofT), teaching History and Art History. He is a specialist in English and Ethiopian history, textile history, material culture, digital humanities, ancient art, and Mongolian Archeology. He is the author or editor of 18 books and has authored over 75 articles discussing medieval history, art history, archeology, textile history, and ethnography. His books include an edition of the Cartulary of the Knights of St. John of Jerusalem in England; *Conversion and Continuity: Indigenous Christian Communities In Islamic Lands*, and *Dating Undated Medieval Charters*. In collaboration with the local Ethiopian community, Dr. Gervers introduced Ethiopian Studies to the UofT at both graduate and undergraduate levels.

Rosemary Crill is a specialist in South Asian textiles and was for 38 years a curator in the Indian (later Asian) Department at the Victoria and Albert Museum in London. She retired as Senior Curator in 2016. Her areas of interest include the textiles of India and surrounding countries; the historical international trade in Indian cotton textiles to Europe, the Middle East, South-East Asia and Tibet; local imitations of Indian textiles in Iran, the Middle East and Europe; specific techniques in South Asian textiles, especially ikat, chintz and embroidery.

Dr. Philip Sykas recently retired as Reader in Textile History at the Manchester Fashion Institute, Manchester Metropolitan University. Dr. Sykas achieved his Doctor of Philosophy at the Manchester Metropolitan University. He worked as a textile conservator (1983-1994) and as a museum curator (1994-1998) before embarking on a full-time career in research. His research encompasses the full history of textile printing in England, focussing on the interconnectivity between pattern design, textile technology and merchanting practice, using detailed analysis of visual evidence from manufacturers' pattern books alongside contemporaneous written evidence to generate a new understanding of historical design practice and its response to developments in technology, as well as the changing needs of a complex international trade.

## Ethiopia and the early modern Global Textile Trade

Thanks to a large corpus of archaeological textiles and the pioneering studies by Ruth Barnes, we know much about medieval Egypt's voluminous import of textiles from the Indian Ocean world from late Antique to early modern times. By contrast, our knowledge for the Horn of Africa has lagged, due in large part to the paucity of surviving textiles. Textual sources usually leave only the names of imported cloth, and vague descriptions. This paper will reveal the initial results of an international multidisciplinary team, supported by a SSHRC Insight grant, that is currently studying a corpus of ca. 2000 textile fragments imported into highland Ethiopia in early modern times. The corpus has been "hiding in plain sight", as cover supports for Ethiopian Christian manuscripts, today scattered in libraries around the world. The project PI Michael Gervers together with textile experts Rosemary Crill and Philip Sykas will present the team's findings to date, namely that 50% of the textiles originate in India, 25% are printed cottons from Europe, with a significant number of luxury pieces coming from Ottoman sources. Patterns of specific consumption are emerging as are patterns of circulation, including diplomacy, trade, and active

commission by Ethiopian elites, most usually through Indian Ocean maritime routes. Altogether, this corpus of imported textiles represents the largest known for early modern Sub-Saharan Africa, with far-reaching implications.

PANEL 8

THURSDAY, MAY 2, 2024

12:00PM-1:00PM



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## Gupta, Pamila

Pamila Gupta is Research Professor at the University of the Free State in Bloemfontein, South Africa, affiliated with the Centre for Gender and Africa Studies (CGAS). She was formerly Full Professor based at WiSER at the University of the Witwatersrand (2008-2022). She holds a PhD in Anthropology from Columbia University. She has published widely on a range of topics, including Portuguese colonial and Jesuit missionary history in (Goa) India; diasporas, islands, tourism, heritage and design in the Indian Ocean; decolonization, photography, tailoring and the visual arts in East Africa; and architecture, infrastructure, hinterlands and affect in South Africa.

### Of Boats, Plates, and Waves: Portrait of a Goan Sea Artist

In this paper, I sketch a portrait of Goan sculptor Subodh Kerkar (b. 1959). Kerkar is a medical doctor-turned-artist who opened MOG (Museum of Goa) in 2015, with “mog” also meaning love in Konkani, the local Goan language). Located in the industrial estate of Pilerne near Goa’s coastline, it houses the largest private art collection on the Indian subcontinent. Kerkar calls himself a sea artist, and uses the littoral Indian Ocean as a canvas, medium, and carver of things. I focus on three recent projects of his that take on three distinct oceanic materialities: boats, plates and waves. I explore Kerkar’s artworks both as a form of ‘relational imaginary’ following Fendler (2019) and as a way of expressing Goan history by way of ‘tidalectics’ (Brathwaite 1973). Based on interviews with the artist, a long-term resident of Goa, at the MOG premises (in 2017 and 2019), as well as the sourcing of images and online materials, I use his paintings, sculptures, installation and performance pieces (set both on beaches and underwater) to reflect on various aspects of coastal monsoonal Goa in relation to climate change: Goa’s submarine imperial (Portuguese) past and rich fishing industry; the role of sea art in documenting everyday experiences of the environment as well as charting now submerged heritage-scapes, and finally, the potential of the medium (of art) to produce new water ontologies (based on time, ocean and the ‘interface of the human and non-human, the biological and geophysical, the historic and the contemporary’, following Deloughrey 2017) in an era of the Anthropocene.

PANEL 17

SATURDAY, MAY 4, 2024

11:20AM-1:00PM

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## Gupta, Vivek

Vivek Gupta (PhD London, 2020) is British Academy Postdoctoral Fellow at University College London. From 2020-23, he served as Postdoctoral Associate at the University of Cambridge where he continues to work on a research and exhibition project, *Hindustani Airs: Music, Pleasure, and Cultural Exchange in Lucknow*. Since 2020, he has co-organized the interdisciplinary webinar, *From Konkan to Coromandel: Cultures and Societies of the Deccan World*. His publications have appeared in *Muqarnas*, *Archives of Asian Art*, the *Journal of South Asian Intellectual History*, and *Iran*, and his book, *Worldshaping Wonders: Books and Visual Knowledge in Hindustan*, is forthcoming.

### A Cabinet of Curiosities in an Indian Ocean Port City

How are archives of the Indian Ocean assembled and taken apart? How do objects change in form and meaning when they enter new collections? This paper focuses on a cabinet of curiosities assembled by a chaplain of the East India Company, Reverend George Lewis, while he was stationed in Fort St George, Madras, from 1692 to 1714. Currently housed at the Cambridge University Library, the cabinet is an archive of the Indian Ocean world from the perspective of a port city on the Coromandel Coast. It includes Persian manuscripts, tablets of South Indian writing, playing cards, seashells, precious stones, and other ephemera that provide rare glimpses into how Lewis sought to make sense of the drastically changing world around him. On one hand, the contents of the Lewis Cabinet provide a lens onto a clear colonial collecting habitus in Hindustan. Lewis was focused on attaining command over languages and practices, particularly in a context where Persian was a dominant mode of systematizing knowledge. On the other hand, the Lewis Cabinet allows us to reimagine networks of circulation and the cultural flows intersecting in Madras at the end of the seventeenth century. At the core of this paper is a concern with how Indian Ocean material networks transformed the meaning of a “curiosity,” and how that rubbed up against conceptions of wonderment in Hindustan itself.

PANEL 15A

FRIDAY, MAY 3, 2024

4:40PM-6:20PM

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## Hadi, Erum

Erum Hadi is a doctoral candidate at St. John's University History Department where she is finalizing her dissertation defense for a Ph.D. in World History this fall. Her dissertation focuses on translating the early modern history of Northwest Indian people from their Indian Ocean material culture. St. John's University has supported Ms. Hadi's research via generous scholarships to allow her to conduct material culture analysis at various museums around the world. In addition, she is a part-time professor at the St John's University where Ms. Hadi teaches undergraduate courses in World History.

## Sustaining Fragrant Fires Across the Indian Ocean: The Parsi Artisanal Acumen and Evolving Religious Material Culture

The artisanship and commercial enterprises of the Parsi community in the early modern exchanges of textiles, lac, and sandalwood between Northwest India and Southeast Asia are investigated in this paper to illuminate their cultural history. The aim is to trace the Parsi contribution to the materiality of the Indian Ocean Trade world and its reciprocal influence on their culture, as they strove to maintain their identity. Here the specific focus will be on Parsi artisanship, trade, and culture in the seventeenth century with an analysis of materials including textile, cabinetry, and sandalwood, which are all things entangled with Gujarat and Southeast Asia's commercial and cultural worlds. Weaving was one major part of both Parsi commercial and cultural production in the early modern period. At the town of Navsari, Gujarat the Parsi craft of weaving supported aspects of their religious rituals and life cycle ceremonies. The cloth sample from the University of Warwick textile database is a plain, white cotton piece termed Bafta likely bought at Surat and produced in textile-producing towns including Navsari. Cabinetry was another key craft associated with the Parsi community and is analyzed. The pen box is housed at the National Museum of Asian Art, Smithsonian Institution, and is one of the few surviving models of mother-of-pearl boxes from India. The box is reflective of inspirations derived from other mother-of-pearl boxes produced in East Asia (Japan, Korea, and China) and the Ottoman Empire and is illustrative of the amalgam of multiple influences from its associated varied trade routes and exchanges, specifically from Gujarat to Southeast Asia. It is argued here that Parsi made significant artisanal contributions to the materiality of the Indian Ocean while their religious practices were in turn redefined as demonstrated by the changes in their material culture.

PANEL 15A

FRIDAY, MAY 3, 2024

4:40PM-6:20PM

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## Hamid, Usman

Usman Hamid is a historian of Islam focusing on the study of early modern South Asia and its connections with Iran, Central Asia, and the Indian Ocean world. His current research traces how the circulation of texts, objects, and people between the Hejaz and Hindustan shaped the aesthetics of Muslim devotion to the Prophet Muhammad. He has published on Prophetic reliquary shrines in India, royal concubinage in Timurid Iran and Central Asia, and edited a collection of essays on the Iranian migration to Mughal India. He is a graduate of the Institute of Islamic Studies, McGill University and the Department of Near and Middle Eastern Civilizations, University of Toronto.

### Tracing Footsteps across the Indian Ocean: Visualizing Pilgrimage and the Affective Touch

My presentation is an object case study that draws attention to the important cultural work done by book manuscripts in the early modern Indian Ocean world in forming networks of pious circulation, visualizing pilgrimage, and cultivating affective attachments to holy sites and figures. It takes as its point of departure a richly illustrated seventeenth century manuscript of a Persian poem *Futūḥ al-Ḥaramayn*, written by the Iranian poet Muḥyī al-Dīn Lārī (d. 1526–7) for the Sultan of Gujarat Muẓaffar Shāh II (r. 1511–26). This particular manuscript copy was completed on 9 Rabi' I 1087/1676 by the scribe 'Abd al-Laṭīf in the city of Mecca, which was then controlled by the Sharifs but under the broader aegis of the Ottoman Empire. From there the work traveled all the way to Kashmir in the Indian subcontinent, from where it eventually was purchased by the Canadian ophthalmologist and comparative zoologist Casey Wood (1856– 1942) and donated to the Blacker-Wood Collection at McGill University in 1926. The work offers poetic descriptions of the holy sites of pilgrimage and visitation in the Hejaz accompanied by illustrations of a sacred landscape made up of built and natural environments including tombs, mosques, domed structures, and hill sites. Particularly noteworthy are illustrations of the Ka'ba, the Prophet's Mosque (which contains not only his pulpit but also his tomb), and iconographic representations of the Prophet's sandals. The presentation focuses on the three main themes: (1) the object's life history, the context in which it was produced and circulated, and its relevance to understanding pilgrimage as a deterritorialized experience; (2) the relationship between the visual and textual representations of the holy sites and the programmatic nature of the illustrations within the work's manuscript tradition; and (3) the traces of affective interactions with the manuscript through smudgings and inscriptions by readers.

PANEL 15A

FRIDAY, MAY 3, 2024

4:40PM-6:20PM

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lida, Taku

Taku lida is a researcher in ecological and cultural anthropology. He started his project of “anthropology of cultural heritage” with his works on Malagasy fishermen’s transmission and innovation in technology for everyday life, and expanded his research on woodcrafting knowledge of Zafimaniry, Madagascar, inscribed in UNESCO’s representative list of intangible cultural heritage of humanities. He is trying to re-design cultural heritage from exclusive to inclusive concept. His interest also covers visual media, cultural transmission, and history of Japanese anthropology. He is the editor of Cultural Practices in Africa (2022, National Museum of Ethnology).

### Heritagization and Identity Differentiation: Séga in Mauritius and Maloya in Reunion

The term “culture” in the anthropological sense is outdated. It used to mean a systemic idiom of speech and behavior linked with symbols and materials surrounding the actors. It also used to be shared by a certain group. In the twentieth century, however, knowledge or the direct causes of speech and behavior is neither systematically interlinked nor shared by any group. We instead speak and behave referring to multiple sources: print media, television, Google Maps, Twitter, Alexa, and ChatGPT. In other words, the factors we rely on are fragmentary and mobile, and appears more and more like cultural commodities or contents. However, some cultural products / practices are transmitted through reciprocal and moral relationships, often to strengthen social bonds beyond areas or over generations. Such cultural products / practices deserve the name of HERITAGE, although it reminds us of national treasures or international resources for political negotiation. Nevertheless, it is a useful term to describe cultural scape if the postmodern era. In reality, UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003 Convention), unlike World Heritage Convention, does not expect the elements in the list to have outstanding universal value. The former convention intends, primarily at least, to empower small group’s or minority’s cultural practices. The paper focuses on two Mascarene elements inscribed in UNESCO Representative List of the Intangible Cultural Heritage of Humanities: Reunionese Maloya (inscribed in 2009) and Traditional Mauritian Segá (2014); as well as two in the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, Segá tambour of Rodrigues Island (2017) and Segá tambour Chagos (2019). Not only do these elements show complex history of the Mascarene region, but also, they provide global citizens with their difficult actuality. Cultural heritage is not a mere remain of the past but a means of future communication.

PANEL 12B

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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## Jabeen, Sanniah

Sanniah Jabeen is a PhD candidate in the Department of Art History at the University of Toronto. Her doctoral research focuses on craft and textiles from South Asia and particularly the impact of digital printing, machine-replication, and mass-production on modern and contemporary 'folk' crafts. Sanniah has previously worked with UNESCO on projects related to craft conservation, heritage preservation and public engagement with the arts and has also completed curatorial fellowships at the Royal Ontario Museum (ROM), Islamic Art and Material Cultural Collaborative (IAMCC), The Art Museum at the University of Toronto and the Lahore Biennale Foundation.

### Handmade in the Age of Mass- (Re)production: The Many Lives of Ajrak

My research examines the production, replication, consumption, and display of Ajrak, by tracing the ways in which this textile is transformed from a handmade, resist dyed, and block-printed textile produced in India and Pakistan, to a pattern that is replicated world-wide through chemical dyeing, digital printing, and graphic design. This paper focuses on the contemporary moment where amidst different perceptions as a 'heritage' fashion textile, an unmarked 'exotic' print in the world of fast fashion, Ajrak also features prominently in Pakistan as an emblem of Sindhi indigeneity and nationalism. How and when does the Ajrak, a 14th century trade textile made in the Indian subcontinent for the Arab market, take on new local, politically charged meanings as a marker of Sindhi nationalism in Pakistan? By mapping this current moment where Ajrak is seen as inseparable from Sindhiyat (Sindhi cultural identity), my fieldwork reveals that current perceptions of the textile are rooted in historical understandings of trade of textiles and dyes in Sindh. These narratives, some greatly aggrandized, make connections between objects found in the Indus Valley Civilization and stories around the Indian Ocean trade to showcase Ajrak as being inherently 'Sindhi'. How and why are narratives around certain cloths constructed? Can a textile like Ajrak have 'inherent' meaning? To answer, I trace the history of the production, usage, and narratives of Ajrak to understand its current perceptions and politicizations. Using information revealed during interviews with makers, consumers and textile revivalists, I unpack the complexity of why certain textiles such as the Ajrak come to be seen as markers of certain nationalisms and are promoted as such, whereas others, with equally vibrant histories, seem to simply fade away.

