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# The Ephesos Museum in Vienna

1978-2018: Narratives and Concept in an Imperial Setting

Master Thesis

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## **Foreword and Acknowledgments**

I chose to write my master thesis about the Ephesos Museum in Vienna because I studied Classical Archaeology at the University of Vienna and in 2016 I participated in the excavations in Ephesos led by the Austrian Archaeological Institute. This experience, which was intensified by two other excavations at the Lycian site Limyra in Turkey, has sparked my interest in archaeological artifacts from Turkey exhibited in Austria. I thought it very interesting that Austrian archaeological research to this day is so strongly intertwined with these antique sites in the Eastern Mediterranean and wanted to know more about how this research started.

I would like to thank my supervisor Dr. Mirjam Hoijsink for broadening my view on the relations between the Austro-Hungarian and the Ottoman Empire and leading me to incorporate topics into my thesis that I would have overlooked otherwise. I would also like to thank the team of the antiquities collection of the Kunsthistorisches Museum in Vienna. Especially the director Dr. Georg Plattner, the curators Dr. Manuela Laubenberger and Mag. Karoline Zhuber-Okrog and conservator Mag. Marko Prskalo for taking the time for interviews and providing me with valuable information. I would also like to thank Stephanie Stoss for the information about the educational program in the museum. Furthermore, I would like to thank Dominik Bochatz and Sophie Insulander for proofreading my thesis. Last, I would like to thank my parents who have supported me in my studies and have encouraged me to do a masters in the Netherlands.



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# 1 Introduction

Situated in the prominent Viennese *Hofburg*, one of the central tourist spots in Vienna, and housing world class antiquities, the Ephesos Museum surprisingly does not feature on any list of must-see or most-visited attractions of museums in Vienna.<sup>1</sup> It is viewed as an insiders' tip by the newspaper *Die Presse* on the occasion of its reopening in 2018.<sup>2</sup> Considering the development of national or imperial museums devoted to antiquities, the Ephesos Museum is a late bloomer.<sup>3</sup> It was only opened in 1978, even though its collection has been in Vienna since the end of the 19<sup>th</sup> century, and the excavations in Ephesos are comparable to imperial undertakings of European nations in the Ottoman Empire such as the Pergamon excavations by the Germans resulting in the Pergamon Museum in Berlin, or the excavations in Xanthos and Halicarnassus by the British exhibited in the British Museum.

On the 8th of December 2018 the Ephesos Museum reopened its exhibition spaces of the permanent collection in the Viennese *Hofburg* after being closed for a year. This research aims to compare this new exhibition with the original exhibition of the museum four decades ago and investigate the influence archaeological research, political intentions, and national identity had on the composition of the collection, the opening, and display of the museum in 1978 as well as the reopened exhibition in 2018.

The Ephesos Museum in Vienna is part of the Kunsthistorisches Museum Vienna (KHM), one of the state-funded federal museums of Austria. It is mainly dedicated to the display of objects from the ancient city of Ephesos, located near the modern city of Selçuk, in today's Turkey. It also contains some objects from the ancient cities of Samothrace (situated in today's Greece) and Trysa (located in south-western Turkey). All three sites are connected to Austrian archaeological research carried out in the 19<sup>th</sup> century. The ancient city of Ephesos

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<sup>1</sup> **Top Attractions:** "Must Sees". 2019. WIEN – Jetzt. Für Immer“, *Wien Info*, Accessed 19 June 2019; <https://www.wien.info/de/sightseeing/sehenswuerdigkeiten/must-sees>; "DIE TOP 10 Sehenswürdigkeiten in Wien 2019 (mit fotos) | TripAdvisor", *tripadvisor.de*, Accessed June 19, 2019, <https://www.tripadvisor.de/Attractions-g190454-Activities-Vienna.html>; Planet, Lonely. 2019. "Top Things To Do In Vienna, Austria". *Lonely Planet*, Accessed June 19, 2019, <https://www.lonelyplanet.com/austria/vienna/top-things-to-do/a/poi/358656>; **Top Museums:** "THE 10 BEST Museums In Vienna - TripAdvisor". *tripadvisor.com*. Accessed June 19, 2019, <https://www.tripadvisor.com/Attractions-g190454-Activities-c49-Vienna.html>; Door, Glass "The Best Museums In Vienna, Austria". *Culture Trip*. 3 August 2018, Accessed June 19, 2019, <https://theculturetrip.com/europe/austria/articles/the-top-museums-to-visit-in-vienna/>; **Most visited:** A statistic for the most visited attractions in Vienna is not compiled from an official side anymore since 2009, therefore here the reference to the well documented Wikipedia entry: "Meistbesuchte Sehenswürdigkeiten Wiens". 2019. *De.Wikipedia.Org*. Accessed June 19, 2019, [https://de.wikipedia.org/wiki/Meistbesuchte\\_Sehensw%C3%BCrdigkeiten\\_Wiens](https://de.wikipedia.org/wiki/Meistbesuchte_Sehensw%C3%BCrdigkeiten_Wiens).

<sup>2</sup> Hofleitner, Johanna. "Geheimnisvolle antike Wunderwelt." *Die Presse*, December 12, 2018.

<sup>3</sup> E. g. British Museum (1753), Louvre (1793), Altes Museum (1830), Pergamon Museum (1930), Imperial Museum Istanbul (1868).

had around 200'000 inhabitants in Roman times when it was the capital of the province of Asia. But it already existed long before it became part of a Roman province. The earliest traces of human inhabitants in the region go back to Neolithic times.<sup>4</sup> The antique city is known for its Artemis temple that was located outside the ancient city and named as one of the Seven Wonders of the World by Herodotus in the 5<sup>th</sup> century BCE.<sup>5</sup> Today, Ephesos is one of the biggest tourist attractions in Turkey with its impressive reconstructions such as the Celsus Library or the Hadrian's Temple. The site has been excavated for 120 years under the leadership of Austrian archaeologists and the excavations at Ephesos are the biggest Austrian-led research project abroad.<sup>6</sup> In the beginning of the Austrian research, which started in 1895, many spectacular finds were exported to Vienna. This export was stopped in 1907 because of a new law by the Ottoman Empire, which did not allow the export of antiquities anymore.<sup>7</sup> The objects that came to Vienna before 1907 were only exhibited sporadically until the opening of the Ephesos Museum in 1978. The new exhibition of the permanent collection that was opened to the public in 2018 consists of three plateaus featuring several antique sculptures and architectural parts. Several archaeological objects, such as sculptures and small finds, that previously have not been on display, as well as a section dedicated to the Lycian grave monument called the Heroon of Trysa, have been added to the new exhibition. Furthermore, all text labels have been reworked according to new insights from scientific research.

My thesis will study the changes in narrative and concept included in this new display and evaluate how this change was influenced by recent developments in archaeological research as well as the changes in cultural politics. I want to analyze, how past and recent developments in international archaeological scholarship as well as the relationship between Turkey and Austria in the past and now have influenced the original and new presentation of the museum. One of the leading sub-questions is how Austria relates itself to and reflects upon an archaeological site that is deeply connected with the cultural heritage of Turkey. This will be researched especially in the light of historical relations between the Habsburg Empire and the Ottoman Empire, as enemies and allies with important diplomatic and cultural contacts persisting until today.<sup>8</sup> Moreover, I want to take into account the influence of factors such as the architecture, location, design, and collection history of the old and new exhibition. The aim

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<sup>4</sup> Horejs, *Çukuriçi Höyük 1*; Schwall and Horejs, "Das 5. und das 4. Jahrtausend v. Chr. in Westanatolien und der Ostägäis".

<sup>5</sup> Bammer and Muss, *Das Artemision von Ephesos*.

<sup>6</sup> "Ephesos". *Oeaw.Ac.At*, Accessed June 19, 2019, <https://www.oeaw.ac.at/oeai/das-institut/einheiten/ephesos/>.

<sup>7</sup> Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 97.

<sup>8</sup> Szemethy, "Archaeology and Cultural Politics," 331.



of my thesis is to gain insight into the narratives used in the display of archaeological objects derived from the Ottoman Empire and the resultant value to the Austrian nation.

This is an interesting topic because the Ephesos Museum has never thoroughly been researched from a museological point of view. Furthermore, there are currently many discussions concerning the way cultural heritage originating in the territory of another nation is exhibited in European museums.<sup>9</sup> To answer my research question I have divided my thesis into three chapters, which will be presented in section 1.2 dedicated to the methodology.

### 1.1 Status Quaestionis

As the Ephesos Museum has never been thoroughly researched from a museological point of view the history of how the museum came into existence has to be researched from different publications. The first publication about the exhibition of finds from Ephesos, Samothrace, and Trysa in Vienna was “Ausstellung von Fundstücken aus Ephesos im griechischen Tempel im Volksgarten” by R. von Schneider in 1901.<sup>10</sup> In 1927 J. Bankó mentioned the exhibition spaces used for the finds from Ephesos until 1927 in his catalogue “Ausstellung von Fundstücken aus Ephesos im unteren Belvedere”.<sup>11</sup> The next publication appeared fifty years later. In 1978 the director of the antiquities collection of the KHM, W. Oberleitner, published a catalogue “Funde aus Ephesos und Samothrake” that accompanied the opening of the museum.<sup>12</sup> The catalogue is a good source for the analysis of the concept of the museum and the narratives of this period. In 1979 W. Oberleitner also held a presentation that was published in an article introducing the new museum and reflecting on its reception in the first months after the opening.<sup>13</sup> Since then the Ephesos Museum has not been the object of scholarly research anymore. The current director of the antiquities collection, G. Plattner, published a short introductory paper about the museum in 2011 “Kleinasiatische Schätze im Herzen Wiens”.<sup>14</sup> Another recent publication by M. Welzig from 2018 “Die Wiener Hofburg seit 1918: von der Residenz zum Museumsquartier” deals with the transformation of the *Hofburg* in the last century but only touches upon the museum shortly.<sup>15</sup> Nevertheless, it is useful to understand the changing concepts of the *Hofburg* throughout the last century.

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<sup>9</sup> Barker, “Exhibiting Archaeology”; Çelik, *About antiquities*; Cuno, *Whose culture?*; Díaz-Andreu, *A world history of nineteenth-century archaeology*.

<sup>10</sup> Schneider, *Ausstellung von Fundstücken aus Ephesos im griechischen Tempel im Volksgarten*.

<sup>11</sup> Bankó, *Ausstellung von Fundstücken aus Ephesos im unteren Belvedere*.

<sup>12</sup> Oberleitner, *Funde aus Ephesos und Samothrake*.

<sup>13</sup> Oberleitner, “Das Ephesos-Museum in Wien”.

<sup>14</sup> Plattner, “Kleinasiatische Schätze im Herzen Wiens”.

<sup>15</sup> Welzig, *Die Wiener Hofburg seit 1918*.

The aspect of cultural politics of the Austro-Hungarian excavations in Turkey were the focus of some research in recent years. H. Szemethy looked at the excavations and export of objects from a legal perspective in relation to the acquisition of the Heroon of Trysa in “Die Erwerbungs-geschichte des Heroons von Trysa: ein Kapitel österreichisch-türkischer Kulturpolitik”.<sup>16</sup> In a later article “Archaeology and Cultural Politics: Ottoman-Austrian Relations” published in “Scramble for the Past. A story of archaeology in the Ottoman Empire, 1753-1914” he gives an overview of Austro-Hungarian research activities in the Ottoman Empire.<sup>17</sup> In 2008 the exhibition curated by Ch. Trümpler “Das große Spiel: Archäologie und Politik zur Zeit des Kolonialismus (1860 - 1940)” focused on the influence politics and archaeology had on each other, especially regarding the relationships between different European nations and the declining Ottoman Empire. The newest work by Z. Çelik “About antiquities. Politics of archaeology in the Ottoman Empire” deals in detail with the different approaches used by the Ottoman Empire and European nations towards the founding of museums for antiquities and makes a connection to current debates about ownership of cultural heritage and the different perspectives present in this discourse.<sup>18</sup>

The analysis of museum displays has a long tradition especially in the Anglophone Western world. The rise of structuralism in the 1960s led to awareness about theories of language and meaning in museum displays and first studies about the importance of design, technical preparation, and text labels for an exhibition.<sup>19</sup> With the rise of cultural theory in the 1970s and 1980s museums were analyzed in the way they construct values and judgments in their displays.<sup>20</sup> In the 1990s a combination of structuralism and semiotics was used e. g. by S. Pearce in her schematic analysis of museum collections in “Museums, Objects, and Collections”.<sup>21</sup> The following poststructuralist approach took a wider stance, analyzing how the construction of meanings, values and power in a museum changed over time.<sup>22</sup> For this M. Foucault’s essays mentioning the panopticon, heterotopias, and genealogies had a huge impact on museology that used his theories to focus on the conception of knowledge and power in

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<sup>16</sup> Szemethy, *Die Erwerbungs-geschichte des Heroons von Trysa*.

<sup>17</sup> Szemethy, “Archaeology and Cultural Politics”; see also Szemethy, “Die österreichischen Samothrake- und Trysa-Expeditionen im Lichte des friedlichen Wettstreits der Nationen” for further research on this topic.

<sup>18</sup> Çelik, *About antiquities*.

<sup>19</sup> Williams, “Labels: Writing, Design, and Preparation”.

<sup>20</sup> Mason, “Cultural Theory and Museum Studies,” 17.

<sup>21</sup> Pearce, *Museums, objects and collections*.

<sup>22</sup> Clifford, *Routes: Travel and Translation in the Late Twentieth Century*; Lidchi, “The poetics and politics of exhibiting other cultures”.

museums.<sup>23</sup> T. Bennett acknowledged power structures in museums but emphasized their difference from the panopticon by their public instead of private domain.<sup>24</sup> He showed that the museum had a disciplining effect and that architecture plays an important role when analyzing museum exhibits.<sup>25</sup> Critics thought that his approach did not consider the agency of subjects towards the government enough and simplified relationships between the state and the museum<sup>26</sup>.

E. Hooper-Greenhill used M. Foucault to stress the importance of questions about cultural politics, the stewardship of who is in power of creating, making visible and legitimating meanings and values, when analyzing the conception of knowledge in museums.<sup>27</sup> She focused on the discrepancy between objects and their meaning, which is influenced by the display of the object, the relationship with other objects on display, the text, the personal experience of every visitor and the educational program.<sup>28</sup>

More recently Foucault's heterotopia has been used by B. Lord to understand this discrepancy in exhibition spaces. She uses his definition of the museum as a heterotopia when exploring museum displays.<sup>29</sup> Lord argues that the museum is a place that fits Foucault's heterotopia because it is a place where objects are exhibited in a different way from what they would normally be understood.<sup>30</sup> In the museum visitors can reflect upon the order of things and the adequacy of the representation.<sup>31</sup> The way objects are exhibited and the way these displays have changed over time can tell us how a society reflects on a topic at a certain moment in history. She stresses the difference between objects and conceptual systems interpreting objects on display. This makes the museum a space for a discursive analysis.<sup>32</sup> D. Preziosi calls this the differential and the referential characteristics of the museum object, meaning that an object can have a meaning included in the object itself and a meaning that is formed by its historical context, the circumstances of the production or the reception of the object.<sup>33</sup>

J. Noordegraaf brings the theory of script into the analysis of museum displays. She states that changes in presentation result out of the ideas and intentions of the museum staff and

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<sup>23</sup> Foucault, *The history of sexuality*; Foucault and Gordon, *Power - knowledge*; Foucault, "Of Other Spaces"; Foucault, *Discipline and punish*.

<sup>24</sup> Bennett, *The birth of the museum*, 60–61.

<sup>25</sup> Bennett, 98.

<sup>26</sup> Barnett, "Culture, government and spatiality," 374; Trodd, "The discipline of pleasure," 19.

<sup>27</sup> Hooper-Greenhill, *Museums and the interpretation of visual culture*, 19.

<sup>28</sup> Hooper-Greenhill, 3.

<sup>29</sup> Lord, "Foucault's Museum"; Foucault, *The essential works of Michel Foucault*, 178.

<sup>30</sup> Lord, "Foucault's Museum," 5.

<sup>31</sup> Lord, 6.

<sup>32</sup> Lord, 10.

<sup>33</sup> Preziosi, "Art History and Museology," 55.

architects, demands of the public, and (technical) innovation in the broader spectrum of visual culture.<sup>34</sup> She borrows the notion of script from theories of sociology of technology, which states that a designer uses his or her imagination to think about how an object will be used.<sup>35</sup> A script is inscribed on the object, which leads to a certain behavior of the user towards this object. Different factors, such as architecture, location, organization and design of display as well as visitor guidance, lead to the script of the museum presentation. The notion of script is a useful addition to the analysis of the historiography of the exhibition as it allows to also include factors such as personal preferences of curators, architecture and design into the analysis.

M. Hoijtink adds the concept of the stratigraphy of museum history to the discussion. This concept analyzes museums in a stratigraphic manner, by looking at their ground plans layer by layer and comparing their similarities and differences.<sup>36</sup> Furthermore she embeds her analysis in a precise examination of the history of science and the *Zeitgeist* of the time.

## **1.2 Research Questions and Methods**

To answer my research question, I have divided my thesis into three chapters: 1. 40 years Ephesos Museum - then and now; 2. Power relations in politics and archaeology - the display of the Heroon of Trysa; 3. The influence of the exhibition space and the collection history on the Ephesos Museum.

In the first chapter I will analyze in which ways the concept and the narratives between the opening exhibition in 1978 and the newly opened one have changed. I will also determine who influenced this change (e. g. politics, research, and/or public). To answer this question, I will analyze multiple factors that contribute to the final composition and perception of an exhibition. E. Hooper-Greenhill stated that the meaning in a museum is influenced by the museum's collection strategy, the exhibited objects, the relationships of those with other objects and the labels that accompany them.<sup>37</sup> She also points out that the personal experience of a visitor, their background or already existing knowledge about a topic, will influence the meaning the exhibition creates for them. Another important factor is the educational program with which some visitors visit an exhibition as it can create a new narrative. To analyze the change of the concept and narratives between the two exhibitions I intend to include the history of the museum's collection and an analysis of the concept, visitor guidance, labels and narratives presented in the two exhibitions. Unfortunately, I will not be able to conduct visitor

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<sup>34</sup> Noordegraaf, *Strategies of display*, 14.

<sup>35</sup> Johnson and Latour, "Mixing Humans and Nonhumans Together," 306.

<sup>36</sup> Hoijtink, *Exhibiting the past*, 17.

<sup>37</sup> Hooper-Greenhill, *Museums and the interpretation of visual culture*.

studies in my thesis, due to the lack of time and resources available for this research, and will therefore exclude that factor. The educational program will also not be analyzed as it is booked rarely and only upon request by school classes or private groups. There is no regular public educational program taking place. For the exhibition of 1978 I will have to rely more on the published catalogue and the archival materials of the exhibition provided by the museum. For the exhibition that opened in 2018 I will be able to document the exhibition myself and conduct a discursive and visual analysis based on my documentation and the experiences during my visit. To evaluate the influences that led to the changes in the exhibition I conducted interviews with the curators and conservators of the new exhibition and researched the cultural politics that led to the exhibition.

