



TROY
Dream and Reality

16 November 2001 to 17 February 2002

Content

| | |
|---|---------|
| 1. Exhibition Dates | Page 02 |
| 2. Information on the Exhibition | Page 03 |
| 3. Texts for the various chapters of the exhibition | Page 05 |
| 4. Media Information Virtual Archeology | Page 08 |
| 5. Preview | Page 10 |

Art and Exhibition Hall of the Federal Republic of Germany
Friedrich-Ebert-Allee 4, 53113 Bonn
Press Office
Telephone +49/228-9171-204/5/6 Telefax +49/228-9171-211
www.bundeskunsthalle.de / e-mail: majer-wallat@kah-bonn.de



Exhibition Dates

| | |
|---------------------|--|
| Duration | 16.11.2001 – 17.02.2002 |
| Director | Wenzel Jacob |
| Project Manager | Susanne Kleine |
| Conception | Prof. Dr. Manfred Korfmann |
| Press Officer | Maja Majer-Wallat |
| Catalogue | DM 49.00 €25.00 |
| Press copy | DM 25.00 €12.50 |
| Opening hours | Closed on Mondays Tuesdays and Wednesdays 10 a.m. to 9 p.m. Thursdays to Sundays 10 a.m. to 7 p.m. Fridays 9 a.m. to 7 p.m. |
| Admission | |
| Standard | DM 12.70 € 6.50 |
| Reduced rate | DM 6.80 € 3.50 |
| Family ticket | DM 20.50 €10.50 |
| Public transport | Underground lines 16, 63, 66 to Heussallee Bus route 852 to Ollenhauerstraße Routes 610 and 630 to Heussallee |
| Press information | www.bundeskunsthalle.de Press file (German/English) |
| Guided tours | Public, free of charge with entrance ticket Tuesdays and Wednesdays 3 and 6.30 p.m. Thursdays to Saturdays 3 p.m. Sundays and public holidays 11 a.m. and 3 p.m. |
| Guided group tours | Information and registration: Telephone +49 (0)228-9171-247 Fax +49 (0)228-9171-244 e-mail: paedagogik@kah-bonn.de |
| General information | Telephone +49 (0)228-9171-200 www.bundeskunsthalle.de (German/English) |



Information on the Exhibition

TROY DREAM AND REALITY

In the 8th century B.C. the poet Homer created the 'Iliad' and 'Odyssey' grand epics, marking the beginning of Western literature. Ever since then, Troy has characterized more than just a city of antiquity in Asia Minor. As a legend it has captured people's imagination for over centuries and continues to be referred to by artists, poets and writers, even today. In 1998, Troy was declared world cultural heritage by UNESCO.

For the first time an exhibition has been dedicated to presenting this exciting theme comprehensively. Placed within a dynamic relationship between dream and reality, the exhibition provides the visitor with the opportunity to explore a many-faceted and fascinating view of Troy. Homer and his Iliad, Troy and the Trojan War as well as the treatment of this theme by authors, poets and artists of antiquity, the middle ages as well as modernity represent the dream vision of Troy. This is contrasted by its real prehistoric geographic position as a city built on a hill situated in the Dardanelles, and as it has become presented to us through archaeological evidence produced by Heinrich Schliemann and the up-to-date research undertaken by the international archaeological team lead by Manfred Korfmann since 1988. Today, the research on the city of Troy is not concerned with the romantic vision of discovering the true site of the Trojan War. It is about determining the strategic importance of the city's location at the strait between the Aegean and the Sea of Marmara and its relevance in the Hittite-Mycenaean world of the 2nd Century B.C.

In this exhibition the Iliad's world of Gods and Heroes will come alive through precious original manuscripts, written records and depictions on antique ceramics and sculptures. Medieval manuscripts, paintings of the modern age, prints and applied art objects show that the fascination with this theme has remained unbroken throughout history and art history, enjoying further popularity in modern advertising and caricature.

The archaeological section presents unique finds which have never been seen before outside of Turkey: a man-sized storage vessel, fine tableware used by the nobility as well as precious jewelry and weapons, among other things.

The exhibition, which has been on view in Stuttgart and Braunschweig, has been augmented by a few highlights for its presentation in Bonn, which includes the cast of a unique Hellenistic Polyxena sarcophagus and replicas of Priamos' 'treasure' discovered by Heinrich Schliemann. A particular attraction is a new large-formatted computer reconstruction of Troy I-IX produced by ART+COM, Berlin and sponsored by the German Federal Ministry of Education and Research. This interactive projection brings the city's various historical phases and landscape to life in real time and integrates various exhibits on display.