PANEL 14B

FRIDAY, MAY 3, 2024

3:00PM-4:40PM

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## Kabir, Ananya Jahanara

Ananya Jahanara Kabir is Professor of English Literature at King's College London. Her research spans transoceanic creolisation, critical philology, and the relationship of literary, material, and embodied cultural expressions. Between 2013-2018, she directed the ERC Advanced Grant funded project, 'Modern Moves', which investigated the history and global popularity of African diasporic social dances. Ananya has been awarded India's Infosys Prize in the Humanities and Germany's Humboldt Research Prize, and, in July 2023, elected a Fellow of the British Academy. Her new project, 'Fort Creole', examines Portuguese-Dutch fortified enclaves in the Atlantic and Indian Ocean worlds and their postcolonial heritagization.

## Vlisco's Angelina: Indian Ocean Memory on the Surface of Pattern

The textile pattern known throughout West Africa as 'Angelina', with the variant names 'Addis Ababa', 'Java', and 'Dashiki', has a complex history which awaits detailed study. The wider history of which it is part—the development of 'African print' textiles known as Dutch wax—has certainly been researched enough to yield a coherent narrative about the movement of batik patterns from Indonesia to West Africa through the interventions of 19th century Dutch mercantilism. Within this general story, the specific one of the 'Angelina' print has not received much attention thus far. Angelina is the only Vlisco print where pattern predetermines the shape of the tailored garment—a tunic with a long yoke in contrasting colours and quarter-circular sections of the same pattern whose repetitions form the hemline together with contrasting bands of stylized florals. The entire pattern is repeated on a yard-length mirror image so as to fall from the shoulder across the front and back of the body. Finally, a single contrasting colour block occupies the space of an imagined circular neck opening with two v-shaped continuations oriented towards the chest and back. When cut and sewn according to this pattern, a tunic results (which in the African American context is called 'Dashiki'). This tunic resembles the South Asian 'kurta' although the patterns of a kurta's yoke are woven, embroidered, or appliqued rather than printed directly on the surface. How did this 'Indic' touch enter the history of a Vlisco pattern that became one of West Africa's most beloved fabrics, and via the Dashiki played a role in pan-African identity assertions? Drawing on research in Vlisco archives, Indian Ocean textile history, and memory studies, I uncover the memory work on the surface of pattern and argue for pattern itself to be considered as a repository of Indian Ocean arts.

PANEL 12B

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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## Kannan, Thamarai Selvan

Thamarai Selvan Kannan is currently pursuing his doctoral research at the department of Humanities and Social Sciences of the Indian Institute of Technology (IIT) Madras in Chennai, India. His doctoral dissertation intersects in the areas of history of science, technology, craft, environment, STS and Sound Studies. He has presented papers in the SHOT (society for the History of Technology) -ECIG Graduate Workshop and in the Republic of Plants, International Conference, organized by Moving Crops research group at IIT Madras. He co-organised the workshop Craft, Science and Labor: Making Knowledge with the Practitioner 2019, with the French Institute Pondicherry and the Practice Collective. From September 2021 to February 2022, he was a pre-doctoral Fellow at the Max Planck Institute for the History of Science in Berlin.

### Sound and Indian Ocean: Musical instrument making in 19th and 20th century South India .:

The paper explores the art and craft history of thavil drum making which travel temporally between the past and the present; geographically across countries. It extends the drum as a museum object when the instrument has frozen in time to preserve its materiality and iconography but the contemporary makers' workshops shows that the sound instrument could not be frozen in time when the users and makers continuously innovate with the instruments which impact the sound of the instrument. The paper explores the material and technological knowledge and changes embedded in the craft of making drums and why the particular local variety of jackfruit wood which has been used in the past and the present. It further brings out how world war and regional material resources impacted in shaping the sound of the instrument from 1930 to the 2010s especially on wood. The written accounts of and by the makers and musicians are very little so I use the available archival records on materials (leather and wood), oral history interviews, workshop observations and the field work to bring multiple communities voices and to enrich the craft history of drum making in the region. The paper uses History of Science and Technology, STS (Science and Technology Studies), Sound Studies framework to understand the technical and material knowledge embedded in the pedagogy of crafting and playing the instrument on everyday basis.

PANEL 1

SATURDAY, APRIL 27, 2024

7:20AM-8:40AM



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## Khan, Naiza

Naiza Khan is a visual artist, who works with drawing, archival material and film. Her current research interests include archives of weather history, the monsoon and its relationship to empire, the circulatory of objects and histories of migration. Recent exhibitions include Sharjah Biennial 15: Thinking Historically in the Present; 14th Gwangju Biennale: Soft and Weak like Water, (2023). In 2019 Khan represented Pakistan at the 58<sup>th</sup> Venice Biennale with the solo project, Manora Field Notes. Khan trained at the Ruskin School of Art, University of Oxford, and completed her MA at the Centre for Research Architecture, Goldsmiths College, London 2020.

## Monsoon vs Empire

Monsoon vs Empire presents my visual research which looks at objects and ideas forged through mobilities of the Indian Ocean. I work with a range of media, drawing, archival material, and film, as tools of observation and witnessing. Engaging with museum collections built through trade and shipwrecks (objects such as Kraak porcelain), the work reveals how the intimate pull between object, material and pattern fuses and erases the differences of place and identity, as the ocean becomes a site of confluence and transformation. Alongside the visual research, I will present readings from field notes which explore the intricate connection between the monsoon, empire and migration across the Indian Ocean. These fieldnotes began in 2007, with my long-term investigation of Manora Island, a defense outpost facing the Arabian Sea which forms part of a small archipelago off the natural harbor of Karachi. Through this visual journey, I bring together ideas of embodiment and ecology, which look at the ocean as a heterogeneous assemblage of power, colonial history and collective memory. As an artist, I see visual practice as essentially a conceptual process, creating a generative space for multiple voices to engage. This presentation actively locates the artist's research as a way to create transversal relationships and opens up a critical dialogue between scholarly disciplines, visual practice and situated knowledge.

PANEL 12B

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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## Khare, Aditi

Aditi Khare is a textile historian and designer, currently a PhD candidate at the University of Alberta. Her dissertation – Decolonising the understanding of the Indian textile network and its entanglement with British systems: A material culture analysis, c. 1750-1860 – focuses on a deeper understanding of the South Asian legacy in global material culture history. Her work is generously funded by the SSHRC doctoral fellowship (2023), the Izaak Walton Killam Memorial Scholarship (2022) and several smaller awards. Since receiving her MA from the Royal College of Art, UK, she has been actively presenting and publishing on eurocentrism in textile history, early modern trade networks, colonial entanglements, and visual culture.

### Painted and Printed Cotton Textiles as Relational Objects in the Indian Ocean Network

In 1994, Homi K. Bhabha proposed that ‘What is theoretically innovative, and politically crucial [...] is to focus on those moments or processes that are produced in the articulation of cultural differences.’ This paper adopts Bhabha’s theoretical framework and applies it to painted and printed Indian cottons in the early modern Indian Ocean textile networks (c.1670-1750). The study of these fabrics has long been plagued by questions of origin, identity, and authenticity. Ironically, the numerous investigations into the cottons’ intellectual and design innovations generally exclude South Asians as designers, artists, and tastemakers. By considering these textiles as relational objects present in Bhabha’s ‘In-Between’ spaces, this study highlights the indigenous knowledge systems that informed their design and manufacture. It uses various material sources (miniature paintings, manuscripts, and ancient instructional texts) to visualise the design landscape which informed early modern painted cottons. Simultaneously, it also focuses on the intra-Asian exchange systems in the Indian Ocean network and their influences on early cotton design. In considering these textiles as relational products of encounters, this methodology de-emphasises the European intellectual prowess often highlighted in the colonial mindset. It studies early cottons from a non-static perspective – how were the textiles influenced by early modern South Asian consumers? Did their designs respond to the popular culture in trading centres in the Indian Ocean network? How did their makers use various global influences to draw inspiration for their product? This paper aims to re-center the textiles themselves as a fluid and transitional body of knowledge.

PANEL 13B

FRIDAY, MAY 3, 2024

1:00PM-2:40PM

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## Khimasia, Jayshree

Born in Kenya, East Africa. Khimasia's parents came from Gujarat (India) in the early 1930s. Growing up, she was fortunate to have a mother, who was very creative, conscious, and elegant. She studied fashion designing and "haute couture" in the UK. She moved from the UK to Kenya, to Zambia to the UK, and finally settled in Canada, where she has lived for 43 years. Her artistic skills, achievements, and creativity dreams started in Canada. She has had the honour and joy to work with so many different organizations, groups and individuals, in many different capacities. She trained as a fashion designer in the 1970s, but over the years this has taken her in many directions. Khimasia is a self-taught multi-media artist working in watercolour, acrylic, and ceramics. She is also a floral and Interior designer. She is engaged in service work for underprivileged communities, particularly working with women in India. She started a project called, "Who's Sari Now", designing recycled silk saris into wearable garments, which are hand- stitched. She has also engaged in a range of projects with the Royal Ontario Museum (Canada), an institution which has also been in the forefront of her artistic career.

## Material Memoires: Stories of Indian Ocean Objects

This panel explores how we can think with Indian Ocean objects and engage with people who value them as part of family collections, memorabilia, and as artistic evocations and provocations. The panel begins with the screening of four 5-7 minute videos followed by a conversation.

PANEL 18

SATURDAY, MAY 4, 2024

3:20PM-5:30PM

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## Khullar, Sonal

Sonal Khullar is the W. Norman Brown Associate Professor of South Asian Studies in the Department of the History of Art at the University of Pennsylvania. She is the author of *Worldly Affiliations: Artistic Practice, National Identity and Modernism in India, 1930-1990* (University of California Press, 2015) and editor of *Old Stacks, New Leaves: The Arts of the Book in South Asia* (University of Washington Press, 2023). She is completing a book manuscript, *The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia*, under advance contract with the University of California Press.

### Trouble in Paradise: Muhanned Cader's ISLAND (2016)

This paper analyzes drawings, paintings, and collages by Sri Lankan artist Muhanned Cader (b. 1966) from his exhibition ISLAND (October 1-December 30, 2016, Talwar Gallery, New Delhi) that refer to European images of Sri Lanka as paradise, for example, "utmost Indian Isle Taprobane" in John Milton's "Paradise Regained" (1671). Cader's cutouts and silhouettes present an island whose land and sea, flora and fauna, air and ether register effects of violence and challenge Eurocentric and Orientalist modes of representation and nationalist and capitalist imaginations of Sri Lanka. ISLAND offers a critique of the Sri Lankan civil war, responses to natural disasters such as the tsunami of 2004, and neoliberal policies and practices that have transformed the Indian Ocean and its archipelagos, tearing, breaking, stitching, and suturing them. It understands Sri Lanka as an exemplar of "connected histories," to use Sanjay Subrahmanyam's phrase, that link Asia and Europe, and of "the making of islands" as bounded and cosmopolitan entities through globalizing processes of colonialism and capitalism, to cite Sujit Sivasundaram. By contrast to T.J. Demos's universalizing accounts of 'decolonizing nature' and contemporary art in the wake of the Anthropocene, Cader's art insists on the importance of location –history, society, culture, and place— and commits to what Qadri Ismail has called "abiding by Sri Lanka," a praxis that displaces empiricist approaches to knowing the country. Through representations of multispecies intimacy and more-than-human agency, ISLAND shifts our view of terrestrial and maritime relations and the work of oceans on human and nonhuman animals and environments. It encourages us to consider Sri Lanka as a central node in the Indian Ocean world and contemplate the actions of currents, wind, rain, clouds, grasses, shrubs, trees, rocks, birds, fish, insects, reptiles, and mammals and their aesthetic and political implications.

PANEL 17

SATURDAY, MAY 4, 2024

11:20AM-1:20PM

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## Kulshreshtha, Salila

Salila Kulshreshtha is a Visiting Assistant Professor of History and Art and Art History at New York University Abu Dhabi. She received her PhD in History from the Centre for Historical Studies, Jawaharlal Nehru University, New Delhi. Salila has been a Shivdasani Fellow at the Oxford Centre of Hindu Studies, Oxford (2018). She has taught at undergraduate levels in India and the USA. Salila has also worked as the Assistant Keeper at the Dr. Bhau Daji Lad Mumbai City Museum and at the Indian National Trust for Art and Cultural Heritage. She is the author of the book, *From Temple to Museum: Colonial Collection and Uma Mahesvara Icon in Middle Ganga Valley* (Routledge: 2018) and recently co-edited *The Routledge Handbook of Hindu Temples* (Routledge: 2023).

## The Scent of the Trail: Rethinking the Frankincense Route of Southern Arabia

My presentation will bring into discussion an incense burner found from the site of Khor Rori (4th century BCE- 4th CE) near modern Salalah in Oman. Made of limestone, this complete incense burner has a pyramidal base, surmounted by a rectangular element and circular cup for burning the incense. The main face of the burner is incised with the figures of a lion in the center, flanked by two ibexes on each side. The burner was found from a shrine at Khor Rori (ancient Sumhuram), with traces of burning still visible inside the cup. In 2000, in an unusual listing which included four components, Khor Rori along with the neighboring sites of Al Baleed, Wadi Dawkah and the Oasis of Shisr were inscribed on the UNESCO World Heritage list as the 'Land of Frankincense,' to "illustrate the trade in frankincense that flourished in this region for many centuries." The use of frankincense is known from across civilizations for centuries and its role as a luxury item and a significant component of the ancient Indian Ocean trade has been widely discussed. What is missing from this discourse is the local, ritual and medicinal use of frankincense in the region of its production. By drawing on the iconography and materiality of the burner and by imbricating it in its ritual and archaeological contexts my presentation will focus on, first, the issues of mobility and ritual circuits in the ancient world and second, how this has impacted our present day understanding of the heritage of the archaeological site from which this was found.

PANEL 15B

FRIDAY, MAY 3, 2024

4:40PM-6:20PM

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Larsen, Kjersti

Kjersti Larsen, Professor at the Department of Ethnography-SENKU, Museum of Cultural History, University of Oslo. Larsen conducts research in Zanzibar (1984-present) and Sudan (1997-2009). She has several international publications, books, chapters and articles, focusing on topics such as Islam, lived religion, perceptions of knowledge, affliction and healing, together with sociocultural change. Larsen has been a visiting scholar at University of Oxford; EHESS, Paris; Leiden University and is currently participating in the Mprint Project at the University of Bergen.

### Artefact, Performance and Reception: artistic and fantastic dimensions of text

Exploring materiality and artistic expression, this paper discusses aesthetics in the context of everyday life in Zanzibar Town. Exploring the meaning and use of artefacts, readings and remedies in healing rituals, it aims to indicate how the intertwined, yet contested connection between Zanzibar and the mainland materializes in how the healers compose and perform their treatments. In terms of reception, it discusses in which situations, does society challenge or even negotiate whether healers' performative procedures, remedies and artistic attributes are in agreement with social and religious values. Attentive to utterance and practical engagement, the paper pays attention to the relation between aesthetics and evocation of the mysterious, especially in situations of contradictory cultural- and moral ideas and practices.