The second chapter deals with power structures and their influence on the new exhibition in terms of narrative and concept. The focus of this chapter will be the study of the display of the Heroon of Trysa, a Lycian grave monument from the 4<sup>th</sup> century BCE. This is an interesting case study because it is a very important archaeological object and the way it is exhibited now has been influenced by many stakeholders. I will therefore analyze the recent history of the monument, as well as its display and the architecture and location of the presentation. I intend to use M. Foucault's theories as a framework for the analysis of power and its influence on the display.<sup>38</sup>

In the third chapter I will define the scripts, which exist in the exhibition, and their influence on the curation and interpretation of the exhibition. This will be done by using theories of sociology of technology, historiography and the stratigraphy of museum collections. Sociologist B. Latour stated that it was important to consider technology when studying societies and relationships between humans.<sup>39</sup> As already mentioned above J. Noordegraaf used this theory in her analysis of Museum Boijmans van Beuningen. She calls it the notion of script and defines the script of different factors in the museum, such as the architecture, location, organization, design, and visitor guidance. By defining all the scripts and therefore imagining which people and behaviors were in the minds of the designers I can define the influence of these scripts on the narratives and perception of the exhibition.

I intend to adapt the method of the script by using M. Bal's article "Telling, Showing, Showing off" as a best practice in the analysis of an exhibition. In this article she demonstrates, through the example of the American Museum of Natural History, the importance of the

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<sup>38</sup> Lord, "Foucault's Museum"; Bennett, *The birth of the museum*; Barnett, "Culture, government and spatiality" Macdonald, *A companion to museum studies*.

<sup>39</sup> Johnson and Latour, "Mixing Humans and Nonhumans Together," 305–6.

setting, language, titles of labels and their contents as well as the frequentation of rooms for the analysis of the narratives.<sup>40</sup> She pays attention to the dynamic between visual and verbal signs which will be done so in this thesis too.

Furthermore, I will use the concept of the stratigraphy of museum history developed by M. Hoijtink in her publication “Exhibiting the Past: Caspar Reuven and the museums of antiquities in Europe, 1800-1840”.<sup>41</sup> She advocates to think about the original meaning of the objects and how this changed when they entered the museum. Furthermore, she analyzes the change of ground plans in a stratigraphic manner and includes a detailed analysis of the political circumstances, that lead to the foundation of a museum, which she puts this in a wider European context.

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<sup>40</sup> Bal, “Telling, Showing, Showing Off”.

<sup>41</sup> Hoijtink, *Exhibiting the past*.

## 2 40 years Ephesos Museum – then and now

The Ephesos Museum opens on the 11. December 1978. It is located in the *Hemizykelbau* of the Viennese *Hofburg* that was designed by G. Semper and C. Hasenauer at the end of the 19<sup>th</sup> century. (Fig. 1) It is spread out on three different levels, in the corridors and hallways of the building. The opening is documented in several newspaper articles, published in the opening week.<sup>42</sup> Most articles on a national and international level refer to the museum as a project long overdue and a reminder of Austria's past glory. *Die Presse* writes that this museum makes the nation great for a moment and is a sign for the intellectuality and continuity of Austria.<sup>43</sup> Another article from the *Wiener Zeitung* refers to the similarity between antiquity and the 19<sup>th</sup> century Habsburg Empire, which brought these objects to Vienna and is manifested through the architecture housing the museum.<sup>44</sup> The *Frankfurter Allgemeine Zeitung* compared the significance of Ephesos to the Austrians to the one of Pergamon to the Germans.<sup>45</sup> Some articles also point to the unusual location of the new museum in the *Hofburg* and the resultant competition of the antique monuments with the imperial architecture.<sup>46</sup> References to the precious objects are also found in several travel guides. There, the emphasis is on the prestigious work of Austrian archaeologists in Turkey that continues to the present day.<sup>47</sup> The opening of the museum in 1978 was seen as a connecting factor between the lost glorious Habsburg Empire and contemporary Republic of Austria that continues the prestigious archaeological projects started at the end of the 19<sup>th</sup> century.

### 2.1 The history of the Ephesos Museum

To fully understand the Ephesos Museum it is important to go back to the end of the 19<sup>th</sup> century and to study under which circumstances the objects were exported to Vienna. An understanding of the relationships between politics and archaeology, as well as the motivations regarding the acquisition of archaeological artifacts, is essential to reflect on the museum's presentation. Furthermore, the time in which the museum was founded needs to be studied as well.

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<sup>42</sup> Melchart, Erwin. "Das Ephesos-Museum in der Wiener Hofburg ist eröffnet." *Kronen Zeitung*, December 12, 1978; "Ephesos Museum." *Kurier*, December 12, 1978, Schulmeister, Otto. "Ephesinische Mysterien." *Die Presse*, December 12, 1978; Löffler, Sigrid. "Ende einer Schubserei." *Profil*, December 12, 1978.

<sup>43</sup> Schulmeister, Otto. "Ephesinische Mysterien." *Die Presse*, December 12, 1978: "Darum ist einem im Herzen wohl dabei, der Ärger aus dem Alltag – sei er begründet oder aus Grant – verfliegt, das Vaterland wird gross für diesen Augenblick. Und also ist es auch ein politisches Ereignis. Denn der Staat lebt nicht von den Renten, die er auszahlt, von dem Wohlstand, den er behütet, sein Innerstes macht das Selbstbewusstsein aus, dass er sich unersetzlich weiss."

<sup>44</sup> Buchsbaum, Maria. "Monumentale Antikensammlung." *Wiener Zeitung*, December 12, 1978.

<sup>45</sup> B. E. "Ephesos in der Wiener Hofburg." *Frankfurter Allgemeine Zeitung*, December 16, 1978.

<sup>46</sup> Buchsbaum, Maria "Monumentale Antikensammlung." *Wiener Zeitung*, December 12, 1978. B. E. "Ephesos in der Wiener Hofburg." *Frankfurter Allgemeine Zeitung*, December 16, 1978.

<sup>47</sup> Baumgarten, *Wien*; Brook and Wilson, *Wien*; Lajta, *Wien*.

In comparison to other European Empires such as France, Britain, and Germany, the Austro-Hungarian Empire started quite late with excavations of antique sites in the Mediterranean area.<sup>48</sup> The British were excavating and exporting objects from Xanthos already in the 1840s and Halicarnassus in the 1850s to exhibit them in the British Museum. The French did not have as good relationships with the Ottoman Empire as the British and therefore concentrated on other locations in the Mediterranean, such as their own colonies in North Africa.<sup>49</sup> The Germans were excavating Troy in the 1870s, which led to the *Schliemann Scandal* and showed very clearly that imperialist powers did not abide to Ottoman antiquity laws.<sup>50</sup> Further excavations in Pergamon, Magnesia, and Priene led to the founding of the Pergamon Museum.<sup>51</sup> These excavations were possible because of the fragile political situation the Ottoman Empire was in due to its weak military forces.<sup>52</sup> Because of this it needed to form alliances in which it had to give in to diplomatic pressures applied for the export of antiquities but also used antiquities as gifts to strengthen these alliances.<sup>53</sup> Only in 1873 - a time when good relationships between the Ottoman and the Austro-Hungarian Empire had intensified - did the Austro-Hungarian Empire start projects in the Ottoman Empire, a short time before the United States.<sup>54</sup> Italy only joined at the beginning of the 20<sup>th</sup> century.<sup>55</sup>

An interest in antiquities had been present with the Habsburg emperors since at least the 16<sup>th</sup> century, but the research and acquisition of such objects by means of excavations was not present for most of the 19<sup>th</sup> century.<sup>56</sup> This was related to the fact that they already received precious objects that had been found mainly in the eastern parts of their empire.<sup>57</sup> With the excavations and publications of Pompeii and Herculaneum in the 18<sup>th</sup> century a scientific interest in antiquities arose and Emperor Franz II. (1768-1835) bought several private collections for the newly founded *K. u. K. Münz- und Antikenkabinett*.<sup>58</sup> In the second half of

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<sup>48</sup> Szemethy, "Archaeology and Cultural Politics," 336. For Britain: Gunning, *The British consular service in the Aegean and the collection of antiquities for the British Museum*. For France: Çelik, *Empire, architecture, and the city*. For Germany: Marchand, *Down from Olympus*.

<sup>49</sup> Gunning, *The British consular service in the Aegean and the collection of antiquities for the British Museum*, 150. For further reading on French archaeology in North Africa: Gutron and Schnapp, *L'archéologie en Tunisie (XIXe-XXe siècles)*; Oulebsir, *Les usages du patrimoine*.

<sup>50</sup> Díaz-Andreu, *A world history of nineteenth-century archaeology*, 113.

<sup>51</sup> Çelik, *About antiquities*, 30.

<sup>52</sup> Díaz-Andreu, *A world history of nineteenth-century archaeology*, 111.

<sup>53</sup> Gunning, *The British consular service in the Aegean and the collection of antiquities for the British Museum*, 157; Kröger, "Spielfeld der Mächtigeren," 31–32; Shaw, *Possessors and possessed*, 111; Szemethy, "Archaeology and Cultural Politics," 355.

<sup>54</sup> Díaz-Andreu, *A world history of nineteenth-century archaeology*, 115.

<sup>55</sup> Díaz-Andreu, 115.

<sup>56</sup> Oberleitner, "Die Antikensammlung des Kunsthistorischen Museums," 7; Szemethy, "Archaeology and Cultural Politics," 340.

<sup>57</sup> Oberleitner, "Die Antikensammlung des Kunsthistorischen Museums," 8.

<sup>58</sup> Oberleitner, 8.



the 19<sup>th</sup> century Emperor Franz Joseph I. (1830-1916) decided to remove the city walls of Vienna and enclose the city with a magnificent boulevard. Along the boulevard several public buildings, such as the opera, theatre, and museums, as well as bourgeois palaces, were built. The style used for these buildings was historicism in its various forms, reaching from neo-Gothic to neoclassical. In this period the first chair for Classical Archaeology at the University of Vienna was established in 1869 and held by Alexander Conze.<sup>59</sup> He initiated the first state-funded excavations abroad, which started in 1873 in Samothrace. These excavations were of a different nature than many other European-led excavations in the Ottoman Empire as new scientific documentation methods such as photography and the detailed drawing of all architectural parts of buildings were applied.<sup>60</sup> Once this project was finished and published Otto Benndorf, who replaced Conze as a professor in 1877, urged the Ministry for Culture and Education to start further projects in the Ottoman Empire. He emphasized that it was expected by an Empire to take part in this prestigious competition and that the imperial antiquities collection lacked outstanding sculptural finds.<sup>61</sup> He proposed the exploration of the Hekate Temple in Lagina or the Heroon of Trysa in Lycia, whose reliefs would be a great asset for every museum.<sup>62</sup> The World Exhibition in Vienna in 1873 had already been declared by Emperor Franz Joseph I. as a peaceful competition between all civilized people on earth and exhibited the finds from Samothrace in a pavilion.<sup>63</sup> The Ottoman Empire was present with a large pavilion, which was directed by Osman Hamdi, the future director of the Imperial Museum in Istanbul. Thus, the relationship between the Ottoman Empire and Austro-Hungary had been growing stronger since the visit of Sultan Abdülaziz (1830-1876) to Vienna in 1867. The Eastern crisis from 1875-78 was a setback and resulted in a delay for further projects.<sup>64</sup> Only in 1880 the Heroon of Trysa was chosen for an expedition and the monument was disassembled between 1881 and 1884 and brought to Vienna under the leadership of Otto Benndorf.<sup>65</sup> In 1890 the Commission for Archaeological Research in Asia Minor of the Austrian Academy of Sciences was founded, and, inspired by the Germans in Pergamon, it started to look out for an excavation site suited for a long-term prestigious excavation project.<sup>66</sup>

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<sup>59</sup> Szemethy, "Archaeology and Cultural Politics," 340–41.

<sup>60</sup> Szemethy, "Die österreichischen Samothrake- und Trysa-Expeditionen im Lichte des friedlichen Wettstreits der Nationen," 121.

<sup>61</sup> Szemethy, 126–27.

<sup>62</sup> Szemethy, 127.

<sup>63</sup> Szemethy, 130 Fn 61. Franz Joseph declared in his speech from the throne the world exhibition as a "friedlichen Wettstreit aller Culturvölker der Erde"; Szemethy, "Archaeology and Cultural Politics," 337.

<sup>64</sup> Szemethy, 343.

<sup>65</sup> Szemethy, 346.

<sup>66</sup> Szemethy, 347.

Ephesos was chosen as such a site on the initiative of Otto Benndorf, seeing its potential to bring scientific prestige to Austria-Hungary and archaeology.<sup>67</sup> Furthermore he wanted to excel the German excavation projects. At the same time the Russian Institute in Istanbul was trying to obtain an excavation permit for Ephesos as well. Due to the better diplomatic connections to Osman Hamdi, the permission was given to Austria-Hungary and the archaeologists started their research in 1895.<sup>68</sup> The British archaeologist John Turtle Wood, who was funded by the British Museum, had already discovered the Artemis Temple in 1869.<sup>69</sup> But because the finds were not as spectacular as the museum had hoped for the excavations were stopped in 1874.<sup>70</sup> In the beginning of the Austrian excavations led by Otto Benndorf, the Sultan Abdul Hamid II (1842-1918) allowed Austria-Hungary, after diplomatic interventions from their side, to export objects to Vienna as a present for the collections of Emperor Franz Joseph I., in return he was offered Lipizzaner horses.<sup>71</sup> This was also said to be true for the Heroon of Trysa by the Newspaper *Neue Freie Presse* in 1907 and repeated several times afterward.<sup>72</sup> This claim was falsified by the archival research of H. Szemethy.<sup>73</sup> Highlights such as the Parthian monument (a Roman relief from the 2<sup>nd</sup> century CE), sculptures from the Harbor baths, e. g. the statue of an athlete made from bronze and reassembled in Vienna out of 234 pieces, and friezes from the theater came to Vienna. Representative architectural elements of different orders were exported as well with the intent of forming a study collection (*Studiensammlung*).<sup>74</sup> The export of objects from Ephesos stopped in 1907 after the introduction of a new law concerning antiquities in the Ottoman Empire.<sup>75</sup> This new law was applied so strictly because the Ottoman Empire was now so weak that it realized the provision with antiquities would not improve its alliances anymore.<sup>76</sup> Between 1908 and 1911 Austria-Hungary did not receive the excavation permit due to disputes over previously exported finds.<sup>77</sup> Only after Emperor Franz Joseph I. decided to give some objects back did the excavation obtain the permit again.<sup>78</sup>

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<sup>67</sup> Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 71.

<sup>68</sup> Wohlers-Scharf, 73–75.

<sup>69</sup> Szemethy, “Archaeology and Cultural Politics,” 352.

<sup>70</sup> Szemethy, 352.

<sup>71</sup> Plattner, “Kleinasiatische Schätze im Herzen Wiens,” 84; Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 87.

<sup>72</sup> Szemethy, *Die Erwerbungs-geschichte des Heroons von Trysa*, 168.

<sup>73</sup> Szemethy, 168.

<sup>74</sup> Plattner, “Kleinasiatische Schätze im Herzen Wiens,” 86.

<sup>75</sup> Szemethy, “Archaeology and Cultural Politics,” 355; Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 97; Shaw, *Possessors and possessed*, 126–30.

<sup>76</sup> Shaw, *Possessors and possessed*, 124.

<sup>77</sup> Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 101.

<sup>78</sup> Wohlers-Scharf, 101.

Since the arrival of the objects from Samothrace, Trysa and Ephesos an adequate exhibition had been a problem. The KHM had already been opened in 1891, five years before the first finds from Ephesos had arrived in Vienna and the finds from Samothrace and Trysa were of such a large scale that they would have used up the whole space dedicated to the antiquity collection in the KHM. There was also a quality category set by the emperor that only wanted objects of the finest quality exhibited in the KHM, a matter that was much disputed especially for the Heroon of Trysa.<sup>79</sup>

Until 1978 there was no permanent place for the exhibition of the finds now exhibited in the Ephesos Museum. The objects found in the early campaigns were temporarily exhibited in the Theseus Temple in the *Volksgarten* in 1901.<sup>80</sup> **(Fig. 2)** With the discovery of the first reliefs of the Parthian Monument an additional exhibition space in the *Unteres Belvedere* opened in 1905, showing the reliefs and many other sculptures from Ephesos.<sup>81</sup> **(Fig. 3)** In the catalogue accompanying the exhibition in the *Unteres Belvedere* it is stated that a complete exhibition of the finds from Ephesos will only be achieved once the excavations are complete and finished.<sup>82</sup> This shows how the excavations were viewed as a temporary project in the beginning and then slowly developed into a permanent research project with a strong function also on a diplomatic level lasting until today. The exhibition in the *Unteres Belvedere* was shut, except for one room in 1923, and parts of the objects were then exhibited in the antiquities collection of the KHM and a part in the marble court of the *Neue Burg*.<sup>83</sup> **(Fig. 4)** But most objects were brought to depots, where they stayed until the opening of the museum. Since 1947 the Parthian monument had been exhibited in the *Corps de Logis* of the *Neue Burg*, the court that now hosts the entrance to the Weltmuseum.<sup>84</sup> **(Fig. 5)** Appeals from archaeologists to adequately exhibit the finds from Ephesos, Samothrace, and Trysa were not heard until the 1970s and most finds remained stored away in depots.<sup>85</sup> In 1972 the director of the antiquities collection of the KHM, W. Oberleitner, handed in a project to the Ministry of Research and Education that was dedicated to the construction of a museum for the finds from Ephesos in the *Hofburg*.<sup>86</sup> This was accepted by the minister H. Firnberg in 1973 and in 1978 the Ephesos Museum was opened in the *Neue*

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<sup>79</sup> Szemethy, *Die Erwerbungs geschichte des Heroons von Trysa*, 194.

<sup>80</sup> Schneider, *Ausstellung von Fundstücken aus Ephesos im griechischen Tempel im Volksgarten*.

<sup>81</sup> Schneider, *Ausstellung von Fundstücken aus Ephesos im unteren Belvedere*; Bankó, *Ausstellung von Fundstücken aus Ephesos im unteren Belvedere*, III.

<sup>82</sup> Schneider, *Ausstellung von Fundstücken aus Ephesos im unteren Belvedere*, I.

<sup>83</sup> Bankó, *Ausstellung von Fundstücken aus Ephesos im unteren Belvedere*, IV.

<sup>84</sup> Oberleitner, *Funde aus Ephesos und Samothrake*, 7.

<sup>85</sup> Oberleitner, 7.

<sup>86</sup> Oberleitner, 8.

