

WORKSHOP

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# THE FIRST CENTURY OF PHOTOGRAPHY

Photography as History / Historicizing Photography in (Post-) Ottoman Territories (1839-1939)

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19-21 June 2018

ANAMED Auditorium

Boğaziçi Üniversitesi İbrahim Bodur Auditorium

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## PROGRAM & ABSTRACTS



**Cover photograph**

Albums Gifted to Bismarck by Albdülhamid II, Ömer M. Koç Collection, c. 1886.

**INTERNATIONAL WORKSHOP**

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**THE FIRST CENTURY OF PHOTOGRAPHY**

**PHOTOGRAPHY AS HISTORY /**

**HISTORICIZING PHOTOGRAPHY**

**IN (POST-)OTTOMAN TERRITORIES (1839–1939)**

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**PROGRAM & ABSTRACTS**

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**19–21 June 2018**

## ORGANIZING COMMITTEE

**Özge B. Calafato** (Amsterdam University & New York University Abu Dhabi, Akkasah Center for Photography)

**Zeynep Devrim Gürsel** (Macalester College, International Studies, Anthropology, Media and Cultural Studies)

**Ahmet Ersoy** (Boğaziçi University, Department of History & ANAMED)

**Nurçin İleri** (Boğaziçi University, Archives and Documentation Center & Society for the History of Technology)

**Cengiz Kırılı** (Boğaziçi University Archives and Documentation Center & Atatürk Institute for Modern Turkish History)

**Aude Aylin de Tapia** (Aix Marseille Univ, CNRS, IDEMEC, Aix-en-Provence, France & IFEA, Istanbul)

## INSTITUTIONAL PARTNERS

**Boğaziçi University Archives and Documentation Center**

**ANAMED** — Koç University Research Center for Anatolian Civilizations

**IFEA** — Institut français d'études anatoliennes

**Aix Marseille Université** — LabExMed & IDEMEC

This work has been produced within the framework of the Unit of Excellence LabexMed --- Social Sciences and Humanities at the heart of multidisciplinary research for the Mediterranean - which holds the following reference 10---LABX---0090.

The project leading to this publication has received funding from Excellence Initiative of Aix-Marseille University - A\*MIDEX, a French "Investissements d'Avenir" programme.

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## PROGRAM

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19 June 2018 Koç University ANAMED Auditorium

20 June 2018 Boğaziçi University, İbrahim Bodur Auditorium

21 June 2018 Koç University ANAMED Auditorium



**DAY 1**  
**TUESDAY, 19 JUNE 2018**  
**ANAMED AUDITORIUM**

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9:00 – 9:30 Coffee & Registration  
9:30 – 10:00 Opening Remarks

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**PANEL I**                      **MIGRATIONS: PHOTOGRAPHS AS TOOLS OF (UN)BELONGING**

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Chair                      **Özge B. Calafato**, *University of Amsterdam & Akkasah Center for Photography, NYU Abu Dhabi*

10:00 – 10:20          Continuity and Rupture: The Role of Photography in the Lives of Ottoman Armenians, **Armen T. Marsoobian**, *Southern Connecticut State University*

10:20 – 10:40          Souvenirs from the Provinces: Villagers, Migrants and “Another” History of Ottoman Photography, **David Low**, *University of London*

10:40 – 11:00          Portraits of Unbelonging, **Zeynep Devrim Gürsel**, *Macalester College*

11:00 – 11:30          Discussion

11:30 – 12:00          Coffee Break

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**PANEL II**                      **TRANSFORMING LANDSCAPES INTO HERITAGE**

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Chair                      **Aude Aylin de Tapia**, *Aix Marseille Université & IFEA*

12:00 – 12:20          The Archaeological Photography of Abdullah Frères and the Formation of Armenian Cultural Nationalism in the Age of the Empires, **Vigen Galstyan**, *University of Sydney*

12:20 – 12:40          Photographing Archaeological Heritage: The Ottoman State and the Hellenic Literary Society at Constantinople, **Artemis Papatheodorou**, *University of Oxford*

- 12:40 – 13:00 Photography, Archaeology, and Ruination in Phocaea:  
Félix Sartiaux' Photographs (1913–1920),  
**Hazal Çorak**, *City University of New York*
- 13:00 – 13:30 Discussion
- 13:30 – 14:30 Lunch Break

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### PANEL III COLLECTIONS

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- Chair **Cengiz Kırılı**, *Boğaziçi University*
- 14:30 – 14:50 Transnational Domesticity and Women's Work in the Photographic Archive of Robert College, **Elizabeth Wolfson**, *Brown University*
- 14:50 – 15:10 Friars and Photographers: Discovering Istanbul through the Lenses of the Dominican Archive in Galata, **Silvia Pedone**, *National Gallery of Art of Rome* & **Claudio Monge**, *Dominican Studies – Istanbul (DoST-I)*
- 15:10 – 15:30 The Albert Barry Collection: Collections Definitions and Canon in Late Ottoman Photography, **Saadet Özen**, *Boğaziçi University*
- 15:30 – 16:00 Discussion
- 16:00 – 16:30 Coffee Break

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### PANEL IV PHOTOGRAPHIC MISSIONS

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- Chair **Lucie Ryzova**, *University of Birmingham*
- 16:30 – 16:50 Erneste de Caranza and Charles Labbe: a Photographic Mission to Mount Athos, **Clémentine Bony-Devaux**, *Ecole Pratique des Hautes Etudes*
- 16:50 – 17:10 Dimitri Ermakov's "War and Peace." (Post-)Ottoman Territories through the Russian Photographic Lens. **Giorgi Papashvili**, *Chubinashvili National Research Centre, Tbilisi*
- 17:10 – 17:30 Trapped in Colonial Net – Photography and Nationalism in Palestine 1839-1939, **Rona Sela**, *Tel Aviv University*
- 17:30 – 18:00 Discussion

**DAY 2**  
**WEDNESDAY 20 JUNE 2018**  
**BOĞAZIÇI UNIVERSITY, İBRAHİM BODUR AUDITORIUM**

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10:00 - 10:30 Welcome Coffee

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**PANEL V GENDERED STUDIOS**

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- Chair **Nurçin İleri**, *Boğaziçi University & SHOT*
- 10:30 – 10:50 Sites of Enchantment: Popular Photography in Egypt in the Era of High Modernity, **Lucie Ryzova**, *University of Birmingham*
- 10:50 – 11:10 From a Woman Perspective, **Yasmine Taan**,  
*Lebanese American University*
- 11:10 – 11:30 Visual Glitches in Studio Photographs from the 1910s to 1930,  
**Pelin Aytemiz**, *Başkent University, Ankara*
- 11:30 – 11:50 Posing for the Republic: Gender and Turkish Vernacular Photographs from the 1920s and 1930s, **Özge B. Calafato**,  
*University of Amsterdam & Akkasah Center for Photography, NYU Abu Dhabi*
- 11:50 – 12:30 Discussion
- 12:30 – 14:00 Lunch Break

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**PANEL VI PHOTOGRAPHY AS A CALL TO ACTION**

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- Chair **Armen Marsoobian**, *Southern Connecticut State University*
- 14:00 – 14:20 The Siege of Aintab through the Flesh-witness Photographs of Dikran Sebouh Chakmacian and Onnig Maraslian, **Ümit Kurt**,  
*Polonsky Fellow at Van Leer Jerusalem Institute*
- 14:20 – 14:40 Capturing the Catastrophe: Photography and the Greek Refugee Crisis of 1922, **Dimitris Kamouzis**, *Centre for Asia Minor Studies, Athens*
- 14:40 – 15:00 Photos as Petitions: Documenting Colonial Abuses During the Syrain Revolt, 1925, **Nova Robinson**, *Seattle University*



- 15:00 – 15:30 Discussion  
15:30 – 16:00 Coffee Break

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## **PANEL VII NATION BUILDING AND PROPAGANDA**

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- Chair **Ahmet Ersoy**, *Boğaziçi University & ANAMED*
- 16:00 – 16:20 Picturing the Nation-State with Imperial Know-how: The Work of Jean Weinberg in Turkey during 1920s and 30s, **Artun Özgüner**, *Royal College of Art and Victoria and Albert Museum, London*
- 16:20 – 16:40 Portraits on La Grande Rue de Pera: Romanian Elite and the Ottoman Photographers, **Silvana Rachieru**, *University of Bucharest*
- 16:40 – 17:00 Propaganda and Dreams: Representing the Revolution, **Selen Akçalı**, *Boğaziçi University*
- 17:00 – 17:30 Discussion

### **Boğaziçi University, Archives and Documentation Center**

- 18:00 – 18:45 Visit to the Boğaziçi University Archives and Documentation Center, **Cengiz Kırılı & Nurçin İleri**, *Boğaziçi University*

**DAY 3**  
**THURSDAY 21 JUNE 2018**  
**YAPI KREDİ CULTURAL CENTER / ANAMED AUDITORIUM**

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10:00-12:00 **YAPI KREDİ CULTURAL CENTER** EXHIBITION

