From the Mediterranean Sea shores
To the fringes of the Sahara Desert
A Calligraphic journey

Jorge dos Reis

Artistic Studies Research Centre (CIEBA)
Faculty of Fine Arts,
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Writings in my journal
– Visions of the Maghreb

All sand, sand, sand, sand
The desert in the darkness
Warmed by the moon’s cold light
Reflected on the landslide

The heart of my work lies in calligraphy
Both phenomenon and noumenon
Increasingly interested in the detail
Instantaneous slice in urban trail

Writing on the wall as a vehicle of ideas
Relating to time, place and memory
The actual physical graphic components
Changing, moving constantly
Bilingualisms being a written collaboration
Arabesques heading out of the display
Diving in this sea of linguistic confrontation
Crossing the streets as orthographic roots

The phonetics surrounding us constantly
A form of calligraphic companionship
Reading and walking in towns
On an entirely personal level

The shape of a word
The anatomy of typography
Noticing colours, textures and patterns
We share a moment in time
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EAU NON POTABLE
حفظ اللغة من كرامة الإنسان

ألف حرف للحوار، وحَرَف في التمثيل،
والسياق للحوار، الفُرَات للفُن.
From the Mediterranean Sea shores to the fringes of the Sahara Desert, a Calligraphic journey
ANIONIETHIU
RELIANTONNI
DIVINERVAEADNEPOLIS
ETDEDICAVERVM
Editors
Rui Oliveira Lopes

Rui Oliveira Lopes is a Post-doctoral researcher at the Artistic Studies Research Centre, Faculty of Fine Arts at University of Lisbon and currently Head of its Research Programme Art in a Global Perspective. His research focuses on artistic and cultural interactions within Asia and between Asia and Europe, the museum as a place for intercultural dialogue, and the role of Western museums in promoting and protecting Asian (in)tangible cultural heritage. He edited Face to face. The transcendence of the arts in China and beyond – Vol. 1 Historical perspectives; Vol. 2 Approaches to modern and contemporary art (Lisbon, CIEBA/FBAUL, Global Art Monograph Series, 2013–2014).

Giulia Lamoni

Giulia Lamoni is a Post-doctoral Research Fellow at the Instituto de História da Arte, Universidade Nova de Lisboa FCSH. Her research project, financed by Fundação para a Ciência e Tecnologia, focuses on feminist perspectives on Portuguese and Brazilian contemporary art. She completed her PhD in Sciences of Art / Aesthetics at the University of Paris I, Panthéon Sorbonne, in 2008. Her PhD dissertation explores the scripto-visual work of contemporary German artist Irma Blank. She currently coordinates the research line “Transnational Perspectives on Contemporary Art”, associated to the Contemporary Art Studies Group at the Instituto de História da Arte, Universidade Nova de Lisboa FCSH. Her research interests include transnational feminisms and the arts, feminist art history and criticism, relations between art and migration, history of contemporary art in Latin America as well as word and image studies.
Margarida Brito Alves

Margarida Brito Alves holds a PhD in Contemporary Art History from the Faculty of Social Sciences and Humanities of Universidade Nova de Lisboa (2011), where she is an Assistant Professor at the Department of Art History. She is also the coordinator of the Contemporary Art Studies research group of the Art History Institute (IHA/FCSH-UNL). She is the author of the books *A Revista Colóquio / Artes* (Lisboa: Colibri, 2007 – awarded José de Figueiredo Prize 2008 - Portuguese National Academy of Fine Arts), and *O Espaço na Criação Artística do Século XX. Heterogeneidade. Tridimensionalidade. Performatividade*. (Lisboa: Colibri, 2012). She holds a MA degree in Contemporary Art History from FCSH-UNL (2006) and a BA degree in Architecture from Universidade de Coimbra (2000).

Authors
Michael Barry

Dr Michael Barry born in New York in 1948 but raised and educated in France with long family childhood stays in Afghanistan. Earned his higher degrees in Islamic Studies (Arabic and Persian) and in Anthropology from Princeton University, Cambridge University (Great Britain), McGill University in Montreal, and the École des Hautes Études en Sciences Sociales in Paris, where his PhD defended in 2004 addressed medieval Islamic romances of chivalry dealing with the Arab conquest of the Iberian Peninsula : a thesis which received highest acclaim, *mention très honorable avec les félicitations du jury à l’unanimité*. While Michael Barry pursued keen interest in Islamic art, literature and mysticism, he however interrupted his academic career between 1979 and 2002 to dedicate himself to humanitarian work and
defence of human rights in the field in war-torn Afghanis-
tan for the Paris-based International Federation for Human
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Nations. Since 2004, he has taught medieval and modern
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University’s Department of Near Eastern Studies, and ser-
ved between 2005 and 2008 as consultative chairman of the
New York Metropolitan Museum’s Department of Islamic
Art to advise reorganization of their present Islamic galle-
ries. He has won fourteen prizes for his teaching and writin-
gs, in English and French, from the United States, France
and Iran. His latest publication in both English and Fren-
ch, 'Attâr’s Canticle of the Birds Illustrated through Persian
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2012), won France’s highest award for writing on art from
the Académie des Beaux-Arts (part of the Académie Fran-
çaise) in 2013, and Iran’s World Book Award on Persian Ci-
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Sarah Johnson

Sarah Cresap Johnson is a project curator of the Middle East
at the British Museum. She recently completed a Master of
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Arab world. Recently, she has expanded her research to in-
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Her research interests include the development of modern-
ism, art criticism, and regional dialogue in Middle Eastern art.

