

# Conference Proceedings

ICOM international  
council  
of museums

MINISTRY OF CULTURE  
OF THE REPUBLIC OF AZERBAIJAN

ICDAD

DEMHIIST

ICOM Azerbaijan  
National  
Committee

AZERBAIJAN  
CARPET MUSEUM



**ICDAD/DEMHIIST Joint Conference  
Baku, Azerbaijan  
10-12 October 2018**

## Index

<b>Index</b>	<b>p. 2</b>
<b>Conference programme</b>	<b>p. 3</b>
<b>Conference summary</b>	<b>p. 9</b>
<b>Paper abstracts</b>	<b>p. 15</b>
<b>Author biographies</b>	<b>p. 34</b>

### **Decorative Arts and Interiors**

**ICDAD/DEM HIST, Joint Conference, Baku, Azerbaijan  
10-12 October 2018**

**Proceedings edited by Timna Seligman and Vicky Kruckeberg  
© DEM HIST 2023**



# Conference Programme

Day 1: October 10, 2018

Venue: Azerbaijan Carpet Museum

09:00-10:00	<b>Registration of the conference participants Refreshments and Networking</b>
10:00-10:40	<b>Welcoming speeches &amp; presentation of the book “Embroidery from the Azerbaijan Carpet Museum Collection”</b>  Welcoming speeches: <ul style="list-style-type: none"><li>• Dr Shirin Melikova Director of the Azerbaijan Carpet Museum President of ICOM Azerbaijan</li><li>• Representative Ministry of Culture of the Republic of Azerbaijan</li><li>• Ms. Suay Aksoy ICOM President</li><li>• Helena Koenigsmarkova President of ICDAD Director, UPM – Museum of Decorative Arts in Prague</li><li>• Elsa Rodrigues President of DEMHIST Archivist, Museum João de Deus</li></ul>
10:40-11:20	<b>Keynote speakers:</b> <ul style="list-style-type: none"><li>• Sevil Sadikhova Doctor in Arts, Professor</li><li>• Anis Chaaya Phd in Archaeology, ICOMOS-Lebanon Board Member and Associate Professor at Lebanese University</li></ul>
11:20-11:35	<b>Presentation about the General Conference of ICOM in Kyoto 2019</b>

11:35-13:00	<b>Session 1</b>
	<p><b>The role of embroidery in the uniqueness of traditional azerbaijani interior</b> Dr.Shirin Melikova, Director of Azerbaijan Carpet Museum, President of ICOM Azerbaijan National Committee</p> <p><b>Japanese Buddhist Textiles in America from the Late 19<sup>th</sup> through Early 20<sup>th</sup> Centuries: From Religious Vestment to Interior Decoration</b> Melissa Rinne, Research Fellow, Kyoto National Museum</p> <p><b>Azerbaijan Carpets as the memory history</b> Vidadi Muradov, Doctor of Philosophy in History, Professor, Head of "Azerkhalcha" Joint Stock Company, Head of Sector Carpet Weaving of the Institute of Archaeology and Ethnography ANAS</p> <p><b>Verdure tapestry – 21th century. New ways of storytelling</b> Elizaveta Fokina, Director of the Tsaritsyno Museum-Reserve</p> <p><b>Discussions</b></p>
13:00-14:00	Lunch
14:15-16:00	<b>Session 2</b>
	<p><b>The reconstruction of the Prince Joseph Poniatowski Apartment in the Coper-Roofed Palace in Warsaw</b> Katarzyna Jursz-Salvadori, Ex Curator of the Art Department, The Museum of the Royal Castle in Warsaw</p> <p><b>Interiors of dwelling buildings of the XIX c.(on sketches of artists)</b> Rayiha Amenzade, Doctor of architecture, professor Institute of Architecture and Art, Azerbaijan National Academy of Science</p> <p><b>Augmenting historical houses with their interior design from digital archives: Villa Ciani 3D</b> Patrizia Schettino, Digital media specialist for AgID, Presidenza del Consiglio dei Ministri, Rome, PhD in Communication Science</p> <p><b>Types of dwellings and internal decoration in the villages of Absheron. Traditions and modern design</b> Malahat Farajova, Director of "Gala" State Historical-Ethnographic Preserve PhD in History and Archeology</p> <p><b>Discussions</b></p>



16:00-16:30	Coffee break
	<b>Cultural program</b>
16:30-17:30	Azerbaijan Carpet Museum
17:30-19:00	State Historical and Architectural Reserve “Icherisheher”
19:00	Baku Marionette Theatre
20:00	Welcome cocktail on the Terrace of the Baku Marionette Theatre

**Day 2: October 11, 2018**

**Venue: National Museum of History of Azerbaijan**

09:00-09:30	<b>Registration of the conference participants</b>
09:30-10:45	<b>Session 1</b>
	<p><b>Storytelling Textiles Reflecting History of Azerbaijani Music</b> Alla Bayramova, Director of the State Museum of Musical Culture of Azerbaijan PhD in Musicology</p> <p><b>About typical ornamental features of Ganja carpets</b> Elnur Hasanov, Senior Specialist, Ganja Branch of Azerbaijan National Academy of Sciences PhD in History</p> <p><b>Carpet - Soul of Interior</b> Khadija Asadova, Deputy Director of the Azerbaijan National Museum of Art PhD in Arts</p> <p><b>The unity of past and modernity in the plot carpet devoted to M. Rostropovich</b> Sheyla Heydarova, Director of the L. &amp; M. Rostropovich's Home Museum</p> <p><b>Discussions</b></p>
10:45-11:15	Coffee break
11:15-13:00	<b>Session 2</b>
	<p><b>Residential “White cubes” and the “Performance” of objects</b> Ayman Kassem, Interior architect, PhD in urban architecture and interior design</p> <p><b>Architectural style and interior of rooms of the Palace of H.Z.Tagiyev</b> Makhfuza Zeynalova, Deputy Director of ANAS National Museum of History of Azerbaijan PhD in History</p> <p><b>Private House Of Netaji A National Hero of India and his House Museum in promoting the societal sustainability through public communication</b> Mousruti Das, PhD in Museology</p> <p><b>The interior of Bukhara Caravanserai and tea ceremony in Multani Caravanserai in Icherisheher (Inner City) on the Great Silk Road – From the XV century up to date (Based on the exhibits of the Fund of Icherisheher historical museum)</b> Irada Gasimova, Chief of Department of Public relations and Mass works at “Icherisheher” historical Museum attached to the Administration of State Historical-Architectural Reserve “Icherisheher”</p> <p><b>Discussions</b></p>
13:00-14:30	Lunch

	<b>Cultural program</b>
14:30-15:30	National Museum of History of Azerbaijan
15:30-16:30	Memorial Museum of Bulbul + <b>Coffee Break</b>
16:30-17:30	House-Museum of Niyazi
17:30-18:30	House-Museum of Nariman Narimanov

**Day 3: October 12, 2018**  
**Venue: Azerbaijan National Art Museum**

09:00-09:30	<b>Registration of the conference participants</b>
09:30-11:00	<b>Session 1</b>
	<p><b>The folding screens of the Palacio Nacional Da Ajuda</b>          Maria José Gaivão Tavares, Curator of the furniture collection and responsible for the communication and divulgation department at National Palace of Ajuda, Lisbon, Portugal. Secretary of ICOM-ICDAD</p> <p><b>Interior Design and Defining Identity:          A Case of Japanese Merchant's Household Dating 1835-1945</b>          Meiko Nagashima, Curator and the Chair of the Department of Education in the Kyoto National Museum</p> <p><b>Between Royal Court And Drawing Room: French 18<sup>th</sup>-Century tapisseries d'alentours in European Interiors</b>          Dr. des. Anika Reineke, Assistant Curator, Staatliche Museen zu Berlin</p> <p><b>Metalwork from Asia for Europe</b>          Martina Pall, Director of Schell Collection Treasurer of ICOM-ICDAD</p> <p><b>Tbilisian silverware: closer insight on the 19<sup>th</sup> century wedding rituals</b>          Ana Shanshiashvili, Silverware Researcher, Georgian State Museum of Folk and Applied Art PhD, Art Historian</p> <p><b>Discussions</b></p>
11:00-11:30	Coffee break
11:30-12:30	Market Place Presentations
	<b>Cultural program</b>
12:30-13:00	Azerbaijan National Art Museum
13:00-14:00	Lunch
14:00-15:00	Heydar Aliyev Center
15:00-16:00	CHELEBI
16:00-18:00	House-Museum of Nobel Brothers (Villa Petrolea)
18:00-20:00	Free time
20:00	Farewell Dinner in "Mugham Club" (Icherisheher)



# **Decorative Arts and Interiors**

## **ICDAD/DEMIST Joint Conference Baku, Azerbaijan 10-12 October 2018**

### **Summary by Gianluca Kannès, DEMIST board member**

The conference was organized by the Ministry of Culture of the Republic of Azerbaijan in collaboration with ICDAD, DEMIST, ICOM Azerbaijan National Committee, and with the support of the Azerbaijan National Museum of Art, Icherisheher State Historical and Architectural Reserve, The Bulbul Memorial Museum, and the AZ-Granata company.

The call for papers covered a wide range of topics on decorative arts, from the history of textiles and carpets to the present day reworking of folk patterns; from interior design to metalwork and jewelry. The deadline for abstracts was July 30, 2018 and about 31 proposals were received. Of the group, 23 papers were selected for presentation, although it was not always possible to distinguish between those of Demhist specific interest, and those from ICDAD.

The first two days, dedicated to talks, were held in the impressive venue of the Azerbaijan National Carpet Museum, an outstanding building designed by the Austrian architect Franz Janz and inaugurated in 2014. Suay Aksoy, president of ICOM, participated in all the sessions, which were chaired by Dr. Shirin Melikova, Director of the National Carpet Museum.

There were 42 participants, from 14 different countries. Elsa Rodrigues, chair of DEMIST, gave words of welcome followed by Helena Koenigsmarkova, chair of ICDAD. Mr. Yoshihiro Nakatani, DEMIST councilor, also took the floor presenting the plans and the locations for the next ICOM general conference to be held in Kyoto in September 2019.

