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Liam Gillick. Filtered Time
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ROOM DESCRIPTIONS

Room 2
Transportation and transformation. A weather god in Berlin.
The great statue of weather god Hadad (8th Century BCE) stands just off center in the room facing away from the windows. Hadad originally had eyes. These were lost or removed. This is also true of the other large statuary in the room. After 10,000 years, his eyes are finally replaced with light. His body bathed in warm orange to replicate the outdoor conditions where the statue would originally have been encountered. During a short cycle of time, light on Hadad's body increasingly warms and illuminates the figure while the god's eyes gradually glow towards bright blue before fading once again. This transformation takes place to a soundtrack recording of modern shipping procedures.

Room 3
Animation by firelight. Supplication and power.
The Victory stele of Esarhaddon (c. 670 BCE) shows the ruler Esarhaddon with two conquered Egyptian kings kneeling at his feet, while he looks away to address the gods. The stele is bathed in gently flickering red light. The light evokes the ritual torch light under which this stele would have been seen. The light defines the form more profoundly than clear white light and allows the cuneiform inscriptions upon its surface to be more clearly seen. A soundtrack of lark song has been slowed down to the point where we can hear every note of the bird. Larks would have been heard at the time this stele was produced. Visitors now hear them, filtered and distorted by the passage of time.

Room 4
Routine in motion. Agriculture as form.
Small artifacts sit in the vitrines that surround this room. Jewelry, small statuary, and cylinder seals, are combined with hand sized clay tablets that emphasize agriculture, exchange and administrative accounts. Around the top of the wall is a 20th century frieze depicting cattle, doves and farmers and intended to provide context. We hear a slowed down recording of oxen walking. Heavy feet on damp land would have been commonplace aural backdrop. By adding it here, visitors can immerse themselves in a contextual soundtrack that provides a gently syncopated background to the viewing of artifacts in the vitrines.

Room 5
Water and mountains. Decoration and difficulty.
The molded baked-brick bas-relief of the temple built by King Karaindaš in Uruk (c. 1410 BCE) is part of the facade of a temple dedicated to the goddess Inanna. Two reconstructions frame the doorway towards room 6. The left side remains unlit while the right side has a projection of color that reinterprets the potential appearance of what would have been a poly-

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chrome design. Reds and yellow ochres would have been dominant colors, while ochre was also widely used. In this case the projection mutates, comes into focus and slowly changes color. It appears that the work is both colored and illuminated by firelight at the same time. The figures are gods who are the source of water which flows from their jugs. Patterns on their robes indicate that the female figure is a water god while the male is a god of the mountains. A soundtrack of modern feet walking in the museum contrasts to the affects produced by the projection, reminding us of how presence affects a museum and ensuring that even the first visitor to the Pergamonmuseum each day is never alone.

Room 6
Laws between gods and kings. An Eye for an Eye.
The Code of Hammurabi (c. 1792–1750 BCE) is a reproduction of a large basalt stele, the original of which is in the Louvre in Paris. Originally excavated in Susa, Iran, it has been removed from Babylonia by the Elamites. The figures at the top show King Hammurabi and the sun god Shamash, who could see everything, everywhere, taking place at all times. The god empowers Hammurabi to draw up the legal code. Upon the surface of the stele is a cuneiform text that lists a series of laws, notable for their focus upon the principle of “an eye for an eye” that cover many aspects of private and commercial life. The work is singled out in the room by being bathed in subtle blue light. Blue is used here to evoke the darkness of night and the high value accorded to the color blue within Babylonian culture. The color also contrasts strongly with the yellow light emanating from the vitrines around the room. The gentle sheen of color draws the eyes towards the figures at the top of the stele. A soundtrack of crickets provides a contextual cue for viewers that these works would always existed in a different ecology.

Room 7
Color systems, past and present.
The RAL system is a set of colors for industrial and architectural use that was defined by the Reichs-Ausschuß für Lieferbedingungen in 1927, just as the Pergamonmuseum was being completed. Here we encounter a modern light attempting to cycle through a number of colors from that RAL system. It is an attempt to match the colors that covered the surface of many artifacts within the museum. The room therefore functions as color testing environment, interrupting the flow of perception in the museum and indicating that the building is a product of the modern period. A soundtrack of fingers clicking signals the changes in color, introducing a metronomic marker of time into the space.

Room 10
Color as spiritual abstraction.
Three Assyrian relief panels are mapped with synchronized projections. In each case the color upon the figures slowly emerges from a radial blur of pure color. This gradual emergence echoes the color theories of Rudolf Steiner and his conception of pure abstract color as a spiritual medium. Walter Andrae, the first director of the Vorderasiatisches Museum was interested in esoteric color theories and the idea that the museum should be planned and laid out in regard to the spiritual potential of the objects within it. The central panel shows two winged genies blessing by pollina-

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tion a date palm tree, thereby symbolically fertilizing the entire region. The two side panels show single winged genies possibly holding poppy flowers. The power of the genies is reflected in the soundtrack of cracking rock. The color projection is not intended to be an accurate reflection resulting from detailed research, but it is an artistic adaptation. Nevertheless some aspects of the color reflect our modern understanding of how it was used on the panels in their original state.

