



**Sicily**  
**From Ulysses to Garibaldi**  
**25 January - 25 May 2008**

**Content**

1. Exhibition Dates	Page 02
2. Information on the Exhibition	Page 03
3. Wall Texts	Page 06
4. Guided Tours	Page 11
5. Catalogue	Page 11
6. Preview	Page 12

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## Exhibition Dates

Duration	25 January – 25 May 2008
Director	Christoph Vitali
Managing Director	Bernhard Spies
Exhibition curators	Giulio Macchi Wolf-Dieter Heilmeyer
Project manager	Katharina Chrubasik
Project assistant	Laura Salice
Exhibition architecture	Paolo Martellotti
Press officer	Maja Majer-Wallat
Catalogue / Press Copy	€ 29 / € 15
Opening hours	Tuesday and Wednesday 10 a.m. to 9 p.m. Thursday to Sunday 10 a.m. to 7 p.m. Open on Fridays for groups from 9 a.m. Closed on Mondays
Admission	
Standard / Reduced	€ 7,50 / € 5
Family ticket	€ 11
Public transport	Subway lines 16, 63, 66 and Bus 610 and 630 to Heussallee. A parking garage is located on Joseph-Beuys-Allee behind the Art and Exhibition Hall
Press information	<a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-491 Fax +49 (0)228-9171-244 E-mail: <a href="mailto:fuehrung@kah-bonn.de">fuehrung@kah-bonn.de</a>
General information	Telephone +49 (0)228-9171-200 <a href="http://www.bundeskunsthalle.de">www.bundeskunsthalle.de</a> (German/English)



## Information on the Exhibition

### **Sicily: From Ulysses to Garibaldi** **25<sup>th</sup> January - 25<sup>th</sup> May 2008**

The exhibition „Sicily“ aims at pointing out the cultural diversity of Sicily, one of Italy’s great regions that has for some time been at the centre of attention in Central Europe – in historical, literary and tourist contexts. This diversity is the result of an overlay of cultural strata that have for millennia spread across the largest island in the Western Mediterranean. They are named after the changing predominance of the Greeks, Romans, Byzantines, Arabs, Normans, Swabians (Hohenstaufen) and Spanish and finally after the dynasties of the Habsburgs and Bourbons.

Within the exhibition (and in the catalogue) Sicily’s cultural variety can be presented as a historic series of strata:

1. The Prehistoric indigenous cultures of the Sicans and Sicels, and the first Greek settlers in Sicily: myths and topography
2. The Archaic and Classical culture of the Greeks and Punians in Sicily: art and urban development
3. Sicily as the first Roman province and part of the Roman Empire: granary and empire
4. The development of the Christian culture in Late Antiquity and the mark of Byzantine dominance: the Saints of Sicily
5. Sicily in the Middle Ages since the arrival of the Arabs; the Normans, Swabians and Spanish in Sicily: architecture and science
6. Renaissance and Baroque in Sicily’s sculpture, painting and applied arts: the metamorphosis of role models
7. The 19<sup>th</sup> century up to Garibaldi’s disembarkation

The exhibition will have a narrative character. In the individual sections the local materials of art and crafts will be shown and, where possible, also the change in nature and landscape. Moreover the constant inclusion of characteristic shapes in the continuous cultural development of Sicily – up to the monumental and museum-like evidence still visible even today – will be highlighted.

The historic panorama will be connected with the important historic figures of Sicily, such as Gelon and Hannibal, Archimedes and Ibn Hamdis, Roger, Frederick II, and Garibaldi. The objects chosen for the documentation of the development will be arranged around especially characteristic works of art that represent the importance of the respective cultural layer. These identification points can be e.g. the Kourotrophus from Megara Hyblaea, the Motya Youth and the Boy from Agrigentum, the works of Antonella da Messina as well as those of the Gagini or the stucco pieces of Serpotta.

In the Prehistoric section the different cultures succeeding each other in pre- and protohistoric times will be portrayed. That enables the viewer to see Sicily as a place where the cultural traces reveal unmistakable original provenance but also a creative potential of their own. The suggested materials present a synthetic panorama over some important sculptures to the manufacturing of vases in the main cultures of pre- and protohistory (Castellucio, Thapsos, Pantalica, Valle del Marcellino/Villasmundo).

