

Review on the Conceptual Changes of Islamic Art in the Museum Collections*

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Since the first sets of Islamic art collections were formed in Europe and then in America from the late eighteenth to the twentieth century, our understanding of Islamic art is influenced by the dominant heritage and discourses of temporary exhibitions and permanent collections of Islamic art in the West and the approaches of these museums. The present study, which is based on descriptive-analytical method and documentary and library resources attempts to reveal how the meaning of Islamic art is turned in the historical course of the early museums. In this research, by analyzing texts related to Islamic art collections, three dominant Orientalist discourses, art history in the West, and interdisciplinary studies in museums will be introduced and the implications of these three discourses on the reproduction of the concept of Islamic art will be examined. The findings of the research show that the domination of the approaches mentioned in the historical course of Islamic art museums has led to the rotation of meaning and the introduction of Islamic works as "material goods", "art" and "cultural goods" and the assignment of different values to Islamic art.

Keywords: Rotation of Meaning, Islamic Art, Museum, Orientalism, Cultural Goods

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