**THE SIBA PROJECT**

Cities on the Move – Post-Ottoman Ankara, Belgrade, Istanbul and Sarajevo through the Press Photographers' Lens, 1920s and 1930s

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**PUBLIC PANEL THE CIRCULATION AND REMEDIATION OF  
THE PHOTOGRAPHIC IMAGE / ANAMED AUDITORIUM**

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Chair **Zeynep Devrim Gürsel**, *Macalester College*

14:00 – 14:20 Image, Archive, and the Politics of Memory during the Hamidian Era (1876–1909), **Ahmet Ersoy**, *Boğaziçi University - ANAMED* & **Deniz Türker**, *University of Cambridge - ANAMED*

14:20 – 14:40 How to Read Images and Pictures on Postcards?, **Johann Strauss**, *Strasbourg University*

14:40 – 15:00 Writing on Photography as Entangled History, **Martina Baleva**, *University of Basel*

15:00 – 15:45 Discussion

16:00 – 17:00 **ANAMED EXHIBITION HALL** EXHIBITION

**OTTOMAN ARCADIA**

The Hamidian Expedition to the Land of Tribal Roots (1886)  
Visit led by the curators **Ahmet Ersoy**, *Boğaziçi University - ANAMED* & **Deniz Türker**, *University of Cambridge - ANAMED*

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# ABSTRACTS

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## CONTINUITY AND RUPTURE: THE ROLE OF PHOTOGRAPHY IN THE LIVES OF OTTOMAN ARMENIANS

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### Armen T. Marsoobian

Southern Connecticut State University

Photography was introduced into the Anatolian interior and the Armenian plateau in the 1870s. This was at the beginning of a period that would mark great demographic change for the region, especially among its non-Muslim communities. As was the case throughout the Ottoman Empire, professional photography in these regions was dominated by Armenian and, to a lesser extent, Greek photographers. Yet the historically dominant view of Ottoman photography is based upon the over-sized role played by the famous photography studios of Constantinople's Pera district. In contrast, if we look at vernacular photography in the interior, we can learn much about how families used this new medium to maintain family cohesion during long periods of separation. Additionally, photography would play an important role in the relief and recovery efforts in the aftermath of 1915 and the First World War.

### Biography

Armen T. Marsoobian is a Professor of Philosophy at Southern Connecticut State University and is the editor of the academic journal *Metaphilosophy*. He has lectured and published extensively on topics in philosophy, human rights, and genocide studies. He has edited many books, including *The Blackwell Guide to American Philosophy*, *Genocide's Aftermath: Responsibility and Repair* and the forthcoming *Multidisciplinary Perspectives on Genocide and Memory*. His award-winning book, *Fragments of a Lost Homeland: Remembering Armenia*, is based upon extensive research about his family, the Dildilians, accomplished photographers in the late Ottoman period. Photography exhibitions based on the Dildilian archive were mounted in Istanbul, Merzifon, Diyarbakir, New Haven, London, Ankara, Yerevan, Watertown, and New York City. *Dildilian Brothers: Photography and the Story of an Armenian Family in Anatolia, 1888-1923*, a bilingual English-Turkish photography book appeared in 2016. His most recent book, *Reimagining a Lost Armenian Homeland: The Dildilian Photography Collection*, was published in 2017.

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## **SOUVENIRS FROM THE PROVINCES: VILLAGERS, MIGRANTS AND “ANOTHER” HISTORY OF OTTOMAN PHOTOGRAPHY**

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**David Low**

University of London

As an instrument capable of engineering dramatic extensions of vision beyond the user’s immediate environment, photography proved vital in the maintenance of social relationships during a time of human movement unprecedented in scale and scope. With this understanding, this paper seeks to advance our conception of Ottoman image making through an examination of the vernacular photography that performed a central role in “everyday” life of the provinces at the close of the nineteenth century. It specifically considers the *vilayet* of Mamuret-ul-Aziz and its Ottoman Armenian communities, and looks at how the photographic medium allowed towns and villages to remain in contact with migrant workers abroad.

Examining provincial studios that were closely associated with the migratory phenomenon, this paper considers photographs as dynamic objects whose movements traced lines between separated families and communities. Particular attention is paid to family photographs and individual portraits as I demonstrate how, in being created to act far beyond the confines of “home,” such images belied their own “domesticity.” The paper will consider the social life of certain photographs as it reconstructs the stabilizing roles they played during historic moments of disruption and flux.

Photography was by nature a medium of global communication, but it was also intensely local, being reconfigured in each place in accordance with specific demands and desires. In this way, this paper contributes to ongoing reconsiderations of dominant Western-centric histories of photography. However, in highlighting vernacular photography, provincial studios, and decentered processes of circulation, the paper also seeks to add a different perspective to the history of Ottoman photography that is often dominated by Istanbul and state photography, thereby opening up “another” history of Ottoman photography.

## Biography

David Low was awarded his PhD by the Courtauld Institute of Art, the University of London, in 2015 for research into late Ottoman photography, with a particular focus on the role played by the medium in Ottoman Armenian lives. His work also deals examines photography's intersections with exploration and migration. He was a Postdoctoral Fellow and Lecturer at the University of Michigan, Ann Arbor, 2016–2017, and is currently a visiting scholar at the Nubar Library, Paris.

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## PORTRAITS OF UNBELONGING: PHOTOGRAPHY, THE OTTOMAN STATE, AND THE MAKING OF ARMENIAN EMIGRANTS

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### Zeynep Devrim Gürsel

Macalester College

*Portraits of Unbelonging* is the first in-depth exploration of the official role of photography in the history of Armenian emigration to the United States, which provides one of the first examples of photography being used to police borders. It investigates Armenian families who emigrated from the Ottoman Empire through a collection of one hundred photographs taken between 1906 and 1908. Armenian Ottoman subjects received their passports on the explicit condition that they renounce their nationality and never return to the empire. As emigrant families were assumed to posit a potential future threat to the empire, the photographs taken of them were anticipatory arrest warrants intended to facilitate identification in the event of an undesired and dangerous future return. *Portraits of Unbelonging* is a double-sided history of migration. Like each individual photograph, the project faces two directions: the Ottoman past and an American future. It is a history of mass migration on an intimate scale.

## Biography

Zeynep Devrim Gürsel is a media anthropologist and Associate Professor in the department of International Studies at Macalester College. She is the author of *Image Brokers: Visualizing World News in the Age of Digital Circulation* (University of California Press, 2016), an ethnography of the international photojournalism industry during its digitalization at the beginning of the 21st century. She is also

the director of *Neyse Halim Çıksın Falim/Coffee Futures* (2009), an ethnographic film that explores contemporary Turkish politics through the prism of the everyday practice of coffee fortune-telling ([www.coffeefuturesfilm.com](http://www.coffeefuturesfilm.com)). Her current research investigates the intersections of photography, politics, and sovereignty in the late Ottoman Empire.

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## **THE ARCHAEOLOGICAL PHOTOGRAPHY OF ABDULLAH FRÈRES AND THE FORMATION OF ARMENIAN CULTURAL NATIONALISM IN THE AGE OF THE EMPIRES**

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**Vigen Galstyan**

University of Sydney

The significant contribution of the Ottoman-Armenian film photography of the Abdullah Frères towards visual articulations of modern Ottoman identity has been firmly established in recent art-historical scholarship. Lesser known is the studio's photography produced in the context of the burgeoning nineteenth-century Armenian cultural enlightenment movement known as *Zartonk* [Awakening]. Though never venturing into the Armenian millet in Eastern Anatolia, the Abdullah Frères were enthusiastically engaged in the production and circulation of photographic imagery that was absorbed into the construction new historiographic narratives of modern Armenian cultural nationalism.

Surveying a key instance of such historiographic production, this paper looks at the dissemination the Abdullah Frères' photographs of Goddess Anahit's statue, whose fragments were discovered in Eastern Anatolia in the early 1870s. As archaeological manifestations of classical antiquity, these photographs were successfully instrumentalized by transnational networks of Armenian intelligentsia and scholarly press in their efforts to provide new visual iconographies of Armenian "high culture."

The Abdullah Frères photographs of Anahit's statue, much like their documentation of Ottoman Imperial collections, enabled the visibility of locally grounded desires for mytho-poetic collectivity by enacting the lost materiality of Historic Armenia for an Armenian viewership accustomed to different (ecclesiastical, Imperial or

Orientalist) codifications of cultural identity. To the extent that these images adhere to the classificatory systems formed by Western institutional systems (and thus useful for the larger project of Western colonialism), they simultaneously put into motion a parallel process of classificatory “disruptions” when appropriated into peripheral (that is indigenous) discourses of cultural modernity.

## **Biography**

Working between Australia and Armenia, Vigen Galstyan is an art historian and curator specializing in photography, film and Armenian art of the modern era. He is the director of Lusadaran Armenian Photography Foundation, an organization Galstyan co-founded in 2011 with the aim of collecting and researching photo-media art from Armenia and beyond. Vigen holds an MA in Art Curatorship (University of Sydney) and is currently completing his PhD thesis on the role of nineteenth-century Armenian historiographic photography in the visual constructions of indigenous cultural modernity at the University of Sydney.