The cultural production of the Greek era in Sicily is certainly one of the most fascinating and best known of the Island. Here it will be important to show that the encounter with the indigenous cultures and that of the Punians in the West of the Island has defined the distribution and development of the Greek culture in Sicily as opposed to that in Greece right from the beginning. With the will, the successes and the identities of the colonies, ambitious monumental complexes emerged (e.g. Selinunt), but also ornaments and sculptures, votive and art objects of highest quality. This quality will be emphasised by the respective loans. In the Classical era new standards in private, social and cultural life developed. The objects



displayed in this section therefore come from cult sites and temples (Demeter, Dionysus) and show the significance of the theatre. The section is completed by a precise selection of Attic vases of choice quality from the necropolises of Agrigento and Gela.

The Roman section spans the Hellenism of the 3<sup>rd</sup> and 2<sup>nd</sup> centuries BC and all of the Roman era up to the end of the 3<sup>rd</sup> century AD with its tension between the idea of an enormous granary for Rome and the political marginality of the island. The cultural significance of the Island was certainly defined by its geographical location in the Mediterranean. This part of the exhibition cannot offer a comprehensive picture but rather a selection of marble works (mainly official and private portraits and sarcophaguses), of bronze art, marble sculptures used in cult contexts, mosaics, Punic-Roman funeral art and silversmith art as well as of trade with some underwater discoveries and of the epigraphic administrative documents.

In Late Antiquity and the Byzantine era Sicily was quite significant for the connection between Italy, Africa and the Middle East. In those days one spoke of a mixed population of Greeks, Latins and Orientals who lived mainly in the Eastern part of the Island, with a notable Jewish presence not only in the large cities. After an era dominated by the cities and the colonies that had emerged near the large latifundia, new forms of settlement developed at the beginning of the 7<sup>th</sup> century, a time of constant uncertainty. Those settlements included fortified estates (l'habitat rupestre), small agglomerations in quarries, the Byzantine castra. The objects displayed in this section illustrate the research of recent years (e.g. the complex of Sofiana, the necropolis of Sant'Agata) and demonstrate with a number of representative examples such as the sarcophagus of Adelfia the length of this period from the cultural development in Roman times to the Middle Ages.

The section concentrating on the Middle Ages covers the time from the Arab dominance in Sicily up to the onset of the reign of the house of Aragon. Within this section a differentiated insight shall be given into the culture of sovereign rights with particular consideration of the Normans and the Staufer Dynasty. We are looking especially at the history of knowledge, illustrating the strong scientific focus of this era. The affluent culture at court in those days will be explained by means of objects from treasure art, textiles and sculpture fragments, placing special emphasis on those objects that show the adoption of the Arab culture. The framework for this presentation will be provided by the introduction of the most important architectural monuments of this era which will be displayed with photographs and a three-dimensional documentation of the capitals of Monreale (Project CENOBIUM, Kunsthistorisches Institut in Florence, Max-Planck-Institut).

The Renaissance era in Sicily does not manifest itself so much by its own style but rather by the work of certain artist personalities. Therefore this part of the exhibition will be dominated by great names: Antonella da Messina and the not Sicilian-born sculptors Francesco Laurana, Domenico Gagini and his son Antonello. A highlight is the reconstruction of the Altar built by Antonello Gagini for Raphael's painting "lo spasimo della Sicilia". Above all the magnificent Sicilian craftwork that characterizes Sicilian art up to the 18<sup>th</sup> century – pieces made from corals, silver and coloured marble – will be introduced.

The art of Caravaggio will lead into the Baroque era. Sicilian Baroque with its decorative elements will be presented within the exhibition in its numerous facets: e.g. the paintings of Pietro Novellis, the stucco works of Giacomo Serpotta or the depiction of religious feasts. The architecture will be presented by means of plans, views, models and parts of the original furnishings – altar pieces, stucco and marble decorations as well as architecturally designed altar hangings (pallioti) – the emphasis being placed on the architecture and interior of churches and palaces of the gentry which mirror the social and political development of the Island.

Throughout the exhibition, a selection of photographs can depict how those monuments were seen through the eyes of the 19<sup>th</sup> century. The uniformity of the historic narrative will be guaranteed by a selection of coins in all the different sections.



