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ODTÜ MİMARLIK TARİHİ METU ARCHITECTURAL HISTORY

# Ottoman Cultural Mobilities: 19th-Century Modes of Travel, Collecting and Display

## Speakers

**Elvan Cobb**

Hong Kong Baptist University

**Vazken Khatchig Davidian**

Oxford University

**Ahmet Ersoy**

Boğaziçi University

**Efe Erünel**

Koç University

**Roxanne Goldberg**

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**Müjde Dila Gümüş**

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**Semra Horuz**

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**Alexandra Koumpouli**

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Maine College of Art

**Belgin Turan Özkaya**

Middle East Technical University

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İstanbul Bilgi University

**Gizem Pilavcı**

British Institute at Ankara

**Gizem Tongo**

Middle East Technical University

**Pınar Üre**

Middle East Technical University



**Saturday, 4 December 2021**

The workshop will take place on Zoom.

Registration required at [https://us06web.zoom.us/webinar/register/WN\\_On8lJunLQqiqVJ7VpJun3Q](https://us06web.zoom.us/webinar/register/WN_On8lJunLQqiqVJ7VpJun3Q)

## **ONLINE WORKSHOP: Ottoman Cultural Mobilities: 19th-Century Modes of Travel, Collecting and Display**

### **A British Institute at Ankara-Middle East Technical University Architectural History Workshop**

The seminar will be held via Zoom, please register for details.

Saturday 4 December 2021 | 08.30-16.30 (London UTC+0) | 11.30-19.30 (Ankara UTC+3)

### **Ottoman Cultural Mobilities: 19th-Century Modes of Travel, Collecting and Display**

From the 18th century onwards, the Ottoman state instigated major transformations after overtly facing the fact that the imperial glory of the past could not be restored solely with military reformations. Throughout the 19th century, technological developments and intellectuals' awareness of social transformations incited unprecedented cultural mobilities. The vibrant modes of Tanzimat reforms ushered in an impetus to understand Europe systematically on both governmental and public levels. Forged by the ever-changing transportation infrastructures, vital urban milieu and novel understanding of history, Ottoman intelligentsia embarked on solo journeys, pored over European cities, published accounts, created, displayed and circulated personal archives and collections. Concurrently, vocal press culture became an essential engine of knowledge production and discussion on grand concepts such as progress and heritage, tradition and civilization. All these practices were pivotal for the formation of spaces that frame and exhibit the past, effective in the emergence of the modern museum and the conception of the fields like urban planning, architecture and archaeology.

Stressing the contextual and conceptual aspects of these activities and formations, this workshop welcomes researches on Ottoman participation and responses to the international 19th century culture of travel, collecting and display. It particularly focuses on the mobility and circulation of people and objects around Ottoman and connected contexts; Ottoman encounters and exchanges en route; the journeys of intellectuals, collections and archives in the late Ottoman Empire. In addition to the bureaucratic attempts and initiatives of the capital, personal imageries, reception and appropriation of various localities, stories of archeological and architectural pieces as well as those of non-professionals, interactions between locals, foreigners, dilettanti and experts are some of the tracks that might be explored.

In the scholarship there is a clear subordination of 19th century Ottoman cultural mobilities to the bureaucratic transformations and diplomatic concerns. The aim here is not to disregard such interconnectedness and the dependence of cultural policies to political missions but pay attention also to the movements of artefacts and people. Rejecting essentializing oppositional constructions of the East and West but also chauvinistic counter arguments that lose sight of the obvious asymmetrical relations, failures and constraints, the purpose is to discuss ways for analyzing 19th century Ottoman transformations via a transnational paradigm.

**Keywords:** 19th-century Ottoman Empire - Tanzimat | Ottoman Travel Cultures – Museology in the Ottoman Empire | Collecting and Display in the Late Ottoman Empire

## PROGRAM

### **Ottoman Cultural Mobilities: 19th-Century Modes of Travel, Collecting and Display**

Stressing the contextual and conceptual aspects, this workshop will discuss Ottoman participation and response to the international 19th century culture of travel, collecting and display. It particularly focuses on the mobility and circulation of people and objects around Ottoman and connected contexts; Ottoman encounters and exchanges en route; the journeys of intellectuals, collections, and archives in the late Ottoman Empire.