PANEL 13A

FRIDAY, MAY 3, 2024

1:00PM-2:40PM

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Larson, Katherine

Dr. Katherine Larson is Curator of Ancient Glass at the Corning Museum of Glass and co-editor of the *Journal of Glass Studies*. Trained as a Mediterranean archaeologist with a specialty in ancient glass, she is most recently the curator of the exhibition *Dig Deeper: Discovering an Ancient Glass Workshop*. Her interests include indigenous glass traditions beyond southwest Asia and the Mediterranean, the materiality of glass in historical perspectives, and craft production and technological innovation. Larson holds a PhD from the University of Michigan.

### “Indo-Pacific” Glass Trade Beads: Chemical and Cultural Perspectives

Glass beads have long been identified in archaeological excavations throughout the Indian Ocean basin, as famously noted by Peter Francis’s work on what he termed “Indo-Pacific” glass beads. Yet only in the last 20 years or so has a robust program of scientific study begun to disentangle questions about chronology, production locations and trade routes, and technology. However, the “archaeometric turn” in ancient glass studies has prioritized the chemical over the cultural. This paper will provide a state of the field summary of the production and exchange of glass beads around the Indian Ocean during the first and early second millennia CE. I will then take a step back to consider larger anthropological and art historical questions about the value of glass in ancient Indian Ocean societies and the role of beads as mediators of cultural exchange at macro and micro scales. Of particular focus will be beads discovered at three sites in Southeast Asia: Kuala Selinsing, Malaysia (3rd-8th centuries CE); Takua Pa, Thailand (9th century CE); and Pengkalan Bujang, Malaysia (11th-14th centuries CE). These materials were collected in non-scientific excavation by the bead historian Alastair Lamb in the 1960s and are now held in the Corning Museum of Glass. By examining the types of beads present in each assemblage and the balance of local and imported objects, we can evaluate the choices and preferences of local actors in wider networks of glass bead exchange.

PANEL 16

SATURDAY, MAY 4, 2024

9:20AM-11:00AM

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## Longair, Sarah

Dr Sarah Longair is Associate Professor of the History of Empire at the University of Lincoln, UK. Her research examines the history of the British Empire in East Africa and the Indian Ocean world, in particular through material and visual culture. She has published on the history of museums in the empire, colonial collecting, and the history of Indian Ocean islands. Her first monograph, *Cracks in the Dome: Fractured Histories of Empire in the Zanzibar Museum, 1897 – 1965*, was published in 2015, and her forthcoming book project is entitled *Island Collecting: Objects and Empire in the western Indian Ocean, 1860 – 1930*.

## Creativity, Conservation and Colonialism: The Coco-de-Mer in the nineteenth-century

### Indian Ocean world

The coco-de-mer is a unique palm, endemic to Seychelles, and was in the nineteenth century widely used by the islands' inhabitants for numerous purposes, both practical and decorative. Regarded by General Charles Gordon as the forbidden fruit of the Garden of Eden, the double coconut was native to only three islands in the Seychelles archipelago and had mythic status prior to the discovery of the indigenous forest in the late eighteenth century. Up until then, it was only known by nuts washed up on shores around the Indian Ocean rim. The islands' inhabitants were inventive and creative in the use of the palm, with almost all parts of it serving a purpose. Alongside these more practical uses, a technique of using the unfurled leaves of the palm developed, reputedly introduced by a French former prisoner of war in the early nineteenth century. By the mid-nineteenth century, 'fancy' baskets, pom-poms and other items were produced by French women settlers and displayed in exhibitions around the world as well as being sought after by colonial governors' wives around the western Indian Ocean (Image 2). However, French, then British, settlers and colonial officials struggled to manage and maintain the palm and there were fears that it would become extinct. Attempts to conserve the coco-de-mer forests proved a decades-long challenge which was only resolved in the late 1890s. This paper will explore the material productions of the coco-de-mer by diverse island communities to expose their position at the centre of debates around colonialism and conservation – how to make small islands productive but also protect endemic species in the interests of imperial science.

PANEL 6

THURSDAY, MAY 2, 2024

9:20AM-10:20AM



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## Matsukawa, Kyoko

Kyoko Matsukawa is a cultural anthropologist and professor at the Faculty of Letters, Konan University, Kobe, Japan. Her current research interests are the globalization of Indian performing arts, as well as transnational community and citizenship of Indian expatriates. Her recent publications include 'This is our home, but we cannot stay here forever': Second-generation Asian youths in Kuwait and the United Arab Emirates. In *International Labour migration in the Middle East and Asia*, ed. Lian Kwen Fee et al. (2019) (co-authored with Naomi Hosoda). Her co-edited book with Akiko Watanabe and Zahra Babar, *Transnational Generations in the Arab Gulf States and Beyond* will be published this year by Springer Nature.

### Migration and Cultural Gyres of Indian Ocean Performing Arts: The Case of Goans and their Popular Theatre, Tiatr

This paper sheds light on how migration movements have created cultural gyres across the Indian Ocean by taking the case of Goan Catholics and their popular theatre, tiatr. Goa is a small state on the western coast of the Indian subcontinent. It was under the Portuguese colonial rule from 1510 to 1961. Due to this history, Goa has a relatively large Catholic population even today. Goan Catholics, with more Western ways of life, including food habits, tended to migrate out of Goa. A large number of Goan Catholics went to Bombay, one of the main British colonial cities in the 19th century. They also went across the Indian Ocean, reaching East Africa. Entering the second part of the 20th century, the destinations of Goan Catholics changed. After the forced incorporation of Goa into India resulted in Portuguese-speaking people migrating to Portugal. In the 1970s, the oil boom in the Gulf countries started to attract many Goan Catholics. Thanks to their English proficiency, they obtained white-collar jobs. Those who could afford to bring their family settled down there and continued to stay for over 20 years. As explained, Goan Catholics scattered across the Indian Ocean. However, they maintained cultural ties to their home. For instance, Goan Catholics in the UAE and Kuwait often arrange the performance of Goan popular theatre, tiatr. Tiatr was first staged in Bombay in 1892. It is a kind of musical performed in Goan local language, Konkani, and has a unique performing style that is said to be influenced by Italian opera. The stories of tiatr depict Goan morality. Singers appear on the stage of tiatr, singing about Goa in Konkani. The author attempts to trace how tiatr emerged in Bombay and how the theatre helps Goan Catholics in various places maintain cultural ties with their home, Goa in the present time by showing the cases in the UAE and Kuwait.

PANEL 12B

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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## Michaeli, Raphael

Raphael Michaeli holds his BA from Haifa University, the Department of Arabic Language and Literature, and the Department of Theatre Studies. He holds two MAs from the FU Berlin and Haifa University. In both places, he worked with Arabic Sufi narratives from the formative period. Currently, he is a PhD student as part of the MprinT project at Bergen University. His dissertation focuses on *mawlid* reading events in Lamu (Kenya), through which the entrance of print and intellectual changes of the Muslim world in the 19th and 20th centuries are reflected.

### Retelling the Birth of the Prophet: A Reflection on Mawlid Performative readings in their East African Context

The *mawlid* narrative depicts the spiritual beginning of Muslim civilization, the story of the appearance of Islam, and its earthly existence through the birth of the prophet Muhammad. The narrative, in this sense, reflects not only the birth of the Prophet but also the myth of creation, and the communal reading functions as a format through which this creation narrative can be staged and appreciated. The present paper will discuss and compare the performative communal readings of two different *mawlid* texts, which are a part of the core curriculum of daily Islamic ritual practice in large parts of the Indian Ocean; *Simt al-Durar*, written by ‘Alī b. Muḥammad al-Ḥibshī (d. 1333/1915), and *Mawlid Diba‘i*, written by Ibn al-Dayba‘ (d.944/1537). Both texts, written in Arabic, are essential tools for the performative act of devotion. Here, oral literacy and performance will be used as primary sources to discuss the different aesthetics each reading brings. From the text to the context in which it is performed, the participants, the place, cloth, objects, and the rhythms used. The paper will emphasize the importance of the visual artistic features in the *mawlid* readings as a tool for understanding the different roles each reading plays in the social and religious lives of the participants.

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1:00PM-2:40PM

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## Mirza, Sana

Sana Mirza is Head of Scholarly Programs and Publications at the Smithsonian's National Museum of Asian Art in Washington, D.C. She received her PhD in Islamic Art History from the Institute of Fine Arts, New York University in 2021. Her dissertation explores a corpus of Qur'an manuscripts from eastern Ethiopia produced between the seventeenth and nineteenth centuries and their Red Sea and Indian Ocean milieus. She is co-edited with Simon Rettig *The Word Illuminated: Qur'an Manuscripts from the 7th–17th Centuries* (Smithsonian Institution Scholarly Press 2023) and has contributed to several exhibition catalogues and edited volumes.

### Praising the Prophet: Devotional Manuscripts from Harar, Ethiopia

At the nexus of major trade routes linking the African interior, Red Sea and Indian Ocean, Ethiopia was home to a large Arabic manuscript tradition from the seventeenth century. Hundreds, if not thousands, of manuscripts were produced in Harar, Wallo, Bale, and Jimma. This talk will focus on Harar, a city with a long history as a center of Islamic learning in eastern Ethiopia and is known for its many tombs and mosques. During the period of the Harari Emirate (1647-1887), Harar was a major site of manuscript production, especially of Qur'anic manuscripts. These are often inscribed with colophons or endowment notices, allowing for historicizing the development of distinctive calligraphic and decorative styles that linked to Red Sea and Indian Ocean idioms. This paper will focus on copies of the *Dala'il al-Khayrat*, *Qaṣīdat al-Burda*, *Fatḥ al-Raḥmān* and other devotional manuscripts produced within the city of Harar. It will analyze their textual and material characteristics through a comparison with the Qur'anic manuscripts from Harar. In doing so, it aims to situate these devotional manuscripts within the broader context of the region's religious and manuscript traditions and emphasize Harar's position within larger artistic and religious networks which stretched across the Red Sea and Indian Ocean.

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12:00PM-1:00PM

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## Mohan, Sathyanand

Sathyanand Mohan (born in Kerala in 1975) completed his B.F.A. in Painting from the Government College of Fine Arts, Trivandrum in 1998, and an M.F.A. in Printmaking from the M. S. University of Baroda. He has a PhD from the Department of Humanities and Social Sciences, IIT-Bombay. A practicing artist and writer, he is a Faculty at Srishti-Manipal Institute of Art Design and Technology, Bangalore.

### The Uses of Cosmopolitanism: The 2012 Kochi-Muziris Biennale .:

In the paper, I propose to analyze the figuring of an “Oriental cosmopolitanism” centered around the Indian ocean as a legitimating fiction in the ideological program of the first Kochi-Muziris Biennale (KMB) of 2012. While it was heralded as a major event in the global Biennial calendar, the announcement of the KMB set off a storm of protest in Kerala which amplified existing anxieties over the function of contemporary institutions such as biennials in the administration of (local) cultural practices. In the paper I will analyze these debates as they unfolded across social media and the press, paying close attention to the many narratives of legitimation employed by the organizers of the event in order to garner local, as well as global, support for it. I examine how the narrative of a native cosmopolitanism is pressed into the service of the Biennial, through the strategic invocation of popular discursive constructions of Kerala’s centuries-old history of maritime trade and cultural exchange across the Indian Ocean (and the Arabian Sea in particular). This is evident in the naming of the Biennial itself, in the twinning of Kochi with the archaeological port-town of Muziris (c. 100 B.C.-100 A.D.), which is mentioned in Greco-Roman accounts such as the *Periplus of the Erythrean Sea*, and Pliny’s *Natural History*. I also examine how these narratives of cosmopolitanism are strategically coupled with the history of working class and communist political movements in Kerala, as well as cultural movements closely allied to these currents in order for the Biennial to lay claim to a lineage of progressive cultural activism. I argue that these strategies cannot be dismissed as a marketing ploy as some scholars have done, and that we need to be attentive to the deeper symbolic valences of these constructions through which dominant art-historical

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11:20AM-1:00PM

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## Mukherjee, Debashree

Debashree Mukherjee is Associate Professor of film and media in the Department of Middle Eastern, South Asian, and African Studies (MESAAS) at Columbia University. She is author of *Bombay Hustle: Making Movies in a Colonial City* (2020), which approaches film history as an ecology of material practices and practitioners. Her second book project, *Media at the Dawn of Planetary Extraction*, develops a media history of South Asian indentured migration and plantation capitalism. Debashree edits the peer-reviewed journal *BioScope: South Asian Screen Studies* and has published in journals such as *Film History*, *Feminist Media Histories*, and *Representations*.

### Cinema as an Archipelago of Desires: Mauritian Film Culture in the 1930s”

This paper traces a history of cinema in Mauritius, which is often characterized either as “too-late” or as “lost.” Rather than deem a national cultural context cinematically “backward” for not manufacturing films as per the timeline of Euro-American technological modernity, it might be more appropriate to consider its film culture, i.e. the life of cinema in that context. I argue that if cinema is a vehicle for making meaning in the world, then cinematic meaning is made anywhere that a film is watched and discussed. Implicit here is a theory of aesthetic production that acknowledges the ephemeral, fragile, and tentative nature of cultural meaning, particularly in the context of lost film histories. The central artefacts of my exploration are three films that were screened at the Theatre Municipal de Port Louis in 1937: *Hatam Tai* (Prafulla Ghosh, 1929), *Highways* (Sun Yu, 1934), and *Charlie Chan in Paris* (Seiler & MacFadden, 1935). These films, two of which are considered lost, were screened on special occasions such as Eid-ul-Duha, Chinese New Year, and Makar Sankranti. As such, they index the coerced and voluntary migrations that brought multilingual, multiethnic audiences into a Mauritian movie theatre. These films were not made by displaced and diasporic peoples, but they gesture towards an archipelagic becoming across Asia, Europe, and Africa, one that predates the nation-state, and was made up of a desire for cinema. I will end by presenting an experimental video work that collages archival footage from a 1921 film titled *Mauritius* (prod. African Film Productions) with live streaming radio soundtrack from Mauritius Broadcasting Corporation’s popular music station, Taal FM.

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10:20AM-12:00PM

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## Nash-Pye, Charlotte

Charlotte Nash-Pye has recently completed her doctorate at the University of Kent in collaboration with the British Museum. This was a Collaborative Doctoral Award (CDA) PhD scholarship, fully funded by the AHRC in the UK. In 2019, she received a Distinction for her Masters in “Archaeology and Heritage of Ancient Egypt and the Near East” at the Institute of Archaeology (IoA) at University College London (UCL). She was also awarded the ‘Seton Lloyd Memorial Prize for Western Asiatic Archaeology’ for her thesis “Harappan Social Structure: Implications Inferred from Trade Relations of the Indus Valley Culture.” She holds a first-class honors BA in the Ancient World from UCL. Charlotte has been working as a student lecturer of archaeology at the University of Kent and researcher for the ‘Silk Roads’ exhibition at the British Museum. She publishes regularly and has spoken at many international conferences on her research, winning the Antiquity Prize for ‘Best Student Paper’ at the Indian Ocean World conference in 2022 (IOW22).

### Revealing the Secrets of Islamic Glass Bangles: Key Findings

A few years ago, I embarked on a doctorate thesis presented by the British Museum and University of Kent to explore The Dissemination of Islamic Glass Bangles across the Western Indian Ocean Trade Network (14th-18th century): Origins, Society and Culture. The project required both an archaeological approach to create a universally applicable typology, and an archaeochemical approach to identify the geochemical signatures of the primary production of the glass. The intention of the project from the outset was to establish whether there is a connection between the typology and chemistry of the glass bangles and if changes across time or place can be identified. Were there chemical differences between Islamic glass bangles and vessels from the same production region and period? How might this study reveal the trade networks of Islamic glass bangles, and the possible significance of their colours for their interpretation and attribution? Past studies from the regions of the Eastern Mediterranean were reviewed and compared against those from the western Indian Ocean trade network that connected the western Indian coast to the Horn of east Africa. Special focus was given to collections from the Persian Gulf and Southern Arabia. Six collections dating between the 14th-18th centuries were selected from these regions as case studies. With the help of esteemed colleagues world-wide, typological and archaeochemical (SEM-EDX, EPMA and LA-ICP-MS) analysis was undertaken, producing exciting results. It revealed new manufacturing techniques, typological styles and glass signatures, for which I now present the key findings regarding dissemination patterns, cultural implications and representations of female identity.