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## **PHOTOGRAPHING ARCHAEOLOGICAL HERITAGE: THE OTTOMAN STATE AND THE HELLENIC LITERARY SOCIETY AT CONSTANTINOPLE**

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### **Artemis Papatheodorou**

Independent Researcher

This paper attempts to shed light on the use of photography in Ottoman archaeology from the 1860s onwards by looking at how it was incorporated in the workings of the state and of the Hellenic Literary Society at Constantinople (Εὐκωνσταντινουπόλει Ἑλληνικὸς Φιλολογικὸς Σύλλογος), a learners’ society established in 1861 and opened to all, irrespective of religion. Based largely on a critical reading of primary sources, such as Ottoman legislation on antiquities and the periodical of the Hellenic society, it shows that photography was critical for documenting and protecting antiquities, already in the early years of its conceptualization as heritage in the nineteenth century, alongside other reproduction techniques, such as drawing and estampage on paper. More particularly, the analysis traces the introduction of photography into Ottoman legislation on antiquities and the operation of the Imperial Museum, while discussing the weight that this carried



in enhancing state control over antiquities in its own right and *vis-à-vis* local and foreign contenders. In the case of the Hellenic Literary Society at Constantinople, the analysis follows various instances of actual or aspired use of photography either by the society as a collective body or individual members, including two major photographic projects. It further reveals how photography could support a learners' society in its efforts to spread knowledge and promote heritage protection.

### **Biography**

Artemis Papatheodorou holds a PhD in Oriental Studies from the University of Oxford - awarded with no corrections in 2017. Her interests lie where policy meets culture, and her doctoral research has contributed to unearthing the Ottoman policies on archaeology in the nineteenth and early twentieth centuries. She speaks English and Greek as well as Turkish and French, and reads non-demotic (*katharevousa*) Greek and Ottoman Turkish in *rika* in both print and manuscript forms. One of her favorite challenges is to engage the wider public with history, as in the case of exhibitions, role-playing games, etc.

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## **PHOTOGRAPHY, ARCHAEOLOGY, AND RUINATION IN PHOCAEA: FÉLIX SARTIAUX' PHOTOGRAPHS (1913–1920)**

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### **Hazal Çorak**

City University of New York

As the Ottomans passed the administration of Izmir's railways from the British to the French, in 1913 Félix Sartiaux—French railway engineer, archaeologist, and photographer—settled in Phocaea to keep the photographic records of archaeological findings unearthed during the railway construction. The 1914 Massacre of Phocaea perpetrated by the Ottoman irregulars against the Greek inhabitants of this town shifted Sartiaux' focus from photographing ancient ruins to creating the visual archives of the Greek exile and Phocaea's ruination by "the genocidal excesses of primitive accumulation inaugurating Turkey's drive to transform a failing imperial order into capitalist modernity." (Harootunian, 2015) What do various phases of ruination represented in Sartiaux' photographs tell us about the Empire? How can we understand the constitution of French imperial will

through archaeological practices and the emergent technologies of the nineteenth century such as railways, archaeology, and photographs, all of which, in a way, worked to extend the imperial gaze? What does the shift in Sartiaux's photographs tell us about the vast spectrum of temporal frames through which destruction operates? Regarding images not solely on the basis of their documentary-value but as actual participants in the events, I reconsider the "imperial debris" (Stoler, 2013) by grounding this notion in a spacetime of inter-imperial rivalries, nationalization, modernization, and violence. Considering that the route Sartiaux followed (and photographed) with Greek refugees, from Phocaea to the refugee camps in Lesbos, is the same route that many Syrian refugees are forced to take nowadays, this paper also has timely connotations. I aim to initiate a discussion about how our contemporary life-worlds/death-worlds are haunted by this past.

### **Biography**

In 2011 Hazal Çorak received her BA degree in Social and Political Sciences from Sabancı University. Later she pursued an MA in the Critical and Cultural Studies Program at Boğaziçi. Currently she is an Anthropology PhD student focusing on the themes of ruination, toxicity, temporality, and materiality with regards to the past and present of Foça and Aliağa (Izmir, Turkey).

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## **TRANSNATIONAL DOMESTICITY AND WOMEN'S WORK IN THE PHOTOGRAPHIC ARCHIVE OF ROBERT COLLEGE**

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### **Elizabeth Wolfson**

Brown University

This paper examines two family photo albums belonging to George and Elizabeth Huntington, an American couple who lived and worked at Robert College in Istanbul from 1917 to the mid-1930s, housed in the institutional archive of Robert College. It utilizes these domestic images to consider the presence and impact of women within the school's nominally male community, and to account for the material and affective contributions of their reproductive and other forms of labor to the college's educational endeavor. Additionally, it uses these albums to explore the Robert College archive as a transnational, Ottoman-American archive, and

the photographs they contain as examples of collaborative, Ottoman-American photographic practice through which the history of the college as a fundamentally transnational institution might be written.

Through close readings of images documenting the design and furnishing of faculty homes, family life, holiday celebrations, and other domestic scenes, it examines how white middle-class American women imported normative concepts of family, domesticity, and motherhood with them to Robert College. Furthermore, my analysis explores how these discourses seeped into the social world of the college, as well as the broader Istanbul community, through these women's unpaid volunteer work at the local YWCA (which the college's female members helped established). I also consider how these same photographs register the laboring presence of other, non-American, women in the college's community, in particular Armenian domestic servants, whose reproductive labor in faculty homes enabled Robert College wives to undertake their unpaid community work.

### **Biography**

Elizabeth Wolfson is a PhD candidate in American Studies at Brown University. Her work is focused in the areas of transnational American studies and photography studies with an emphasis on U.S.-Middle Eastern history. Her dissertation, "Classrooms Abroad: Gender, Race, Education and Transnational Social Worlds between the U.S. and Middle East, 1908- 1938" is a visual history of Ottoman-American encounters through education in the period leading up to the Second World War.

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## **FRIARS AND PHOTOGRAPHERS: DISCOVERING ISTANBUL THROUGH THE LENSES OF THE DOMINICAN ARCHIVE IN GALATA**

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### **Silvia Pedone**

National Gallery of Art of Rome

&

### **Claudio Monge,**

Dominican Studies – Istanbul (DoST-I)

A recent survey on the materials housed in the Dominican Archive of Saint Peter and Saint Paul in Galata allowed a reorganization and a partial digitalization of the rich photographic fund gathered in a century, between the eighteenth and nineteenth centuries, by the friars of the convent and the members of the international community revolving around the church of the Fossati brothers at the foot of the Galata Tower in Beyoğlu.

The photographs record an interesting and still little-known “portrait” of the city, seen from the point of view of the religious community and of the people of the neighborhood as well. Furthermore, they help us reconstruct the cultural relationships linking several scholars and other people from academic and religious fields, who lived or only visited Istanbul during the pre- and post-Republican period. This important historical period is well documented by the archive photographic materials, which shed new light on the social changes in the multicultural and multiethnic community of the district and, more generally, of the whole city.

Through original and unpublished snapshots, the paper aims at presenting and discussing the photographic face of such a crucial historical phase, analyzing the portrait techniques, the rhetoric of staging, the intentional and involuntary public self-fashioning practices the pictures of the Dominican Archive reveal, from a peculiar framing point of view.

## **Biographies**

Claudio Monge is an Italian Dominican Father (Black Friars), living in Istanbul since 2003. He is responsible for the DoST-I (Dominican Studies – Istanbul) cultural centre. He holds a PhD specialized in Comparative Theology and Sociology of Religions at Strasbourg University (France) and was a member of the CRME (Ecumenical Committee of CCEE and CEC for Islam in Europe) between 2005–2010 and is an actual Consultant to the Pontifical Council for Interreligious Dialogue. He has taught by invitation as a professor of theology of religions in Fribourg University (Switzerland) since 2007 and in Bologna Theological Faculty (Italy) since 2006. Whilst teaching as visiting Professor to many European and American Universities (in Toronto, Ottawa, Montreal, Porto Alegre and San Paolo [Brazil], Lund [Sweden] and Cracow [Poland], and so on), he has written many articles in specialized journals in France, Italy, Germany, and Ireland.

Silvia Pedone is an art historian at the National Gallery of Art of Rome. She earned her PhD at the University of Rome, with a dissertation on the unpublished drawings of Byzantine monuments of Constantinople by Charles Texier. She was research fellow at University of Salento, Lecce, with a project on the Byzantine sculptures of St. Philip Church at Hierapolis, and won a research fellowship at Koç University – Stavros Niarchos Foundation, Center for Late Antique and Byzantine Studies (GABAM).

In 2011 she taught as an adjunct professor of History of Medieval Art at “Carlo Bo” University, Urbino. Since 2007 she has been a member of the research team, funded by Italian Ministry for Foreign Affairs, working in Turkey for the project *Roman and Byzantine Marble Sculptures of the Ayasofya Müzeleri Institution*. Her main topics are the Byzantine sculpture in the Mediterranean area, the topography of Constantinople and its monuments through the experience and documents by western voyagers, the status of images in Byzantine visual culture, and the problem of icons and ritual images. Together with Claudio Monge, she recently published a volume titled *Dominicans at Constantinople before and after the Ottoman Empire: History, Images and Archival Documents* (2017).