Schedule:

#### **11:30 – 12:00 Introduction**

Daniel-Joseph Macarthur-Seal

Belgin Turan Özkaya & Semra Horuz

#### **12:00 – 13:30 Networks**

Chair: Daniel Joseph MacArthur-Seal, BIAA

1. Russian Scholars, Orthodox Subjects, and Academic Mobility between Russia and Palestine in the Late Ottoman Period

Pınar Üre, Middle East Technical University

2. Artful Diplomacy as *Modus Itineris*: Reflections on the Journeys of the Hyphenated Manases across Europe

Gizem Pilavcı, BIAA

3. Merchants, Bankers, Diplomats: Socio-economic Networks of the Glavany Family and their Imprints on İstanbul's Urban Fabric

Efe Erünel, Koç University

Alexandra Koumpouli, Koç University

#### **14.30 - 16.00 Travel**

Chair: Belgin Turan Özkaya, Middle East Technical University

4. London as the Object and Site of Late Ottoman Cultural Mobilities: Three Anonymous Ottoman Travelogues from the Early 19th Century

Semra Horuz, Bahçeşehir University

5. Reflections on an Architectural Excursion in 1910: Nihat Bey's Notes and Photographs from Cairo

Müjde Dila Gümüş, İstanbul University

6. The Railway and Ottoman Engagements with Anatolian Pasts

Elvan Cobb, Hong Kong Baptist University

#### **16.15 – 17:45 Objects**

Chair: Gizem Tongo, Middle East Technical University

7. Lost Objects, Untold Stories: Mesopotamia c.1855

Belgin Turan Özkaya, Middle East Technical University

8. Treasuries in Motion: The Display of the Topkapı Palace Collections during the 19th Century

Nilay Özlü, İstanbul Bilgi University

9. Loans, Looms, and Liquidation: Ottoman Mobilities and the Early 20th-Century Market for Islamic Art and Antiquities

Roxanne Goldberg, Massachusetts Institute of Technology

**18.00 - 19.30 Visual Culture**

Chair: Semra Horuz, Bahçeşehir University

10. History as You Go: Mobility, Photography, and the Visibility of the Past in Late Ottoman Print Space

Ahmet Ersoy, Boğaziçi University

11. Showcasing Empire: Art, Ottomanism and the 1900 Paris Exposition

Gizem Tongo, Middle East Technical University

Vazken Khatchig Davidian, Oxford University

12. Towards a Radical Cartography of Ottoman Landscape Photographs

Erin Hyde Nolan, Maine College of Art

## Abstracts

### **Russian Scholars, Orthodox Subjects, and Academic Mobility between Russia and Palestine in the Late Ottoman Period**

Pınar Üre, Middle East Technical University

In the late 19th century, Palestine and adjacent territories were busy and dynamic travel spots, attracting scholars, pilgrims, settlers, and adventurers of all sorts. Among the foreign travelers in and around Palestine, there was a large number of imperial Russian subjects. In order to facilitate the journeys of Russian Orthodox pilgrims, and to coordinate Russian educational, cultural, and academic activities in the region, influential members of Russian imperial bureaucracy and leading Russian Orientalists supported the establishment of the Imperial Orthodox Palestine Society in Jerusalem in 1882. From 1882 to 1914, the Palestine Society undertook archaeological excavations, hosted academics and enthusiasts working on the history of Palestine and Greater Syria, provided support to Russian pilgrims, and organized charity activities aimed at bridging the gap between Russia and local Orthodox Christians. The movement of people between Russia on the one hand and Palestine and Syria on the other hand also worked the other way around: a significant number of Orthodox Arab as well as Greek Ottoman subjects living in the region made their way to Russia, mostly for educational and academic purposes.

This article will highlight the institutional framework that made academic mobility between Ottoman Palestine, Syria and Russia possible. Second, the article will discuss the identity of actors that were involved in this mobility. And finally, I will try to shed light on the implication of such academic connections for local Ottoman subjects, as well as for the imperial Russian government.

