

My introduction to Sheikh Nasser came in the late 1990s, perhaps rather fittingly through a project related to the al-Sabah Collection. It was a couple of years before beginning my doctoral program, and I was working in the Metropolitan Museum of Art's Islamic Department as a research assistant to Stefano Carboni (then an Associate Curator) on *Glass of the Sultans* and *The Legacy of Genghis Khan*. Stefano had been commissioned to write a catalogue on Islamic glass in the al-Sabah Collection, the first publication in the Collection's continuing series, and hired me to assist him as an adjunct editor. I have wonderful memories of working early mornings and late evenings on that project with Stefano, during which I learned much about Sheikh Nasser's enthusiasm for collecting through the extraordinary objects selected for the book and the many stories recounted by Stefano about his trips to Kuwait and Sheikh Nasser's continuing stream of additions to the near finished catalogue as he acquired new works.

Over the years, the al-Sabah Collection's publications have served me in my research as a graduate student and curator, and I am grateful for the opportunities I had to meet Sheikh Nasser and Sheikha Hussah during graduate school and as a curator at the British Museum. While I did not have the privilege of knowing Sheikh Nasser on a personal level, I do remember learning from Sheikha Hussah about all that went into the care, protection, and preservation of the collection over the years. What will always stand out most to me is the portrait of Sheikh Nasser the passionate collector, whose dynamic love of objects and the Islamic world continues to energise the work so many of us do in this field today.

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