The exhibition summarizes the research of the last twenty years, according to which this diversity and change cannot be understood without the background of the cultural characteristics of the Sicilian Island and their continuous progression. They are the result of the Island's location in the Mediterranean, its financial and natural resources and the combination of the various cultural influences named after the "foreign regimes" mentioned above. Having met and merged in the succession of cultures, those influences have left important marks still visible today. The exhibition project is quite bold and groundbreaking insofar as it sees the coexistence of different cultural strata as a model for the current cultural situation in Europe.

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## Wall Texts

**SICILY** is the largest region of Italy and the largest island in the Mediterranean. For millennia its pivotal position made it the prize of conquerors, and to this day the island remains a cultural melting pot. The continuous political flux and the interaction between numerous diverse cultures have left a rich and fascinating legacy that is unique in the art history of the Western world.

This exhibition starts with mythical Sicily – the island of Mount Etna and the Cyclopes – and ends with the legendary figure of Giuseppe Garibaldi. It presents the history and the art of Sicily – from the earliest vestiges of human presence in the Palaeolithic era to the unification of Italy in the 19th century. Phoenician and Greek colonists, the Roman conquerors, Byzantines and Arabs, the Norman and the Hohenstaufen rulers of the Middle Ages and the Spanish dynasties of Aragon, Habsburg and Bourbon – they all left their mark on the island and its population. The serendipitous cross fertilisation of these cultures combined with the irrepressible desire to embrace foreign elements and to transform them into something intrinsically Sicilian have shaped the island's distinctive cultural and artistic landscape. At its most impressive this can be seen in the spectacular temples of Greek Trinacria (the three-cornered), in the fusion of Byzantine, Arab and Western culture that characterised the Norman Monarchia Sicula and, finally, in the distinctively Sicilian form of Baroque that thrived under the Spanish viceroys.

Sicily's unique historical and cultural development – shaped by its geographical position at the crossroads of many different cultures, its natural resources and continued foreign domination – is the key to an understanding of modern Sicily.

### **Pre- and Protohistory**

Recent research has succeeded in establishing an accurate reconstruction of the prehistoric occupation layers of Sicily. The subject of the enquiry was not only the role of foreign cultures and influences, but also the extent to which these were adopted by the indigenous Sicilian cultures.

The earliest traces of human settlements – possibly migrants from the African continent – are 500,000 years old. Among the most striking Palaeolithic finds are rock engravings and cave paintings (12th–9th millennium BC) that link Sicily to the Italian peninsula, southern Spain and France. The Neolithic era (5000–3000 BC) saw a first wave of immigration into Sicily. The emergence of ceramics makes it possible to identify each successive occupation layer by a characteristic form of pottery.

The advance of metalworking skills brought about significant technical progress. The occupation layers of the Metal Ages – for example the Conca d'Oro culture or the Castelluccio, Thapsos and Pantalica cultures of the Bronze Age (5th–1<sup>st</sup> millennium BC) – are named for the sites at which they were first discovered. Thanks to its pervasiveness and its connections with Greece and the western Mediterranean the Castelluccio culture in particular was one of the key cultures of Bronze Age Sicily.

The people whom the Greek historiographers described as the “original” inhabitants of Sicily, namely the Sicels, Elymians and Sicans, are documented from the 13th century BC. Shortly thereafter the Phoenicians began to colonise the island and to establish a string of trading settlements. Among the most important of these were Motya (Mozia) and Panormos (Palermo).

### **The Greeks**

When the first Greek settlers arrived in Sicily in the 8th century BC they encountered highly sophisticated indigenous cultures and, in the west of the island, Phoenician colonists from Carthage. The Greeks introduced the polis system, a loose confederation of independent city states that consisted of urban centres and surrounding agricultural land. The Greeks, who initially settled in the fertile coastal regions in the east of the island, founded Naxos in 735 BC, Syracuse in 734 BC and Messina in 730 BC. A second wave of colonisation pushed further west and established Gela in 690 BC, Selinunte in 650 BC and Agrigento in



582 BC. In an effort to preserve their Greek identity, the colonists continued to celebrate the cults of the key Olympian gods. Particular emphasis was placed on the cults of Demeter and Dionysus who determined the annual cycle of life. The Greeks demonstrated the success of their colonisation in a series of spectacular building projects, among them a number of great peripteral temples.

