

ISLAMIC ARTS
MUSEUM MALAYSIA

NEWSLETTER

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*Front cover:
A Kashan moulded cobalt-blue, black and
white jug from Central Iran, 13th century,
collection of Islamic Arts Museum Malaysia.*

Foreword

Dear colleagues,

No introduction is needed to the pandemic that hit our world two years ago, with its devastating impact on the world of museums. Doors were shut, activities were halted, staff laid off, and uncertainty reigned over unfinished collaborations and projects. Despite Covid being far from over, we have managed to accept and adapt. Now we can look back and try to reflect on the challenges we have faced at the Islamic Arts Museum Malaysia (IAMM).

At the IAMM we were in the middle of several major projects in early 2020: sending off an important travelling exhibition; publishing our long-awaited new museum guide with a children's edition; collaborating with new and enthusiastic overseas museums; setting new and innovative means to enhance community participation; and strengthening our acquisitions with important new purchases. Life at the museum was busy until it was hit by the lockdown in response to the pandemic. As with many other museums, the question was clear: what do we do? Do we just shut down? Or dare we face and challenge the unknown?

Today, looking back, I have to congratulate all at IAMM for accepting the challenge, putting in the effort to make the best use of this time of crisis, while complying with regulations. The traveling exhibition "14 Dynasties and a Region, the History and Culture of the Muslim World" was placed in packing cases, insured, sent off to a cargo plane, received, unloaded, inspected, and installed. It was successfully launched at Japan's Tokyo National Museum. As of today, it has been visited by over 90,000 visitors, who have found solace and serenity in the display. At every step along the way, we learned how to persevere. Roads were closed, museum staff were unable to reach the office, packers faced restrictions, plane schedules were unsteady, visas were halted, and communications were translated into manuals.

All this could have easily and justifiably been postponed or even cancelled, but with wise management, this milestone, among others, was achieved.

Reflecting on all the challenges, we the staff of IAMM ask ourselves what have we learned. And among friendly conversation, laughter and contemplation, we agree that what we really have learned is to cherish, value, and appreciate what we had before the pandemic.

Dr Heba Nayel Barakat
Head of Curatorial Affairs Department
Islamic Arts Museum Malaysia



Al-Haramayn: Hejaz during the Ottoman Period

*Islamic Arts Museum Malaysia
collaboration with the Research
Centre for Islamic History, Art
and Culture
(IRCICA)*

Despite the pandemic, the Islamic Arts Museum Malaysia has never given up on its mission to educate the community on the history of Islamic civilisation around the globe. The IAMMM begins the year 2022 with a special photography exhibition and hopes to bring extra knowledge to the visitors.

We are pleased to have initiated a collaboration with the Research Centre for Islamic History, Art and Culture (IRCICA) to organise the first photo exhibition of 2022. IRCICA is a subsidiary organ of the Organisation of Islamic Cooperation (OIC), which was established in 1979 as the first cultural centre of the OIC (then named Organisation of the Islamic Conference). The 57 member states of the OIC are also members of IRCICA.

The photo exhibition, titled 'Al-Haramayn: Hejaz during the Ottoman Period', consists of unique black and white photographs from the archives of Yildiz Palace and Fakhreddin Pasha. Yildiz Palace, which is a museum now, comprises a vast complex of former imperial Ottoman pavilions and villas in Istanbul, built in the 19th and early 20th centuries. The Ottoman sultans and their court used this complex as a residence

in the late 19th century. The photos have been taken from the *Yildiz Albums*, which contain 38,599 photos and were mainly photographed during the reign of Sultan Abdulhamid II. For this sultan, photography was a window into the events taking place outside the palace in the Ottoman domains. By this means, he found an opportunity to familiarise himself with the wide geography, stretching from Egypt to the Balkans, and from the Arabian Peninsula to the Caucasus. By order of the sultan, photographs of all the state officials of the Ottoman territory were taken, which paved the way for the recognition of photographs as important documents. The following words of Sultan Abdulhamid II express his view on the significance of photography: "Each photograph is an idea. Sometimes one photograph may harbour political and emotional meaning which cannot be described in a text of a hundred page. For this reason, the benefit I get from photographs cannot be compared to written texts."

Mehmed Sadiq Bey, essentially an officer then a painter, was a member of the Ottoman military delegation that took the first known photographs of the Haramayn in 1290 AH/ 1880