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## **THE ALBERT BARRY COLLECTION: COLLECTIONS DEFINITIONS AND CANON IN LATE OTTOMAN PHOTOGRAPHY**

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### **Saadet Özen**

Boğaziçi University

This research is essentially based on the understanding and a reevaluation of the fact of collecting photographs, and the consequential historic-artistic value conferred to the visual archival material through a private collection. The collection I investigate includes material from the Ottoman visual space in the nineteenth and early twentieth centuries. Namely, I provide analysis of Cengiz Kahraman’s diverse repository including printed positives, glass plates, acetate negatives, as well as private notes, journals, newspapers, etc. This corpus comprises material that had been produced by (or belonged to) the “Barry Family” who lived in Istanbul during the late Ottoman and early Republican eras. For over twenty years,

Cengiz Kahraman collected the family's memorabilia from various sellers to reach an imposing collection of 7,000 original images, in addition to personal journals, official documents, etc.<sup>1</sup>

The incorporation of the Empire into modern visuality through the daguerreotype goes back to the 1840s. The Hamidian era (under Abdülhamid II) witnessed the distribution of images in a larger scale through channels of mass production and distribution. Both Turkish and foreign researchers have mostly chosen to highlight certain photographic collections, particularly the works of court photographers, in order to constitute a chronological outline for the “development” of Ottoman photography.<sup>2</sup> The Barry Collection maintains a specific structure. Unlike a substantial part of the available research material in the archives, it has not been constructed through pictures produced for the photographic market. It is a family collection formed beyond the professional boundaries of the photographic network. Nowadays the increasing number of personal photographs, such as cabinet photographs, family scenes, and some private or political pictures printed on postcards to be send to friends, etc. which are circulating in auctions in Turkey, hints at multiple modes of personal use of photography in the late Ottoman era.<sup>3</sup> However, the examples are often sparse, diffused, and hard to frame through a continuous, consistent visual language or production mode. In this sense, the Barry Collection has the particularity to offer a chronological outline with pictures

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1 My research is indebted to Cengiz Kahraman, the director of Istanbul Photography Museum, Kadirga, who generously accepted to share his collections for this research. He helped me in a number of ways for a creative analysis of this collection, particularly encouraging me to review his whole personal archive for analogies. The Barry Collection represents roughly fifteen per cent of his photographic collection on the Ottoman Empire and early republican Turkey. Few photographs from the Barry Collection has been made public –through exhibitions and a website– as independent views from nineteenth-century Ottoman world. For examples see: <http://www.levantineheritage.com/barry.htm>

2 Catherine Pinguet, in her *Istanbul, Photographes et Sultans*, gives a chronological outline of the nineteenth-century Ottoman photography with an evaluation of previous works on the same subject. Catherine Pinguet, *Istanbul, Photographes et Sultans*, *ibid*. She also delivers a bibliography of previous works on the same subject.

3 I have been following the main auction houses sales in Turkey for three years, particularly. Examples could be seen on: [www.modamubadele.com](http://www.modamubadele.com); [pazarmezati.net](http://pazarmezati.net); [peramezat.net](http://peramezat.net); [alifart.com](http://alifart.com) etc. In the last decades the interest on Ottoman photography has been increased, particularly due to the “democratization” of auctions thanks to the online sales method.

related—both in production and consumption—to the same family. Although their roots are not clear, the Barry family lived in Istanbul in the nineteenth century. Joseph Barry (~1957?) himself also worked as a dentist for sultan Abdülhamid II (r. 1876–1909), and guided his son Albert (1890–1962) to his profession, but also handed down his interest in photography. In 1918 Albert married Iraidia (1899–1981), a White Russian woman newly immigrated to Istanbul. She would become a sculptor, and also the eminent figure of photographs taken by her husband.<sup>4</sup> From the late 1890s to the 1950s the Barrys photographed the city as they experienced it with various aspects: politics (as the photographs taken during the “March 31 Incident,” the revolt against Abdülhamid II in 1909), social life (family dinners, on the beach with friends, or skating women or men with fezes...), landscapes (mostly with family members or friends as the main focus). The amateur’s camera captured the history of family life, a particular life style, and filtered the city of Istanbul and its people through its unique personal vision. The orientalist genre in photography would probably refuse most of those pictures on the grounds of their insufficient “authenticity” or “picturesque”: with its nineteenth to twentieth century modern Ottoman elite’s life style the Barry family would not meet the expectations of the orientalist visual rhetoric. But one also encounters shared interests between orientalism’s lens and that of the Barry’s: like the street peddlers, or Iraidia staring at the camera in the cemeteries.

In brief, I hope to contribute to scholarship on photography in the Ottoman Empire through hitherto unexplored visual material that could diversify questions on the nineteenth-century visuality. I believe the Barry Collection, with its unexplored peculiar characteristic of a unique family album would shed light on vernacular visual vocabularies in the past, and would contribute to a broader and nuanced redefinition of the Ottoman visual space. This suggestion would in a sense respond to the call of Ali Behdad for archival awareness in the study of photography. Behdad contends that “faced with a seemingly endless, dispersed corpus of visual materials, photographic historians must remain vigilant about the internal differences and histories of archives and about their modes of production and

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4 Reşad Ekrem Koçu, İstanbul Ansiklopedisi (Istanbul: 1958): 2125; Sermet Muhtar Alus, *Son Posta*, 2 İkinçiteşrin 1943 [2 November 1943].

intended purposes, lest the sheer mass of material impose its own logic that occludes the complexities of its subject matter.”<sup>5</sup>

## Biography

Saadet Özen is a PhD candidate at the University of Boğaziçi, Istanbul. She received her BA in the Department of Archaeology and Art History, Istanbul University, and her MA at the University of Boğaziçi, Department of History with her study on the Manaki Brothers' still and moving images during the Young Turk Revolution. Her main areas of research are the political use of visual material (photography, advertisement material, postcards etc.), the consumption and perception of industrial food in the late Ottoman era, and the history of tourism. She has published two books: *Notre Dame de Sion: 150 Yılın Tanığı* (Yapı Kredi Kültür Sanat, 2006) on the history of the French school Notre Dame de Sion, and *Çukulata: A Turkish History of Chocolate* (Yapı Kredi Kültür Sanat, 2014). She has translated several novels from French into Turkish. She has also participated in the production of several documentary films, as *Mustafa* (by Can Dünder, archival researcher, 2006), *Ankara* (2011), and *The Last Caliph* (2013, co-writer and co-director), and *Bırakın Çocuk Oynasın, Sinemanın Osmanlılar Devrindeki Sergüzeşti* (2018, by Atalay Taşdiken and Hacı Mehmet Duranoğlu, co-writer and presenter).

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## ERNESTE DE CARANZA AND CHARLES LABBE: A PHOTOGRAPHIC MISSION TO MOUNT ATHOS

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### Clémentine Bony-Devaux

Ecole Pratique des Hautes Etudes, Paris

The Abdülmecit's first official photographer:

Ernest de Caranza (1837-1868), a French engineer, arrived to Constantinople in 1839. He worked for the sultan at the foundry and at the gunpowder mill. He also created a cast-iron frame glasshouse for Ibrahim Sarim Pasha, the Grand Vizier, and a fountain,

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<sup>5</sup> Ali Behdad and Luke Gartlan, ed. *Photography's Orientalism: New Essays on Colonial Representation* (Los Angeles: Getty Publications, 2013), 5.



located in the Dolmabahçe Palace gardens. The photography would come later. His first photographs of Constantinople were taken in 1852, making him a recognized photographer in the city. He became the Abdülmecit's first official photographer and opened a photography studio, opposite the French embassy in Péra in 1853.

A photographic mission to Mount Athos:

Abdülmecit's first official photographer, Ernest de Caranza accomplished a photographic mission to Mount Athos in 1853 with a French painter, Charles Labbé (1820–1885), whom he met in Constantinople. This painter returned from his first trip to Mount Athos and guided the photographer to the island. Indeed, Ernest de Caranza and Charles Labbé had to make a photographic album of the monasteries of Mount Athos. In the nineteenth century, for artists and scholars, Mount Athos is the purest space of the expression of Byzantine art.

Yesterday, a diplomatic present, today a scientific documentation:

This photographic album, of exceptional quality, was presented by Abdülmecit I to Napoleon III, who, for obscure reasons, didn't receive it. It stayed in Charles Labbé's family and the photographic album was sold at Sotheby's in Paris in November 2016. Over time, it has become a rare object and an important source of information.