Three keynote speakers opened the sessions. First Mr. Louis Raposo, president of the European alliance of ICOM, spoke about the role of museums in promoting interculturality. Museums often have a national identity, but they can also play an intercultural connecting role through their collections.

Dr. Sevil Sadikhova, head of the art history department, Azerbaijan State Academy of Fine Arts, outlined the great importance of carpets in the development of interior decoration in traditional Azerbaijani houses. Dr.

Sadikhova stressed how much their interior decoration is literally and figuratively intertwined with the weaving art.

Mr. Anis Chaaya, board member of ICOMOS Lebanon and associate professor at the University of Lebanon, concluded the session of keynote speakers by discussing the role of historic and decorative arts museums as a guarantee of the identity of places and of the preservation of collective memories relating to them. Historic house museums have a specific mission in establishing relationships with other places by enhancing different stories.

The majority of papers discussed specific Azerbaijan subjects, primarily about the history of carpets and of their meaning within societies in the area of the Caucasus Mountains and valleys.

Dr. Shirin Melikova, president of ICOM Azerbaijan and director of Azerbaijan National Carpet Museum spoke about *The role of embroidery in the uniqueness of traditional Azerbaijani interior*: embroidery motifs were mostly derived from daily life and thus tell us stories about past society, customs and rituals.

Vidadi Muradov, head of the Azerkhalcha Joint Stock Company, a historical firm created in 1927 for manufacturing handmade carpets, spoke similarly about *Azerbaijan carpets as the memory keeper of history*, while Alla Bayramova, director of the State Museum of Musical Culture, presented a paper on the musicological topic: *Storytelling textiles reflecting history of Azerbaijani music*. Musical instruments forgotten in the 19th century are often depicted on ancient carpets, which are consequently a very important source of information for historical studies. Malat Farajova, director of the Gala State Historical-Ethnographic Preserve (a complex of museums located in Gala, 40 km from Baku) also focused on the important role of carpets in historic houses in Caucasus, and on tradition and modern design in *Types of dwellings and internal decoration in the villages of the Absheron Caspian Peninsula*.

On the second day of the conference, 11 October 2018, Elnur Hasanov, from the Ganja branch of Azerbaijan National Academy of Sciences, spoke about *Typical ornamental features of Ganja carpets*, stressing the rich regional and local diversity in the historical patterns and ornamentation. Ganja, former capital of an independent khanate, is now the second most populated town of the Azeri republic. Khadija Asadova, Deputy Director of the Azerbaijan National Academy of Sciences, focused on *Carpets – soul of the interior*. Carpet making, following ancient techniques and spirituality, is a living tradition in the modern day Azeri business world. Decorating offices with tapestry is a sign of confidence in the future. At the establishment of a new company headquarters or of an important private house, the design of walls, floors and furniture are coordinated. The carpets are chosen, depending on the rooms, with a lot of attention paid to the places where the light falls. The artistic heart of the carpet must always be visible.

Sheyla Heydarova, director of the House Museum of Leopold and Msistlav Rostopovich in Baku, spoke about *The unity of past and modernity in the plot carpet devoted to Mr. Rostopovich*. The very famous cellist, pianist and

composer Msistlav and his father, a teacher in the State conservatory, lived in Baku from 1925-1931. The house where the family lived is now a memorial museum, and following a typical Azeri tradition, the portrait of the composer is depicted on a carpet.

But not all the congress focussed on carpet art. A very inspiring paper, *Japanese Buddhist textiles in America from the late 19th through early 20th centuries: from religious vestment to interior decoration*, was presented by Melissa Rinne (USA), research fellow at the Kyoto National Museum. After Japan opened the door to the Western world in 1868, a lot of robes made by monks, and no longer in use, went all over the world, including America among other countries. As a result, the USA today has more Japanese Buddhist robes than Japan itself. From one perspective, these robes fell out of their religious context becoming part of the decoration of interiors in artistic environments; on the other hand, they have survived time precisely due to the fact that they were collected and donated to museums.

Ayman Kassem, interior architect from Lebanon, discussed *Residential “white cubes” and the “performance” of objects*. The “white cube” idea, a sort of *tabula rasa*, offers the resident the opportunity to make their own choices. By erasing history, space is created for innovation and for the opportunity to create a personal interior. Abolishing auratic value, the “white cube” as a *passe-partout* is the solution for all tastes, places and times: the resident makes his own performance by means of the choices for the interior. Kassem also showed inspiring examples of the renewed interest in arts and crafts in Lebanon, integrating historical patterns into contemporary design using new techniques, but respecting a balance between manual and machine work.

Rahyia Amenzade, professor at the Institute of Architecture and Art from Azerbaijan National Academy of Science, focused on the contribution of sketches by artists such as Grigori Grigorievich Gagarin (1811-1893) and Vasilij Vasile’vič Vereščagin (1842-1904) in documenting Azeri *Interiors of dwelling buildings of the XXth. Century*.

Afet Rustambekhova and Makhfuza Zeynalova, both affiliated with the ANAS National Museum of History of Azerbaijan, illustrated the Palace of Zeynalabdin Taghiyev in Baku, a building constructed in 1893-1902 as a gift from a local millionaire to his wife Sona Khanim and now hosting the National Museum of History of Azerbaijan. Built by the celebrated Polish civil engineer Jozép Goslawski in a mixed Azeri and Italian renaissance style, the palace is a typical specimen of the Baku outstanding development under the power of Russian czars at the end of XIXth century. All the construction materials, including furniture, chandeliers and interior equipment, were brought from Russia and Western Europe, and foreign craftsmen and artists were imported.

Finally, Irada Gasimova, chief of Department of Public Relations and Mass Works at Icherisheher Historical Museum, presented *The interior of Bukhara Caravanserai and tea ceremony in Multani caravanserai in the Icherisheher (inner city) of Baku from the XV Century up to date*. The name of these two caravanserais, still preserved in Baku, is derived from the cities of origin of the

merchants who mostly stayed here, Multani in Pakistan and Bukhara in present day Uzbekistan.

On 12 October 2018 the congress changed venue and was hosted in the National Museum of Azerbaijan. Maria Jose Gaivão Tavares, curator of the furniture collection of the National Palace of Ajuda in Lisbon focused on *The Folding screens of the Palacio Nacional da Ajuda*. Built after the Lisbon earthquake of 1855 as the new seat of the royal power of the Bragança dynasty, the palace is today partly in use for the presidency and ministries of the Portuguese republic, and partly converted into a museum. The interiors have been mainly decorated under the reign of King Luis I and Queen Maria Pia of Savoy (1861-1889) and include a particularly important collection of folding screens. The museum is currently investigating in which room the folding screens had a place and what they were used for.

---

The day continued with a presentation entitled *Between Royal Court and Drawing Room: French 18th-century tapestry series d'alentours in European interiors* by Anika Reineke, assistant curator, Staatliche Museen zu Berlin. She provided an interesting insight into the shifting of interest in the upholstery in the European interiors over the centuries. Whereas in the 18th century, tapestry aesthetically dominated and guided the aristocratic French interior, this changed in the 19th century. From that moment on, Paris lost interest in carpets, while the English nobility became interested in French tapestry art. Thus "Tapisseries à alentours", a new style invented by the Gobelins manufacturer, and based on the insertion of symmetrical medallions reproducing narrative scenes from paintings became fashionable, more than at home, as a royal gift to other European courts.

---

Martina Pall, director of Schell Collection, Graz (Austria) and Treasurer of ICOM-ICDAD presented *Metalwork from Asia to Europe: Damascene*. The art of inlaying different materials in another (notably gold and silver in steel) already existed in the 10th and 11th centuries. At that time, Venetian traders in contact with the Middle East patronized a new interest in Europe to these kinds of techniques for religious, secular, and military objects.

---

Ana Shanshiashvili, Silverware Researcher at the Georgian State Museum of Folk and Applied Art discussed *Tbilisian silverware: closer insight on the 19th century wedding rituals*. In the 19th century, the depiction of wedding rituals on silverware came into use in Tbilisi. Portraits of the Russian rulers, musicians, wine drinkers, and other everyday things also served as a source of inspiration for silver. The depiction of marital scenes included dance, food, the wedding ceremony itself, as well as erotic performances. Textiles were often used as a reference.

---

Parvin Gozalov, First Deputy Chairman of the public union "CASTLE" for the protection of cultural heritage and historical monument, Baku, spoke about

*Protection and propaganda of cultural heritage in museums* enhancing the efforts of the Azerbaijani government to professionalize the care of its cultural heritage, which has so often been attacked in times of struggle.

---

Of specific DEMHIST interest were two more presentations: Mousruti Das, PhD in Museology, India and recipient of a Demhist – ICOM travel grant for young ICOM members. She illustrated the *Private House of Netaji, A National Hero of India and his House Museum in promoting social sustainability through public communication*, stressing the importance of public participation in the museum's program.

---

Iris Broersma, Netherlands, presented *Gisele's house: an inspiring 20th century artist house at an Amsterdam canal*. Gisele d'Ailly van Waterschoot van der Gracht (1912-2013) was a Dutch-Austrian artist based from 1939 in Amsterdam, where she became involved in sheltering Jewish German people during World War II. Her house, "Castrum peregrini", was inaugurated in 2017 as a museum and cultural center.

---

Iris Broersma's speech was part of a group of "lightning talks", short presentations of about 5 minutes each, led by the secretary of DEMHIST, Remko Jansonius. This set of presentations also included the participation of Ketevan Gongadze, who spoke about *Folk and decorative motifs at the Georgian state museum of folk and applied arts*, where he is employed as library manager. Gulaze Abdulova, head of the Ethnographic science fund of the National Museum of Azerbaijan History then took the floor with *Jewellery art in interior designing in the base of the National Museum of History of Azerbaijan*.

---

Two DEMSHIST board meetings were scheduled during the congress, one on 12th and another on 13th, mainly discussing the preparation of the Kyoto General Assembly.