*Burg*.<sup>87</sup> The same year the Celsus library in Ephesos was restored and presented to the Turkish public. The opening of the museum signified the end of the Museum of Austrian Culture that had occupied the space previously.<sup>88</sup> It is important to note that the 1970s were the time period in which Vienna started orienting itself towards other European centers, economically and culturally, and started to invest in its architectural and cultural heritage.<sup>89</sup> The time period highlighted in these efforts was the one of the late 19<sup>th</sup> century. Even though the Ephesos Museum is state-funded and not city-funded it does fit into the *Zeitgeist* that was also sustained on a stately basis.

## 2.2 Opening of the permanent exhibition in 1978

### 2.2.1 Concept

The curation was led by the archaeologist W. Oberleitner, the director of the antiquities collection of the KHM. Also involved were the two archaeologists A. Bernhard-Walcher and K. Gschwantler, as well as the conservators A. Heidl and O. Helm and the architect H. Puchhammer. The organizational concept of the Ephesos Museum was based on the separation of sculpture from architecture. Within these two categories the approach was a chronological one.<sup>90</sup> Sculpture was also divided into ideal plastic and portraits. W. Oberleitner writes that the curator's team quickly became aware that the finds from Samothrace and Trysa should be included in the museum as well because of their importance as archaeological artefacts.<sup>91</sup> The adequate exhibition of the objects was a difficult task because of the dominant architecture in the *Hofburg* imitating antiquity and consisting of marble and *stukkolustro* floors and columns. The curators used lighting to emphasize the difference between the antique marble and the building's marble. Furthermore, steel pipes were used as pedestals to further contrast with the antique architecture. **(Fig. 6)** In the opening catalogue of the museum W. Oberleitner writes that his team visited the newly built museums in Rome and Cologne to take inspiration from them.<sup>92</sup> In these cities they especially looked at the reopened Lateran Museum and the Römisch-Germanisches Museum.<sup>93</sup> The influence of the visit to the Lateran Museum can be seen in the use of steel pipes and the chronological and typological ordering of objects in their new exhibition at the time.<sup>94</sup> **(Fig. 7)** The Römisch-Germanisches Museum contains reconstructed monuments and does not have a clear visitor guidance in favor of topics that

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<sup>87</sup> Oberleitner, 8.

<sup>88</sup> Welzig, *Die Wiener Hofburg seit 1918*, 433, 424.

<sup>89</sup> Suitner, *Imagineering cultural Vienna*, 121, 134.

<sup>90</sup> Oberleitner, *Funde aus Ephesos und Samothrake*, 8.

<sup>91</sup> Oberleitner, "Das Ephesos-Museum in Wien," 18.

<sup>92</sup> Oberleitner, *Funde aus Ephesos und Samothrake*, 8.

<sup>93</sup> Löffler, Sigrid "Ende einer Schubserei." *Profil*, December 12, 1978.

<sup>94</sup> Henze, "Das neue Lateran-Museum im Vatikan," 49.

stand on their own.<sup>95</sup> This approach is also present in the Ephesos Museum, although it does not provide as extensive information on topics as the Römisch-Germanisches Museum. To conclude it can be stated that the concept of the Ephesos Museum focuses on the aesthetic qualities of the objects and arranged them according to object categories. Through this it creates the didactic character of a *Studiensammlung*, where style and chronological development can be studied by professionals instead of the general public.

### 2.2.2 Visitor guidance and object arrangement

The visitor guidance of the exhibition was very linear even though the concept was not based on a linear narrative. The entrance of the museum hosting the ticket stall and the wardrobe was located on the opposite side of the beginning of the exhibition. **(Fig. 8)** One then had to walk back into the foyer again and cross over to where the exhibition began with the oldest objects from the Greek classical period.<sup>96</sup> Architectural remains of the Artemision altar from the 4<sup>th</sup> century BCE as well as statues found in the sanctuary and a model of the altar were exhibited.<sup>97</sup> The intention was to create a representative entrance.<sup>98</sup> The visitor then took the stairs up to the next corridor, passing the torso of a lion from the harbor baths on their right. The first floor was dedicated to architecture from Ephesos, starting with a chronological exhibit of capitals from oldest to youngest. To the right side of the capitals, friezes from the theater of Ephesos were exhibited. On the left side the massive 9 m high remains of the round building of the Panayir Dağ, a Roman grave monument, could be found. In the outer corridor on the same floor the model of the Heroon of Trysa and two more capitals were displayed. Following the main corridor further led the visitor to the center piece of the room, a wooden model of Ephesos. Behind the model the reliefs of the Parthian Monument were mounted on both sides of the corridor leading towards the *anastylosis* of the Octagon in the axis. **(Fig. 9)** The Parthian Monument was one of the focus points of the new museum and could only be displayed with the help of the Austrian army that conducted a field exercise practicing the move of cultural heritage in case of emergency.<sup>99</sup> To complete the reliefs several casts from the Ephesos Museum in Selçuk of objects that had been found during excavations after 1907 and therefore stayed in Turkey were also included. After visiting this section of the museum, the visitor then had to walk all the way back to reach the staircase that led to the next level of the museum.

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<sup>95</sup> Boelicke, *Römisch-Germanisches Museum Köln*, 15.

<sup>96</sup> Oberleitner and Lessing, *Ephesos. Weltstadt der Antike*, 215.

<sup>97</sup> Oberleitner, "Das Ephesos-Museum in Wien," 20.

<sup>98</sup> Oberleitner, 20.

<sup>99</sup> Oberleitner, 18, 20.

On the second floor the gaze was immediately caught by the bronze statue of an athlete from the Harbor baths that was presented in the center of the plateau. The plateau was divided into nine open areas by the four columns and the use of different colored stones on the floor. Many statues, mostly from the Harbor baths in Ephesos, were exhibited in this room. (Fig. 10) Finds from other Ephesian buildings such as the allegoric statues of the Celsus library and the letter of the emperors from the theater were on display as well. The side of the room that led to the staircase leading to the exit was dedicated to the Hieron of Samothrace. The visitor then took the stairs leading down to the foyer opposite the side from which they reached this level. They had therefore completed a circle. On their way down, they were passing finds from the Arsinoeion in Samothrace and exiting through the ticket hall.

### 2.2.3 Labels

All the written information in the museum was in German only. Information about Ephesos and the history of the museum was provided through ten panels situated on the first floor of the museum. Panel number 1 and 2 were dedicated to the geography and panorama of Ephesos. Number 3 dealt with the chronological history of the city from the 2<sup>nd</sup> millennium BCE until 1426 CE. Panels 4 – 6 were dedicated to photos of the ruins. Number 7 to the history of the excavations. The three last panels were dedicated to the history of the museum. The language of the panels was very academic. For example, the text about the reconstruction of the Celsus library: “Die fertiggestellte Fassade der Bibliothek – die beispielgebende Anastylose eines antiken Bauwerks – wird der türkischen Öffentlichkeit übergeben”.<sup>100</sup> Besides these panels not much information about the objects on display was available in the museum. Every object had a label that mentioned its antique function and its dating e. g. “Herakles erschlägt den Kentauren, Tischkandelaber (Baum trug Lampe), Hellenistisch, 2. Hälfte 2. Jh. v. Chr.”<sup>101</sup> Only the architectural samples were accompanied by panels with reconstruction drawings and descriptions of the architecture. These descriptions touched upon the function only briefly and focused mainly on stylistic descriptions. This shows that the focus of the descriptions was primarily on a scholarly public with the necessary knowledge to understand the texts. To illustrate this in the following a quote from the panel of the Arsinoeion of Samothrace: “Das untere Geschoss wurde in einer Höhe von ca. 7 Metern von einem Gesims abgeschlossen, das innen und außen von einem Lotos-Palmettenfries und lesbischem Kymation geschmückt

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<sup>100</sup> Own translation: “The finished façade of the library – the perfect example of an anastylosis of an antique building – is transferred to the Turkish public.”

<sup>101</sup> Own translation: “Herakles slays centaur, table candelabra (tree carried lamp), Hellenistic, 2nd half 2nd century BCE”.

war”.<sup>102</sup> Visitors that wanted to know more about the objects were expected to visit the exhibition with the catalogue that also featured academic language even though it stated in the introduction that it was not dedicated to specialists.<sup>103</sup> The many technical terms such as *Chiton* or *Acroter* that will only be known to scholars of the subject suggest otherwise. Additionally, to the exhibition, a book was published *Ephesos. Weltstadt der Antike*.<sup>104</sup>

#### 2.2.4 Narratives

Looking at the introductory panels of the Ephesos Museum four topics of major importance for the exhibition can be derived: the history of the city, the ruins, the history of the excavations and the history of the museum. Within those the history of the museum is presented in three of the ten introductory panels whereas the history of the ancient city only has one panel dedicated to them. Regarding the order in which the objects are arranged and the content of the corresponding labels it becomes clear that a chronological as well as a stylistic narrative is established for the connoisseur of antiquities. This narrative was probably not visible for most of the visitors, not familiar with the presented objects. For them an aesthetic narrative will have applied due to the objects’ orchestration as works of art, standing on their own and not provided with information about their function in antiquity. The stories of Samothrace and Trysa are not incorporated into the whole narrative of the museum as the sites are not represented on the introductory panels and their finds are spread across the whole museum. They are also not included in the name of the museum, which leads to the visitors not expecting to see finds from other sites in the museum.

This focus is mirrored in the first publication about the Ephesos Museum “Das Ephesos-Museum in Wien” that introduced the new museum to a general public. There W. Oberleitner explains that a museum dedicated to these objects has always been on the list of interests of the researchers in Vienna.<sup>105</sup> In the catalogue of the exhibition “Funde aus Samothrake und Ephesos” he mentions the goal of the exhibition, which is to render the objects a main attraction for visitors of Vienna and make the museum a center of the Ephesos research.<sup>106</sup> In the publication “Ephesos. Weltstadt der Antike” that was published in the same year as the catalogue one section is dedicated to the Ephesos Museum in Vienna. In this section

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<sup>102</sup> Own translation: “The first story was completed in a height of approx. 7 m by a cornice that was decorated with a lotus-palmette frieze and a Lesbian cyma on the inside and the outside.”

<sup>103</sup> Oberleitner, *Funde aus Ephesos und Samothrake*, 7.

<sup>104</sup> Oberleitner, “Das Ephesos-Museum in Wien,” 18.

<sup>105</sup> Oberleitner, 16.

<sup>106</sup> Oberleitner, *Funde aus Ephesos und Samothrake*, 6: “Es bleibt der Wunsch, dass diese marmornen und bronzenen Kostbarkeiten zu einem Anziehungspunkt für viele in- und ausländische Besucher Wiens und zu einem Zentrum der Ephesoforschung werden.”

Oberleitner writes that the museum hosts the biggest and most important architecture collection in middle Europe.<sup>107</sup> This is an interesting remark because it shows the aspiration of the museum director to show how impressive and wonderful this new museum is, even though in terms of visitor numbers and popularity it cannot keep up with the Louvre, the British Museum or the Pergamon Museum. It almost seems like a continuation of the competition for prestige that started the excavations in the Ottoman Empire in the first place.

### 2.3 The permanent exhibition in 2018

The new exhibition of the permanent collection was comprised because the Austrian culture minister in 2014, J. Ostermayer, decided that the long planned Haus der Geschichte Österreich (House of Austrian history) was finally going to be founded and would be situated in the same part of the *Hofburg* as the Ephesos Museum. The building of a contemporary history museum had been planned in Austria since the end of the monarchy but was never substantiated.<sup>108</sup> In 2014 it was mentioned for the first time that it would be situated in the *Hofburg*.<sup>109</sup> This was criticized by experts in the field because the Völkerkunde Museum, today called Weltmuseum, had planned the inclusion of these rooms for the new presentation of their permanent collection and parts of the rooms were also taken up by the collections of old musical instruments of the Kunsthistorisches Museum. The addition of another museum in this complex would lead to a lack of space for the existing museums and disturb their planned concepts. After the voicing of this criticism the new culture minister T. Drozda decided to resize the Haus der Geschichte Österreichs (hdgö) in order not to affect the other collections as much.<sup>110</sup> He also decided to turn it from a permanent into a temporary project. For now, the hdgö has a secured budget and renting contract in the *Neue Burg* until 2020, what will happen afterwards is still debated.<sup>111</sup> To conduct the necessary building work for the hdgö, the Ephesos Museum had to close for a year. It was therefore decided to adapt its permanent collection and to statically reinforce the

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<sup>107</sup> Oberleitner and Lessing, *Ephesos. Weltstadt der Antike*, 215.

<sup>108</sup> “Wie es zum Haus der Geschichte Österreich kam.” *Haus der Geschichte Österreich*, Accessed on June 21, 2019, <https://www.hdgoe.at/wie-es-zum-Haus-kam>. For further literature on the debates about the planned Haus der Geschichte: Winkelbauer, *Haus? Geschichte? Österreich?*.

<sup>109</sup> Rosenberger, Werner “Weltmuseum um 27,5 Millionen Euro: Ostermayer steigt auf die Bremse.” *Kurier*, November 26, 2014, Accessed on June 21, 2019, <https://kurier.at/kultur/neugestaltung-des-weltmuseums-muss-redimensioniert-werden/99.269.940>.

<sup>110</sup> Weiss, Stefan “‘Haus der Geschichte‘ kommt 2018 in reduzierter Form, Ziel ist Neubau.” *Der Standard*, October 20, 2016, Accessed on June 21, 2019, <https://derstandard.at/2000046239454/Ziel-ist-Neubau-Haus-der-Geschichte-kommt-2018-in-reduzierter>.

<sup>111</sup> Lackner, Herbert. “Das ewige Provisorium.” *Die Zeit*, November 5, 2018, Accessed on June 21, 2019, <https://www.zeit.de/2018/45/haus-geschichte-nationales-geschichtsmuseum-eroeffnung-hitlerbalkon-monika-sommer>; Weiss, Stefan. “‘Alles offen‘ beim Haus der Geschichte.” *Der Standard*, January 11, 2019, Accessed on June 21, 2019, <https://derstandard.at/2000095892204/Alles-offen-beim-Haus-der-Geschichte>.



rooms now occupied by the hdgö, to be able to show the Heroon of Trysa once the hdgö has moved out.<sup>112</sup>

### 2.3.1 Concept

There was no overarching new concept for the reopened permanent collection of the Ephesos Museum but rather the implementation of many small changes. “Wir haben die Flucht nach vorne angetreten, und die Gelegenheit genützt auch Dinge zu zeigen, die schon länger oder noch nie zu sehen waren”, said the chief curator of the museum and director of the antiquities collection of the KHM, G. Plattner, on the occasion of the opening.<sup>113</sup> The limited financial and spatial capacities and the unclear situation of the hdgö allowed only for a completely new curation of the third floor that was not included in the museum’s permanent exhibition before. In the rest of the museum the curators decided to show the results of the intensified cooperation with the Austrian Academy of Science (ÖAW), in particular with the Austrian Archaeological Institute (ÖAI), through reworking and adding labels.<sup>114</sup> G. Plattner stresses the importance of this cooperation, which resulted in a more complete image of Ephesos presented in the new display.<sup>115</sup> At the same time he emphasizes that the representation of important topics of the city’s history such as the representation of Ephesos as a center for pilgrimage and the earthquakes of Ephesos are still lacking.<sup>116</sup> The new exhibition also includes a stronger focus on the other two sites present in the museum, Samothrace and Trysa, therefore making visible that the museum is also a museum of Western Asia Minor. The reliefs from the Heroon of Trysa have been exhibited for the first time in the Ephesos Museum.

In interviews conducted with the curators G. Plattner, M. Laubenberger and K. Zhuber-Okrog it became clear that they do not identify with the separation of finds according to object categories such as sculpture or architecture, implemented by the founding director of the museum, but that they would wish for a more contextual approach. For now, this could only be implemented in the third floor.

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<sup>112</sup> “Haus der Geschichte eröffnet.” *wien.orf.at*, November 10, 2018, Accessed on June 21, 2019, <https://wien.orf.at/news/stories/2946512/>.

<sup>113</sup> “Neues aus dem Ephesos Museum.” *Wiener Zeitung*, December 6, 2018, Accessed on June 21, 2019, <https://www.wienerzeitung.at/nachrichten/wissen/geschichte/1006502-Neues-aus-dem-Ephesos-Museum.html>. Own translation: “We took the bull by the horns and used the opportunity to show things that have not been on display for a longer time or even never.”

<sup>114</sup> Since 2016 the ÖAI is part of the ÖAW, before they were two separate institutions. APA. “Österreichisches Archäologisches Institut nun Teil der Akademie.” *Der Standard*, November 3, 2015, Accessed on June 23, 2019, <https://derstandard.at/2000025008621/Oesterreichisches-Archaeologisches-Institut-nun-Teil-der-Akademie>

<sup>115</sup> APA, red. “Ephesos-Museum will Fries des Heroon von Trysa zeigen.” *Der Standard*, October 19, 2018, Accessed on June 21, 2019, <https://derstandard.at/2000089617689/Ephesos-Museum-wirdFries-des-Heroon-von-Trysa-zeigen>.

<sup>116</sup> Interview with Georg Plattner, 26.03.2019.