Room 11
Time as a shifting color palette
A large single Assyrian Relief panel is mapped with projected color. The panel shows two winged genies, two princes or kings, and two servants, one of whom is performing a ritual blessing. The winged genies hold the same pine cones that we have encountered in Room 10, used to fertilize and bless date palms. Here, projected color transforms through various states, evoking both ancient and modern color systems. Finally the color fades in a manner that evokes an accelerated disappearance of color on the panels that took place over many millennia and finally accelerated with the excessive cleaning of artifacts that took place in the 19th and early 20th centuries.

Room 12
Water from Heaven. Visions from the 1920s.
The Cultic Water Basin (early 7th Century BCE) in the center of the room shows a water god at each corner and various priests dressed in fish skin along with other deities along the sides. Water is depicted flowing from each corner across each exterior side of the basin. Cleansing rituals are depicted and the central importance of water is clearly expressed as a continuous sinewy pattern. The flow of water on two sides of the basin is animated by a subtle re-projection of the surface of the work itself that has been animated using video editing software. Accompanying this flow is a soundtrack field recording of gentle wind. On the walls above the exit towards Room 8 we see an simulation of a slide projection. The images shown are watercolor and pencil sketches of the proposed layout of the museum generally completed close to its opening date. The sketches were mainly done by assistants under instruction from first director Walter Andrae and clearly indicate the deployment of color towards the creation of an emotive and powerfully symbolic series of displays.

Room 13
Color between absence and presence.
A series of Neo-Assyrian bricks (9th to 7th Century BCE) sits in a vitrine at one end of this small end room. We hear a distant storm while the lighting, in contrast to the sudden changes in Room 7, slowly and seamlessly shifts through a series of subtle color changes across the yellow, green and blue spectrum. Each change has a slight effect upon our ability to clearly perceive the glazed patterns and drawings upon the surface of the bricks. Research at the museum has shown that the color on these artifacts was limited to blue-green, yellow-orange, black and white. The application of gently shifting light allows a new way to look at the artifacts, the color shifts create a relational perception that is not possible when the light in the room remains stable.

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Room 8
Structure, framework and motion.
The Processional Way leading to The Ishtar Gate is a reconstruction of monumental architecture that clearly expresses the first director's interest in using architectural scale to communicate archaeological finds within the context of the modern museum and the thriving Weimar period city of Berlin. It is a work of ingenuity with a somewhat cinematic effect – drawing us back to the epic cinematic stories of the early 20th Century. While large proportions of the original glazed tiles were painstakingly recombined to produce the lions depicted on the lower frieze, large supporting areas are Andrae's reconstruction. An orange light in the centre of the Processional Way, distracts and draws the eyes upwards, while shifting endlessly around the smooth rendered void between the castellated top and the lower lion frieze. The accompanying soundtrack is of an urban electric train moving slowly through a city, reflecting the nearby presence of Friedrichstrasse Station and bringing the sounds of modern 1920s Berlin into the museum.

Between Room 8 and Room 9
As people make their way down the Processional Way towards The Ishtar Gate they are confronted with a projection that bisects the floor. A flowing series of ghostly images taken during initial excavations of the objects and fragments that eventually comprised a great deal of the museum collection. A visitor must navigate this river of historical reality in order to reach the gate. They cannot remain indifferent to the option of stepping into the flow or attempting the gently step over it. The base of the museum's collection is rooted in the work of thousands of nameless workers who performed excavation and shipping work for the European imperialists who appeared in their lands during the 19th century and beyond.

Room 9
Hybrid architecture. Unsettled weather ahead.
The Ishtar Gate is a hybrid architecture. Brickwork from the 1920s frames and supports glazed tiles and relief depictions that were extracted from the site of Babylon in the last years of the nineteenth century. The architectural form we see today is a structural recreation from the Weimar period that has become an important museological structure in its own right. It provides the base for the thousands of glazed brick fragments that Walter Andrae and his colleagues brought to Berlin from excavations to be pieced together in Berlin. Here the eye is drawn towards the top of the gate by a program of lighting that suggests there is something taking place beyond the gates and dynamic weather events taking place above. The Ishtar Gate of Berlin is a recreation of the smaller of two gates to the inner city of Babylon. The gods Marduk and Adad are honored in the form of the dragons and bulls that are their sacred symbolic animal representations. The lord of the gods and the god of storms are represented in relation to a gate dedicated to the goddess of war. The soundtrack of stone against stone creates a slow rhythmic backdrop to the newly animated structure in allusion to the knocking and banging of moulds that produced the bricks.

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