### **'Artful' Diplomacy as *Modus Itineris*: Reflections on the Journeys of the Hyphenated Manases across Europe**

Gizem Pilavcı, British Institute at Ankara

This paper delves into the underexplored lives, careers, travails, and aspirations of the imperial portraitist-cum-diplomat brothers Rupen and Sebu who hailed from the Catholic Armenian Manas family of multi-generational court artists, and ruminates on their 'peripatetic existence' between Istanbul and Europe and across European capitals in the context of 19th century Ottoman mobility and cross-cultural exchange. This research draws on my dissertation project and relies predominantly on a newly unearthed cache of archival documents, the artworks of the Manases, as well as on almanacs, and newspapers, while a new lens is applied to parse these findings in the outlined context. Where textual evidence alone does not enable the construction of a satisfactory storyline, the painterly processes of the Manas brothers and their artworks are read as visual evidence to fill in some of the lacunae in their stories. The Manas brothers' lives and successful dual career trajectories in diplomacy and portraiture counteract a reading of 19th century Ottoman mobility from a strictly bureaucratic standpoint where culture is only subservient to diplomatic mobility; in fact, Rupen's earlier sojourns in Paris tender an opposite reading where his mobility may be interpreted to have been more artistically than diplomatically induced. Just like them, their works traversed cultures, both physically and aesthetically, and were displayed to and engaged with by multi-variegated audiences both within the Empire and abroad. In delivering a sultanic portrait produced by his brother Rupen to the Swedish court and receiving a subsequent recognition from the Queen, Sebu became as much a part of the visual language propagated by the Ottoman state as the portrait he had presented. A close examination of their professional journeys infers a balanced motivation between these two pursuits, yet their skill and success in painting seems to have served as a foundation on which to build and further a diplomatic career, with their expertise in the overlapping fields of art and diplomacy perhaps then making them a greater asset in the employ of the government. This analysis situates the Manases as cosmopolitan, hyphenated individuals and historical actors with a solid cultural background and wherewithal into the global spatio-temporal matrices of cultural exchange in a way that transcends their social, ethnic, confessional, and professional layers of identity, while also using these subjectivities in deciphering the individual motivations of the Manas brothers in the framework of their sojourns and long-term residences in Europe. Their works, in turn, are treated as visual collaboration between them and the sultans enmeshed in the propagated image of rulership. cultural objects and artistic manifestations, and as political and diplomatic currency that were tokens of collaboration between them and the sultans enmeshed in the propagated image of rulership.

### **Merchants, Bankers, Diplomats: Socio-economic Networks of the Glavany Family and their Imprints on Istanbul's Urban Fabric**

Efe Erüenal, Koç University

Alexandra Koumpouli, Koç University

In 1890, the Glavany Han (inn) located on Voyvoda Caddesi, was sold by the heirs of Anna and David Glavany to the Tobacco Regie Administration and the Imperial Ottoman Bank for the building facilities' expansion of the latter in Galata area. Having branches in Beirut, Izmir, and Thessaloniki, the institution represented the participation of the Ottoman Empire in the development of the modern banking. The Galata region, the urban counterpart of this blooming, was functioning by 1865 as banking center, with established institutions by Levantine and non-Muslim families, whose role in the financing of the Empire rose them into utmost prominence after the eighteenth century. The new building of the Imperial Ottoman Bank, completed in 1892, and its pre-existing Glavany Han highlight a common origin both physically and symbolically – they are related to the business and social distinction of the Glavany family based in Pera, an old and well-considered Levantine family in the Empire whose Chios, Constantinople, and Marseille roots are traceable back to the seventeenth century. Many of its members appear individually and frequently in the Ottoman archives, acquiring three interwoven identities at the same time with a spatial diaspora. The Glavanys' inter- and trans-imperial activities are tracked down from Beirut to Paris, Crimea to Smyrna, and Brussels to Istanbul: First as merchants providing raw materials to the Ottoman State; second as negotiators between European states either upon the State's request or as ambassadors; and lastly as financiers of the Empire and investors in different economic sectors. The social matrix of the family was extended and also assisted by interfamily marriages that propagated the family's fame and spatial influence; Frej Apartment, Kandilli Kiosk, and Kallavi (Glavany) Street in Beyoğlu are some of the surviving reminiscences of their prestigious activities. We aim to trace the Glavanys' multifaceted economic, diplomatic, and social interactions and the significant, modern imprint they left on Istanbul's urban fabric during the nineteenth century. By examining hitherto unexplored archival material and the family's architectural heritage together, we are unearthing the connections that further integrated the Ottoman Empire into global political-economy and consolidated the Glavanys' socio-economic power.