### 2.3.2 Visitor guidance and object arrangement

In contrast to the exhibition in 1978, there is no circular visitor guidance in the new exhibition. The entrance of the Ephesos Museum is now paired with the one for the hdgö and a ticketing box is placed in a container on the stairs in front of the *Neue Burg*. The design of the box only reflects on the corporate identity of the hdgö as its design features a red background with white clouds. It is also only titled with “Haus der Geschichte Österreich” and it does not become apparent that tickets for the Ephesos Museum are sold at this location as well. **(Fig. 11)** This domination of the hdgö prevails throughout the entrance and the first room of the Ephesos Museum. Once the visitor has obtained a ticket they enter through the main door of the *Neue Burg* and on their right side they will find the shared entrance to the two museums. The wardrobes and ticket control are also located on this side. Contrary to the exhibition in 1978 the visitor now takes the stairs on the side of the wardrobe and does not leave the entrance again to cross the foyer and walk up the other side where the finds of the Artemision are placed. **(Fig. 12)**

The impressive stairs lead up to a first platform on which a screen is situated that directs the visitor to take the right stairs. The left stairs are blocked by a barrier with a small opening. Although most visitors overlook this opening, if one were to follow through it would lead to a small platform with a display dedicated to the history of the collections of the Kunsthistorisches Museum in the *Neue Burg*. Walking back to the first platform and then taking the right stairs, the first object that becomes visible on the next platform is the bronze athlete from the harbor baths. This leaves the visitor with a grand first impression, which is then directed towards the illuminated neon letters of the entrance of the hdgö. The bronze athlete therefore appears to stand in the vestibule of the hdgö which is reinforced by his direction of movement pointed towards the entrance of the hdgö. Considering that the statue was turned for that purpose shows the strong presence of the new museum. **(Fig. 13)**

The visitor of the Ephesos Museum, who is not interested in the hdgö, most likely turns left, since the right leads into the other museum. On the left, introductory panels about the Ephesos Museum and the city of Ephesos can be found. The objects of Samothrace that were exhibited in this room already in 1978 are on display and contrast with the panels that focus on Ephesos. Many other objects previously found on this floor have been moved to the third floor of the building that now is also part of the exhibition. Once the visitor has visited this floor two possibilities for the further visit present themselves. Either they take the stairs opposite from where they reached the floor to go upstairs or downstairs. **(Fig. 14)** No indication on the preferred option is given by the museum which implies that the order in which it is visited is

not important for the storyline. If the visitors walk downstairs they reach the floor with the capitals, theater, round building of the Panayir Dağ, Parthian monument and the Octagon. This floor has mainly changed in the labels and almost no objects have been rearranged as it consists mostly of reconstructed architectural parts too heavy to move. The biggest change has occurred in the outer corridor, where several new panels (only available in German) introduce the excavation history of Ephesos and the history of the Austrian Archaeological Institute (ÖAI). The model of the Heroon of Trysa was moved one floor up which left more space on this corridor. In return, the model of the Terrace House 2 – a recent excavation site in Ephesos – was placed at the end of the outer corridor. Because of the lack of appropriate lighting and the staleness of this room the display seems unfinished. **(Fig. 15)**

If the visitors then walk back to the stairs they came down, it is possible to go down another set of stairs on the left. From these stairs the former beginning of the exhibition is reached: the display of the Artemision. This display also remained almost unchanged. An Ionic capital was placed in front of the former entrance doors. The display of the architectural remains of the altar is untouched, but an introductory panel for the Artemision of Ephesos was added. The statues were moved to the back of the corridor. Like the display of the ÖAI, this display reminds the visitor of a storeroom because of the lighting that does not adhere to museal conditions and the emptiness of some of the walls. **(Fig. 16)**

The newly included third floor (plateau 3) of the museum can only be reached by walking back to the second floor and from there taking the stairs to the third floor. This space contains artefacts from all three sites present in the museum. The objects are exhibited along the walls and on five object islands in the middle of the room, dedicated to the topics: representation and self-display, sculpture in public space, small finds from Ephesos and the harbor gymnasium. This is the only room that follows a thematic approach. Along the right wall colored marble columns, as well as inscriptions, are exhibited. Along the left wall sculptures from the Hieron of Samothrace and architecture fragments from the Arsinoeion in Samothrace as well as sculptures from the Celsus library can be found. **(Fig. 17)** The back of the room is dedicated to the display of the Heroon of Trysa. It is designed in a way that imitates the architecture of the monument. The visitor must access it through a small opening and then finds themselves in the court of the monument looking at the reliefs. **(Fig. 18)**

### 2.3.3 Labels

The provision of information about every object was a main concern of the curators as they mentioned in the interviews.<sup>117</sup> In contrast to the previous exhibition every object is now accompanied by a label that is quite detailed and available in English and German. The object labels are the main source of information in the exhibition with only a few labels being dedicated to an overarching topic. Overarching labels are situated at the beginning of the exhibition with an introductory label on the Ephesos Museum and the ancient history of the city of Ephesos, in the display of the ÖAI introducing the excavation history of the site, the archaeological institute and archaeology as well as on the third floor introducing several overarching topics from life in antiquity such as marble and trade or written sources.

The information on the object labels includes an object title underneath which the dating, material, find location and inventory number are given in catalogue style. Beneath this follows a continuous text, which describes and interprets the objects. The language is an academic one and presumes that the visitor is familiar with technical terms such as *relief altar*, *Ionic capital* or *canonical*. It also becomes clear that it was very important to the curators to particularly meet the standards of visitors educated in the fields of classical antiquity. E. g. when talking about the crown of a god they put the term *polos* in brackets next to the more common term divine crown. Nevertheless, the language used is easier than in the exhibition and the catalogue of 1978 where terms such as *chiton* or *thymiaterion* were not explained.

### 2.3.4 Narratives

Looking at the name of the museum, the introductory panel and the pamphlet distributed at the entrance of the museum, and considering the homepage and press release, it is possible to say that the narrative emphasizes on 19<sup>th</sup> century Austria, the ancient city of Ephesos and the history of the Ephesos Museum. The sites of Samothrace and Trysa play a minor role.

The introductory panel focuses on the beginning of the Austrian research in the Mediterranean and the legal circumstances under which the objects came to Vienna. It connects ancient Greek civilization to modern Europe and through this explains the research history of Austria in Ephesos.<sup>118</sup> The research history in general is a topic that prevails throughout the whole exhibition, including the narrative around the legal export of the objects. In the introduction it is stated that “These late-nineteenth century campaigns were sanctioned by the Ottoman government, who issued a fiat permitting the export of some objects to Vienna”. This

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<sup>117</sup> Interview with Georg Plattner, 26.03.2019.

<sup>118</sup> Pamphlet and introductory text state: “The study of ancient Greek and Roman civilizations in Asia Minor as important precursors of modern Europe became a focal point for Austrian archaeology in the late nineteenth century. [...]”

sentence shows that the presented view on the export of antiquities is a one sided one, as most of the finds made in Ephesos and Trysa in the 19<sup>th</sup> century came to Vienna.<sup>119</sup> There have been some tensions between Austria and Turkey regarding the removal of the museum's objects from the antique sites. Already in 1911 Ottoman authorities requested the return of some objects in exchange for the permission to continue the excavations and in 1993 the ambassador of Turkey made a formal request to Austria to research whether the reliefs of the Heroon of Trysa were rightfully removed.<sup>120</sup> This research showed that all the necessary legal documents were obtained, but that the demounting of standing structures was forbidden at the time. Furthermore, diplomatic pressure and corrupt Ottoman officials benefited the export of all the reliefs.<sup>121</sup> Comparing this result to the introductory label and the label of the Heroon of Trysa stating "Having obtained the required permit from the Turkish authorities, he [O. Benndorf] had the figurative friezes, the monumental gate, fragments of the tomb, and the sarcophagus of Dereimis and Aischylos shipped to Vienna in 1882-1884." it becomes clear that the museum avoids a more critical approach towards the history of its collection. Even though the research results of H. Szemethy kept Turkey from placing a request for restitution, it showed that the removal of the reliefs does not adhere to today's moral standards and the pressure on the museum to exhibit the reliefs rose.

With the rising awareness about the ethical belonging of museum objects from a different country of origin in western museums and the linking of their export to imperial powers, in academia as well as the wider public, further discussions have touched upon objects in the Ephesos Museum.<sup>122</sup> S. Kuyucuoglu, member of the Turkish parliament, stated in an interview "It's strange that the Pergamon Museum is in Berlin and the Ephesus Museum is in Vienna".<sup>123</sup> The cited labels show that the academic and public debate is not part of the museum's narrative presenting this heritage of the Austro-Hungarian Empire as a closed off history. Recent diplomatic conflicts between Austria and Turkey and its implications for the still ongoing Austrian-led research project in Turkey show that archaeology and politics are still strongly intertwined to this day. These had occurred in 2016 after the chancellor Christian Kern demanded the end of the negotiations about the admission of Turkey into the European

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<sup>119</sup> Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 101; Shaw, *Possessors and possessed*, 118, 123

<sup>120</sup> Szemethy, *Die Erwerbungsgeschichte des Heroons von Trysa*, 170.

<sup>121</sup> Szemethy, "Archaeology and Cultural Politics," 362.

<sup>122</sup> For general discussions on the ownership of antiquities within academia see: Barker, "Exhibiting Archaeology" Cuno, *Whose culture?*; Çelik, *About antiquities*; Silverman, *Contested Cultural Heritage*.

<sup>123</sup> Wilks, Andrew. "Turkey demands return of plundered ancient artefacts." *Aljazeera*, April 9, 2018, Accessed on June 21, 2019, <https://www.aljazeera.com/indepth/features/turkey-demands-return-plundered-ancient-artefacts-180408133736710.html>.

Union and had resulted in a stop of excavations in Ephesos and Limyra at the end of August 2016.<sup>124</sup> The excavations could only be resumed in 2018.<sup>125</sup>

The second narrative of the museum is the strong connection between the portrayed sites and Austrian research. The new exhibition includes and highlights new scientific results of the Austrian excavations and research in Ephesos, especially in the object labels, but also through the dedication of introductory texts to topics such as “Researching Ephesos” and “Excavation history of Ephesos”. Several monuments from Ephesos included in the museum have been subject to new dating, which is visible e. g. in the labels of the Octagon, that was subject to a new dating due to research on the Curetes street and in the adjoining Terrace House 2.<sup>126</sup> Other examples are the inclusion of Terrace House 2 that is in the focus of research since the 1960s or the inclusion of the conservation research of the bronze depicting Heracles battling a centaur. While the museum includes new research accurately, the research concerning the dating of the Parthian monument, that has been a point of discussion for several years, is phrased very carefully. Most of the researchers today agree on an early Antonine dating, whereas the founding director of the museum, W. Oberleitner, suggests a late Antonine dating.<sup>127</sup> The label text promotes these two opinions as equally valid: “Scholars are still debating whether the monument honors Antoninus Pius, who consolidated the Roman Empire, and commemorates his time at Ephesus (AD c 140) or if it eulogizes Lucius Verus, the victor in the war with Parthia, following his death in AD 169.” A more detailed reproduction of the scholarly discourse, explaining that the later dating has been questioned in recent years, and maybe even explaining the differences between the two interpretations would give the visitor a valuable insight into current archaeological debate. The inclusion of new research results applies to the objects from Ephesos. In Samothrace and Trysa there are no ongoing Austrian field work projects and new research from other projects such as the American excavations in Samothrace are not included as they do not focus on the objects present in Vienna and probably would not fit the narrative about Austrian research. That the carrying out of research in the

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<sup>124</sup> Doğan News Agency. “Ephesus excavations canceled”, *Hürriyet Daily News*, September 4, 2016, Accessed on June 21, 2019, <http://www.hurriyetdailynews.com/ephesus-excavations-canceled---103554>; APA. “Türkei: Österreichische Archäologen mussten Grabungen beenden”, *Der Standard*, September 4, 2016, Accessed on June 21, 2019, <https://derstandard.at/2000043820798/Oesterreichische-Archaeologen-muessen-Grabungen-in-Tuerkei-beenden>.

<sup>125</sup> science.orf.at/APA. “Archäologen dürfen zurück nach Ephesos”, *science.orf.at*, January 25, 2018, Accessed on June 21, 2019, <https://science.orf.at/stories/2891594/>.

<sup>126</sup> Waldner, “Heroon und Oktogon.”

<sup>127</sup> Publications debating the dating of the Parthian Monument: Oberleitner and Landskron, *Das Partherdenkmal von Ephesos*. Early Antonine Dating: Landskron, “Das „Partherdenkmal“ von Ephesos”, Liverani, “Il cosiddetto monumento partico di Lucio Vero” Seipel, *Das Partherdenkmal von Ephesos*. Late Antonine Dating: Oberleitner, *Funde aus Ephesos und Samothrake*, Oberleitner, “Das Partherdenkmal von Ephesos”.

museum is a very important subject also became clear in the interview, where the director stated the difficulty that the research of the ÖAI in Ephesos at the moment does not focus on the monuments that are in Vienna.<sup>128</sup> This means that the research of the curators, which relates to the objects in the museum, also does not correspond to the excavations carried out at the moment since the museum is not directly involved in research projects in Turkey.<sup>129</sup>

The third narrative is the remaining presentation of the objects as aesthetic testimonies on their own, which expresses itself through the object centered approach of display and labeling. This narrative is counteracted on the newly added third floor where objects are part of an overarching topic.

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<sup>128</sup> Interview with Georg Plattner, 26.03.2019.

<sup>129</sup> Interview with Georg Plattner, 26.03.2019. A good example are the Harbor baths, one of the main locations of provenience for the sculptures in the museum and a site that has not been researched by field work for over 100 years.

### 3 Power relations in politics and archaeology - the display of the Heroon of Trysa

The display of the Heroon of Trysa is a good case study to assess the influence of power relations between archaeology, politics and the public on the museum's display. The current display is unprecedented as the Heroon of Trysa was never exhibited in a museum setting since its last pieces were brought to Austria in 1884.<sup>130</sup> In the following I aim to analyze how this display and the narratives it presents were influenced by the three factors archaeology, politics, and the public.

#### 3.1 The Heroon of Trysa and the Ephesos Museum

The Heroon of Trysa was constructed in the early 4<sup>th</sup> century BCE as a grave monument in the mountains of ancient Lycia, today's Turkey. It is a remarkable monument because it was found *in situ* and was almost complete.<sup>131</sup> The monument consists of an outer wall decorated with stone relief slabs on the inside and outside. Through an opening in the wall the inner part of the monument could be reached. **(Fig. 19)** Inside, a court and a grave chamber awaited the visitor. The decorative reliefs of the outer wall show various famous mythological scenes such as Odysseus killing the suitors, or the Seven against Thebes. Other scenes, such as the ones of a banquet, or the depiction of two couples opposite each other, can probably be related back to the owner of the grave.<sup>132</sup> Another important point for the researchers concerned with the monument is the rare coexistence of Greek and Lycian elements next to each other. The owner of the grave was probably a Lycian dynast as there are scenes on the relief referring to Bellerophon, the progenitor of Lycian dynasts. In the close surroundings of the grave monument two sarcophagi were found: the Dereimis-Aischylos sarcophagus and the Dolphin sarcophagus.

From an archaeological point of view the monument was discovered in 1841 by the German teacher Julius August Schönborn.<sup>133</sup> He wrote in his diary that this exceptional relief would be an adornment for every museum.<sup>134</sup> After he had obtained permission and finances from the Prussian Empire, he returned to the site to transport the reliefs to Berlin. But bad

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<sup>130</sup> Landskron, *Das Heroon von Trysa*, 14.

<sup>131</sup> Landskron, 14.

<sup>132</sup> Landskron, 15.

<sup>133</sup> Oberleitner, "Vergangenheit und Zukunft des Heroons von Trysa," 211; Oberleitner, *Funde aus Ephesos und Samothrake*.

<sup>134</sup> Oberleitner, "Vergangenheit und Zukunft des Heroons von Trysa," 211: "War es doch der trojanische Krieg, den ich vor mir hatte, Homer's Schöpfung in bildlicher antiker Darstellung, und ich gestehe, dass ich mich nicht satt sehen konnte...Ich trage keine Bedenken, es auszusprechen, dass diese Reliefs, in gehöriger Höhe aufgestellt, jedem Museum zu einer wahren Zierde gereichen werden, wie reich es auch sonst ausgestattet sein mag."



weather and fever led him to reconsider the reliefs' worth and view them in a different light. He decided they were not conserved well enough to be worthy of the troubles of transporting them.<sup>135</sup> After his death in 1857 the monument was forgotten again by western archaeologists until 1880. In 1880 Otto Benndorf was looking for an expedition subject that would bring prestige to the imperial collections in Vienna.<sup>136</sup> During his research he found the publication of Schönborn and decided to propose the monument as the goal of the planned expedition. This was approved by the Emperor Franz Joseph I. in 1880.<sup>137</sup> The Heroon was rediscovered by Otto Benndorf in 1881 on a mission financed by the Austro-Hungarian Empire. Due to its extraordinary length, the completeness of the relief slabs, and the portrayed topics of the Odyssey, it was exported to Vienna between 1882 and 1884.

### **3.2 The display**

For the analysis of the display of the Heroon of Trysa I intend to use M. Foucault's heterotopia. Foucault's concept of the heterotopia has been argued to be useful for the analysis of museum displays by B. Lord.<sup>138</sup> He defines the heterotopia as the following:

“There are also, probably in every culture, in every civilization, real places — places that do exist and that are formed in the very founding of society — which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted.”<sup>139</sup>

B. Lord argues that the museum is a heterotopia, because it presents objects in a different way than they normally would be understood. Moreover, it is a space of representation that exhibits objects but also their interpretation in form of a text and an overall concept. It is therefore a space of difference because there will always be the difference between the object and the text. Because of these characteristics of the museum as a place of representation and difference, Lord argues that it is a good place for a society to reflect upon its grand narratives, governing ideas and structures of the past. In the following I intend to reflect on the narratives presented and to analyze whether the display of the Heroon of Trysa includes a reflection upon the

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<sup>135</sup> Oberleitner, 212.

<sup>136</sup> Szemethy, “Die österreichischen Samothrake- und Trysa-Expeditionen im Lichte des friedlichen Wettstreits der Nationen,” 125.

<sup>137</sup> Szemethy, 131.

<sup>138</sup> Lord, “Foucault's Museum”.

<sup>139</sup> Foucault, “Of Other Spaces” 3.

structures of the past involved with this monument and what this can tell about how Austria sees this monument today.

### **3.2.1 Description of the display**

The display of the Heroon of Trysa is located on the end of the third floor of the Ephesos Museum. The preceding exhibition space on this floor is dedicated to inscriptions and late antique statues of Ephesos, statues and architecture from the Celsus library in Ephesos and the Arsinoeion of Samothrace. The display of the Heroon imitates the architecture of the Lycian grave monument by placing two high beige cases perpendicular to each other so that a closed off space arises. (see Fig. 17/18) On the outside of the cases the reliefs of the entrance of the monument are printed on the cases and evoke a realistic entrance scene. Before entering the actual display of the monument through an opening in the case walls, the visitor encounters two panels printed on the right side of the monuments case walls. The panels are titled “The Heroon of Trysa” explaining the function of the building and “The Heroon’s relief friezes in Vienna” which deals with the history of its discovery and exhibition in Vienna. The monument can be entered through a door on the left of these labels. On the inside of the case walls one tenth of the reliefs is exhibited.<sup>140</sup> One wall shows the scenes about a ruler riding a quadriga, an abduction scene, and Bellerophon slaying the Chimera, and on the other side a fighting scene. The scenes on both sides are also accompanied by labels describing the scenes on the slabs and giving some information about the style or mythology. Furthermore, the architectural model made of the Heroon in the 19<sup>th</sup> century is placed towards the end of the room where the architecture closes the room off in a bend. The object label explains the reconstructions shown in the model and how the model was created and why it is not up to date anymore. It is also accompanied by two photos of contemporary Trysa as well as a ground plan of the Heroon and drawings of the reliefs, which are hung on the wall. Next to it is a video installation that shows drawings of the reliefs. The bust of Otto Benndorf is exhibited on the side of the video installation. It is also accompanied by a longer label text which gives a summary on Benndorf’s career before he came to Vienna as well as his research in the Ottoman Empire.

