

**UNIVERSITÉ
DE GENÈVE**
FACULTÉ DES LETTRES

**INTERNATIONAL COLLOQUIUM:
STUDIES IN INDO-PERSIAN CULTURAL
EXCHANGES AND THE POZZI COLLECTION AT
THE MUSÉE D'ART ET D'HISTOIRE IN GENEVA
THURSDAY 29th JUNE 2023 – 09:30-17:30 (CEST)**



MUSÉE D'ART ET D'HISTOIRE
RUE CHARLES-GALLAND 2
CH-1206 GENÈVE

UNIGE- FACULTÉ DES LETTRES
RUE DE-CANDOLLE 5
CH-1211 GENÈVE 4

INTRODUCTION

Organisers

The colloquium is organised by the Musée d'Art et d'Histoire of the City of Geneva (MAH) and the University of Geneva (UNIGE).

The Colloquium

Since the beginning of the 20th century, Switzerland, particularly Geneva, has been home to artistic treasures that witness rich cultural exchanges between peoples and regions. Among these treasures is the exceptional Pozzi Collection of Persian paintings housed at the Musée d'Art et d'Histoire in Geneva.

Transmission of knowledge and exchange of expertise are notably discernible in the Indo-Persian world, where languages, religions and cultural materials have been shared over several centuries. Art amateurs from Europe, fascinated by Indo-Persian and more generally by Islamicate arts and material cultures, assembled rich collections from the end of the 19th century. To what extent have these exchanges and fascination been reciprocal, and in which domains are they more perceptible today? Moreover, while gender studies have received ample attention in several subfields of global studies in art and literature, they have been overlooked in Indo-Persian studies.

This international colloquium aims to show the importance of these exchanges and to offer a critical dialogue to contribute to the understanding, knowledge, preservation and respect of material and immaterial heritage. Internationally renowned scholars, curators, conservators and artists are invited to share their scientific and creative research and expertise with the public. This hybrid event is accessible in person, within the limits of available places, and online.

The Pozzi Collection at the Musée d'Art et d'Histoire in Geneva

The Pozzi Collection of Persian paintings at the Musée d'Art et d'Histoire in Geneva represents one of the most significant collections of Persian paintings assembled by European private collectors during the 20th century. It was bequeathed, in its major part, by Jean Pozzi (1884-1967) to the museum. The two other collections of similar importance are the one of Sir Alfred Chester (1875-1968), now at the Chester Beatty Library in Dublin, and the one of Henri Vever (1854-1954), housed at the Smithsonian's National Museum of Asian Art in Washington, D.C.



Dara and the herdsman
First half of the 16th century
Ink and pigments on paper; 19.9 x 12 cm
Legs Jean Pozzi, 1971, inv. 1971-0107-0021

COLLOQUIUM DETAILED PROGRAM

THURSDAY, 29TH JUNE 2023, 9:30-17:30 (CEST)

9:30 - 9:45

Welcome

Marc-Olivier Wahler, Director, Musée d'Art et d'Histoire, Geneva, Switzerland

Didier Raboud, Secretary General, University of Geneva, Switzerland

Isabelle Gattiker, Director General, Cantonal Office of Culture and Sport, Geneva, Switzerland

Sami Kanaan, Administrative Councillor of the City of Geneva, Department of Culture and Digital Transition, Geneva, Switzerland

9:45 - 11:15

Panel 1: Transmissions and Exchanges in a Global Context

Moderated by Dr. Blain Auer, Professor and Historian of Islam in India, University of Lausanne, Switzerland

From India with Love! Persian Zoroastrian Revāyāt and the Knowledge Transfer between Iran and India

Dr. Shervin Farridnejad, Professor for Middle Eastern Languages & Cultures / Iranian Studies and Head of the MA "Manuscript Cultures" at the Centre for the Study of Manuscript Cultures, University of Hamburg, Germany

The Role of Deccani & Mughal Art in Later Safavid Painting: Sheykh 'Abbasi as Intermediary and Innovator

Dr. Axel Langer, Curator, Museum Rietberg, Zürich, Switzerland

Iranians and the Colours of their Clothing: From Bright Red to Olive Green

Dr. Rudi Matthee, the John and Dorothy Munroe Distinguished Professor of Middle Eastern History, University of Delaware, United States