## **Biography**

Clémentine Bony-Devaux is a second-year PhD candidate at the Ecole Pratique des Hautes Etudes (EPHE) in Paris, under the supervision of Ioanna Rapti, director of studies in Art History and Archaeology of Byzantine World and of the Christian East. Her thesis subject is "Byzantium in the Patrimonial Photography in the Nineteenth Century: the *Charles Labbé Photographic Collection*." The *Charles Labbé Photographic Collection* is a photographic album of Mount Athos, made around the 1850s, by a French painter, Charles Labbé and a French engineer, passionate about photography, Ernest de Caranza. This photographic album was sold by Sotheby's in Paris in November 2016. Clémentine Bony-Devaux graduated with a BA in Classics from the University of Paris-Sorbonne (Paris IV), a BA in Art History and Archaeology, from University of Paris-Sorbonne (Paris IV), an MA in Mediterranean and Middle East Studies, from Ecole Pratique des Hautes Etudes, and an MA in Photography History, from University of Paris-Sorbonne (Paris IV).

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## DIMITRI ERMAKOV'S "WAR AND PEACE."

### POST-OTTOMAN TERRITORIES THROUGH THE RUSSIAN PHOTOGRAPHIC LENS

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#### Giorgi Papashvili

Chubinashvili National Research Centre, Tbilisi

Tiflis-based Russian photographer Dimitri Ermakov (1846–1916/18) is a key figure for various cultures of the Russian Empire, Caucasus Viceroyalty, Ottoman and Iranian states. He initially ran commercial studios, and later became a member of different professional communities including the Moscow Archaeological Society and *Société française de photographie*. He was involved in recording of the, views, cultural monuments and ethnographic types in the Caucasus and wider Eurasia.

Ermakov's travels went beyond the territories of modern Georgia in every direction—east, west, north and south—and covered huge distances. During the Russo-Turkish War of 1877–1878 the photographer was commissioned by the General Staff of the Caucasian Army to accompany Russian troops and depict the strategic territories in the region of the front. His duties included the production of topographic views, but none of them have been located. On the other hand, the identified photographs depicting views and antiquities of northeastern Ottoman cities and regions, with all its inhabitants—Turks, Georgians, Armenians, Kurds, Greeks, and others—are preserved in Georgian and foreign collections.

In my research, I analyze the wartime and interwar activities of Dimitry Ermakov in the Ottoman Empire and their contextualization through the political history of the Middle East. Ermakov's Photography has been shaped with the major events of the complex Russo-Turkish relationships both then and now, and it shapes our understanding of the past in the meeting point of various peoples, religions, and states and provides us with a rich material for the studies of the Ottoman cultural history and visual ethnography.

#### Biography

Giorgi Papashvili is a Georgian art historian and a researcher at the Modern Department of the Chubinashvili National Research Centre. He studies the visual culture of the long nineteenth century, the interrelationships painting and

photography, and the historiography of art and image studies. In the recent years, Giorgi Papashvili hold various predoctoral fellowships from the National Science Foundation, Tbilisi; the Smithsonian Institution, Washington DC; and the German Historical Institute, Moscow. Currently Giorgi is working towards his doctoral dissertation at the Tbilisi State Academy of Art, dealing with imagery of the ethnographic types in Georgia around 1900.

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## **TRAPPED IN THE COLONIAL NET – PHOTOGRAPHY AND NATIONALISM IN PALESTINE 1839–1939**

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### **Rona Sela**

Tel Aviv University

This lecture addresses the development of colonial photography in Palestine/Eretz-Israel over a period of a hundred years (1839–1939) that served as an infrastructure for national goals and influenced both Jewish and Palestinian photography.

The first photographers to document Palestine/Eretz-Israel were Western photographers, who from the start of photography in the mid-nineteenth century, joined foreign expeditions exploring the Holy Land out of imperial ambitions. These photographers, as well as painters, writers, and scientists, harnessed the gaze for the colonial purposes of future occupation and a foothold in a region with geographical and other advantages. They emphasized, for example, the apparent biblical, ancient, and backward images of the land and its inhabitants.

Towards the end of the nineteenth century, local photographers, both Palestinian and Jewish, began to operate, and it is interesting to examine their point of view in relation to the foreign photographers. Zionist photography was used consciously and intentionally for Jewish national purposes from a very early stage. This process reached its peak in the late 1920s when Zionist institutions set up photographic divisions within the propaganda departments aimed at assisting in the establishment of a Jewish state. They made conscious use of the visual colonial representation that the West imposed on the East and of the infrastructure of consciousness it created.

Palestinian photography had the potential to respond to Western and Zionist colonial aspirations and to assist Palestinian national goals. However, it too was influenced by the colonial net imposed by the West on the East, even if this harmed national objectives, with the exception of the groundbreaking female photographer, Karimeh Abbud, who from 1914 began operating out of Palestinian national motives and conscious gender goals.

### **Biography**

Rona Sela is a curator and researcher of visual history and a lecturer at Tel Aviv University. Her research focuses on the visual historiography of the Israeli-Palestinian conflict, Palestinian photography, colonial Zionist/Israeli photography, colonial Zionist/Israeli archives, human rights violations, plunder and looting of Palestinian archives and their subjugation to repressive colonial mechanisms, and on constructing alternative postcolonial archives. She also researches the development of alternative visual practices connected to civil society systems, asking to replace the old Israeli official gatekeepers. She recently directed a film entitled *Looted and Hidden: Palestinian Archives in Israel* (2017). For more information, visit [www.ronasela.com](http://www.ronasela.com).

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## **SITES OF ENCHANTMENT: POPULAR PHOTOGRAPHY IN EGYPT IN THE ERA OF HIGH MODERNITY**

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### **Lucie Ryzova**

University of Birmingham

This paper examines popular photography in late colonial Egypt, focusing especially on commercial studio portraiture and candid photography taken in private homes. In the years following World War I, affordable commercial studios proliferated in provincial cities across Egypt, and hand-held consumer cameras became widely popular among the emerging local middle class, known as the *efendiyya*. Over the past roughly two decades, this material has been increasingly attracting the attention of collectors, curators, researchers and the wider public in Egypt and the region. What can historians do with it? How can we engage with this vast archive on its own terms, escaping the conceptual deadlock of “evidence,”

“representation,” and “memory,” not to mention the antiquated derivative model of analysis that sees both photographic practices and the lifestyles captured on photographs as instances of “adopting” western modernity?

This paper will engage with these questions by focusing on the spatial and temporal dimension of the photographic event itself. Photographic events (as well as, subsequently, ways of engaging with photographs) represented one of the key practices through which modern subjects constituted themselves. I will argue that the encounter between a person and a camera in the era of high modernity was a form of modern magic, where anyone could momentarily transform the self into another. These reflexive moments of cultural performance speak of the specific kinds of expectations and aspirations young middle-class Egyptians held for themselves at this crucial historical juncture. Photographic practices allowed young men and women to articulate the shape and content of modern selfhood, as well as to experiment with its boundaries.

### **Biography**

Dr. Lucie Ryzova is Senior Lecturer in Middle East History at the University of Birmingham, UK. Her main research brief addresses histories of modernity and popular culture in late colonial Egypt. She is the author of *The Age of the Efendiyya: Passages to Modernity in National-Colonial Egypt* (Oxford, 2014; joint winner of Royal Historical Society’s Gladstone Prize), and many articles and book chapters. She is currently pursuing research projects on the social history of photography, reading and writing, and practices of modern selfhood in late colonial Egypt.

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## **FROM A WOMAN’S PERSPECTIVE**

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### **Yasmine Taan**

Lebanese American University

At a point in the mid-1970s, around a hundred 9 x 6 cm negatives were found in a chicken coop in the backyard of the al-Khazen abandoned house in Zgharta, a village in the North of Lebanon. These negatives joined the Arab Image Foundation

archive in Beirut in the mid-1990s. Today they are stacked in a special album and preserved in a regulated temperature room at the foundation's headquarters. After probing the photographs, the authorship was attributed to an amateur photographer Marie al-Khazen who lived in the al-Khazen house from 1899 to 1983 and took most of her photographs during mandate Lebanon. These photographs are charged with symbols that can be understood, today, as representative of a woman's emancipation through her presence as an individual, separate from family restrictions of that time.

In this presentation, I propose to probe these photographs in which women appear cross-dressed, smoking cigarettes, driving cars, riding horses and accompanying men on their hunting trips, images that counter our idea of the way women were portrayed within the Ottoman Empire. For example, family portraits produced and influenced by the Ottoman Empire were commonly organized in a hierarchy defined by the position of the subjects in the photograph. I propose a feminist reading of al-Khazen's photographs that demonstrates a shift in social and cultural behavior through the ways in which they disturb this hierarchy set by a normative patriarchal system in the region. This reading will articulate al-Khazen's vision of the New Woman while revealing her desire for liberty and independence.

## **Biography**

Yasmine Taan is an Associate Professor at the School of Architecture and Design, Lebanese American University. She holds a PhD in Art History and Communications Studies, McGill University. Her research focuses on gender representation, design, photography, and visual culture in the Middle East and North Africa. She has participated in a number of residencies in Berlin, Cairo, Beirut, and Bratislava. Her articles, essays, and reviews have appeared in *Communication Arts*, *New Middle Eastern Studies journal*, *Altre Modernità*, among other journals. In 2013, she edited *Women and Photography*, a special issue of *Al-Raida*, the Institute for Women's Studies in the Arab World's quarterly publication. As part of a larger project to gather material on the work of prominent Arab designers, she authored *Hilmi el-Tuni, Evoking Popular Arab Culture* (2014), and *Abdulkader Arnaout, Designing As Visual Poetry* (2017). Both monographs are published by Khatt Books, Amsterdam.