### **London as the Object and Site of Late Ottoman Cultural Mobilities: Three Anonymous Ottoman Travelogues from the Early 19th Century**

Semra Horuz, Bahçeşehir University

This paper examines three anonymous Ottoman travel accounts from the second quarter of the nineteenth century with a focus on their content pertinent to architecture, art, and urban culture. Each account was written by a diplomatic member of the Ottoman Empire in London; thus, the British capital city is the site of their interactions and the object of their search for modernization. Instead of discussing the identity of the authors, merit of the accounts in terms of Ottoman travel literature or providing a descriptive study, this paper explores travelers' perception of urban culture, buildings, parks, and squares in London. The meticulously prepared drawings, maps, and similarly rigorous verbal description of the modern British capital, as it was described by the travelers, is the emphasis of this study. Besides, one of the earliest civilian Ottoman travelogues written in 1851 by an anonymous reporter of Ceride-i Havadis and later accounts on London will be the comparison ground. Situating the travelogues in the socio-historical circumstances of the nineteenth century, this paper is an attempt to define and contextualize Ottoman tour d'Europe within the network of travel exceeding imperial and official boundaries. London, the epitome of the 'modern city' in late Ottoman society, was the ultimate destination for Ottoman travelers' westward journeys as it was the reference point in the trajectory of the modernization -particularly before the overhaul of Paris by Hausmann. My aim is to add individuals' approach to the material culture of London contributing to the existing literature on Ottoman modernization that has been mostly drawn on official documents, legal interactions, and palatial connections. Individuals' idiosyncratic interest in the built environment (or lack thereof), the mobility of people, print material and vehicles in the public sphere is emblematic of Ottoman tour d'Europe and thus this study.

### **Reflections on an Architectural Excursion in 1910: Nihat Bey's Notes and Photographs from Cairo**

Müjde Dila Gümüş, İstanbul University

In 1910, two architects of the Ministry of Endowments, Kemaleddin and Nihat were appointed to make pre-repair explorations in Masjid al-Aqsa. Kemaleddin and Nihat were both followers of the National Style which can be briefly defined as an attempt to re-introduce the Seljuk and classical Ottoman architectural and ornamental elements into the architectural repertoire of the early 20th century. Kemaleddin was one of the founder figures of the National Style and also the chief architect of the Ministry of Endowments. On the other hand, Nihat Bey, as a representative of the second generation of National Style architects, was a part of the Ministry of Endowment's technical committee, namely heyet-i fenniye. Kemaleddin and the members of the heyet-i fenniye conducted restorations of the Ottoman and Seljuk monuments all over the empire. Visiting Jerusalem for pre-repair explorations was a task in this context. Kemaleddin and Nihat's appointment turned into an extensive excursion, and they visited various cities such as Athens, Alexandria, Port Said, Cairo, Jaffa and Jerusalem. Nihat kept a diary during their excursion which includes travel notes and various sketches. He recorded some parts of their

journey in detail; drew simple maps, wrote down the ports and train stations they used, and took notes concerning their travelling conditions. He also took dozens of photographs reflecting their excursion and his curiosities. In this presentation, I will focus on Kemaleddin and Nihat's journey based on Nihat's archival documents, which contains approximately 15 pages of his diary and a group of photographs. Focusing on Nihat's recording practices will enable to build a perspective concerning a late Ottoman architect's curiosity towards the architectural heritage of the cities he visited. By choosing Cairo as a case study, I aim to trace how Kemaleddin and Nihat's observations on the architectural legacy of Mamluks reflected on their architectural practice.

### **The Railway and Ottoman Engagements with Anatolian Pasts**

Elvan Cobb, Hong Kong Baptist University

The advent of railways in mid-19th century western Anatolia engendered new encounters with the historical and archaeological landscapes of the region. Foreign railway engineers and tourists alike partook of the emergent mobilities afforded by the railways to access the region's Classical and Biblical heritages. Ottomans, from high level bureaucrats to railway workers quarrying stones from local archaeological sites, also interacted with the region's past in multivalent ways. The stories of Nassif Mallouf, Colonel Reşhad Bey, and other individuals foreground the changing Ottoman engagements with western Anatolia's cultural heritage. Mallouf, a renowned polyglot and the dragoman of the British Consulate in Izmir during the early intensive railway building campaigns, and Reşad Bey, the railway's imperial commissary, both had privileged access to the region's historic places. This presentation inserts their contributions into the discourse on 19th century exploration in western Anatolia.