11:15-11:30

Coffee Break

11:30-13:00

Panel 2: Gender Fluidity in Literature and Art

Moderated by Dr. Silvia Naef, Professor and Director of the master's program in Middle Eastern Studies at the Global Studies Institute, University of Geneva, Switzerland

Women & Narratives: Social Conformity and Disruptive Energy in the Representation of Women from Iran and India

Dr. Yves Porter, Professor of Islamic Art, University of Aix-Marseille, France

At Once Feminine, Masculine and Manly: Gender Negotiations in the Divan of Hayati Kirmani (circa 1773-1853)

Dr. Dominic Brookshow, Professor of Persian Literature and Iranian Culture, Oxford University, United Kingdom

Tracing Intercultural Connections through Material and Non-Material Cultures

Ghiora Aharoni, Artist, New York, United States

13:00-14.30

Break

14.30-16.00

Panel 3: The Pozzi Collection: a Persian treasure at the Musée d'Art et d'Histoire in Geneva

Moderated by Dr. Bruce Fudge, Professor of Arabic, University of Geneva and President of the Scientific Committee of the Max von Berchem Foundation, Switzerland

The Pozzi Collection: History of a Collector, a Collection and its Valorisation

Dr. Marie-Ève Celio-Scheurer, Art Historian and Curator in Chief, Collection of Prints and Drawings, Musée d'Art et d'Histoire, Geneva, Switzerland

Masterpieces In a Flea Market: Qajar Folios in the Pozzi Collection

Dr. Negar Habibi, Lecturer in Islamic Arts, University of Geneva, Switzerland

Conservation and Preservation of Persian Paintings from the Pozzi Collection at the Musée d'Art et d'Histoire in Geneva

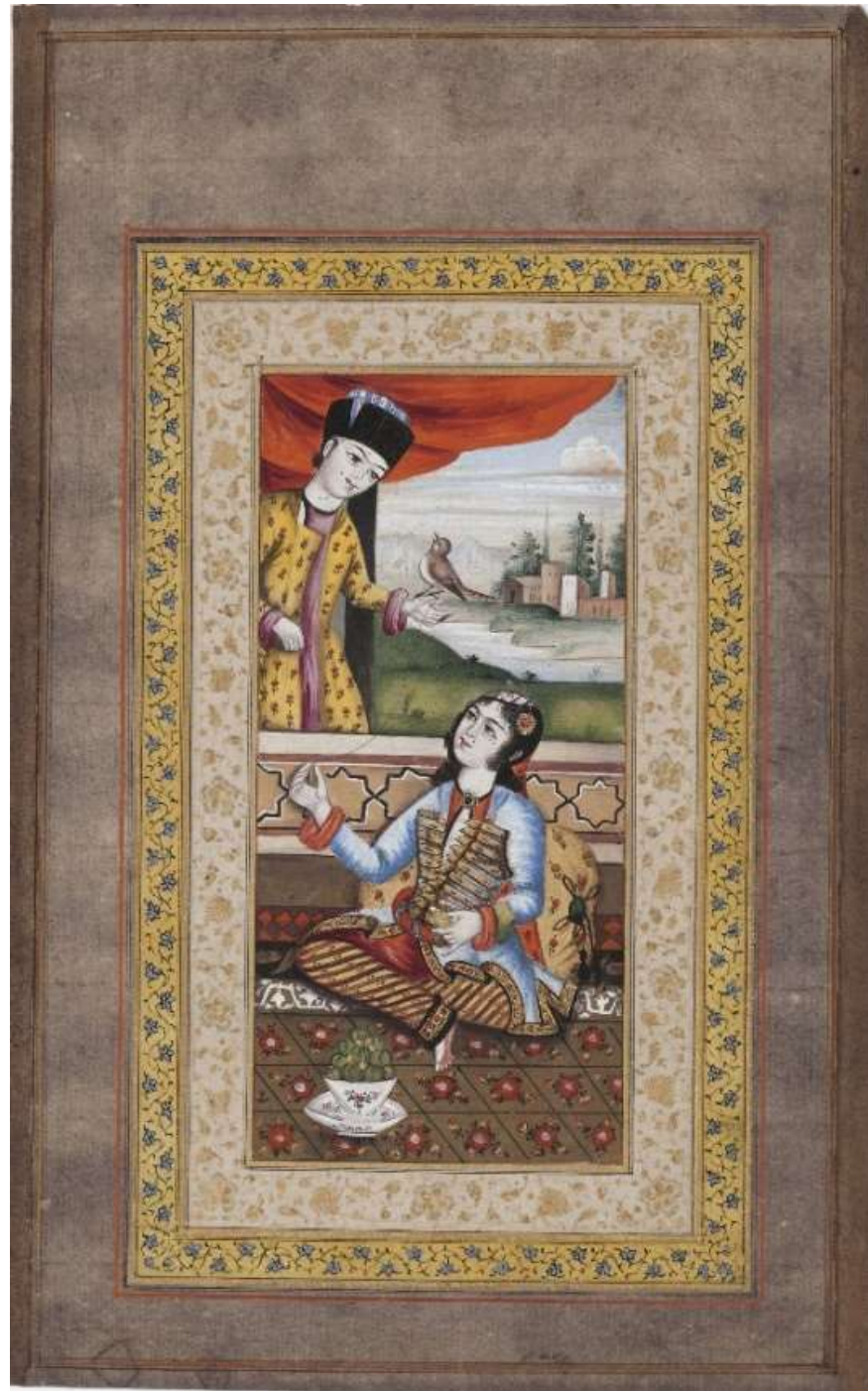
Aurélia Streri, Independent Conservator-Restorer, Lyon, France

