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Institute of Art History
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International Conference, Zurich, September 15–17, 2016
The Power of Symbols: The Alhambra in a Global Context

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Thursday, September 15, 2016

Location University of Zurich, Room RAA G-01 (Aula), Rämistrasse 59, 8001 Zurich

Workshop “The Alhambra and the Synagogue”

Chair: Jacques Picard (University of Basel)

14:30–15:00 Helena Lahoz Kopiske (University of Zurich)

Eine monumentale Synagoge für Sefarad: Die Synagoge von Samuel ha-Levi und das kulturelle Gedächtnis

Die einstige Synagoge von Samuel ha-Levi legt Zeugnis eines Schlüsselmoments in der Geschichte der sefardischen Juden auf der iberischen Halbinsel ab. Der monumentale Bau und das prächtige Dekor unterstreichen die in der Gründungsinschrift erwähnte Gunst des Königs Pedro I, die politische Relevanz des Gründers und Schatzmeisters Samuel ha-Levi sowie die kulturelle und religiöse Wichtigkeit des neu errichteten Tempels. In der erwähnten Inschrift wird der Bezug zur jüdischen Urzeit mittels Parallelen zum Tabernakel, der einst Bezalel errichtet hatte, erstellt. Diese mittelalterliche Synagoge wird zu einer Ikone eines sich während des 19. Jahrhunderts definierendem Konzepts, des *Goldzeitalters Sefarads*. Zusammen mit der Synagoge von Santa María la Blanca, ebenfalls in Toledo, wurde sie zum Symbol des kulturellen Reichtums und des friedlichen Zusammenlebens dreier Religionen.

Die Verwandtschaft ihres Dekors mit dem Vokabular des nasridischen Palastes der Alhambra verleitete europäische und spanische Reisende und Architekten, Rabbiner und Akademiker zu einem Rückblick auf al-Andalus und dem *Orient* als Hauptquelle des jüdischen *Volksgeistes* und des architektonischen Stils. Die Erinnerungskultur hätte somit nicht nur den neo-islamischen Stil der Synagogen des 19. Jahrhunderts, sondern auch die mittelalterlichen Bauten geprägt.

Helena Lahoz Kopiske studied Art History at the University of Valencia and the Master *Islamic Art History and Archaeology* at the University of Bamberg, where she was respectively graduated in 2011 and 2015. Since June 2014 she works as assistant in the SNF-Research Project *Mudejarismo and Moorish Revival in Europe* at the University of Zurich. She has participated at the International Conference *Constructing and Deconstructing Jewish Art* (September 2015, Bar Ilan University, Tel Aviv) and at the Society of Architectural Historians 2016 Annual International Conference (April 2016, Pasadena – Los Angeles). Her PhD project, under the supervision of Prof. Dr. Giese, is entitled *Redefining Concepts. Sephardic Architecture in a Transcultural Context* (working title).

15:00–15:30 Fani Gargova (University of Vienna)

The Alhambra and the Dream of Sefarad

No other medieval Islamic building has been copied as extensively during the 19th and early 20th century as the Alhambra. It has been one of the primary models for what is commonly called the “Moorish revival” style and has found expressions throughout the world in buildings as diverse as theaters, World Fair pavilions, or Shriners temples. The Alhambra had the most profound impact on establishing an architectural language for synagogue architecture in Europe and the Americas alike. The changed legal status of Jews in Europe following the Enlightenment and the Napoleonic rule allowed for a new visibility of their religious buildings. New and large urban edifices were constructed serving to document the newly acquired freedom and be representative of their patrons’ social status. These buildings deliberately used “Moorish” and more specifically Alhambresque motifs to express the “Oriental” origins of the Jews. However, this association of the Alhambra, the Orient, and the Jewish origins need to be questioned. The goal of this paper is to examine the reasons for the extended use and symbolic meaning of the Alhambra for synagogue architecture. It will point to the discrepancy in its appropriation between Sephardic and Ashkenazi communities, the latter significantly outnumbering the former, and trace its origins to the Ashkenazi interest in the mythical Medieval Sefarad of important philosophers and rabbis, as well as a time of religious coexistence.

Fani Gargova completed a Master’s in Art History at the University of Vienna with a thesis on patronage in late fourteenth-century Epirus. Currently, she is working towards a Ph.D. at the University of Vienna on the early twentieth-century synagogue of Sofia, Bulgaria. Her research focuses on the archaeological rediscovery and reception of Byzantium in the context of twentieth-century synagogue architecture, especially in the Balkans. She was previously a project coordinator of the Digitales Forschungsarchiv Byzanz (DiFaB) at the University of Vienna, and Byzantine research associate at the Image Collections and Fieldwork Archives of the Dumbarton Oaks Research Library and Collection. She is currently a junior fellow at the IFK Internationales Forschungszentrum Kulturwissenschaften in Vienna.

15:30–16:00 Barbara von Orelli (University of Zurich)

Gottfried Semper’s Dresden Synagogue Revised: An Echo of the Alhambra?

In 1838, when the Jewish community of Dresden commissioned Gottfried Semper (1803-1879) to plan and build a synagogue, he decided to adopt what he called the “Rundbogenstil” for the conception of this building. The exterior of the building was inspired by the traditional Roman style from 12th century Germany, especially with its West front and the two towers, however the interior develops from another architectural language, showing influences of Nasrid architecture. The inner main space of the

synagogue is placed on a rectangular ground, and can therefore be characterized as oriented square room combined with a domed structure. Semper had been, together with Jules Goury, in Athens during the winter 1831/32 and had worked along with him researching Greek antiquities. Semper did not accompany Goury to Granada, where the latter made designs and draw plans of the Alhambra two years later. The posthumous publication of Goury's plans by Owen Jones in *Plans, Elevations, Sections and Details of the Alhambra* (1842/1845) are therefore not a source to be considered for the Dresden Synagogue. But in this context one has to name Joseph Philibert Girault de Prangey, who had travelled to Andalusia together with Jules Goury and Owen Jones and whose publications could have served Semper as inspiration for the interior design, especially his publication *Monuments Arabes et Moresques de Cordoue, Séville et Grenade, dessinés et mesurés en 1832 et 1833* (1836/1839).

When Semper had to design the Dresden synagogue, he was somewhat embarrassed by the fact, that he neither could go back to a Jewish architectural tradition nor to a proper Jewish ornamentation, and this by the fact that both scarcely existed. So he chose an architectural concept which he called 'Oriental'. This term in Semper's writings has still to be analyzed and is waiting for a concise definition within the work of the Dresden architect. This paper will also examine the plans and drawings for the synagogue, regarding the ideas and concepts Semper took up from the Nasrid palace in Granada. Until now, not all of Semper's drawings for the Dresden synagogue are published. This presentation is therefore to be seen in the context of a wider scientific research, which aims to publish all documents and drawings by Semper for the Dresden Synagogue.

Barbara von Orelli-Messerli holds the title of 'Privatdozent at the University of Zurich and teaches history of art with a special focus on 19th and 20th century applied arts and design. She habilitated in history of art at the University of Zurich in 2007. Before, from 1998 to 2003, she was director of studies of the Kunst + Beruf post-diploma programme at the University of Bern. For many years she was a research associate at the Gewerbemuseum Winterthur. Her habilitation thesis was on Gottfried Semper and his designs for the applied arts.

16:30–17:00 Hildegard Frübis (Humboldt Universität Berlin/KFU Graz)

Die Neue Synagoge in Berlin (1866) und die Alhambra

4 Anfang September 1866 war in der „National---Zeitung“ über die Einweihung der neuen Berliner Synagoge zu lesen: „Das neue Gotteshaus ist ein Stolz der jüdischen Gemeinde Berlins, aber noch mehr, es ist eine Zierde der Stadt, eine der beachtenswertesten Schöpfungen der modernen Architektur im maurischen Stil (...) und ein märchenhaftes Bauwerk, das inmitten eines recht nüchternen Stadtteiles unserer Residenz uns in die phantastischen Wunder einer modernen Alhambra mit den anmutigen leichten Säulen, den schwunghaften Rundbögen, den farbenreichen Arabesken, den mannigfachen gegliederten Schnitzwerk, mit all den tausendföhigen Zauber des maurischen Stils einföhrt.“¹ Der Architekt Eduard Knoblauch hatte sich für den lang geplanten Bau der neuen Synagoge in der Oranienburger Straße die Ornamentik der Alhambra in Granada zum Vorbild gewählt, was auch von fast allen Architekturkritiken erkannt und lobend erwähnt wurde. Die Adaption orientalischer Formen ist als Verweis auf den geografisch---kulturellen Ursprung der jüdischen Religion zu verstehen. Zugleich zeigt sich darin die demonstrative Zurschaustellung des Anspruchs auf eine eigenständige Entwicklung im Kampf um die Anerkennung des Judentums in Deutschland. Die Bezugnahme auf den Orient nimmt im Kontext der jüdischen Kultur eine zumeist unbeachtete Wendung: Auf der Suche nach einer eigenen kulturellen Identität wird die Bezugnahme auf den Orient zur Demonstration eines neuen Selbstbewusstseins. Im zeitgeschichtlichen Kontext tritt der „jüdische Orientalismus“ damit gegen das Assimilationsargument des Liberalismus an, wonach die Juden, als Gegenleistung zu den ihnen gewährten bürgerlichen Rechten, ihr Judentum aufgeben, sich völlig anpassen und als Juden verschwinden sollen. Der Vortrag wird sich mit Alhambra---eception sowie der Funktion von Architektur für die Begründung einer selbstbewussten (nationalen) Identität des Judentums auseinandersetzen.