---

Finally, as part of the congress there was a very lavish programme of cultural visits, which included the National Museum of History of Azerbaijan; the Memorial Museum of Bulbul (Murtuza Rzaoglu Mamadov, 1897-1961, a celebrated Azeri style singer who was also trained as a tenor and introduced modern European opera vocal techniques in Baku); the house museum of the writer, physician and politician Nariman Narimanov (1870-1925); and the House – Museum of the musician Gara Garayev (1918-1982), where DEMHIST and ICDAD members were welcomed by musical entertainment performed by the pupils of the Baku Music Academy.

---

Of specific DEMHIST interest was the visit to "Petrolea", the residence of the Nobel family in Baku and seat of the headquarters of their company operating

since the early 1870s in the oil field. The “Branobel”, their company, grew in the czarist era as a worldwide operating giant until the Russian confiscated everything in 1918; but the wealth accumulated in the heyday of Baku as an oil center were crucial in allowing the independent research activity of Alfred Nobel in Europe and the creation with a bequest in 1895 of the annual awards today administered by the Swedish government.

---

The villa, House Museum of Nariman Nariman and the Palace of Zeynalabdin Taghiyev in Baku, preserve a lot of original furniture; but with no attention to the philology: it’s impossible to understand what is original and what was possibly brought from other contexts and every attempt to suggest the warmth and soul of the life of the past is missing. But it is important to keep in mind that Azerbaijan is still a very young republic and that they are making great strides on modernizing the country and in importing the best of Western museology. A look at the impressive Heydar Aliyev Center, a huge, famous, and wave shaped building designed in 2007-12 by Iraqi-British architect Zaha Hadid, is enough to get an idea of this.

---

The official part of the conference ended with a very festive farewell dinner at the Mugham Club, a beautiful old caravanserai in the old city center. On October 13th and 14th, excursions programs were planned outside Baku. One of the most admired achievements was the Gobustan National Park which houses the UNESCO world heritage site of rock paintings spanning from upper Palaeolithic (34.000 BC) to the Middle Ages, till XVII Century A.C. The visitor’s center, inaugurated 2011 and designed by Latvian “El studio” Ltd, is another specimen of the efforts of Azerbaijan to import a modern up to date museology.

---



Conference participants



# PAPER ABSTRACTS

## THE ROLE OF EMBROIDERY IN THE UNIQUENESS OF TRADITIONAL AZERBAIJANI INTERIOR

**Dr. Shirin Melikova**

Director of Azerbaijan Carpet Museum  
President of ICOM Azerbaijan National Committee

### **Abstract**

The interior as a human habitat aptly describes characteristics of each historical period, reflects the lifestyle, customs and traditions, and, most importantly, ideas of beauty of every nation. Textile, as is known, played a leading role in interior design in the East. Azerbaijan, a country with a centuries-old history and has experienced the rise and fall of great empires, is of considerable interest in the study of the *Role of Textile in Interior Design*.

It is not possible to talk about all development stages, the rural and urban, rich and poor housing within the 15-minute speech. Therefore, I will focus on embroidery, which played an important role in the interior and is not limited to functional tasks but more progressive in undertaking design of the aesthetic environment. Moreover, they bore the sacral and magical ideas, often being mascots and protectors of family members.

Traditional Azerbaijani embroidered interior textiles can be divided into several functional groups. There are different kinds of curtains: for example, those for doors, niches, mirrors, wall panels; tablecloths; pillow covers; lambrequins for fireplaces (*bukhary*) and niches (*tahcha gabagy*); bed-curtains (*gerdek bashy*); *zehgabagy* or *lamagabagy* – a triangle shaped wall decoration of multi-colored fabrics facing downwards (*zeh* or *lama*, a shelf for ceremonial utensils). I will talk about different objects, their role and place in the interior, their artistic design, and the sacred and magical sense of ornaments and compositions in examples in the Azerbaijan Carpet Museum's collection.

\*\*\*\*\*

# **THE RECONSTRUCTION OF THE PRINCE JOSEPH PONIATOWSKI APARTMENT IN THE COPPER-ROOFED PALACE IN WARSAW**

**Katarzyna Jursz-Salvadori**

Curator of the Art Department (retired),  
The Museum of the Royal Castle in Warsaw

## **Abstract**

From 2000 I was in charge of the Copper-Roofed Palace, a small late Baroque palace, attached to the museum at The Royal Castle in Warsaw.

The palace was the property of Prince Joseph Poniatowski, nephew of the last king of Poland (1795-1813). After a recent restoration (2005-2008) there was a project to create a museum dedicated to Prince Joseph Poniatowski. After several years of research I have realized that we are able not only to create the museum, but we have enough information to reconstruct his apartment. After a few years of preparations we were able to reconstruct the interiors of Prince Joseph's Apartment on the first floor of the main Palace building. This new permanent exhibition in the Royal Castle has been decorated and furnished in the style of the early 19th century and opened to the public on 15th July 2011.

I was directly involved in this reconstruction as the initiator of the concept, designer of the wall decorations, curtains, fireplaces, and stove. The apartment is 300 m<sup>2</sup> large and consists of 7 rooms: Upper Vestibule, Adjutant's Room, Salon, Headquarters Office, Bedroom, War Office, and the Prince's Antechamber.

The reconstruction was based on three archival sources:

1. The inventory drawings from 1814.
2. The Inventory of the remains of the Prince's furnishings from the same year containing descriptions of the furniture and furnishings of each room in the Apartment.
3. The contract for the wall paintings from 1803, signed between the architect and the painter giving a precise description of the colors and shapes of the wall decoration.
4. Three black and white pre-war photographs showing arabesque wall paintings in one of the rooms.

A special computer program was used to retrieve the colors from the different shades of gray. The furniture, paintings, and furnishings from the period were donated to the Royal Castle by private donors and institutions. Some of them have been purchased or borrowed from different museums in Poland.

The reconstructed Apartment gives a suggestive image of the aristocratic residential quarters dating back to the beginning of the 19th century.

This reconstruction was one of a few reconstructions of historical interiors in the Polish museums since the previous reconstructions of the interiors of the rebuilt Royal Castle in Warsaw made between 1971 and 1984.

\*\*\*\*\*

## **AUGMENTING HISTORICAL HOUSES WITH THEIR INTERIOR DESIGN FROM DIGITAL ARCHIVES: VILLA CIANI 3D**

**Patrizia Schettino**

Digital media specialist for AgID,  
Presidenza del Consiglio dei Ministri, Rome  
PhD in Communication Science

### **Abstract**

The paper summarizes visitor engagement with the historical house museum Villa Ciani, which has been augmented with digital images of the original interior from the Archivio Storico, Lugano. The methodology used for this study is grounded in theory: I collected 32 interviews over two days, asking visitors after the visit what they remembered about the experience. The paper shows that visitors were very engaged by the narrative used to connect all the images (digital storytelling) and they enjoyed the chance to see the house with the original interior. The museum is an empty space and this project, Villa Ciani 3D, offered visitors the opportunity to see the original interiors, from the photos collected from the local archive. This approach shows a very effective way to integrate archives and museums, designing new digital in situ experience.

\*\*\*\*\*

## **JAPANESE BUDDHIST TEXTILES IN AMERICA FROM THE LATE 19TH THROUGH EARLY 20TH CENTURIES: FROM RELIGIOUS VESTMENT TO INTERIOR DECORATION**

**Melissa Rinne**

Research Fellow,  
Kyoto National Museum, Japan

### **Abstract**

The Japanese textiles most frequently exhibited in American museums are kimonos, Noh theater costumes, folk textiles, and other sleeved garments. But many museums in the United States have scores of flat Japanese textiles in their storage, which have rarely been put on view or carefully researched. These textiles include large Buddhist textiles—clerical robes (*kesa*), stoles (*ōhi*) and altar cloths (*uchishiki*), as well as *obi* (sash) fabric, textile gift covers (*fukusa*), and lengths of silk yardage. They are usually made of precious fabrics such as gold brocaded silk or multicolored silk lampas. They are often somewhat fragile and oversized, making them awkward for ordinary museum exhibition. Buddhist robes and altar cloths have traditionally had little appeal for Japanese textile collectors and museums, being religious garments or coverings associated with the spirits of the dead.

When and how did these hundreds of Japanese textiles come into American collections? The majority crossed the Pacific between the time that Japan opened its ports to the West in 1868 and World War II. They were purchased by collectors during travels in Japan, bought from Japanese dealers working in America, such as Nomura Shōjirō (1879–1943) and Yamanaka Sadajirō (1866–1936), or acquired at World’s Fairs such as the 1876 Centennial Exposition in Philadelphia.

Many Japanese textile collectors—including William Sturgis Bigelow (1850–1926), Lucy Truman Aldrich (1869–1955), Abigail Greene “Abby”Aldrich Rockefeller (1874–1948), Porter Edward Sargent (1872–1951), H. O. Havemeyer (1847–1907), Bella Mabury (1861–1964), and Carlotta Mabury (born 1867), and others—went on to donate their pieces to museums such as the Museum of Fine Arts, Boston, Rhode Island School of Design Museum, Metropolitan Museum of Art, Fine Arts Museums of San Francisco, and Los Angeles County Museum of Art, where they have for the most part lain dormant for decades since.

But what was the initial impetus for collecting these flat expanses of precious fabrics? Through an examination of archival photographs, early writings, and the textiles themselves we will consider how these sacred cloths were appropriated for use as wall hangings, furniture coverings, and other interior purposes. This presentation will explore the nature of Buddhist textiles in American collections, the surprisingly interconnected network of collectors who acquired them, and their transformation into fabrics for interiors.

\*\*\*\*\*

## **AZERBAIJAN CARPETS AS THE MEMORY HISTORY**

**Vidadi Muradov**

Doctor of Philosophy in History, Professor  
Head of “Azerkhalcha” Joint Stock Company  
Head of Sector Carpet Weaving of the Institute

### **Abstract**

The East is the cradle of numerous fields of science and art. The motherland of carpet weaving is the East directly; this fact is acknowledged by the world science and art history levels. In this region, carpet weaving was technologically improved, and gained new methods, compositions, patterns, colors, motifs, and dimensions.