### **3.2.2 Narrative and concept**

Taking a closer look at the two introductory labels shows which information was considered important to the curators of the exhibition. The first label mentions the original location of the frieze, information on who was buried there, the funerary cult, as well as a paragraph about

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<sup>140</sup> Interview with Georg Plattner, 26.03.2019.

style and iconography of the reliefs.<sup>141</sup> It furthermore implies that the dating is disputed. The second label starts with the discovery of the relief and its later shipment to Austria. The shipment to Austria is described as having occurred under the permission of Turkish authorities. The import of the sarcophagus of Dereimis-Aischylos and the gate are also mentioned, but it is not further explained what these objects and their functions are. The second part of the label focuses on the exhibition history of the frieze, which was publicly accessible until 1990. The reason why it was not accessible anymore after 1990 is not given. The last sentence uses the pronoun “we” and stands in contrast to the rest of the text which is formulated from the third person perspective. The sentence mentions the desideratum of the museum to exhibit the whole frieze in the location Haus der Geschichte Österreich.<sup>142</sup>

Considering this introduction and the following selection and arrangement of objects it can be said that the narrative of this display focuses on the Heroon of Trysa as an archaeological artefact and its history in Vienna since the end of the 19<sup>th</sup> century. The archaeological perspective is constructed by the focus on mythology and style in the introduction and the object labels as well as through the reconstruction of the monument by the display cases, the film which shows drawings of the monument, and the images of the modern landscape. The history of the monument in Vienna especially in the 19<sup>th</sup> century is presented in the second introductory label, furthermore by the 19<sup>th</sup> century architectural model, and the 19<sup>th</sup> century drawings of the reliefs as well as the bust of Benndorf which connects the monument to the

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<sup>141</sup> The Heroon of Trysa: On a ridge in the rugged mountaineous region of Lycia lies the ancient settlement of Trysa, a fortified castle with a village and several necropolises. Today it is famous for the magnificent figurative frieze that decorated the enclosing walls of the Heroon, the grave precinct of a local ruler. Venerated like a hero, located North-East of the castle hill. Together with his closest relatives, he was buried in a multistorey tomb erected inside the precinct. The funerary cult was celebrated in an adjacent wooden building. We do not know the name of the tomb's owner but he must have been one of the powerful dynasts of Lycia known from Lycian coinage. The originally polychrome reliefs combine myths and legends with episodes from the life of the ruler buried here. Note the unique conflation of local-lycian and Persian culture, the intimations of linear perspective, and the art of historically remarkable arrangement of two relief zones superimposed upon one another, which at times recount separate narratives but occasionally also form part of a singular composition. Stylistic criteria suggest the friezes were produced around 380 BC, but this has not been universally accepted.

<sup>142</sup> The Heroons Relief Friezes in Vienna: The Heroon was discovered on 20<sup>th</sup> September 1841 by Julius August Schönborn, a secondary school teacher from Poznan, but the monument was quickly forgotten again until its rediscovery some 40 years later by an expedition led by Otto Benndorf. Having obtained the required permit from the Turkish authorities, he had the figurative friezes, the monumental gate, fragments of the tomb, and the sarcophagus of Dereimis and Aischylos shipped to Vienna in 1882-1884. At the time building work on the edifice soon to house the Kunsthistorisches Museum was too far advanced to incorporate such extensive new acquisition. The reliefs were therefore deposited in storage in the ground floor, while the gate and the Dereimis-Aischylos-Sarcophagus were provisionally stored in the museum's inner court (the sarcophagus has remained there to this day). The installation was adapted in 1971 and remained open to visitors until 1990. Displayed here are parts of the Western and Southern wall, three additional relief panels are on show in the collection of Greek and Roman antiquities of the Kunsthistorisches Museum Vienna. The adaptation of the galleries on the lower floor housing the House of Austrian history will hopefully soon allow us to present the entire frieze, fulfilling a decades old desideratum.

actors and the state of the archaeological discipline in the 19<sup>th</sup> century. The information about former places of display of an object, given in the second introductory label, is not typically an information included in object labels, therefore this is an important point to the museum which makes a connection from the first arrival of the monument in Vienna to the lack of space for its display persisting until today. Contemporary research on the monument is not mentioned extensively even though there was a large research project on the Heroon of Trysa from 2007 – 2015.<sup>143</sup> Information about the reasons for the expedition to Trysa and the export of the objects is also absent, even though this could be very interesting for the visitor, explaining the monuments presence in Vienna.

The concept of the display is aimed at evoking the architecture of the Heroon of Trysa although without including a fully accurate reconstruction as a two storied building. There is no direction intended in which the visitor should visit the inside of the Heroon as the labels are not built up consecutively but can be understood on their own. The display is separate from the rest of the floor which focuses mainly on sculpture from Ephesos. The monument of the Heroon of Trysa, together with the Arsinoeion of Samothrace, are the “outsiders” of this floor and show the difficulty of the whole museum in building a crossing between the different sites and objects represented in the museum.

### **3.2.3 The Heroon of Trysa and its relationship to the Haus der Geschichte Österreich**

The Heroon of Trysa is mentioned as the main asset of the reopening of the new museum in several newspaper articles.<sup>144</sup> One article is even titled “Ephesos Museum wants to show Heroon of Trysa”.<sup>145</sup> When analyzing the discussion about the hdgö in the newspapers it becomes clear that the exhibition of the Heroon of Trysa in the *Neue Burg* and the hdgö both have political stakeholders behind them. The rooms of the hdgö have been statically adapted to be able to carry the reliefs of the Heroon. This is also mentioned in the introductory label of the display: “The adaptation of the galleries on the lower floor housing The House of Austrian History will hopefully soon allow us to present the entire frieze, fulfilling a decades-old desideratum”. The museum takes a political stance with the way they display the monument and phrase the labels. In short interviews conducted with the curators it became clear that the design of the display and the exhibition of the slabs should imitate a cut-off monument and

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<sup>143</sup> Landskron, *Das Heroon von Trysa*.

<sup>144</sup> Landskron; “Preview auf "Heroon von Trysa"-Fries im Ephesos Museum.” *Kleine Zeitung*, December 6, 2018, Accessed on June 21, 2019, [https://www.kleinezeitung.at/kultur/kunst/5542278/Archaeologie\\_Preview-auf-Heroon-von-TrysaFries-im-Ephesos-Museum](https://www.kleinezeitung.at/kultur/kunst/5542278/Archaeologie_Preview-auf-Heroon-von-TrysaFries-im-Ephesos-Museum).

<sup>145</sup> APA, red. “Ephesos-Museum will Fries des Heroon von Trysa zeigen.” *Der Standard*, October 19, 2018, Accessed on June 21, 2019, <https://derstandard.at/2000089617689/Ephesos-Museum-wirdFries-des-Heroon-von-Trysa-zeigen>.

show that there is more to be seen than what is exhibited.<sup>146</sup> This is emphasized by the newspaper articles which represent the future display in the rooms of the *hdgö* as a certainty.<sup>147</sup>

### 3.2.4 Architecture, location and the history of the building

The display is situated on the third floor of the *Neue Burg* which was originally built as a palace for the imperial family. The *Neue Burg* was part of an overall design of the area by G. Semper and C. von Hasenauer called the imperial forum. The concave shape of the *Neue Burg* was planned to be mirrored on the other side of the *Heldenplatz* and therefore stand in the tradition of the Trajan's Forum in Rome.<sup>148</sup> (Fig. 20) Semper himself said about his buildings that they should stand in unison with larger moral principles.<sup>149</sup> The building of the *Neue Burg* was one of the last projects along the *Ringstraße*, building work only started in 1881 and did not finish before 1918, the year in which Austro-Hungarian monarchy was abolished, and was therefore never used as an imperial palace. After the end of the Austro-Hungarian monarchy in 1918 and the formation of the First Republic, the question of the usage of the imperial buildings in a democratic state had to be answered. In 1920 it was decided to adapt the rooms in the *Neue Burg* to be able to use them for museums.<sup>150</sup> Since that time there has been a struggle for the use of the museum space by different stakeholders, the two most important stakeholders being the KHM and the National Library (Österreichische Nationalbibliothek, ÖNB).<sup>151</sup> It is significant that every time there was a new power system or constitution in place, the *Hofburg* was the space where large restructurings occurred. After the "Anschluss" of Austria to Germany in 1938 the KHM immediately launched an offensive to be admitted the use of the rooms on the first floor of the *Hofburg*.<sup>152</sup> And only a few weeks after the end of the Second World War the director of the KHM launched a motion for the return of the collection of music instruments and the Museum of Austrian Culture into the *Neue Burg*.<sup>153</sup> In the 1970s the Museum of Austrian Culture was moved to make space for the Ephesos Museum. The display of the Heroon of Trysa was not discussed at that time but has been the subject of several political motions at least since the 1980s and surfaces every couple of years in the newspapers

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<sup>146</sup> Interview with Karoline Zhuber-Okrog, 25.03.2019.

<sup>147</sup> APA, red. "Ephesos-Museum will Fries des Heroon von Trysa zeigen." *Der Standard*, October 19, 2018, Accessed on June 21, 2019, <https://derstandard.at/2000089617689/Ephesos-Museum-wirdFries-des-Heroon-von-Trysa-zeigen>; "Neues aus dem Ephesos Museum." *Wiener Zeitung*, December 6, 2018, Accessed on June 21, 2019, <https://www.wienerzeitung.at/nachrichten/wissen/geschichte/1006502-Neues-aus-dem-Ephesos-Museum.html>.

<sup>148</sup> Nierhaus, "Das Kaiserforum als Entwurf einer idealen Residenz," 184–85.

<sup>149</sup> Schellenberg, "Museums and Museality," 45.

<sup>150</sup> Oberleitner and Lessing, *Ephesos. Weltstadt der Antike*, 215.

<sup>151</sup> Fritz, "Museumsnutzungen im Grossraum Hofburg," 417.

<sup>152</sup> Fritz, 417–19.

<sup>153</sup> Fritz, 419

which refer to it as a hidden treasure.<sup>154</sup> This discussion is now resurfacing with the placing of a museum for recent Austrian history that has been part of a political debate since the founding of the First Republic in 1919.<sup>155</sup> The Ephesos Museum as part of the KHM and the *Haus der Geschichte* now compete for the same space in the *Hofburg*. The architecture, with its imperial style, and the location at the cultural and political center of Austria, constitute the *Neue Burg* as a very representative and symbolic space. The exhibition of parts of the Heroon of Trysa in this space shows that the monument is considered as an important testimony for antique art and architecture. Due to the monumentality of the third floor on which it is located, with its high walls and décor it is hard for the monument to unfold its stunning properties. This would be different in the newly converted rooms of the Haus der Geschichte, adapted for modern exhibitions. But due to the high symbolical value of the location there are also valid arguments for the permanent installation of an exhibition dealing with the more recent history of Austria in this space and it remains to see which decision will be taken by the Austrian government.

### **3.3 Power relations and Foucault**

There exist several stakeholders that want to see all the reliefs presented (e. g. archaeologists, parts of the public, Turkish embassy), but also some parties that did and still do not see this as a main priority (government, political parties, parts of the public). When researching the history of the reliefs in Vienna it becomes apparent that this lack of space has been part of the history of the monument since its arrival. This allows for an investigation into the power structures archaeology is tied into.

To understand and analyze the power structures involved in the display of the Heroon of Trysa M. Foucault's genealogy can be of use. Foucault uses a genealogical approach in his work about *The history of sexuality*. There he claims that tracing the history of a given situation includes the tracing of the discourses that led to this situation. It therefore consists of a critical discursive analysis in which the processes that led to the constitution of the presented values, knowledge and meaning are analyzed. In the discourse, power, and knowledge are joined together:

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<sup>154</sup> Oberleitner, "Vergangenheit und Zukunft des Heroons von Trysa"; "Der vergessene Schatz." *News*, December 12, 2014; "Verschustert?" *Kronen Zeitung*, October 27, 2011; Wagner, Renate "Noch immer Prachtwerke im Keller ..." *Neues Volksblatt*, October 21, 2008; Borchhardt-Birbaumer, Brigitte "Gegen Dornröschenschlaf", *Wiener Zeitung*, October 10, 2008

<sup>155</sup> Biedermann, "Collecting and exhibiting 'Austria'," 153.

“[...] for this very reason, we must conceive discourse as a series of discontinuous segments whose tactical function is neither uniform nor stable. To be more precise, we must not imagine a world of discourses divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one; but as a multiplicity of discursive elements that can come into play in various strategies. It is this distribution that we must reconstruct, with the things said and those concealed, the enunciations required and those forbidden, that it comprises; with the variants and different effects - according to who is speaking, his position of power, the institutional context in which he happens to be situated - that it implies; and with the shifts and reutilizations of identical formulas for contrary objectives that it also includes.”<sup>156</sup>

Therefore, to understand the history of the display of the Heroon of Trysa the different discourses that led to this situation must be analyzed, including an analysis of the said and the unsaid, as well as the position of the person voicing things and their institutional context.

In the following I will therefore try to unravel the Heroon’s history of display in Vienna and to identify the different stakeholders and their attitudes towards the Heroon.

The reopening of the antiquities collection of the KHM in 2005 was the first-time parts of the monument were exhibited in a museum setting since its export to Vienna. An exhibition of all the reliefs is planned in the rooms now occupied by the hdgö in 2020/2021.<sup>157</sup> This project is not secured yet as the culture minister has not decided what will happen with the hdgö which needs more space and would like to stay on the *Heldenplatz*, although preferably in a new building.<sup>158</sup> In 2015 the right-wing party *Freiheitliche Partei Österreich* (FPÖ) of the inner city of Vienna placed a motion with the municipal council to examine whether an integration of the display of the Heroon of Trysa on future large building projects in the inner city is possible.<sup>159</sup> Already in 2011 the Member of the *Nationalrat* H. Unterreiner from the same party had placed a motion in parliament that demanded the adequate display of the monument.<sup>160</sup> The argumentation was that the cultural nation (*Kulturnation*) Austria has a cultural obligation to

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<sup>156</sup> Foucault, *The history of sexuality*, 100.

<sup>157</sup> Österreich, Mag. Gernot Blümel, MBA, *Anfragebeantwortung im Nationalrat 542/AB vom 22.05.2018 zu 549/J (XXVI.GP)*, 2018. Interview with Georg Plattner, 26.03.2019.

<sup>158</sup> science.orf.at/APA. “Haus der Geschichte braucht mehr Platz.” *science.orf.at*, February 25, 2019, Accessed on June, 21, 2019, <https://science.orf.at/stories/2966534/>.

<sup>159</sup> Freiheitliche Partei Österreichs “Bezirksvertretungssitzungen 2015.” *Innererstadt.fpo.e.at*, Accessed on June 22, 2019, look at section about *Heroon von Trysa*, Antrag S218610 in Bezirksrat. <https://innererstadt.fpo.e-wien.at/bezirksvertretung/2015/>.

<sup>160</sup> Österreich, Mag. Heidemarie Unterreiner et al., *Entschliessungsantrag 1800/A(E) XXIV. GP*, 2011.

exhibit such a treasure.<sup>161</sup> This motion was denied in 2012.<sup>162</sup> But the narrative of the cultural obligation to display the monument voiced by politicians and archaeologists alike goes back to the moment it arrived in Vienna. This obligation became especially clear during a visit of the Turkish culture minister F. Sağlar to Austria in 1993. During the visit he raised the question whether the Heroon of Trysa had been removed rightfully.<sup>163</sup> This matter was then researched by the Austrian side, which concluded that no restitution obligation exists, but that Austria is conscious of its responsibility to display the Heroon of Trysa to the public.<sup>164</sup> This had already been tried several times before. In 1992 the architect O. Madritsch proposed to enlarge the crypt of the Theseus temple.<sup>165</sup> The Theseus temple is a classicist temple situated in the *Volksgarten* close to the *Hofburg* that was built in the beginning of the 19<sup>th</sup> century to host a sculpture of Theseus. Due to political reasons and a lease agreement that could not be terminated this was not realized. In 1990 the director of the antiquities collection W. Oberleitner proclaimed what his predecessors had already mentioned, only a full reconstruction of the Heroon of Trysa would be an adequate display and this would need a space of 30 x 50 m and 12 m height.<sup>166</sup> He had the promise of the minister of science, economy and finance that a subterranean museum would be built under the *Heldenplatz* and connected with the Ephesos Museum. This proposition was the result of a letter that he had written to the culture minister after it became clear that the Heroon would not be included in the *Museums Quartier*, the transformation of the former imperial stables into a cultural quarter.<sup>167</sup> In this letter Oberleitner argued that it was a cultural disgrace to the nation of Austria to not exhibit such a unique piece.<sup>168</sup> Even though the inclusion of the monument in the plans for the *Museums Quartier* and the importance was agreed upon by the political leaders in 1984 in the succeeding years the display did not stay in the focus of priorities.<sup>169</sup> Still the museum was not enlarged underground. After the plans to build an underground garage under the *Heldenplatz* with an

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<sup>161</sup> *ibid.*: “Die Republik Österreich als Kulturnation kann es sich nicht leisten, einen solchen Schatz im Verborgenen hindämmern zu lassen. Es ist eine kulturelle Verpflichtung, für diese beschämende Situation eine geeignete Lösung zu finden.“

<sup>162</sup> Österreich, Kulturausschuss, *Bericht des Kulturausschusses über den Antrag 1800/A(E) der Abgeordneten Mag. Heidemarie Unterreiner. 1841 der Beilagen zu den Stenographischen Protokollen des Nationalrates XXIV. GP*, Wien, 2012.

<sup>163</sup> Szemethy, *Die Erwerbungsgeschichte des Heroons von Trysa*, 13.

<sup>164</sup> Szemethy, 14–15.

<sup>165</sup> Strondl, *Der Theseustempel*, 30.

<sup>166</sup> Oberleitner, “Vergangenheit und Zukunft des Heroons von Trysa,” 214.

<sup>167</sup> Oberleitner, 216.

<sup>168</sup> Oberleitner, 216: “Wird die Chance (einer öffentlichen Präsentation) vertan, so wird dieses einmalige Denkmal für unabsehbare Zeit weiterhin in einem Depot dahinvegetieren - die provisorische Kulturschande Österreichs würde zu einer permanenten.”

<sup>169</sup> Oberleitner, 215.



adjoining museum had become public a citizen's protest *Rettet den Heldenplatz* arose and in the end the exhibition of the reliefs was postponed again.<sup>170</sup> Since 1971 the monument was displayed in the depot room of the antiquities collection and could be visited by scholars and the public on previous announcement. **(Fig. 21)** Already in 1950 F. Eichler had published photographs of the reliefs to make them accessible to scholarly studies.<sup>171</sup> In the 1920s, the first years of the First Republic, the representation of the monarchy and therefore also their antiquities collections were not foregrounded.<sup>172</sup> This was already the case once the reliefs had come to Vienna in 1884. The Kunsthistorisches Museum was already finished, and the emperor did not want to provide additional funds to build a new museum for the display of the Heroon and the finds from Ephesos.<sup>173</sup>

In conclusion it can be said that in the first couple of years the monument was in Vienna so many outstanding cultural artifacts were newly exhibited that the disappearance of the reliefs from public sight was not seen as such a loss by the general public. After the monarchy was abolished other cultural actions that did not relate so much to the former empire were deemed more important. This has slowly started to change since the 1970s, when the monument started to be accessible to the public again, and Austria started to focus on its imperial past again. Since then the Heroon is viewed as a hidden treasure by many, who claim that Austria as a *Kulturnation* has to change this fact. A complete reconstruction of the monument would be an impressive testimony, also comparable to other massive reconstructions of antique architecture in other European "cultural nations". This would allow a narrative back to the imperial times and portray this as a time when great things were accomplished. This context explains why the display of the Heroon is not only propagated by archaeologists but also by right-wing parties. Still, no political majority could be found for this project and the last project was challenged by a citizen's protest that valued the preservation of the local archaeological heritage under the *Heldenplatz* more than the display of the Mediterranean antiquities.