Promotion (1993) am Kunsthistorischen Seminar der Eberhard-Karls-Universität Tübingen («Die Wirklichkeit des Fremden. Zur Entdeckung Amerikas in den Bildprägungen des 16. Jahrhunderts». Berlin 1995), 1994-1995 *Fakultätsassistentin* Universität Tübingen; 1996–1997 *Postdoktorandenstipendium* am Graduiertenkolleg „Psychische Energien bildender Kunst“, J.W. von Goethe-Universität Frankfurt/ Main; 1998–2004; *Wissenschaftliche Assistentin*, IKB, Humboldt-Universität Berlin, *Habilitation* WS 2004/05 Humboldt-Universität Berlin („Die Illustrationen Max Liebermanns zu Heinrich Heines ‚Rabbi von Bacherach‘. Bilder der Jüdischen Moderne im Kontext von ‚Judenfrage‘ und Kunstwissenschaft); seitdem verschiedene Gast- und Vertretungsprofessuren, 2014/2015 Gerda Henkel-Forschungsstipendium; seit April 2015 *Lise-Meitner Stelle am Centrum für Jüdische Studien der Universität Graz*.

17:00–17:30 Christoph Uehlinger (University of Zurich)

Sefarad in Ashkenaz? Orientalizing and Orientalization in Late 19th-Century Synagogues (Zurich and Switzerland)

This paper will ask what functions in social communication the orientalising style of late 19th-century synagogues fulfilled in Zurich (where the main synagogue was inaugurated at Löwenstrasse in 1884) and elsewhere in Switzerland. Three questions will be discussed: How do this style and its components address different audiences – members of the long-established local society, particularly its elites and authorities, the local Jewish community, and possibly other Jewish communities at large? How would these different audiences perceive and evaluate orientalising aspects in synagogue architecture? Are such aspects treated differently outside or inside the building? Having addressed similar questions in a study of one of Zurich's major Catholic church

buildings (the Liebfrauenkirche, inaugurated in 1894), my aim is to apply them to another religious minority segment and thus to explore the potentials (and possibly pitfalls) of a comparative approach.

Christoph Uehlinger (*1958) studied Catholic Theology and various aspects of ancient Near Eastern languages and cultures, including ancient Jewish religion. He earned his PhD with a monograph on the history of interpretations of Gen. 11:1-9, the so-called 'Tower of Babel' story (Weltreich und 'eine Rede', 1991). Since 2003 he holds the chair in History of Religions/Comparative Religion at the University of Zurich. Further informations: www.religionswissenschaft.uzh.ch/de/seminar/personenliste/uehlinger.html

18:00 Evening Lecture: Ron Epstein (Zurich)
Maurische Stilelemente in Schweizer Synagogenbauten

Die Emanzipation der jüdischen Gemeinschaft in der Schweiz führte ab der Mitte des 19. Jahrhunderts zum Bau von Synagogen, die sowohl aus Sicht der Bauherrschaften wie auch des christlichen Umfelds zum Symbolträger der rechtlichen Gleichstellung wurden. Die schon zuvor im nahen Ausland für diese Baukategorie gewählte orientalisierende Formensprache sollte dies verdeutlichen: Die Verwendung von als maurisch bezeichneten Formelementen verhalf den neu entstehenden jüdischen Gotteshäusern, sich von den Kirchenbauten abzusetzen und gleichzeitig auf die Herkunft des jüdischen Volkes aus dem Orient zu verweisen. Um dies zu erreichen wurden für einen Teil der in der Schweiz errichteten Synagogenbauten Formelemente der Alhambra kopiert.

Mit der Wahl Gottfried Sempers 1855 als Lehrer an die neu entstandene Eidgenössische Technische Hochschule in Zürich, dessen 1840 eingeweihter Dresdner Synagogenbau als Vorbild für den Umgang von orientalisierenden Stilelementen im Innern jüdischer Gotteshäuser diente, wurde die Bauaufgabe Synagoge zum Bestandteil des Rüstzeugs einer neu heranwachsenden Generation von Schweizer Architekten erhoben.

Ron Epstein wurde 1953 in Basel geboren und wuchs in einem traditionell jüdischen Elternhaus auf, das vor allem durch die Pflege synagogaler Musik geprägt wurde. Das Studium der Architektur brachte ihn 1973 nach Zürich an die Eidgenössische Technische Hochschule. Seit 1982 arbeitet Ron Epstein in Zürich als selbständiger Architekt. Im Rahmen dieser Tätigkeit bot sich ihm 1993 die Gelegenheit, am Umbau der Synagoge an der Löwenstrasse in Zürich mitzuwirken. Diverse Publikationen zum Thema Synagogenbau, 2007 Dissertation: *Die Synagogen der Schweiz, Bauten zwischen Emanzipation, Assimilation und Akkulturation*. 2008 Herausgabe des gleichnamigen Buches im Chronos-Verlag im Rahmen der Schriftenreihe des SIG, 2015 Herausgabe in französischer Übersetzung bei edition Alphil: *Les synagogues de Suisse, Construire entre émancipation, assimilation et acculturation*

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Friday, September 16, 2016

Location University of Zurich, Room RAA G-01 (Aula), Rämistrasse 59, 8001 Zurich

9:30–10:15 Keynote Lecture: Fernando Valdés (Universidad Autónoma de Madrid)
Arqueología y melancolía. Algunas observaciones a la biografía del arquitecto Leopoldo Torres Balbás

La carrera científica de L. Torres Balbás estuvo, según parece, menos condicionada, en sus años iniciales, por circunstancias familiares. Fue casi en el momento de su nombramiento como director de la Alhambra de Granada cuando sus trayectorias personal y profesional se mezclaron, haciendo que la primera condicionase a la segunda. La tercera etapa de su actividad como arquitecto, la más académica, finalizó con su fallecimiento (1960). Siempre se ha atribuido a un accidente de tráfico. El abrupto final de la segunda parece haber influido, más de lo conocido, en la conclusión de la tercera.

The scientific career of L. Torres Balbas was apparently less conditioned in its early years by family circumstances. It was almost at the time of his appointment as director of the Alhambra in Granada when their personal and professional trajectories were mixed, then the first determined to the second. The third stage of his career as an architect, the more academic, ended with his death (1960). It has always been attributed to a traffic accident. The abrupt end of the second seems influenced most of the known, from our point of view, at the conclusion of the third.

Fernando Valdés Fernández (Madrid, 1952) is professor of Islamic Archaeology at the Autonomous University of Madrid. He has also taught with the liberal arts faculty of Bamberg University (Germany), the Department of Architecture at the Technical University of Berlin (Germany) and the Department of Art and Islamic Archaeology at the Sorbonne IV (Paris, France). He has spent more than 40 years working in the city of Badajoz, where he has overseen excavations of the Alcazaba and the old Plaza de Toros. He has also carried out field work in Mérida, Trujillo, Cáceres, Villanueva del Fresno, and Higuera la Real, as well as field work in Raqqa (Syria). In Toledo, he excavated the convent of St. Peter the Martyr, the Corral of Don Diego and, together with J. Aguado, the "testar" of the San Martin bridge. For a time he was director of excavations at the Cathedral of Toledo and oversaw research into the gates of the city's medieval walls. He is the author of more than one hundred scientific works, including books and articles about Andalusian archaeology in particular and Islamic archaeology in general. He has also published two volumes dedicated to French texts about the War

of Independence in Extremadura and is the author of the Spanish edition of the memoirs of Marshal Soult. He is a weekly columnist for the *Crónica* of Badajoz and participates in a morning radio program for Extremadura's Channel SER. He is cofounder of the business Alamut: Archaeology and Heritage Studies, LLC, in addition to being a member of the Royal Economic Society of Friends of the Country in Badajoz, a scholarly representative for the Royal Academy of Fine Arts and Historical Sciences of Toledo as well as a corresponding member of the German Archaeological Institute of Berlin. Currently, he is a coordinating advisor for the master's program in Hispanic medieval studies at the Autonomous University of Madrid and director of the *Journal of Medieval Studies*, an online scholarly review.

Session I The Islamic Alhambra

Chair: Francine Giese (University of Zürich)

10:15–10:45 Carmen Rallo Gruss (Madrid)

“... *En el mundo nosotros debemos nuestra fortuna a nuestras espada*”, Muhammad V promotor de las pinturas de la Sala de los Reyes en la Alhambra

Mucho se ha escrito acerca de la significación y el uso que pudieran tener la “Sala de los Reyes”, situadas en el eje central del Cuarto de los Leones, en tiempo de Muhammad V, y de la intencionalidad del promotor al encargar las pinturas de sus bóvedas. Pero un tema es indiscutible: estas pinturas, como el Patio de los Leones en general, responden a un objetivo bien determinado del sultán nazarí; no se pueden comprender sin tener en cuenta que forman parte de un sistema integral y que, como este, manifiesta una serie de mensajes emanados por un diseño político que responde a unas circunstancias y un momento determinados.