16:00-17:30

Presentation at the Consultation Room and Farewell Refreshments

The organisers have the pleasure of presenting a selection of masterpieces from the Pozzi Collection to the participants.

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Conversation on a terrace
Second half of the 18th century
Pigments on paper, 21.1 x 13.2 cm
Legs Jean Pozzi, 1971, inv. 1971-0107-0530,

AHARONI, GHIORA presenter

Artist, New York

Ghiora Aharoni founded his multi-disciplinary studio for art and design in New York City in 2004, and his work has been exhibited internationally in museums, institutions and galleries in the U.S., Europe, India and Israel. Aharoni's artworks engage time and text as a medium, and explore dualities, such as the intersection of religion and science, and the intertwined relationships of seemingly disparate cultures. Much of his work involves traditional objects or symbols—such as cultural artifacts or sacred texts—that have been recontextualised and imbued with meaning that asks the viewer to reconsider their conventional social/cultural significance. His 2022 exhibition at The George Washington University Museum and The Textile Museum in Washington, D.C., *Let Me Hear Your Voice*, employed embellished, vintage Yemenite headaddresses as a lens for the viewer to contemplate prohibitions—across time and cultures—placed on women. A graduate of Yale University, Aharoni's work is in the collections of The Centre Pompidou, The Metropolitan Museum of Art, The Vatican, The Kiran Nadar Museum of Art, The National Gallery of Art in Washington, D.C., The Morgan Library & Museum, The Huntington Library and Museum and The Anu Museum—as well as private collections and foundations in North America, Europe, Israel and India. He has been invited by the Musée d'Art et d'Histoire in Geneva for a residency to research the Pozzi Collection in 2023.

Tracing Intercultural Connections through Material and Non-Material Cultures

Material culture and language create lenses through which we can contemplate both the exchange and the interconnectivity between cultures. Using work from his artistic practice—which employs objects and text as expressions of social as well as cultural narratives—Ghiora Aharoni will trace the way in which textiles, objects and language that are recontextualized in works of art, are imbued with overt and metaphorical connections that resonate beyond the traditional parameters of time and cultures.