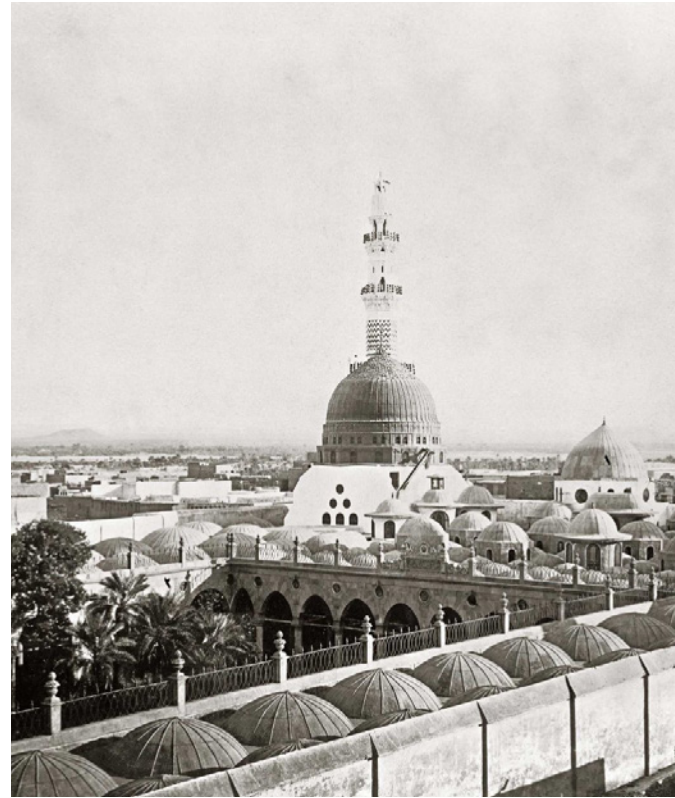
*Right:
Flooding at the Masjid Al-Haram and its surroundings*



AD, during the Hajj season, after being appointed to do so by the Khedive of Egypt. In his book, he explains how he and five other Ottoman delegates photographed the route from Taif Medina to prepare a map. He and Ali Bey, another Ottoman delegate, were the first army officers who drew the map of Mecca and Medina. All the photos and maps were prepared by order of Sultan Abdulhamid II. Fakhreddin Pasha, known as Umar Fakhreddin Turkkan, was another Turkish career officer, who was the commander of the Ottoman army and governor of Medina from 1916 to 1919. His archive of photos has also been used in this exhibition. The focus of the photos is on representing Hajj rituals in Mecca, Medina and the port of Jeddah during the late 19th and early 20th centuries.

The photos show an exceptional aerial view of the city of Mecca, with the Masjid Al-Haram, and some important maps, along with the Prophet's Mosque in the heart of the city of Medina and the process of renovation at the Quba mosque. Also illustrated are the rulers of the Hejaz during the late Ottoman period, such as Fakhreddin Pasha and Sharif Husayn bin Ali, and the daily life of people, with activities such as ceremonies and school life at the time. Another outstanding feature of the photos in this exhibition is highlighting images from *mahmal* rituals. The mahmal entailed sending a noble carriage from Egypt and Syria to Mecca during the Hajj season. The mahmal was used to carry the kiswa (the cover for the Ka'ba), which was renewed every year. In addition to the kiswa, other gifts for the Prophet's Mosque and the Masjid Al-Haram were also included. Later, the Ottoman sultans added another noble carriage, departing from Istanbul, which is surprisingly caught on camera and shown in the exhibition.

We welcome you to the Open Space Gallery, open from 7 February 2022 to 9 May 2022, 9.30 am to 6 pm daily.



*Above:
The Prophet's Mosque and
the Green Dome*

*Right:
The Custodian of Medina, Basri Pasha,
and the Notables of Medina with the
Mahmal Al-Sharif*



Curator's Section I

Futuh al-Haramayn: A Guide for Pilgrims

The Futuh al-Haramayn (Revelation of the Two Sanctuaries) is a guidebook for pilgrims on the Hajj that describes the rituals to be observed, the sites of the *haramayn* — the two holy mosques in Mecca and Medina — and other locations in Arabia that are sacred to Muslims. The text was magnificently composed in the Persian language by the 16th-century scholar, Muhyi al-Din Lari (d. 933/1526-7). Muhyi al-Din Lari was originally from Persia but dedicated this work to Muzaffar al-Din ibn Mahmud Shah (1511-1526) of Gujerat, western India. He composed this work in the context of Mamluk-Ottoman and Portuguese rivalry as one of the means to show the active presence of the Gujerati rulers in Mecca during the first decades of the 16th century. In addition to its verses of poetry, the Futuh al-Haramayn is much celebrated for its stylised illustrations. Many copies have been made in Mecca and also in Turkey since the 16th century, and in India in the later centuries, most of them include between 18 and 20 illustrations.

The present manuscript (2016.11.3) is an Indian copy of the Futuh Haramayn preserved in the Islamic Arts Museum Malaysia. The manuscript's colophon provides the name of the scribe, Rahim Nakhsh son of Muhammad Sayfullah who copied the text in the Muqei neighbourhood in Lahore, Punjab during the month of 21 Muharram 1256. He dedicated this manuscript to Nawab Sarfaraz Khan. The couplets are laid within two columns and 16 lines in black Nasta'liq script, while the section headings are in red Nasta'liq written across two columns. Also

included within the poetic text are *du'a* (prayers) in Arabic in red Naskh. This manuscript contains 20 illustrations; nine of which are rendered in full page, whereas the remainder are placed within the text. It is interesting to mention that the note in red Nasta'liq on the first folio states that this manuscript was taken to Mirza Muhammad Hajji in the library of His Highness Awrangzeb Alamgir. The last line of this note is however written in black Nasta'liq and reads that the text was copied in Mecca.

