



ANAMED

From the Director

Çatalhöyük is in the air! ANAMED's "[The Curious Case of Çatalhöyük](#)" exhibit closed in February, yet its successes in attracting attention to this important Neolithic site and the varied practice of archaeology continues. ANAMED's collaboration with Refik Anadol won top prize in the "Digitizers" category of this year's "[Most Successful Koç Group Employees](#)" competition. The exhibition team presented it (and especially its Virtual Reality aspects) at this year's [European Association of Archaeologists](#) meeting in Barcelona. The exhibition has also become ANAMED's first to travel internationally. The venue is the [Brunei Gallery, School of Oriental and African Studies \(SOAS\), University of London](#), and the exhibit will run through mid-December. For those unable to see the original Çatalhöyük exhibit, perhaps you can catch it in London!

For those in Istanbul, two exhibitions remain open to visitors into 2019: "[Ottoman Arcadia: The Hamidian Expedition to the Land of Tribal Roots \(1886\)](#)" and "[Picturing a Lost Empire: An Italian Lens on Byzantine Art in Anatolia, 1960–2000](#)." "Ottoman Arcadia's" exploration of the uses and techniques of early photography featured in part of a June [collaborative workshop](#), and one can now read about the exhibit in ANAMED Gallery Curator Ebru Esra Satici's recent article in *Psikeart*, an extract of which can be found in these pages. Later this fall another successful past ANAMED exhibit will travel to Ankara ("[Yusuf Franko](#)"), and Spring 2019 will bring to the main ANAMED Gallery a new exhibit on "[Trajectories of Sefarad](#)," which explores the dispersal of Ottoman Sephardic communities from Istanbul.

Beyond Çatalhöyük and other exhibits, ANAMED's schedule has been full of talks, events, summer programs, and more since early summer, when we bid last year's fellows *adieu*. The ANAMED "Library Talks" series has been newly reorganized in collaboration with Turkey's preeminent historical society, the [Tarih Vakfı](#). Recent and upcoming talks include prominent scholars on

topics ranging the broad sweep of Anatolian history and geography. Another collaborative workshop in May focused on [Ottoman and post-Ottoman urban technologies](#).

The [Ottoman, Ancient Languages of Anatolia](#), and [Cappadocia in Context](#) summer programs ran with increasing popularity this year, many thanks to the dedicated instructors who make these programs what they have become. Summer 2018 allowed also for a new collaboratively sponsored and coordinated opportunity: a [Summer Program in Byzantine Epigraphy](#). Over the course of a week, a group of advanced scholars engaged in seminars and discussions, taking advantage of being in Istanbul to see first-hand and up-close many of the well-known and not-so-well-known surviving monuments.

Another new opportunity of the summer was the hiring of Koç University alum Alican Kutlay, whom we welcomed to the position of Publications Assistant Specialist. Under his coordination, both English and Turkish versions of Ivana Jevtić and Suzan Yalman's edited volume, resulting from the [10th International ANAMED Annual Symposium in 2015](#), will soon be available, with several publications to follow over the course of the academic year.

As always, the end of summer and beginning of the new academic year was marked by the arrival of a new group of ANAMED Fellows. The research of [this year's group of PhD, Post-Doc, and Senior fellows](#) covers familiar chronological and methodological spans, but the newness of individual topics has already energized the Koç University community in brief introductory gatherings. I hope many from our broader ANAMED community, too, will be able to interact with the fellows when using the library, attending events, or simply taking advantage of ANAMED offerings in the research environment we strive to maintain throughout the year.

Chris Roosevelt
ANAMED Director

NEWS



ANAMED Won "The Most Successful Koç Employees" Award

The ANAMED team was nominated by Koç University for "[The Most Successful Koç Employees](#)" award in a ceremony which celebrates best practices within the entirety of the Koç Group companies every year. Şeyda Çetin, Duygu Tarkan, and Buket Coşkuner presented their project, "Digital Archaeology with Çatalhöyük," in the "Digitizers" category and were awarded the top prize.