AUER, BLAIN moderator

Professor and Historian, South Asian Languages and Civilisations,
University of Lausanne, Switzerland

Blain Auer is an historian and professor of Islam in India at the University of Lausanne. He is the author of *In the Mirror of Persian Kings: The Origins of Perso-Islamic Courts and Empires in India* (Cambridge University Press, 2011), co-editor of *Encountering Buddhism and Islam in Medieval Central and South Asia* (De Gruyter, 2019) and author of *Symbols of Authority in Medieval Islam: History, Religion and Muslim Legitimacy in the Delhi Sultanate* (I. B. Tauris, 2012). He is editor of the *Journal of the Royal Asiatic Society* (Cambridge University Press), *Études asiatiques* (De Gruyter) and of the monograph series *Perspectives on Islamate South Asia* (Brill) and *Mondes de l'Islam* (De Gruyter).

BROOKSHAW, DOMINIC PARVIZ presenter

Professor of Persian Literature and Iranian Culture, Oxford University,
United Kingdom

Dominic Parviz Brookshaw is Professor of Persian Literature and Iranian Culture at the University of Oxford and Senior Research Fellow in Persian at Wadham College. He has published widely on premodern and modern Persian literature and his articles

have appeared in peer-reviewed journals including *Iranian Studies*, *Middle Eastern Literatures* and *IRAN: Journal of the British Institute of Persian Studies*. His most recent book, *Hafiz and His Contemporaries: Poetry, Performance, and Patronage in Fourteenth-century Iran* (Bloomsbury Academic, 2019), won the Saidi-Sirjani Book Award in 2020.

At Once Feminine, Masculine and Manly: Gender Negotiations in the Divan of Hayati Kirmani (circa 1773-1853).

This paper explores gender fluidity in the divan of the late Zand/early Qajar female poet, Hayati Kirmani. Hayati, a learned Sufi who was initiated into the newly reinvigorated Ni'matullahi Order around 1788, subsequently married Nur-'Ali Shah Isfahani (poisoned 1797), her murshid and the chief reviver of the order in Iran. In the preface to her divan, Hayati tells us that she was initially reticent to compose poetry and reluctant to record her compositions in written form because of her sex, and that it was her husband-cum-spiritual guide who encouraged her to do so. Nur-'Ali Shah told her that, since she was now a sincere traveller on the mystical path, her biological sex was no longer an impediment to her writing poetry for "the seeker of the Lord is masculine" (tālib al-mawlā mudhakkar). Through a close reading of Hayati's preface and three of her eroto-mystical ghazals in praise of Nur-'Ali Shah, this paper will show how Hayati skilfully negotiates and performs gender in ways that allow her to be read simultaneously as feminine, masculine and manly. Comparisons will be drawn with similar gendered anxieties found in the preface to the divan of medieval Iran's most prolific female poet, Jahan-Malik Khatun (d. after 1391).

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CELIO-SCHEURER, MARIE-ÈVE presenter

Art Historian and Curator in Chief, Collections of Prints and Drawings, Musée d'Art et d'Histoire, Geneva, Switzerland

Marie-Ève Celio-Scheurer holds a doctorate in History of Art from La Sorbonne, Paris. She was a grant recipient from the Swiss National Science Foundation and a research fellow at the German Centre for Art History in Paris, where she worked at the Musée d'Orsay. She lived eight years in India, where she worked for the National Salarjung Museum and a private museum founded by Mir Moazam Husain in Hyderabad and was a consultant for UNESCO at the National Crafts Museum and the National Museum in New Delhi (2004-2012). She was as a scientific collaborator and co-curator at the Museum Rietberg in Zurich and lectured at the University of Applied Sciences and Arts Western Switzerland before moving to Washington DC, where she led the Cotsen Textile Traces Study Center at The George Washington University Museum and The Textile Museum (2018–2022). Since December 2022, she has been heading the Collection of Prints and Drawing at the Musée d'Art et d'Histoire in Geneva. Curator of numerous exhibitions, her publications and research areas are in the fields of Art Nouveau and early 20th century, contemporary art scene, theory and circulation of ornaments, history of collections and global cultural exchanges.

The Pozzi Collection: History of a Collector, a Collection and its Valorisation

The presentation traces the history of the Pozzi Collection, named after Jean Pozzi (1884-1967), a French diplomat who donated his collection to the Musée d'Art et d'Histoire in Geneva. It draws from research in the archives of this institution, other public and private archives, as well as oral testimonies of Pozzi's family members and former museum's collaborators.