Traditionally, the West transmitted its history through paintings on canvas, but the East has woven its history into their carpets. Carpets are believed to be one of the valuable sources of history and ethnography of the region where they were made, and in particular the history of the population. In general, carpets have been studied as a historical source in recent times. In scientific classification Azerbaijani carpets are classified and studied in groups such as Baku (Absheron), Karabagh, Iravan, Nakhchivan, Shirvan, Guba, Ganja, Gazakh-Borchali, Tabriz. All are considered a valuable source in this regard.

\*\*\*\*\*

## **METALWORK FROM ASIA FOR EUROPE**

### **Martina Pall**

Director of Schell Collection

Treasurer of ICOM-ICDAD

### **Abstract**

In this contribution, the method of damascening will be discussed in more detail. When damascening in Europe, a dovetailed incision is cut into the iron. The soft precious metal is hammered into this depression and then ground flat and polished. Mostly silver, gold, or copper plates or wires are used for the exchange in which a base carrier (iron) is decorated.

Damascening in the Eastern European and Arabian countries takes place in a different way. It is also called "Koft Gari". Here, the surface to be decorated is roughened with a burin, chisel or a puncture iron (usually with densely set longitudinal stripes). The precious metal foils or wires are hammered onto this roughened surface. They remain stuck in the rough place and usually form an advantageous element permanently.

Using examples from the Schell Collection in Graz, the differences between the two techniques are explained and the importance of the new technology coming from Asia to Europe is pointed out.

\*\*\*\*\*

## **RESIDENTIAL “WHITE CUBES” AND THE “PERFORMANCE” OF OBJECTS**

**Ayman Kassem**

Interior architect

PhD in urban architecture and interior design

### **Abstract**

In an age of globalization, migration, and nomadism, the neutrality and the absence of identity are dominant features in architecture and interior design. A globalized commercial Minimalism that has its roots in Modernism seems to be the pervasive style in the world of interiors. Architectural studios are delivering to the client minimalist interiors that we can call “residential white cubes”. The concept of the white cube is borrowed from the field of museums and exhibition design as the neutral minimal space. But in this kind of minimalism we may suffer from “domestic asphyxiation”. People are experiencing loss of familiarity. But these white cube neutral spaces have an advantage. The user is able to furnish and design his space and express the identity that he wants and the lifestyle that he needs. The residential white cube is open for the interventions and the furnishing of the inhabitant. Contemporary trends in furniture, object, and textile design appeared to compensate for the neutrality of these interiors. Eclectic ethnic textiles, bohemian patterns, nomadic decorative elements, ethnic motifs, eclectic art pieces, craftsmanship, and vintage pieces of furniture are all trends that have kept growing over the last few years. These trends are a reaction to the neutrality of the residential white cube. These designs (objects, furniture, textiles, etc) that can be original or fake, came to act as carriers of identities, culture, personalities, memories and domesticity. The inhabitant chooses how to domesticate and fill his space, expressing his individuality, and identity.

This paper seeks to tackle two points: The first is to study the mechanism behind the new trends of reviving ethnic and folkloric patterns and motifs in contemporary design . The second is to emphasize the notion of ‘performance’ of objects in the space, i.e. the psychological and physiological effects of objects on us. The Performance of objects and spaces on us as a very present topic in literature, and psychology.

\*\*\*\*\*



# INTERIORS OF DWELLING BUILDINGS OF THE 19TH CENTURY (ON SKETCHES OF ARTISTS)

## **Rayiha Amenzade**

Doctor of architecture, professor  
Institute of Architecture and Art,  
Azerbaijan National Academy of Science

## **Abstract**

The high level of development of Azerbaijan medieval architecture is characterized by the exceptional development of towns and urban culture where grandiose ideas such as the building of architectural complexes (cult, civil), clearly organized centers, rich typological palette of buildings and constructions were realized.

Dwelling buildings built with traditional methods are typically built in the same way, including the erection of the building (mainly in the depth of the plot), favorable orientation, the presence of *eyvan* (portico), but at the same time the originality of artistic and building methods. The relief of locality, constructive description, etc. can be referred to this.

Judging by sketches by artists (G.G. Gagarin, V. Vereshagin) and old architectural photographs – artistic elaboration of the interiors of buildings were fully developed in the stylistic manner of the architecture of the period. It was closely connected with decorative- applied art (textiles, carpets, lamps), as well as mural painting, *gazha* stucco (a type of alabaster) and other important elements of artistic decoration. The architectonics of the interior walls acquires the form of large separate masses, built on the accentuated vertical axes which visually increases their height. Spatial elaboration of walls initially envisaged vaulted, stalactite-architrave niches (*takhchas*) with rhythms and correlations, as well as shelves (*rafs*) filled with tableware, mirrors, silver. *Buxaries* (fire-places) used everywhere were included in the interiors.

\*\*\*\*\*

## **ABOUT TYPICAL ORNAMENTAL FEATURES OF GANJA CARPETS**

## **Elnur Hasanov**

Senior Specialist,  
Ganja Branch of Azerbaijan National Academy of Sciences  
PhD in History

## **Abstract**

Ganja is one of the ancient cities of Azerbaijan. Weaving was highly developed in Ganja. Traditional types of fabric were considered for every kind of clothes and woven in specific quantities. In many cases, the kind of clothes and name of the fabric became identical, such as “*jejim*.” Products known as “blanket cover,” “mattress cover,” “prayer rug,” “curtain for mattresses,” “curtain for corners,” and “cover for *mutakka*” (a long and round pillow for leaning on) were woven in the *jejim* weaving style and are artistic examples where the name of the fabric and product type are the same. A coarse calico is also woven in some villages of the Ganja region, especially in Samukh where this fabric is particularly distinguished. In addition to weaving excellent carpets, silk, and half-silk fabrics, they produced high quality cotton fabric (*zarifagh*) called “*jalamaya*.” Gauze was produced from the finest type of cotton thread and fine white “*jalamaya*.”

In the 19th century, Ganja was one of the places where professional needlework was centralized. The “*gazma*” and “*doldurma*” types of *tekelduz* needlework spread widely around Ganja. Rich families residing in this territory preferred to cover their tents with white-colored felt casts made from white wool. Carpet and carpet items held an essential place in the daily life of the people of the Ganja region. The rich nature of Ganja lent special tints to the carpets of this region and endowed various dyes to the color composition. Colorful dyes are the main feature distinguishing the carpets of this region. In terms of the patterns and compositions of the carpets, the imagination, mythical views, and beliefs of the local people held an important place in their lives and their expressions were represented in the carpets.

Generally, the characteristic features of Ganja carpets are their long form, high pile, and great patterns. Flat weave carpets are observed in different densities. In the Ganja region, a small portable warping machine for weaving small carpets was installed in houses or yards but the large carpets were also used. The most important parts of the dowries given to brides in Ganja included pile and flat weave carpets, manually woven catchalls, saddlebags, kit bags, sacks, salt bags, “*mutakka*” with carpet covers, and other woven items. It is possible to see the artistic and technological effect of Ganja carpets in some carpets of Gazakh and Garabakh.

The pile of carpets woven in the mountains of Ganja were longer and thicker since they were intended to keep the room warm in cold weather, in addition to their aesthetic importance. Ganja carpets have their own specific individual color palette, using sharp tones. The most commonly used colors are dark blue, green, yellow, blue, black, and ivory. Ganja group carpets are known as “Ganja,” “Old Ganja,” “Gadabay,” “Chiragli,” “Samukh,” “Chayli,” “Shadli,” and “Fakhrali.”

The “Samukh,” “Chayli,” and “Fakhrali” carpets woven here have an artistic arrangement with a constant form, a closed type, and a central field decorated with “*gyol*” (medallion). The patterns of Ganja carpets mainly consist of geometric decorative elements. None of the elements assumes visual meaning

from the point of view of appearance. Each pattern has its own meaning and arrangement. From this point of view, the carpets were used in various ceremonies: wooing, funeral, or mourning ceremonies, as alms, dowries, for praying, during fortune telling, as a memorial, or for a child's birthday, among others. By considering these symbolic meanings, the age of these patterns may be discovered. According to the aforementioned, it was impossible for everyone to have carpets in their homes and to use them. The carpet was used at designated times and by authorized people according to its pattern and the meaning, and thereby it became an ornament of palaces and kings.

\*\*\*\*\*

## **CARPET - SOUL OF THE INTERIOR**

**Khadija Asadova**

Deputy Director of the Azerbaijan National Museum of Art  
PhD in Arts

### **Abstract**

Only those who admired the rich color of Azerbaijani carpets with their own eyes, experienced admiration, inspired by harmony, fineness, and silky shine, can understand the magic beauty of these items. During many centuries, carpets served the nation, were its loyal companion, table and bed, good gift, rich dowry, and symbol of authority. The carpet not only warmed the house, but also embellished it, providing it with a warm ambience.

Today, artistic traditions are being revived and ancient technologies are being restored. "Azerkhalcha" OJSC is seriously engaged in reviving weaving traditions in Azerbaijan. For many centuries Azerbaijani carpets were very popular in Europe, decorating the houses of nobility and the merchant class. Nowadays, a practical western businessman covers the floor in his office with expensive carpet to show his social status and confidence in the future.

Today, decorators very often purchase carpets necessary for an interior design. In this case, historical and antique value is secondary. The main aim is preservation and original appearance, its compliance with the intended style. Which design to choose? One person loves cool colors, the other one prefers European ornamentation. *How to place carpets the right way in the apartment? Where to put it? What about lighting and decoration of carpet?* All these factors are very important. The combination of carpets of very different styles should be avoided in one room, because it is very difficult to balance the abstract-geometric ornament with richly drawn floral patterns.