En la actualidad, la identificación incuestionable de ese mecenas como el sultán Muhammad V, nos ofrece una vía de investigación para poder plantear soluciones a esas cuestiones. Apuntando el foco de atención en las pinturas de la bóveda central que, sin duda, ocupa el lugar preminente en el proyecto de estos palacios nazaríes, surge la evidencia que, como el resto del Patio de los Leones, manifiesta un mensaje de exaltación del monarca y su linaje, fruto de un peculiar contexto histórico. A partir de ese razonamiento y su justificación se analiza la representación pictórica, comentando detalles novedosos de esa composición.

Estudios universitarios en Madrid, con doble vertiente académica: Artes Aplicadas a la Restauración de Obras de Arte, complementada con el curso “Wall Paintings” en el ICCROM (Roma, UNESCO) y Geografía- Historia y Doctorado en Arte por la UCM. Esa dualidad formativa también se manifiesta en su carrera profesional: -Conservadora-restauradora de la Administración Pública del Ministerio de Cultura; actualmente, jubilada Fue profesora asociada en la UCM, Arte Medieval I, y colaboradora en distintos Masters (Alcalá de Henares, CEU, Granada) y cursos internacionales (Rabat, Túnez, Avignon, Quito, Cartagena de Indias,...,directora del “Summer School in Spain”, Universidad de Londres, y el “I Encuentro de Pintura mural España-México”, México DF).

10:45–11:15 Sarah Keller (Vitrocentre Romont)

Slivers of Light: Stained Glass in Al-Andalus

During the 19th century Spanish Islamic architecture was experiencing a revival: several buildings of this time copied parts of the Alhambra in Granada, the Alcázar in Sevilla, the mosque of Córdoba and other monuments of Al-Andalus. These salons, pavilions and castles, conceived as *Gesamtkunstwerke*, are often decorated with rich stained glass windows, which influence the perception of a room in a substantial way. Whereas most of the architectural and decorative elements of the neo-Moorish buildings can be traced back to the Islamic Architecture of Spain, a different situation presents itself with regard to the coloured glazing. For instance, *transennae*, i.e. pierced stucco, stone or wood panels without glazing, are usually inserted in the window openings of the Moorish Architecture. However, glass was not unfamiliar to Spanish Islamic Architecture: a small number of written sources document stained glass windows and the Museum of the Alhambra hosts a large amount of coloured glass fragments. The only example of *in situ* preserved architectural glass is also located in the Alhambra: the *Mirador de Lindaraja* still has a vaulted ceiling made of stucco and wood with inlaid coloured glass pieces. The room is of special importance because of the combination of its glazing with inscriptions. In other regions, however, stained glass windows are widespread in the Islamic architecture.

The paper aims at presenting an overview of stained glass within the Islamic Architecture, especially in Spain and Morocco. Hereby the Alhambra occupies an exceptional position. Reflections on the design vocabulary of the neo-Moorish stained glass panels and a brief look at the transfer mechanisms conclude the presentation.

Sarah Keller is currently a scholar at the Vitrocentre in Romont where she deals with Swiss stained glass of the Renaissance and Baroque period. As a specialist for the glazing, she collaborates in the research project „Mudéjarismo & Moorish Revival“, of the University of Zurich. She holds a PhD in History of Art from the University of Berne. Her dissertation thesis analysed the transfer of Islamic elements to Romanesque architecture in Northern Spain.

Session II The Alhambra in a Cross-Cultural Perspective

Chair: Henrik Karge (TU Dresden)

11:45–12:15 Juan Carlos Ruiz Souza (Universidad Complutense de Madrid)

El Palacio de los Leones de la Alhambra y el Palacio de la Montería del Alcázar de Sevilla. Espacios de virtud del príncipe en el contexto de la arquitectura bajomedieval

A lo largo de la Baja Edad Media asistimos al nacimiento del palacio especializado como pieza clave de la Génesis del Estado Moderno en la que se redefine una nueva imagen del rey como líder indiscutible que dirige los designios de la sociedad. Palacio en el que se concretan los diferentes marcos en donde dicho monarca, o su imagen, es presentado, y entre ellos destacará el ámbito dedicado a ensalzar sus virtudes. El Palacio de los Leones de la Alhambra y el Palacio de la Montería del Real Alcázar de Sevilla son los dos mejores ejemplos arquitectónicos conservados de la Baja Edad Media hispana en donde se realiza una exposición clara a través del arte de lo que se entiende por espacio de virtud del príncipe. En dicho ámbito, al igual que sucede en la literatura especular, se exponen aquellas cualidades sapienciales o virtudes en sentido amplio, lo que llamaríamos *adab* en el marco islámico, que debe poseer y promover el príncipe para el ejercicio del buen gobierno. Por ello son habituales en dichos palacios y en otros posteriores de la realeza y de la nobleza alusiones a la historia, a la creación, a la filosofía, al linaje, al juego, o a la caza, etc. Una vez más observamos que los mensajes del poder son compartidos y que son capaces de superar fronteras políticas y religiosas, independientemente de las formas que se utilicen para ello. El Palacio de los Leones es una pieza clave que enlaza la arquitectura del poder entre las diferentes orillas del Mediterráneo, desde El Cairo mameluco a la Corona de Castilla, sin olvidarnos del Magreb Meriní.

Juan Carlos Ruiz Souza holds a PhD in Art History (2000) from the Universidad Autónoma de Madrid. His dissertation, under the direction of D. Isidro Bango torviso, dealt with medieval architecture in Castilla and Granada in the XIVth c. He was awarded several research grants: Poitiers (*Centre d'Etudes Supérieures de Civilisation Médiévale*), Paris (*Institut du Monde Arabe*), Nueva York (Hispanic Society of América, The Avery Library. The Columbia University, *The Thomas J. Watson Library* -The Metropolitan Museum of Art-), Roma (Istituto Storico Italiano per il Medio Evo, *École Française de Rome*) y Damasco (*Institut Français d'Études Arabes de Damas-Syrie*).

12:15–12:45 Manuel Parada López de Corselas (Universidad Complutense de Madrid)

El Mediterráneo islámico y la pintura flamenca: la Alhambra y Jan van Eyck en contexto

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A finales de 1428 Felipe el Bueno envió una embajada a Juan I de Portugal con el objetivo de solicitar la mano de su hija mayor, la infanta Isabel, misión en la que participó Jan van Eyck con la tarea de retratar a la futura esposa. Pero la 'misión secreta' no se detuvo aquí, ya que interesaba asimismo promover el contacto con el resto de la Península, de modo que los representantes del duque visitaron desde febrero hasta finales de mayo de 1429 Santiago de Compostela, al duque de Arjona, al rey de Castilla y –lo que más nos interesa– al sultán de Granada.

La historiografía propone que dicho viaje sería una influencia fundamental en la maduración del estilo del pintor y señala vagamente la asunción de flora, objetos y arquitecturas de filiación mediterránea. En el plano político, tales contactos se encuadraban en la política de autoafirmación del ducado de Borgoña en su pretensión de devenir en reino, política de dimensión europea cuyo principal factótum fue el canciller Nicolas Rolin.

Jan van Eyck se hizo eco en su pintura del arte de la Alhambra, y muy especialmente de su arquitectura, que pudo observar en su visita al emirato nazarí al igual que en otros palacios reales castellanos bajomedievales que ya habían recogido su impacto, y que también pudo conocer en su embajada. Van Eyck y las obras a él atribuidas encabezan esa recepción del último arte de al-Andalus en el norte de Europa. Arte de primera calidad, en donde la cerámica y las telas o la edificación llegaron a desarrollarse con una gran personalidad, y su aprecio no pasó inadvertido a los promotores y artistas de los Países Bajos. En esta ocasión hablaremos de un aspecto no tratado hasta ahora, el de la recepción de la 'arquitectura' de la Alhambra.

Manuel Parada López de Corselas (Madrid, 1986) es doctor en Arqueología e Historia del Arte, investigador y profesor en formación (FPU) en el Instituto Catalán de Arqueología Clásica y la Universidad Complutense de Madrid, colegial consiliario del Real Colegio de España en Bolonia y profesor visitante en el Alma Mater Studiorum Università di Bologna, miembro del comité científico de la Fundación San Juan, miembro del Comité Español de Historia del Arte y de la Asociación Interdisciplinar de Estudios Romanos e individuo de la Real Sociedad Arqueológica Tarraconense. Se ocupa principalmente de cuestiones de arquitectura e iconografía del poder desde la Antigüedad al Renacimiento italiano y español, intercambios culturales en la civilización hispánica y platería europea y americana

12:45–13:15 Edhem Eldem (Boğaziçi University, Istanbul)

The Ottomans at the Alhambra, 1844–1914: History, Politics, and Culture

The place of al-Andalus, and more particularly of the Alhambra, in Ottoman history has often been evoked, albeit rather superficially. We have heard about the Ottoman infatuation with Moresque architecture, about Ziya Pasha's translation of Viardot's

Histoire des Arabes et des Mores d'Espagne, and about Abdülhak Hamid's plays and poems on al-Andalus and its heroes. Yet, no one has ever investigated the actual contacts that Ottoman subjects may have had with the monumental Islamic remains of southern Spain. Triggered by the discovery of a "mysterious" photograph, this research aims at retracing and contextualizing the visits made by a dozen of Ottoman subjects to the Alhambra from 1844 to 1914. Based on these concrete cases, it proposes to explore a determining cultural divide between the Turkish and Arab cultural zones of the Empire, as well as to reassess the assumed meanings of the use of the Moresque style in Ottoman architecture.