After a brief overview of the collection, which counts three categories (European paintings, pastels, drawings and prints; European artefacts and Persian paintings), the presentation will focus on the Persian paintings. They represent one of the most significant ensembles - with some 800 folios dating from the early 14th to the late 19th century assembled by a European private collector. This presentation will situate the collection and the collector's background in their historical context and discuss the reception of such a donation in a global context.

FARRIDNEJAD, SHERVIN presenter

Professor for Middle Eastern Languages & Cultures / Iranian Studies,
University of Hamburg, Germany

Shervin Farridnejad is a professor and a member of the Cluster of Excellence Understanding Written Artefacts as well as the Centre for the Study of Manuscript Cultures (CSMC) at the University of Hamburg, where he heads the international Master Programme "Manuscript Cultures". His research focuses mainly on the Zoroastrian religion, literature, and rituals from antiquity to the modern period. He also works on manuscript cultures and intellectual history of Jewish and Zoroastrian Islamicate communities in Iran and India, ranging from the Zoroastrian to the Judeo-Persian classical and early modern literature. Among his recent publications: *"Die Sprache der Bilder: Eine Studie zur ikonographischen Exegese der anthropomorphen Götterbilder im Zoroastrismus"* (Harrassowitz, 2018); *The Banquet for the Gods: Sacrificial Meat and Bread as the Main Ritual Foods in Zoroastrian Liturgies* (2022); *"Under the Banner of the Mane." Pahlavi Letters and the Sasanian Art of Epistolography. An Unpublished Pahlavi Papyrus Letter from Sasanian Egypt, P. Pehl. 569* (Sasanian Studies Vol. 1, 2022); and *A Handbook of Persian Calligraphy and Related Arts* (Brill, 2022). He is the editor of peer-reviewed journals of *DABIR: Digital Archive of Brief notes & Iran Review* (Brill), *The Sasanian Studies* (Harrassowitz) as well as the *Ancient Iran Series* (Brill)."

From India with Love! Persian Zoroastrian Revāyāt and the Knowledge Transfer between Iran and India

The Zoroastrian Revāyāt are an important and extensive corpus of Zoroastrian religious texts in Persian and chronicle centuries of knowledge transfer between two religious communities seeking to define and know themselves and each other. Being authentic and considered as authoritative as the sacred corpora of Avestic and Pahlavian (Middle Persian) literature, they were intended to serve as a vehicle for the exchange of "customs, traditions and practices" between two communities separated by age and geography, as the term also literarily expresses. Written between 1478 and 1773 AD, they play a significant role in their scope, documenting the history of the Zoroastrian communities of Iran and India in an under-researched period. In addition to the value of the Rēvāyāt for reconstructing the theological thought and rituals for the entire period of Zoroastrian history between the Mongol conquest of Iran and the Qajar period, they also contain invaluable information on the production of Zoroastrian manuscripts, social and historical issues concerning the life and development of Zoroastrian communities in Iran and India.

FUDGE, BRUCE moderator

Professor of Arabic, University of Geneva, Switzerland

Bruce Fudge is a professor of Arabic at the University of Geneva. His main areas of specialisation are the Qur'an and the *Thousand and One Nights*. He is the author of *Qur'anic Hermeneutics: al-Tabrisi and the Craft of Commentary* (Routledge, 2011). He recently translated *The Turban and the Hat* from Sonallah Ibrahim (Seagull Books, 2022) and edited *Non Sola Scriptura: Essays on the Qur'an and Islam in Honour of William A. Graham* (Routledge, 2022). He also serves on the editorial boards of *History Compass Journal* and *Science History Publications*.

HABIBI, NEGAR presenter

Lecturer of Iranian and Islamic Art, University of Geneva, Switzerland

Negar Habibi holds a doctorate from the University of Aix-Marseille and is an art historian. She is a lecturer of the arts of the Persianate and Islamic worlds at the University of Geneva. She is the author of *'Ali Qoli Jebadar and The Safavid Occidentalism* (in French, Brill 2018) and several articles on painting productions, women patronage and Iranian society in 17th century Isfahan. Habibi's current project, financed by the Soudavar Memorial Foundation in Geneva, consists of studying the Jean Pozzi Persian collection at the Musée d'Art et d'Histoire in Geneva.