The Greek victory over the Carthaginians in 480 BC heralded the heyday of the city states, which became flourishing centres of architecture, literature, philosophy and science. Several of the most important temples were built at that time, among them those of Selinunte and Agrigento, and numerous Greek poets and philosophers, among them Empedocles, Aeschylus and Pindar, visited the island. However, conflicts between the cities, a war against Athens and another one against the Phoenicians led to the destruction and ultimately the collapse of the mighty Greek cities. Syracuse alone was able to maintain a position of power in these troubled times.

Sicily was to play no major role in the empire of Alexander the Great.

### **The Romans**

The First Punic War between Rome and Carthage (264-241 BC) focused attention on Sicily and the Punic strongholds on the island. The most important outcome of the peace agreement of 241 BC was Carthage's withdrawal from the island. The fall of Syracuse in the Second Punic War (218-201 BC) in 212 BC paved the way for Rome's domination over all of Sicily. The island became the first province of the Roman Empire and was governed by a praetor and two quaestors. It was not until Augustus (27 BC) that Sicily became a senatorial province that was subject to a proconsul. The Sicilian cities and communities were obliged to pay tribute to Rome. The island became one of the most important suppliers of victuals and raw material to Rome and was farmed extensively. Beside market gardens and fruit orchards there were numerous latifundia, vast agricultural estates that depended entirely on slave labour. In the second half of the 2nd century BC the excessively harsh conditions under which the slaves had to work led to two great slave revolts that shook the otherwise peaceful province. Greek language and culture prevailed in Sicily throughout the Roman Period. The Romans made use of the existing Greek structures and left their own distinctive mark in the form of theatres, amphitheatres and villas. Among the most famous of the latter is the Villa del Casale near Piazza Armerina which boasts the richest and most complex collection of Roman mosaics. The works of art produced in Sicilian workshops count among the most sophisticated of the Roman Empire. The first Christian burials in Sicily can be dated to around 200 AD, and the first Christian martyrs – St Marcian of Syracuse and St Agatha of Catania – were put to death in the 3rd century AD.

### **The Arabs**

In 827, general Euphemius, governor of Syracuse, rose up against the Byzantine Empire and called upon the fleet of the emir of Kairouan for support. The Islamic expeditionary force, which comprised among others Egyptians, Arabs, and Berbers, landed near Marsala and set about conquering and settling Byzantine Sicily. They encountered a Greek-speaking population of Byzantine Christians. By and large, the Muslim conquerors granted Jews and Christians freedom of religion and a near-equal legal status.

During the period of Muslim rule Sicily became a thriving hub of trade and culture. The conquerors furthered agriculture and established new cultivation methods and crops, among them sugarcane and citrus fruit. They introduced the mulberry tree that was to underpin the Sicilian silk industry and set up commercial tuna fisheries. Equally important was the promotion and encouragement of science. Palermo became the capital of Sicily and residence of the emirs. The city flourished, and at the end of the 10th century it had more than 300 mosques. Although records testify to the existence of numerous mosques, fortresses and palaces, there are hardly any traces of Arab buildings on the island; most extant examples date to the Norman period.

Yet to this day, the memory of the Arab past is preserved in numerous Sicilian place names, for example "Calta" in Caltagirone or Caltanissetta is derived from the Arabic word for fort, while "Gibel" in Gibellina comes from the word for mountain.



### **The Normans**

The Normans embarked on the conquest of Sicily in 1060. The pope had urged them to wrest Sicily from the Saracens and to establish the sovereignty of the Roman Church. However, the new conquerors pursued an enlightened policy of tolerance towards the ethnic and religious diversity that characterised Sicily. The principles of this policy were laid out by Roger II in a comprehensive body of law known as the Assizes of Ariano.

The Norman kings exercised strong centralised control and adopted the Byzantine court ceremonial in order to emphasise their absolute secular and spiritual power. They were patrons and supporters of both the Latin and the Greek Orthodox Church. The languages spoken at the Norman court in Palermo were French, Latin, Greek, Arabic and Hebrew. French, Arab and Byzantine officials were members of the Curia Regis, the King's Council, which was the key organ of government. Arabic culture permeated the Norman court in Palermo at every level; even the Arab financial administration, the *divan*, was adopted.

