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BA Design Crafts

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Ways of Perceiving

This exhibition explores the ever-evolving ways in which humans have cultivated society and the impact that time has had on them. The theme of time underlies this exhibition and the way that it has impacted on generations of people throughout society, evolving ideas such as art and the way religion is viewed and understood in terms of religious influence. The exhibition will be held in the Gobekli Tepe Temple in Turkey, aged back to the Neolithic era between 9,600 and 8,200 BCE. Holding the exhibition in a sacred temple of historical significance creates an understanding of the importance of time; the art pieces are from ancient time periods and are held in a temple dating back to a similar time period.

Artwork within this exhibition spans time beginning with a painting of Isis by Gustav Klimt made in 1891 depicting the goddess Isis from the Egyptian polytheistic pantheon. Next is a statue of Isis and Horus dating back from the Ptolemaic period, 664-30 B.C. Following this will be a Romanesque style 20th century statue of Mary in the *Throne of Wisdom*, originating from France and finally a statue of an Unrfa man aged at 9000 B.C.

The theme of this exhibition is time and the way it is understood in contemporary society; the understanding that everything we do now has been influenced and inspired by past events and a historical background. Whilst personal experience can be individualised it is rarely unique as subconsciously modern action and creation is influenced by the past; time repeats itself with past history influencing our actions and understanding today. This exhibition is intended to make you question things about yourself and all the people around you whether conscious or unconscious.

The location for this exhibition is the Gobekli Tepe Temple in Turkey. Original knowledge was gained through an understanding of our surroundings, environment and from celestial belief and the Gobekli Tepe was regularly used for star gazing. For thousands of years, our ancestors looked at the starry night sky in Allor and knowledge of the stars can be found in prehistoric caves and megalithic structures. The Gobekli Tepe shows evidence of human activity as far back as 11,000 years BCE and contains the world's oldest known megaliths. This is evidence of alignment with celestial events. Many ancient civilizations searched for meaning in the skies, which led to the Babylonians and List of Tamia creating the first organized astrological system at around 2000 BC. The astrological premise can be found in Babylonian tablets where it is written. The stars alignment has been demonstrated through multiple different decades and centuries, that there are connections between human beings and the environment around them; consciously and unconsciously human beings have been using zodiacs to prophesise. Sumerians were among the first to observe and record the movements of celestial bodies, laying the groundwork for the study of astrology, which has come back to the forefront of society. "Sky and Earth both produce portents though appearing separately, they are not separate (because) sky and earth are related. A sign which portends evil in the sky is (also) evil on earth one that portends evil on earth is evil in the sky" (Eternalised, 2023). Belief in celestial movement was an origin of knowledge; ancient civilisations would watch the skies and be able to predict events and omens from the movement of the stars. (All information above from: TheOtherTour, 2024).

This temple was used for multiple different purposes. This temple had clear water marks, which means the people that used this would have had water ceremonies or rituals. As this site has no clear connections to water or ways of natural filling archaeologists prophesise that the ancient people who would use this would either use it during winter seasons or manually fill it up themselves. Archaeologists prophecise that people would bathe in the pools as a way of harnessing the powers of the stars. The visitor would enter the pool through a mouth of the snake sculpture, an analogy at the time for entering the mouth of madness; they will be unconsciously be made more uncomfortable as time continues due to the layout of the pool which is quite

claustrophobic and dark and as the pool was used with the stars and the celestial gods it is fitting to bring all these art pieces about them to one place. For this exhibition, visitors would be allowed into the temple only three at a time due to the room's size, to ensure no damage is caused to the exhibits. They would be given 10 minutes to reflect on each piece, a further demonstration of how time can be a limiter but also a contributor; although only 10 minutes that is enough to provide the understanding that time is evolutionary, continually moving, providing information whilst also repeating itself, with ideas today arguably just a reflection of ideas from the past. (All above information from: Megalithomania, 2024).