In conclusion, it should be added that carpets, like paintings, are not only pieces of art, but also investments and a profitable use of capital. Auctions, where antique rugs are sold for tens of thousands of dollars and even more, serve as evidence of this. Of course, first of all, collectors are interested in such carpets

with a long history. But completely new beautiful carpets can also be the best investment, because their value will only increase from year to year.

\*\*\*\*\*

## **PRIVATE HOUSE OF NETAJI, A NATIONAL HERO OF INDIA AND HIS HOUSE MUSEUM IN PROMOTING SOCIETAL SUSTAINABILITY THROUGH PUBLIC COMMUNICATION**

**Mousruti Das**

PhD in Museology

University of Calcutta, India

### **Abstract**

A House Museum is an institution that cares for (conserves) a collection of artifacts and other objects of a person who was born, lived, or died in that house. A house museum keeps a person alive after his death through the exhibits. This is the immense importance of private house museums for society. House museums need to convey their identity and history to the public through used furniture and decorations. Visitors want to learn about the history or the individual fate of a house in some sort of time travel, but they may have other motivations, too: to enjoy an aesthetic experience, to feel the aura or time of a place formerly inhabited by great personalities they have heard of, to dream in a nostalgic way of another time, or simply to visit a “must-see place”. If we look at Kolkata we shall get The Rabindra- Bhavan, Rabindra Bharati Museum, Netaji Museum, Prasanta Chandra Mahalanobis Memorial Museum and Archives, Swami Vivekananda Museum, Jagadish Chandra Bose Museum and Raja Rammohan Roy Memorial Museum, Moulana Azad Museum and Vaskar Bhavan.

In the history of India's struggle for freedom, one man stands out in a class of his own. Subhas Chandra Bose, affectionately known as Netaji. In physique and mental constitution, in manner and lifestyle, in ideology and in action packed with drama and daring unmatched in contemporary annals, Subhas Chandra Bose was in his total personality a unique phenomenon of twentieth century India. The Netaji Bhawan, Calcutta, where the museum, archives and library of the Netaji Research Bureau are located, is the ancestral house of Netaji Subhas Chandra Bose owned and managed by the Bureau. This building was built by Sri Janaki Nath Bose, father of Subhas Chandra Bose. The house is a national shrine and visited by thousands of Indians, many Asians and people from across the world all the year round. The Netaji Research Bureau, founded by Dr Sisir Kumar Bose in 1957, is an internationally renowned institute of history, politics, and international relations. Another Netaji private house named The Netaji Museum is the finest museum dealing with the Indian independence movement. The Bose family started living at ‘Mahinagar’ in

South 24 Pargana in long back by Mukti Basu, who was the grandson of Sri Dasharat Bose. They got the title 'Purandar Khan' from Husen Shah. The Kodalia house in South 24-Parganas district was built by Haranath Bose, Netaji's grandfather, over 150 years ago. The name of the house is 'Haranath Lodge'.

There are three types of sustainability: Political, Social, and Economic. Societal Sustainability is the ability of a society to indefinitely support a defined level of social engagement. For the museum world, societal sustainability or growth is one of their main focal points. The public communication of Netaji's Museum and Netaji *Bhawan* plays a vital role for Indian social sustainability in India's museum world.

\*\*\*\*\*

## **BETWEEN ROYAL COURT AND DRAWING ROOM: FRENCH 18TH CENTURY TAPISSERIES D'ALENTOURS IN EUROPEAN INTERIORS**

**Dr. des. Anika Reineke**

Assistant Curator,  
Staatliche Museen zu Berlin, Germany

### **Abstract**

Up until the beginning of the eighteenth century, tapestry as a medium enjoyed an excellent reputation as a sumptuous work of art that was of the highest symbolic power in France. However, the new century was to prove a fateful epoch for tapestry: while during previous periods it had aesthetically dominated and guided the aristocratic interior, it began to lose its significance from the eighteenth century onwards. The artists and contractors of the Parisian Manufacture royale des Gobelins took these changes into consideration when producing tapestries of a new design, that became known soon after its appearance as "*tapisserie d'alentours*." Two tapestry series produced by the Gobelins, the *Histoire de Don Quichotte* (1717–1794) and the *Tentures de Boucher* (1763–1791), became both pioneers and paragons of this kind of design.

The talk will investigate how the *tapisseries d'alentours*, invented for the state apartments of French noblemen, became instead fashionable in British drawing rooms and, only afterwards, spread as royal gifts over the European courts, e.g. to Berlin (today at Schloss Charlottenburg). Focussing on historic interiors in Germany and England, the paper takes a look at how the textiles, alleged to be flat, intertwined differently with the three-dimensional surrounding of royal apartments as well as noble living rooms and their respective furnishing.

\*\*\*\*\*

# **VERDURE TAPESTRY – 21TH CENTURY. NEW WAYS OF STORYTELLING**

**Elizaveta Fokina,**  
Director of the Tsaritsyno  
Museum-Reserve  
Moscow, Russia

## **Abstract**

The Tsaritsyno State Museum-Reserve is the palace complex created for Empress Catherine II. A valuable part of the Museum's collections is the works of weaving. Among them an important place is occupied by the tapestries of the second half of the 20th century and by those of the 17th–18th centuries, including verdure.

The museum is currently holding the Third Russian triennial of contemporary tapestry with the participation of artists from Russia and CIS countries. Based on the artists' interest in the traditions of weaving and the issues of Nature and Civilization, participants were invited to show their interpretation of verdure, explore its themes, boundaries, and capabilities. Old verdure tapestry told its stories through the language of allegories and symbols. What kind of stories the modern equivalents of verdure tapestries tell us and in what ways they do it will be the subjects of the report.

\*\*\*\*\*

# **ARCHITECTURAL STYLE AND INTERIOR OF ROOMS OF THE PALACE OF H.Z.TAGIYEV**

**Makhfuza Zeynalova**  
Deputy Director of ANAS National Museum of History  
of Azerbaijan  
PhD in History

## **Abstract**

This paper is dedicated to the palace of the famous Baku oil industrialist and patron of the late 19th and early 20th century H. Z. Tagiyev, which he built as a wedding gift for his wife Sona Arablinskaya. The Tagiyev Palace is one of the most valuable historical and modern architectural monuments of Baku. It currently houses the National Museum of History of Azerbaijan. The palace is built by the well-known architect Goslavsky and the purpose of our research is to study the Tagiyev Palace through the prism of new esthetics created by new social and economic conditions.



The interior rooms at the Tagiyev Palace include a ceremonial Oriental Hall, study room, a library, a billiard room and a boudoir. I will touch upon general architectural features of the Palace and give biographical information about the Tagiyev couple.

\*\*\*\*\*

## **THE INTERIOR OF BUKHARA CARAVANSARAI AND TEA CEREMONY IN MULTANI CARAVANSARAI IN ICHERISHEHER (INNER CITY) ON THE GREAT SILK ROAD – FROM THE 15TH CENTURY UP TO NOW (BASED ON THE EXHIBITS OF THE FUND OF ICHERISHEHER HISTORICAL MUSEUM)**

### **Irada Gasimova**

Chief of Department of Public relations and Mass works at “Icherisheher” historical Museum attached to the Administration of State Historical-Architectural Reserve “Icherisheher”, Azerbaijan

### **Abstract**

Since the ancient times and Middle Ages, the Silk Road has been a system of caravan routes connecting Eurasia from the Mediterranean Sea to China. It served as a source of development of commercial and cultural relations among peoples, states, and regions located along the route. The Great Silk Road played a prominent role in exchange of material and cultural values: it connects exceptional and unique civilizations of the Near East, Middle East, Far East, and Central Asia. The term "Great Silk Road " refers to the international route named by German geographer Ferdinand von Richtchoven in 1877. The history of the Great Silk Way reflects the flourishing of civilizations.

Numerous caravanserais were located on the Great Silk Way. The word "Caravanserai" literally means the palace on a trade route. However, this grand term was not always reflected in reality as many caravanserais were one-storey buildings of square or rectangular shape with minimum facilities. It was possible to see empty walls on trade routes which included a courtyard and a well that was used only by travelers and their beasts of burden. In comparison to Royal buildings the caravanserais were built as small fortresses. Such caravanserais are closed architectural structures. They were built to defend from enemy attack. Caravanserais were built in one or two-storeys surrounded by a fortress wall. Inside the caravanserais there were warehouses, stables, and also living quarters.

In the cities there were open style caravanserais. Open caravanserais were much like medieval European hotels and inns included stables, teahouses, baths, and many other buildings and institutions.

The caravanserais Multani and Bukhara dating from the 15th century and are located in the old part of Baku, Icherisheher are the best examples for those caravanserais.

\*\*\*\*\*

## **TYPES OF DWELLINGS AND INTERNAL DECORATION IN THE VILLAGES OF ABSHERON. TRADITIONS AND MODERN DESIGN**

**Malahat Farajova**

Director of "Gala" State

Historical-Ethnographic

Preserve

PhD in History and Archeology

Azerbaijan

### **Abstract**

The process of appearance of humans on Earth was the result of a long historical development. Eventually their way of life changed and approximately 40 thousand years ago the new type of the human, Homo Sapiens, began to build the first dwellings. At first there were dugouts, tents covered from above with a setup from clay and straw, then over time covered with grass and animal skins. These were the earliest houses. Gradually dwellings increased in size, making several rooms. Recently found ancient plans of dwellings on rock drawings of Gobustan have allowed us to obtain valuable information on dwellings in the territory of Azerbaijan.

In this regard the plan of the settlement on stone 35 of the Mountain Beyukdash is of great interest. The schematic plan of the small settlement with the fencings designating the economic yards and residential buildings is represented on the stone. The image of the plan of the dwelling on a stone of 1 Mountain Jingirdagh is just as interesting. The plan of construction has similarities with houses of the early and late middle ages. The scheme of the dwelling submitted on a stone 1 Mountain Jingirdagh is reminiscent of the architecture of the settlement of Gala. In Gala and the villages of Absheron the specifics of a housing landscape were that dwellings were built close to each other, placed in a small courtyard with mulberry, fig or pistachio trees with the small stone basin. The gates in these yards were the width of one bullock cart. The main dwellings were two or three-roomed with flat roofs. A unique feature of these structures was located on a roof of the ledges called by locals "*dublali*".