As part of "[The Curious Case of Çatalhöyük](#)," media artist Refik Anadol developed a digital installation using the Çatalhöyük Research Project archive, which consists of 2.8 million data records tied to 250,000 finds. By employing machine learning algorithms to sort relations among these records, Anadol transformed this knowledge into an immersive media installation that transcends research, archaeology, art, and technology. Anadol's installation, a search for multidimensional data interaction, was made possible by the technological sponsorship of Arçelik and implemented by PATTU Architecture.

NEW STAFF



Alican Kutlay

After receiving BA and MA degrees from Koç University's Archaeology and

History of Art and History departments, I started my new position at ANAMED as Publications Assistant Specialist in July 2018. In the meantime, I continue my doctoral studies on the everyday life and urban history of early Byzantine Istanbul (Constantinople). As a user of ANAMED for more than a decade, I am sincerely happy to contribute to the future growth and successes of this institution, which feels like home to me.

ANAMED FELLOWS



The 2018–2019 ANAMED fellows have started the academic year

ANAMED started the 2018–2019 academic year with its new [fellows](#) and a highly dynamic program. During the orientation program, which started on 17 September, the fellows were informed about ANAMED and its events through a series of presentations along with some guided tours of the Merkez Han and Beyoğlu. On 21 September, the fellows were welcomed in a reception at Divan Brasserie, attended by Koç University Archaeology & History of Art and History faculty members and other Merkez Han institutes. The last event of the orientation program took place in the Rumeli Feneri Campus. The fellows gave short presentations and shared their [projects](#) with the faculty and students. It seems that the academic year will continue with the same dynamism.

EXHIBITION

YUSUF FRANKO IN ANKARA

The Characters of Yusuf Franko: An Ottoman Bureaucrat's Caricatures

Ömer M. Koç Collection

Çankaya Belediyesi,
Zülfü Livaneli Kültür Merkezi

November 2018 – January 2019

Curator: Bahattin Öztuncay
Scriptwriter: K. Mehmet Kentel
ANAMED Gallery Curator: Ebru Esra Satıcı
Design: Yeşim Demir Pröhl



ANAMED's popular [exhibition](#) from 2017 will be opened in the capital in late November 2018. The caricature album of Yusuf Franko Kusa Bey, the late nineteenth-century Ottoman bureaucrat, minister of foreign affairs, governor general, and man of society, who was also a playful caricaturist, was exhibited for the first time at the ANAMED Gallery. Through the exhibited caricatures, visitors met satirically charged portraits of wealthy capitalists and members of high society, as well as Ottoman soldiers, Levantines, artists, and diplomats of

the late nineteenth century.

In November, the exhibition will offer Ankara residents the opportunity to observe the colorful social decorum, to which Yusuf Franko himself belonged. Supported by the Çankaya Municipality and Delegation of the European Union to Turkey, the Ankara edition of the Yusuf Franko exhibition will be displayed at the Zülfü Livaneli Kültür Merkezi (Cultural Center) in the Çankaya district. Stay tuned to the ANAMED website and social media accounts for the exhibition's exact opening date!



EXHIBITION



"The Curious Case of Çatalhöyük" Exhibition Opened in London

The Curious Case of Çatalhöyük

The Brunei Gallery, SOAS

12 October – 15 December 2018

Curator: Duygu Tarkan

Exhibition Management & Content Development: Şeyda Çetin

Exhibition Consultant: Ian Hodder

Design: PATTU Architecture

By invitation of the School of Oriental and African Studies (SOAS), ANAMED's most-visited exhibition, "[The Curious Case of Çatalhöyük](#)", is now open in London. ANAMED's major exhibition from 2017, which celebrated the site and the science of archaeology, opened at the Brunei Gallery in Russell Square on 12 October 2018. The Curious Case of Çatalhöyük was developed to celebrate the 25th and final excavation season of the Çatalhöyük Research Project. Known for its fascinating, cutting-edge archaeological research methods and laboratory collaborations, the exhibition presents the Çatalhöyük excavation through various experiment-based display features, including 3D prints of finds, laser-scanned overviews of excavation areas, and Virtual Reality (VR) displays that bring the 9000-year-old settlement back to life. Highlights of the show include an award-winning immersive digital sculpture by media artist [Refik Anadol](#), which employs machine learning algorithms to sort relations among data records. The exhibition was made possible by the support of Yapı Kredi Bank and the technological sponsorship of Grundig. The exhibition remains open to visitors until 15 December 2018.