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<sup>170</sup> "Tauziehen um das Heroon", *Die Presse*, February 14, 1990; plen. "Damit Wien in ‚neuem Glanz erstrahlt‘." *Die Presse*, July 24, 1990; Roschitz, Karlheinz "Unter uns gesagt." *Die Krone*, February 15, 1990; Roschitz, Karlheinz "Busek, Lacina, Schüssel: Zweiter Geldschub. Milliarden für Museen." *Die Krone*, July 24, 1990; "Protest gegen geplantes „Lapidarium“ in Wien." *Salzburger Nachrichten*, January 26, 1990.

<sup>171</sup> Eichler, *Die Reliefs des Heroon von Gjölbaschi-Trysa*.

<sup>172</sup> Biedermann, "Collecting and exhibiting 'Austria!'" 159.

<sup>173</sup> Noll, "Ein unbekanntes Projekt für ein Antikenmuseum in Wien".

## 4 The influence of exhibition space and collection history on the Ephesos Museum

This chapter will discuss how factors such as the exhibition space (including location, architecture, visitor guidance and design), and the history of the collection, can influence an exhibition. All these factors have individual scripts posed upon them by the designers (architects, emperors, states) that formed them and in the end lead to the script of the museum presentation.<sup>174</sup> To define the different scripts it is necessary to research the intent of the designers, such as the museum staff and architects that led to the current presentation.<sup>175</sup>

Following J. Noordegraaf, the script of the architecture and location, as well as the layout, organization, the design of displays, and the visitor guidance, will be defined in the following. Furthermore, the script of the collection, which was originally acquired for the Emperor of the Austro-Hungarian Empire, will also be defined. I will, however, not stick strictly to the notion of the script, but also include analysis of narrative as M. Bal has performed it and the historic stratigraphy of archaeology museums developed by M. Hoijtink.<sup>176</sup>

### 4.1 The script of the architecture and the location

The museum is located in the *Neue Burg*, the imperial palace adjacent to the *Heldenplatz*. As already analyzed in chapter 3, the building was a witness to many important political events in the Austro-Hungarian monarchy until today. It is therefore possible to talk of many scripts that the current visitors see in the museum's building, whereof one focuses more on the architecture, which is an imperial one, and the other focuses on the building's meaning in the national collective memory, which is strongly connoted to the building's use during National-Socialism.<sup>177</sup>

The architectural style of the building's outer side is very similar to the museums KHM and Naturhistorisches Museum (NHM), the former Hofmuseen situated on the other side of the *Ringstraße*.<sup>178</sup> This was intentional as the *Neue Burg* and the two museums were both designed by the same architects. Through this similarity the imperial claim towards spaces of representation was strengthened.<sup>179</sup> But even though the *Neue Burg*, KHM and NHM are very similar and seem to constitute an entity, the colonnade segments on the *Neue Burg* are higher

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<sup>174</sup> Noordegraaf, *Strategies of display*, 15.

<sup>175</sup> Noordegraaf, 14.

<sup>176</sup> Bal, "Telling, Showing, Showing Off"; Hoijtink, *Exhibiting the past*.

<sup>177</sup> Uhl, "From Victim Myth to Co-Responsibility Thesis," 42.

<sup>178</sup> The term *Hofmuseum* signifies that the museum was founded by the emperor and the exhibited objects belonged to the emperor.

<sup>179</sup> Nierhaus, "Das Kaiserforum als Entwurf einer idealen Residenz," 185.

than the ones of the museums therefore communicating a domination of the imperial apartments over the museums.<sup>180</sup> Due to the death of members of the imperial family and especially the death of empress Elisabeth (1837-1898) in 1898 it became clear that the *Neue Burg* would not have to house as many members of the imperial family as originally thought.<sup>181</sup> Therefore, plans for the use of the building slowly changed and rooms started to be dedicated to the imperial collections.<sup>182</sup> But at this point the architecture was already so advanced that major changes could not be made anymore which means that the aesthetic still follows the one of a palace and therefore has a strong imperial connotation. The interior does not consist of typical exhibition rooms, but of large staircases and hallways. **(Fig. 22/23)** These were supposed to lead to the apartments of the imperial family.<sup>183</sup> The material of the interior design consists mostly of precious stones or *stukkolustro* used for the columns, pilasters and the floors. Through the neo-baroque forms such as Doric columns and decorative pilasters a reference to antiquity is made.

This is used on the outside as well. The façade consists of a neo-baroque decoration with sculptures of people throughout Austrian history. In the center of the façade is a representative balcony (*Altan*). The atmosphere, that the interior and outside of the building evokes, is that of the imperial 19<sup>th</sup> century in Vienna, a time when many of the cities important buildings were inaugurated but also a time in which the bourgeoisie rose in importance and imitated imperial architecture for their own palaces in close vicinity to the Viennese *Hofburg*.<sup>184</sup> As most inhabitants and tourists of Vienna have visited imperial palaces before, a known atmosphere is created. In the exhibition space this atmosphere contrasts at times with exhibition installations consisting of steel pipes or walls placed in front of the original walls to mount objects. Even though the museum was only opened in the *Neue Burg* in 1978, its location in a former imperial palace together with the national library in the political city center follows examples of grand European museum projects from the 19<sup>th</sup> century such as the Louvre and the British Museum.<sup>185</sup>

The connotation with the Habsburg Empire is emphasized by the focus on imperial Vienna as a tourism strategy.<sup>186</sup> While in the early years of the First Republic a reference back to the

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<sup>180</sup> Kurdiovsky, "Die Neue Burg," 232.

<sup>181</sup> Nierhaus, "Neue Grundrisse und neue Baustellen," 306.

<sup>182</sup> Nierhaus, "Ludwig Baumann," 336.

<sup>183</sup> Kurdiovsky, "Die Neue Burg," 229.

<sup>184</sup> Schellenberg, "Museums and Museality," 39. For more literature on the transformation of Vienna in the 19<sup>th</sup> century see: Nierhaus, *Der Ring - Pionierjahre einer Prachtstrasse*.

<sup>185</sup> Lorente, "Neoclassical Cultural Districts Marked by Antiquities," 33.

<sup>186</sup> Kelley, "Where Hip meets Habsburg".

Habsburg Empire was still a problematic political ideology, this changed quickly after the Second World War and especially Austrian economy used the Habsburg memory for its benefit.<sup>187</sup> Exhibitions about the Habsburg dynasty started increasing since the 1980s, the Ephesos Museum, opened in 1978, therefore fits right into this reconnection with the Habsburg heritage.<sup>188</sup> But, although reference to the memory of the Habsburg Empire in the form of exhibitions and other cultural events was increasing, when asked what political system Austrians identified with most, they named the Second Republic.<sup>189</sup> S. Kelley emphasized this difference that can be explained by the difference between nation branding, used for tourism and the economy, and national identity.<sup>190</sup> Keeping this in mind the constellation of the hdgö and the Ephesos Museum in the same building is a combination of those two elements. Even though other museums in Vienna, such as the KHM and the NHM, have an architecture that is from the same time and uses similar forms as well as materials, they differ considerably from the Ephesos Museum in the fact that they were planned as museums from the beginning and follow the principle of the *Gesamtkunstwerk*. The decoration of their exhibition rooms consists of paintings and wall decorations referring to the objects on display. Their architecture is much more museum friendly since the buildings were planned as museums. That this was not the case in the Ephesos Museum is apparent since its exhibition rooms consist of staircases and hallways and the objects are rivaling with the architecture instead of being enhanced by the architecture. Two 18<sup>th</sup> century paintings on the third floor illustrate this difference as they draw attention to the rooms intended function as a palatial hallway, contrasting with arrangement of the archaeological objects. **(Fig. 24)**

The location of the museum on the *Heldenplatz* is at the political and cultural heart of today's Austria and the former Austro-Hungarian Empire. In the Austro-Hungarian Empire it was at the heart of the imperial forum and used as a memorial space with two monuments (Theseus Temple and *Äußeres Burgtor*) dedicated to the victory over Napoleon.<sup>191</sup> In the time of the Austro-Fascism and later in the National-Socialism it was the place where political leaders gave speeches to masses. The balcony of the *Neue Burg* was used as a tribune. On the 15<sup>th</sup> of March 1938 Adolf Hitler declared the "*Anschluss*" (Annexation) of Austria to Germany from this balcony.<sup>192</sup> Pictures of this event show large crowds jubilating this fact.<sup>193</sup> **(Fig. 25)**

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<sup>187</sup> Cole, "Der Habsburger-Mythos," 496; Kelley, "Where Hip meets Habsburg," 61.

<sup>188</sup> Cole, "Der Habsburger-Mythos," 492–93.

<sup>189</sup> Brix, Bruckmüller, and Stekl, "Das kulturelle Gedächtnis Österreichs." 12–14

<sup>190</sup> Kelley, "Where Hip meets Habsburg," 63

<sup>191</sup> Stachel and Uhl, *Mythos Heldenplatz*, 87–90.

<sup>192</sup> Uhl, "From Victim Myth to Co-Responsibility Thesis," 65.

<sup>193</sup> Stachel and Uhl, *Mythos Heldenplatz*, 16–17.

These pictures were long disputed because they contradicted the myth of Austria being the first victim of the Second World War.<sup>194</sup> Today they are part of the collective memory of Austria and dominate the pictorial memory of the *Heldenplatz*.<sup>195</sup> This memory is slowly changed by the fact that the *Heldenplatz* is now the location of the liberation festival on the 8<sup>th</sup> of May and many other cultural and political events such as the national holiday. Additionally, it is the place where many demonstrations end.

The placement of the Haus der Geschichte Österreich in the *Neue Burg*, fits the contemporary discourse about National-Socialism in Austria which is dedicating more space and resources to the coverage of this past. The *Neue Burg* and the *Heldenplatz* are the right symbolic space for such discussions, placing them in the political and cultural center of Austria. This is also an argument used by the director of the hdgö that wants the museum to remain in this area after its contract in the *Neue Burg* ends.<sup>196</sup> The Ephesos Museum on the other hand adds another layer of meaning to the building without addressing the problematic history of the location. This is adequate at the moment because of the residing of the hdgö in the same building. In case the hdgö will move out and depending on where it will move to the silence concerning the buildings history will need to be addressed.

#### **4.2 Layout, organization and design of displays**

Inside of the museum most objects are moved to the walls which leads to a stronger perception of the rooms' original function as hallways, instead of its function as a museum space. This mitigates the objects from museum objects to palatial decorations. This was implemented by the first curators of the museum and maybe also subconsciously shared by them. The only time this was interrupted was in the display of the bronze athlete, which stood on its own in the middle of the plateau and was the center of attention when reaching the plateau. This way of display focuses on the silent monument astonishing the visitor and could be compared to the effect of a cult statue in an ancient temple, something referenced in the display of the Apollo at the Cleveland Museum. **(Fig. 26)** Even with the reopening of the museum most objects remain moved to the walls. This is partly also due to the weight of the objects, that from a static point of view can only be exhibited on the sides.<sup>197</sup> The newly added third floor of the exhibition contrasts this and is now using the space with the confidence of a museum space and not as a palatial hallway decorated with antiquities. In this way it is following a trend that

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<sup>194</sup> Uhl, "From Victim Myth to Co-Responsibility Thesis," 42, 60.

<sup>195</sup> Uhl, 65.

<sup>196</sup> science.orf.at/APA. "Haus der Geschichte braucht mehr Platz", *science.orf.at*, February 25, 2019, Accessed on June 23, 2019, <https://science.orf.at/stories/2966534/>.

<sup>197</sup> Interview with Georg Plattner, 26.03.2019.

has also been implemented into other remodeled displays of antiquities collections in Europe such as the Acropolis Museum in Athens (2009) or the Rijksmuseum van Oudheden in Leiden (2016).<sup>198</sup> (Fig. 27/28)

The design of the displays is kept in the same beige color used for all the blocks on which objects are mounted. All panels are held in white, with black text following a simple design, and there is no color coding used to tell a story. The chosen aesthetic is a very classic and conservative one, incorporating the building's architecture and colors. This is emphasized by the object's colors that are also very similar to the backgrounds in front of which they are exhibited. This results in the fact that the exhibition does not distinguish itself from the building, but completely merges with it. This effect is only counteracted on plateau 3, where the objects are exhibited in a room-engaging manner, but still follow the same design in terms of color. This merging of the objects with the architecture is encouraged by the lighting that only highlights specific objects on the plateaus but not on the staircases in between. The harder visibility of these objects and their labels encourage the already mentioned furnishing character of the display. The daylight in the museum does make a connection to the outside and shows the visitor the neighboring imperial buildings belonging to the same palace they stand in.

The balcony that is situated on the third-floor opposite to the exhibition of the Ephesos Museum and belongs to the exhibition space of the hdgö is closed off because of its symbolic meaning. In vernacular it is referred to as the *Hitler-Balkon*. The usage of the space in front of the balcony and the balcony itself are currently being discussed.<sup>199</sup> The platform in front of the balcony is currently being used for exhibitions dedicated to the heritage of the Second World War such as "Only the Violins Remain".<sup>200</sup> This exhibition is also visible and hearable from the plateau 3 of the Ephesos Museum and can be visited with the same ticket. As M. Bal states the spatial relation between exhibition spaces is also of importance as it creates a visual discourse.<sup>201</sup> As these two exhibitions do not have any apparent connection this might lead to confusion among the visitors.

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<sup>198</sup> Halbertsma, "Zwei Wörter im Dreivierteltakt"; Senff, "Ersehnt, eröffnet, erstaunlich".

<sup>199</sup> Baumgartner, Bernhard. "Neue Ideen für den 'Hitler-Balkon'." *Wiener Zeitung*, May 15, 2019, Accessed on June 23, 2019, <https://www.wienerzeitung.at/meinung/kommentare/2009493-Neue-Ideen-fuer-den-Hitler-Balkon.html>; "Was wird aus dem 'Hitler Balkon'?" *wien.orf.at*, March 14, 2019, Accessed June 23, 2019, <https://wien.orf.at/v2/news/stories/2970038/>; "'Der Balkon', eine Baustelle. Visionen für einen belasteten Ort." *Haus der Geschichte Österreich*, Accessed on June 23, 2019, <https://heldenplatz.hdgoe.at/>.

<sup>200</sup> [science.orf.at/APA](https://science.orf.at/APA). "Haus der Geschichte braucht mehr Platz." *science.orf.at*, February 25, 2019, Accessed on June 23, 2019, <https://science.orf.at/stories/2966534/>.

<sup>201</sup> Bal, "Telling, Showing, Showing Off," 562.

### **4.3 Visitor guidance**

The visitor guidance of the Ephesos Museum seems to compete with the one of the hdgö as both museums are accessed by the same staircase. In the conducted interviews it became clear that one of the biggest fears of the Haus der Geschichte was for it to be missed by the visitors due to its location in another museum.<sup>202</sup> This is counteracted by screens that are put up on the staircases leading to the first platform. Those have the logo of the Haus der Geschichte on eye level and an image of the bronze athlete of the Ephesos Museum without the name of the museum at the bottom. These screens also divert attention from a small plateau that can be visited before reaching the bronze athlete and deals with the history of the collections in the *Hofburg*. That this also belongs to the museum is only indicated by a small opening in the barrier. On the several occasions of my visits I have never seen visitors visiting that part of the exhibition.

Once the visitor arrives on the platform and is not drawn into the hdgö, or steps out onto the platform after having visited the hdgö, the first and third floor of the Ephesos Museum can be visited. There is no indication on the order in which the objects or platforms should be visited. This is partly consistent with the concept of the museum that focuses on single objects instead of the archaeological context. But it also results in the loss of understanding of some concepts that are followed, meaning the chronological order of the architectural parts from Ephesos, starting with the Artemision on the ground floor, as well as the chronological order from back to front of plateau 3 and the division between architecture and sculpture. In terms of accessibility the exhibition is not barrier-free and people in wheelchairs cannot visit it. There also exist no concepts that would make the exhibition accessible to visually impaired people. Furthermore, there exists no concept that makes the exhibition more understandable to children.

### **4.4 The hidden script of the collection**

The presentation of every object on its own, rather than in its archaeological context, is also due to the script of the collection. The collection of the Ephesos Museum consists of objects from three different sites, whose excavators had different collection ideas behind them. They are the result of a selection of the finds made during the excavations in Samothrace and Ephesos and the expedition to Trysa and represent what was seen as worthy of a transport to Vienna at the time. All objects have in common that they were never intended to be used as the collection

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<sup>202</sup> Interview with Georg Plattner, 26.03.2019.

of the present day Ephesos Museum when they were made, but also when they were collected and brought to Vienna, since the goal was to include them in the imperial antiquities collection.

The expeditions to Samothrace between 1873 and 1875 were motivated by the fact that Vienna had only recently established a professorship for Archaeology (1869) and now decided to perform research abroad, as it was being done by other archaeological institutes in Europe.<sup>203</sup> Compared to other European excavations of the time Conze's project in Samothrace was quite different, because his first aim was to conduct research next to the collection of stunning objects.<sup>204</sup> Especially the extension of knowledge about the reconstruction of the cult buildings in Samothrace was of special interest, which led to the export of several samples of outstanding architectural pieces in order to reconstruct and study them in Vienna.<sup>205</sup> These objects do not consist of common architectural pieces such as walls, thresholds, or steps, but of decorative pieces, such as capitals, architraves, or columns. After their discovery, the pediment sculptures of the Hieron were exported as well.<sup>206</sup> Once the first finds had arrived in Vienna they were exhibited at the Pavillon des Amateurs of the World Exhibition in Vienna, where the different countries had the opportunity to exhibit art objects from the past.<sup>207</sup> This was the opportunity for Austria-Hungary to show that it was now also part of the prestigious research on antiquity.

The expedition to the Heroon of Trysa (1881-1884) was led by Alexander Conze's successor Otto Benndorf and funded by the Austrian Ministry for Education and the Society for Archaeological Exploration of Asia Minor.<sup>208</sup> The expedition was not funded by the emperor directly, but only supported by him, whereas other aristocrats and the rich bourgeoisie funded the actual expedition and acquisition of the objects.<sup>209</sup> Benndorf was the driving force for the expedition arguing that Austria-Hungary should not miss the connection to projects carried out by other European nations for representative reasons.<sup>210</sup> He refers to Italy and Russia, which carry out such projects on their own land, but also to France, Britain, and Germany, which had prestigious projects in the Ottoman Empire resulting in spectacular finds for their museums. Since the antiquities collection in Vienna was not as rich, he proposed to

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<sup>203</sup> Gassner, "Zur Geschichte des Instituts für Klassische Archäologie der Universität Wien".