Owing to the poor condition of the spine and covers, due mainly to the rigours of extensive use and travel, the original cover of the manuscript has been replaced with a brown leather binding. This is decorated with a gold-tooled border, which is smaller in size. In order to fit into this new, smaller binding, all 47 folio have had to be trimmed on three sides, which has resulted in some missing parts of drawings and their labels. The folios now measure 22.3 x 14.5 cm. Almost all folios have suffered water damage and insect holes, most of which have been repaired. Interleaving transparent papers were inserted to all illustrated pages, in order to avoid the transfer of pigments from the paintings to the facing pages. The interleaving papers might have been inserted at a later stage, given that they have not suffered any water damage or insect holes.

The manuscript opens with an illuminated *sarlawh* (heading) above the text, which begins with praise and prayers. Before entering into the rites and rituals of the Hajj, Muhyi al-Din Lari adds



Illuminated sarlawh (heading) above the text. Two columns of text are written within the cloud scroll in black against gold background. ff 1b and 2a.

in the tale from Maulana Abd al-Rahman Jami that has inspired him to compose these rhythmic verses, along with instructions for readers on how to use the guide, literally and spiritually. He begins to relate the rituals with the instruction to enter into *ihram*, the consecration state, followed by other compulsory and voluntary rituals, in their accepted order.

The illustrations in this copy correspond to the textual order. These paintings were executed in flat projection — as is typical with all illustrations of the al-Haramayn — in opaque watercolour of green, blue, black and orange, and highlighted in gold. The Masjid al-Haram in Mecca is depicted

in a schematised drawing with the Ka'aba painted as a black-shrouded rectangle in the middle of the domed enclosure. The inclusion of seven minarets in this illustration indicates that it was painted after the renovation work of the Masjid al-Haram by the Ottoman Sultan Suleyman in 1565-66. Similar flat projection drawings of the Ka'aba and its surroundings can be found in Hajj certificates, prayer manuscripts such as the Dala'il al-Khayrat, and decorated Iznik tiles and textile hangings from the late 16th century onwards.

Following the depiction of the Ka'aba, in which the *tawaf* (circling the Ka'aba) ritual is performed, the manuscript has other illustrations

that show the compound of the Masjid al-Haram and around the environs of Mecca, where other rituals take place. Also rendered in flat projection, these schematised drawings include the sites for Hajj necessities such as *sa'i* (passing between two hills), *wuquf* (staying on Arafat) and stoning the pillars (*jamarat*). In between the mentions of these rituals, Muhyi al-Din Lari talks about many places for *ziyarat* that are recommended to visit while in Mecca. It includes locations of historic importance such as the birthplace of the Prophet Muhammad (pbuh), the Mount of Nur (where the first revelation of the Qur'an took place), the Mount of Thawr (where the Prophet (pbuh) took shelter during the migration from Mecca to Medina, and the cemetery of Mu'alla that contains the tombs of many important figures of different periods. The names of these individuals varies from one copy to another, however, the tomb of the Prophet's wife, Khadija, is always depicted larger and more imposing than the rest.

The section of the sacred sites of Medina opens with couplets that mention the virtues of visiting the Madinat al-Nabi, the city of the Prophet, followed by the praise upon the Prophet (pbuh) and his family. In here, the illustration of the Prophet's Mosque is also rendered in flat projection. *Al-hujra*, the burial chamber of the Prophet (pbuh) and his companions, is placed beneath the domical structure, whereas his *minbar* (pulpit) is depicted on its right side. The space between these two integral elements – tomb and pulpit – is called Rawda, literally meaning garden, as illustrated by the Prophet Muhammad (pbuh) in his hadith narrated by Abu Hurairah. The illustration is further enhanced by a courtyard together with palm trees and a well. Like the Ka'aba, the Rawda and its surrounding are also kept within an enclosure, but with five minarets.

In addition, the text and illustrations of Medina and its surroundings feature important sites of ziyara, for example: the Cemetery of Baqi',