One room served as both a dining room and the bedroom, another was used for the house purposes. In the guest room along perimeter shelves - "*lemma*" or "*takhcha*" where there was expensive and beautiful copper ware, bowls were located. Bed linen, mattresses and blankets were placed on special decorated shelves. The chest and beds were located in the niche in a wall called "*djumakhatan*". In the middle of the room there was a center with coals called "*kursu*". A small table ("*kyatil*") was placed over the "*kursu*". It was covered with a big round cover called "*kursu yorgan*". The loom for rug weaving "*khana*" was usually installed in one of the rooms. In the kitchen part of the house there was an oven "*tendir*" for baking bread and for heating of food. There was a so-called bathroom "*suaxan*" or "*suvachimen*" in a corner of this room.

Constructions of two-storeyed houses in Gala began at the end of 19th-early 20th century. In the yard there was a small pool for water cut from stone. The kitchen was separate from the main house. On the second floor there was a verandah and two rooms. Rooms were decorated elegantly, handmade carpets placed everywhere. These rooms were used as living rooms in the afternoon, and at night as bedrooms. This type of the dwelling was the house of the typical prosperous peasant merchant. In a farm part of the yard shelters for storage of animals were constructed that were an important and necessary part in life for prosperous inhabitants of Gala village. In some yards located on roads there were workshops of craftsmen such as potters and smiths.

Since 1988, historical buildings in the territory of the Historical and ethnographic reserve of Gala are protected by the state. Today, only a few residents of the village have kept the customs and traditions of planning and decoration in the houses. Improvement and design of the village are generally carried out, adhering to traditions of the 18-19th centuries”.

\*\*\*\*\*

## **THE FOLDING SCREENS OF THE PALACIO NACIONAL DA AJUDA**

**Maria José Gaivão Tavares**

Curator of the furniture collection and  
responsible for the communication and  
divulcation department at National Palace of Ajuda,  
Lisbon, Portugal  
Secretary of ICOM-ICDAD

### **Abstract**

One of the oldest pieces in the history of furniture, the folding screen (*Byobu* in Japanese and *Biombo* in Portuguese) was imported from the East, namely China and Japan, to Europe, in the 15th century.

The concept of this piece of furniture was immediately absorbed by the European elites and executed in different shapes and materials, according to the styles, taste, and times.

Its primary function would be to protect the house interiors from the airflows and to keep the heat of the fireplaces, thus making the environment more pleasant.

However, throughout the ages, and especially from the 18th century onwards, its function changed and developed, also serving to divide the spaces, making them more intimate and comfortable, or for a merely decorative function as an object of art or apparatus.

At the end of the 19th century there were 91 screens in Ajuda Palace 47 of which remain. They are mostly European provenance (probably bought by Queen Maria Pia of Savoy), dated the second half of the 19th century, made of different materials, various styles, a range of functions, and of different provenances and authorships.

In this presentation I intend to present these works of art, most of them kept in storage. I will address its history, its use in the Palace, attribution and some of its makers and/or suppliers.

\*\*\*\*\*

## **STORYTELLING TEXTILES REFLECTING HISTORY OF AZERBAIJANI MUSIC**

**Alla Bayramova**

Director of the State Museum of Musical Culture of Azerbaijan  
PhD in Musicology

### **Abstract**

Images of Azerbaijani traditional musical instruments and musicians often appear in literature and arts such as the art of Islamic miniatures, paintings, carvings, and calking. But there are very few examples of them in textiles. We could find only two items in the Azerbaijan National History Museum. These are two *qalamkers* of the 19th century, although designated as tablecloths, in my opinion, they seem to be wall decorations. One of them depicts a trio women musicians sitting on the floor and playing the Azerbaijani traditional musical instruments: the *tar*, the *kamancha*, and the *gaval* - the most characteristic for the art of Azerbaijani *mugham*. It should be noted that this *qalamker* presents the old Azerbaijani *tar* before it was reconstructed in the end of the 19th century by the Azerbaijani musician Mirza Sadikh from Shusha, Nagorny Karabakh. The other piece has in its central panel a large figure of a woman sitting on a chair and playing the *kamancha*. Both

*qalamkers* present the type of *kamacha* which differs from the contemporary musical instrument by its flat bottom.

Why were musical images not as attractive for the textile producers and carpet weavers of the past and present as they were for artists and poets? This is the question to be solved.

The collections of the State Museum of Musical Culture of Azerbaijan include some examples of carpets, tapestry, and other textiles (*kelaghai*, shawl, costumes) which are storytelling as they bear information on some historical facts, speak about their owners musicians, reflect the people's love of folk songs, etc.

\*\*\*\*\*

## **THE UNITY OF PAST AND MODERNITY IN THE PLOT CARPET DEVOTED TO M. ROSTROPOVICH**

**Sheyla Heydarova**

Director of the L. & M. Rostropovich's Home Museum  
Baku, Azerbaijan

### **Abstract**

The portrait of M. Rostropovich appears in the upper part of the carpet. The central images on the carpet are connected to the oldest symbol of Azerbaijan musical culture, the Gobustan rock with its descriptions of Yalli dances. To indicate that M. Rostropovich was born in Baku, the inner part of the cello includes Khila-Buta elements belonging to Baku carpets.

The lower part of the cello has been touched with the golden handle "Lira" using pile technology, a symbol of civilization. Both sides of the carpet include depictions of "Waq-waqi", an item of ancient music showing wooden trees from Indian legends. At the center of the "Waq-waqi" the artist has depicted the symbol of the fight of Good and Evil, the "Simurq bird" and "Dragon".

On the right side of the portrait an oud is depicted and on the left, the cello. In this way, the author tried to show the synthesis of East and West. In the upper part of the portrait there are two "Buta" face to face, symbolizing love. To express M. Rostropovich's love of music, a violin key is included with the "Buta" symbol.

The main line depicts two angels, the symbol of the sacred talent of M. Rostropovich. Here the artist wanted to show that M. Rostropovich's cello was tuned by angels. Above the angels there is a white circle, suggesting that his unusual musical talent is God given.

On both sides of the carpet, pairs of birds symbolize the limitless and inexhaustible nature of M. Rostropovich's musical talents and all four sides of the carpet are edged with a note line, decorated with notes and not line keys.

\*\*\*\*\*

## **TBILISIAN SILVERWARE: CLOSER INSIGHT INTO 19TH CENTURY WEDDING RITUALS**

**Ana Shanshiashvili**

Silverware Researcher,  
Georgian State Museum of Folk and Applied Art  
PhD, Art Historian  
Tbilisi, Georgia

### **Abstract**

The traditions of winemaking and the associated cultural heritage of Georgia are marked by extraordinary diversity, of which 19th-century Tbilisian silverware deserves special mention. Still an arcane object of study, it is a fascinating phenomenon which combines oriental, western and local artistic traditions and reflects the multicultural milieu of Old Tbilisi.

From the 18th century onward the guild craftsmen in the capital city were producing a wide variety of silver utensils. The craftsmen generally made wine-serving and drinking vessels of various shapes. Alongside the specific shapes, the individual silverware items are distinguished by the synthesis of different materials and technologies, and the specific iconographic program. The surface of silverware belonging to this group of items is very often adorned with long, wavy leaves and five petaled flowers eclipsing the zoomorphic and figurative images, which in turn are inserted in profiled frames as cartouches. Both the cartouche shapes and patterns show the indisputable influence of Islamic metalwork. However, contrary to the mostly engraved or inlaid ornamentation of oriental objects, the larger part of the silverware is chased. This in itself is an important fact as it shows the close ties these objects maintain with the age-old traditions of medieval Georgian ecclesiastical repoussé work.

However, the most fascinating aspect of this group of silverware items is the choice of imagery. This characteristic gives us deeper insight into the diversity and richness of Caucasian culture. Wine as a magical drink is clearly the main subject matter for the décor of silver wine ware. Alongside other popular themes such as zoomorphic and figurative images such as animals, historical portraits, popular heroes, saints, the presentation will focus on the wedding and feast scenes shown through multi-figure feasting/dance scenes or through separate merrymaking figures. The paper will discuss the myriad

ways in which silver wine vessels were used as wedding gifts, parts of the dowry or wedding rituals during the 19<sup>th</sup> century in Georgia.

\*\*\*\*\*

## **INTERIOR DESIGN AND DEFINING IDENTITY: A CASE OF JAPANESE MERCHANT'S HOUSEHOLD OBJECTS FROM 1835-1945**

**Meiko Nagashima**

Curator and the Chair of the Department  
of Education in the Kyoto National Museum  
Kyoto, Japan

### **Abstract**

In traditional Japanese wooden houses, most of the interior decoration is not fixed. In a square room, *tatami* mattresses are laid on the floor, wooden plates are fitted to the ceiling, in between, pillars and beams support the square space, and on one vertical side, an exhibition alcove called "*tokonoma*" is created, but for the rest, though a few walls might exist, most of the vertical surfaces is composed by removable sliding doors. These sliding doors that separate a room from another are sometimes removed to make a spacious hall. A room is used for different purposes. It could become a reception room, a dining room, a sitting room, a drawing room, or a guest room. Because of this characteristic, it is best not to have any fixed decoration. When welcoming guests, the artistic taste, educational background, and consideration of the host toward the guests are easily and vividly expressed by the decorative items used in such neutral space. The tools were provided according to the theme of the banquet or the season of the event, so the quantity and variety of the collection could be extremely large for an active merchant's household, for instance. This resulted in the necessity for large storage places within the household. As these tools were valuable assets, they were placed in warehouses made of earth walls resistant to fire and theft, called "*Kura*". Kyoto National Museum was asked to investigate the collection of a merchant's household, which was established as a shipping brokerage in 1835, and received a donation of 1045 decorative items based on this survey. Through this collection, we can have a glimpse of the rich interior decoration executed in a pre-war merchant's house.

