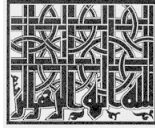


ISTITUTO DI SKRIPTURA



Bruxelles, Istanbul

THE LIGHT OF BOSPHOROS

Visions from Turkey

by

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CONCEPT

This exhibition is based on a high-level selection of objects from museums (Turkey and Europe), international libraries, private collections, arts, crafts and contemporary technologies, windows-concepts, *immaterial wisdom* (as indicated by UNESCO secretary).

The exhibition is intended to be exported as a new symbol in the world's capitals from Europe to Asia and the US, to give a new vision of Anatolian and Turkish continuity of civilisation: the origin of civilisation and the sacred esthetics.

CATALOGUE

500 pages, 300 images with commentary (concepts, philology, narration and topics, myths). Translation of Othoman and Greek Latin texts (anthology), participation of 10 writers and 10 artists from Europe and Turkey. Three texts will be directed by Clerici, and an introduction by political personalities from Europe and Turkey.

MEDIA

Multimedia use, connections between different places in Turkey (non-stop film). Film and material from archives for video, TV, cinema, internet with cross concepts: mythography, Islamic and Hellenic knowledge, prophetic wisdom from Persia, Egypt, Roum, Troya, Al Aqsa, Osman, Balkans.

It will be very important to use an innovative electric system to produce effects of fire and shadow during the exhibition of the sculptures, to give the real dimension of temples and sacred images. It will be important to use water in innovative ways as rivers to show the

transparency of colourful mosaics. Every project will be subject to treatment by water and light shadow: columns, mirhab, sculpture, bas relief, colours, flooring with mosaics of plants and animals.

SCENOGRAPHY

*The column of the Emperor Julian
(Ankara) will be placed in the
centre
of the exhibition*

Reconstruction of the space (as indicated in the attached map), with 12 topics (tents, stands, pavillons) of some Byzantine monuments: palaces, columns, rooms. architectonic reconstruction of details of temples, statues, cultual objects and traditional handcrafts related to contemporary technologies (cult and technology). Technology and handcrafts at the entrance of the exhibition. Tradition and technology connected with the old art of Karagoez puppets.

MUSEUMS AND OBJECTS FROM TURKEY

Adana: 5

Afyon: 5

Ankara: 20

Aydin: 3

Bilecik, Bitlis, Bolu, Bordur: 5

Bursa: 20

Cannakale: 10

Cankiri, Korum: 5

Denizli, Djarbakir: 10

Edirne: 5

Erdzurum: 5

Eksiosehir: 10

Gazientep, Hatay, Icel: 10

Isparta: 3

Istanbul: 50

Izmir: 10

Pergama: 5
Karamanmaras, Kars, Kastamonou: 5
Kaisiri: 10
Kochaeli, Izmit: 10
Konya: 30
Kutaia, Malatia, Maniza, Mardin: 10
Mugla, Bodrum, Fethie, Milas: 15
Nevsahir, Hacibektas: 10
Nigde, Samsun, Sinope, Sivas: 20
Tekirdag, Trabizond, Tokat: 20
Urfa: 50
Usak, Van, Zonguldak: 10

Every object will be a concept. Film and photos will be used as well as literature through the objects belonging to the museum collections. Every manuscript will be considered as an object. Every important manuscript and object will be selected from the museums of Paris, London, Berlin, Roma, Milano, Leiden. The monuments of the museum of Berlin and the city of Ravenna will be exhibited.

12 CAVES OR ENIGMAS

Interaction of important paintings or reproductions from contemporary or modern European artists (Dali, Malevich, Mondrian) related to mystical, mythical or allegorical concepts (see A. Warburg). We are looking for the continuity of sacred beauty in opposition to the artificial construction of West and East. We are against the historical chronological idea of civilisation. We are looking for a new message for the international global public (schools, university, television, tourists). We refuse the idea that history and chronology are the only perceptions of civilisation. We refuse to talk about wars and tribes as a kind of progressive success of different races or principles. We believe in the continuity of meanings through memories and/or objects. We believe in a synthesis of points of view where only arts of beauty and sacred arts will be the sources of contemporary education and civilisation.

1 BOSPHOROS

Tombs of heroes (Achilles, Ajax) from Homer to classical Roman poetry. Texts from Greek/Asian authors like Philostrate, Plutarch, Libanius, Plato, Aristotle, Paul, Barnaba (Antiochia, Cyprus). The fundamental figure of Arius. The heritage of Roman Diocletian to Byzance. The tomb of Achilles, Hector, and the function of Goddess Hera (Berlin museum from Samos). The Trojan idea of Sultans.

2 CAESAR

Trajan Emperor of Nicomedia. The palace of Constantine. The lake of Nicea. Emperor Constance through Libanius the Sophist writer. The sublime idea of Emperor Julian. The interpretation of Emperor Julian by the Norwegian dramatist Ibsen in the nineteenth century. The Platonist philosophy of Proclus.

3 CHALDAEA

Urfa (Edessa) and the Persian magician. King Abgar and the idea of icon. Emperor Caracalla. The mystical function of Euphrate river (Abraam, Job, Noe, Esther, Ishtar, Yunus, Zarathustra). Anatolian cults of Venus. Artemis.