The most famous scholars, primarily Arabs and Greeks, gathered at the cosmopolitan court of Roger II. Unique in medieval Europe, the synthesis of culture and politics of the Norman era found its expression in art and architecture. Arab and French architects built magnificent cathedrals such as Monreale and Cefalù whose interiors were lavishly decorated by Byzantine mosaicists. The influence of Arab craftsmen that gives Norman art its distinctive look is also evident in secular buildings such as for example the Palermitan palaces of La Zisa and La Cuba.

### **The Byzantines**

The turmoil of the 5th to the 7th century had very little direct impact on Sicily. Though the island suffered its share of Vandal and Ostrogoth invasions, Sicily's transition to the new era of the Middle Ages was rather less fraught than that of the rest of Europe. During the war over Italy between the Byzantine Empire and the Ostrogoths, Sicily was occupied by the Byzantines under the leadership of general Belisarius who also used the island as a base for his campaign against the Vandals in North Africa.

In 535 Sicily became a province of the Byzantine Empire. Initially part of the African prefecture, alongside Corsica and Sardinia, the island was later placed directly under a Byzantium-appointed praetor and the Greek Orthodox Church. When Emperor Constans II decided to move the capital from Constantinople to Syracuse and to make that city the seat of government the island briefly became the very centre of the Byzantine world (663-668). Though Sicily was spared open warfare during the Byzantine era, the cultural and economic consequences of the decline of the Roman Empire were inescapable.

One of the reasons for this was the continued use of the Greek language, which preserved a closer link with the culture of the former Eastern Roman Empire. The fact that no monumental buildings of the Byzantine period have survived is almost certainly due to the waves of destruction that followed the fall of the Byzantine Empire. The excavated churches and chapels are modest in size, yet the surviving furnishings testify not only to the import of quality items from Byzantium but also to the skilful adaptation of Byzantine prototypes by local workshops.

### **The House of Hohenstaufen**

Constance, the daughter of the Norman king of Sicily Roger II, was married to Henry VI of Hohenstaufen. His coronation as King of Sicily in 1194 ushered in the reign of the House of Hohenstaufen. Frederick II, the son of Constance and Henry VI, was orphaned at a young age and grew up in Palermo. After his coronation as Holy Roman Emperor in Rome in 1220 he returned to Sicily and took drastic action against the rebellious Sicilian barons, establishing a centralised state that was based on Norman principles. His tightly organised administration allowed him to exert firm control and to enforce high taxation. The new laws and principles governing the Kingdom of Sicily were promulgated in the Constitutions of Melfi in 1231. Unlike his Norman predecessors, Frederick II curtailed some of the rights of the non-Christian



population. Thus Jews were obliged to wear distinctive clothing and several thousands of Muslims were forcibly resettled in Lucera in Apulia. Several sectors of the economy were subjected to extraordinarily high taxation.

Frederick II's architectural legacy in Sicily consists of fortresses and citadels – such as the Castello Maniace in Syracuse – that were built by French architects who had studied Arab fortifications. Frederick II, who was highly educated and spoke several languages, surrounded himself with numerous, primarily Arab, scholars and was an active promoter of philosophical, mathematical and scientific studies. Frederick's court in Palermo brought forth the Sicilian School of poetry, which counted the king, his sons and members of the court among its members. The era of the Hohenstaufen in Sicily ended in 1268 with the death of Conradin, a grandson of Frederick II. With the support of the pope, the kingdom of Sicily passed to the House of Anjou. However, the Sicilian people soon rose against the Angevin king Charles I of Naples in a revolt that has come to be known as the Sicilian Vespers.

### **The House of Aragon**

Dissatisfied with the Angevin rule, the Sicilian nobility offered the crown to Peter of Aragon who was married to Constance, the daughter and heiress of the Hohenstaufen king Manfred of Sicily. The arrival of the couple in Trapani in 1282 heralded the beginning of the Spanish rule over Sicily which was to last several centuries. Unlike their Norman and Swabian predecessors who had set great store by central power, the Aragonese kings allowed the influence of the Sicilian nobility to grow during the first decades of their rule and did little to halt the concomitant decline of agriculture and trade. From the 15th century, Sicily was ruled by Spanish viceroys who were content to leave the administration of the island largely to the nobility. In 1442 the kingdoms of Sicily and Naples were united, a union that was to last well into the 19th century, with only a brief interruption from 1713 to 1720. With the Spaniards came the Spanish Inquisition, and 1492 saw the beginning of the expulsion of the Jews from Sicily, which entailed a significant decline of the island's economy. Moreover, the absolutism of the Spanish rule cut Sicily off from all progressive developments. The feudal structures that were established under the Spanish rule and the incipient overexploitation of the island's resources (deforestation, monocultures) led to the destruction of Sicily's ecological balance, the repercussions of which haunt the island to this day.

