

Skeletons in the Closet

02

the paper

available through the QR
code



introduction

the projects

the museum as a colony

object studies

conclusion

04

the projects

1. the recatalogue



2. the association of art museum directors database



3. work with japonisme and japanese orientalism in shin hanga



museum as colony

Andrew McClellan



Fred Wilson and
Howard Halle



Catherine Grant and
Dorothy Price





The Persian *muraqqa'*

terminology

The “non-Western miniature”



Illuminated manuscripts

the association of art museum directors



08

object studies

the Bukhara ewer



the Jaipur vase

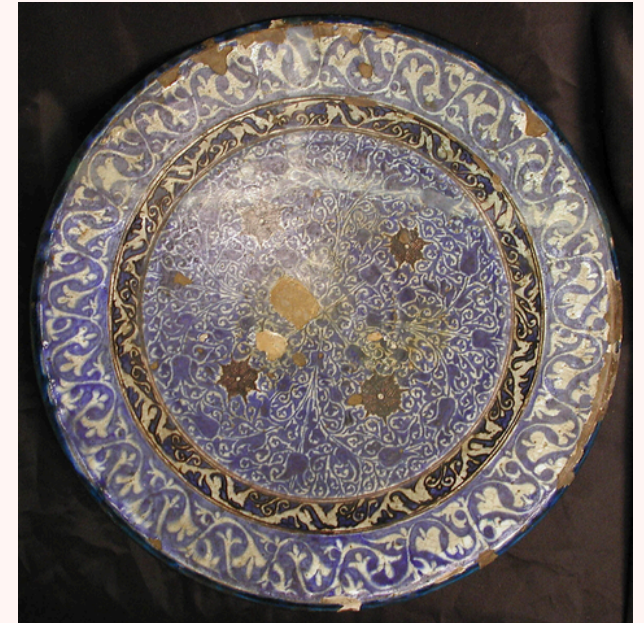


the oil jar



09

the bukhara ewer



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the jaipur vase



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the oil jar



conclusion



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Q+A



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images

slide four: images from left to right, top to bottom: “Ewer,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); “Sarcophagus Inner Cover,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); “Sphinx – Night,” (New York, New York: Scholten Japanese Art, n.d.).

slide five : images from left to right: The Meetinghouse Gallery, American Wing, Metropolitan Museum of Art, New York (1924), photo courtesy of Art Resource, NY; Fred Wilson at “Mining the Museum,” Maryland Center for History and Culture (1992), photo courtesy of Maryland Center for History and Culture open access archives; cover of Association for Art History magazine vol. 43, no. 1 (2020), courtesy of the Association for Art History magazine open access archives.

slide six: images from top to bottom: “Leaf from manuscript of the Kalakacarya Katha, Kalaka complains to King Gardabhilla,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); “Leaf from manuscript of the Kalakacary Katha, Kalaka hears Gunakava Preach/Kalaka on his Horse,” (Worcester, Massachusetts: The Worcester Art Museum; n.d.).

slide eight: images from left to right: “Ewer,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); “Vase with Floral Design,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); Rendition by author of “Oil jar,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.).

slide nine: images from left to right, top to bottom: “Ewer,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); “Dish,” (New York City, New York: The Metropolitan Museum of Art, n.d.); “Dish,” (New York City, New York: The Metropolitan Museum of Art, n.d.); “Ten Bukhara Pottery Dishes,” (New York City, New York: Christie’s Auction House, 2013).

slide ten: images from left to right: “Vase with Floral Design,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); “Flask,” (London, United Kingdom: The Victoria and Albert Museum, n.d.).

slide eleven: images from left to right, top to bottom: Rendition by author of “Oil jar,” (Worcester, Massachusetts: The Worcester Art Museum, n.d.); “A Kashan lustre pottery vessel,” (London, United Kingdom: Bonhams, 2023); “Jar,” (New York City, New York: The Metropolitan Museum of Art, n.d.); “A double-handled Kashan pottery goblet, Persia, late 12th/early 13th century,” (London, United Kingdom: Sotheby’s, 2018); “Rare Islamic Mamluk Ceramic Vessel,” (St. Louis, Missouri: Selkirk Auction House, 2022); “Hexagonal tile,” (New York City, New York: The Metropolitan Museum of Art, n.d.); “Rare Islamic Mamluk Ceramic Vessel,” (St. Louis, Missouri: Selkirk Auction House, 2022).