### **Lost Objects, Untold Stories: Mesopotamia c.1855**

Belgin Turan Özkaya, Middle East Technical University

In May 1855 more than two hundred cases of antique fragments comprised of French Consul Victor Place's spectacular spoils from Khorsabad alongside those from Fulgence Fresnel's Babylonian explorations and some other cases destined to Berlin sank at Qurna together with Place's personal belongings. They were close to their destination in Basra to be shipped to Europe. The incident left no less than 207 cases of the Paris and Berlin bound cargo at the confluence of the Tigris and Euphrates and the exact circumstances of the shipwreck unclear.

Relegated to a footnote even in recent literature critical of the trajectories of modern archaeology, the loss of the Khorsabad spoils has been persistently positioned within an oft-repeated narrative of a failure to pay a bribe to local tribes. In my paper, I am focusing on this archaeological disaster in the light of archival material that discloses the hitherto unexplored Ottoman perspective. What were the Ottoman positions not only on this specific incident but also on antiquity in the 1850s' Iraq? I contend that such an inquiry offers a more layered history of the mobilization of archaeological artifacts in the nineteenth century. It also offers an alternative historical trajectory based on losses and damages in contradistinction to conventional histories of nineteenth-century archaeology that are written, by and large, from the point of view of successes and accomplishments.

### **Treasures in Motion: The Display of the Topkapı Palace Collections during the 19th Century**

Nilay Özlü, Istanbul Bilgi University

During the 19th century, the circulation of goods, money, knowledge, and people escalated precipitously. This constant movement, defined by Marshall Berman (1982) as "maelstrom of modern life", was not only the outcome of, but also the reason for the modernizing world order. In this respect, world's fairs, museums, and tourism became new agents of cultural mobilities, encounter and self-representation.

This paper will focus on the circulation and display of Ottoman royal collections that were kept in the Topkapı Palace; an imperial complex built during the mid-15th century at the tip of the Seraglio by Mehmed II (the Conqueror). During the course of the 19th century, these royal collections and treasures, which were previously restricted to foreign gaze, started being displayed at world's fairs, museums, and also at various royal halls and kiosks of the Topkapı Palace. Selected items from the Imperial Treasury were first displayed at the Ottoman General Exposition (Sergi-i Umumi-i Osmani) in Istanbul, later sent to the Vienna World's Fair in 1873 and received with great enthusiasm. During the same period, the Imperial Treasury and palace grounds were opened for touristic visits. Additionally, new items of modern interest, such as antiquities and ancient costumes, were also brought to the Topkapı Palace from various parts of the empire and started being displayed in the palace grounds.

As the function of the Topkapı Palace as the seat of the empire and the house of the Ottoman dynasty ceased by the mid 19th century, certain objects from the Topkapı Palace treasures were transferred to other newly built palaces. Especially during the reign of Abdulhamid II (1876-1909), precious items particularly from the Imperial Treasury, the Imperial Library, and from the collection of Sacred Relics were sent to the Yıldız Palace and finally

returned back to the Topkapi Palace after the Young Turk revolution. Treasury registers of the era show the circulation of objects from one palace to another.

Hence, this paper is an attempt to present a specific case that exemplifies the constant circulation of objects, encounter of people, and exchange of knowledge during the late-Ottoman era, by closely investigating the display of the treasuries of the Topkapi Palace that were in motion, so were the people visiting them.

### **Loans, Looms, and Liquidation: Ottoman Mobilities and the Early 20th-Century Market for Islamic Art and Antiquities**