Edhem Eldem is a professor at the Department of History of Boğaziçi University, Istanbul. He has obtained his PhD in 1989 from the Université de Provence (Aix-Marseille), with a dissertation on French trade in Istanbul in the eighteenth century. He has taught as visiting professor at the University of California at Berkeley (1999), Harvard University (2009), at the École des Hautes Études en Sciences Sociales, Paris (2001-2003, 2006, 2011, 2014), at the École Pratique des Hautes Études, Paris (2005), at the École Normale Supérieure, Paris (2008), and at Columbia University (2016). He has been a fellow at the Wissenschaftskolleg zu Berlin (2011-12), at Bonn University (2013) and at the Ludwig-Maximilians University, Munich (2015). Among his fields of interest are foreign trade in the Levant in the eighteenth century, Ottoman funerary epigraphy, the development of an urban bourgeoisie in late-nineteenth-century Istanbul, the history of the Imperial Ottoman Bank, the history of archaeology in the Ottoman Empire, late-nineteenth-century Ottoman first-person narratives and biographies, and the history of photography. He has also realized a number of exhibitions on historical themes.

Session III The Alhambra in 19th Century Spain

Chair: Pedro A. Galera Andreu (Universidad de Jaén)

14:30–15:00 Asun González Pérez (Universidad Autónoma de Madrid / V&A)

Rafael Contreras and his Influence in the Reshaping of the Alhambra in the 19th Century

The Alhambra palace played an important role in the construction of 19th-century Romanticism. Attracted by the combination of exotic Islamic ruins and its folkloristic inhabitants, Granada was a mandatory stop on every Romantic journey. This led to the awakening of Granada institutions, which started to allocate a good budget for restorations.

8 Rafael Contreras (1824-1890), was the palaces' "restorer-*adornista*" from 1847 until 1889. His approach as a restorer focused on the Alhambra's skin, substituting original decorations for new plaster casts made in his workshop. This created a completely new Alhambra, changed to look more "Moorish" in order to attract more visitors. He also personally benefited from the fascination of the visitors to the Alhambra, and developed a business that grew parallel to his fame. This business was based on the reproduction of the decorations in the Alhambra to be used in the construction of the "Moorish" rooms, very fashionable at the time, and the miniature facsimile of the Alhambra, which were sold as souvenirs. Soon the tourists were buying Contreras's creations, whose designs were based on his own unscientific interpretation of an 'orientalist Alhambra'.

This paper will discuss the restorations carried out by the Rafael Contreras in the 19th century and the relationship with the new Alhambra taste, focusing also in the connection between Contreras' "decorative" restorations and the architectural models he made that spread his vision of the Alhambra around the World. To do this we will follow a systematic analysis of contemporary sources, as the journals written by the travellers to the Alhambra at the time, or the restoration logs kept at the Alhambra Archive. Also we will search European Collections, both private and public to find Alhambra Models that represent this misshapen Alhambra.

After studying Art History at *Universidad Autónoma de Madrid*, Asun Gonzalez Pérez did an MA on the "Nine bay dome mosques in Islamic Art". After completing the MA in 2009, Asun Gonzalez Pérez moved to London where, two years later, she started her PhD on the "Architectural models of the Alhambra" with a co-supervision between the *Universidad Autónoma de Madrid* and the RCA/V&A.

15:00–15:30 Rafael Cómez Ramos (Universidad de Sevilla)

Alhambra de Granada versus Alcázar de Sevilla

El Alcázar de Sevilla se nos presenta como un testigo elocuente de la historia del siglo XIX, con sus luces y sus sombras así como un ejemplo de la historia de nuestra arquitectura con sus reconstrucciones y restauraciones. En la mayoría de las historias del arte podemos leer y está generalmente aceptada la influencia del arte nazarí en el palacio del Alcázar de Sevilla edificado por Pedro I de Castilla hacia 1366. La amistad del rey castellano con el monarca nazarí Muhammad V a quien habría protegido en las luchas fratricidas nazaríes, proporcionaría alarifes granadinos para la construcción del Alcázar sevillano, algo que desmiente la cronología de algunos elementos del palacio sevillano así como la portada principal donde se ostenta la esclarecedora inscripción. Ahora bien, ¿hasta qué punto el Alcázar de Sevilla que contemplamos y disfrutamos hoy no está verdaderamente influido por la visión romántica, "alhambrista", de los restauradores del siglo XIX?

Nuestra ponencia pretende analizar en qué manera la Alhambra de Granada pesó sobre el Alcázar de Sevilla no ya en el siglo XIV sino en el XIX cuando los románticos franceses e ingleses, entre otros Girault de Prangey y Roberts, contribuyeron a difundir la imagen de este Alcázar de leyendas que no era sino una versión limitada y menos grandiosa que la Alhambra de Granada.

Recientes investigaciones demuestran que no fue Rafael Contreras quien intervino en las restauraciones del Alcázar de Sevilla sino su hermano Francisco Contreras quien intervendría como “arquitecto en comisión” en las obras del regio palacio entre 1869 y 1874. Si aceptamos el impacto granadino del “estilo Alhambra” de la familia Contreras en el Alcázar de Sevilla, resulta fácil comprender su repercusión y difusión en los casinos de Cádiz, Utrera y Écija.

Rafael Comez Ramos holds a chair in Art History at the Universidad de Sevilla. After studying in that same university and the CESCUM of the University of Poitiers, he was a Visiting Fellow at the University of Princeton and an Associate Professor at the University of Mexico. His main interest lies on the question of artistic transculturation. He took part in several international symposium in Teruel, Spoleto, Ann Arbor, Brussels, Berlin, Marburg and Avignon. Among his numerous publications: *Arquitectura alfonsí* (1974, 2^aed. 2001); *Las empresas artísticas de Alfonso X el Sabio* (1979); *El documento más antiguo del Archivo General de la Nación (México). Fragmento de un Beato del siglo XIII* (1985); *Arquitectura y feudalismo en México. Los comienzos del arte novohispano del siglo XVI* (1989); *Imagen y símbolo en la Edad Media andaluza* (1990); *Andalucía y México en el Renacimiento y Barroco. Estudios de arte y arquitectura* (1991); *La iglesia de Santa Marina de Sevilla* (1993); *El Alcázar del rey Don Pedro* (1996, 2^aed. 2007); *Los constructores de la España medieval* (2001, 3^aed. 2009); *La historia de Villard de Honnecourt: Arquitectura y crítica* (2009); *Arte del siglo XX. Notas de Arquitectura, Historia y Patrimonio* (2013); *Sinagogas de Sevilla* (2015).

15:30–16:00 Laura Castro Royo (University of Zurich)

La inserción del pasado islámico en la identidad nacional española a través de la arquitectura revival: el caso del Palacio de Laredo

La presentación recorrerá brevemente la historiografía del arte revival andalusí en España, no demasiado abundante, para abordar el problema de las formas arquitectónicas españolas en el siglo XIX desde un punto de vista formal: cómo influyó la utilización de las formas andalusíes en la recuperación del pasado hispano-musulmán, y cómo se insertó en el discurso nacional esta parte de la historia. Como apoyo se presentará el Palacio de Laredo, edificio de momento muy poco estudiado.

Laura Castro graduated on Art History at the University of Valencia (2013), and coursed a Medieval Studies Master of Arts at the Universidad Complutense de Madrid (2014). She is currently working on her PhD dissertation entitled *Patrimonio olvidado: el revival andalusí en la arquitectura española del siglo XIX* under the supervision of Francine Giese and Johannes Kabatek at the Kunsthistorisches Institut, Universität Zurich.

Session IV The Alhambra Reception in Germany

Chair: Hildegard Frübis (Humboldt Universität Berlin/KFU Graz)

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16:30–17:00 Henrik Karge (TU Dresden)

Zwischen Imagination und Formanalyse: Die Alhambra in der frühen deutschen Kunstgeschichtsschreibung

Im 19. Jahrhundert stand die Alhambra im Zenit ihres Ruhms und regte zahllose Dichtungen und Reisebeschreibungen an. Diese poetische Seite der Alhambra-Rezeption steht seit langem im Fokus der Forschung – weit weniger bekannt ist dagegen die Rolle, die die Alhambra in der frühen Kunstgeschichtsschreibung spielte. Wegweisend war ein früher Aufsatz Ludwig Schorns „Ueber einige Bauwerke der Araber und Mauren in Spanien“, der im Kunstblatt 1831 erschien. Franz Kugler und Karl Schnaase traten bald danach mit ihren Hauptwerken *Handbuch der Kunstgeschichte* (1842) und *Geschichte der bildenden Künste* (8 Bände ab 1843) die Begründer einer wissenschaftlichen Kunsthistoriografie von globalem Zuschnitt hervor. Die Alhambra gilt den beiden letztgenannten Forschern als ein Schlüsselwerk zum Verständnis der islamischen Kunst und nimmt zugleich aufgrund seiner Lage auf dem europäischen Kontinent eine Sonderstellung ein. Eine erstaunlich gründliche Analyse von Architektur und Ornamentik der Alhambra findet sich im 3. Band von Schnaases *Geschichte der bildenden Künste* (1844). Zu klären ist, welches Bild der Alhambra in diesen Schriften entworfen wird – wie beurteilen die frühen Kunsthistoriker Raumstrukturen, Konstruktion und Ornamentik, wie den historischen Kontext? Auf welche Reisebeschreibungen und Bildquellen stützen sich ihre Analysen? Inwiefern sind sie geprägt von den zahlreichen Alhambra-Dichtungen der Zeit – wie weit lösen sie sich von poetischen Imaginationen und suchen neuartige wissenschaftliche Wege zur Erschließung der Systematik der nasridischen Kunst? Gilt hier ein eurozentrisches Modell der Kunstgeschichte, oder wird der arabischen Kunst in der Alhambra eine besondere Qualität „eigenen Rechtes“ zugestanden? Angesichts der Vorreiterrolle der deutschen Kunsthistoriografie in der Entwicklung der Disziplin ist schließlich nach der Position der genannten Analysen im internationalen Kontext zu fragen – wie ist ihr Verhältnis zu Owen Jones?