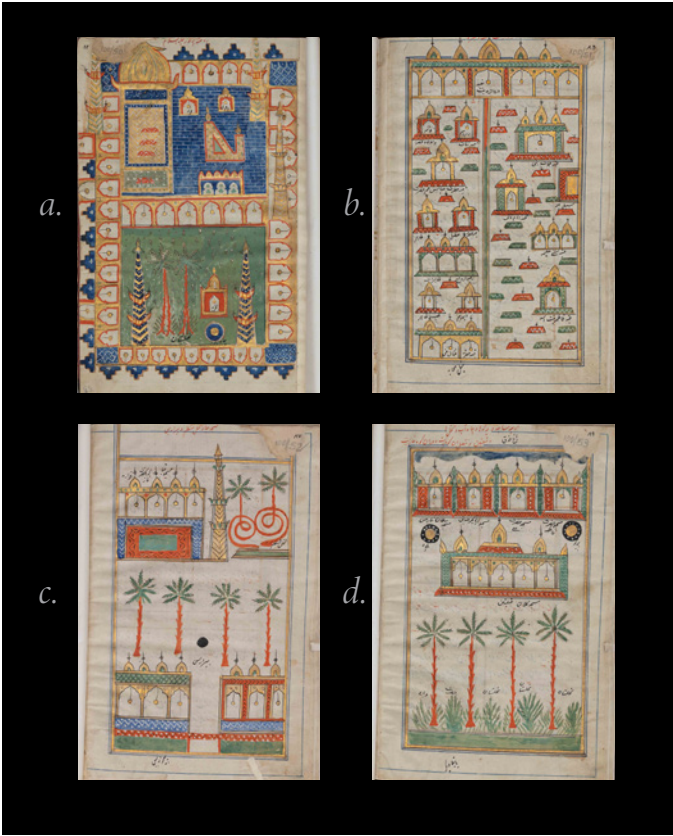
From left:

- a. The illustrations of the Masjid al-Haram in Mecca with Kaaba at the centre of the enclosure where the ritual of tawaf (circumambulation of Kaaba) takes place. The two minarets on the top and side edges have been cut off in the rebinding stage. f. 18b
- b. The place of sa'i (passing seven times between the hills of Safa (marked at the top left) to Marwa (marked at the bottom)). f. 20a
- c. The plain of Arafat, the location where wuquf (staying on Arafat), the main ritual of hajj takes place. On top of the mount of Arafat is a raised platform underneath a domical structure where the imams usually deliver the Arafat sermon. f. 29b
- d. Mina and the jamarat (the three pillars for the stoning rite), also included the Bazar of Mina marked as arched-structure on the bottom right, as well as a ceremonial candelabra on the top right. f. 32b
- e. Mu'alla the cemetery, where Khadijah bint Khuwaylid, the wife of the Prophet Muhammad was buried. Also included in this painting are the two water tanks, for Syrian and Egyptian caravans, depicted as gold rectangles against a blue ground with an attached minaret. f. 24b

the oldest cemetery in Medina; the Masjid al-Quba', the first mosque built by the Prophet (pbuh) and his companions on their way to Medina; and Masjid Qiblatain, the mosque in which the order to change the direction of prayer from Al-Aqsa to the Ka'aba was revealed. The Futuh al-Haramayn usually ends after the visit to the hill of Uhud, where one of the most important battles in Islam took place. All illustrations are rendered in schematic drawings with standard representation, for example rectangles indicate tombs, while triangles with extended legs indicate tents, and a circle within a circle indicates wells.

Besides the present copy, the IAMM holds two other copies of the Futuh al-Haramayn. This work of Muhyi al-Din Lari is one of the most copied texts on pilgrimage since the 16th century. It is regarded as the most celebrated textual and visual guide for pilgrims.

Written by Nurul Iman Rusli
Curator of the Qur'an and Manuscript Gallery
Islamic Arts Museum Malaysia



From left:

- a. The Masjid al-Nabawi in Medina. The schematised illustration depicts the rawda, placed on the top half of the illustration. It contains al-hujra, the burial chamber (marked as rectangles under the domical structure) and the pulpit of the Prophet (marked as triangle on the right side of al-hujra). The bottom half depicts the courtyard. f. 42a
- b. Cemetery of Baqi', the first cemetery in Medina. Buried within it wives of the Prophet Muhammad (pbuh) as can be seen in the tripe domical structure in the middle of the left column. Also feature in the illustration is the tomb of Halima, the nurse of the Prophet (pbuh) which is also marked in triple domical structure on the right column. Others are of the prophet's family and companions as well as many of renowned Islamic scholars. f. 43b
- c. Masjid Quba', the first mosque built by the Prophet Muhammad (pbuh) and his companions during the hijra migration from Mecca to Medina. On the top-right corner are the two twisted trunk of palm tree with a label reads 'two talking palms'. This may have indicate the palms that the Prophet (pbuh) used to lean against while delivering his sermons. f. 44b
- d. The structure on the top indicates the four mosques named after the Prophet's family members and companions (Masjids of Fatima, 'Ali, Abu Bakr and Salman al-Farisi), while underneath it is the Masjid Qiblatain (two prayer directions). f. 45b

¹ Venetia Porter, *Hajj: Journey to the Heart of Islam*, The British Museum Press, 2012, 46.

² Guy Burak, Between Istanbul and Gujerat: Descriptions of Mecca in the Sixteenth-Century Indian Ocean, in *Muqarnas*, Vol. 34, 2017, pp. 287-320.

³ Mounia Chekhab-Abudaya, Travelling Manuscripts: Understanding Pilgrimage in Central and Eastern Islamic Lands, in *Asia Inside Out*, Harvard University Press, 2019, p. 148.

