

# Iznik plates and Mughal portraits

## Alexis Renard

5 rue des Deux-Ponts, 75004 Paris,  
[www.galeriekevorkian.com](http://www.galeriekevorkian.com)

The Paris-based gallery specialises in Islamic and Indian art. The best of its Islamic pieces at the Biennale includes an important Egyptian Fatimid marble kilga and an Ottoman Iznik plate decorated in a striking graphic style – the last remaining piece in a rare group of ceramics.

The gallery will also show an Indian miniature depicting a Mughal princess holding a flower and a small cup of wine (pictured), and a fine 17th-century Turkish tapestry, whose “cintamani” (Sanskrit for “auspicious jewel”) design is emblematic of the Ottoman world. It may represent peacock ocelli (the eye-like feather markings), a symbol of wealth, or the three crescent motif, signifying Islam.

For this edition of the Biennale,

Alexis Renard will also present a series of calligraphic objects. Highlights include a set of three Marinid tiles and a beautiful 18th-century pierced silver Shia ‘*Alam*’ inscribed with the names of imams.

Also on show is a 10th-century Samanid plate with an epigraphic pattern. The plate’s still-vivid amber and yellow hues are unusual – most calligraphic objects of this kind are black and cream-coloured.

## Galerie Kevorkian

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[alexisrenard.com](http://alexisrenard.com)

Corinne Kevorkian’s gallery, also in Paris, deals in Oriental and Islamic art. Objects of note at the Biennale

include an enamelled ceramic bowl decorated with horsemen in the Seljuk style of Kashan, dating from the 12th-13th centuries, and a copper basin inlaid with silver from the Fars province, now in Iran.

A highlight of the gallery’s two-dimensional work is a Mughal painting from 18th-century Lucknow, India, depicting a harem garden scene.