The exhibition is accompanied by a comprehensive book – including color illustrations – which is available for DM 49,- / €25,- as well as an exhibition guide for DM 15,- / €7,50. In addition, a brochure explaining the exhibition 'Troy – Compact Knowledge. Legend and Archaeology' is available for DM 6,- / €3,-

The most recent research results on the relationship between Troy and the Hittites will be presented in the exhibition „The Hittites – People of a Thousand Gods“, which will be on view from 18th January to 28th April 2002, for a time also parallel to the exhibition on Troy.



Trojan Elegies. Accompanying Program to the Exhibition.

In January and February 2002 scholarly lectures, literary readings, musical stagings and a historical film will treat selected aspects regarding Troy's reality and world of concepts. In cooperation with the Deutsche Forschungsgemeinschaft (DFG), a one-day symposium will be held on 'German Archaeology in Foreign Countries – Foreign Cultural Policy and Promotion of Science'. The actual dates and contents of all accompanying program events are published in a separate program brochure, which also contains the workshop program for children, youths and adults as well as school classes.

The exhibition has been organized in cooperation with the Archaeological State-Museum of Baden-Württemberg at Stuttgart, the Troy-Project of the Institute for Pre- and Early History and Medieval Archaeology at Eberhard-Karls-University in Tübingen, the Regional Museum of Brunswick, the Duke-Anton-Ulrich-Museum, the State-Museum of Art of Lower Saxony at Brunswick, the City of Brunswick and the Art and Exhibition Hall of the Federal Republic of Germany at Bonn.

The exhibition is under the auspices of the Turkish President H.E. Ahmet Necder Sezer and the President of the Federal Republic of Germany, Johannes Rau.

It has been generously supported by the T.C. Ministry of Culture – General Management of Antiquities and Museums, Ankara

Extensive essays and photo material are available at the press office.

www.bundeskunsthalle.de



Texts for the various chapters of the exhibition

1 The place and the countryside

Here the sea is so narrow that it is no wonder when a young lover (Leander) dares to swim to the other side, or an ambitious king (Xerxes) tries to take his army across. But it is so stormy that it is likewise no wonder that the lover drowned and the bridge collapsed. From here we can see Mount Ida, "Where Hera once kissed love-struck Zeus, / And love did conquer the Lord of all Worlds."

Lady Mary Montagu, English traveler to Troy, 1718

Troy [*Truva*], the best-known dig in Turkey. It's location on the straits of the Dardanelles (the Hellespont, more than 60 km in length, between 1.4 and 6 km wide) and the unique wind conditions made it an important bronze-age seaport and trading city, in control of the only sea route between the Mediterranean and the Black Sea, at the crossroads of Orient and Occident.

2 The poet and his work

There are no contemporary sources for Homer's life. The only surviving reconstructions of his biography in later antiquity were not written until the declining period of Hellenism and the time of the Roman Empire. They are thus around 700 years younger and cannot be considered in any way authentic. Even the oldest surviving busts of the poet are Roman copies of those made by Greek artists roughly 200 years after his death, and bear facial characteristics which merely show the creative imagination of their sculptors, who had no model to work from.

The paucity of our knowledge concerning Homer, despite all the meticulous philological research done on him, allows us at best to identify certain basic facts. His name, Hómēros, meaning "guarantee" or "pledge," exhibits a form typical of the Ionian dialect, and the unanimity of antique sources in placing his sphere of activity in "Ionia" allows us to assume that he came from the Ionian coastal region of Asia Minor (in the vicinity of Smyrna, now Izmir). The date of his birth can be set approximately to the year 770 B.C., just after the Greeks had adopted writing from the Phoenicians. He most likely wrote his works, the "Iliad" and the "Odyssey," between 750 and 700 B.C. They so impressively reflect the world view of the elite of that time that Homer must either himself have been a member of the nobility, or at least lived in constant proximity to the upper class.

The material from which the "Iliad" and the "Odyssey" are woven belongs to the legends surrounding Troy. While the tale of Odysseus takes place following the fall of Troy, the "Iliad" gives us a glimpse into what happened before its walls in the ninth and tenth years of the war: the rancor borne by Achilles, the son of the king of Thessalonica, and its effects on the events of the war are narrated in detail in a story whose core is limited to a period 51 days, but which covers the entire tale of Troy by jumping back and forth in time.