Monia Abdallah

Monia Abdallah is an Assistant Professor of Art History at
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ces in the Middle East. She holds a PhD from the *Ecole des Hautes Etudes en Sciences Sociales* (EHESS) entitled “Constructing the Continuous Progress of the Past: Inquiry into the notion of Contemporary Islamic Art”. Most of her publications focus on the discourses that link Art, Islam and modernity and more specifically on the notion of *Contemporary Islamic Art*. Before joining UQAM, she was the Research Forum/Andrew W Mellon Foundation MA Postdoctoral Fellow at *The Courtauld Institute of Art* where she taught a course on Contemporary Art from the Middle East.

**Silvia Naef**

Silvia Naef is full professor at the Arabic Studies Section of the University of Geneva. She has been a visiting professor at the University of Toronto (2007-2009), in Sassari (Italy, 2012), and visiting researcher in Göttingen (2013). She has previously taught in Tübingen (1995/96) and Basel (1997-2000). Her research focusses on modern art and visual representations in the Arab and Islamic world. She has published books and articles on these topics in several languages. Among her main publications are: *Y a-t-il une question de l'image en Islam?* (2nd ed. 2015; German 2007, Italian 2011; partial English translation 2014), *A la recherche d'une modernité arabe, L'évolution des arts plastiques en Égypte, au Liban et en Irak* (1996; Arabic رواج الثقافة الفنية في الشرق 2008). She is at present the leader of the Swiss National Science Foundation research project *Other Modernities: Patrimony and Practices of Visual Expression Outside the West* (2013-2016).

**Staci Gem Scheiwiller**

Staci Gem Scheiwiller is an assistant professor of modern art History at California State University, Stanislaus. She recei-
ved her Ph.D. in the History of Art from the University of California, Santa Barbara, in 2009. Her field is modern and contemporary art with an emphasis in Iranian art and photography and a minor field in Islamic Art. She also specializes in theories of post-colonialism and gender. Currently, Scheiwiller is focused on issues of modernity and modernism in Iran during the nineteenth and twentieth centuries and finishing a manuscript on constructions of gender and beauty in nineteenth-century Iranian photography. Among several publications, her most recent includes an edited volume entitled *Performing the Iranian State: Visual Culture and Representations of Iranian Identity* (London: Anthem Press 2013).

**Eva-Maria von Kemnitz**

Eva-Maria von Kemnitz [eva.maria@gepac.gov.pt] is researcher at the Centre of Communication and Culture Studies at the Portuguese Catholic University, Lisbon (Centro de Estudos de Comunicação e Cultura da Universidade Católica Portuguesa), and former Coordinator of the Institute of Oriental Studies (2012-2014) at the same University. Current research focuses on Orientalism and Arab and Islamic Studies, on cultural and diplomatic relations between Europe and the Islamic world, especially with the Maghreb (modern and contemporary period) and the Ottoman Empire, cultural politics and Islamic arts and heritage. Main publications in this field:

Kimberly Masteller

Kimberly Masteller is the Jeanne McCray Beals Curator of South and Southeast Asian Art at the Nelson-Atkins Museum of Art in Kansas City. Masteller has organized several exhibitions at The Nelson-Atkins, including: and Echoes: Islamic Art and Contemporary Artists (2013). Previously, Masteller held the position of Assistant Curator of Islamic and Later Indian Art at the Harvard Art Museums. While at Harvard, Masteller curated or co-curated nine exhibitions, including From Mind, Heart, and Hand: Persian, Turkish, and Indian Drawings from the Stuart Cary Welch Collection and served as the co-author of the related catalogue. Masteller’s recent publications include the essays: “Cultures of Confiscation: The Collection, Appropriation, and Destruction of South Asian Art” in A History of Visual Culture: Western Civilization from the 18th to the 21st Century, published by Berg in 2010, and “Arthur Upahm Pope and Collecting Persian Art in Kansas City,” for an upcoming Brill volume on Arthur Upahm Pope (expected 2015). Masteller has taught undergraduate and graduate courses in South Asian, Southeast Asian and Islamic Art at the University of Missouri, Kansas City, the University of Kansas, the Art Institute of Boston, Ohio University and The Ohio State University and has served as a visiting assistant professor at Denison University.

Meysam Yazdi

Meysam Yazdi is a researcher and lecturer at the Art University of Isfahan, Iran. His research is focused on contemporary Islamic Art, especially Iranian post 1979 revolutionary painting and New art. His research is focused on the meta-systems and structures articulating Islamic Art, mainly institutions managing art biennials, festivals and
national/international exhibitions. Accordingly his dissertation is on the discourses of Iranian post-revolutionary biennials, where he is trying to map how art is articulated in Iran and Islamic countries nowadays. He is currently a doctorate candidate in contemporary art theory and research at the Faculty of Art of Religions and Civilizations, Art University of Isfahan, Iran.

Jorge dos Reis

Jorge dos Reis served as a letterpress typography apprentice with a chief typographer from the National Printing House at an old composing and printing workshop in Cais do Sodré, Lisbon. He studied opera singing in Lisbon (National Conservatory in the chant class). Attended the letterpress workshop at the Norwich School of Art & Design (East Anglia University) and studied with Alan Kitching at the Typography Workshop, Clerkenwell, on a scholarship from the Calouste Gulbenkian Foundation. He holds a degree from Lisbon University’s Faculty of Fine Arts; a Master’s in Research on Sociology of Communication from the ISCTE – Institute of Social Sciences and Labour; a Master Philosophy in Communication Art & Design from the Royal College of Art – London; a Doctor Philosophy in Fine-Arts Design from the Lisbon Classical University. He is a Professor at Lisbon University’s Faculty of Fine Arts where he is Course Director of PhD Communication Design; has been Visiting Lecturer at the Gerrit Rietveld Academie, Norwich School of Art & Design, University of Ljubljana, UdK Universität der Künste Berlin, Accademia di Belle Arti di Bologna.