### **Pelin Aytemiz**

Başkent University, Ankara

“Glitch” is a term that is commonly used in electronic and computing industries which describes a short-lived fault/error in the system that do not affect the operational logic of the system in total Kim Cascone describes the term as a “subversion of expectation.” This research borrows this exciting contemporary term from computing and electronic music, and adopts it to the Ottoman and/or Republican vernacular photographic practices. In search of visual noise, this research traces glitches in studio and street photographs from early 1900s gathered from informal online archive of found photographs and antique market in Turkey. By 1900 photography studios started to work as a space of wish fulfillment in order to create the visual proof of an ideal perfect self. The dreams of the clients are most dominantly created by the efforts of the photographer that stylize the pictorial space by the creative usage of various props, painted backdrops and post exposure manipulations to achieve a picture-perfect. Yet some of these images, especially the amateur works of the street photographers, include various details that dismantle the message of the photographic *mise-en-scène* that is intended to convey. These visual glitches get into play with the idea of realism and challenged what photography thrives to create up to that era. In this sense, following the critical literature on vernacular photography this research explores the visual glitches that break the illusion created by the idealized visual reflections that expresses the desired perfect reflections of the clients created in the photography studios. This paper uses unique materials: historical found photographs with glitches. With these materials, it aims to expand the parameters of the discussion on the desire to “come out better.”

### **Biography**

Pelin Aytemiz is an Associate Professor at Başkent University’s Faculty of Communication. She received her PhD from the Visual and Cultural Studies in the Department of Graphic Design at İhsan Doğramacı Bilkent University. The title of her dissertation is “Representing Absence and the Absent One: Remembering and Longing Through Mourning Photography.” This study aims to establish an account

of mourning through photographic constructions, which can be considered as a meditation of the mourner on the oscillation of the presence/absence of the deceased. Her work focuses on everyday life, vernacular photography, and local visual culture in Turkey, along with the social history of photography, death, mourning, film studies, and short film production. Her works on visual culture history of Turkey is published in Journals such as *Early Popular Visual Culture* and *Journal of Middle Eastern Studies*.

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## **POSING FOR THE REPUBLIC: GENDER AND TURKISH VERNACULAR PHOTOGRAPHS FROM THE 1920s AND 1930s**

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**Özge B. Calafato**

University of Amsterdam &  
Akkasah Center for Photography, NYU, Abu Dhabi

This paper focuses on the official and alternative histories of Turkish modernity performed in vernacular photographs with an emphasis on the interplay between photography and gender. I investigate the modern femininities and masculinities that Turkish citizens produced and negotiated during the formative years of the Republic by studying representations of urban middle-class and upper middle-class women and men. Through a series of studio portraits and snapshots from the 1920s and the 1930s, the paper explores ways in which photography was used as a tool to generate shared memories, and the role visual self-representations played in forming social identities for the newly minted citizens of a modern nation state in the context of a society undergoing rapid secularization and Westernization. By decrypting visual and textual information in the photographic material, I analyze its social, economic, cultural, and geographical origins and the relationships present therein. Research material is sourced from a collection of 17,000 vernacular photographs from Turkey, which I have built over the years for the Akkasah Photography Archive at the New York University Abu Dhabi. By exploring the gender roles that urban middle and upper middle-class women and men adopted and performed in and outside the studio setting, I explore to what degree such performances accord with the modernizing reforms and discourses of the Kemalist era.



## Biography

Özge B. Calafato studied Political Science at Boğaziçi University and Journalism at the University of Westminster. Since 1999, she has worked as a journalist, editor, and translator for several magazines focusing on photography, literature, contemporary art, film, music, and travel. Between 1999 and 2007, she worked as a writer and editor for the *Geniş Açı Photography Magazine* from Istanbul. Since 2008, she has worked as a programmer and consultant for a number film festivals and institutions including the Abu Dhabi Film Festival (2008–2013). She is the co-founder and project director of the UAE National Film Library and Archive and a member of the publications committee for the online literary magazine altZine.net and e-book publisher altKitap.net. Since 2014, she has been working as Project Manager for the Akkasah Center for Photography at NYU Abu Dhabi. She is currently pursuing her PhD dissertation at the University of Amsterdam focusing on vernacular photography and Turkish modernity.

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## THE SIEGE OF AINTAB THROUGH THE FLESH-WITNESS PHOTOGRAPHS OF DIKRAN SEBOUH CHAKMACIAN AND ONNIG MARASLIAN

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### Ümit Kurt

Polonsky Felllow at Van Leer Jerusalem Institute

The Turkish-French war took place between the Turkish-Kemalist nationalist forces and French troops in Aintab, modern day Gaziantep, in 1920–21. There is an ample amount of archival materials, memoirs, diaries, and various other sources written in Ottoman and modern Turkish on this war. However, absent from these sources are the narratives of Armenians, who are almost always depicted as “the opposite side,” “the enemy,” and “the traitor.” Ironically, this Armenian narrative was also written by individuals who took part in the war, and similar to the Turkish historiography, it also has a “nationalistic” character and a national identity-building feature. By using photographs as essential sources, this paper aims to give voice to the wide masses, Armenians, in the city, as I examine how they responded to the ideological orientations, political positions, and administrative techniques, and whether these masses themselves were politically oriented. I explore how different political and administrative practices met and interacted in

the city space. The photographs which I acquired from private archives of Dikran Sebouh Chakmachian and Onnig Maraslian, who were present in the war field in Aintab, enable me to deconstruct the Armenian narrative on the war and have a better understanding of the varied aspects of their life and society during the war. Through these photographs, I explore how different political and administrative practices met and interacted in the city space, which gives us a more integrative examination of urban history.

## **Biography**

Ümit Kurt received his PhD from the History Department of Clark University in 2016. He earned his MA degree in European Studies from Sabancı University in 2008 and an undergraduate degree in Political Science from Middle East Technical University in 2006. He taught in the Faculty of Arts and Science in Sabancı University, from 2012 to 2014. He has been a visiting professor in Armenian Studies Program at California State University in 2015–2016 and in the Department of History at Clark University in 2016–2017. He has been a post-doctoral fellow at CMES, Harvard University in 2016–2017. He has written extensively on transformation of Ottoman peripheral space, local elites, wealth transfer, early modern Turkish nationalism and mass violence. His articles have appeared in *Nation and Nationalism*, *Journal of Genocide Research*, *Journal of Middle Eastern Studies*, *British Journal of Middle Eastern Studies*, *Genocide International Studies*, *Patterns of Prejudice*, and *Turkish Studies*. He was author of *Türk'ün Büyük Biçare Irkı* (İletişim, 2012) and co-author of *The Spirit of the Laws: The Plunder of Wealth in the Armenian Genocide* (Berghahn Books, 2017). He is currently working as a Polonsky Fellow in the Van Leer Jerusalem Institute.

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## **CAPTURING THE CATASTROPHE: PHOTOGRAPHY AND THE GREEK REFUGEE CRISIS OF 1922**

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### **Dimitris Kamouzis**

Centre for Asia Minor Studies, Athens

The collapse of the Ottoman Empire after World War I, the defeat of the Greek army in the Greek-Turkish war (1919–1922), the burning of Smyrna, and the atrocities committed against the non-Muslim population of the city by the

victorious Turkish nationalist forces (September 1922) had a tragic consequence with the forced uprooting of approximately 1,300,000 Orthodox Greeks from the Asia Minor coastline and from inner Anatolia, a series of events dubbed in Greek historiography as the “Asia Minor Catastrophe.” When these refugees arrived in Greece, the country was utterly unable to deal with the insurmountable problems of feeding, sheltering, and providing medical assistance to this massive displaced population.

The aim of this presentation is to highlight a significant and largely unexplored aspect of the relief and settlement history of the Asia Minor Greeks, namely the use of photography as a means to identify their violent displacement as a humanitarian crisis, to raise international awareness, funds, and material assistance for addressing this issue, and to assess the results of humanitarian support to these destitute, sick, and malnourished refugees during the first years of their presence in Greece. In this context of a camera-mediated knowledge of history the paper will examine how images depicting the “pain of others” influence viewers, touch emotion, construct memory and give form and meaning to human suffering rendering it comprehensible and urgent—a cause of international intervention and aid for past and present crises.

### **Biography**

Dimitris Kamouzis is a Researcher at the Centre for Asia Minor Studies (Athens, Greece). He received his PhD in History at the Department of Byzantine and Modern Greek Studies, King’s College London. He has written several articles on the Greek Orthodox populations of the Ottoman Empire/Turkey and is co-editor of the collective volume *State - Nationalisms in the Ottoman Empire, Greece and Turkey: Orthodox and Muslims, 1830–1945* (Oxon: SOAS/ Routledge Studies on the Middle East, 2013). His research interests include: Non-Muslim Minorities in the Ottoman Empire/Turkey, Greek–Turkish Relations, Oral History, Refugee Studies and History of Humanitarianism.