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9:20AM-11:00AM

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O'Kane, Bernard

Bernard O'Kane is Professor of Islamic Art and Architecture at the American University in Cairo, where he has been teaching since 1980. He has also been a visiting professor at Harvard University and the University of California at Berkeley. He is the author of eleven books, among the most recent being *Studies in Persian Architecture* (2021) and *Mosques: the 100 Most Iconic Islamic Houses of Worship* (2019), and the editor or co-editor of five books, the most recent of which is *Inscriptions of the Medieval Islamic world* (2023).

### From the Zarafshan to Arabia and the Maghrib: Anthropomorphic Wooden Corbels

Soviet scholarship of the 20th century revealed a considerable of monuments in the Zarafshan valley with decorated woodwork, ranging from spectacular wooden mihrabs such as those of Iskodar to others with carved wooden ceiling and mural decoration, including capitals with projecting corbels with insect- or owl-like capitals. The finest example of the latter is in the Charku ensemble at Isfara in modern day Tajikistan, but examples are quite widespread, being found in such villages as Urmetan and Kurut, and many others. Another well-known group is that of the Maghrib; a related corbel in the Mosque of Ibn Tulun in Cairo, attributed to Lajin's work of the late 13th century, was described by Creswell as looking like "the foreparts of a gigantic locust." What has been ignored until now is the presence of woodwork from the long ruined al-Khamis mosque in Bahrain on the Persian Gulf that has features in common with both the Zarafshan and the Magribi groups. Its corbels, now in the Bahrain National Museum, have been subjected to radiocarbon analysis, resulting in a thirteenth century attribution. And another recently unpublished find is a similar corbel in the Great Mosque of Sanaa. Did the style gradually move from the Zarafshan Valley to Arabia and thence to the Maghrib or did they evolve independently? Does the decoration on the side of corbels connect rather to coastal links with East Africa than other locations? This paper will examine the stylistic connections between the material to see which hypotheses the evidence supports.

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3:00PM-4:40PM

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## Patel, Alka

Alka Patel is Professor in the Department of Art History and in the PhD Program for Visual Studies at the University of California, Irvine. She received her PhD from Harvard University (2000). Patel's research has focused on South Asia and its connections with Iran and Central Asia, including overland and Indian Ocean maritime networks. Her works include *Building Communities in Gujarat: Architecture and Society during the Twelfth-Fourteenth Centuries* (Brill 2004), *Communities and Commodities: Western India and the Indian Ocean*, for which she was guest editor of a special issue of *Ars Orientalis* XXXIV (2004). Patel also guest-edited *Archives of Asian Art* LIX (2007), a special issue on reuse in South Asian visual culture. Patel's interests have expanded to include mercantile networks and architectural patronage in 18th-19th-century South Asia, as evidenced in *Indo-Muslim Cultures in Transition* (co-ed. K. Leonard, Brill 2012). Her recent volume *India and Iran in the Longue Durée* (Brill/Jordan Center for Persian Studies, 2017), co-edited with ancient Iranist Touraj Daryaei, resulted from an international conference convening a wide array of specialists analyzing Indo-Iranian connections over two millennia. Her current monographic project on the Shansabanis ("Ghurids") of Afghanistan and northern India comprises two volumes, the first of which was published in late 2022.

### Crossing Space, Time, and Being: Khambhat's Great Mosque Complex in the 14th Century .:

The congregational mosque of Khambhat ("Cambay"; c. 1325) and its addorsed monumental tomb of the merchant al-Kazeruni (c. 1330) present manifold entrées into the spaces, times, and societies of the medieval Indian Ocean world. This paper will take full advantage of the grand complex's patronage by merchant-magnates — rather than state authorities — to examine the far-flung origins and immense power of northwestern India's mercantile elites of the 14th century, a resplendent moment for the city's prominence as the pivot of the Indian Ocean, prior to its Mughal-era demise in favour of Surat. The paper will also analyse the integration and interplay of reused components — some originating at least two centuries earlier — and newly crafted materials in the complex's construction: Such a granular study permits access to the other end of the socio-economic spectrum, viz. the builders and craftspeople whose technical and aesthetic decisions were "written" in their collective creation.

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2:20PM-4:00PM



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## Pemberton, Ariana

Ariana Pemberton is a PhD candidate in the History of Art Department at UC Berkeley, focusing on medieval South Asia and the Indian Ocean World, materials and materiality, and histories of non-human animals and the environment. Ariana is currently writing her dissertation on ivory carved objects from South Asia, and the Indian Ocean ivory trade, from the eighth to fifteenth centuries. In 2022, she completed her MA thesis on the Firuz Minar, a brick and basalt minaret built in Bengal during the fifteenth century, and today stands as the oldest extant monument in India patronized by an African ruler.

### An Elephant Makes a King: The Global Histories of a Thirteenth-Century Ivory Carved Throne from India

In a sculptural frieze from the Konarak sun temple, the temple's patron Narasimhadeva (r. ca. 1238–1264 CE), ruler of the Ganga dynasty of Kalinga, Utkala, and Kosala (regions that today comprise the Indian state of Odisha), is depicted on an ivory throne depicting hybrid lion-elephant creatures (*gajasimha*). Taking the representation of the throne as a starting point, my paper examines the ways in which Narasimhadeva employed the ecological value and talismanic efficacy of elephant ivory to amplify and extend his political and spiritual power over both human and nonhuman worlds. Based on the size of two extant legs from the throne and Peptide Mass Fingerprinting examinations that I have conducted on ivory sculptures from the same corpus of objects, I propose that the ivory used for the throne was sourced from an African elephant. On the one hand, the importation of African ivory reiterates the importance of Indian Ocean trade in shaping the cosmopolitan globality of medieval Odishan courtly cultures. On the other hand, my paper explores the physical and symbolic resonances of ivory as material. While elephants have figured prominently into the political, cultural, and religious histories of India since the first millennium BCE, early Hindu texts describe ivory as auspicious talismanic material used to harness the immense power of the animal. Keeping the multivalent characteristics of ivory in sight, my paper focuses on Narasimhadeva's throne in the context of Indian Ocean networks. Thrones in India, scholars have argued, with immanent, divine power inherent to its very material, were recognized as essential king-making devices. Taking seriously both the global and local histories of ivory, I argue that Narasimhadeva's throne allowed the ruler to portray a kingship that was not only cosmopolitan in nature, but also god-like and, through its talismanic efficacies, one endowed with elephantine potency.

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4:40PM-6:20PM

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## Pradines, Stéphane

Professor Stéphane Pradines is an archaeologist and Professor of Islamic Art and Architecture at the Aga Khan University, Institute for the Study of Muslim Civilisations (AKU-ISMC) in London. He was the Director of the excavations of the Walls of Cairo (Egypt) and many other excavations in the Indian Ocean (Maldives) and East Africa (Kenya, Tanzania, Comoros). He is a specialist of Islamic archaeology in Sub-Saharan Africa, Indian Ocean medieval trade and Muslim material culture of war (military architecture and weapons). Professor Pradines is the founding Editor of the Journal of Material Cultures in the Muslim World (MCMW), an academic journal in full open access published by Brill in partnership with The Aga Khan university and the Aga Khan Museum. His last books are *Historic mosques in Sub-Saharan Africa, from Timbuktu to Zanzibar*; and *Muslim Cultures of the Indian Ocean* (co-edited with Farouk Topan).

### Swahili wall niches in the Comoros and Lamu archipelagos, rituals, corals and stuccoes

One physical characteristic of Swahili stone houses is the presence of wall niches, especially in the palaces of the 18th century. Our paper focus on the large walls covered by a series of stucco niches, from Mutsamudu and Domoni in the Comoros to the Lamu archipelago in Kenya and Bajuni archipelago in Somalia. Our study will trace the history of Swahili wall niches from the early 12th century to the 18th century. Not only were these niches extremely important social and religious rituals within the Swahili society, but they also demonstrated extremely rich and dense economic networks in the Indian Ocean between the Comoros, Kenya, Ethiopia, Yemen, and Gujarat in India.

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2:20PM-4:00PM

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## Quaile, Sheilagh

Sheilagh Quaile is a historian of nineteenth-century art, design, and material culture. Funded by the Social Sciences and Humanities Research Council of Canada and a Bader Fellowship in Art History, Quaile's PhD thesis, "Paisley, Scotland's Nineteenth-Century Shawl Designers: Innovators or Imitators?" (Queen's University, 2020) investigates the sources, methods, and training of nineteenth-century Scottish designers who imitated Kashmiri textile patterns. Quaile's research has been published in the *Journal of Design History*.

### South Asian Textiles in Northeastern North America, ca. 1800–1930

Recent scholarship has acknowledged the interconnectedness of the Atlantic and Indian Oceans throughout the modern era, to the extent that they could be considered a single system. This was due in no small part to Britain's commercial and imperial activities in both regions. In this presentation, I will investigate this transoceanic history through material culture and design, examining the circulation and reception of South Asian textile materials, methods, forms, and motifs within British settler cultures in northeastern North America (what is now known as the Canadian Maritimes). As trade globalised and Britain's 'industrial revolution' unfolded, South Asian textiles and their British imitations were imported to northeastern North America from the United Kingdom and the United States. Through object- and text-based analyses, I will pursue the questions: How did British settlers interpret and adapt South Asian visual and material culture? For example, did settlers understand these textiles to be South Asian, or were these foreign themes domesticated to become 'British', or even 'Canadian'? How did changing perceptions of South Asia influence these processes? And did settlers create new designs based on South Asian themes? Plain and printed cottons and muslins, quilts made from pieces of glazed chintz, paisley shawls, and other textiles which featured South Asian motifs were popular among the upper and middle classes. While global in their distribution, these textiles are iconic in the material culture of northeastern North America, which is popularly recognised for its craft cultures including quilting, crocheting, and rug-hooking. This paper will elaborate on global trade networks, British settler identity, and settlers' changing attitudes towards South Asia as Britain expanded its control over the Indian subcontinent and as relations between Britain and India transformed.

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1:00PM-2:40PM

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## Rahadiningtyas, Anissa

Anissa Rahadiningtyas is an art historian who earned her Ph.D. in Art History at Cornell University for her research on the position and question of Islamic religiosity, rituals, and performances in works of modern and contemporary art in Indonesia. She is currently a Curator of Islamic aesthetics in modern and contemporary Southeast Asia at the National Gallery of Singapore. Her research interests include comparative modernisms, Indian Ocean studies, postcolonial and decolonial theories, gender and feminism, environmentalism, and Islamic studies.

### In Search of Our Ancestors

Intentionally cropped in a clean, straight line and darkened by layers of charcoal, Portrait No. 2 of Fyerool Darma's (Singapore, b. 1987) Moyang series (2015) has the potential to bring to the fore an interrogation of overlooked histories of diaspora and migrations that shape modern Southeast Asia. This portrait of the moyang (Malay and Indonesian for "ancestors") draws its pictorial reference from the 19th-century painting of Raden Saleh (1811-1880, Dutch East Indies), a prominent Javanese painter of Hadhrami Arab descent in the history of modern art in Indonesia and Southeast Asia by a German painter, Johann Karl Ulrich Bähr (1801-1869, Dresden), that Darma accessed online. Implied in Darma's appropriation and obliteration of Raden Saleh's 19th-century image is an exploration of the archive's incompleteness, distance (and the paradox of digital immediacy), and its ability to index the long history of connections and circulations across Southeast Asia in relation to the broader Indian Ocean world. The image of Raden Saleh as one of the unnamed "ancestors" in Darma's narratives migrates and continues to be transformed from the context of colonial Java to the aristocratic Dresden, to the painter's valorization in the writing of Indonesian modern art history and to Darma's inquiry of identity and language in contemporary Singapore. Reading this work as archive also enables one to attend to the representation of the "painter prince" Raden Saleh as the title of Bähr's 19th-century painting captures, and to articulate the diasporic history of Saleh as a Hadhrami descendant and his ancestors' integration into the world of the Javanese elites in the Dutch East Indies.

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5:10PM-6:50PM

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Ramduth, Hans L.

Dr. Hans L. Ramduth is an Associate Professor at the School of Fine Arts of the Mahatma Gandhi Institute in Mauritius. A multifaceted creative (cartoonist, puppeteer, creative director), as member of the UNESCO African team on the 2005 Convention, he authored the white paper Creative Mauritius 2025, a road-map for the creative sector of Mauritius in 2013. His PhD (2015) was about exoticism and the role of the gaze in the construction of identity. His current interdisciplinary academic focus is on the intersection of the anthropocene and the visual culture of the Indian Ocean / Mascarene islands, exploring cultural responses to global issues.

### Fabulating the Anthropocene from the Indian Ocean

According to Amitav Ghosh, the current global crisis is the result of a 'failure of the imagination'. This paper is an attempt to address this statement from the cultural perspective of an inhabitant of a small island state, Mauritius. Weaving three disciplinary frames – ecology: the unimaginable loss of species and habitat; cultural history – the loss of 'paradise', a concept reified for the European imagination by 18th century explorers of the Indian Ocean; and anthropology – the inability to imagine culture beyond concepts of constant economic growth and increasing extractivism – are put in relation with the deep past of the Indian Ocean rim. Three animals serve as totems: the coelacanth fish, a 'living fossil', rediscovered near the Comoros islands in the 1930s - in the same decade that the thylacine marsupial of Tasmania went extinct; and the dodo, an embodiment of the modern awareness of the loss of innocence of the human species, are juxtaposed with the predicaments of the San of Southern Africa, the First Peoples of Australia, and the Adivasis of India – some of the oldest indigenous cultures of the Indian Ocean rim. Is it even reasonable or beneficial to draw connecting lines between such diverse eras, species, geographies and peoples? Possibly because islands offer simplified ecosystems, they potentially offer a clearer understanding of complex relationships, enabling speculative and imaginative jump-cuts in line with the fabular, as a means to overcome a systemic failure of the imagination.

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10:20AM-12:00PM

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## Rashid, Kamrudin Abdulrasul

Kamrudin Abdulrasul Rashid, aged 83, lives in Toronto, Ontario. He comes from a lineage of staunch, honest, and resilient forefathers and mothers from Kutch, Gujarat (India). His family migrated to Africa around 1891. He and his late father were born on the island of Zanzibar (Tanzania) and his mother's family were from the island of Pemba. Rashid has lived in Zanzibar and Pemba, and Dar es Salaam. He migrated to Toronto, Ontario in 1975. Kamrudin has undertaken extensive community service for some 68 years. He has also held professional careers in six senior positions including with the Government of Zanzibar in Pemba, the National Bank of Pakistan (Dar es Salam), Aga Khan Department of Education for Tanzania (Dar es Salaam), Pottery Crafts (Toronto) and the Ismaili Aga Khan Council for Ontario (Toronto), and the Aga Khan Ismaili Tariqah and Religious Education Board for Tanzania (Dar es Salaam).

## Material Memoires: Stories of Indian Ocean Objects

This panel explores how we can think with Indian Ocean objects and engage with people who value them as part of family collections, memorabilia, and as artistic evocations and provocations. The panel begins with the screening of four 5-7 minute videos followed by a conversation.