<sup>204</sup> Trigger, *A history of archaeological thought*, 196.

<sup>205</sup> Oberleitner, *Funde aus Ephesos und Samothrake*, 32.

<sup>206</sup> Oberleitner, 33.

<sup>207</sup> See Lützow, *Kunst und Kunstgewerbe auf der Wiener Weltausstellung 1873* for a detailed description of the exhibits of antiquities from other countries. The finds from Samothrace are not mentioned. Maybe because they were only exhibited midway through the World Exhibition.

<sup>208</sup> Szemethy, "Archaeology and Cultural Politics," 346.

<sup>209</sup> Szemethy, *Die Erwerbungs geschichte des Heroons von Trysa*, 87.

<sup>210</sup> Szemethy, 35 also see Dok. Nr. 2 in the appendix of Szemethy's publication for full argumentation of Otto Benndorf.



change this through undertaking projects in the Ottoman Empire as well. Once the Heroon was rediscovered by Benndorf in 1881 he decided to dismount all the reliefs as well as the gate and the sarcophagi and to acquire as many finds as possible for Vienna. Similar to the expedition in Samothrace the interest was in decorative and figurative pieces. The antiquity law of 1874 stated that standing structures were not allowed to be dismantled and only one third of the finds would be awarded to the excavators.<sup>211</sup> Through diplomatic interventions the expedition managed to obtain an order from the Sultan stating that objects that belonged together should not be separated and therefore all the finds of the frieze could be shipped to Vienna.<sup>212</sup> Immediately after the finds were divided, Osman Hamdi, the director of the archaeological museum in Istanbul, tried to intercept the ship transporting them, to effect another division of the finds, knowing about their archaeological value. But the ship headed to Constantinople instead of Smyrna, as he had thought, and he therefore missed it.<sup>213</sup> The inclusion of the finds into the imperial collections had already been proposed to the emperor by Otto Benndorf with reference to exceptional sculptures already in the collection and the outstanding value they would add to the collection.<sup>214</sup> Once the finds arrived in Vienna it was decided that they would be included in the imperial collection although they would not be rated as first category objects due to their bad state of preservation.<sup>215</sup> Especially in the scholarly world the monument received wide attention and was studied in Vienna by scholars of the University.<sup>216</sup> The reason that the objects from Trysa are more valued for their mythological content than for their aesthetic and their quantity requiring a large exhibition space to unfold their impression has contributed to them not being on public display since they arrived in Vienna. This script is still upon these objects, as even today only 10% of all the finds are exhibited. Additionally, the influence of the script resulting out of the rivalry between the Ottoman Empire/Turkey and Austria-Hungary/Austria concerning this monument can be seen in the current display.

The finds from Ephesos are the outcome of the increased archaeological partaking of the Austro-Hungarian Empire in the rivalry between different European nations for spectacular finds from antiquities for their museums. Again, Otto Benndorf was the driving force behind the project and used similar arguments to the ones already used for the expeditions to Trysa emphasizing the prestige for Austria-Hungary and archaeology as a science.<sup>217</sup> To succeed in

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<sup>211</sup> Szemethy, 97.

<sup>212</sup> Szemethy, 174–76.

<sup>213</sup> Szemethy, 178.

<sup>214</sup> Landskron, *Das Heroon von Trysa*, 8.

<sup>215</sup> Szemethy, *Die Erwerbungs-geschichte des Heroons von Trysa*, 189–94.

<sup>216</sup> Szemethy, 183.

<sup>217</sup> Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 71.

this he also intended to make many spectacular finds and export them to Vienna where they would become a part of the imperial collections.<sup>218</sup> This was also the reason why Ephesos was chosen as an excavation site. With the founding of the Commission for Archaeological Research in Asia Minor of the Austrian Academy of Sciences in 1890 the structures sustaining further research in the Ottoman Empire were created.<sup>219</sup> The excavations in Ephesos started in 1895 and, as already the case in Lycia, they were first financed by private initiatives and only later by the state.<sup>220</sup> With the founding of the Austrian Archaeological Institute, Austro-Hungarian archaeology had arrived, structure-wise, on the same level as Germany, France, and Britain which already had such institutes.<sup>221</sup> The selection of finds to be exported from Ephesos was allowed to the Austrian ambassador in Constantinople by the Sultan Abdul Hamid II as a sign of friendship between him and Franz Joseph I.<sup>222</sup> The selected finds consisted of many sculptural pieces (mostly heads and torsi) made of marble, large parts of representative architecture, and architectural friezes, mainly from the first and second century CE. The researchers also exported fragmented pieces to restore them in Vienna, such as the bronze athlete or the Heracles and the Sphinx. The export of many outstanding finds was criticized by the Ottoman Ministry of Education.

Looking at the circumstances that led to the current collection of the museum it becomes evident that they were not acquired to be presented in the form they are today. They were not even all acquired for the same purpose. The objects from Samothrace are architectural samples whose purpose was to serve in a *Studiensammlung*, whereas the Heroon of Trysa was supposed to be incorporated into the imperial collections, but not necessarily to be displayed for the public but rather to be owned as private possession because of its uniqueness. The finds from Ephesos however, are the outcome of the emperor's increased rivalry for prestige in a time when Europe related itself very much back to antiquity, which is the reason why many pieces from representative buildings of Roman Ephesos were selected.

The new exhibition of the Ephesos Museum shows a development in terms of the objects selected for presentation away from the 19<sup>th</sup> century approach of prestigious and representative objects towards the inclusion of small finds such as ceramics and bronzes. Through this they managed to introduce every-day culture and modern dating methods into the narrative. This is also due to the change in research questions applied to the excavations that can be seen in the

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<sup>218</sup> Szemethy, "Archaeology and Cultural Politics," 354.

<sup>219</sup> Szemethy, 347.

<sup>220</sup> Wohlers-Scharf, *Die Forschungsgeschichte von Ephesos*, 75.

<sup>221</sup> Szemethy, "Archaeology and Cultural Politics," 361.

<sup>222</sup> Shaw, *Possessors and possessed*, 198.

excavations at the Terrace House 2 which was a residential building. Also the time frame was shifted as now more finds, especially portraits from late antiquity were included as they had been part of the museums research in the last years.<sup>223</sup> The new exhibition also started to embed all objects into a narrative that also touches on their function in antiquity.

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<sup>223</sup> Interview with Manuela Laubenberger, 28.03.2019

## 5 Conclusion

Even though the Ephesos Museum was only founded in 1978, its opening exhibition was deeply rooted in the *Zeitgeist* that shaped archaeology at the end of the 19<sup>th</sup> century. This was due to the script of its collection, the imperial architecture of its location, the reminiscence on the Habsburg heritage in the 1970s, and the curatorial choices applied in the concepts and narratives. This construct has started to break up in the newly opened exhibition. The exhibition of 1978 focused on the objects aesthetic value by presenting them as artworks, and aimed to impress the visitor with the *anastylosis* of several representative monuments. The mediation of life in antiquity, through providing information on context and function of the objects, was not central to the exhibition, however, the typological ordering of the artifacts as well as the presentation of the museum's history and the history of the excavations were, therefore catering towards a more scholarly public. This was emphasized by the academic language used throughout the exhibition.

The newly opened exhibition in 2018 partly changed this approach. The financial means did not allow for a complete reworking of the permanent exhibition; therefore, no major reposition of objects has taken place, but a contextual approach, that also made objects visible from all sides, discharging the art display approach, was implemented in the newly added third floor.<sup>224</sup> The labels have been written using easier language and translated into English which is more inclusive towards different publics, but a part of the narratives still use the same approach as the ones of the older exhibition e. g. the display of the Heroon of Trysa. Even though scientific discussions and results have been incorporated into the object labels, the focus remains on stylistic criteria and descriptions in contrast to the function of the objects.

Both exhibitions have a focus on Austrian archaeological research conducted in the 19<sup>th</sup> century, however, they do not address the reasons, of political and scientific nature, that motivated this research. As this is a key part of the objects history, connecting them to present day Austria, this narrative could be a great asset for the next exhibition. A critical reflection on the collection history focusing on multiple perspectives and a more detailed account of the *Zeitgeist* and political circumstances under which the objects came to Vienna, could also make the museum more interesting and impactful on an international level, as an exemplary approach towards this subject is something museums are currently struggling with and debates surrounding these collection histories might increase in the following years. The inclusion of additional perspectives and the deepening of the contextual approach could be achieved

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<sup>224</sup> Interview with Manuela Laubenberger, 28.03.2019; Karoline Zhuber-Okrog, 25.03.2019.

through an audio guide, an educational program or an app providing extra information and/or implementing a visitor guidance with a thematic storyline. Reflecting on museum collections by including different contemporary and historic perspectives is currently being implemented in an exemplary manner at the neighboring Weltmuseum that takes up the topic in several rooms of its permanent collection or at the Mauritshuis in Den Haag with its special exhibition “Shifting Image – In Search of Johan Maurits”.

The analysis of the display of the Heroon of Trysa showed the reasons for the changing importance and meaning of the monument in the cultural discourse over time. In terms of antique architecture Austria-Hungary never had, and the Austrian government still does not have the aspirations towards a world known display present in Berlin or London for instance, although such a display is pursued by some stakeholders with the intent of emphasizing Austria’s reputation as a *Kulturnation*.

The placing of the Ephesos Museum in the *Neue Burg*, a space that has an imperial meaning, a national socialist and republican one in the collective memory, has a high symbolic value and is a testimony of the cultural *Zeitgeist* of Austria in the 1970s, which consisted in the remembrance back to imperial times of which the archaeological expeditions were part. The lack of a memorial space dedicated to the victims and the history of the country during National-Socialism in this highly contested and power loaded city center is now being challenged by the institution of the Haus der Geschichte, also placed there by the Austrian government. A combination of the Ephesos Museum, together with the history of the use of the *Neue Burg* throughout different eras, including a concept for the balcony, could be an ideal combination of archaeology and its connection to recent history. The space for a museum aspiring to thoroughly deal with the last century of Austrian history at the current location seems too small and too much dominated by the imperial script of the architecture.

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## 7 Appendix

### 7.1 Interview with Dr. Manuela Laubenberg (Curator) on the 28.03.2019

*Jasmin Hangartner: Was waren Deine Aufgaben in der Organisation der Ausstellung?*

**Manuela Laubenberg:** Meine Forschungsschwerpunkte sind ja die Skulpturen und Porträts. Ich habe mich seit längerem auch schon mit den ephesischen Porträts beschäftigt und auch mit der Skulptur und da habe ich die Beschreibung der spätantiken Porträts übernommen und mir überlegt, wie man diese im Museum präsentieren könnte. Allerdings gab es schon ein Konzept für das Plateau 3, welches vorgesehen hat, dass es eine chronologische Abfolge von hinten (ältestes) nach vorne (jüngstes) gibt. Ich habe die Texte, auch einleitende Texte geschrieben und vorgeschlagen, welche Objekte wir aus dem Depot zu dieser Thematik auch aufstellen könnten. Deshalb sind noch einige Köpfe, Torsi und auch ein Fuß dazugekommen. Ich habe auch den Eutropios-Kopf aus der Ausstellung in der Antikensammlung (KHM) mit Foto und Text in die Ausstellung eingebunden. Im unteren Bereich habe ich vor allem Objekttexte geschrieben.

*Jasmin Hangartner: Welche Punkte waren Dir in deinem Teil der Ausstellung wichtig?*

**Manuela Laubenberg:** Dass die Spätantiken Porträts gut zur Geltung kommen und dass die Texte wissenschaftlich fundiert, aber auch spannend und allgemein verständlich sind.

*Jasmin Hangartner: Was waren die Schwierigkeiten bei der Planung und der Organisation der Ausstellung?*

**Manuela Laubenberg:** Die Herausforderung war, dass es eine vorgegebene Situation gab, an die man sich anpassen musste.

*Jasmin Hangartner: Was waren die limitierenden Faktoren für diese neue Ausstellung?*

**Manuela Laubenberg:** Dass nur ein begrenzter Raum zur Verfügung stand und dass wir nicht so viel Budget hatten um eine ganze Neuaufstellung zu machen. Aber ich denke, das haben wir gut gemeistert.

*Jasmin Hangartner: Gab es Vorgaben von anderer Stelle in Bezug auf den Inhalt der Ausstellung?*

**Manuela Laubenberg:** Nicht dass ich wüsste. Unsere eigene Vorgabe war aber, dass wir das Heroon von Trysa ausstellen wollten.

*Jasmin Hangartner: Was ist der wichtigste Unterschied zur vorherigen Ausstellung?*

**Manuela Laubenberg:** Dass es jetzt einen gesonderten Bereich gibt, der wie eine Studiensammlung aufgestellt ist. (Plateau 3)

*Jasmin Hangartner: Erzählt die Ausstellung eine Geschichte?*

**Manuela Laubenberg:** Ja finde ich schon, sie erzählt die Geschichte der Ausgrabungen. Die Funde sind ja in einem bestimmten Zeitraum ausgegraben und nach Österreich gebracht worden. Das hat sich auch durch die Sammlung angeboten

*Jasmin Hangartner: Welche Faktoren haben diese Narration beeinflusst?*

**Manuela Laubenberg:** Die neue Forschung.

*Jasmin Hangartner: Welche neuen Forschungsergebnisse haben die Narration der Ausstellung beeinflusst?*

**Manuela Laubenberg:** In den letzten Jahrzehnten gerieten die kulturellen Zusammenhänge in den Fokus der Forschung und die spätantike und byzantinische Zeit wurde mehr erforscht. Bei den Porträts war es eine Herausforderung, weil sich die Voraussetzungen für die Datierungen geändert haben. Man hat versucht, sie in der Forschung in einen kulturellen Rahmen zu stellen. Auch die Wiederverwendung von Inschriften wurde mehr erforscht. Man kann auch Neuordnungen von Sockeln machen. Auch die Veränderung des Stadtbildes in der Spätantike, vor allem entlang der Hauptstraßen wurde erforscht. Ein ganz großartiges Ergebnis einer Kollegin war, dass sie das Fußteil und einen Kopf zu unserer Gewandstatue gefunden hat (die beide in Ephesos sind).

*Jasmin Hangartner: Was sind Deiner Meinung nach die wichtigsten Objekte der Ausstellung?*

**Manuela Laubenberg:** Der bronze Athlet ist natürlich ein absolutes Highlight. Auch das Parthermonument. Und für mich persönlich die spätantiken Porträts.

*Jasmin Hangartner: Welche BesucherInnen habt ihr euch bei der Konzeption vorgestellt?*

**Manuela Laubenberg:** Das haben wir nicht konkret festgelegt, weil wir immer darauf achten, eine möglichst große Bandbreite von BesucherInnen anzusprechen. Es ist schwierig, weil wir auch die

gebildeten, interessierten, mittleren Alters und andererseits auch junge Leute und Besucher, die keinen direkten Zugang zur Antike haben, ansprechen wollen. Die Letzteren sprechen wir durch die Präsentation der Stadtgeschichte an und zeigen auch, dass es ein Touristenziel ist, wo man hinfahren kann.

**Jasmin Hangartner:** *Wurde die Öffentlichkeit in die Konzeption der Ausstellung miteinbezogen?*

**Manuela Laubenberger:** Nicht wirklich. Ein bisschen durch Stephanie Stoss (Registarin der Antikensammlung), die ja auch bei der Vermittlung arbeitet. Die Aufstellung ist natürlich etwas veraltet, weil sie nach Fundgattungen (Architektur und Skulptur) und nicht nach Kontexten organisiert ist. Aber das war für uns auch eine Chance, weil wir durch die Erweiterung auf Plateau 3 Zusammenhänge zeigen konnten. Vor allem beim Hafengymnasium und der Celsus Bibliothek, aber auch bei der Skulpturenproduktion und den Marmorarten. Also da sind wir schon auf Kritik eingegangen, auch auf unsere eigene. Wir hatten halt nur beschränkte Möglichkeiten, um das umzusetzen. Was mir aber besonders gut gefällt, ist, dass es durch das Haus der Geschichte auch eine Öffnung war und Personen angesprochen wurden, die durch das hdgö auf Ephesos aufmerksam wurden.

**Jasmin Hangartner:** *Ist die Ausstellung für mehrere BesucherInnen Gruppen geeignet?*

**Manuela Laubenberger:** Ja, durch die Raumaufteilung eignet sich die Ausstellung auch gut für Gruppen. Wir haben auch ein Projekt mit einer Sandkiste, wo man Archäologie erleben kann.

**Jasmin Hangartner:** *Gab es Faktoren, die das Einbeziehen von gewissen Gruppen limitiert haben?*

**Manuela Laubenberger:** Ja, die räumliche Situation. Behinderte mit Rollstuhl oder Menschen mit Krücken können sich ohne Hilfe dort nicht bewegen. Wir haben auch kein Angebot für Sehbehinderte. Aus finanziellen Gründen, aber auch weil es nicht ins Konzept gepasst hat. Wir sind doch eher eine konservative Ausstellung.

**Jasmin Hangartner:** *Was wird die Zukunft des Ephesos Museums beeinflussen?*

**Manuela Laubenberger:** Ganz stark wird die Entscheidung darüber, ob wir die Räume vom hdgö bekommen oder nicht, das Museum beeinflussen. Ich würde mir auch eine gemeinsame Eintrittskarte wünschen für die ganze Hofburg, damit man zwischen den verschiedenen Ausstellungen wechseln kann. Auch Kommunikationsbereiche wie ein Kaffeehaus würde ich mir wünschen.

**Jasmin Hangartner:** *Beeinflusst die kulturpolitische Beziehung Österreich-Türkei das Museum?*

**Manuela Laubenberger:** Bisher eigentlich nicht. Das Museum wird von der Türkei nicht boykottiert aber auch nicht besonders gefördert. Es gibt auch keine Rückgabeforderungen. Aber wir haben natürlich schon den Druck, wenn wir schon diese Reliefs (Trysa) haben, sie auch auszustellen. Die Politik hat eigentlich nur die Ausgrabungen beeinflusst. Wir haben auch überlegt ob wir türkische Beschriftungen machen, das ist natürlich ein heikles Thema, weil dann müssten wir vielleicht auch griechische Beschriftungen machen. Mit dem Audioguide könnte man noch mehr machen, da ist nichts Neues passiert. Die Gemeinsamkeit mit dem Haus der Geschichte blockiert natürlich etwas die Vermittlung und auch die Durchlässigkeit mit den anderen Sammlungen. Aber es kommen mehr Leute, die sich dann auch das Ephesos Museum anschauen.