Henrik Karge, Studium in Mainz und Granada, Promotion 1986 über die Kathedrale von Burgos. Assistent an der Universität Kiel, Habilitation 1994, Thema Karl Schnaase und die Kunsthistoriografie des 19. Jhs. Seit 1997 Professor für Kunstgeschichte an der Technischen Universität Dresden. Seit langem im Vorstand der Carl Justi-Vereinigung. Auf seinen Forschungsgebieten – spanische Kunst vom Mittelalter bis zum 19. Jh., deutsche Architektur und Kunsthistoriografie im 19. und frühen 20. Jh. – hat er zahlreiche Publikationen vorgelegt. Monografien zur Kathedrale von Burgos (1989, span. Übersetzung 1995) und über Andalusien (2006); aktuelle Forschungen zur Kathedrale von Santiago de Compostela und zur mozarabischen Architektur. Gesamteition der Schriften Gottfried Sempers (5 Bde., 2008-2014). Mitherausgeber des Tagungsbandes *Carl Justi y el arte español* (im Druck).

17:00–17:30 Francine Giese (University of Zurich)

An Inclination for the Moorish Style. Architects and Networks in 19th Century Germany

The focus of this paper lies on the relevance of architects and their networks for the promotion and spread of the Moorish style in 19th century Germany. While the importance of the Berlin Bauakademie and Architektenverein have been emphasised before, the significance of the so-called *Stuttgarter Schule*, already active in the 19th century, when it was largely dominated by the charismatic architect Christian Friedrich von Leins (1814-1892), professor at the Stuttgart Polytechnikum and member of the local Architektenverein, is still widely unknown. Going back to Zanth's epic *Wilhelma*, the capital city of Württemberg witnessed an inclination for the Alhambra style introduced by Wilhelm I, competing with other German capitals such as Berlin or Munich. By tracing the professional career and network of various Stuttgart architects, this paper will emphasize their central role within the global phenomenon of the Moorish revival.

Francine Giese is SNSF-professor at the Institute of History of Art at the University of Zurich, where she teaches Islamic Art History. She studied Art History, Classical Archeology and Near Eastern Archeology/Ancient Near Eastern Languages at the University of Bern. Her PhD thesis, dealing with the Islamic ribbed vault, was published in 2007 (Gebr. Mann). Her habilitation (second book) on building and restoration practices in the Great Mosque of Cordoba will appear in autumn (Peter Lang). Several stays in Berlin, Madrid, Córdoba, Granada and Los Angeles helped her intensify her research, which focusses on Islamic art and architecture, artistic and cultural heritage of al-Andalus, cross-cultural exchanges (Iberian Peninsula/Ottoman Empire) and neo-Islamic architecture in the Islamic World and the West. Current research projects: Mudejarismo and Moorish Revival in Europe (2014-2018), The Orient in Switzerland (2015-2018), see www.transculturalstudies.ch

17:30–18:00 Josephin Heller (Leipzig)

Alhambra-Rezeption in Dresden: Carl von Diebitschs 'maurisches Bad' auf Schloss Albrechtsberg

Der Architekt und Innenraumgestalter Carl von Diebitsch (1819-1869) erhielt um 1850 vom preußischen Prinzen Albrecht (1809-1872) den Auftrag für die Ausgestaltung eines Baderaumes auf Schloss Albrechtsberg in Dresden. Zur Zeit des Bauvorhabens galt von Diebitsch bereits als führender Experte für maurische Architekturen und Innenraumgestaltungen in Preußen. Diese Bekanntheit resultierte vorrangig daraus, dass Diebitsch die klassische italienische Studienreise nach seiner Architekturausbildung an der Berliner Akademie erweiterte, indem er auch die sizilianischen, spanischen und algerischen Kulturgüter bereiste. In Spanien galt von Diebitschs Interesse in erster Linie der Alhambra in Granada, deren Studium „bestimmend auf ihn einwirkte, [...] ihn forttriss und so nachhaltig begeisterte, dass er fortan [...] ausschliesslich jener Kunst sich zuwandte und ihre Fortentwicklung, ihre Wiederbelebung und Einführung in die nordische Heimath als Lebensaufgabe erfasste.“ Er untersuchte die Palastanlage sowohl in ihrer Ornamentik als auch in ihrer Farbigekeit und entwickelte eine innovative Technik, mithilfe derer er die komplexen Stuckdekorationen selbst reproduzieren und neu interpretieren konnte. Als erster deutscher Architekt wendete sich von Diebitsch in der Folge exklusiv der maurisch-spanischen Kunst zu und genoss mit seinen Entwürfen, Studien und Raumkreationen innerhalb seines Kollegiums ein ausgezeichnetes Renommee.

Im Vortrag soll anhand der Dekorationsformen des 'maurischen Bades' auf Schloss Albrechtsberg von Diebitschs Arbeits- und Herangehensweise vorgestellt werden. Welche Hinweise geben die Skizzen, die von Diebitsch in der Alhambra anfertigte? Worum liegt das Innovative im Umgang mit den diversen zitierten Ornamentformen? Und welche Bedeutung hat schließlich das 'maurische Bad' auf Schloss Albrechtsberg für das Verständnis der Alhambra-Rezeption des 19. Jahrhunderts in Preußen aus heutiger Sicht?

Josephin Heller studierte Kunstgeschichte und Theaterwissenschaft im Bachelor an der Universität Leipzig. Dort schloss sie 2013 ihren Master in Kunstgeschichte mit dem Schwerpunkt auf Architektur und Urbanistik ab (Thema der Masterarbeit: Das maurische Bad auf Schloss Albrechtsberg in Dresden von Carl von Diebitsch im Kontext der Alhambra-Rezeption des 19. Jahrhunderts). Es folgten Zahlreiche Tagungs-, Ausstellungs- und Publikationsprojekte während und nach dem Studium am Institut für Kunstgeschichte, der Kustodie und dem Institut für Theaterwissenschaft an der Universität Leipzig. Derzeit arbeitet sie an ihrer Promotion.

Saturday, September 17, 2016

Location University of Zurich, Room KO2 F-152, Karl Schmid-Strasse 4, 8006 Zurich

9:15–10:00 Keynote Lecture: Pedro A. Galera Andreu (Universidad de Jaén)

La Alhambra y el Orientalismo islámico. La visión de los artista románticos

Desde la conquista cristiana de Granada en 1492, la Alhambra tuvo desde el primer momento una encomiable valoración por parte de los entonces escasos viajeros europeos que la visitaron. Pero fue a finales del siglo XVIII cuando los ingleses, sobretudo, seguidos de inmediato por los franceses, todos "curiosos impertinentes", los que despertaron un inusitado interés que eclosiona con fuerza en la década de 1830 bajo la floración del Romanticismo. España, Andalucía, Granada y la Alhambra, casi por orden

inverso, acaparan en esos años el objetivo del nuevo “Tour” que seduce a todos aquellos al norte de los Pirineos, quienes descubren en esta ciudad y en su singular palacio islámico el anticipo de un Oriente idealizado por la mentalidad romántica. La facilidad de acceso al monumento; la posibilidad de instalarse en él junto a una población autóctona que le daba vida a una arquitectura tan excepcional como decrepita en aquellos momentos inflama la imaginación literaria de un Washington Irving y tras él la de otros escritores y sobre todo dibujantes y pintores, sin que tampoco falten los estudiosos arqueólogos, no menos románticos, que en poco tiempo difundieron la imagen de la Alhambra por toda Europa hasta llegar a configurar un fenómeno cultural, el “alhambrismo”, que abarca diversas manifestaciones artísticas desde la arquitectura hasta la música.

En este “paper” abordaremos las figuras que consideramos claves en este proceso, centrado en torno a la mirada artística y al contexto social que respaldaba esta demanda.