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## PHOTOS AS PETITIONS: DOCUMENTING COLONIAL ABUSES DURING THE SYRIAN REVOLT, 1925

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**Nova Robinson**

Seattle University

In 1925, shortly after the formal dissolution of the Ottoman Empire, Syrian nationalists sent a series of photographs to the League of Nations' Permanent Mandates Commission to protest the brutal retaliation of the French mandate forces to an armed independence uprising in Syria. The photos incited a response by the League—a committee to investigate the crimes was established—but despite grotesque images of decapitated heads and mutilated bodies, the French were only lightly reprimanded for their aerial bombardment of Damascus and Aleppo. The petitioners were savvy: to illustrate their point about outsized use of force they sent before and after photos of villas and streets destroyed by aerial bombing. These photographs were deliberately entered into the historical record to highlight abuses of power that written descriptions of colonial abuses of power would not have adequately represented. The paper sparks questions about the politics of documenting violence and the evolution of social mores around documenting death and destruction. This paper also contributes to conversations about the power of photographic evidence to alter the course of international governance, especially as that system was taking shape in the first decade of the League of Nations.

### **Biography**

Nova Robinson is an Assistant Professor of History and International Studies at Seattle University. Her research is situated at the intersection of women's history, Middle Eastern history, and the history of international governance. She is presently working on her manuscript *Truly Sisters: Syrian and Lebanese Women's Transnational Activist Networks*. Recent articles have been published in the *International Journal of Middle East Studies* and the *Journal of Middle East Women's Studies*.

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## PICTURING THE NATION-STATE WITH IMPERIAL KNOW-HOW: THE WORK OF JEAN WEINBERG IN TURKEY DURING 1920s AND 30s

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### Artun Özgüner

Royal College of Art and Victoria and Albert Museum, London

This paper looks into the work of photographer Jean Weinberg, owner of Istanbul's former *Photo-Français*, during the 1920s and early-1930s in Turkey. Weinberg, of Romanian Jewish origin, had settled in the Ottoman capital by the end of nineteenth century to start his photography business. During the foundational first decade of the Turkish Republic, he became one of the many active agents of material nation-building processes and thus has left a remarkable body of work documenting the material advancements of the young nation-state. However, as an actor remnant of the cosmopolitan artisan network of the imperial capital, Weinberg's know-how was no longer desired in an environment which no longer assessed its resources according to proficiency but instead to an exclusive national identity. Despite his meticulous work in the documentation of the genesis of the young republic (namely the *Gazi'nin Eseri* album) and his reputation amidst its political body and the elite, in 1932, Weinberg faced the restriction of his business activities, which aimed to foster a national class of Turkish artisans. Consequently transferring his business to Cairo, Egypt in 1933, Weinberg's legacy for the representation of the Turkish Republic remains so far neglected.

Such displacement of people and resources from one sphere to another is often obscure in national historiography while the allocation of new, more national, resources is deliberately highlighted. The paper thus investigates what can the work of a cosmopolitan artisan like Weinberg, in the increasing homogeneity of national modernity, tell us about the transition of empire to nation-state.

### Biography

Artun Özgüner has previously completed an MA in Design Studies at the Izmir University of Economics, Faculty of Fine Arts and Design in 2013, and an MA in Graphic Design in Istituto Europeo di Design, Milan in 2015. He is currently a PhD candidate at the History of Design programme of Royal College of Art and Victoria and Albert Museum, London. His academic interests center around the material

manifestations of nation-building, official iconography, and mainly the relationship between state and art/design.

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## PORTRAITS ON LA GRANDE RUE DE PERA: ROMANIAN ELITE AND THE OTTOMAN PHOTOGRAPHERS

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**Silvana Rachieru**

University of Bucharest

The second half of the nineteenth century brought along with modernization and reforms a new fashion as well: photography. It served as the most popular form of technology for keeping and at the same time-sharing memories. From a comparative perspective, the phenomenon which is visible in the Ottoman Empire is mirrored in the Romanian Principalities, later the kingdom of Romania. The Crimean War had also a decisive role on the spreading of photography especially in Bucharest, when the first war photographer, Carol Popp de Szathmari, was active and later became the official photographer of the prince. At the same time, Romanian elite discovered the studios in Constantinople, on La Grand Rue de Pera. The presentation will focus on the portraits of the Romanian elite realized in the famous Ottoman studios, like Abdullah Frères or Sebah & Joaillier. Starting from one photograph, which portraits Constantin Ghyka Deleni, an active Romanian politician and is signed by Abdullah Frères (one of the case studies discussed in a previous article\*), the present paper will identify other examples of the Romanian elite members (politicians, diplomats, or artists) who had their portraits immortalized in Pera. Political and social contexts, postures, *mis-en-scène*, and time references, are some of the topics, which will be discussed in the presentation. Memoirs, diaries, journals, and diplomatic reports will be used to provide a vivid image of the visits of the Romanian officials to Constantinople as well as of their observations concerning the impact and spread of photography.

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\* Silvana Rachieru, "De la portete de familie la propagandă imperială: fotografia în Imperiul ottoman" [From Family Portraits to Imperial Propaganda: Photography in the Ottoman Empire] in *Carol Popp de Szathmari și contemporanii săi* [Carol Popp de Szathmari and his Contemporaries], ed. Adrian-Silvan Ionescu (Bucharest, 2014), 113–36.

## Biography

Silvana Rachieru is an Assistant Professor at the Faculty of History, University of Bucharest. She holds a PhD in History (2010, University of Bucharest) with a thesis titled *Romanian-Ottoman Relations between 1878-1908* and an MA in History (1998, Central European University Budapest). She is the ad-interim director of the Center for Turkish Studies – University of Bucharest and has nine years experience in cultural diplomacy and cultural management at the Romanian Cultural Institute Istanbul, as director (2011–2015), deputy director (2007–2011), and project coordinator (2006–2007). She is a specialist on the social and diplomatic history of the Ottoman Empire and Romanian-Ottoman relations during “the long nineteenth century.” She has over thirty published articles in Romanian, English, and French on the Romanian-Ottoman diplomatic relations after 1878, the Ottoman perspective, with regards to the modernization of the Old Kingdom of Romania and on modern gender history in Romania. She has given lectures at over fifty international conferences and congresses and public speeches at Bilkent University (Ankara), Sabancı University (Istanbul), and the French Institute for Anatolian Studies - IFEA (Istanbul), etc. She has carried out research in Turkey, France, Greece, and Hungary.

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## PROPAGANDA AND DREAMS: REPRESENTING THE REVOLUTION

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### Selen Akçalı

Boğaziçi University

The main institution that the young Turkish Republic founded to manage propaganda activities was *Matbuat Umum Müdürlüğü* (Directorate General of the Press, hereafter DGP). The DGP which was opened in June 7, 1920, and it was one of the most significant institutions of revolution propaganda up until 1940. It undertook many activities with regard to the press, publications, radio, photography, and cinema. *Turkey in Pictures*, *La Turquie Kémaliste* and *Radio* magazine were the assertive products of the DGP.

Othmar worked at the DGP for the five years and traveled throughout Turkey taking some 16,000 photos. Besides Othmar, the DGP’s photography and film department employed such prominent people as Osman Darcan and Şinasi Barutçu.

The Republican elite was aware of the persuasive power of photography. The photographs produced by the DGP were disseminated all over the country and abroad to represent new republic. *La Turquie Kémaliste* or other mediums of foreign propaganda frequently mentioned that the foreign press used images of Turkey that did not represent the current situation. In an editorial of *La Turquie Kémaliste* dated August 1934, Vedat Nedim Tör complains about photojournalists who take pictures of donkeys in Anatolian villages and then use these to represent the true face of Turkey. Therefore, foreign groups who came to Turkey were also guided by the DGP in order to prevent the capturing of “inappropriate” images. My paper will question how the state used photography to convey the ideal image of Turkey in the early Republican years with a focus on DGP.

### **Biography**

Selen Akçalı received her PhD in Turkish Contemporary History in July 2016 from Boğaziçi University. Her doctoral thesis was about the political propaganda during the single-party regime in Turkey (1931–1946). Currently, she teaches the History of the Turkish Republic to undergraduates at both Boğaziçi University and Işık University in Istanbul. Her research interests cover single-party regimes, nationalism, the history of propaganda, film history, propaganda films, and European Union and Turkey relations. Apart from my academic career, she has been working since 2004 as a coordinator and consultant on a variety of projects funded by the European Commission in various fields, including cultural dialogue and human rights.