Exhibition layout



Fig.1: *Exhibition layout*

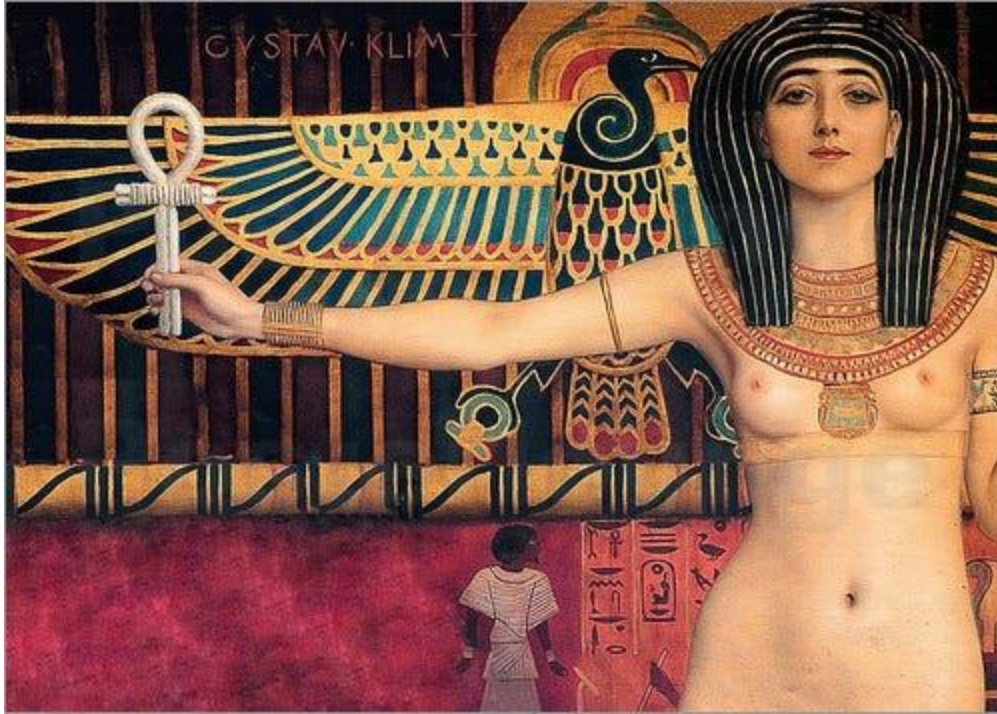


Fig.2: *Isis by Gustav Klimt*

Isis by Gustav Klimt is an oil on canvas made in 1891. Isis is an Egyptian goddess who was worshipped throughout Ancient Rome during the Polytheistic Pantheon. Isis is depicted in her human nude form as her wings are displaced behind the deity; she is wearing a headdress and holds a small staff in one hand, underneath of which is a depiction of her son, Heros.

Isis to the Ancient Egyptians and Greeks is representative of the physical passage from one life to the next as she is the bringer of death and caretaker of new life. The followers of the Isis cult would have believed that she is the mother of the Falcon god Horus (god of the sun) therefore the beginning of all life and the taker of all life, representing and responsible for the circle of life and time.

This piece (see figure 1) will be presented on an easel behind the tongue of the snake on side B. It will be placed here so that it is not visible from the entrance. This is so the vibrant colours do not detract from the entrance.