Masterpieces In a Flea Market: Qajari Folios in the Pozzi Collection

Jean Pozzi (1884-1967), French plenipotentiary minister in Iran and Egypt, may be seen among the famous French circle of art amateurs who collected Persianate and Islamicate artefacts during the 20th century. Like them, Pozzi's collection concerns several medieval and early modern illustrated manuscripts folios, drawing and calligraphic folios from dispersed albums. Pozzi's collection, however, stands out from other European Islamicate collections for its 19th and early-20th centuries Qajari albums and manuscripts folios. The Persian collection of the Musée d'Art et d'Histoire in Geneva, where the Pozzi Collection is held, presents more than 100 pieces from the Qajar period (1779-1925). Several folios are from dismembered manuscripts and albums; few are single-leaf portraits of women and men in different costumes. Whereas some present masterful technical and visual quality, some seem acquired from the touristic bazaars with poor quality and even faked signatures. Reviewing these folios, this paper discusses the "raison d'être" of the Qajari pieces in the Pozzi Collection and their unequal quality substance.

LANGER, AXEL presenter

Curator, Museum Rietberg, Zürich, Switzerland

Axel Langer is an art historian. He works as curator for West Asian Art at the Museum Rietberg in Zurich. His main focus lies on intercultural exchange. Exhibitions on Persia and Europe in the 17th century, on blue and white ceramics in China, West Asia and Europe and on textile art in the Qajar period attest to this interest. In 2019, he completed his PhD with a study on the reception of European and Indian art in 17th century Persian painting. His last show in 2022 was dedicated to figurative representation in Islamic and Christian cultures.

The Role of Deccani & Mughal Art in Later Safavid Painting: Sheykh 'Abbasi as Intermediary and Innovator

While the significance of European art for later Safavid book painting is widely accepted (*farangi-saz*), the role of Indian art has never been studied with the same scholarly attention. This paper mainly focuses on the work of Sheykh 'Abbasi (fl. 1647-1683). As a pupil of Bahram Sofrakish (fl. ca. 1620s-1640s), an artist who worked in the Deccan as well as in Iran, he continued his teacher's occupation with South Indian painting. Sheykh 'Abbasi acted as intermediary by introducing new iconographic motives and subject matters that originated in Deccani and Mughal art and established new figural types that were later adopted by contemporary artists, influenced the work of 'Aliquli Jabadar (fl. 1650-1675) and had an impact on the early career of Muhammad Zaman (fl. 1663-1693).

MATTHEE, RUDI presenter

Professor of History, History Department, University of Delaware, United States. Teaching Middle Eastern history and specialising in the history of early modern Iran

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Rudolph (Rudi) Matthee is the John and Dorothy Munroe Distinguished Professor of Middle Eastern History. He authored *The Politics of Trade in Safavid Iran: Silk for Silver, 1600-1730* (1999), recipient of a book prize awarded by the Iranian Ministry of Culture, honourable mention for the British-Kuwaiti Friendship Prize; *The Pursuit of Pleasure: Drugs and Stimulants in Iranian History, 1500-1900* (2005), recipient of the Albert Hourani Book Prize and the Saidi Sirjani Prize; *Persia in Crisis: Safavid Decline and the Fall of Isfahan* (2012), recipient of the British-Kuwaiti Friendship Prize and the World Book Prize awarded by the Iranian Ministry of Culture; *The Monetary History of Iran, 1500-1925* (2013, with W. Floor and P. Clawson), recipient of the Houchang Pourshariati Book Award; and *Angels Tapping at the Wine-shop's Door: A History of Alcohol in the Islamic World* (2023). He also edited and coedited six volumes, most recently *The Safavid World* (2021). He authored more than 75 articles on various aspects of early modern Iran and Egypt. He is a co-editor of *Der Islam* and currently serves as the President of the Persian Heritage Foundation. He is a two-time fellow at the Institute for Advanced Study, Princeton, 2002-2003 and 2017.

