

Online Museum Exhibitions:

Cornell University: "Architourism: Taking Home the Pyramids: Andrew D. White, a Tourist in 19th-Century Egypt." and E. Cobb. "Learning Vicariously: Tourism, Orientalism and the Making of an Architectural Photography Collection of Egypt." *Architectural Histories*

Getty Museum. "Travels Across Russia: 1889. J. Guthrie Watson's 'A Journey Across Russia' Album."

Griffith Institute. "Levantine Mirage. Database of 19th-century "studio photographs" of the Levant in the collection of the Griffith Institute, Oxford"

"Egyptian Mirage. Database of 19th-century "studio photographs" of Egypt in the collection of the Griffith Institute, Oxford"

Harvard Art Museums. "The Lure of the East."

Lusadaran. Armenian Photography Foundation.

Lusaverst. Database of Armenian Photo-Media Practitioners.

Musée de Photographie. Journey to the Holy Land through the Photochromes from 1880 to 1895.

Library of Congress: Prokudin-Gorskii collection

The Georgian Museum of Photography

Oriental Institute Museum: *Antoin Sevruguin: Past and Present*.

Week One: Why Photography?

1. I. Ghandar. "Egyptian Photography Trends from 1875 to 1900 through Some of the Armenian Photographers and their Works." *Egyptian Journal of Archaeological and Restoration Studies* 5 (2015): 1–11.
2. D. Gutmeyr-Schnur. "Decentring Innovation: Circulation of Knowledge and Early (Russian) Photography." *Europe and the Black Sea Region. A History of Early Knowledge Exchange (1750-1850)* (2018): 155-181.
3. D. Low. "Photography and the Empty Landscape: Excavating the Ottoman Armenian Image World." *Études Arméniennes Contemporaines* 6 (2015): 31-69.
4. S. Nance. "A Facilitated Access Model and Ottoman Empire Tourism." *Annals of Tourism Research*, 34 (2007): 1056–1077.
5. K. Solovyova and I. Kouteinikova. "A Different Caucasus: Early Triumphs of Photography in the Caucasus." *Venezia Arti* 25 (2016): 133–149.

Optional Reading:

1. C. Gonzalez Perez, C. "A Mirror with Memory: The Daguerreotype Camera Heads East, 1839-1860," in Carmen Pérez González (ed.). *From Istanbul to Yokohama. The Camera Meets Asia, 1839-1900* (2014).
2. J. Grimes. "Armenians and Armenian Photographers in the Ottoman Empire." *The Public Domain Review* (2014)
3. Hans de Herder. "Ermakov, Dmitri (c. 1845-c. 1916): Chronicler of the Caucasus" in John Hannavy (ed.). *Encyclopedia of Nineteenth-Century Photography*
4. F. R. Hunter. "Tourism and Empire: The Thomas Cook & Son Enterprise on the Nile, 1868-1914." *Middle Eastern Studies* 40 (2004): 28-54.
5. J. Koehler. "Capturing the Light of the Nile, Egypt's First Photographs." *Aramco World* 2015.
6. H. A. Polat and A. Arslan. "The rise of popular tourism in the Holy Land: Thomas Cook and John Mason T Cook's enterprise skills that shaped the travel industry." *Tourism Management* 75 (2019) 231-244.

Week Two: Landscape and Heritage

1. S. Gorshenina and H. S. Sonntag. "Early Photography as Cultural Transfer in Imperial Russia: Visual Technology, Mobility, and Modernity in the Caucasus and Central Asia." *Khazar Journal of Humanities and Social Sciences* (2018): 322-344.
2. J. L. Hester. "The Strange Emptiness of Egypt in 19th-Century Photographs." 2019.
3. W. Shaw. "Ottoman Photography of the Late Nineteenth Century: An 'Innocent' Modernism?" *History of Photography* 33 (2009): 80-93.
4. T. Vorderstrasse. "Preserving Iranian Cultural Heritage through Photography." In *Antoin Sevruguin: Past and Present*, ed. by T. Vorderstrasse, 31-52. OIMP 40. Chicago.
5. M. Woodward. "Between orientalist clichés and images of modernization, photographic practice in the late Ottoman era." *History of Photography* 27 (2003): 363-374.

Optional:

1. E. Akcan. "Off the Frame: The Panoramic City Albums of Istanbul." 93-114.
2. D. Low. "The Ruins of Armenia: Cultural Documentation of Destruction in Late Nineteenth and Early Twentieth Century Photography." Unpublished Paper, Program of Armenian Studies (2015).
3. R. Ousterhout. *John Henry Haynes: A Photographer and Archaeologist in the Ottoman Empire 1881-1900*. 2011.
4. D. Poinot. "Regarding One who is Regarding the Past." In *Antoin Sevruguin: Past and Present*, ed. by T. Vorderstrasse, 53-64. OIMP 40. Chicago.
5. T. Vorderstrasse. "To be or Not to be An Armenian: (Re-) Identification and Assimilation of Armenian Photographers in the Qajar, Russian, and Ottoman Empires." In *Antoin Sevruguin: Past and Present*, ed. by T. Vorderstrasse, 65-76. OIMP 40. Chicago.