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3:20PM-5:30PM

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Reese, Scott

Scott Reese is Professor of Islamic History at Northern Arizona University. He has published widely on Islamic intellectual exchanges in the Western Indian Ocean, including his most recent book *Imperial Muslims. Islam, Community and Authority in the Indian Ocean, 1839-1937* (2017). He has also worked with the manuscript tradition in East Africa, and the manuscript-to-print transition. He is currently part of the Mprint project at the University of Bergen.

### Evolving Materiality: The Book Arts in 19th and 20th century East Africa.

From at least the seventeenth century, Muslim communities of coastal East Africa have maintained a book arts tradition that, in some cases, continues down to the present. Certain aspects of this tradition reflect elements found among nearby neighbors in Yemen and Southern Arabia. So, stabstitch and link-stitch bindings are common, as are decorative end-bands at each end of the spine. Other elements, however, appear more local in nature, so script style, decoration and the layout of marginalia are often distinctive. But what is the historicity of this local style. Did local scribes simply ape the techniques of their near neighbors, or can we discern evidence of a more dynamic process at work? Drawing on materials from Lamu and Zanzibar this presentation examines certain material aspects of locally produced handwritten texts to gain insight into the processes of inter-regional exchange that gave rise to them. In particular, I suggest the intense religious and political atmosphere of the 19th century, represented by Omani political ambitions and growing Hadhrami religious influence, are reflected in developments within local book arts. While new methods were adopted, other elements of local tradition persisted, even appearing to work in reverse, influencing the techniques of their Yemeni and Omani counterparts.

PANEL 13A

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1:00PM-2:40PM

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## Rockel, Stephen

Stephen Rockel is a historian of Africa, particularly East Africa, and the western Indian Ocean region. After completing his Ph.D. at the University of Toronto he taught at the University of Kwazulu-Natal, Durban, before returning to Toronto. He has interests in social and cultural history, labour, slavery, urbanization, colonialism, environmental history, and conflict. In 2006 he published the first full study of caravan labour, *Carriers of Culture: Labor on the Road in Nineteenth-Century East Africa*, and in 2009 (with Rick Halpern), *Inventing Collateral Damage: Civilian Casualties, War and Empire*. He also edited (with Martin A. Klein) *The Life Histories of Enslaved Africans and Their Descendants in Africa*, under review at Ohio University Press.

## A Forgotten Architectural Heritage: Art Deco Buildings in Dar es Salaam, Tanzania

As Dar es Salaam emerged as a significant colonial port city and centre of commerce during the first half of the twentieth century, it attracted a large South Asian community concentrated in the central city area of Kisutu, also known to Africans as Uhindini. In colonial bureaucratic terms, Uhindini/Kisutu was essentially Zone II, part of the tripartite division of the city by the Germans in 1914 into European Zone I, "Asiatic" Zone II, and the "Native" Zone III, which became known as Kariakoo. After WWI the new British colonial administration reformed urban land tenure to raise revenue and regulate building standards. The new occupancy tenure law aimed to develop the Indian commercial community, improve housing conditions, and give Indian investors rights to mortgageable properties. The result was a rush by speculators and investors and the rapid construction of multistory buildings with businesses of various kinds at street level and residences above. This process of "gentrification" rapidly diversified the Indian population with middle class professions increasingly represented, along with women and children. With the boom came Indian engineers influenced by the art deco craze in Mumbai and other Indian coastal cities. Construction continued into the 1960s only to be halted (for a time) by the postcolonial nationalization of secondary residential properties in 1971. The result was a legacy of Indian inspired art deco commercial-cum-residential buildings that has not been thoroughly documented. Although mostly on a smaller scale and more prosaic than the grand buildings of Mumbai, the art deco heritage of Dar es Salaam must therefore be added to that of other western Indian Ocean cities including Durban and Mumbai. It is of great concern, therefore, that many of these buildings have been demolished as central Dar es Salaam undergoes rapid transformation. Sources include urban and architectural histories and personal and other photographs.

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3:00PM-4:40PM



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## Ryan, MacKenzie Moon

MacKenzie Moon Ryan is Associate Professor of Art History at Rollins College in Winter Park, Florida. She is an Africanist art historian whose research focuses on global networks of trade, African textiles and fashion, and consumption of commodities to create conceptions of self. Her publications explore the global history of kanga cloth, a manufactured cloth worn by women across east Africa since the late nineteenth century. She is an editor of the journal, *African Arts*, and recently edited the special issue, *African Textiles, Fashionable Textiles* (2023).

### Turn-of-the-century Chic: Women's Kanga Fashions on the Swahili Coast in the Colonial Era .:

This essay takes as its focus women's fashions in the port cities of the Swahili Coast around the turn of the 20th century. The majority of women chose to clothe themselves in wrapped and at times tailored kanga cloth and adorn themselves in an array of accessories. Drawing from studio photographs reproduced as postcards, textiles swatches, business records, trade reports and travelogues, I show how the inexpensive, manufactured, imported and printed cloth, kanga, took women consumers by storm from its introduction in 1886. Derived from a network of European manufacturers and distributors, resident Indian sellers, and African women consumers, the genre of kanga cloth spread from a port-town commodity across East Africa with incredible speed. As the basis of dress for the majority of women, fashionable wearers paired the striking printed cloth designs with wrapped cloth turbans, elaborately braided hairstyles, numerous pieces of jewelry and accessories including umbrellas, fans, and sandals to stress their worldliness. Indeed, many visitors commented upon the fashionable nature of these women, as one government official declared: "Zanzibar is the Paris of East Africa, and the Zanzibar belles are admittedly the glass of fashion." This essay establishes a few early popular kanga cloth designs and worn fashions in Zanzibar; by comparing kanga swatches and studio photographs, this essay will restore the bright colors to these striking patterned cloths and establish popular designs garnered from order histories. By recovering the early history and popularity of this material good—its production, design, consumption, and usage—kanga textiles helped to spread an Indian Ocean cosmopolitanism newly attainable by a majority of people.

PANEL 3

SATURDAY, APRIL 27, 2024

10:40AM-12:10PM

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## Sanassy, Saivani

Saivani Sanassy is a Mauritian-Canadian artist, reader, and activist based in Ottawa, Canada, the traditional unceded and surrendered territory of the Algonquin Anishinaabe people. Saivani studied Human Rights and Social Justice and Indigenous Studies at Carleton University and is pursuing a Masters in Indigenous Studies and Architecture at Carleton University. Art has been an important part of their life since they can remember, it has been an expressive tool in understanding herself, her identity, and different methods of pedagogy. Throughout their academic career Saivani has also created a community of artists in the city by hosting art shows that center on human rights issues and fundraise for local organizations. She is working towards Mauritian art revitalization and decolonizing western gallery spaces by planning to build a physical place to uplift marginalized artists in her community. Saivani enjoys researching and reading about decolonial futures and moves through life with these transformations and possibilities in mind.

### Sugar cane cutters in Mauritius .:

Carved into the bark of sugar canes, molded into the curves of clay, danced into the sand from the soles of feet on the island of Mauritius, we find enough culture, history, and diversity to fill multiple museums. Despite its richness and abundance of people, ecology and arts, we are lucky to find any decolonial exhibitions centering its artists in national museums and galleries. Museums have been used as a historical extension of colonialism to commodify countless heritages and peoples under the guise of knowledge and public education; Mauritius is no exception to this theft. In order to gain control of the history and heritage of the people, we must explore the idea of reconnecting to the land by using the island of Mauritius itself as a physical gallery and its natural elements as a vessel to tell stories. By exploring the history of sugar cane plantations in Mauritius, we can reconnect with the subaltern voices of our ancestors that have been subjected to epistemic violence and had their histories erased. These stories didn't have the chance to be carved into writing, but into art patterns on sugar cane bark and through the oral histories, stories, and wishes of our families. By retelling and creating new stories on sugar cane bark, we reclaim the land and narrative by offering our ancestors to speak within the land as a form of resistance. The circulation of stories brings a collective understanding to the history of Mauritius and an opportunity for connection between generations through art as a form of pedagogy. Since there are not many available sources of information on the topic, I will be combining my background in Indigenous Curatorial Theory and Mauritian heritage and culture to collect stories and tell new ones that will be passed on through the traditional art of sugar cane bark painting. Through reconnecting with family and culture these stories will be translated through transmedial expressions. This paper will focus on the stories within the paintings and carvings, the act of recentering the land and transforming the discussion of museums and history by creating space for our ancestors' stories while imagining new visual cultures.

PANEL 4

SATURDAY, APRIL 27, 2024

12:20AM-1:20PM

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## Schwartzott, Amy

Dr. Amy Schwartzott earned her PhD from the University of Florida. Her continuing research investigates recycled materials used by Mozambican artists as media. This research resulted in a Centre for Conflict Studies Fellowship and two Fulbright awards. Recently authored publications in international journals and volumes include *The Art of Emergency: Aesthetics and Aid in African Crises*; *ń Tydskrif vir Afrika-letterkunde/A Journal for African Literature* (South Africa); and *Critical Interventions: Journal of African Art History and Visual Culture*. Dr. Schwartzott has curated exhibitions nationally and internationally in Cape Town, South Africa and Maputo, Mozambique. She is currently Assistant Professor of Art History at North Carolina A&T State University where she is Curator of University Galleries.

### A Dialogue with Things in the Street: Recycling in Contemporary Mozambican Arts .:

Based upon numerous years of research, this paper presents an exploration of contemporary Mozambican artists who utilize recycled materials to create art. Central underlying themes include the technique of recycling, object materiality, art making in urban Africa and post-conflict resolution. Foregrounding the voices of several diverse artists through their individual narratives, this presentation underscores how and why contemporary Mozambican artists elect to use cast-off materials as the primary media in their artworks. Many creative, environmental, social and financial factors, including the impact of past wars and the development of the Transforming Arms into Plowshares/Transformação de Armas em Enxadas (TAE) Project, illustrate how recycled materials provides an advantageous art medium for contemporary Mozambican artists. Although the many artists addressed in this analysis come from vastly different economic, social, and educational backgrounds, each of them chooses to work primarily with recycled materials. Another significant factor of exploration in this analysis is the artists' sense of pride in their choice to use both natural and man-made detritus to produce art. Highlighting the diverse nature of the extent of recycling in Mozambique, this presentation focuses upon each of the elements described above, through the voices of the artists and images of their artwork which broadly define this widespread technique of using recycled materials by contemporary artists in urban Mozambique as a new art historical movement.

PANEL 4

SATURDAY, APRIL 27, 2024

12:20AM-1:20PM

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## Sengupta, Rajarshi

Rajarshi Sengupta is a practitioner and art historian, presently teaching fine arts at the Dept. of Humanities and Social Sciences, Indian Institute of Technology (IIT) Kanpur, India (2021-). Sengupta completed his PhD in art history from the University of British Columbia, Vancouver (2019). He received the IARTS Textiles of India Grant, Royal Ontario Museum, Toronto (2017-18) and the Indo-Canadian Shastri Travel Grant (2023-24). Sengupta has published in *Journal18*, *Journal of Textile Design Research and Practice*, and *South Asian Studies*, among others, and contributed to *Cloth that Changed the World: The Art and Fashion of Indian Chintz*, ed. Sarah Fee (2020).

### Monsoon Clouds on Coromandel: On Seasonal cycle, Kalamkari making and Oceanic trade

The seasonal cycle in the Coastal Coromandel region, characterised by perennial summer and humid weather, has facilitated the parallel flow of trade ships and kalamkari textile production. The cyclical time manifests differently yet in connected ways for the textile makers and oceanic traders depending on their sensory involvement with ecology and resources. Despite its detriments, the harsh summer months with scorching heat and typhoons is preferred to the relatively soother tropical monsoon weather by the dyed textile makers. The water-intensive process of kalamkari dyeing rests on the patterns of monsoon as the prime rivers, Godavari, Krishna and Kaveri, are rain-fed. On the other hand, the movement of trade ships to the port towns on the Coromandel coast depended on the Northeast and Southwest monsoon. The direction of wind, rainfall and sunlight have impacted the communities of textile makers and traders in multifaceted ways. The intrinsic relationship between trade, ocean and textiles or transitory objects are explored in recent scholarship (Avril and Barnes 2019; Barnes 2012; Crill 2006, 2008; Houghteling 2022; Machado, Fee and Campbell 2018); simultaneously questioning the homogenous notion of time across human societies has enabled nuanced understanding of experiencing time (Chakrabarty 2000; Coomaraswamy 1947; Karlholm and Moxey 2018). Building on this dynamic body of research, my proposed paper foregrounds the significance of season and temporality in relation to the production and reception of kalamkari textiles. Further, I suggest that preference and avoidance of certain seasons by the producer and trader communities left an imprint on the layered visuals of the kalamkari textiles.

PANEL 13B

FRIDAY, MAY 3, 2024

1:00PM-2:40PM

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## Sethi, Ritu

Ritu Sethi is a craft activist and scholar based in New Delhi. She is founder-trustee of the Craft Revival Trust, and editor of Global InCH, the online international journal of intangible culture heritage. Sethi is part of an organized panel, “Design mobilities: Contemporary Indian production for Indian Ocean markets”. Sethi will explore the little-studied contemporary trade in luxury Indian embroideries – which today make up 90% go global markets -- to near neighbours in the UAE and Middle East. Sethi draws on oral accounts of makers, designers and traders to reveal the current mix of highly skilled artisanal base, commonality of design sensibilities combined with fashion weeks, the wedding market extravaganzas, the inspiration of Bollywood, and the influence of Indian diasporas. Sethi will additionally contribute to the event with her lenses from contemporary craft promotion and business.

## All That Glitters: The design & trade of luxury embroideries to India’s near-neighbours in the Indian Ocean .:

Accounts of trade in decorative gold and silver yarn embroideries have a long history in India. Coveted the world over these luxury embroideries continue to be professionally produced, with designs and exports to India’s near-neighbours in the Indian ocean - UAE and Middle East. Luxury embroideries entered a long decline after World War II, when established trade links weakened, dress and fashions became austere, and the making of metallic yarn was decimated by the 1962 Gold Control Act. This paper will track developments that led to changing fortunes and contemporary pronouncements of India being the source of 90% of luxury embroidery, tailored to suit the specificities of clients, trade and export the world over. With trade statistics either unavailable or difficult to access, and secrecy and confidentiality agreements on orders and designs being endemic, the paper will draw on oral accounts of makers, designers and traders of contemporary exchanges with its near-neighbours. The paper will explore how the threads came together for a potent mix of a highly skilled artisanal base, commonality of design sensibilities combined with fashion weeks, the wedding market extravaganzas, the inspiration of Bollywood, the influence of the Indian diaspora (with over 30% of the population in Dubai being of Indian origin), and other reasons.