Iranians and the Colours of their Clothing: From Bright Red to Olive Green

Various foreign observers of Safavid Iran claim that, unlike the inhabitants of the Ottoman Empire, Iranians like to dress in bright colours. The English merchant Anthony Jenkinson, scoping out a potential market for the Russia Company, noted that the people of the Safavid state preferred bright colours, "violets in graine and fine reds be most worn," as he put it. His compatriot John Cartwright, anticipating the broadcloth that the English might be able to sell in Iran, wrote that, "The only colors of cloth which are to be sent, are skarlets, violets in graine; fine reds, blacks, brown blewes, London russets, taunies, Lion colors, faire liuely greens, & the like." The Italian nobleman Pietro della Valle echoed this by stating that the colours of clothing in Iran tended to be "extravagant and lustrous."

Over time, taste appears to have changed. At the turn of the 18th century, the English agent of the EIC, reporting from Isfahan, insisted that the Iranian market was best served by "coffee, nutmeg, cinnamon, copper, wormwood, purple, and yellows, but not light ones, french greens, olive murray and white (. . .)." More than a century later, the British diplomat James Morier identified a remarkable change in

fashion. According to him, Iranians now preferred "browns, dark olives, bottle greens, and dark blues".

This presentation will compile and collate these observations about colour in clothing and use the aggregate information, in conjunction with the visual legacy, to identify patterns of continuity and change in the palette of choice used by Iranians for their clothing. An effort will be made to go into more detail about this topic by differentiating in fashion according to region, class and creed. The ultimate objective is to trace the presumed trajectory from "bright" to "drab," to compare it to Western developments and, perhaps, to identify European influence on the Iranian choice of colours for their vestments.

NAEF, SILVIA moderator

Full Professor and Director of the master's program in Middle Eastern Studies (MAMO) at the Global Studies Institute, University of Geneva, Switzerland

Silvia Naef has taught in Tübingen, Basel and Toronto and has been a visiting scholar in Sassari (2012), Göttingen (2013), Paris (ENS, 2016) and Beirut (USJ, 2017). Her research focusses on modern art and visual representations in the Arab and Islamic world. Her present project explores cultural diplomacy through the study of gifts of MENA region states to the UN. She is a founding member of Manazir, Swiss Platform for the Study of Visual Arts, Architecture and Heritage in the MENA Region. She has extensively published in several languages. A new updated edition and an English translation of her book *À la recherche d'une modernité arabe. L'évolution des arts plastiques en Égypte, au Liban et en Irak* (1996) are forthcoming.

PORTER, YVES presenter

Art historian and Professor of Islamic art history, University of Aix-Marseille-LA3M/IUF, France

Professor Yves Porter was born in Barcelona (1957). After studying Oriental Languages (Persian, Turkish, Arabic, Pashtu, Hindi), he obtained his PhD in 1988 in Iranian Studies (Paris III), and his "Habilitation à diriger des Recherches" (HDR) in Arts of the Islamic World (Paris IV) in 2000. Since 1993, he has been teaching Islamic Art at Aix Marseille Université and is a member of the Laboratoire d'Archéologie Méditerranéenne Médiévale et Moderne (LA3M). Since October 2018, he has been a member of the Institut Universitaire de France.

Yves Porter is a specialist in arts and techniques in the Iranian world and Islamized India. He regularly collaborates with museums and cultural institutions worldwide. He has published numerous academic papers in a variety of languages, and several books (most of them translated into English): *Painters, Paintings and Books* (Delhi, 1994); *The Glory of the Sultans* (Paris, 2009); *Le prince, l'artiste et l'alchimiste. La céramique dans le monde iranien, Xe-XVIIe siècles* (Paris, 2011). His collected essays (*Under the Adorned Dome, Yarshater Lectures*) will be published in 2023.

Women & Narratives: Social Conformity and Disruptive Energy in the Representation of Women from Iran and India

From the resilient Draupadi in the Mahabharata to the valiant Gordafarid in the Shah-name, this presentation explores women narratives from Iran and India as seen through figurative arts.

Besides the questions of gender, also bound to the linguistic imperatives, the modes of representation evolve in time and geography. Coquettish or prude, but seldom lascivious, women most often play roles in accordance with the expected social order.