Pedro A. Galera Andreu, catedrático de Historia del Arte de la Universidad de Jaén. Estudios de Bachillerato y Licenciatura en F. Y Letras en la Universidad de Granada, doctor en Historia del Arte en 1976 con la Tesis: “Arquitectura de los Siglos XVII y XVIII en Jaén”, Trabajo publicado en 1979 con el mismo título y Premio de Investigación de la Caja General de Ahorros de Granada. Miembro de la Comisión Técnica del Patronato de la Alhambra y del Instituto Gómez-Moreno (Fundación Rodríguez Acosta de Granada), Académico correspondiente de la Real Academia de Bellas Artes de San Fernando de Madrid. Entre otras Publicaciones: *Imagen romántica de la Alhambra*, Madrid, El Viso, 1992, *La Alhambra vivida*, Editorial Almuzara, Córdoba (2011), *David Roberts: Viaje a Oriente*, Catálogo exposición, Jaén, Fundación Caja Rural (2009), Co-Comisario de la Exposición *Washington Irving y la Alhambra en su 150 aniversario* (2009).

Session V The Imaginary Alhambra

Chair: Sarah Keller (VITROCENTRE ROMONT)

10:00–10:30 Sarah Tabbal (LMU München)

Die Alhambra in der Malerei des 19. Jahrhunderts: Projektionsfläche und Symbolträger einer imaginierten Vergangenheit

Die Alhambra – seit der *reconquista* weitestgehend in Vergessenheit geraten – wurde seit dem 18. Jahrhundert überwiegend von britischen und französischen Reisenden wiederentdeckt. Besonders französische Literaten, wie Chateaubriand, Hugo oder Gautier interessierten sich seit der militärischen Präsenz Frankreichs auf der Iberischen Halbinsel für das Nachbarland und konstruierten ein romantisches und mythisches Bild von al-Andalus. Auch spanische Künstler beschäftigten sich mit ihrer wiederentdeckten islamischen Erbe – ganz besonders mit der Alhambra. Zwischen 1870-72 ließ sich Mariano Foruny i Marsal in Granada nieder und richtete sich in der Nähe der Alhambra sein Atelier ein. Eine internationale Künstlergruppe formierte sich um ihn, darunter Regnault, Clairin, Benjamin-Constant und Tapiró. Innerhalb dieses Netzwerkes internationaler Künstler wurden gemeinsame literarische Quellen und künstlerische Vorbilder rezipiert und u.a. Motive, Techniken und Stile ausgetauscht. Die Alhambra wurde zum Ort der Begegnung, zum Studienobjekt und zur Hintergrundkulisse imaginierten Historien- und Genrebilder.

Die seit Saïd geführte Orientalismus-Debatte wird nicht nur in den Bildsujets der Künstler fruchtbar, sondern auch im Dekordiskurs des 19. Jahrhunderts, in dem die Alhambra als islamisches Bauwerk auf ihren Ornamentreichtum reduziert und von der europäischen Architektur abgegrenzt wurde. In der Malerei steht das Ornament ebenso im Fokus: Bei Fortuny wird es sogar verformt und erhält dabei eine neue Symbolik. Auch spezifische architektonische Baelemente der nasridischen Architektur oder die islamische Materialkultur werden zur Projektionsfläche einer angeblichen Vergangenheit. Der Vortrag beleuchtet Werke spanischer und französischer Maler im Spannungsfeld des kulturellen Austausches und der Netzwerkbildungen in Granada, um Konstruktionsstrategien der eigenen und fremden Erinnerungskultur zu verhandeln. Es wird der Frage nachgegangen, wie die Alhambra in Gemälden des 19. Jahrhunderts dargestellt wurde und ob die maurische Identität Spaniens – besonders seit dem spanisch-marokkanischen Krieg und den rivalisierenden kolonialen Machtbestrebungen Frankreichs und Spaniens in Nordafrika – zu einem machtpolitischen Argument instrumentalisiert wurde.

Sarah Tabbal studierte Kunstgeschichte, Klassische Archäologie und Psychologie an der Ludwig-Maximilians-Universität in München (Magister Artium) und der Université Paris 1 Panthéon-Sorbonne. Seit 2013 promoviert sie am Institut für Kunstgeschichte der LMU unter der Betreuung von Prof. Dr. Hubertus Kohle zum Thema “Orientalismus in der französischen und spanischen Malerei des 19. Jahrhunderts”.

10:30–11:00 Ariane Varela Braga (University of Zurich)

Dreaming the Alhambra: The Castello di Sammezzano at Regello

In 1878, Florence welcomed the fourth International Congress of Oriental Studies. On this occasion, an extraordinary visit to the Castello di Sammezzano at Regello, property of the Marquis Ferdinando Panciatichi Ximenes d’Aragona, was organized for all the participants. They beheld in amazement a piece of Orient in the very heart of Tuscany.

Built in great part between 1843 and 1887, the Castello di Sammezzano represents an Orientalist *unicum* in Italy. The Marquis Ferdinando, who never travelled East, designed it himself, inspired by several models taken from Spain, India, Persia, or Egypt.

The result is a fantastic and very personal reinterpretation, dominated by the Romantic vision of the Alhambra, in which East and West combine to create a unified Orientalist atmosphere. This paper examines the place of the Alhambra in the castle's architecture and decoration, arguing for the importance of books as transfer media for its realization as well as taking into consideration Sydenham's Alhambra Court as a model.

Ariane Varela Braga is SNSF assistant and post-doc researcher at the University of Zürich, in the project "Mudejarismo and Moorish Revival in Europe", directed by F. Giese. She studied at the Universities of Geneva and Neuchâtel. Her PhD, which examined the genesis and theory of Owen Jones' *Grammar of Ornament*, will be published in the collection "histoire de l'art" at the EPHES-Sorbonne (forthcoming 2016). She has written on the theory of ornament in the 19th century and co-edited volumes on ornament and the use of polychrome marbles in sculpture and the decorative arts in Europe. She has taught at John Cabot University and has been a fellow of the Swiss Institute in Rome.

Session VI The Alhambra in Zarist Russia

Chair: Anna McSweeney (The Warburg Institute, Bilderfahrzeuge Project)

11:30–12:00 Nadezhda Stanulevich (The Russian Academy of Fine Arts Museum)

Photographs of Alhambra at the Russian Academy of Fine Arts Museum

12 Passion for discoveries was the fundamental feature of the second part of the 19th century. A new photographic era had begun with the advent of albumen prints. Regular photographic expeditions, opening studios in towns, possibility of distribution of photographs wrote the new picture of the world. Photography has become a new way to assign inaccessible objects and to travel without leaving home. More than 50 photographs of Alhambra are part of collection at the Russian Academy of Fine Arts Academy Museum. The photographs depict different halls of Alhambra, its architectural details and landscapes of Granada. Photographs were used in educational process of architect at the Imperial Academy of Arts since second part of the nineteenth century. They can see all small details of great objects of architecture in the big size albumen prints. Most of photographs at the Russian Academy of Fine Arts Academy Museum are examples of commercial albumen photography, which have index number and title that were marked on negatives. Unfortunately, we don't know photographer's names of all our Alhambra photographs. Among albumen prints, we have some portraits that can shed light on history of Alhambra researchers. This part of museum collection came as a purchase from J. Vasse's shop in Paris in last quarter of the nineteenth century. Some prints were assembled by architect R. Kitner and were sold to the Museum in September 1937. Complex research is now in progress. To date, besides well-known photographs of Alhambra from different collections throughout the world, we try to identify and describe our previously unknown photographs. We hope that cooperation among researchers will expand, upgrade and roll-out knowledge about photographs of Alhambra and its history.

Nadezhda Stanulevich is a Curator of Photography at the Russian Academy of Fine Arts Museum. Her research for Candidate of Sciences thesis since 2012 focuses on S.M. Prokudin-Gorskii and his contribution to the development of color photography. In 2014, Nadezhda Stanulevich and Maria Gourieva were awarded the scholarship by the Börje and Dagmar Söderholm Fund for research Russian photographers in the Finnish state collections. Nadezhda had a report about Spanish photography in Museum Collection at Conference on Research in History of Photography (Zaragoza, Spain) in October 2015.

12:00–12:30 Luidmilla Kondratenko and Ekaterina Savinova (The Russian Academy of Fine Arts Museum)

The History of the Alhambra Models Collection in Russia: Its Role in Educating Future Architects at the Academy of Arts

The Museum of Academy of Art collections exhibits from the Alhambra (models and copies) were purchased with artistic and pedagogical purposes, and therefore should be considered as one of the main factors of the spread of the Moorish style in Russia. The museum of the Academy of Arts has got more than 200 models–copies of Alhambra, brought from Spain to Russia in the second half of the 19th century. A number of models from the Moorish palace the Alhambra at Granada were probably made by the Granada model-maker Don Raphael Contreras, who engaged in its restoration and manufacture of models-copies for sale to tourists and for the dissemination of what was previously unknown in Europe. The other author- Pavel Nothbek lived in Granada for 10 years. During that period he created more than 200 models of the Alhambra. In addition to extensive material ornaments, casts from nature, individual fragments, capitals, rosettes, brackets, Kufic and Arabic inscriptions, jewelry boxes, the collection consists of several models of the restored parts of the Alhambra, such as model of the Rooms of the "Two Sisters", Hall of the Abencerrajes); a half of the "Lions' courtyard (Patio de los leones) and the facade of the court of the "Mosque" (Patio de la Mezquita). In the 19th century, the Art Academy had a Hall of Moorish art. Its exhibits helped students of the Academy explore the Moorish style. Thanks to this collection the Moorish style started to appear in the architecture of the facades and interiors in Russia.