PANEL 14B

FRIDAY, MAY 3, 2024

3:00PM-4:40PM

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## Singh, Cyrus Sundar

Cyrus is an AcademiCreActivist - a Gemini Award-winning filmmaker, scholar, songwriter, composer, poet, and change-maker pushing conventional boundaries presenting his research, films, and music at numerous national and international broadcasts, festivals, and conferences. A much sought-after creative scholar and guest lecturer, his research and productions have taken him around the world to India, Israel, Spain, Haiti, Jamaica, Sri Lanka, and Senegal. On the foundation of a documentary/storytelling career that began with the Award-winning NFB debut *Film Club* (2001), Cyrus conceived and successfully produced the site-specific live-documentary world premieres: *Brothers In The Kitchen* (2016) and two iterations of *Africville in Black and White* in 2017/18—a nascent hybrid methodology that is foundational in his doctoral dissertation *Performing the Documentary*. In 2021, Cyrus successfully produced, and mentored the *i am...* storytelling project, delivering 28 short-films by 28 graduate students across Canada exploring identity and belonging—all from within pandemic bubbles. In 2022, Cyrus repeated this national success with *Under the Tent:18* creative projects unpacking Canadian Multiculturalism. In 2023, Cyrus produced the third iteration called *WhereWeStand* delivering 8 creative projects each paired with Indigenous and non-Indigenous participants. His recent publications include: “Brothers in the Kitchen: a multidisciplinary look at migration through live-documentary” in *India Migration Report 2023*, Routledge, New York (2024); “i am: circular questions of identity” in *Canada Watch* (2022); *Lines in the Sand: A Triptych of Resistance* (2022); *Floating to the Lure of the Promised Land in Refuge in Canada: Narratives of Dislocation* (2021); *How We See: The Colourization of Race in Gnosis: Journal of Philosophy* (2020). Cyrus’ photo/video installation *Emancipation2Africville* formed part of the *Africville: A Spirit that Lives On-A Reflection Project* at the MSVU Art Gallery in Nova Scotia (2019) and *foot[age]* at WC2 Symposium Toronto (2018) and the Bata Shoe Museum (2015/17). As an award-winning composer Cyrus’ credits include, Genie Award Winner *Moving Day*, the Gemini Award Nominated *Twisted Sheets*, *Film Club*, and *Salaam Shalom: The Jews of India*. His musical scores for CBC Radio Dramas have premiered to national and international audiences. As a singer/songwriter, Cyrus’ musical journeys have culminated in the release of his critically acclaimed CD, *Sun to Star*. Cyrus has written, produced and directed in a range of genres including documentary, reality, food, and lifestyle for various international broadcasters including BellMedia, CBC, VisionTV, Smithsonian Channel, Discovery Channel, and MuchMusic. His writings have been published in poetry anthologies, academic journals, and peer reviewed medical journals.

### Floating to The Lure of The Promised Land: A Condition of Displacement

[*Floating...*] is a 20-minute participatory-performative-experience that is based on the author’s dissertation titled *Performing the Documentary: Expanding the Cinematic Frame*, which explores his four site-specific live-documentary world premieres at international festivals since 2016. *Floating...* showcases the author’s ongoing research centred on the Tamil Sri Lankan diaspora in Canada. The essay/script, with verbatim transcripts from interviews, is presented against the backdrop of the on-screen audio/visual elements along with the participation of members of the audience who read/perform from the first-person verbatim transcripts. The site becomes the stage, and all gathered become the players in the story—all complicit in the telling and the experience. The multimedia presentation moves through an internally displaced persons (IDP) camp in Jaffna, Sri Lanka; onboard a resurfaced refuge lifeboat, which carried Tamil Sri Lankan refugees to Canada in 1986; a 150-day vigil by

the Mothers of the Disappeared in Kilinochoci, Sri Lanka; onboard trains, planes and motor-scooters—all contained within 20 minutes.

### **Background**

On August 11, 2016, near the small fishing village of Holyrood, Newfoundland, Canada, four former refugees—Baskaran, Shanmuga Paul, Siva, and Gandhi—climbed into an old, beached lifeboat and sat together remembering their journey. Three decades earlier, these four men were part of a group of 155 Tamil refugees that included men, women, and children who were set adrift in two lifeboats for days without food or water, desperately lost somewhere on the North Atlantic Ocean—no land, no help, no hope. Three harrowing days later, they were rescued by a local Newfoundland fisherman, who spotted the lifeboats about ten kilometres west of St Shott’s on the southern tip of the Avalon Peninsula. The protracted civil war in Sri Lanka was ignited by the deadly riots and ethnic cleansing known as Black July in 1983. The devastating civil war polarised its citizens along ethnic lines—a Sinhalese Buddhist majority, and a Tamil Hindu minority. The 26-year civil war, which “officially” ended in 2009, claimed over 100,000 lives, and displaced more than a million Tamils. Three decades later, a majority of these displaced Tamils are still waiting to return home. Through the creative use of multimedia together with contemporary first-person testimonies from the former—but still occupied—war-affected parts of northern and eastern Sri Lanka Floating... explores commemoration and displacement as weapons in the continuing subjugation of the Tamils in a post-conflict era.

PANEL 18

SATURDAY, MAY 4, 2024

3:20PM-5:30PM

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## Soon, Simon

Simon Soon is a Senior Lecturer in art history with the Visual Studies Program, Faculty of Creative Arts, University Malaya. His research interest spans the 19th- and 20th-century, including the multicultural histories of photographic studios in Singapore and Malaysia. Besides teaching, he occasionally creates artworks and curates exhibitions. He has an interest in historical GIS and the use of digital tools in the humanities. Soon is an editorial advisor to *Southeast Asia of Now: Directions in Contemporary and Modern Art*, a new peer-review journal.

## Clock-wearing Buraqs and Composite Time in Early-20th Century Aceh

In the early 20th century, even the legendary Buraq, a winged creature from Islamic tradition responsible for transporting the Prophet Muhammad to and from the heavenly realms, had embraced the concept of timekeeping. Clock-wearing Buraqs play a significant role in a series of 14 paintings created by Teungko Teungoh, a prominent figure in Aceh, a region that had recently lost its sovereignty to Dutch imperialism after a protracted three-decade war. How can we interpret the Buraqs depicted in this collection of paintings? These 14 paintings, made on paper, were acquired by Leiden's National Museum of Ethnology around 1907. So far, these paintings have been viewed through an ethnological lens, shaping how they have been received or, in some cases, overlooked. However, it is essential to reevaluate the reinterpretation of pictorial knowledge found in this set of watercolor paintings, particularly because Teungko Teungoh was an unconventional artist who was experimenting with new artistic possibilities using watercolor paint during the same period when European modernism was emerging. By examining these works, this paper seeks to relocate the origins of modernism to a different context—the Indian Ocean, where the composite imagery holds significant influence. This geographical reorientation enables us to shed light on other parallel stories of the emergence of modern art within the framework of modernist standard time.

## PANEL 11

THURSDAY, MAY 2, 2024

5:10PM-6:50PM



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## Stein, Emma Natalya

Emma Natalya Stein (PhD, Yale) is assistant curator of South Asian and Southeast Asian Art at the Smithsonian's National Museum of Asian Art. Her exhibitions include *Revealing Krishna: Journey to Cambodia's Sacred Mountain*, *Prehistoric Spirals: Earthenware from Thailand*, *Power in Southeast Asia*, and *The Art of Knowing in South Asia, Southeast Asia, and the Himalayas*. Emma has published articles on yoginis, temple networks, and water's edge urbanism, and her monograph, *Constructing Kanchi: City of Infinite Temples* (2021), was featured on the *New Books in Indian Religions* podcast (May 2022). Emma's research is grounded in fieldwork in South Asia and Southeast Asia, where she documents and maps monuments in diverse landscapes.

### Goddesses Near & Far: A bronze mandala from the Mountain of the Gods (central Java, Indonesia)

Around the year 900, artisans in central Java, Indonesia, fashioned in bronze several groups of Buddhist deities that together formed mandalas, maps of the cosmic universe. Unparalleled elsewhere in the Buddhist world, these three-dimensional cosmic diagrams are a unique product of Java. The bronze sculptures are tiny in stature—most standing a mere ten centimeters high—yet they are richly detailed with jewelry, patterned textiles, ritual objects, musical instruments, and slender, dynamic bodies that are consistent with the finest of central Javanese art. Classically Javanese as the imagery is, the systems of knowledge the deities embody are described in Sanskrit texts that circulated widely from India across the maritime networks. These mandalas constitute material evidence for the spread of knowledge throughout the Indian Ocean world. This paper focuses on one mandala set that was accidentally unearthed in 1976, when a farmer was digging in his field, and has remarkably remained together in the decades since its discovery. At least seventeen esoteric Buddhist goddesses that comprise a portion of a larger mandala were buried together in an earthenware pot, probably for safekeeping, in a village high on a hill (the village name, Surocolo, means “mountain of the gods”). The paper situates these little-studied sculptures in terms of the religious and material history of central Java, drawing attention to the ways in which the sculptures are as transregional as they are locally specific.

PANEL 12A

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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Sugimoto, Seiko

Seiko Sugimoto is professor at Kyoto Bunkyo University in Japan, with a sustained interest in the anthropology of textiles. One of her current research projects is on the production, circulation and consumption of Japanese textile in the global network in modern times.

### Indian Ocean Trade and Chintz rooted in the Japanese Kimono Culture .:

This paper discusses how chintz, brought to Japan by the Indian Ocean trade from the 17th century to the 19th century, took root in Japanese kimono, focusing on chintz cloth in the collection for the Gion Festival in Kyoto. It also discusses that designs of Japanese chintz, generally called “Wa-Sarasa”, which have been strongly influenced by Javanese chintz rather than Indian chintz, and that the Mingei movement gave new value to “Sarasa” in the modern period.

PANEL 2

SATURDAY, APRIL 27, 2024

8:50AM-10:30AM

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## Suzuki, Hideaki

Hideaki Suzuki is associate professor at the National Museum of Ethnology (Japan) specializing in western Indian Ocean history. He has a broad interest in the history of the Indian Ocean, including slave trade, slavery, piracy, Japanese products circulating the Indian Ocean and also theoretical framework to capture the Indian Ocean history. His publications include *Slave Trade Profiteers in the Western Indian Ocean: Suppression and Resistance in the 19<sup>th</sup> Century* (Palgrave, 2018). Currently, he is part of the five-year project of the Indian Ocean studies in Japan (<https://www.r.minpaku.ac.jp/indows/en/index.html>).

### Travelling Rhino Hides: Circulating Flows of a Material in the 19th Century Western Indian Ocean

This paper traces the paths of rhino hide from its production to consumption and even to conservation at the museums. Geographically this research does not limit to the western Indian Ocean per se, as many of rhino hide shields are currently located in museums in Europe and North America. Rhino hides trade can be traced back much earlier than the 19<sup>th</sup> century; however, the earlier descriptions on this trade are scattered and it is not easy to reconstruct whole picture of the distribution of these. On the contrary, it is more certain that the rhino hides were widely circulated in the western Indian Ocean while the major producing region, i.e. hunting region, was East Africa. This paper starts with identifying the types of rhinoceroses whose hides were distributed in the western Indian Ocean and tracing their paths to the East African coastal towns. At the coast town these hides began to trace different paths geographically, though eventually many of them were turned to shield. What is remarkable is that while shields have been produced in several places in the western Indian Ocean, these from place to place and from time to time shared the same space; for instance, in some of the descriptions of the port towns in the western Indian Ocean, we could find out different kinds of rhino shields. This paper considers the meanings of these circulations in the context of the 19<sup>th</sup> century western Indian Ocean. Today, not a few of these shields are located in European and North American museums. They are often explained to represent local material culture of the place where these were obtained. The last section of the paper reconsiders such interpretation from the western Indian Ocean historical perspective.

PANEL 12B

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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## Tahir, Beenish

Beenish Tahir. Most recently, I have been a certified Art Administrator and Cultural Management Programmer, from the Humber College. Because of my bilingual and multicultural travel history coming from Pakistan via Qatar to Canada, my experiences have been multi-dimensional like research writing, curatorial practice, academic teaching etc. My special skills are in cultural curatorial segment, managing research projects, writing in research journals, exhibiting artwork, and working with Museums like Textile Museum of Canada and member of FSA at ROM. Apart from that I am a PhD in Art & Design from University of the Punjab, Pakistan, and a graduate from the National College of Arts, Pakistan. I have 16 years of managerial experience, as an assistant professor at the University of the Punjab. I have multiple experiences in working with varied clients here in Canada, like lord Cultural Resource, Textile Museum of Canada to name a few. I have been part of many exhibitions and conferences with several published research papers titles ranging from textile techniques, textile pedagogy, historical tents, chamba rumal, Kashmiri shawls, & different South Asian textile.

## Nationalism in a "Topi": An Indian Ocean Material Culture

One of the most recognizable aspects of Sindhi material culture is the "topi". The Sindhi people are quite proud of their traditional topi, talpur or serai, and mogho topu, also known as Sindhi topis. Sindhi people can be seen supporting these topis even in other provinces like Punjab. A region highly rich in material cultural and headgear tradition. Additionally, it represents the cultural and national expression of Sindh. It is well-liked as a locally produced cultural good influenced by local and governmental pride. It strengthens and emphasizes the sense of importance and local identity. Sindhi topi has its roots in the Kalhoras dynasty and was brought to the area from within Pakistans, bordering Baloch population. Geographic proximity and trade between the two nations led to cultural interaction between them. The Baloch would place a turban over their topi. Initially, the Sindhi people would also wear it in the same manner, but with time, the Sindhi adjusted it to better fit their surroundings and culture. The turban was dropped, and the topi took its place as a representation of Sindhi culture. There are still several turban styles worn, such the pagah, patako/pothio, and phentiyo. Throughout the years and even today, respectable individuals have covered their heads. For this, people utilize topis, pagah, and cloth. High-status wealthy people were inclined to follow this tradition by covering their heads. This tradition was not observed by the lower classes. Over time, the look and style of the Sindhi topis have changed. A variety of topi trends, including those made of silk, brocade, velvet, bright-color topis, and golden thread topis, were promoted by British colonial rule in South Asia. According to figures from the 2017 census, there are between 45 and 50 million people living in Sindh. The ancient Mohenjo-dero civilization of the lower Indus River Valley was in Sindh. Classical Sindhi folklore and religious practices are thought to contain traces of the old civilization, raising the possibility of a connection between Sindh and the prehistoric people who lived near the Arabian Sea and Indian oceans.

PANEL 13B

FRIDAY, MAY 3, 2024

1:00PM-2:40PM

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bin Tajudeen, Imran

Imran bin Tajudeen is a Senior Lecturer at the National University of Singapore. His research examines cultural encounters across the *longue durée*, focusing on identity representation through urban, architecture, and art history, and heritage tropes in Singapore and maritime Southeast Asia. He has published on Southeast Asia's mosques and architectural ornaments in transregional and vernacular-Indic translations and is currently working on a monograph on this subject. His most recent academic sojourn was as Mutawa Visiting Fellow in OXCIS (Oxford, 2019-2020; 2022).

### Nomenclature shifts and discursive reframings: The positing of Awan Larat as Arabesque

The discourse surrounding foliated ornamentation schemes found across maritime Southeast Asia, from Aceh to Patani to Mindanao, demonstrate on-going shifts in the deployment of nomenclatures and categorisation in the writing of art histories. The motifs, typically associated with Muslim communities, encode translations of pre-Islamic antecedents both through their form and nomenclature, while their distribution includes non-Muslim groups. Shifts in codification and taxonomy may be retraced through several modalities of discourse production and curatorial framing. The catalogues of major museums or state-organised exhibitions, as well as ethnographic art surveys, provide indices of the re-framings and shifts by professional art historians, cultural experts, and curators working for large institutions. They record the changing contextualisation of maritime Southeast Asia's foliated motifs in relation to Islamic art from the 1970s to the contemporary period. While earlier publications tended to stress local meanings and regional connections, a recent museum publication enfolded maritime Southeast Asia's foliated ornamentation under a global survey of the "arabesque". Running somewhat counter to these authoritative accounts are on-going initiatives by local artist-collectors to classify and document, through both salvage collection practices and dialogue with older artisans. The typologies and nomenclature they foreground assert older autonomous histories of cultural sub-regions while pointing obliquely to older transregional Indian Ocean connections and localisations of Indic referents. The discourses generated straddle four nation-states. They simultaneously reflect the negotiations and entanglements of the cultural agendas of nation-states with internal sub-regions and a globalising discourse of Islamic art. They call attention to the differentiated posturing adopted by groups within and beyond art history and the curatorial, and the lenses through which Indian Ocean historical connections are viewed.