Week Three: Portraits and ethnographic portraits

1. E. Nolan. "You are What you Wear: Ottoman Costume Portraits in the *Elbise-i Osmaniyye*." *Ars Orientalis* 47 (2017): 178-209.
2. R. Sela. "Resilient Resistance: Colonial Biblical, Archaeological and Ethnographical Imaginaries in the Work of Chalil Raad (Khalil Ra'd), 1891–1948." In *Imaging and Imagining Palestine: Photography, Modernity and the Biblical Lens, 1918–1948*, ed. Karène Sanchez Summerer and Sary Zananiri, 185-226, Leiden. 2021.
3. S. Sheehi. "The *Carte de Visite*: The Sociability of New Men and Women." In *The Arab Imago: A Social History of Portrait Photography, 1860–1910*, S. Sheehi, 53-74. Princeton (2016).
4. K. Solovyova. "Russian ethnographic photography of the 19th century and Orientalism." *Manuscripta Orientalia* 17 (2011): 33-42.
5. T. Vorderstrasse. "What Can(not) be Seen/Unseen: Intentionality in Sevruguin and Beyond." In *Antoin Sevruguin: Past and Present*, ed. by T. Vorderstrasse, 101-122. OIMP 40. Chicago.

Optional:

1. C. J. M. Achour-Vuurman. "Dmitri Iwanowitsch Ermakov: Photography Across the Persian Border." *Qajar Studies* 7 (2007): 93-108.
2. A. Behdad. "The Politics of Resident Photography in the Middle East: Reflections on Antoin Sevruguin's Photographs of Qajar-Era Iran." In *Camera Orientalis: Reflections on Photography of the Middle East*.
3. P. Korotchikova. "How to Be a Beautiful Woman in Iran" (2021).
4. I. Nasser. "Familial Snapshots: Representing Palestine in the Work of the First Local Photographers." *History and Memory* 18 (2006): 139-155.
5. S. Sheehi. "Portrait Paths: Studio Photography in Ottoman Palestine." *Jerusalem Quarterly* 61: 23-41.
6. A. Vereshchagina. "The Academy of Arts and the "Wanderers" (2007).

Week Four: Conclusion

Online: Franceso Zizola. *Another Crimea*.

1. Y. Ameri. "Sevruguin and I." In *Antoin Sevruguin: Past and Present*, ed. by T. Vorderstrasse, 141-146. OIMP 40. Chicago.
2. Arshile Gorky:
 1. Works online:
 2. Works online:
 3. A. Pitman. "Trauma, Bereavement and the Creative Process: Arshile Gorky's The Artist and his Mother." *Advances in Psychiatric Treatment* 19 (2013): 366-369.
 4. K. Theriault. "Exile, Trauma, and Arshile Gork's *The Artist and his Mother*." In *Arshile Gork: A Retrospective*, ed. M. R. Taylor, 40-55.

3. M. Hannoosh. "Practices of Photography: Circulation and Mobility in the Nineteenth-Century Mediterranean." *History of Photography* 40 (2016): 3-27.
4. P. Kasian. "Antoin Sevruguin in the Context of Russian Culture in the Caucasus." In *Antoin Sevruguin: Past and Present*, ed. by T. Vorderstrasse, 77-100. OIMP 40. Chicago. [Online](#)
5. M. Lermontov. "A Hero of Our Time" (1840).

Optional Reading:

1. A. Chapple. "In Living Color: Georgia before the Soviets."
2. M. Gourieva. "A Borrowed Gaze: Antoin Sevruguin's Photographs in Ivar Lassy's *Behind Lattice and Veil* (1917)." *Cinergie* 17 (2020): 19-30.
3. D. Gurevich. "Old Photographs as a Source of Archaeological Information in the Study of Jerusalem: The Case of Birkat Sit Maryam." *City of David Studies of Ancient Jerusalem* 9 (2014): 25-41.
4. K. Hokanson. "Literary Imperialism, Narodnost' and Pushkin's Invention of the Caucasus." *The Russian Review*. (1994): 336-352.
5. E. Kindred. "Souvenir and Source: Arthur Streeton's Cairo through the Lens." *EMAJ* 8 (2015).
6. T. Vorderstrasse with J. Tulisiak. "Sevruguin Reimagined: Viewing Sevruguin through a Contemporary Lens." In *Antoin Sevruguin: Past and Present*, ed. by T. Vorderstrasse, 123-140. OIMP 40. Chicago.