Roxanne Goldberg, Massachusetts Institute of Technology

In 1905 Robert S. Pardo, an Ottoman Italian Jew and the manager of the Oriental Museum in Istanbul, traveled to New York on a business trip. He likely visited financier J.P. Morgan and railroad baron Henry Walters, both of whom had seen textiles, swords, water pipes, and manuscripts for sale in his two-floor emporium-cum-carpet workshop, located in a steel and glass structure outside the Grand Bazaar. During this trip, Pardo delivered a sixteenth-century Isfahan rug to the Metropolitan Museum of Art, for which he received a loan receipt. The exchange would have been a simple one, had the Oriental Museum not gone bankrupt and Pardo not been ousted from his position. To resolve the question of ownership and the logistics of how to return the loaned rug, the director and curators from the Met engaged in correspondence between 1907 and 1911 with O. Agopian & Sons, the trustees of the Oriental Museum liquidation; Kent Costikyan, an Ottoman Armenian carpet merchant and manufacturer in New York since 1895; and E. Béglian, the Ottoman Armenian dealer who purchased Pardo's stock and later opened a gallery in London. Those letters, in addition to correspondence with Pardo and an Ottoman Greek textile maker who lived in New York and wrote to inquire about the Met's definition of authenticity, sketch a diaspora network of ethnic minorities from the Ottoman Empire who played a pivotal role in the turn-of-the-century transcultural market for Islamic art and antiquities. Through this case study, this paper critically investigates the contextual circumstances that enabled this diaspora network of both Islamic objects and ethnic minorities to not only move with ease across geographic borders, but also to slip in and out of multiple identities — accentuating and de-emphasizing one's "Oriental" affiliation for social and political, as well as financial reasons. By placing attention on the objects, as well as the makers and purveyors of Islamic art and antiquities, this paper intervenes in histories of the collection and display of Islamic art that typically focus on the collector, in addition to contributing to studies on late Ottoman identity and cultural mobilities.

### **History as You Go: Mobility, Photography, and the Visibility of the Past in Late Ottoman Print Space**

Ahmet Ersoy, Boğaziçi University

My paper concentrates on the combined impact of nineteenth-century technologies of mobility (the train, the steamship, the bicycle) and visibility (photography, photomechanical reproduction) on late Ottoman visions of imperial space and its historical past. It brings into focus fin-de-siècle Ottoman illustrated journals, harbingers of the heavily image-centered 'information revolution' of the nineteenth century, as the prevailing loci for articulating new modes of seeing and of engagement with the historical topography of the empire. Concentrating on the illustrated travel diary as a new, multimedial genre introduced by the journals, it traces emergent modes for envisioning the imperial past, and for creating a collective sense of memory. From the 1890s onward, as the camera was emancipated from the tripod and gained further mobility, many Ottoman authors and journal correspondents boarded steamships and trains, or took to the streets and fields, writing serialized travel diaries that were accompanied by photographs of landscapes, towns, their inhabitants, historical sites, and monuments from around the empire. Thanks to the intensely visual format of the photographic excursions, travel functioned as a form of popular archival practice, whereby the readers participated in a new, extended sense of locality and spatial temporality. Conflating stories and photographic traces of the past, they helped visualize, narrativize and memorialize historical spaces that were deemed essential for the consolidation of imperial identity.

### **Showcasing Empire: Art, Ottomanism and the 1900 Paris Exposition**

Gizem Tongo, Middle East Technical University

Vazken Khatchig Davidian, Oxford University

This paper explores the participation of the Ottoman Empire at the Exposition Universelle of 1900 organised in Paris, with a focus on the art of painting. The Ottoman Empire had already been an active participant in previous international exhibitions and often sent a rich diversity of paintings by its Armenian, Greek, Muslim, and Levantine artists. The 1900 Paris Exposition was no exception. Whilst canonical accounts of modern art tend to overlook Ottoman participation in these international displays, Turkey's official art historiography, with its emphasis on Turkish and Muslim identity, is largely silent about the plural, cosmopolitan, and inclusive understanding of

Ottoman culture—one aspect of the ideology of “Ottomanism”—which the empire was seeking to present and promote in those exhibitions. Drawing on archival sources, exhibitions catalogues, art reviews, diaries and memoirs, this paper tries to answer the following questions: What were the goals of the participants at the 1900 Paris Exposition, and what roles were played by the Ottoman state and cultural elite in its organization and promotion? Who were the painters and the members of the selection committee, and what were their social, economic, and artistic affiliations? How were these Ottoman artworks and artists received and understood by their audiences abroad? And finally how did the political, social, and military conflicts in Europe and in the Ottoman Empire in the late nineteenth century affect Ottoman art and artistic relations?