Both legends most likely grew up during the Mycenaean epoch of Greek history (approx. 1600 to 1150 B.C.). They were handed down in verse form by bards whose improvised performances constantly gave the substance a new form in the telling. Homer was also enmeshed in this bardic tradition, but his reworking, at least in part, of the "Iliad" and the "Odyssey" have the advantage of having been set down in writing, either by himself or at his behest. His complete works, which run to about 28,000 verses in Greek, are not only oldest of Europe's literary artworks, but at the same time among the most influential. They directly or indirectly affected the development of the whole of European culture—and their influence can still be distinctly felt in today's world.

3 From words to images

Throughout antique Greece, the legends of the Trojan War were common knowledge, the core of the myth—the Trojan War itself—being an indubitable part of shared history. The victory of the Achaeans proved that great strength could be found in solidarity and that the gods were propitious. Children learned from the "Iliad" in school, people quoted its verses verbatim. The Trojan War was, however, also one of the great themes of Greek art. It was certainly no coincidence that the earliest pictorial



representations date from the late eighth century B.C., the age of the Homeric epics. Thus Homer also obviously inspired artists to make use of his material. These artists put his works to their own ends, constantly discovering new images. Above all, they also depicted that which is not related in the "Iliad" directly, but only implied: scenes of what came before the Trojan War, the death of Achilles and the destruction of Troy.

4 In the midst of an empire

During the Hellenistic and Roman eras, Troy/Ilion was an important place both in poetry and in reality. Many rulers and peoples claimed to be descendants of the Trojans. The tangible link was the shrine of Athena Ilias.

The Romans, who completely destroyed Ilion around 85 B.C., turned the ruins into a place of pilgrimage which marked the genealogical center of the Roman Empire: Ilion/Ilium.

The historic period was seen to be a repetition of the mythic age, history as a way to redeem the myth. Rome was said to be Troy built anew.

Varro, the Roman historian, put the beginning of the Trojan War at 1193 B.C. Exactly 440 years later—753 B.C.—was his date for the founding of Rome.

5 What the Bible does not tell us

Following an earthquake in the fifth century A.D., the actual city of Troy was probably only a shadow of its former self. All the more important was Troy's place in the medieval view of the world. The stories of the Trojan War were drawn upon to derive what could not be found in the Bible: the status of knighthood, the concept of honor, the system of courtly love. The Trojan War was held to be the first substantiated event of world history before Christ's birth.

Virgil's "Aeneid", Ovid's "Metamorphoses" and the Latin prose novels about Dares and Dicyts (alleged to be two eyewitnesses of the Trojan War) were the story's vehicles. Of Homer's "Iliad," only the title was known.

6 From Virgil to Homer

Accounts of the demise of Troy have not been kept alive in the world of literature alone. Trojan scenes have adorned all sorts of objects and were encountered in all conceivable situations of life in the 15th, 16th and 17th centuries—as pictorials on tapestries and chalices, as cantos and as moral aphorisms. A canon of a few isolated motifs taken out of narrative context came to prevail. Each of these motifs reads like a book, is capable of giving guidance for appropriate action and behavior, shedding the limelight on the moral of many a story. Troy proper was as far away from playing a role in these centuries as the Homeric.

7 Reading the Iliad

The 18th century witnesses paintings and books—and above all their creators and poets—become objects of cult-like reverence. People long to return to the origins, discover the first poet in Homer as well as the beginning and culmination of literature in the "Iliad." The sagas of Troy and its landscape, which one believes to re-discover in Greece, Italy and Turkey, become the epitome of an ideal, heroic era, in which the arts and humanity—both still in infancy—have reached perfection. One reads the original version of the "Iliad," attempts to create something of comparable status in one's own language and it is taken literally in graphic arts as well. One sentence after the next, artists discover new motifs that had remained hitherto undepicted and undepictable. And people start reading the "Iliad" "where Achilles fought, Ulysses traveled and Homer sang" (Robert Wood).



8 The search for Troy

Heinrich Schliemann's excavations at the end of the 19th century spark the beginning of an archaeological expedition in search of Troy. Its history is reflected by material documenting Schliemann's first archaeological findings all the way to the digs of Manfred Korfmann.

9 The settlement hill of Hisarlık in Troy

Schematic cross-section of the settlement hill of Hisarlık (Troy) including official designations of the settlement layers.

*A te o y s a te sed to desc e pop ated s as ca e o d
A ato a, Sout east As a a d So t easte ope o ses we e t of ed
b c s Ove t e ce t es, s wo d g ow g e as t e d c s decayed a d e
o es we e bu t atop t e b e*

In this manner, the City of Troy's Hisarlık hill produced about 15 meters of settlement layers in 3,500 years.