4 SYBILLA HELLESPONTICA

The Trojan Enea (Ennead) as Virgilian origin of Italy. Manuscripts belonging to Sinope. Tragedy of Seneca and metamorphosis of Ovide. Cults of Cybele on the Taurus and Cyzique mountains. The major myth of Ariane.

5 SULTAN BAYAZED

Bayazed I and II. The myth of Semiramis. Konia and hermits in Cappadoccia. Bayazed through the poet Racine and Semiramis through the poet Valery. Shakespeare and the Othomans. Goethe and the Diwan.

6 MOUNT OLYMPUS BITHINIA

The temple of Athos. Bursa. The myth of Medea. The visions of the Black Sea. The temple/throne of Pergamos (Apocalypse). The library of Pergamon. The tapestry of Attalus. Relations between the library of Alexandria and Pergamos. The works of Homer, Plato, Aristotle, tragedians, poets, gnostics, Manicheans, Arians, Qur'ans. The dictionary of Pierre Bayle connected to the article of Phoebus Apollon. Itinerary of Turkey by Herodotus. The museum of Berlin as the most important Turkish museum in the world. British museum.

7 ANTIOCHIA

Luke the painter. Leonardo da Vinci in Calandar. Manuscripts used by Leonardo currently in Istanbul.

8 HOLY WATER

The mystical place of Blachernae. Eyubb Sultan. Tomb and flag of the prophet. Labarum. Ravenna and Caesar. Milano and Paris (Lutetia) founded by Emperor Julian.

9 SELEUKOS

Sardis, Tarsus. Antiochia on the Euphrate.
Magicians through Herodote. Faustus in
Goethe. Statues of Artemis and Iphigenia.
Shakespeare (Romeo and Juliet).

10 CRESUS AND MIDAS

Anthony and Cleopatra. Egypt and Suleiman.
Napoleon and the Othomans.

11 OTHOMAN ARCHITECTURE

Eyyub the prophetic Istanbul. Bursa. Urfa, Edirne and the palace of Byzance: columns, Fatih, seven towers, the Herculanean tower, the temple of Aphrodite, mirrors, Augustine and the statue of sunshine, Chrysopolis, Nurosmaniye, Shezade, the door of Troade, the statue of Tyche, Daphne and sacred rabdos, the copper bull, the column of Helene, the copper column, the silver column, wind instruments, the palace of Bucholeon, the hands of justice, prophetic clocks, nike of Byzas, the statue of Apollonius, storks on the cistern. The mythical Medusa gorgon. The throne of Solomon, the mystical agony of horses and hippodrome, the million, the golden door.

12 YTALIA & TURKEY: RAVENNA & DANTE

The Arian baptiser of Teodoric. Apollinarius in classis. Vitalis, temple of Rimini and Francesca of Rimini. Mawlana Rumi. The mausoleums and alabasters of fire as windows of the temples. Sacred mosaics. Monza, Milano, the Arianism of King Belisaire. The Medici family and the neo-Platonist Renaissance. Warburg and the new methodology (iconology) to study Renaissance and the sublime sculpture of Michelangelo. Friendship between Calvinists and Othomans: see article Mahomed II in the Dictionary of Pierre Bayle (1697). The Hellenistic philological spirit of Dionysius as heritage of Byzantine tragedies and anthologies (Palatina). Nietzsche and revolutionary modern art in Europe (Mallarmé, Baudelaire, Symbolism, Italic Futurism of Marinetti, Russian Suprematism of the eikon, Surrealism, Pound, Eliot, Joyce).

THE IDEA OF CONTEMPORARY TECHNOLOGY (THE ENTRANCE OF THE EXHIBITION)

Contemporary Turkey will be illustrated by its industries and old archaic technologies (textiles, handcrafts, oral voices and dialects). Industrialists will be invited to support the exhibition, showing their own activities. An idea of contemporary Turkey through the different times of its industry and artisanat connected to the landscape. The idea of the continuity of Turkey through the ages simultaneously.

FINAL CONCEPT OF THE EXHIBITION WINDOW, MIRHAB AND ICON

An original study and exhibition about the best existing Mirhab in Turkey will be the centre of the message of the exhibition. Architectonic lights or shadows and geometric function of lines, Islamic calligraphy will be finally connected with scriptural theory of the icon. This exhibition will focus on the oracular function of the Islamic mirajj (the transfiguration of Helia, Ezechiel, Henoah) and the calligraphic act (IK'RA) of the Qur'an, evangiles, prophetic books. The vision of the sacred gorgon as dynamics of the sea. Other icons of pure iconoclasy (Ihlas in the Qur'an). The Abramitic functions of the vision of the stars (firman, calligraphy) will be included as the top final point of meditation in a new temple space of the international exhibition.

FILM

A film will be produced about the lands, rivers and seas of Turkey. The film will be produced using air-space visions, sea-space visions. An interactive tourist guide will be published as a book or new atlas of Turkey.

OTHOMAN GASTRONOMY AND FESTIVAL OF TULIPS

Two different entrances will be organised. One will provide a rich possibility to taste different Othoman and Anatolian gastronomy. The other will show a large extraordinary garden of tulips, the noble flower of the Sultans. In these two spaces, a permanent spectacle will be organised of the mysterious Karagoez puppets, belonging to the best Turkish collections.