While the arts were initially dominated by the influence of the Catalan gothic style, the Renaissance took hold in Sicily under the reign of Alfonso V of Aragon (Alfonso I of Naples). It was during his reign that the sculptors Francesco Laurana and Domenico Gagini moved from Naples to Palermo and that the great painter Antonello da Messina was born in Messina. A true Renaissance prince and an enlightened patron, Alfonso founded the first Sicilian university in Catania in 1434.

### **The House of Habsburg**

In 1516 Sicily fell to Charles V and became part of the Habsburg monarchy. The king and his successors had little interest in Sicily and pursued a policy that was geared towards the exploitation of the island's wealth.

The Sicilian nobility aspired to ever-greater privileges and resisted reform. Its profound indifference to the fate of the island gradually led to the decline of agriculture and the pauperisation of the population. In addition to a wide range of social and political problems such as brigandage that aggravated Sicily's plight, the island also suffered a series of epidemics, volcanic eruptions and devastating earthquakes. Any attempts by the Sicilians to shake off foreign domination, most notably the revolts of 1647 and 1674-78, were suppressed with considerable force. With regard to the arts, the 17th century was the heyday of the Sicilian baroque. Here, for once, Spanish influence was negligible, as artists looked to Rome, the capital of the baroque style. The religious orders built numerous churches and oratories, and the nobility commissioned city residences and country villas. Of fundamental importance for Sicilian 17th-century painting was Caravaggio's sojourn on the island and the artistic legacy he left behind.

Within the span of a hundred years more than one hundred new cities sprang up. Following mathematical



principles, they were laid out on a grid pattern around splendid city centres. The founders were wealthy landowners whose ostensible largesse was rewarded with an aristocratic title and a seat in the Sicilian parliament.

### **The House of Bourbon**

The Treaty of Utrecht in 1713 put an end to the War of the Spanish Succession and the Spanish hegemony in Europe. As a consequence, Sicily experienced several changes of government in the first half of the 18th century. The island first fell to the dukes of Savoy-Piedmont (1713–1720), then to the Habsburgs (1720–1734). In 1734 the kingdoms of Naples and Sicily were taken by the then duke of Parma, later Charles III of Spain of the House of Bourbon who ruled Sicily and Naples as Charles VII. While Naples and southern Italy fell to the French under Napoleon (1806 and 1815), Sicily remained under Bourbon control. After the restoration of the Bourbon monarchy under the auspices of the Congress of Vienna in 1815, Naples and Sicily were united under the name “Kingdom of the Two Sicilies” and ruled from Naples.

At the end of the 18th century, the Sicilian nobility numbered amongst its ranks 142 princes, 1500 dukes and barons and 788 marquesses. It was against their formidable power and opposition that some Spanish viceroys sought to implement the ideas of the Enlightenment and introduce reform. Yet it was not until 1782 that the inquisition was abolished; feudalism was finally brought to an end in 1812. Although trade in wine, citrus fruit and sulphur was flourishing, by the 19<sup>th</sup> century Sicily had fallen out of step with industrialisation, and the inexorable decline of agriculture led to the pauperisation and radicalisation of the peasant population. Social tensions eventually flared up in popular uprisings in 1820–21 and in 1848. In 1860 Giuseppe Garibaldi and his thousand volunteers (i Mille) landed in Marsala and took Sicily. On 22 October 1860 the Sicilians voted by plebiscite to join the new Kingdom of Italy; the annexation was ratified in 1861.



## Guided Tours

### **Free public guided tours** (german only)

Tour stickers available at the information desk in the foyer. Fees included in the price of admission

#### **Time**

Tuesday and Wednesday 1.30 p.m. and 5.30 p.m.

Thursday and Friday 1.30 p.m.

Saturday, Sunday and public holidays 1.30 and 4.30 p.m.