\*\*\*\*\*

## AUTHOR BIOGRAPHIES

### **Dr. Shirin Melikova**

Director of Azerbaijan Carpet Museum  
President of ICOM Azerbaijan National Committee



Shirin Melikova, Doctor in Arts ("Fabric and Embroidery of Azerbaijan of 16th-18th centuries " thesis), within 2008-2012 taught at the Art History department of the Azerbaijan State University of Culture and Arts, and since 2012, at the Art History department of the Azerbaijan State Academy of Fine Arts. She is author of more than 10 books on Azerbaijani artists, the author of articles published in local and international scientific editions, participant of the international symposiums and conferences. Since 2011, has worked as an expert in the field of art in the Heydar Aliyev Foundation, organized a number of major international exhibitions and festivals, such as in 2013, 2015 and 2017 – Azerbaijan National Pavilion at the Venice Biennale, 2013-2016 – Days of Culture in France, 2012-2013 – Fly to Baku. Contemporary art from Azerbaijan – the exhibition presented in galleries and museums in the European capitals, etc. She is the author of concepts of two museums in Baku – Stone chronicle and Museum of Art, developed the concept of the exposition in the new building of the Azerbaijan Carpet Museum, which she has headed since March 2016. In June 2016 she was elected the position of the President of the National ICOM Committee.

In 2018, Dr Shirin Melikova was awarded the title Honored Worker of Culture by the order of the President of the Republic of Azerbaijan Ilham Aliyev.

### **Katarzyna Jursz-Salvadori**

Curator of the Art Department (retired),  
The Museum of the Royal Castle in Warsaw





Graduated in Art History at the Warsaw University in 1980.

From 1980 to 2016 worked in the Museum of Royal Castle in Warsaw as a Curator of Prints and Drawings Collection, co-operated in the furnishing of the historical interiors of the recently rebuilt Royal Castle, prepared them for the opening to the public in 1984.

In 1992 co-operated in the organization of the exhibition “Treasures of a Polish King. Stanislaus Augustus as patron and collector” at the Dulwich Picture Gallery, London.

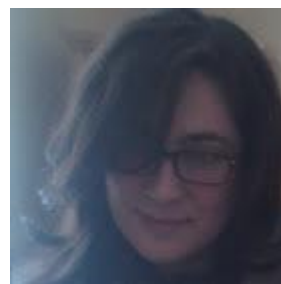
Took part in the preparations of many other exhibitions in the Royal Castle. From 2000 in charge of the restoration of the Copper-Roofed Palace adjacent to the Royal Castle.

From 2008 in charge of the reconstruction of the Prince Joseph Poniatowski Apartment in Copper-Roofed Palace opened to the public 2011.

From August 2016 retired.

### **Patrizia Schettino**

Digital media specialist for AgID,  
Presidenza del Consiglio dei Ministri, Rome  
PhD in Communication Science



Patrizia Schettino is a digital media specialist for AgID, Presidenza del Consiglio dei Ministri, Rome.

She holds a PhD in Communication Science, University of Lugano, Switzerland and her PhD thesis is one of the first qualitative studies in Europe on immersive media for cultural heritage. After a Masters in Design, Multimedia, and Visual Communication at Politecnico in Milan, she worked as multimedia designer in Milan and Paris and taught at NABA, in Milan. She was a McLuhan Program Fellow in 2000, University of Toronto and an eLearning consultant for the European Network ERIC (European Resources for Intercultural Communication). She has been Visiting Scholar at the Department of Information Studies and Interactive Media (INFIM), University of Tampere, the iCinema Center, University of New South Wales (UNSW), Sydney, the Immigration Museum, Melbourne, and the School of Museum Studies, University of Leicester, supported by a grant from the Swiss National Science Foundation.



### **Melissa Rinne**

Research Fellow,  
Kyoto National Museum, Japan

Melissa Rinne is a Research Fellow at the Kyoto National Museum and former Associate Curator of Japanese Art at the Asian Art Museum of San Francisco. Brown University A.B. (Honors), Kyoto City University of Arts M.A., and Kyoto University doctoral coursework completed (art history, Japanese textiles). In addition to being an ICOM-ICDAD board member, she is a CULCON Arts Dialogue Committee (ADC) member, a judge for Japan Kōgei Organization (Kinki branch) and other decorative arts exhibitions, a Japanese government advisory board (cultural property-related) member, and a Google Arts and Culture *Made in Japan* author and editor. Her publications deal with such topics as Japanese textiles, bamboo art, and prints. She has also translated or edited many publications on Japanese art.



### **Vidadi Muradov**

Doctor of Philosophy in History, Professor  
Head of “Azerkhalcha” Joint Stock Company  
Head of Sector Carpet Weaving of the Institute  
of Archaeology and Ethnography ANAS

Carpet expert, PhD in History, head of “Azerkhalcha” Joint Stock Company, Head of Carpet Weaving department at the Institute of Archaeology and Ethnography ANAS, Editor-in-Chief of "Azerbaijani carpets" magazine, Professor of Branch UNESCO Chair on Comparative Studies of Spiritual Traditions, their Specific Cultures and Interreligious Dialogue in the Northern Caucasus and member of International Council of Museums (ICOM).

Born in 1956. In 1980 Mr. Muradov graduated from the Economy of Trade faculty of Moscow Cooperative Institute (now Russian Cooperation University). Between 1980 and 1994 Mr. Muradov worked as economist in different industrial enterprises of the republic and between 1994 and 2016 acted as the director of the "Azer-Ilme" LTD.

On June 10, 2016 Mr. Muradov was appointed the Chairman of the Board of "Azerkhalcha" Open Joint Stock Company.

Mr. Muradov was awarded the Nakhchivan Autonomous Republic's Esteemed Art Worker (November 7, 2013), Azerbaijan Republic's Esteemed Art Worker (May 30, 2014) honorary titles and Order of Glory (March 7, 2016).

**Martina Pall**

Director of Schell Collection  
Treasurer of ICOM-ICDAD



Martina Pall is the director of Schell Collection, the world's largest museum for locks, keys, boxes, safes, and cast iron. The private museum is located in Graz, Austria. She is the author of several reference books about locks and keys, and has written many exhibition catalogues and papers. Studying art history and ethnology, Martina Pall is the curator of many exhibitions and since 2016 she is judicial expert of the Austrian court. Member of ICDAD since 2005, Martina Pall was secretary and is now treasurer of ICOM-ICDAD.

**Ayman Kassem**

Interior architect  
PhD in urban architecture and interior design



Ayman Kassem is a Lebanese interior architect, with a PhD in urban, architecture and interior design from the Politecnico of Milan where he took part of the research lab “exhibition design and contemporary museums”. The PhD research focused on investigating the terms “Performance” and “Performative” in spatial design: the Performance of the space and the performative qualities of spaces, with a focus on exhibition spaces. He is currently teaching undergraduate courses of architecture and exhibition design at the City University of Tripoli, in Lebanon, faculty of architecture and design.

### **Rayiha Amenzade**

Doctor of architecture, professor  
Institute of Architecture and Art,  
Azerbaijan National Academy of Science



Rayiha Amenzade was born in Baku city in 1948. She graduated from Architectural Section of Construction Faculty of Azerbaijan University of Architecture and Construction 1972.

She defended her candidacy dissertation in 1983 and doctorate dissertation in 2009.

R. Amenzade is the author of 190 publications and also research works in Azerbaijan Republic and abroad. She is author of 5-th books and co-author 2-th books. The professional activities of R. Amenzade started in 1973 in "History and theory of architecture" division of Institute of Architecture and Art of National Academy of Sciences. At present R. Amenzade is the head of "History and theory of architecture" division/ and professor of "Architectural construction and restoration of monuments" chair, professor of International Academy of Architecture.

### **Elnur Hasanov**

Senior Specialist,  
Ganja Branch of Azerbaijan National Academy of Sciences  
PhD in History



Was born in 1987 in Ganja. Elnur Hasanov is the senior specialist of the Ganja Branch of Azerbaijan National Academy of Sciences and Doctor of Philosophy (PhD) in historical sciences (in specialty "Ethnography and ethnology"). Graduated the bachelor (2009) and master degrees (2011) of Ganja state university with honors diplomas.

He is author of 187 scientific works (4 monographs, 109 articles, 74 theses), published in German, Italian, English, French, Russian and Turkish languages in prestigious international academic journals.

Awarded by "Honorary Decree of ANAS" by the decision of ANAS Presidium dated November 19, 2014 and was awarded the "Presidential Award for Youth" by the Decree of President of Azerbaijan dated January 31, 2015.



### **Khadija Asadova**

Deputy Director of the Azerbaijan National Museum of Art  
PhD in Arts

Deputy Director of the Azerbaijan National Museum of Art. Honored Cultural Worker, member of the Union of Artists of Azerbaijan.

Khadija Asadova was born on 14th of September, 1965. She graduated from the Faculty of Philology of Baku State University in 1989. She has been working at the Azerbaijan National Museum of Art since 2010. She defended her thesis entitled “Semantics and artistic features of Azerbaijani carpet ornaments” for her PhD degree in Arts in 2011.

Khadija Asadova is a participant of international projects on restoration and conservation of historical and cultural monuments. She is the author of more than 60 scientific articles such as teaching aids for higher educational institutions, several catalogues, texts of six books related to the fine arts and creativity of Azerbaijani artists. Khadija Asadova has been teaching the history of carpet ornaments and museology at the University of Culture and Arts and Azerbaijan State Academy of Arts since 2002. Her main research interests are in the area of textiles such as carpets, patterns, folk and decorative applied arts. Every year she participates with reports in the work of foreign and republican symposiums, congresses.