⁴ Read and translated by Amin Amirdabbaghian.

⁵ This is generally the page layout for copies of Futuh al-Haramayn as well as other poetry manuscripts copied in Persia.

⁶ Read and translated by Amin Amirdabbaghian.

⁷ This note contradicts to the information found in the colophon page in regards to the place of copying. Most probably this note was added much later for an unknown reason.

⁹ Guy Burak, 2017, p.310.

¹⁰ Sahih al-Bukhari, Book 29, hadith no. 22.

Curator's Section II

Emperor Shah Jahan watching a wrestling match

*Attributed to Mir
Kalan Khan
Delhi or Lucknow*

The subject of this scene is less the wrestling match and more the audience and the setting. The haloed Emperor Shah Jahan (1628-58), at an upper floor window also known as *jharokha* in Hindi, is the most important spectator at a wrestling match. The painting maintains the tradition of how Mughal rulers were depicted during public appearances. On this occasion the surroundings are intentionally subdued, with large expanses of earth tones against which the imperial splendour can truly shine. The canopy above the ruler and his two sons is an opulent vision of colour and grandeur. With all the magnificence of a gilded book cover, it makes a celestial contrast with the physical exertions happening below. The wrestlers are attired in red that combines with the ochre tones of the ground and walls. They are almost lost despite being the central feature of the story. Unlike their imperial majesties above them, these rugged individuals have no adornment except for one who wears a gold bangle and seems to be in a position of some authority. He is likely to be a referee and is definitely paying attention to the wrestling bout. Very few of the spectators are doing the same. Most are looking in no particular direction and would definitely not dare to meet the gaze of their emperor by looking upwards.

Although painted a century after Shah Jahan's reign, this painting adopted many of the stylistic and compositional elements of that era. The emperor's face is framed in the arched window high above the top-ranking Mughal courtiers labelled with their names. The emperor's presentation is as a profile bust flanked by two princes, Dara Shikoh and Sultan Murad, framed in much smaller windows with a strongly exaggerated sense of perspective. The arrangement of the figures indicates the hierarchy, with the general populace standing behind the top-ranking courtiers for a surreptitious glimpse of the royal profile. Among the most unexpected members of the audience is what appears to be a European dignitary.

In other respects, this painting is very similar to compositions from the ateliers of Shah Jahan's predecessor, Jahangir. One of these shows the previous emperor using the same conventions, at the *jharokha* window of the Red Fort in Agra, watching an elephant fight. In comparison with the wrestlers, this is a real battle of the titans. The three members of the imperial family at the top-floor windows are also seen in profile and are studiously ignoring the elephant fight below. Both paintings share not only the



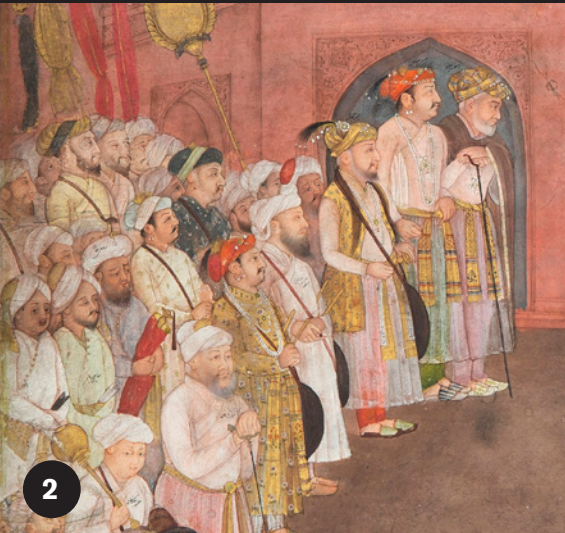
sense of a real event taking place but also the more abstract sense of hierarchy that can be hard to read when there are fewer levels of society present. The human wrestlers present a more intimate scene in which some of the excessive formality has been removed, to reveal what appear to be real people. There is a rare immediacy that might have needed the passage of time to achieve.

The Mughal courtly workshops continued to be inspired by the golden age of this long-lived dynasty, not least by an artist such as Mir Kalan Khan (c.1710-75). His career started in the royal atelier of Delhi during the reign of Muhammad Shah (r.1719-48). He later worked in Oudh at the court of Nawab Shuja' al-Daula (r.1753-75). After arriving in Oudh, his style became more eclectic and eccentric. He also produced works in a soft palette that closely approximate to the appearance of watercolours. His work was appreciated by more than these Indian potentates. One of 19th-century England's leading collectors of manuscripts and miniatures, Sir Thomas Phillips, eventually owned the painting.