NEWS



ANAMED at the European Association of Archaeologists' 24th Annual Meeting

Duygu Tarkan and Şeyda Çetin participated in the "[European Association of Archaeologists' 24th Annual Meeting](#)" which was held in Barcelona, 5–8 September 2018. The EAA conference is the main gathering of archaeologists of Europe and beyond, and aims to promote the development of archaeological research and the exchange of information. In 2018, about 3,000 archaeologists met to discuss current concerns within the discipline. In addition to academic sessions, at this year's conference, a series of parallel activities were organized, including Virtual Reality exhibitions. The ANAMED team and Haluk Diriker (video game designer) participated with a VR experience project, developed as part of the exhibition "[The Curious Case of Çatalhöyük](#)" and based on and adapted from the {LEAP} (LEarning of Archaeology through Presence) Project.

In recent years, thanks to the immersive and interactive capabilities of VR, new opportunities emerged for a more direct understanding of the lives of early cultures. {LEAP} is one of the VR adaptations of Çatalhöyük, aimed to develop this intersection point by researching, implementing, and evaluating new interdisciplinary, theoretical, and methodological frameworks for archaeology. The idea behind the project was to recreate this site by employing relevant archaeological research, by evoking the feeling of "being then and there," and by evaluating experiences that would enhance the understanding of life at Çatalhöyük.

In addition, during the conference Duygu Tarkan presented a paper entitled "[More Than a Pot Sherd: Neolithic Çatalhöyük](#)" and Şeyda Çetin presented two papers, entitled "[Digital Tools to Learn and Engage: Archaeological Exhibitions' Future Imagined in the Virtual Era](#)" and "[Photography and Archaeological Collections: Documenting and Archiving Treasures of the Past](#)."

News from the Library



The spring and summer of 2018 were very busy in the ANAMED Library. New staff arrived and new physical space was prepared and, overall, we began to provide more effective service. The library then welcomed autumn, with its ever-increasing number of users. The fall period, which officially started with the arrival of [the 2018–2019 fellows](#) in September, always brings a series of changes.

There is a noticeable increase in membership applications to the library as we are becoming more widely known to the public. [The external membership system](#) grants the right to use the library to researchers who are not affiliated with Koç University. This system was revised and renewed with the coordination of our legal department, resulting in a legal

framework that is now more clear and established. Thanks to this newly revised and efficient institutional framework, the library can offer a well-organized daily life for both staff and researchers.

[Our catalog](#), which recently exceeded the mark of 25,000 items, was put through an inventory control in the first months of 2018 in accordance with the process designed by the central library. This audit showed us that in the two years since the previous check, and despite the construction process in between, we managed to maintain service with only a few losses. It also allowed us to control the shelving of the entire catalog, and thus do important technical maintenance.

As a space for research and also a structure where dialogue channels

SUMMER PROGRAMS



Ancient Languages of Anatolia: Hittite, Akkadian, and Luwian

23 July – 17 August 2018

[The program for Ancient Languages of Anatolia](#), offering a comprehensive introduction to the cuneiform writing system, in addition to Hittite, Akkadian, and Luwian languages, [hosted its third group this summer](#). Six participants from different countries completed four weeks of intensive language study under the instruction of Selim Ferruh Adalı from Ankara Sosyal Bilimler University, İlgi Gerçek from Bilkent University, and Hasan Peker from Istanbul University. Over the course of four weeks, the participants not only gained proficiency in Hittite, Akkadian, and Luwian, three of the earliest languages preserved in texts which shed light on Anatolia's history, but also attended a lecture by Mark Weeden of the School of Oriental and African Studies (SOAS) on the *Epic of Gilgamesh*, which was originally written in Akkadian.