I-X: The numbering scheme applied to the Hisarlık hill's settlement layers starting from the bottom up and counting from I through X is based on observations made by Dörpfeld (1893/94), who, in turn, leaned on Schliemann's work.

a, b, c...: The subdivision into over 50 construction phases labeled a, b, c, etc. finds its roots in work conducted by Blegen (1932-38).

Additional sub-phases were identified as research progressed. Labeled 1, 2, 3, etc., these designations remain binding until this day—albeit that the weighting of the construction phases may have shifted from a modern-day point of view.

10 Tour of Troy

Atop the ruins. A 40-meter-long wall featuring the stages of a typical, ideal tour, composed of exhibits, monitors (displaying a tour filmed by Korfmann), cards, photographs, models, etc., starting in front of the upper city wall of Troy (VI) to the ramp (FM) of Troy (II) and the walled-in gate of Troy (VII).

11 Troy—dream and reality

Viewed in the reflection of a burning city: a mountain of rubble and debris. And what imagination makes of it: the topography of poetry.

12 Troy eternal

A new Troy according to Heinrich Schliemann. Prior to Heinrich Schliemann, Troy was just a myth. He made clever use of the media during his excavations, turning archaeology into a popular adventure. The myth of Troy becomes entwined with the archaeological site to create a destination that has continued to attract masses of tourists to this very day.

Schliemann describes his finds with imaginative names such as the "Treasure of Priamos" or the "Chalice of Nestor." By drawing these references to the "Iliad," he is giving birth to a new myth, of which he himself is a part. This legacy is widely resonated in operas, the arts and modern media.



Media Information Virtual Archeology

Troy and Ancient Egypt Reawakened - Virtually

Berlin, 4 December 2000. Legendary Troy and mystical ancient Egypt are being brought back to life with the aid of “virtual reality“ (VR).

Together with other partners, Berlin’s ART+COM Medientechnologie und Gestaltung AG is taking up the challenge. An initial step in accomplishing this task has already been completed:

Under the direction of ART+COM, the University of Tübingen, the German Archeological Institute and the ixl AG jointly took part in the ”Competition for Virtual and Expanded Reality“ sponsored by the German Federal Ministry of Education and Research.

The competition was intended to stimulate ideas for creating short, middle and long term high-tech jobs in Germany.

The general goal of the project submitted by ART+COM and partners was VR-based knowledge management and knowledge marketing - in short, ”Virtual Archeology“, making it possible with the aid of virtual reality techniques for scientists and the public to have interactive and universal access to archeological information.

The “Virtual Archeology“ project can also implement its ambitious scientific and commercial goals because ART+COM AG has managed to attain the most respected partners in the field of archeology and remote data mining to participate in the cooperation.

The Troy Project of the University of Tübingen and the Cairo Department of the German Archeological Institute are amongst the most respected and leading organizations in the field of archeology. Ixl AG is a spin-off from the German Center for Air and Space.

ART+COM AG is serving as the head of the consortium for the overall project “Virtual Archeology”.

The Terms and Costs of the Project

The entire project will run for 2.5 years from February 2001 to July 2003. The total cost of the project is estimated at DM 7.2 million.

The Project will Revolutionize Working Methods and Presentation Techniques.

The integration of scientifically verified archeological data and the data from remote satellite investigation into a virtual reality model makes it possible to visit archeological sites in their real and virtual surroundings. By employing radar and other special satellite data, archeologists are able to gain new knowledge about the development of landscapes and possibly discover new sites.

In the framework of the project, a virtual reality application - consisting of hardware and software components – will be developed, with which, thanks to a new interface technology, a form of access to knowledge in the archeological context will be permitted that was not previously possible in this form.

The interaction concept of the virtual reality application is new: The user, as a time-space traveller, decides for themselves where they wish to go, exploring the area on their own instead of having to “consume“ the same product as everyone else, as is the case with the conventional media.

The simultaneous use of the VR model as a scientific tool and presentation system guarantees that it remains authentic and living and that it will change in the future as knowledge changes and not remain limited to a single type of presentation.



The project will not only serve to revolutionize the working methods of the archeologists, but also revolutionize the presentation of the archeological knowledge to the broader public.

The Economic Prospects for the Project

Through the use in museums, exhibitions and special presentations it can be expected that the project will be profitable even in the short-term.

Additional possible uses for the system are conceivable in museums where ever-increasing demands are being placed on the media presentations. There are, for instance about 50 museums in the US which are being completely or partially restructured, or whose exhibition concepts completely altered so that they can accommodate the new media opportunities.

Use in the field of tourism is yet another opportunity. Furthermore, the use of virtual reality models is also of interest for the classical media.