### **Towards a Radical Cartography of Ottoman Landscape Photographs**

Erin Hyde Nolan, Maine College of Art

A single print, included in an album of imperial and military academies from across the Levant, displays a panoramic view of the Military Preparatory School, Section 1, in Aleppo. This prospect comprises two individual photographs, spliced together to form a larger panel with a seam dividing the finished image. What first appears as an unbroken panorama emerges as a composite scene—one that situates the viewer at the very center of the image with the road extending equally to the left and right. The application of photographic collage here demonstrates a familiarity with and acceptance of the artificial nature of photography, inviting commentary about landscape as cultural practice, agent of power and medium of exchange. The smooth alignment of the two notwithstanding, the exterior gate and school buildings unabashedly illustrate this photographic representation as a construction, materializing an iconographic rupture, which marks late-Ottoman photographs. In the Abdülhamid II albums - nearly identical collections that were gifted by the Ottoman sultan to the United States in 1893 and Great Britain in 1894—the use of backdrops, mise-en-scene as well as the manual manipulation of the picture plane—demonstrate a calculated interest in the surface of the print, in which parcels of land are photographically stitched together to form a man-altered landscape.

What if the imperial space rendered here functions not only as historical, but also as topographical and transnational? What if the street-view of this military school is shaped simultaneously by the texture of the cobble stone street, the lush branches extended skyward behind the garden wall and by the stories, the struggles and attitudes that reveal this space as a site of inter-relationships? This question transforms the Military Preparatory School in Aleppo, and by extension, the photographic space in the Abdülhamid II albums into a radical cartography in which meaning-making happens as images circulate in, around and throughout nineteenth-century social networks. While histories and cultures of landscape photography are often conceptualized in terms of surveys and/or aesthetics, this paper reimagines photographs of nineteenth-century Ottoman Istanbul by referencing place-making and identity, especially through a relational discourse in which these images align with representations of landscape exchanged and displayed across the Atlantic Ocean. By emphasizing the cultural contingency of photographic representations, my paper writes an art history about diplomacy, dislocation, borders, and alterity where technologies of vision are culturally and historically bound. It explores how photographic conceptualizations of landscape from different locations relate to one another, and if a shared photographic vocabulary can migrate across time and space.

## **Speakers**

### **Pınar Üre**

Pınar Üre completed her B.A. and M.A. degrees in International Relations at Bilkent University. She received her Ph.D. degree in International History from the London School of Economics and Political Science. Her research interests include intellectual encounters between late imperial/early Soviet Russia and late Ottoman/early Republican Turkey. She is currently teaching as a part-time instructor at Middle East Technical University.

### **Gizem Pilavcı**

Gizem Pilavcı is a historian of the Ottoman Empire specialising in Armenian experience in, and impact on, Ottoman society in the late modern period. She recently completed her D.Phil at the University of Oxford, where she researched the lives of the members of the virtually unstudied Catholic Armenian Manas family who operated in the fields of art, diplomacy, and finance, and analyzed the social and political ramifications of the family's Catholic identity. Her study has been able to fill in many of the extensive lacunae in the narratives of the Manas family members as well as rectify misconstrued facts about their lives and careers through rigorous archival research.

### **Efe Erünel**

Efe Erünel is currently a PhD candidate in history at Koç University, Istanbul. His ongoing thesis is concerned with the economic and demographic geography of the Bursa region in northwestern Turkey in the period 1820-1870. Besides Ottoman economy and demography, Efe's research interests include biographies, genealogies, and history of everyday life in rural and urban settings.

### **Alexandra Koumpouli**

Alexandra Koumpouli is a practicing architect and a Ph.D candidate at Koç University, in Archaeology and Art History Department. She holds a Diploma in Architecture and a M.Sc. in Restorations by the National Technical University of Athens. Her studies focus on the natural and anthropogenic landscapes and networks of the Late Ottoman abandoned villages on the Adriatic coast of mainland Greece.

### **Semra Horuz**

Semra Horuz received her master's degree from the Graduate Program of Architectural History at METU in 2010, and holds her PhD degree from the History of Architecture department in TU Wien. She currently works in Bahçeşehir University in Istanbul. Her dissertation probes the emergence and transformation of late Ottoman travelers' conception of European material, urban and architectural culture. She presented her researches in multiple venues including SALT Galata, AHRA, JSAH Annual Conferences and EAHN. During the 2017-2018 fall semester she was visiting PhD researcher in Oxford University, Wolfson College. Her academic interests include nineteenth-century Ottoman architectural, urban and intellectual history, Ottoman travel literature, architectural and urban historiography in late Ottoman society.

### **Müjde Dila Gümüş**

Müjde Dila Gümüş has completed a Ph.D. (2018) and a MA (2013) in Art History at the Istanbul University. She has been working as a research assistant at Istanbul University, Department of History of Art, since 2012. Between 2019-2020, she was a Postdoctoral Associate at Aga Khan Program for Islamic Architecture Program (AKPIA) at Harvard University. Her academic publications include detailed biographies of late Ottoman and early Republican Turkish architects and close readings of their productions, based on their personal documents and collections.