Participants also visited the Istanbul Archaeological Museum's Cuneiform Tablet Archives and had the rare opportunity to examine original tablets. The attendees completed the program with a workshop, where they learned to inscribe cuneiform on clay tablets themselves.



Ottoman Summer Program

25 June – 3 August 2018

[The Ottoman Summer Program](#), coordinated by Hakan Karateke, [continued with the participation of fourteen PhD students](#) from universities in Turkey and abroad. Instructors Ferenc Csirkés from Sabanci University, Ahmet Tunç Şen from Columbia University, Nazlı İpek Hüner Cora from the University of Chicago, and Yaşar Tolga Cora from Boğaziçi University offered intermediate and advanced level Ottoman language courses. In addition, Gheis Ebadi and Zainab Hajhasan taught Persian and Arabic classes. During the program, Halim Kara from Boğaziçi University gave a [lecture](#) on the complex and ambiguous images of Istanbul in a work of contemporary Turkish fiction: Ahmet Ümit's *A Memento for Istanbul* (2010). Participants also had a chance to practice their newly acquired language skills and to conduct research at the Prime Ministry's Ottoman Archives and the Süleymaniye Manuscript Library.

Cappadocia in Context Summer Program

18 June – 3 July 2018

Opening after a two year gap, the [Cappadocia in Context Summer Program](#) combined guided visits with seminars and lectures, and provided insights to its participants about the rich cultural heritage of Byzantine and post-Byzantine Cappadocia. Led by Robert Ousterhout from the University of Pennsylvania and Tolga Uyar from Nevşehir Hacı Bektaş Veli University, the [group of fourteen participants](#) [explored](#) ways to "read" the landscape and its monuments.



are opened and shaped on various subjects, the library continues to organize public events. The most exciting of these has undoubtedly been the "Library Talks" series. It was decided that the talks should be held regularly in 2018 and be redesigned with a new identity, in partnership with [Tarih Vakfı](#). So far, we've held six talks and have more planned for the rest of the year. The series has included many important speakers, such as Rustam Shukurov, Lynn Jones, Deniz Türker & Ahmet Ersoy, Edhem Eldem, Brigitte Pitarakis, Saadet Özen, and Alexis Rappas. Some talks have attracted a great deal of attention, with the library hosting more people than ever before. Within the scope of "Library Talks," more influential academics, including Zeynep Çelik

and Ayşe Özil, are scheduled for the near future. For details of the next talk, you may visit the [ANAMED website](#) or our [Twitter page](#).

The ANAMED Library also continues to interact with its neighbor organizations and their users in all areas. The institutional collaboration of the research-center libraries in Beyoğlu, [BiblioPera](#), continues to expand its reach day by day. Following the ARIT-Istanbul and ÇEKÜL libraries, the [Yapı Kredi Research Library](#) is also preparing to join BiblioPera by incorporating its catalog into the joint catalog. With their participation, which will be finalized in the coming days, the number of member institutions will increase to twelve, and researchers will be able to benefit from access to a wider range of information.

While all this is happening, our efforts in catalog development continues on various platforms. For this purpose, a new system has been established recently through which publication purchase requests can be suggested to the library. This will enable us to obtain the recommendations of researchers more effectively and to hear from a wider audience. Requests can be sent by following the "[Book Requests](#)" link, under the "Library" tab, via the ANAMED website. With this participatory structure, we aim to further improve our collection both in terms of quality and quantity.

With hopes of an inspiring autumn...