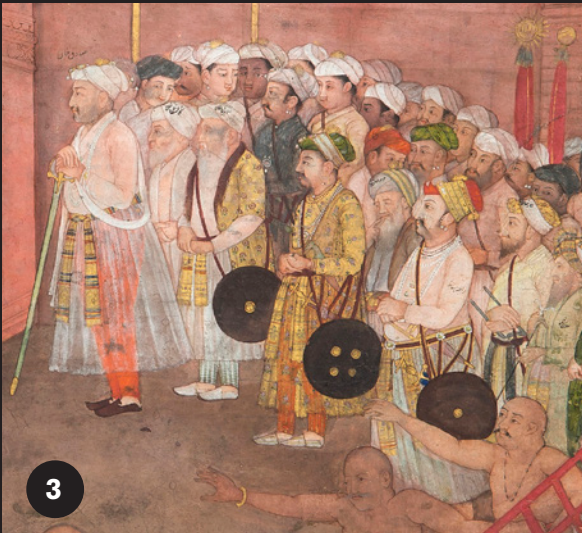
Written by Rekha Verma
Curator of the India Gallery
Islamic Arts Museum Malaysia



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2



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4



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Among the inscription identifying the many courtiers in the painting are names of:

1. *Dara Shikoh*
Sultan Murad
2. *Asif Jah*
Beyram Khan
Mir Jumlah
Masahib Khan
Rumi Khan
Turk Tar Khan
Hajji Baqir
Ali Beg Khan
Zomurrud Khan
Nowruz Ali Khan
3. *Inayat Khan Farshi*
Mehran Shah
Ali Reza Khan
Raja Nami Jang
Khawaja Ghulam Khan
Ghulam Ali Khan
Shujaat Ali Khan
Sadiq Khan
4. *Khawaja Tabar*
Khawaja Ghaffar
Khidmat Rathi
Khawaja Sheikhullah
5. *Mardahe Nizam*
Illustration of Shah Jahan with princes and rulers
watching fight of heroes
Mardahe Sadullah

Education's Section Of Interlaced and Interwoven Patterns: Into the World of Islamic Art



*Be inspired! The world
of Islamic Art has so
much to offer!*

Islamic art is enriched with interlaced and interwoven patterns, known as the Arabesque. This is a decorative ornamentation with no visible starting point or end point, based on stylised leaves and tendrils.

The Education Department of the Islamic Arts Museum Malaysia is a vital component in the museum's mission to develop a greater understanding and appreciation of the history, art and cultures of Islam. The department is responsible for stimulating interest and to invite members of the community – be they local or international art lovers – via our activities, educational input, workshops, online resources, seminars, guided tours and one-to-one sharing sessions.

New Offering: Online Resources

Our museum offers an extensive range of learning activities and resources specially catered for families and school visitors. These resources, designed to support young learners, are inspired by the wealth of our extensive collections. We welcome you to download and explore these online resources. We hope these will support you in understanding Islamic art in greater depth.

Interactive Slides: Floral in Focus

After the introduction of Interactive Slides: Birds in Focus, the Education Department is now offering an addition to the series, Interactive Slides: Floral in Focus features a trail into the floral motifs of Islamic art based on the Islamic Arts Museum Malaysia's collections. The floral motifs and patterns in Islamic art were used to decorate architecture and objects. These motifs appeared in many forms, ranging from a single motif to extended and complicated stylised designs. These were used to replace humans or animal forms as art patterns. We welcome you to explore this virtual tour highlighting six of the floral motifs in the IAMM collection!

Coins of the Islamic World: Exploring Primary Sources

This educational resource aims to enable students to understand the meaning and the importance of primary sources. Coins in the Islamic world represent a testament, with accounts and events as well as the intricately knit layers of sovereignty and identity in Islamic societies. Often serving as effective tools in circulating religious and political messages, almost every Muslim ruler has found it necessary to issue coins in their names upon coming to power.



These would then be minted, regulated and spread throughout commercial trails. In time, coins were also seen as ornaments in themselves, embedded onto various objects as a token of value and status.

Compilation of Hari Jawi Postings

Hari Jawi is a collection of our Instagram stories about artefacts and their attractions, posted every Friday. This is a downloadable text for teachers and parents to help improve their child's comprehension and reading in the Jawi script. Check it out and get ready to answer some question on these amazing facts.

TITAS: Tamadun Islam dan Tamadun Asia

This is an online resource that is designed to guide and help university students for their assignments relating to this course. Our guide includes video, reading brochures and podcasts, designed to help enhance understanding of Islamic civilisation and its relations with Asia.

Alif to Ya: Discover IAMM Collection through Jawi Alphabet

Explore the IAMM collection through the Jawi alphabet in our effort to retain the legacy of Jawi script through its 37 letters. These letters are derived from Arabic but with six additional characters that represent sounds that are present in the Malay language. The collection starts with the letter alif for Ijaza, a certificate for calligraphers as they receive the highest recognition in their field.

**New Offering:
Guided Tour Sharing Sessions**

This is a 20-minute session led by IAMM's Education Department staff, recommended for families and lifelong learners. Currently, the sessions are available at 11.30 am on Wednesdays. With each week featuring one topic, these will cover subjects related to the IAMM collection, including the samovar, kiswah, tumbuk lada, Iznik ceramics, Tipu Sultan and tekak.

