

Worksheet for Keelan Overton's
“Persian Luster Tilework between the Field and Museum”
by Sascha Crasnow
(to be used with [video linked here](#))



Key Takeaways:

1. What is luster tilework? When and where was it utilized?
2. What are the reasons given for the removal of tilework from some of these sites?
3. In her talk, Overton asks you to consider how the Emamzadeh Yahya at Varamin is framed in the *Ganjnameh*: what is included and what is excluded. What did you notice?
4. What is the role of photography in understanding structures that have been looted or had pieces destroyed or removed?



5. How does the display on the Emamzadeh Yahya *mihrab* function for viewers entering the space? What does it say to these viewers about the space?

Contextualizing the Work

1. Can you think of other instances where works or pieces of works have been removed from their original sites? What changes in terms of your interaction and viewing of an artwork when it is in a museum space instead of *in situ*?