Berkay Küçükbaşlar
ANAMED Head Librarian
bkucukbaslar@ku.edu.tr

WORKSHOP

Summer Program in Byzantine Epigraphy*

Istanbul, 3–9 September 2018

Program Convenors:
Ida Toth and Andreas Rhyob

The centrality of Istanbul's inscriptional heritage provided rich and fascinating study material for a [week-long program](#) of insightful seminar presentations, inspiring discussions, and vigorous walking-and-talking site visits. The cohort of over forty scholars of Byzantine epigraphic traditions relished the opportunity of gaining new ideas and learning from each other! Most remarkably, the interactive and interdisciplinary nature of the event showed how valuable it is to approach inscriptions from many different angles, to open a conversation between specialists in textual, visual, and material cultures, and most significantly, to assess epigraphic evidence *in situ*. Only through the totality of these efforts can we hope to understand more fully the meaning and the role of inscriptions in Byzantine society.

We were very grateful to receive generous funding for our initiative from Koç University's Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM). Koç University's Research Center for Anatolian Civilizations (ANAMED), with its superb facilities and an outstanding record of promoting education and research, provided a wonderfully welcoming home to us all during our stay in Istanbul. The



Summer Program in Byzantine Epigraphy had been two years in the making; we were able to develop an elaborate and ambitious content in close consultation with our colleagues in Istanbul, with strong backing from our host and home institutions in Istanbul, Oxford, and Vienna. But, ultimately, the success of our venture rested on the participants themselves. Their expertise and enthusiasm, along with their stimulating input, and their boundless energy made the whole week both a formative and elating experience, whose benefits will stay with us for many years to come.

In setting up this program, our intention was to advance the study of Byzantine Epigraphy as a scholarly discipline and to inspire specialists and their academic institutions to create further opportunities for collaborative work. The response that we have received from both the participants and the international community at large testifies to a

great need and, indeed, a demand for similar programs and initiatives. Convening the Summer Program in Byzantine Epigraphy in Turkey's largest city has been rewarding in more ways than one, and it makes us look forward with even greater excitement to the International Congress of Byzantine Studies that Istanbul will host in 2021.

* *The Summer Program in Byzantine Epigraphy was organized and funded by [Koç University's Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies \(GABAM\)](#)*

The Program was organized in partnership with [Oxford University's Late Antique and Byzantine Studies](#) and [The Oxford Centre for Byzantine Research](#), the [Austrian Academy of Sciences's Institute for Medieval Research, Division of Byzantine Research](#), and [Koç University's Research Center for Anatolian Civilizations \(ANAMED\)](#)

EXHIBITION

Looking at Cultural Heritage Through the Magnifying Glass: Ottoman Arcadia*



Ebru Esra Satıcı



PHOTOGRAPHY: MAZLUM DEMIR

Exhibitions like "Ottoman Arcadia" create physical spaces where visitors meet both the past and the present, reflecting the slogan of the 2018 European Year of Cultural Heritage: "Our Heritage: Where the Past Meets the Future." This is due to the fact that every history-focused, temporary exhibition, with its ephemeral essence, offers visitors the chance to time travel within a limited time and space. The Turkish title for the exhibition—"Journey to the Center of History," if translated directly from Turkish—reveals this promise from the outset. [As we are not fond of direct translations, especially for titles, we named the exhibition "Ottoman Arcadia" in English.] The Turkish title refers to Jules Verne's *Journey to the Center of the Earth*, which was originally translated by Mehmed Emin, who was both the chamberlain of Sultan Abdülhamid II and a member of the expedition team. In "Ottoman Arcadia", we intended that each visitor travels through space and time via the displayed photographs: within a few steps into the gallery it is 1886 and they see a panoramic view of Bursa, a street in Eskişehir, and a mosque in Yenişehir. If they have a critical mind, their mental journey could be woven with questions, perhaps regarding the background of the photographs and the reasons for the effort of the expedition. This expectation is based on our questions and curiosities, as, in one of the long curatorial meetings, we tried to envision all the hard work required for the expedition: cameras and glasses were carried on a road trip from Istanbul to Eskişehir, probably with draught animals. The expedition team must have set up their giant camera equipment in front of the landscapes, monuments, and groups of people. Furthermore, they obviously staged the ethnographic photographs; who should

stand where and how must have been studied before taking the picture. Since we know that it took a long time to take a photograph, the subjects must have been asked not to move for a while. Some people could not stay still, which resulted in blurry and, to some extent, "ghostly" photographs. Then, all the heavy equipment, including the fragile glass negatives, were carried all the way back to Istanbul, where negatives were printed to paper. The process continued, we assume, with the giant panoramas, in particular, requiring intensive matting. After matting, decorations and handwritten captions were added. Considering all these steps, we can imagine how laborious the entire endeavor was, and perhaps this is one of the reasons why these albums are precious and rare cultural heritage objects.