In these sessions, visitors are to utilise the artefacts as prompts in discussing the historical and social contexts of the community that used them. This



is to enable comparing and contrasting the evolution of technology and social values of selected artefacts between the past and present and to highlight the Islamic values and cultural elements of the society represented in the artefacts. Each session has a capacity of five people. The fee for the sessions is included in the ticket price.

Workshop activities: **Be Inspired Modular Programme**

These are fun-filled programmes that offers an adaptation to art techniques created by the people of the past. Some of these are being revived today!

Iznik World

Participants will be taught to produce their artwork inspired by the designs and colours of ceramic wares from Iznik in Turkey.

Mamluk Art

This is a glass-painting activity inspired from Mamluk art and design on mosque lamps. Participants will be guided to paint on glass.

Ikat Magic

The magical world of colour resistance at your fingertips. Have fun in producing your own motif with tie-dye techniques.

Malay Splendour

Participants will learn more about amazing floral and leaves pattern using a stencil and silkscreen printing activity.

Quick Batik

Let's create your own batik in a quick and easy way by combining the modern technique inspired by beautiful patterns from our traditional batik sarongs.

Paper-Making Workshops

Learning how basic paper-making can be real fun in disguise! Participants will learn the basic concepts of pulping and handmade paper through our hands-on paper-making workshop.

Bookings

Bookings should be made two weeks prior to the planned visit date. Please email education@iamm.org, my or call 03-2092 7033 / 7032 / 7038



Scan the QR code to explore our range of educational resources.

IAMM Museum Shop

The IAMM Museum Shop offers a unique selection of Islamic crafts and decorative items from Southeast Asia and the Middle East. A variety of products and merchandise, gifts, and souvenirs exclusively developed by the museum are available. Visitors can also buy a selection of books on subjects ranging from art to history and the culture of the Islamic world. Many of these are in-house publications of the Islamic Arts Museum Malaysia. The Museum Shop is open from 10 am to 6 pm, Monday to Sunday, including most public holidays, and entrance is free.

Follow our Instagram page @
islamicartsmuseumshop for the latest updates and
ordering. Alternatively, you can contact us at:
museumshop@iamm.org.my
Tel: 603 2092 7140 / 7142
Fax: 603 2274 0084