But on some occasions, their actions unveil a disruptive energy, breaking thus the established rules. Yet, most of these characters, even if they might occasionally appear as nonconformist, remain the instruments of stories written by men. Moreover, granting women with masculine virtues, notably in sports or warfare, is globally perceived as positive, whereas the other way (men disguised as women) often signifies the humiliation of a man.

Finally, the storylines of some historical women offer rare and inspiring examples of courage and pugnacity. In some way, these women are the true authors of their own narratives, and they can open minds to another way of understanding social realities.

STRERI, AURÉLIA presenter
Independent Conservator-Restorer of works on paper and books,
Lyon, France

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Aurelia Streri is a book and paper freelance conservator living in Lyon (France). She has been working for museums, libraries and archives for 16 years. She specialises in manuscripts on paper, parchment and papyrus. Aurelia is currently working on Indo-Persian miniatures for the Musée du Louvre but also other institutions. She has recently been given the opportunity to restore miniatures from the Pozzi Collection at the Musée d'Art et d'Histoire in Geneva.

Conservation and Preservation of Persian Paintings from the Pozzi Collection at the Musée d'Art et d'Histoire in Geneva

Conserving and restoring miniatures is a specific conservation practice. It requires a good knowledge of the conservation of Eastern and Western papers and the analysis of the composition and structure of these paintings. Miniatures are rare and fragile works. The Pozzi Collection at the Musée d'Art et d'Histoire in Geneva is made up of exceptional Persian paintings, each of which has its own conservation matter. By illustrations of a few restorations, we show that there are different techniques that allow us to preserve these miniatures while preserving their originality.

14/15



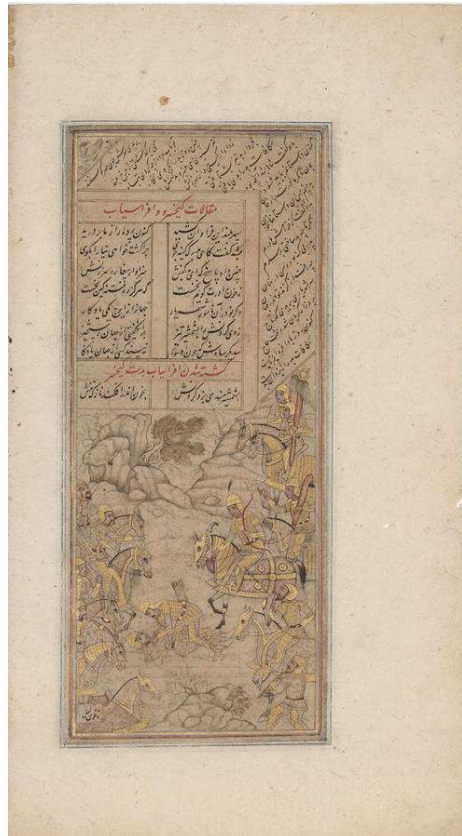
Uvays-i Qaran and the Camel

Folio from Shah Tahmasp *Falnama*, Qazvin, circa 1550-1560

Black ink, pigments and gold on paper, 59.1 x 44.2 cm

Legs Jean Pozzi, 1971, inv. 1971-0107-0036

With the support of the Musée d'Art et d'Histoire of the City of Geneva (MAH), l'Université de Genève, la Faculté des Lettres, département d'histoire de l'art et musicologie, le Fonds général de l'UNIGE (FGU), la Commission administrative de l'UNIGE (COMAD) et la Société Académique de Genève (SACAD)



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Afrasiyab killed by Kay Khusraw
Folio from a copy of *Shahnama*, middle of the 17th century
Black ink, pigments and gold on paper, 27.6 x 15.3 cm
Legs Jean Pozzi, 1971, inv. 1971-0107-0256

Cover:
Bahram Gur on the throne
Folio from a copy of *Shahnama*, Shiraz, Second half of the 15th century
Ink, pigments and gold on paper, 12.7 x 14.8 cm
Legs Jean Pozzi, 1971, inv. 1971-0107-0531

Images credits: © Musée d'art et d'histoire of Geneva