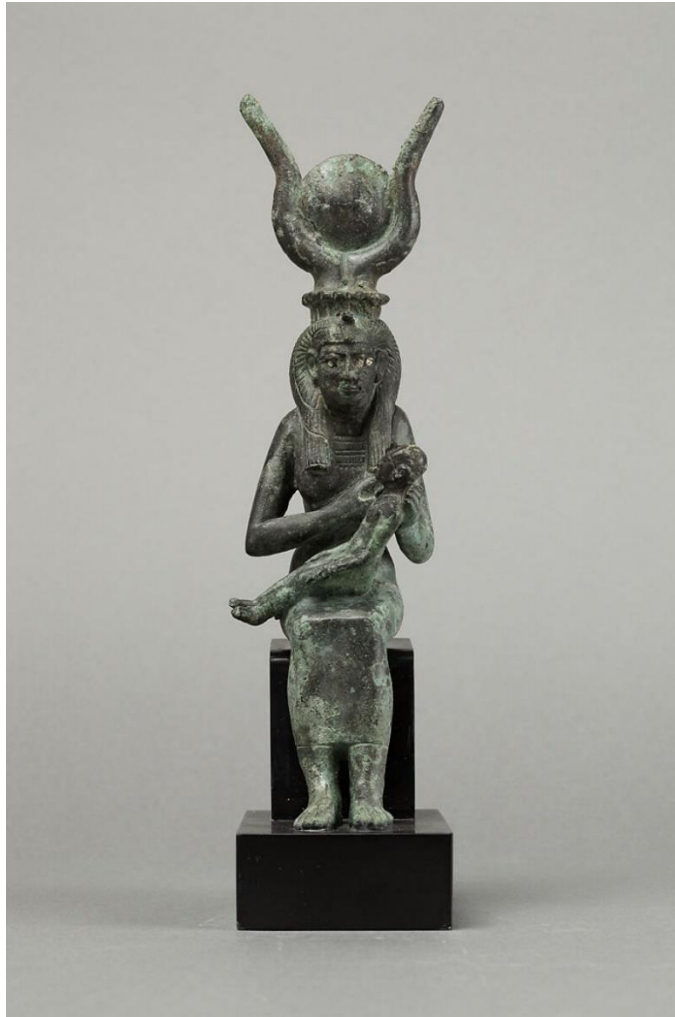


Fig.3: *Isis and Horus*

From the late Ptolemaic period, the statue of Isis and Horus dates back to 664-30 BC. Made from cupreous metal and precious metal inlay, the piece originates from Egypt. This is a depiction of Isis wearing a horned rounded head crown which many gods of her lineage wore; she is holding her baby Horus whom wears a chest amulet as he is the Falcon god of the sun.

Isis and Horus (see figure 1) will be sitting on a 5 foot plinth made to colour match the other neolithic structures. Isis and Horus will be placed right at the entrance with as much effort to make the piece look timeless but still not in this time. As people are admiring Isis and Horus, unknowingly they are being looked at by a snake head human.

When there is no one standing between Isis and the snake human they will be looking at each other.



Fig.4: *Throne of Wisdom*.

This piece is a Romanesque style 20th century statue of Mary in the *Throne of Wisdom*, originating from France. The statue is made from wood and depicts Mary holding Jesus on her lap. Jesus is presented as a child yet he has the face of an adult; he is holding an orb (world power) which is symbolic of his dominance over the world (Glencairn Museum, 2024). This piece was representative of the process of incarnation, when Jesus was given his human body whilst keeping his divine nature. She is presented as

not only the mother of God but also the Divine power behind Jesus, a perspective demonstrated throughout this time period (Glencairn Museum, 2024).

The *Throne of Wisdom* statue will be situated on a white plinth, directly behind the plinth type structure that is on the Gobekli Tepe floor (see figure 1), so it is hidden from view until the viewer moves round to it. This is inline with the plan that no two exhibits can be seen at the same time



Fig. 5: *Urfa 'Man'*

This piece is entitled *Urfa 'Man'* and is a statue made from sandstone, with eyes of obsidian. The obsidian used was not from its natural surroundings.

This ancient human statue was found as excavations were being done on Gobekli Tepe in Turkey. This statue was aged at 9000BC which makes it the oldest naturalistic life-sized sculpture of a human. Urfa has broad pointed shoulders which hold a

emblem that closely resembles those that prophets and pharaohs would wear. This appears to be a person of high importance as it stands at 7.5ft.

This statue is unique because of its age as archaeologists often discount neanderthals as merely hunters and gatherers not as complex beings that may have had their own politics and religion. Archaeologists argue that this sculpture is the first possible unisex depiction from this time period as the statue is holding back one set of genitals to reveal a second set (Megalithomania, 2024).

This statue (see figure 1) will be placed on the ground and should be hidden from view by the snake's tongue until the viewer is right in front of it. This is to make all exhibits separate from each other and their own unique item.

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List of Illustrations

Figure 1: Brown, N. (2024) *Exhibition Layout*. Private Collection.

Figure 2: Klimt, G. (1891) *Isis*. Available at: [Gustav Klimt, Isis 01 Works, RELIGIOUS ART — Interpretation of ancient Egyptians deities With Footnotes — 97 | by Henry Zaidan | Medium](#) (Accessed: 14 May 2024).

Figure 3: No known artist (664-30B.C.) *Isis and Horus*. Available at: [Isis and Horus | Late Period–Ptolemaic Period | The Metropolitan Museum of Art \(metmuseum.org\)](#) (Accessed: 14 May 2024).

Figure 4: Artist (12th Century) *Throne of Wisdom*. Available at: [The Throne of Wisdom: Mary and the Christ Child — Glencairn Museum](#) (Accessed: 14 May 2024).

Figure 5: ArkeoNews (2024) *Urfa Man*. Available at: <https://arkeonews.net/10000-year-old-statues-and-figurines-holding-phallus-of-the-tas-tepeler-in-the-southeast-turkey/> (Accessed: 28 May 2024).