We have a lot to learn from the techniques and patience of the late nineteenth century. For instance, now, with advances in technology, we can photograph the gallery with our ultra-light, high-resolution mobile phones within seconds. Yet is it as "cool" as photography from 130 years ago?

Within the context of this exhibition, links between the past and present are evident, but how are we bridging to the future? Some suggestions are as follows: considering advances in technology from the production of albums up to now, do you think in the near future we will be able to take a photograph by simply blinking our eyes, as can be seen in some dystopic TV series? Will humankind have the capacity to store all the photographs we are cramming into our phones every day, which are hundreds and thousands of megabytes in size? Will someone, after 130-something years, be able to "discover" our digital photos, just like these albums and photographs were

found? And, if our photos are found in the next century, will they be as precious? Or are the photographs on display considered precious because they are relatively and quantitatively rare, and their process of production was much more arduous and meticulous? Maybe we cannot answer these questions precisely, and there is no concrete answer to some of them, yet the fact that "Ottoman Arcadia" might make a critical mind ask such questions at all is a link to the future.

As we are living in the twenty-first century, the question of how much heritage we will be able to transfer to the future is a valid question. Yet, there is the riskier question of what we will leave behind as cultural heritage from the twenty-first century. Do we have any idea what is going to be considered as either tangible or intangible cultural heritage by future generations? Is it possible that some things we do not classify as cultural heritage now might be considered as such in the following centuries?

Exhibition professionals, including myself, are careful in combining classical methods of display with new techniques in this Instagram era, in which image and visibility are (almost) everything. Exhibitions, due to their visual nature, are very suitable media for raising awareness about heritage across various segments of society. Thus, we can say that in every exhibition, particularly those centered around history, like "Ottoman Arcadia", we are indeed offering a magnifying glass to look at the subject of cultural heritage.

*The longer and original version of this article in Turkish was published in the September-October 2018 issue of *Psikeart*, titled Cultural Heritage and Identity. This extract is freely translated by the author.

EXHIBITION



OTTOMAN ARCADIA

The Hamidian Expedition to the Land of Tribal Roots (1886)

Ömer M. Koç Collection

10 May 2018 –
6 January 2019

Curators: Bahattin Öztuncay,
Ahmet Ersoy, Deniz Türker
ANAMED Gallery Curator:
Ebru Esra Satıcı
Design: Yeşim Demir Pröhl



Displaying for the first time a three-volume set of photographic albums that were prepared following a decree by Abdülhamid II and were eventually gifted to Otto von Bismarck (the chancellor of Germany), the "[Ottoman Arcadia](#)" exhibition remains open until 6 January 2019.

The albums reflect the accumulative efforts of the expedition team, comprised of prominent photographers and painters of the era. Their primary task was to document, in detail, early Ottoman settlements, such as the empire's first capital city Bursa, as well as other cities like

Yenişehir, İznik, Söğüt, and Bozüyük. Ottoman Arcadia showcases original matted photographs and their elaborate handwritten notes in Ottoman Turkish and French, which provide detailed information not only on settlements, architectural structures, and the landscape, but also the semi-nomadic tribes with ancestral claims that resided in these regions. Visitors can travel through the exhibition, following the itinerary of the expedition and tracking the creation of the albums through an array of archival documents.