Code 13004 - Design 1



Code 13004 - Design 2

Code 13004
Iznik Design Ceramic Chinese Tea Bowl
Price Rm 54.90

Code 12056
Ceramic Chinese Tea-Pot Set With Islamic Chinese
Price Rm 184.00



Code 12056 - Design 1

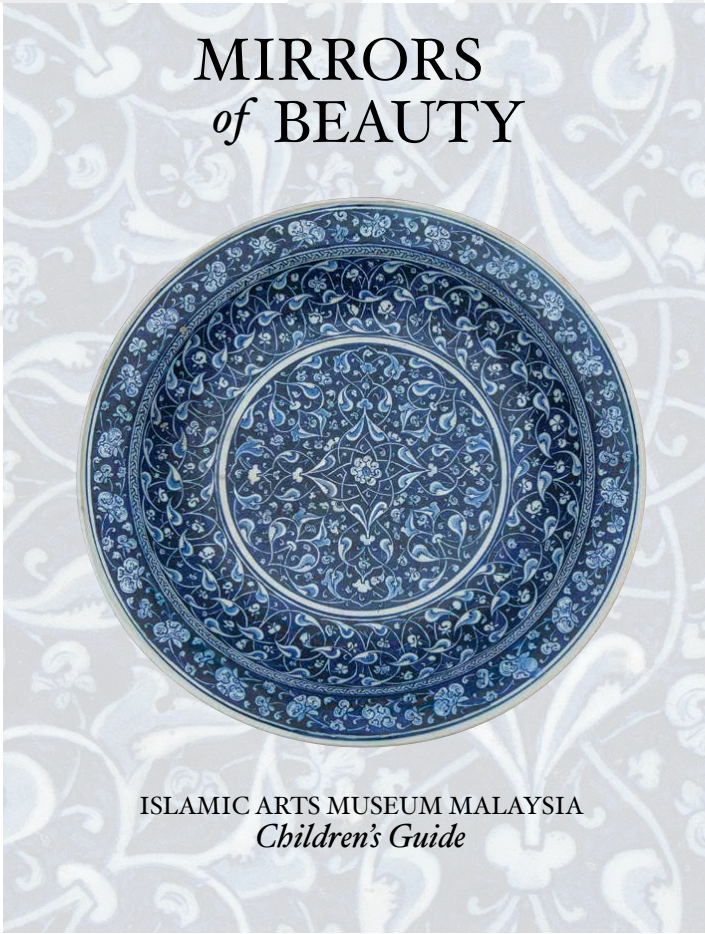
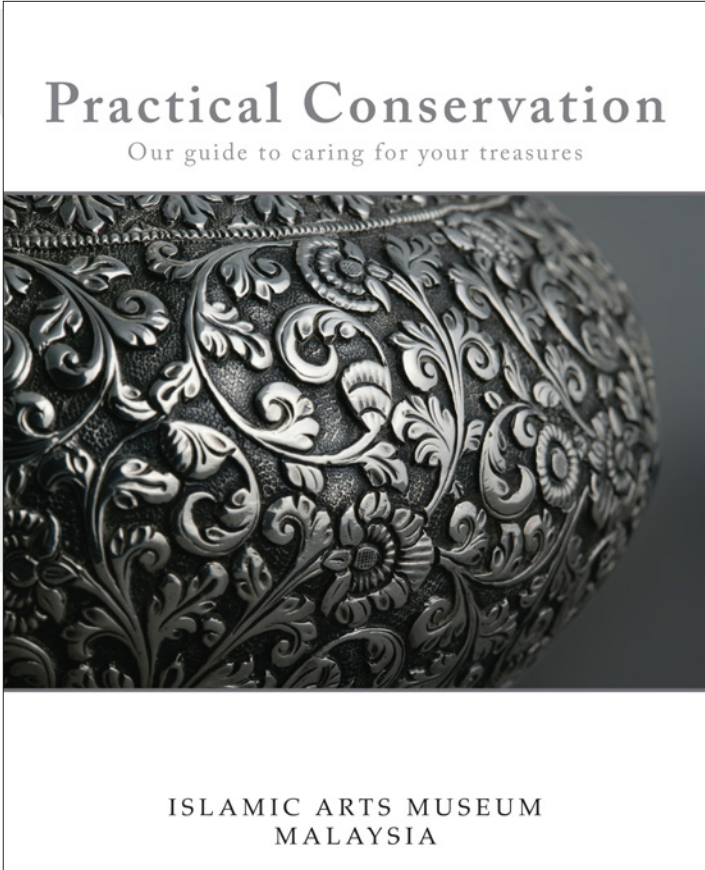
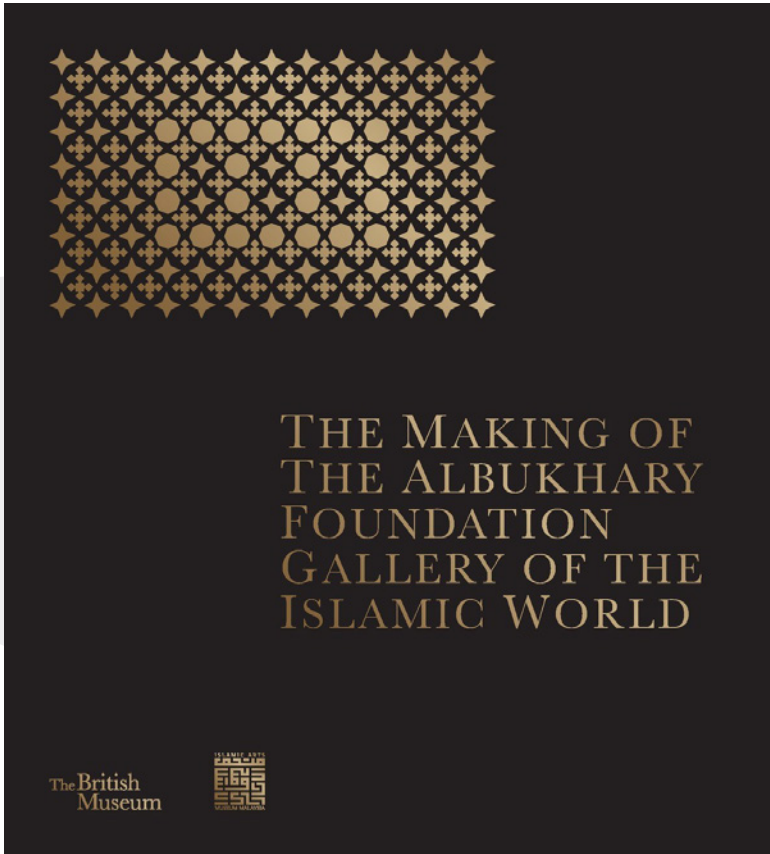


Code 12056 - Design 2

IAMM Publications

Islamic Arts Museum Malaysia Publications offer books and catalogues for readers to discover and explore the nature of Islamic art and Muslim visual cultures. With IAMM's commitment to preserve and propagate knowledge, the museum publications cover a wide range of topics as well as catalogues to accompany its exhibitions.

With Islamic history spanning more than 1,400 years, with considerable geographic diversity, IAMM publishes books on thematic areas in Islamic art to examine not only the historical context but also its aesthetic elements. IAMM Publications present insights into the layers of Islamic culture around the globe to produce a critical awareness of Islamic art history, culture and society through the IAMM collection.





Islamic Arts Museum Malaysia

Jalan Lembah Perdana 50480 Kuala Lumpur, Malaysia

Tel: 603 2274 2020 Fax: 603 2274 0529

Email: info@iamm.org.my

www.iamm.org.my



Islamic Arts Museum Malaysia



@IAMM_KL



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