### **Mousruti Das**

PhD in Museology  
University of Calcutta, India

I am Mousruti Das, from Kolkata, the city of joy, India. I am pursuing PhD in Museology department under the University of Calcutta and have completed dual M.Sc. I like to interact with all levels of society. I find the human race and its achievements a fascinating study. It is my ambition to sensitize people to their heritage. I would like to go down to the grassroots level in my country and stimulate awareness in the people regarding Conservation and Preservation of culture and historical artifacts. Recently I have completed a

project in Prasanta Chandra Mahalanobis Memorial Museum & Archives, Indian Statistical Institute, Kolkata. Now I am engaged in another house museum on Sri Sri Thakur Anukul Chandra, supreme beloved of millions of People in India and abroad.

**Dr. des. Anika Reineke**  
Assistant Curator,  
Staatliche Museen zu Berlin



Dr. des. Anika Reineke studied Art History, History and Business Economics at the University of Hamburg (Germany), the University of Bordeaux III (France), and the University of Zurich (Switzerland). From 2012 to 2016, she was part of the research project *Textile—An Iconology of the Textile in Art and Architecture* at the University of Zurich. Her dissertation thesis holds the title “Der Stoff der Räume. Textile Raumkonzepte im französischen Interieur des 18. Jahrhunderts” (The Rooms’ Cloth. Textile Concepts of Space in French 18<sup>th</sup>-Century Interior) and is currently in preparation for publishing. Since 2016, Anika Reineke is Assistant Curator at the Staatliche Museen zu Berlin (Germany).

**Elizaveta Fokina,**  
Director of the Tsaritsyno  
Museum-Reserve  
Moscow, Russia



Elizaveta Fokina is a Director General of the Tsaritsyno Museum-Reserve. She was born in 1976 in Perm. She graduated from the Aerospace Faculty of Perm State Technical University with a degree in economics and management, the Faculty of Law of the West Ural Institute of Economics and Law, and the Faculty of Culture Management of the Moscow School of Social and Economic Sciences. Elizaveta Fokina has a master's degree in arts from Manchester University (Master of Arts diploma).



Fokina was the head of the International Ceramic Biennale and the Symposium of Modern Art in Perm in 1998-2000. In 2002-2004, she was coordinator of several projects of the ANO Center for Strategic Studies of the Volga Federal District: "Fair of Social and Cultural Projects" (in Togliatti), "Architecture and Design", "Open University" in the program "Cultural Capital" of Nizhny Novgorod and Cheboksary cities.

From 2003 to 2008 Elizaveta Fokina managed the projects of the "Professional Community of Cultural Managers" (ACM) and from 2008 to 2016 she was the Executive Director of ACM.

In 2014, Elizaveta Fokina led the First International Cultural Forum in Moscow. From 2013 to 2016 she was the director of the Network «Moscow City Galleries».

Elizaveta Fokina has been leading the charity fund "The art of being close" as a director since 2016.

In April 2016 she was appointed as Director General of the Tsaritsyno Museum-Reserve. Large-scale exhibition projects were realized for three years. All projects were highly appreciated by visitors and the professional community.

### **Makhfuza Zeynalova**

Deputy Director of ANAS National Museum of History of Azerbaijan  
PhD in History



Zeynalova Makhfuza - Deputy Director of ANAS National Museum of History of Azerbaijan - Senior Curator, PhD, Associate Professor. She is the author of more than 30 scientific articles and 1 monograph published in Azerbaijan and abroad, has participated in national and international conferences, member of ICOM. Awarded with "Tereqqi" medal for her contribution to the preservation of cultural heritage (2010), she was awarded with "Karl Faberje - pridvorniy yuvelir" (Russia, 2015) for her contribution to the development of historical science, museum and scientific activity.

**Irada Gasimova**

Chief of Department of Public relations and Mass works at “Icherisheher” historical Museum attached to the Administration of State Historical-Architectural Reserve “Icherisheher”



Gasimova Irada Rafiq has been working as a director of Department of Public relations and Mas works at “Icherisheher” history museum attached to the Administration of State Historical - Architectural Reserve “Icherisheher” since 2010. In 1980 she graduated from Baku Music Academy. For over 30 years she taught at the Azerbaijan State Pedagogical University. In 2011, she was invited to participate in the International Seminar “Curatorial Aspects of Museum Management and Practice” which was organized by Smithsonian University (USA), simultaneously, in 2012 took part in International Conference “Art management” ( Innovations and high technology in the managing of museums) in Prague (Czech Republic), as well as in 2013 participated in the 23th and 24th Conference of International Council of Museums (ICOM) in Brazil, Rio de Janeiro and Italy, Milano in 2016 as a delegation of Azerbaijan Republic and represented Icherisheher history museum. I was an expert of the Regional thematic training of UNESCO\ICOM "New information and communication technologies in development of the museums" in St. Petersburg (Russia) 2013, have made the report in Tbilisi (Georgia) at the International conference "Problems and Prospects in the Museums of the Post-Soviet Space" in 2015, then was in organizational group of the International committee of ICOM, ICMAH annual conference on the theme of "Museum Collections and Industrial heritage" in 2017, which carried out for the first time in Azerbaijan. Icherisheher history museum is responsible for raising public awareness about the collection and protection of national artifacts reflecting the centuries-old history of Icherisheher, a UNESCO World Heritage site.

**Malahat Farajova**

Director of "Gala" State Historical-Ethnographic Preserve  
PhD in History and Archeology





From 1995 – 2015 Malahat Farajova worked as the director of Gobustan National Historical-Artistic Reserve. She has a PhD in History and Archeology. The author of the books "Cupules of Gobustan"(2007), "Azerbaijan Rock Art"(2009), "World of Rock Art of Azerbaijan"(2017) and more than 40 publications in different languages. In 2006, she was a Post-Doctoral scholar at the Oxford University (UK), in 2008 at Connecticut University (USA). She has more than 20 certificates and authored 15 international projects. From 2015 she is an expert of Paleo Art Research Center of UNESCO of Rock Art Project of Russian Academy of Science and from 2016 a member of Scientific Committee of Cultural Route of Council of Europe. From 2016, she is the Director of "Gala" State Historical-Ethnographic Reserve.



**Maria José Gaivão Tavares**

Curator of the furniture collection and responsible for the communication and divulgation department at National Palace of Ajuda, Lisbon, Portugal  
Secretary of ICOM-ICDAD

Graduated in History with Post Graduations in Museology and Furniture Expertise. Worked as a curator in the Scientific and Cultural Centre of Macao in Lisbon from 1996 to 2007. Works at the Palacio Nacional da Ajuda, Lisbon since 2007. In 2013 became Curator of the Furniture Collection of Ajuda National Palace. Has been Secretary of ICDAD since December 2016.

**Alla Bayramova**

Director of the State Museum of Musical Culture of Azerbaijan  
PhD in Musicology



Honored culture worker of Azerbaijan, member of ICOM (since 1994), member of the board of ICOM CIMCIM (since 2013), member of the board of ICOM ICLCM (since 2016). After her graduation from Azerbaijan State Conservatoire named after Uzeyir Hajibeyov (now Baku Music Academy named after Uzeyir

Hajibeyli) she started her working career in the State Museum of Musical Culture of Azerbaijan. Since 1988 she has been the director of this Museum. She has worked on and supervised the creation of such memorial museums of famous Azerbaijani musicians as Vagif Mustafazade House Museum, Niyazi House Museum (1994, as branches of the State Museum of Musical Culture), and Gara Garayev Museum (2018). Author of over 90 publications on history of music, museology, and intermediate studies.



**Sheyla Heydarova**

Director of the L. & M. Rostropovich's Home Museum  
Baku, Azerbaijan

Sheyla Heydarova Sheyla graduated from secondary musical school in 1973. Graduated from the History and Fine Arts Faculty of the Azerbaijan State Conservatory. For 20 years she worked In the State Museum of Musical Culture of Azerbaijan as a senior scientific worker, head of department and deputy director on scientific affairs. She was dedicated to the creation of a few house museums. Director of the L. and M. Rostropovich's house museum (since 1998). She is the author of the museum catalogue. She is the author of more than 20 articles dedicated to the life and work of L. and M.Rostropovich, the representatives of the Cello School of Azerbaijan.

She is a member of the International Council of Museums (ICOM, CIMCIM, 1997), a member of the Azerbaijan Composers' Union (2007). Honored Cultural Worker of the Republic of Azerbaijan (2014).

**Ana Shanshiashvili**

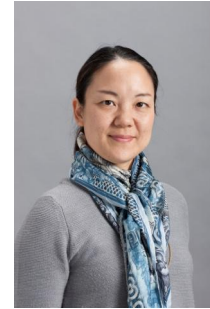
Silverware Researcher,  
Georgian State Museum of Folk and Applied Art  
PhD, Art Historian

PhD Art historian, graduate of the Ivane Javakhishvili State University of Tbilisi, Department of History, Faculty of History and Theory of Art; Currently, From 2016 – an associate Professor at Sul Khan Saba teaching University. In 2012-2016 She was an Assistant-Professor in the Institute of Art History and Theory at Ivane Javakhishvili Tbilisi State University; from 2015 she is the Silverware Researcher at Georgian State Museum of Folk and Applied Art.

Since 2003 she is the Arts and the Culture Program Manager at the NGO “Georgian Arts and Culture Center”; Founder and Creative Director of “Georgian Heritage Crafts Association”; Board Member of Intangible Cultural Heritage at the Georgian National Agency of Cultural Preservation; ICOM Member.

**Meiko Nagashima**

Curator and the Chair of the Department of Education in the Kyoto National Museum



Meiko Nagashima is a Curator and the Chair of the Department of Education in the Kyoto National Museum, where she has been responsible for the lacquer gallery since 1999. She completed her Ph.D. and her second M.D. at Kyoto University, her first M.D. and undergraduate studies at International Christian University. Her primary area of research is Japanese *makie* (lacquerware decorated with metal powder) that were exported to Europe in the Edo period (1615–1868). She is also interested in Chinese, Korean, Ryukyu (Okinawan), and Southeast Asian lacquerware, so she studies and surveys the collections of temples and shrines in Kyoto as well as those of collectors around the world. She curated several exhibitions including “Export Lacquer: Reflection of the West in Black and Gold Makie” (2008), and “Hidden Treasures from a Merchant’s Storehouse” (2018).