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## **IMAGE, ARCHIVE, AND THE POLITICS OF MEMORY DURING THE HAMIDIAN ERA (1876–1909)**

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### **Ahmet Ersoy**

Boğaziçi University

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### **Deniz Türker**

University of Cambridge



This study investigates how Ottoman modes of seeing and remembering were conditioned by the new, visually-oriented technical media of the nineteenth century, including photography, photoengraving, and the rotary press. Concentrating on the reign of Abdülhamid II, a period of modern authoritarian rule that also witnessed the burgeoning of print industry in the Empire, we explore how new forms of knowledge on the empire and its past were articulated in the dense and heterogeneous media environment of the late nineteenth century. Inspired by the technologically informed outlook of media archaeology, this research concentrates on two visually-charged domains for the production and control of knowledge during the Hamidian era: print media (particularly the vastly popular illustrated journals of the period) and the Hamidian visual archive (comprising a fragmentary aggregate of visual information, including over 36,000 photographs). These two seemingly separate domains, one official and the other popular, operated in complementary modes in underwriting the politics of Ottoman memory. We make the claim that the organizational logic of the Hamidian archive overlapped with that of the illustrated journal. No clear boundaries separated the two domains as sites of observation and engagement with the Empire and the wider world – both provided a cumulative sense of the ephemeral present and the desirable past to the observer through a complex braiding of text and photographic image. Abdülhamid’s archive carried no unity or complete autonomy; it was part and parcel of a modern, fragmented universe of circulating images and information the sultan shared with his subjects.

## **Biographies**

Ahmet Ersoy is an Associate Professor in the History Department at Boğaziçi University, Istanbul. His work deals with the history of the Late Ottoman Empire with a special focus on the changing role and status of visual culture during 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) and “Ottomans and the Kodak Galaxy: Archiving Everyday Life and Historical Space in Ottoman Illustrated Journals,” in *History of Photography* (September 2016).

A historian of Islamic art and architecture, Deniz Türker is a graduate of Harvard University’s dual degree program in the History of Art and Architecture and Middle

Eastern Studies. She previously held the Fari Sayeed Fellowship in Islamic Art at Pembroke College in Cambridge.

She specializes in nineteenth-century Ottoman material culture with particular focus on the art, architecture, and landscape of reform and respective transformations in patronage patterns. She has published on Ottoman collectors, antiquarians, and historians of Islamic art as well as Ottoman garden and landscape histories in the eighteenth and nineteenth centuries.

As a CIS Research Associate, she is also completing her book manuscripts on Yıldız, the last Ottoman palace complex

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## HOW TO READ IMAGES AND PICTURES ON POSTCARDS?

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### **Johann Strauss**

Strasbourg University

Unlike texts, images are seldom dealt with critically. This applies in particular to picture postcards of which billions have been produced at the beginning of the last century. The Ottoman Empire and its former provinces are no exception. After the rediscovery of this legacy in recent years, picture postcards have been increasingly reproduced in historical and literary magazines, in encyclopedias, history textbooks, nostalgic books, books on “Oriental/Turkish women,” etc.

But if they are accepted as historical sources, it is necessary, the same as in the case of texts, to establish their origin, eventual borrowings, or even their authenticity. They often reproduce (without naming them) pictures taken by renowned photographers. Moreover, the methods of reproduction provided by the medium allow all sorts of modifications, not only through retouching, but also through colors, montage and especially captions. Identical images can be used to convey very different meanings or messages in this way. Images can also be chosen, irrespective of geographical setting and chronology, in order to meet Orientalist expectations, or to suit the needs of demographic warfare.

In this paper a critical light shall be shed on pictorial representation on postcards of the Ottoman Empire and post-Ottoman territories. This area is also particularly suitable for a demonstration of the semantic changes of images due to various factors, such as wars (Balkan Wars; World War I) or cultural reorientation during the Republican era.

## **Biography**

Johann Strauss is a graduate of Munich University. He completed his PhD on a seventeenth century Ottoman historian, İsa zade. He has taught at the universities of Munich, Birmingham (UK) and Freiburg (Germany) and spent two years as a researcher in Istanbul (1988–1989). Since 1997, he has been teaching at the Turkish Department of the University of Strasbourg (France). His research interests include the history of printing and publishing, translations from Western languages into Ottoman Turkish, Ottoman intellectual history, and cultural and linguistic contacts between the various communities of the Ottoman Empire.

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## **WRITING ON PHOTOGRAPHY AS ENTANGLED HISTORY**

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### **Martina Baleva**

University of Basel

The surprising discovery of a magnificent photo album by Sébah & Joaillier with nearly a hundred views of Bursa in the university library of Basel may probably not bring anything surprisingly new into the discussion about the history of photography in the Ottoman region. Or as it was newly stated not without a certain right: “What will the field gain (...) from unearthing two more albums in the style of the Abdülhamid ones (...)?”\*The case of the Basel-based album shows, however, that even all those well-researched Hamidian albums bear a still unexploited potential, especially if they are kept in unexpected places. However, there are precisely such unusual provenances or archives that open up new

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\* See Edhem Eldem, “The Search on Ottoman Vernacular Photography,” in *The Indigenous Lens? Early Photography in the Near and Middle East*, ed. Markus Ritter and Staci Scheiwiller (Berlin; Boston: De Gruyter, 2017), 31.

questions, perspectives, and approaches to the field, and above all they shed light on hitherto unknown cross-cultural histories.

The aim of the proposed paper is to discuss key aspects raised by the recently discovered album and foremost the question of the album's biography and its potential for writing on photography as history beyond the 'pure' history of photography. Using the example of the album, I would like to demonstrate how photographs could serve as sources for economic, cultural, and political history.

### **Biography**

Martina Baleva is an art historian and assistant professor for Cultural Topographies of Eastern Europe at the University of Basel. She works on visual historiography, the history of photography, and the politics of memory, with a special emphasis on Eastern and Southeastern Europe, the Ottoman and Post-Ottoman world. She has acted as researcher in numerous projects, curated exhibitions, and organized various conferences on visual history and visual studies, among them "From Basel to Bursa and back: The Story of an Photo Album by Sébah & Joaillier" (2017), "Schweizer Nachwuchsforum Bildforschung östliches Europa" (2015 and 2016), "Junges Forum für Bildwissenschaften" (2010 and 2011), and "Batak as a Bulgarian Lieu de mémoire" (2007). In 2016, she was awarded a Teaching Excellence Award by the University of Basel. Her PhD (2010) in Art History dealt with "The Invention of the Nation on the Balkans in the Art of 19th Century" and was awarded the Fritz and Helga Exner Foundation Award through the South-East Europe Association, Munich. She served as a visiting fellow at the Imre Kertész College in Jena, and as a research assistant at the Berlin-Brandenburg Academy of Sciences in Berlin.

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## MEMBERS OF THE ORGANIZING COMMITTEE

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**Özge B. Calafato** studied Political Science at Boğaziçi University and Journalism at the University of Westminster.

(Biography: see page 31)

**Zeynep Devrim Gürsel** is a media anthropologist and Associate Professor in the department of International Studies at Macalester College.

(Biography: see page 12)

**Ahmet Ersoy** is an Associate Professor in the History Department at Boğaziçi University, Istanbul.

(Biography: see page 39)

**Nurçin İleri** completed her BA degree at Boğaziçi University's Western Languages and Literature Department in 2004, and her MA degree at Boğaziçi University's Atatürk Institute of Modern Turkish History in 2006. In 2015, she completed her doctoral dissertation on the night, streets, and crime in late Ottoman Istanbul at the History Department of Binghamton University. She continues her work on urban history and conducts research on the history of technology and emotions. She has worked as an Assistant Coordinator at Boğaziçi University Archives and Documentation Center which was established with the aim of bringing together and presenting to researchers the personal and institutional archival documents that are donated to or acquired by the Boğaziçi University. She has also been part of the Society for History of Technology (SHOT) and was chosen as an International Scholar for 2017–2018 to strengthen the society's role as an international society for the history of technology in Turkey.

**Cengiz Kırılı** received his BA degree from the Department of Political Science and Public Administration at METU in 1989 and his MA degree from the Department of Political Science of the same university in 1993. He continued his doctoral studies at Binghamton University and earned his PhD degree in 2000 with the thesis titled *The Struggle Over Space: Coffeehouses of Ottoman, Istanbul, 1780–1845*. After teaching in the U.S. at Binghamton University and Purdue University, since 2003, Kırılı is a faculty member at Atatürk Institute of Modern Turkish History in

Boğaziçi University. He is the author of two books, *Sultan ve Kamuoyu: Osmanlı Modernleşme Sürecinde "Havadis Journalleri" 1840-1844* (2009) and *Yolsuzluğun İcadı* (2015) as well as many articles. Currently at the Center, he works as the "Center Coordinator."

**Aude Aylin de Tapia** completed her PhD at the Centre d'études turques, ottomans, balkaniques et centrasiatiques (CETOBaC, EHESS, Paris) and the Atatürk Institute for Modern Turkish History (Boğaziçi University, Istanbul) with the dissertation *Orthodox Christians and Muslims in Cappadocia: Intercommunal Relations in an Ottoman Rural Context (1839-1923)*, which received the 2017 Boğaziçi University Award. In 2016-2017, she worked as cataloguing expert and archivist at the Boğaziçi University Archives and Documentation Center. She is currently a Postdoctoral fellow of the LabExMed at Aix Marseille Université as a member of the Institut d'ethnologie méditerranéenne, européenne et comparative (IDEMEC-CNRS) and participates in the activities of the IFEA (Institut français d'études anatoliennes, Istanbul) as an associate researcher.



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