PANEL 11

THURSDAY, MAY 2, 2024

5:10PM-6:50PM

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## Teece, Denise-Marie

Denise-Marie Teece is an art historian specializing in transregional artistic exchange networks and the history of collection and display within Muslim communities of the Gulf and Indian Ocean Worlds. Two articles appearing this year in *Ars Orientalis* and *Muqarnas* concern the reception, collection, and display of Chinese ceramics within these regions. In addition, working together with students of her NYU Abu Dhabi “Gulf and Indian Ocean World Art and Architecture” and “Silk Roads, Sea Routes, and Shared Heritage” courses, she will soon launch an open-access interdisciplinary resource website, [almusafir.org](http://almusafir.org), focusing on the movement and materiality of artworks within the IOW.

## Capacious Definitions and Collections in Maritime Asia .:

South Asian painters and other artists depict for us an array of spaces created for the display of Mughal (and other regional) collections. My work thusfar (and forthcoming) focuses on the appearance of Chinese ceramic vessels in select Mughal paintings, and the related surviving corpus of Mughal-inscribed Chinese ceramics. In this paper, I build upon my earlier observations and expand the corpus of paintings and objects considered. I will investigate the depiction of (what appear to be): Chinese figural (possibly Dehua kiln) sculpture, Venetian (or *façon de Venise*) glass ware, European metalwork mounts, as well as other objects likely collected by South Asian elites. Interpretations and analysis of these visual elements are collated against a range of historical texts and travel accounts by both regional and European authors, descriptions of relevant South Asian treasuries, and considerations of surviving objects. The apparent variety of objects present at the South Asian courts underscores their connections to the rich historical networks of artistic exchange which formed within the Gulf and Indian Ocean maritime networks over millennia. I will not only map these South Asian collections in relation to their connectivities with East Asia and Europe, but also consider them within the contemporary emergent global context. This comparative framework reveals the innovative and mature nature of South Asian collecting compared with their European counterparts. This view runs counter to previous scholarship which has evaluated South Asian collecting practices by applying Eurocentric, Quicchebergian parameters – and, often has dismissed South Asian collections as ‘mere assemblages.’ I will critique this approach and propose alternative questions and framings concerning collecting in the global early modern period. This talk will endeavor to establish a new and innovative platform for the study of these collections, placing them on par with considerations given thus far to European and East Asian collectors.

## PANEL 2

SATURDAY, APRIL 27, 2024

8:50AM-10:30AM

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## Teh Gallop, Annabel

Annabel Teh Gallop is Lead Curator for Southeast Asia at the British Library, London. Her main research interests are in Malay and Indonesian manuscripts, letters, documents and seals, and the art of the Qur'an across the Indian Ocean world. Recent publications include 'Migrating manuscript art: the 'Sulawesi diaspora geometric style' of Qur'anic illumination' in *Regime change: new horizons in Islamic art and visual culture*, ed. Christiane Gruber and Bihter Esener (London: Gingko, 2024; pp. 14-31); 'Qur'an manuscripts from Mindanao: collecting histories, art and materiality', *South East Asia Research*, 2022, 30 (1): 23-67; and *Malay seals from the Islamic world of Southeast Asia* (Singapore: NUS Press, 2019), a catalogue of over 2,000 seals from Southeast Asia inscribed in Arabic script. She was elected a Fellow of the British Academy in 2019.

### Malay silverware with Jawi inscriptions .:

Some items of fine old Malay silverware bear inscriptions written in Malay in the Jawi (modified Arabic) script. These are generally pieces for domestic use such as finger bowls, serving plates, pedestal trays, tobacco boxes and other similar receptacles. The inscriptions almost invariably serve to identify the owner of the piece, a significant proportion of whom are women. Another important aspect of the inscriptions is that they often bear self-referential terms for the object on which they are engraved. Within these broad outlines, certain distinctive sub-groups can be identified, including tobacco boxes from west Sumatra, invariably in long oblong or octagonal shapes, which on the bases bear richly detailed inscriptions recording the actual business transaction which led to the making of the object, including who it was made for, the name of the maker, the quantity of silver used and its cost, the cost of the labour, and the date and a toponym. Another distinctive grouping is silver items with 'problematic' inscriptions, often bearing early dates but which were most likely added considerably later to increase the market value of the item. All these groups, and some more unusual items with idiosyncratic Malay inscriptions, will be surveyed and discussed. One preliminary conclusion is that almost without exception these inscriptions are not 'calligraphic', and do not form part of the decorative scheme of the item. They were not written by trained scribes but by the craftsmen who made the items, and thus these inscriptions constitute an interesting corpus of Malay writings which sit outside the work of professional writers evident in Malay manuscripts.

## PANEL 2

SATURDAY, APRIL 27, 2024

8:50AM-10:30AM

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Toyoyama, Aki

Aki Toyoyama is Associate Professor at the Faculty of International Studies in Kindai University (Osaka, Japan). Her current research focuses on the arts of colonial South and Southeast Asia, particularly the development of residential mansions of migrant mercantile communities from India. She is also researching intra-Asian correlations of art and architecture in the 19th and 20th centuries, in relation to economic imperialism of Europe, migration networks of mercantile communities, and Japanese Pan-Asianism. Her publications include “Visual Politics of Japanese Majolica Tiles in Colonial South Asia” in *The Journal of Indian and Asian Studies*, Volume 1, No. 2 (2020).

### Japanese Majolica Tiles in the Swadeshi Movement: Consumer Nationalism and its Aesthetics in Late Colonial India

This paper examines India-Japan relations in global tile trade and their nationalist sentiment in the interwar period. The development of the modern tile production was led by Britain. Particularly, zinc-glazed launched by Minton in the trade name of Mediterranean-inspired “majolica” at the 1851 Great Exhibition gained great popularity. Those majolica tiles coming to colonial India were recognized as status symbol for local elites. Turning to contemporary East Asia, Japan experienced drastic industrialization, aiming at a modern state after Western models. Many of traditional pottery workshops attempted to develop new products to fit westernized lifestyles including floor and wall tiles. In this process, several manufacturers successfully reproduced European majolica tiles at the turn of the twentieth century. By the late 1920s, Japanese tiles overwhelmed British and other European tiles in the Indian market mainly for two reasons. First, tile imports from Europe to India sharply decreased during and after the First World War, and the Japanese tile industry successfully entered the Indian market by producing cheaper imitations of European tiles. Subsequently, Japanese tile manufacturers developed original designs for the Indian market such as Hindu mythological subjects to fit local tastes with advice from Indian merchants in Japanese port cities such as Kobe and Osaka. “Hindu” majolica tiles became highly valued among Indian urban middle class not only because of consumers’ favorite subjects but also of their politics of consumption in the Swadeshi movement. The tile industry in India had not been developed enough to meet the demand at that time, so that Japanese majolica tiles that paid homage to Indian culture were recognized as appropriate alternatives in practicing the Swadeshi. Thus, this paper aims to show a connected history between nationalizing India and imperially motivated Japan reflected in tile consumption underlain by sanitary, aesthetic, and nationalistic perceptions of modern space-making.

PANEL 12B

FRIDAY, MAY 3, 2024

10:10AM-11:50AM



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Winnik, Arielle

Arielle Winnik is a Postdoctoral Associate at the Yale University Art Gallery. She holds a PhD in the History of Art from Bryn Mawr College. Her research focuses on textile production and exchange across and beyond the Indian Ocean. She is currently contributing to the publication and exhibition of the Indonesian textile collection at the Yale University Art Gallery.

### Picturing Kingship in the Indian Ocean: the view from the Indonesian archipelago

On a flat gold disk lies the familiar bust of a Byzantine emperor. It is an expected object—Byzantine coin, one of thousands of extant examples—but it comes from unexpected circumstances. The coin, suspended from a loop as a pendant, was placed in a hoard on the Island of Java, Indonesia, almost than 10,000 km from Constantinople, where its inscription suggests it was made. This presentation is a study of this object, which is in the collection of the Yale University Art Gallery. Through analysis of its form, inscription, and technique, I suggest that the object was a copy of a Byzantine coin that may have been produced in Southeast Asia for a local audience. The way the pendant is oriented emphasizes the bust of the emperor, suggesting that this image was meaningful to viewers and wearers. I discuss why an image of a ruler on a foreign coin may have been desirable in Java, connecting its allure to the interconnected relationship between power and commerce in this period.

PANEL 12A

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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## Wu, Sylvia

Sylvia Wu is a PhD Candidate focusing on medieval Islamic art and architecture at the University of Chicago. Her research interests include Muslim architecture and devotional art of the Indian Ocean world, mosque and shrine architecture in China, and the intersection of urban governance and social engineering. Sylvia's dissertation, "Mosques on the Edge: Tale and Survival of Muslim Monuments in Coastal China," examines Quanzhou's Qingjing Mosque complex, a site marked by contested histories and intricate visual references. Sylvia's research has been supported by the Mellon Foundation and her dissertation project received a Citation of Special Recognition from the 2023 Carter Manny Award.

### Maritime Mosques: On an Alternative Architectural Tradition in the Indian Ocean World

In the context of advancing research in Indian Ocean studies, scholars specializing in the region's material cultures have increasingly turned to maritime connections when identifying alternative modes of material production that distinguish themselves from the canonized traditions of land-based empires. The same holds true for mosque construction. This paper proposes the framework of "maritime mosques" and invites examination of a type of small-scale mosques built within the Indian Ocean's coastal and archipelagic Muslim communities. Beginning with a group of 9th-to 12th-century stone mosques at the medieval port of Siraf and then considering contemporary and later analogous examples in the Gulf countries, East Africa, South and Southeast Asia, as well as southern China, this study argues for a shared architectural tradition that has been marginalized within various continental framings due to its deviation from established inland mosque conventions. It contends that the simple square or rectangular floorplan with a salient mihrab, which is prevalent in the modest prayer spaces of Indian Ocean littoral societies and often serves as the foundational layout for subsequently expanded and elaborate structures, represents more than a peripheral or transient design choice. Rather, it bears crucial importance for seafaring Muslims in maintaining a connection to the expansive Islamic cultural sphere. Drawing upon scholarship regarding the region's multi-centric and multi-directional networks that offer a rich and diverse array of source materials, building expertise, and artistic skills, the paper underscores the productivity of redefining the architectural outliers as maritime mosques of the Indian Ocean world, an alternative mode of mosque building in the premodern Islamic world vis-à-vis the early hypostyle and later four-iwan mosque traditions from the central Islamic lands.

PANEL 14A

FRIDAY, MAY 3, 2024

3:00PM-4:40PM

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Zhou, Joyce Yusi

Joyce Yusi Zhou is a PhD Candidate in the History of Art at Yale University. Her dissertation recuperates the lives of women in early modern Batavia (present-day Jakarta, Indonesia) through art and material culture. She received her M.A. in Decorative Arts, Design History, and Material Culture from the Bard Graduate Center in New York and her B.A. in Art History and the Interdisciplinary Project in the Humanities (IPH) from Washington University in St. Louis.

### Silvery Legacies: Finding “Chinese” Women in Early Modern Batavia

Batavia, the administrative and cultural capital of the Dutch East India Company (VOC) in Asia, was an entrepôt of global trade during the seventeenth and eighteenth centuries. Founded by the Dutch in 1619, Batavia offered the VOC access to a vast network of trade routes extending all the way from Europe, via the Cape of Good Hope, to the spice islands of Indonesia, and further east to China and Japan. Scholarship on Batavia skews towards discussions of commercial exchange, Dutch empire building, and the development of an interconnected globe. What these discussions have largely overlooked is the lived experience of Batavia’s residents, especially those of women, on whom so many exchanges depended. Centered around a silver bowl in the Rijksmuseum, the bottom of which bears the names of two Peranakan women, this paper examines the unexplored role of Indo-Chinese women in the production and consumption of silver objects in early modern Batavia. The paper’s aim is two-fold. Firstly, by identifying a group of silver objects made in Batavia by immigrant Chinese craftsmen, the paper shifts the focus from Canton – the presumed center of Chinese export art – to Southeast Asia – a crucial yet often neglected center of Chinese diasporic art in the Indian Ocean. Secondly, by introducing novel discoveries of Peranakan women’s names on the bottoms of various Batavian silver objects, this paper highlights how women mobilized art and material culture to negotiate a space for themselves within the intricate environment of early modern Batavia.

PANEL 12A

FRIDAY, MAY 3, 2024

10:10AM-11:50AM

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Zhu, Pinyan

Pinyan Zhu specializes in Chinese Buddhist visual culture. She received a doctorate in art history from the University of Kansas in 2022. Her dissertation examines the affective landscape of the cliff-carved cave-shrines at the Longmen Grottoes in the seventh century. Her article “Posthumous Release for Lay Women in Tang China: Two Cases from the Longmen Grottoes” was published in the peer-reviewed journal *Religions*. She also published on the contemporary transformation of Baodingshan, a medieval site of cave-shrine in southwest China, in *Études chinoises*.

### Artistic Transformations among India, Southeast Asia, and Chinese Heartland: King Udayana’s icon of Śākyamuni in medieval China

This paper argues that medieval Buddhist pilgrims who sailed across the Indian Ocean via Southeast Asia invented and introduced King Udayana’s icon of Buddha Śākyamuni to the audience in Chinese heartland. Multiple textual sources recount the legend that the first icon of Śākyamuni was created during the Buddha’s lifetime when the Indian king Udayana sent artisans to the Trayastriṃśās Heaven to create a statue in the likeness of Śākyamuni. Yet, this famous icon saw different visual expressions across the Buddhist world. In the eyes of Chinese Buddhists from the seventh century, the icon referred to a group of seated statues, found mostly in the Longmen Grottoes in Luoyang, which cover only half of the upper torso and reveal the other half, smooth and curvy, underneath a sheer layer of robe (Fig. 1). This style stands in striking contrast with the other famous Udayana statue preserved in Seiryōji, Japan, which is a standing figure covered by the rippling folds of a thick dress. To account for the stylistic and iconographic differences, previous scholarship has relied on textual accounts and analyzed how variant versions of the icon may have come from the different overland travel routes between India and China. In contrast, I will argue that the seated type of Udayana statue was likely created by the pilgrims who travelled via Southeast Asia instead. Both material evidence found in southern China and near the coast in Shandong, and monk Yijing’s (635–713) biographies of Buddhist pilgrims lend support to this Indian Ocean connection.

PANEL 15B

FRIDAY, MAY 3, 2024

4:40PM-6:20PM

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## Zulkifli, Noorashikin

Noorashikin Zulkifli is Senior Curator for Islamic art at ACM where she recently co-curated *Body and Spirit*, an interfaith exhibition on the human body in thought and practice. She was also the curatorial lead for the revamp of the newly reopened Peranakan Museum (a department of ACM) which showcases mixed heritage communities in Southeast Asia. Before this, she was a curator at the Malay Heritage Centre in Kampong Gelam, Singapore's historic Muslim quarter and port town. Her meandering journey, from the contemporary to the historical, included programming and curatorial positions at the Singapore Art Museum and the National University of Singapore Museum. She holds an MA in Interactive Media: Critical Theory and Practice from Goldsmiths College.