Liudmila Kondratenko graduated from St. Petersburg's University. Since 1996, she works in the city's Museum of the Academy of Arts. In 2010, she was appointed director of this institution and was elected Corresponding Member of the Russian Academy of Arts. She is currently researching the history of the Alhambra models collection at the Museum of the Russian Academy of Arts and is preparing the publication of the Alhambra exhibits catalog from the same institution.

Ekaterina Savinova graduated from the faculty of art History in the Academy of Arts of St. Petersburg, where she also pursued postgraduate studies. She is an art critic, research associate and keeper of the architectural graphics and architectural models in the Museum of the Russian Academy of Arts, in Saint-Petersburg. She is the author of near 100 publications in Russia and abroad, and has curated many international exhibitions. She is currently studying the history of the collection of Alhambra models and preparing the publication of the Alhambra models catalog from the museum of the Russian Academy of Arts in Saint-Petersburg.

12:30–13:00 Katrin Kaufmann (University of Zurich)

Building Moorish Wonders: *Alhambriismo* in Tsarist Russia

The fascination for Islamic art and culture in Tsarist Russia led to numerous orientalist productions in architecture and interiors, especially in the 19th century. We know an impressive amount of neo-Islamic structures in Saint Petersburg – some of them have fortunately survived until today. Orientalism in Russia was affected by European influences and the direct contact with the Ottoman Empire in the Russo-Turkish wars. Since the 18th century Ottoman architecture was received in Tsarist Russia. One could assume that the Russian expansion to Central Asia would have been an issue in the empire's architectural production of the 19th century – but surprisingly, another trend got much more fashionable. Starting in 1838 with a new bathroom in the winter palace, designed by the architect Aleksandr Brjullov for Empress Aleksandra Fjodorovna, the Moorish taste found its way into contemporary interior design. Over the years Moorish rooms became an inevitable attribute of almost every palace and mansion of Saint Petersburg's aristocrats and wealthy merchants. The vast application of ornaments is typical for these interiors that were used as smoking rooms, boudoirs or cabinets. In many cases the Alhambra in Granada (Spain), or more precisely its medieval Nasrid palaces, served as popular archetypes. This fashion culminated in the 1870s in a big housing block commissioned by Prince Aleksandr Muruzi, where the architect Aleksej Serebrjakov applied Moorish style elements also in the façades of the building. The poet Joseph Brodsky, who lived for many years in the 'House Muruzi', called it later in one of his novels 'Moorish Wonder'. Based on the most striking examples in Saint Petersburg, the paper discusses some of the aspects, which might have contributed to the diffusion of the Alhambresque style in Russia.

M.A. in Art History (with a focus on architectural history and historic preservation) and diploma in Graphic Design. 2006–2012 studies in Art History and Slavic Languages and Literatures at the University of Berne and the Freie Universität Berlin. 2012 Master's thesis «The medieval choir of the Cathedral of Santiago de Compostela – a reassessment of its reconstruction». Since 2012 employee at the Department of Historic Preservation (Canton of Berne, Office of Culture). Since 2015 PhD student at the University of Zurich, University Research Priority Program (URPP) *Asia and Europe*. Working title of the intended dissertation: «Visions of the Orient in Tsarist Russia – Neo-Islamic Architecture and Interiors in St. Petersburg».

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Session VII The Alhambra in the World

Chair: Fernando Valdés (Universidad Autónoma de Madrid)

14:30–15:00 Anna McSweeney (The Warburg Institute, Bilderfahrzeuge Project)

The Alhambresque in Ottoman Architecture: Versions and Revisions of an Islamic Palace Style in the 19th Century

Ever since William Chambers built his fantastical 'Alhambra' pavilion in Kew Gardens in 1758, the famous Nasrid palace in Granada has been reproduced and re-imagined by architects and designers all over the world. From the Alhambra Palace theatre that stood in Leicester Square in London to the alhambresque interior of the Dampfmaschinenhaus at Potsdam near Berlin – these are versions of the palace, filtered through both the publications of western artists like Owen Jones and Carl von Diebitsch, in which the Alhambra was used to conjure up an exotic, luxurious or wondrous place.

The Alhambra as a source of inspiration for Western architects in the nineteenth century is well known and has been thoroughly documented. But 'alhambresque' style was not just an Orientalist exoticism in the West – it was also used in Muslim contexts, where the style was considered suitable for public buildings. In Cairo for example, an Alhambra-style palace was built on Gezira island to house European monarchs attending the Suez Canal opening celebrations in 1869. Meanwhile in Istanbul, Sultan Abdülaziz patronised buildings such as the entrance to the former Ministry of Defense that were decorated in the alhambresque style. This paper explores the use of the alhambresque style in non-Western contexts in the nineteenth century, where 'alhambresque' came to mean something more than simply fashionable exoticism. It examines how the alhambresque style was used to express different and emerging ideas about identity and culture in the Ottoman world, and reveals how a variety of complex meanings came to be expressed through the many different versions of this medieval Islamic palace.

Anna McSweeney joined the Warburg Institute, School of Advanced Studies at the University of London in November 2015 as a research associate of the Bilderfahrzeuge Project. Since 2012 she has also been a senior teaching fellow at SOAS, University of London, teaching and convening MA modules in Islamic art history. A specialist in the art, architecture and material culture of Islamic Spain, she is currently writing a book on the Alhambra Cupola in Berlin, as well as preparing an edited book on Spain and Orientalism in the 19th and 20th Centuries and developing a research project on the art of mudéjar communities in medieval Spain.

15:00–15:30 Ieva Kalnača (Art Academy of Letony/Latvian National Museum of Art)

El alhambriismo en tierras de Letonia: segunda mitad del siglo XIX y primer tercio del siglo XX

A mediados del siglo XIX en el territorio letón, igual que había ocurrido en otros países europeos, apareció un interés creciente por el mundo oriental, especialmente por su arquitectura. El orientalismo, floreciente ya desde principios del siglo en Francia e Inglaterra, había llegado hasta las tierras del Báltico y conllevó a un surgimiento del estilo neo-islámico dentro de otras corrientes historicistas. Los clientes y los arquitectos se inspiraban en los edificios de distintos períodos de la arquitectura musulmana, pero el modelo por excelencia fue la Alhambra. Se conocían en el territorio de Letonia los estudios realizados por arquitectos, arqueólogos y artistas extranjeros, entre los cuales destaca la monografía del erudito inglés Owen Jones *Plans, Elevations, Sections and Details of the Alhambra*, 1842, con más de 100 cromolitografías; y el extenso estudio de Albert F. Calvert *The Alhambra*, 1904. No tiene menos relevancia el hecho de que también viajeros y arquitectos letones empezaron a explorar la Alhambra *in situ*. Así, los estudiosos y curiosos pudieron leer descripciones de ese palacio andalusí, publicadas en la prensa a partir de mediados del siglo XIX. No tardaron en llegar tampoco las primeras fotografías con las vistas más emblemáticas.

En realidad, los edificios con evidentes rasgos neo-alhambrescos no son muy numerosos, pero los ejemplos son significativos. Las influencias aparecen tanto en el exterior, como en el interior de las viviendas y lugares de ocio, destacando pinturas murales y elementos decorativos, especialmente arcos y revestimientos cerámicos. De este modo, la peculiaridad de la belleza del palacio nazarí tuvo su repercusión también en el territorio letón, satisfaciendo a los propietarios de las villas aristocráticas y cautivando a los visitantes de los espacios de recreo y diversión.

He realizado mis estudios en Historia del Arte en el Academia de Arte de Letonia y en la Universidad de Castilla-la Mancha. Mis intereses de investigación están vinculados con el estilo neo-islámico en la arquitectura e interiores de Letonia (y de los Países Bálticos), y también con las influencias del orientalismo y la representación de motivos orientales en las obras de artistas letones. He dedicado mis trabajos académicos a las manifestaciones del estilo neo-islámico y del orientalismo en Letonia, y he participado en distintas conferencias tanto nacionales, como internacionales disertando sobre dichos temas. La próxima conferencia, después de Zürich, se celebrará en Leipzig, donde voy a hablar del tema “Interiores con influencias neo-islámicas vistos a través del prisma de la protección del patrimonio artístico”.

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15:30–16:00 Antonieta Emparán (Universidad Adolfo Ibáñez, Chile)

Palacio de La Alhambra: un orientalismo chileno del siglo XIX

El Palacio de La Alhambra de Santiago comienza a ser construido en 1862 por mandato de Francisco Ossa Mercado, y encarga a Manuel Aldunate la realización de una propuesta arquitectónica y luego su edificación. Claudio Vicuña será quien termine la construcción y alhaje la vivienda con muebles al estilo árabe traídos desde París. ¿Cómo se entiende la construcción del Palacio de La Alhambra en el contexto chileno de la segunda mitad del siglo XIX? En este trabajo abordaremos la problemática que surge a partir de la temprana construcción del Palacio de La Alhambra, como orientalismo americano, en pleno proceso de construcción de la identidad chilena. Para esto indagaremos las influencias culturales provenientes de Europa; el rechazo cultural a España y la admiración a Francia en medio de este proceso de conformación de identidad. Revisaremos las vías de acceso a la imaginería alhambresca que tuvieron tanto los mandantes como el arquitecto, además de la recepción del público a la construcción. Para esto revisaremos archivos y prensa nacional que atestigüen tales flujos e influencias y analizaremos formalmente los elementos ornamentales distinguiendo la copia de la imitación estableciendo el valor artístico del inmueble durante su época.