The intended high general applicability of the system, as planned by the partners, will be continually expanded through adjustments to meet the needs of future users. This should lead to a rapid spread of the virtual reality-based knowledge management and knowledge marketing in archeology.

The Scientific and Technical Perspectives of the Project

Due to the fact that the technologies to be developed are extensions of already existing technologies and preliminary work, and that the project consortium consists of leading specialists from their fields, the scientific and technical success of the project is predictable.

Archeology, as a humanistic and historical form of basic research, will profit from the new model in any case. The virtual reality model provides a scientific tool which unifies the integration of an immense volume of data, the detection of correlations, review of hypotheses and, last, but not least, the presentation of results in an ideal fashion.

With the successful conclusion of the project, a new standard for national and international archeology will be set which will provide greater efficiency in academic work and and, in addition, improved opportunities for representation.

Should you have any further questions regarding the project, please feel free to contact Steffen Kirchner, "Virtual Archeology" Project Leader or Rainer Thiem, Corporate Communication.

Images are available from our Internet address or directly from ART+COM.

ART+COM Medientechnologie und Gestaltung AG

Tel.:

+49 30/21001-447, Steffen Kirchner

+49 30/21001-470, Rainer Thiem

Fax: +49 30/21001-555

E-Mail: steffen.kirchner@artcom.de

rainer.thiem@artcom.de

Internet: <http://www.artcom.de/>

All about us:

ART+COM is one of the leading companies in the field of interactive 3D visualization. Along with 3D visualization, core competences of Germany's first multimedia company can be found in the design of man-machine interfaces, creating interactive media installations as exhibition and entertainment systems and the realization of individual solutions for 3D presentations of content and products in the Internet.



Preview 2001/2002
subject to alteration

International Film Music Biennial 2002

23 July 2002 – 30 July 2002

VENEZIA! - Art from Venetian Palaces

27 September 2002 – 12 January 2003

Historical survey of collecting in Venice from the 13th to the 19th century

An exhibition in cooperation with the *Musei Civici Veneziani*

The Venetians have always known how to celebrate the nonpareil status of their city, its unique situation in the middle of the lagoon, “between sky and water”, its long-standing independence and the distinctive political structure of an “aristocratic republic”. But it was above all art that contributed (and still contributes) to the mythic aura of *Serenissima* which has endured to the present day. Art was an important means of personal self-portrayal, especially in a city whose political structures had remained unchanged for centuries. But art not only enhanced the personal standing of the patrons and collectors; it also increased the fame of the city.

In Venice itself, only an incomplete and distorted impression can be obtained today of the diversity, quality and originality of the Venetian collections. The great collections of the 14th to the 19th century were broken up and scattered throughout the world; what remained in Venice itself is spread over the city’s numerous museums and is displayed according to criteria that are in marked contrast to those of (for example) a 17th century collector.

The *Venezia* exhibition project attempts for the first time to present by way of reconstruction the evolution of the art collections in Venice. Close cooperation with the *Musei Civici Veneziani* and the loans from other museums in Europe and America make possible not only the presentation of paintings by such important artists as Giorgione, Titian, Tintoretto, Veronese or Tiepolo; the special attraction of the exhibition will be the opportunity to see and appreciate many major Venetian works of art in their original “collection contexts”: A late 16th century collection included not only paintings by Venetian or non-Venetian masters (like Dürer or Bosch), but also ancient and contemporary sculpture, coins, magnificently illuminated books, valuable navigation charts, and sometimes minerals and scientific instruments.

The exhibition will cover the period from the 14th to the 19th century

- from the beginning of collecting with public relevance, in the *San Marco treasure chamber* and the *doges’ palace*
- proceeding to the encyclopedic collections of the *Grimani* in the renaissance
- and on to the idealized evocation of the Venice mythos characterizing the collection of the last Venetian prince-painter-artist *Mariano Fortuny*.

The exhibition illustrates the fact that the collection-structure and presentation of the works of art primarily reflect the taste of the times, as well as political and social aspects: Many of the innovations of Venetian art that can be admired in the exhibition owe their existence to the rivalry of the collectors and to their need for artistic quality and originality. Thus in presenting a history of collecting, the exhibition displays and illuminates the art and municipal history of Venice from a new and unusual perspective.

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland
[Art and Exhibition Centre of the Federal Republic of Germany]
Friedrich-Ebert-Allee 4, 53113 Bonn

Press

Telephone +49 (0)228-9171-204/5/6 Fax +49 (0)228-9171-211
www.bundeskunsthalle.de / e-mail: majer-wallat@kah-bonn.de