### **Guided tours for children**

Saturday, Sunday and public holidays 4.30 p.m. | duration 60 min.

### **Registration**

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### **Registration and advice for school groups**

Mon - Fri 9.30 a.m. - 1 p.m.

Phone: +49 (0)228 / 9171 – 243

Fax: +49(0)228 / 9171 - 244

## Catalogue

### **Sizilien - Von Odysseus bis Garibaldi**

400 pages with 387 color illustrations

Format 24,5 x 28 cm

Museum edition: 29 EUR

Trade edition: [Deutscher Kunstverlag](#)

ISBN: 978-3-422-06746-2

Italian edition: Silvana Editore, Mailand



**Preview 2008**  
*subject to alteration*

**Temple Treasures of a Sacred Mountain**  
**Daigo-ji - the Secret Buddhism in Japan**  
**25 April - new: 24 August 2008**

On display in Germany for the first time is the magnificent temple treasure from one of the most ancient monasteries in Japan: Daigo-ji. The exhibition shows 160 outstanding works, including large sculptures, valuable paintings and scrolls, exquisite ritual objects, artistic calligraphy, sutras – the sacred writings of Buddhism – and historical documents, of which an hitherto unseen contingent of national treasures and important cultural property. The exhibition offers viewers an introduction to the esoteric Buddhism of Japan and showcases the mountain monastery Daigo-ji as a first-class culture bearer, also a UNESCO World Heritage Site since 1994. The Daigo-ji monastery south of Kyoto with a history reaching back more than 1100 years was founded in 874 A.C. The monastery has been preserved up to our day as one of the most influential religious centres and pilgrimage site.

**Rome and the Barbarians**  
**Europe during the Migration Period**  
**22 August - 7 December 2008**

In the face of the persistent and momentous invasions of the barbarian hordes into the territory of the Roman Empire Saint Jerome wrote in 396: “The Roman Empire is collapsing.” In fact, the pervasive political, social, and cultural cataclysms that shook the Hellenistic-Roman world from the fourth to the seventh century A.D. initiated massive migration movements among Germanic and horse nomadic tribes. This migration period, which occurred in several waves, ultimately led to the collapse of the Western Roman Empire, which was followed by new forms of governance and the emergence of a complex Roman-Barbarian culture. At the same time the remote geographical region between the Baltic Sea and the Black Sea became the starting point of an unprecedented confrontation and subsequent redistribution of various tribes (e.g. the Goths, Gepids, Alamanns, Huns) across Europe. The exhibition offers a systematic account of these complex processes. What set this mass migration in motion, who were the main actors of the events, how did the Empire react? The richly varied selection of magnificent weapons and riding harnesses, precious jewelry, luxurious status symbols, as well as functional articles of everyday use, cult objects and exquisite burial objects makes the distant era of the migration period come alive.

**Amedeo Modigliani**  
**26 September 2008 - 21 January 2009**

**Gandhara – The Buddhist Legacy of Pakistan**  
**Legends, Monasteries, and Paradise**  
**21 November 2008 - 15 March 2009**

Buddha's life is the main focus of this exhibition, which can be viewed in Germany for the first time. Approximately 350 unique objects, including masterly crafted stone sculptures with Buddha motifs, elaborately worked reliefs with scenes from Buddha's life as well as exquisite coins and magnificent gold jewelry transport viewers into the period from the first to the fifth century B.C. The presentation sheds light on different aspects of the works of art, making the extraordinary cultural legacy of Gandhara, the melting pot of cultures in modern Pakistan, come alive before our eyes. The representations appear strangely familiar to Western eyes – as the Greek legacy is very apparent. Thus Buddha is depicted in Greek robes, and reliefs show Greek divinities such as Dionysus and Athena.

The goods sold along the southern Silk Road also spread the teachings of Buddhism, which originated in



India. The legacy of the artists and craftsmen who came to Hindukush in the wake of Alexander the Great (330 B.C.) was the creation of the first Buddha depictions, which were nonexistent in India before this time. The exhibition spans a vast period of time and territory – beginning with Greek culture in Central Asia and the historical northwestern India, modern Pakistan and eastern Afghanistan and Central Asia: the realm of Gandhara. Gandharan culture become known to a broader public when the largest Buddha statues in the world, carved into cliffs in Bamiyan, were blown up by the Taliban in March 2001.

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