Ma. Antonieta Emparán F. (Santiago, Chile, 1985), licenciada en Artes, con mención en Teoría e Historia del Arte de la Universidad de Chile. Actualmente realiza su tesis de Magíster en Historia del Arte de la Universidad Adolfo Ibáñez. Se ha especializado en arte islámico analizando iconográficamente los zillij de la madrasa al-Attarin de Fez y los alicatados de la Alhambra desde la cristalografía. Miembro de la Facultad de Artes de la Universidad de Chile desempeñándose como profesora de historia del arte y estética en el ISUCH y como docente de arte islámico en la Escuela de Artes de pregrado.

Session VIII The Alhambra Renewed

Chair: Ariane Varela Braga (University of Zürich)

16:30–17:00 Davy Depelchin (Royal Museums of Fine Arts of Belgium/Ghent University)

Orientalism Challenged: The Spanish Pavilion on the 1910 Brussels International Exhibition

In the nineteenth century, descriptions and images of the Iberian Peninsula, its people, its landscapes and its architectural wonders enjoyed a considerable popularity in Belgium. They became a way to escape from a heavily industrialised homeland society. Writers, painters, engravers and photographers used the Moorish palace in Granada as an ideal romantic setting. And because of the associations with the Arabian Nights, the history and legends linked to the fall of Al-Andalus, and the modern novels reinforcing the dreamy character, the Alhambra was turned into a symbol of escapism. Confirming the prevailing western stereotypes of the east, the palace complex was a gate to an Orient that was real and imaginary at the same time. Regardless of whether Belgian orientalist constructions were stylistically moulded on the Nasrid wing of the Alhambra, or whether decoration patterns were influenced by Turkish, Egyptian or Indian architecture, contemporary authors almost systematically called the palace complex in Granada to mind when they were describing these kinds of settings. This is of course revealing, for it shows that the symbolic power of the Alhambra was substantial in the nineteenth century. It also indicates that, in northern Western Europe, the palace city was clearly categorised as an oriental and not as a Spanish edifice. Due to the Alhambra's embedment in exoticism, it is intriguing that the by the Spanish government appointed general curator for the participation at the 1910 Brussels International Exhibition, Don Nicolas de Escoriaza y Fabro, chose to engage in the event with precisely a pavilion recreating the Lion Court. If at first sight one might reason that this was a formula to easily obtain success, the underlying thought was in reality much more ambitious. With an official pavilion casted on the Alhambra Spain challenged a popular image of orientalism. It appears to have been an attempt of the country to re-appropriate a part of its history that had been taken away. And in order to emphasize the historical anchoring, it was Modesto Cendoya, the curator of the Alhambra palace complex, who was designated to erect a scholarly justified copy of the Lion Court. For Spain embracing a historical intercultural complexity seems to have been a strategy to construct a national identity which could internationally be disseminated.

Davy Depelchin is Researcher for the Belgian Science Policy Office at the Royal Museums of Fine Arts of Belgium in Brussels. He co-curated the exhibitions *From Delacroix to Kandinsky, Orientalism in Europe* (Brussels–Munich–Marseille, 2010-2011); *Unveiling India, The Early Lensmen (1850-1910)* (Brussels–New Delhi, 2013-2014); and *Jean Portaels and the Call of the Orient (1841-1847)* (Brussels, 2015) and co-edited/wrote for the accompanying catalogues. He is also the author of journal articles and book chapters on orientalism in nineteenth-century architecture and fine arts.

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17:00–17:30 Yoshihiko Ito (Tokai University) and Jorge Almazán Caballero (Keio University)

Entre la modernidad, la universalidad y la identidad nacional:
la Alhambra y Katsura en la mirada de arquitectos modernos

Los monumentos históricos son testigos importantes del pasado pero a menudo llegan transformados hasta nosotros. Las transformaciones no sólo consisten en reformas, derribos o restauraciones, sino en cambios en nuestra mirada y entendimiento sobre ellos. El objetivo de esta comunicación es mostrar cómo y por qué la percepción sobre los monumentos históricos se transformó como consecuencia de las ideas introducidas en la arquitectura del siglo XX. Concretamente se trata de dos obras emblemáticas: el palacio de La Alhambra de Granada (España) y la villa imperial de Katsura (s.XVII, Kioto, Japón). Dos conjuntos sin relación histórica ni estilística, pero que comparten no pocas similitudes tanto en su forma de ser arquitectónica como en su proceso de reevaluación en paralelo al desarrollo de la arquitectura moderna. Dos palacios de diseño delicado, pabellones de materiales frágiles y jardines con un sofisticado uso del agua. Dos monumentos cuyas cualidades arquitectónicas se han valorado hasta el punto de convertirse en una especie de iconos arquitectónicos universales, por encima de sus valores históricos. Dos edificios que se han vinculado con la identidad y estética nacionales. En este estudio se pretende realizar un análisis comparativo de textos sobre La Alhambra y Katsura, escritos por arquitectos modernos y postmodernos. Se analizará el papel fundamental de L. Torres Balbás y B. Taut en el período de entreguerras; el impacto del *Manifiesto de la Alhambra* y el libro de Kenzo Tange de posguerra; o las nuevas visiones críticas de la generación posmoderna, como la de A. Isozaki en caso de Katsura. Más allá de su relevancia histórica y belleza decorativa, los arquitectos buscaron una modernidad arquitectónica, limpia o compleja dependiendo de la postura de cada persona/generación. ¿Cómo llegaron a ver los arquitectos del siglo XX imágenes de lo trascendental en arquitectura a través de los edificios de un pasado concreto?

Yoshihiko Ito es historiador de la arquitectura especializado en la Edad Media española. Estudió en la Universidad de Tokio, la Escuela Técnica Superior de Arquitectura de Madrid y la Universidad Autónoma de Madrid (UAM). Obtuvo el título de Doctor por la Universidad de Tokio en 2008. Ha trabajado como docente en UAM (Madrid), Waseda (Tokyo) y Keio (Tokyo) y ahora es profesor titular de la Universidad Tokai (Kanagawa, Japón). Entre trabajos publicados en español, se encuentra "Las bóvedas de ladrillo fingido en la iglesia de Santiago de Peñalba y los préstamos estéticos de monumentos antiguos en el reino de León en el siglo X" (2012).

Jorge Almazán es Arquitecto por la Escuela Técnica Superior de Arquitectura de Madrid. En el 2007 obtiene el título de Doctor por el Instituto Tecnológico de Tokio. En 2008 fue profesor invitado de Proyectos de Arquitectura en la University of Seoul. Desde el 2009 es profesor de Proyectos de Arquitectura en la Universidad Keio (Japón), donde dirige el *Studiolab* (<http://almazan.sd.keio.ac.jp>), una unidad que opera como estudio de arquitectura y laboratorio de investigación.

17:30–18:00 Anna C. Cruz (University of California)

Mythologizing the Alhambra and Nasrid Granada in Contemporary Arabic Literature

This paper will explore mythical representations of the Alhambra and Nasrid Granada through the lens of M.M. Bakhtin's theory of the chronotope. The works under examination come from Ibn Zamrak (Granada, d. 1393), 'Abd al-Wahhab al-Bayati (Iraq, d. 1999), and Mahmoud Darwish (Palestine, d. 2008). I will begin my investigation with Ibn Zamrak, whose epigraphic panegyrics are found along the walls of the Alhambra, a palace that still epitomizes nostalgia, exile, and loss to this day. I will show how al-Bayati and Darwish lament the city of Granada using the Pre-Islamic Arabic literary topos *wuqūf 'alā 'l-aṭlāl* (standing by the ruins) as a point of entry into exploring the cultural memory and identity of the Arabs. These elegiac poems are intertextualized narratives of history and Darwish injects himself into the poem as a witness and self-appointed epic hero to the Capitulation of Granada in 1492. However, Darwish's version of events takes place in the Alhambra as he attempts in vain to save the palace for future (Arab) generations. Al-Bayati, on the other hand, utilizes the image of an epic hero to transform modern history as he introduces a narrative in which Enkidu, the Babylonian hero from *The Epic of Gilgamesh*, enters the "enchanted city" of Granada by way of the Alhambra for a revolutionary cause that ultimately ends in death. The loss of Granada is considered a major turning point in Arab cultural history so it is not surprising that this loss has been expressed in both Medieval and Modern Arabic poetry and continues to resonate in the imagination of a select group of contemporary Arab poets. Although Bakhtin's work focuses on the novel, I will argue that his theories can also apply to poetry based on the poets' manipulation of time and history.

Anna C. Cruz is a Ph.D candidate in Near Eastern Studies at the University of California, Berkeley. She earned her A.B. in Asian and Middle Eastern Studies from Dartmouth College in 2007. Her research interests include cultural memory and identity and questions of loss, mourning, and nostalgia. Her dissertation, *Modes of Loss: al-Andalus in the Arabic Poetic Imagination*, explores the intersections of memory and affect within the lived and imagined spaces of al-Andalus in medieval and modern Arabic poetry.