EVENTS



PANEL

History of Technology in Ottoman and Post-Ottoman Cities at the Turn of the 20th Century

24–25 May 2018

Francesca Bray and Darina Martykánová's public panel, moderated by Nurçin İleri, was held in the ANAMED auditorium as part of the workshop "[History of Technology in Ottoman and Post-Ottoman Cities at the Turn of the 20th Century](#)" on Thursday, 24 May 2018. It was organized in collaboration with IFEA, SHOT, and ANAMED, with the support of the Delegation of the European Union to Turkey for Turkish translation. The workshop lasted for two days and aimed to bring together academics from all over the world to create a space for exchanging ideas.

WORKSHOP

The First Century of Photography

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

19–21 June 2018

In collaboration with ANAMED, Boğaziçi University's Archive and Documentation Center, and IFEA Istanbul
Supported by LabEx Med and the Delegation of the European Union to Turkey



Held as a parallel event to "[Ottoman Arcadia](#)" exhibition, the three-day [workshop](#) focused on a wide range of issues including migrations, war, heritage, collections, photographic missions, gender, nation building, and propaganda, as well as the circulation of images. "The First Century of Photography" brought together over twenty-five scholars engaged with photography and history from across the globe, and they investigated the history of photography in the Ottoman and post-Ottoman territories from its very early days until the outbreak of World War II. Within the scope of the workshop, participants attended a guided exhibition tour with curators at the ANAMED Gallery and visited the Yapı Kredi Cultural Center. Also, all participants paid a visit to the Boğaziçi University Archive.

İstiklal Caddesi No:181, Merkez Han
34433 Beyoğlu, İstanbul, Turkey

T: +90 (0)212 393 6000

F: +90 (0)212 245 1761

E: anamed_info@ku.edu.tr



Anamed.kocuni

kocuni_ANAMED



kocuni_anamed

ANAMED

anamed.ku.edu.tr



PUBLICATIONS

SPOLIA REINCARNATED: Afterlives of Objects, Materials, and Spaces in Anatolia from Antiquity to the Ottoman Era

Edited by Ivana Jevtić and Suzan Yalman from Koç University's Department of Archaeology and History of Art (ARHA), the proceedings from [the 10th International ANAMED Annual Symposium](#), *Spolia Reincarnated: Afterlives of Objects, Materials, and Spaces in Anatolia from Antiquity to the Ottoman Era* (Istanbul: ANAMED, 2018) will be on the shelves in upcoming days, as will its Turkish version, *Devşirme Malzemenin (Spolia) Yeniden Doğuşu: Antikçağ'dan Osmanlı'ya Anadolu'da Objelerin, Materyallerin ve Mekanların Sonraki Yaşamları* (Istanbul: ANAMED, 2018). At the cutting edge of *spolia* studies, the collected essays in this volume explore diverse forms and types of reuse in Anatolia over centuries through a cross-cultural lens.



UPCOMING EXHIBITION

Trajectories of Sefarad

February – June 2019

Curators: Oscar Aguirre Mandujano, Kerem Tınaz

Design: BAREK

ANAMED Gallery Curator: Şeyda Çetin

At the turn of the twentieth century, a significant number of Ottoman Sephardic Jews departed Ottoman territories in multiple directions. Their motivations varied. Some were in search of new economic and social opportunities; others just followed their families and friends. In their journey, they were not alone. Their customs, traditions, lifestyles, memories, and many important belongings travelled with them. Seattle was one of many places that became a new home for members of Ottoman Sephardic community traveling from Rhodes, İstanbul, and Thessaloniki.

"Trajectories of Sefarad" narrates the transnational story of the Ottoman Sephardic community in Seattle, with a focus on their material culture. It showcases the heritage and legacy of their Ottoman past in their everyday lives through the personal objects they brought from the Ottoman Empire to Seattle, now housed in the Sephardic Studies Collection, University of Washington. "Trajectories" is a unique exhibit, it is the first display in former Ottoman lands of the personal belongings of descendants of Ottoman Sephardic Jews living in Seattle and other parts of the US.



Ketuba of Solomon Bensussen and Leah Bensussen, Tekirdağ, 1919, courtesy of Rabbi Solomon Maimon, Sephardic Studies Collection, University of Washington.

TASARIM: ARALDESIGN.UK