## Picturing Ashura Processions in Islamic Southeast Asia

Standing tall at nearly three metres, a bronze 'alam from 18th-century Safavid Iran draws visitors into the Islamic Art gallery at the Asian Civilisations Museum (ACM), Singapore. The 'alam is a military standard symbolically used in processions to mark Ashura, the anniversary of the historic battle of Karbala which took place on 10 Muharram 61 AH (680 AD). Walking around the 'alam, the visitor encounters a mid-19th century Company painting produced in the uncommon format of a horizontal scroll. The six-metre-long scroll painting depicts a South Indian form of the Ashura procession in great detail. Beyond the typical processional elements of the *ta'ziya* (representations of the tombs of Hasan and Husayn), the painting features unusual scenes such as a company of Madras Native Infantry sepoy, men dressed up as demons and animals, and even includes the Hindu Charak festival – throwing into relief the complex, cross-cultural reality of such processions corroborated by eyewitness and travel accounts of the period. The display of the Iranian 'alam and the South Indian scroll painting, however, represents an unfinished curatorial project. Launching from the pictorial narrative of the scroll painting, this paper will discuss the transmission of Ashura processional practices from South India to Southeast Asia, to propose material cultural aspects that could be included to round off the display. The Ashura display is also emblematic of a key curatorial strategy applied throughout ACM's Islamic Art gallery: consciously grouping objects from various origins to foreground multiple centres of production. This tactic fulfils the gallery's primary objective to reinsert the presence and significance of Southeast Asian Islamic art into the canonical art history of the Islamic world. The current Islamic Art Gallery was launched in 2018 as part of a multi-phased, museum-wide redevelopment, which saw a fundamental shift away from ethnogeographies to a thematic framework. This paper also reflects upon the trajectory of the presentation of Islamic art at the ACM since its opening in 1997 to examine the usefulness of the Indian Ocean as a curatorial frame that could align ACM's current mission of highlighting cross-cultural connections within Asia, and between Asia and the world.

PANEL 11

THURSDAY, MAY 2, 2024

5:10PM-6:50PM

# CONFERENCE ORGANIZERS

## Ruba Kana'an

Ruba Kana'an (DPhil, Oxford) is Assistant Professor of Islamic Art and Architecture in Visual Studies at the University of Toronto Mississauga. Her research and publications focus on the intersections between art and law in Muslim contexts especially in the Arab world, Africa, Iran, Central Asia, and Turkey. Her research on mosque architecture and portable metalwork explores the intersections between 'the object' and Islamic legal texts to raise questions about history, historiography, global connections, and materiality. Her publications include "Rethinking the Friday Mosque: A Critical Enquiry of an Architectural Paradigm," published in the *Journal of Material Cultures of the Muslim World* (2023) co-edited with Avinoam Shalem, "'And God Will Protect You from Mankind' (Q. 5:67): A Talismanic Shirt from West Africa in the Collection of the Textile Museum Canada" in *Approaches to the Qur'an in Sub-Saharan Africa* (2019), and the forthcoming "Matter, Making, and Mode: Stucco in the Legal Texts of Iran and Central Asia (11th-13th c.)" in *Stucco in the Architecture of Iran and Neighbouring Lands: New Research – New Horizons*. She is currently working on her forthcoming book, *The Friday Mosque: Law, Architecture, and Authority in Pre-Modern Muslim Societies*.

## Zulfikar Hirji

Zulfikar Hirji (DPhil, Oxford) is Associate Professor in Anthropology at York University, Toronto (Canada). His research focuses on knowledge production, representation and identity, and visual, material, and sensory cultures in a range of historical and contemporary contexts, particularly amongst Muslim communities around the Indian Ocean. He has conducted archival research and ethnographic fieldwork in East Africa, the Arabian Peninsula, South Asia, Europe, and North America. His publications include *Diversity and Pluralism in Muslim Contexts* (2010), *Between Empires: An Illustrated Biography of Sheikh Mbarak al-Hinawy 1896-1959* (2012), *Islam: An Illustrated Journey* (2018), *Approaches to the Qur'an in Sub-Saharan Africa* (2019), and "A Corpus of Illuminated Qur'ans from Coastal East Africa," in the *Journal of Islamic Manuscripts* 14 (2023). He was series co-editor (with Ruth Barnes) for the Routledge/Curzon Series on the Indian Ocean and is co-editor (with Richard Vokes) of the forthcoming *Routledge Handbook of the Indian Ocean*.

## Sarah Fee

Dr. Sarah Fee is Senior Curator of Global Fashion & Textiles at the Royal Ontario Museum, and teaches in the Art History Department of the University of Toronto. With degrees in Anthropology and African Studies from Oxford University and the School of Oriental Studies-Paris, her primary research interests are the textile arts and textile trades of Madagascar and the western Indian Ocean world. Most recently she has curated an exhibition on Indian chintz, and joined an international team studying the textiles imported into Ethiopia from 1500-1900.

## Sanniah Jabeen

Sanniah Jabeen is a PhD candidate in the Department of Art History at the University of Toronto. Her doctoral research focuses on craft and textiles from South Asia and particularly the impact of digital printing, machine-replication, and mass-production on modern and contemporary 'folk' crafts. Sanniah has previously worked with UNESCO on projects related to craft conservation, heritage preservation and public engagement with the arts and has also completed curatorial fellowships at the Royal Ontario Museum (ROM), Islamic Art and Material Cultural Collaborative (IAMCC), The Art Museum at the University of Toronto and the Lahore Biennale Foundation.

# CONFERENCE VENUES

**Thursday May 2, 2024**

**Munk School of Global Affairs and Public Policy**

Campbell Conference Facility, The University of Toronto

1 Devonshire Place, Toronto M5S 3K7 Canada

Google Maps Pin: <https://maps.app.goo.gl/f7vpN7Gwmy3SQAQC9>

**Friday May 3, 2024**

**The University of Toronto Mississauga**

Instructional Centre, 1599 Outer Cir, Mississauga, ON L5L 1J7

Google Maps Pin: <https://maps.app.goo.gl/DRxLcQhjbXqF4oV56>

**Saturday May 4, 2024**

**Innis Town Hall**

2 Sussex Ave, Toronto, ON M5S 1J5

Google Maps Pin: <https://maps.app.goo.gl/3AwaPBYk8Mt5K5GeA>

**Aga Khan Museum**

77 Wynford Drive, North York, ON M3C 1K1

Google Maps Pin: <https://maps.app.goo.gl/KoeUpAk5ASQyXYPJ9>

# CONFERENCE CONTACTS, WEBSITE & SOCIAL MEDIA

## EMAIL

Direct any non-urgent queries to: [artsofindianocean@gmail.com](mailto:artsofindianocean@gmail.com)

## WEBSITE

<https://www.utm.utoronto.ca/dvs/arts-indian-ocean>

## SOCIAL MEDIA

#artsindianocean



Instagram

<https://www.instagram.com/artsindianocean/>



Facebook

<https://www.facebook.com/people/Arts-of-Indian-Ocean-Conference/61558100616100/>



# EMERGENCY CONTACT INFORMATION

In the event of a security emergency, call **911** immediately.

If you/someone requires emergency medical attention, call **911** and provide the following information:

- Your location
- The nature of the medical emergency

Remain on scene and stay on the line with the emergency dispatcher. They can provide you with direction on how to assist the individual.

The University of Toronto also has dedicated campus security and some medical emergency staff. You can call them on the following numbers:

## **University of Toronto St. George (Downtown) Campus**

Campus Police: 416-978-2323

Campus Police Emergency: 416-978-2222

AV Emergency Assistance: 416-978-6543 or 416-978-0423

## **University of Toronto Mississauga**

Campus Police: 905-828-5200

Campus Police Emergency: 905-569-4333

ECSpeRT (Medical Emergency Response Team)

Campus Safety works in partnership with ECSpeRT to respond to medical emergency calls.

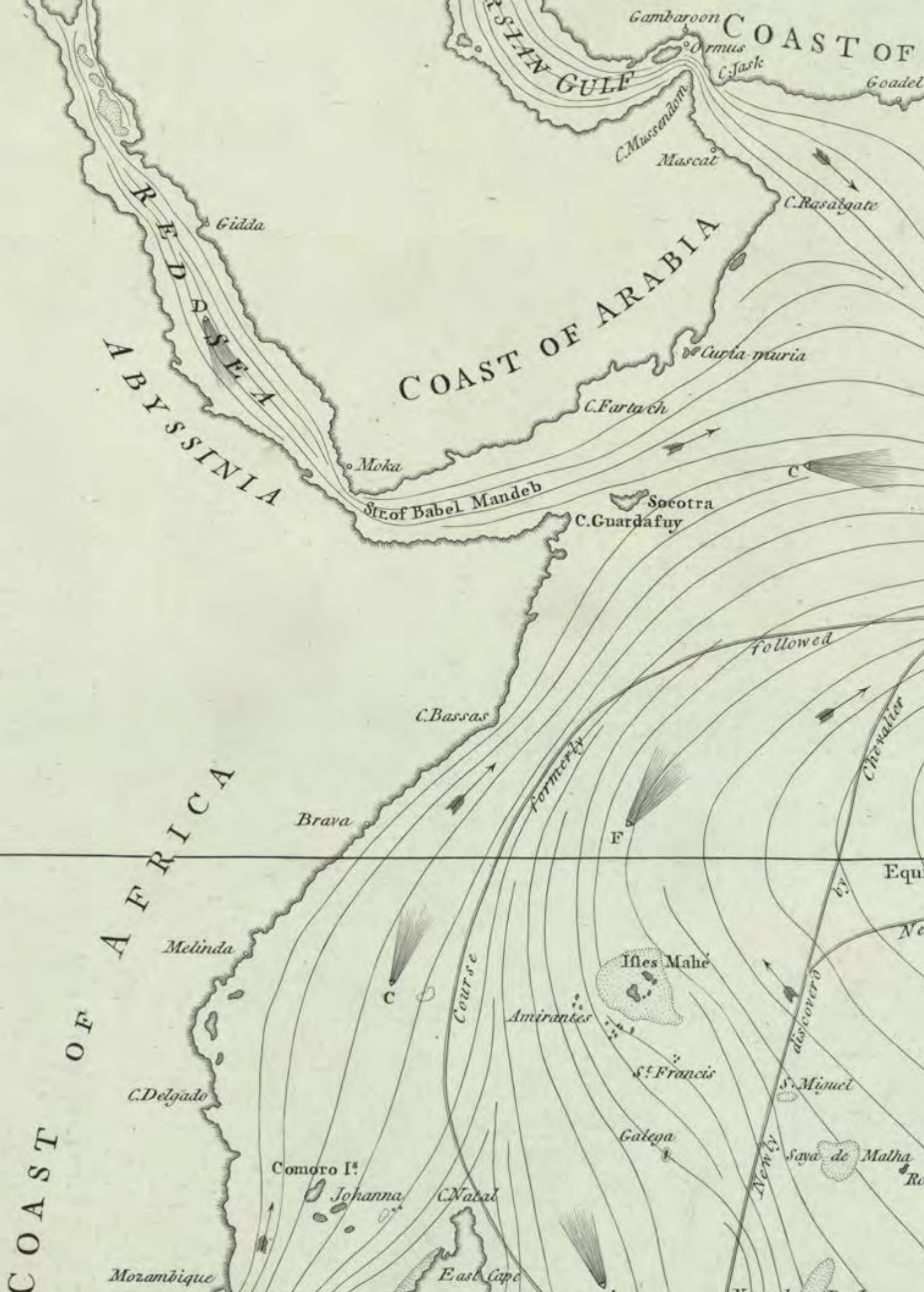
ECSpeRT is on duty 8AM Monday to 8AM Saturday.

If you require medical assistance, you can contact ESCpeRT: 905-569-4925

AV Emergency Assistance: 905-569-4300

More information can be found at:

<https://www.campussafety.utoronto.ca/>





PERSIA

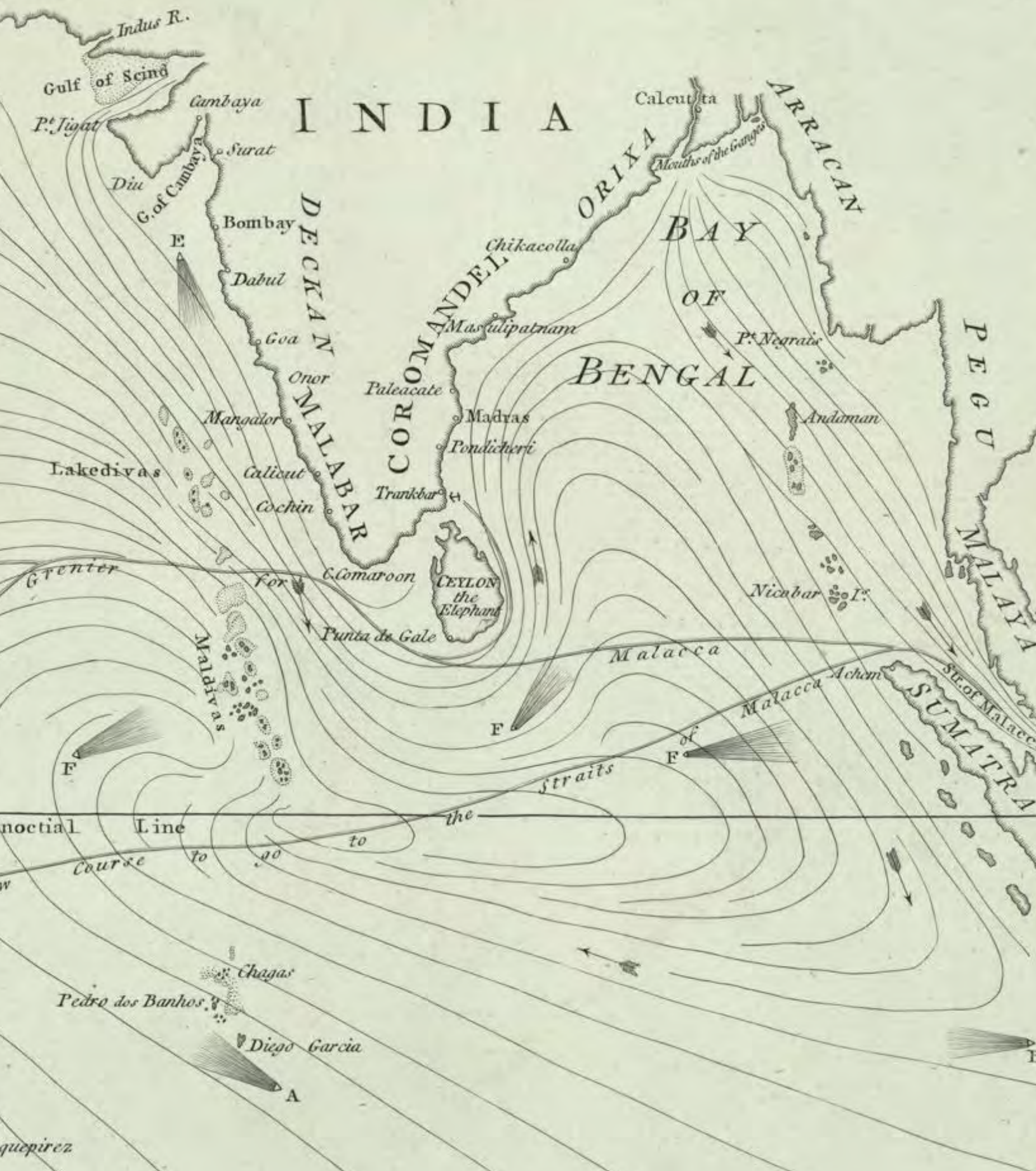




Image:

**A Chart of the Currents in the Indian Sea During the Southwest Monsoon,  
to the Northward of the Line**

Cartographer: Jacques-Raymond Grenier

Published: London: Robert Sayer and John Bennett, 1778

Open Source: World Digital Library

Design: ZAKH