### **Elvan Cobb**

Elvan is a historian of the built environment, exploring the effects of modernization projects on spatial practices. Focusing on the Ottoman Empire and the modern Middle East, her work brings an interdisciplinary approach to the study of space by engaging with histories of technology, archaeology, travel, environment and the senses. Currently, Elvan serves as an Assistant Professor in the Department of History at the Hong Kong Baptist University. She is also working on a book manuscript based on her doctoral work that explores the spatial histories of early railways in Ottoman Anatolia originating from the port city of Izmir.

### **Belgin Turan Özkaya**

Belgin Turan Özkaya (PhD, Cornell University, 1995) is Professor of Architectural History at Middle East Technical University. She is interested in intertwined histories of architecture, particularly of the nineteenth-

century cultures of travel and display. Her publications include *Rethinking Architectural Historiography* (Routledge, 2006) alongside the current book project *Itinerant Objects: British Museum and the Ottoman Response to Antiquity*. She has received awards from CCA, Getty Research Institute, Koç University-ANAMED and most recently from AKPIA at Harvard University.

### **Nilay Özlü**

Nilay Özlü is an architectural historian with a focus on the urban culture of Istanbul, late-Ottoman history, and museum studies. Her co-edited volume *The City in the Muslim World* was published by Routledge. Özlü was the Barakat Postdoctoral Fellow at the University of Oxford and the Chevening Visiting Fellow at the Oxford Centre for Islamic Studies, and currently she is an Assistant Professor at Istanbul Bilgi University, teaching architectural design, history and theory.

### **Roxanne Goldberg**

Roxanne Goldberg is a doctoral candidate in History, Theory, Criticism of Art and the Aga Khan Program for Islamic Architecture at MIT. Her dissertation, "Selling and Salvaging 'the Orient': U.S. Circuits of Islamic Art, 1870–1940," situates the U.S. circulation of Islamic art within religious histories and design discourses and examines how American engagement with Islamic art contributed to negotiations of American identity in the Gilded Age and Progressive Era.

### **Ahmet A. Ersoy**

Ahmet Ersoy is Associate Professor at the History Department at Boğaziçi University. Ersoy works on the history of the Late Ottoman Empire with a special focus on the changing role and status of visual culture in a period of modernizing change. He is the author of *Architecture and the Late Ottoman Historical Imaginary: Reconfiguring the Architectural Past in a Modernizing Empire* (2015). Ersoy's recent research involves the entwined histories of photography and print culture.

### **Gizem Tongo**

Gizem Tongo is an art and cultural historian specialising in the history of the late Ottoman Empire. She received her doctorate in Oriental Studies from University of Oxford, St John's College, where she was a Lord Dulverton Scholar. Tongo previously held two postdoctoral fellowships: the first at the University of Oxford, and the second at the British Institute At Ankara. She is particularly interested in the relationship between war and culture during conflict and its aftermath. Currently, she is working as a lecturer (part-time) at the Faculty of Architecture in Middle East Technical University.

### **Vazken Khatchig Davidian**

Vazken Khatchig Davidian is Calouste Gulbenkian Post-Doctoral Fellow at the Oriental Institute, University of Oxford. He defended his doctoral thesis in art history – entitled 'The Figure of the Bantoukhd Hamal of Constantinople: Late Nineteenth Century Representations of Migrant Workers from Ottoman Armenia' – at Birkbeck College, University of London in 2019. He is currently working on several projects, including a monograph.

### **Erin Hyde Nolan**

Erin Hyde Nolan is a Visiting Assistant Professor at Maine College of Art. She received her PhD from Boston University in 2017. As an art historian, she examines the photographic history and visual culture of the Islamic world, particularly in Europe, the Mediterranean and Central Asia. Her articles on visual culture from the Islamic world have been published in academic journals such as *Ars Orientalis* and the *Trans Asia Photography Review*, and most recently on the digital *Transatlantic Cultures Platform*. She is currently completing two book manuscripts, a monograph: *Portrait Atlas: The Circulation of Nineteenth-Century Ottoman Portrait Photographs*, and a co-authored text with Dr. Emily Voelker, *Reading Native American Photographs in Ottoman*.