**Jasmin Hangartner:** *Welche Führungen für Erwachsene gibt es im Ephesos Museum?*

**Manuela Laubenberger:** Da gibt es nur die Spezialführungen für die Freunde des Museums.

## **7.2 Interview with Dr. Georg Plattner (Director) on the 26.03.2019**

### **About the new exhibition**

**Georg Plattner:** Ein ganz neues Thema, das wir unbedingt aus „politischen“ Gründen aufstellen wollten, ist das Heroon von Trysa, das wir nun erstmals ganz hinten auf dem Plateau 3 ausstellen. 10% des gesamten Monumentes sind letztendlich ausgestellt worden. Das Heroon befindet sich seit 1884 in Wien. Damals kam als erste Antwort des Oberstkämmereramtes: „für den Erbau des Museums ist kein Geld vorgesehen, provisorisch zu Studienzwecken aufstellen“ und das ist dann passiert, da wo heute unsere Restaurierungswerkstatt ist. Jahrelang waren dort die Platten zu sehen in vier Reihen übereinander, ganz verwinkelt, so dass alles hineinpasst. Man konnte sich damals gegen Voranmeldung beim Portier aufsperrern lassen und diese besichtigen immerhin bis 1990. D. h. das Monument war nicht 150 Jahre lang versteckt, sondern aufgestellt aber nicht ausgestellt. 1990 ist es dann mutig aus der Werkstatt rausgeräumt worden, weil man dachte es gibt eine Lösung für Trysa. Es

wurde ins Depot gebracht und die Lösung kam dann doch nicht zustande, daher ist das Monument seit 1990 deponiert und gar nicht mehr zu sehen. Seit 2005 sind die Freiermord Platten in der Antikensammlung des KHM zu sehen. Diese sind auch als Aviso aufgestellt worden. Nun haben wir - das ist eine großartige Idee des Architekten gewesen - versucht den Raum ein bisschen erfahrbar zu machen in dem man durch die Außenwand hineingeht, durch dieses aus Holz gebaute Tor. Dann sind an der richtigen Stelle die Reliefs der Südseite und anschließend rechts die Südwestecke des Raumes zu sehen, die nach 8-9 Metern aufhört und eigentlich noch 15 Meter weitergehen würde. Das ist das erste Mal seit 140 Jahren, dass man diesen Bereich wirklich als Raum erleben kann und ein bisschen verstehen kann worum es bei dem Monument geht. Es ist auch ein wirksames Mittel um zu sagen, es gibt noch mehr, dass im Depot liegt und man unbedingt ausstellen muss. Mit wem immer wir dahingehen, türkischer Botschafter bspw. oder unsere Außenministerin, die mit einer großen Gruppe aus dem Außenministerium gekommen ist, die führen wir alle hin und sagen 90% hätten wir noch im Depot. Aus dem Außenministerium und aus der türkischen Botschaft sowieso gibt es dafür natürlich Rückenwind. Die bauliche Lösung ist auch da. Es ist für sechs Millionen Euro umgebaut worden (Räumlichkeiten des Hauses der Geschichte) zu diesem Zweck (Trysa) eigentlich. Jetzt fehlt nur noch der Entscheid, was mit dem Haus der Geschichte passiert. Bei der Eröffnung des Hauses der Geschichte haben sowohl Bundesminister Gernot Blümel als auch Nationalratspräsident Wolfgang Sobotka gesagt, dass es ein Haus der Republik werden und strukturell aus der Nationalbibliothek ans Parlament gebunden werden sollte. Vielleicht kommt es auch räumlich ans Parlament, das ja gerade umgebaut wird. Nur ist das Parlament sicher nicht fertig nächstes Jahr. Aber es ist durchaus eine berechtigte Hoffnung für uns alle. Auch für das Haus der Geschichte, die auch gerne grösser wären und glaube ich auch ganz gerne wo anders hinwollen, weil das mit dem Raum und dieser Konstellation ganz schwierig ist. Damit wächst die Möglichkeit, dass man irgendwann Trysa zeigen kann. 2021 gibt es ein großes Österreichisch-Türkisches Kulturjahr. Das Kulturjahr veranstaltet das Außenministerium seit ein paar Jahren immer mit einem Land, vor ein paar Jahren waren es Kroatien und Albanien, und 2021 ist es die Türkei. Es wäre natürlich die beste Möglichkeit, wenn man die Präsentation von Trysa im Rahmen dieses Jahres 2021 eröffnen könnte.

**Jasmin Hangartner:** *Eine Frage über die Besucher des Museums, gab es Besucherstudien?*

**Georg Plattner:** Ich glaube in der Neuen Burg nicht. Es gab wohl Besucherbefragungen was die Herkunft betrifft, aus welcher Gegend und aus welchem Land die Besucher kommen. Aber wirkliche Studien gab es eigentlich schon länger nicht mehr. Momentan ist es auch ein bisschen schwierig, wobei es könnte sein, dass es Studien geben wird in der nächsten Zeit, weil das Haus der Geschichte ja seinen Bedarf analysiert und unsere Besucher dabei mitnimmt. Was immer ganz schwer zu beurteilen war, ist die Frage, weswegen die Besucher kommen. Früher waren ja in dem Haus die drei Sammlungen (Musikinstrumente, Rüstkammer und Ephesos Museum) mit einem Ticket zu besuchen. Das sind drei sehr spezielle Themen, die einander nicht unbedingt überschneiden und die wahrscheinlich nicht alle drei dieselben Besucher interessieren. Deshalb wird wahrscheinlich der Besucher in der Burg sich für ein Thema interessiert haben und die anderen einfach mitgenommen haben oder eben auch nicht. Das wird jetzt ähnlich sein. Viele werden jetzt sicherlich wegen des Hauses der Geschichte kommen. Ganz viele Schulklassen, die kommen und zunächst nicht ins Ephesos Museum gehen wollten aber jetzt buchstäblich durchgehen müssen um dahinter zu gelangen, wissen jetzt, dass es uns gibt. Es ist aber momentan relativ schwierig den Besucher des Ephesos Museums irgendwie zu erfassen und zu befragen. Ein positiver Effekt aus der ganzen Situation ergibt sich dadurch, dass viele Besuchergruppen, die unter Umständen das Ephesos Museum selbst nicht so bald besucht hätten durch diese Kombination mit dem Haus der Geschichte zwangsläufig hindurchgehen. Das gilt für alle Schüler und das gilt für sehr viele Geschichtsinteressierte, die wahrscheinlich auch viele noch nicht im Ephesos Museum waren. Das war etwas, was uns früher schon am Herzen gelegen ist. Die Bewerbung der Sammlungen war aufgrund der Raum- und Themenkombination sehr schwierig und hat nicht gut funktioniert. Diese Sammlungen sind als Teile Kunsthistorischen Museums in einem Gebäude untergebracht, das Neue Burg heißt und worunter man sich nichts vorstellen kann. Zudem ist auch die Eingangssituation etwas unglücklich, da der Eingang riesengroß und monumental ist, die Museen aber leicht übersehen werden können. Denn wenn man durch den Eingang hineingeht sieht man als erstes die Nationalbibliothek, wo groß dran steht: „Hier ist keine Touristeninformation“, wenn man sich nicht noch rechtzeitig zur Seite dreht und sieht, dass dort eine Kasse ist, dann ist man wieder draußen bevor man das Museum gefunden hat. Das ist

räumlich ganz unglücklich. Durch die jetzige Situation wurde Ephesos von den anderen beiden Sammlungen, Rüstkammer und Musikinstrumente, abgeschnitten. Die Rüstkammer und Musikinstrumente sind nun durch das Weltmuseum (früher Völkerkundemuseum) zugänglich. Das Branding Weltmuseum ist daher auch noch einmal zu diskutieren, weil die Leute nun schreiben: „ich habe großartige Geigen im Weltmuseum gesehen“ bzw. sich fragen „warum stehen alte Rüstungen im ethnologischen Museum“. Weil sie logischerweise nicht begreifen, dass die einen Sammlungen zum KHM gehören und das Andere das eigentliche Weltmuseum ist. Diese Zusammenstellung ist für uns museal wahrscheinlich ganz interessant, wegen der Sammlungsgeschichte und Strukturen, für den Besucher aber eigentlich nicht. Der Besucher sieht spannende Themen und weiß, er wird eine Marke kriegen z. B. mit kulturhistorischer Einheit mit Archäologie, Ethnologie, Musik und Rüstkammerthemen. Das ist die wichtige Botschaft für den Besucher. In Bezug auf das Ephesos Museum ist es nochmal besonders schwierig, weil das Museum ein Sammlungsteil der Antikensammlung ist. Wir haben somit zwei Hälften unserer Sammlung mit getrennten Brandings und getrennten Tickets in getrennten Häusern. Wir haben diesbezüglich auch diskutiert und ich habe auch vorgeschlagen, ob es möglich wäre ein gemeinsames Ticket für beide Seiten der Ringstraße zu machen. Das müsste dann wahrscheinlich ein bisschen teurer sein, weil es dann alles abdeckt. Aber wenn man die Situation mit dem Louvre oder Metropolitan Museum vergleicht, da sind auch alles unterschiedliche Sammlungen unter einem Dach und da sind die Räume auch so groß wie unsere beiden zusammen, also das wäre nicht das Problem. Im Louvre geht man 7 Kilometer, wenn man alle Räume abgeht. Hätte man diese gläserne Brücke über den Ring oder den Tunnel unten durch als Verbindung wäre das glaub ich kein Thema.

**Jasmin Hangartner:** *Es gibt einen Tunnel unter dem Ring?*

**Georg Plattner:** Ja es gibt einen Tunnel noch aus der Erbauungszeit um 1900. Im ersten Bezirk gibt es sehr viele solcher Tunnels, wo man von einem Haus zum anderen gehen kann. Es ist aber ein bisschen ungestaltlich und verboten durchzugehen, da ein Fernwärmerohr durchgelegt wurde. Aber für Service Angelegenheiten wird er noch verwendet und wäre eigentlich die ideale Lösung. Wenn man die Sammlungen nicht künstlich trennen will, wäre es eigentlich die beste Lösung.

**Jasmin Hangartner:** *Habt ihr euch bei der Konzeption bestimmte BesucherInnen Gruppen vorgestellt?*

**Georg Plattner:** Da wir durch die Fremdsteuerung des momentanen Verbandes gar nicht planen konnten, wer kommt und wer kommen will, war das besonders schwierig. Der Ansatz war nicht so sehr auf Gruppen ausgerichtet, sondern auf die Thematik. Wir wollten bei jedem Objekt etwas dazu sagen. Bei der alten Aufstellung stand als Text „Apoll, 124“ und wenn viel Information dabei war noch die Datierung „2. Jh.“ o. Ä. Wir wollten zu jedem Objekt einen Text dazugeben, der nicht wahnsinnig hochtrabend sein sollte, sicher nicht für Kinder geeignet ist, aber für eine breitere Öffentlichkeit. Es war uns wichtig, dass die Besucher bei jedem Objekt wirklich die Möglichkeit haben sich Informationen abzuholen. Da gibt es ja auch sehr unterschiedliche Ansätze von ganz allein lassen mit dem Objekt bis zu alles tot dokumentieren. Ganz allein lassen ist meiner Meinung nach bei kulturhistorischen Objekten sehr schwer. Das ist bei wirklichen Kunstthemen wahrscheinlich leichter, weil man sich da etwas vorstellen kann. Bei kulturhistorischen Themen, wo dann Werkzeuge, Gegenstände oder auch Geräte ausgestellt sind, muss man auch dazusagen was es ist. Ich denke es ist in der Ausstellung diesbezüglich relativ viel Angebot, weil bei jedem Objekt ein Text dabei ist. Was ich nicht weiß und was mich auch interessieren würde, ist, ob das dann zu viel Angebot ist. Ob dann zu viel Text da ist, den man gar nicht mehr liest oder (und das war unsere Intention), dass man durchgeht, sich die Objekte anschaut und zumindest die Überschrift liest und hängen bleibt, wenn sie einen interessiert. Die Zweigleisigkeit, einen Kapiteltext zu machen, der eine Gruppe erklärt und auch erklärt warum das zusammensteht, war auch eine Schwierigkeit. Das funktioniert vor allem auf dem neuen Plateau 3 gut, wo wir Gruppen zusammenstellen konnten. Unten hingegen wo die Bauwerke ausgestellt sind war das schwieriger. Dort wollten wir deutlich machen: das ist ein Monument, das ist das Theater, und dazu gibt es das und das zu sagen. Unten drehen wir uns deshalb immer etwas im Kreis, weil man bei den großen Bereichen auch bei einer Neuaufrichtung nicht viel machen kann. Das Parthermonument geht von Gewicht und Größe her nicht anders, der Rundbau vom Panayir Dağ ist 9 Meter hoch und passt nirgends anders hin, das Oktogon wird auch dortbleiben müssen. Im Theater könnte man ein bisschen um arrangieren. D. h. im unteren Bereich mussten wir mit den Beschriftungen den Objekten nachlaufen. Wenn wir früher Führungen gemacht haben im Ephesos

Museum kam oft die Frage „aber wieso steht das nirgends?“. Diese Geschichten waren in der alten Ausstellung nirgends zu lesen und wurden nun inkludiert. Zum Teil waren die Beschriftungen der alten Ausstellung noch aus den 1970ern und nicht auf dem aktuellen Stand der Forschung. Unser Gedanke für die Neuaufstellung war die Geschichten zu erzählen und die Leute nicht allein zu lassen mit den Objekten, aber wir haben nicht konkret überlegt wer das liest.

**Jasmin Hangartner:** *Was erzählt die Ausstellung für eine Geschichte?*

**Georg Plattner:** Das was sie erzählen sollte, ist die Geschichte der Stadt Ephesos. Man soll die Stadt und alles was für ihre Geschichte relevant war, erleben können. Kulte, Mysterien, Heiligtümer, Kunst und Kultur, Wirtschaft und Handel. Das ist in den 1970er Jahren nicht erreicht worden, weil die Sammlung in der Tradition des 19. Jh. kunstakademisch aufgestellt worden ist, d. h. kunsthistorisch und nicht kulturhistorisch. Es ist sehr schwierig, dies im nach hinein wieder zu verändern. Zum Beispiel die Frage: wo kann man eine Einleitung setzen über Ephesos und die Archäologie im 19. Jh. Diese ist jetzt etwas unglücklich links beim Eingang hineingezwängt worden und ist auch ein bisschen versteckt wegen dem Haus der Geschichte. Wir erzählen jetzt die Geschichte der Stadt mit Fokus auf dem 1. und 2. Jh., der durch unsere Objekte gesetzt wird. Zudem haben wir durch unsere Skulpturen einen Fokus auf dem privaten und öffentlichen Raum. Diese Präsentation wird mit den Geschichten von Samothrake und Trysa erweitert. Somit ist es eigentlich ein Kleinasienmuseum. Wenn Trysa irgendwann wirklich vollständig ausgestellt ist, muss man wahrscheinlich auch den Namen nochmal diskutieren. Der Idealfall wäre, dass man das Leben in einer antiken Großstadt mitbekommt. Aber ich glaube nicht, dass das bisher geleistet ist, dafür ist es einfach zu sperrig im Gebäude.

**Jasmin Hangartner:** *Ab wann wusstet ihr, dass es zu einer Neuaufstellung kommt?*

**Georg Plattner:** Es war ein langes hin und her. 2016 gab es eine Pressekonferenz zum Umbau und dann ging es sehr schnell mit den Bauarbeiten los. Dann wussten wir, was von uns weggeräumt werden muss und dass wir das dritte Plateau beziehen dürfen. Im Oktober 2017 wurde das Museum zugesperrt und dann haben wir angefangen Objekte zu verschieben mit Hilfe von Rampen. In diesem Zeitraum haben wir auch mit Objektlisten und Restaurierungen etc. begonnen.

**Jasmin Hangartner:** *Welchen Einfluss hatten neue Forschungsergebnisse auf die neue Präsentation?*

**Georg Plattner:** Auf der einen Seite gar keinen, weil einige Objekte momentan nicht im Fokus von Forschungsprojekten sind und auf der anderen Seite vollen Impact durch die Forschungen des ÖAI. Bei der Vitrine mit den Kleinfunden haben wir mit dem ÖAI vereinbart, dass wir einen Katalog veröffentlichen. Das sind ca. 300 Stücke. Die Lampen, Bronzen und Keramik wurden von Kolleginnen des ÖAI aufgearbeitet. In die Vitrine sind somit die Forschungsergebnisse der Kolleginnen auch unmittelbar mit eingeflossen. Bezüglich größerer Projekte bekommen wir immer die neusten Karten vom ÖAI, aber das große Problem ist der fehlende Anschluss von Forschungsprojekten an unsere Objekte. Das Theaterprojekt ist seit zehn Jahren abgeschlossen und im Hafengymnasium hat seit 100 Jahren niemand mehr gegraben. Beim Parthermonument ist einer der wichtigsten Impacts passiert. Herr Oberleitner hat das Monument immer um 170 datiert. Seit den 1990er Jahren gibt es in der Forschung eine sehr lebhaftige Diskussion darüber und nun eine weithin akzeptierte Forschungsmeinung, dass das Monument 30 Jahre früher zu datieren ist. Das ist in den Text über das Parthermonument mit eingeflossen. Auch Detailergebnisse, z. B. beim Oktogon, wo klar wurde, dass das Monument unter Augustus erbaut wurde und nicht unter Marc Anton, wurden berücksichtigt. Das ÖAI stellt sich jetzt in einem eigenen Teil mit ihren Forschungen vor. Was noch in die Ausstellung inkludiert werden sollte ist das Thema Pilgerzentrum, wozu wir leider kaum Objekte haben. Auch das Thema Erdbeben, das sehr wichtig war für Ephesos, sollte berücksichtigt werden. Wir können Zerstörungen zwar nicht zeigen, aber irgendwie sollten wir das noch einbauen. Auch die Archäologie als Thema. Das geht dann vielleicht in einer großen Neuaufstellung.

**Jasmin Hangartner:** *Was waren die wichtigsten Kooperationspartner?*

**Georg Plattner:** Das ÖAI.

**Jasmin Hangartner:** *Beeinflusst die kulturpolitische Beziehung zwischen der Türkei und Österreich das Museum?*

**Georg Plattner:** Teils, und teils auch umgekehrt. Ich glaube, dass das Museum zu den Beziehungen beiträgt, weil es immer als wichtiger Botschafter empfunden wird. Der seit Jänner neue türkische Botschafter hat sich schon nach zehn Tagen beim Museum gemeldet, weil er es kennen lernen wollte. Wir hatten vor einigen Jahren auch einen unerfreulichen Fall: es gab eine offizielle Beschwerde, dass

auf den Karten im Museum ganz Griechenland aber nur die halbe Türkei zu sehen waren. Die Osttürkei war nicht auf den Karten, weil das für das antike Ephesos nicht unbedingt relevant ist. Wir haben dann eine Schautafel mit einer Karte der ganzen Türkei und auch zum ersten Mal auf Deutsch und Englisch aufgestellt. Danach hat alles wieder funktioniert. Ein früherer Wissenschaftsminister hat auch gesagt, dass Ephesos bei allen bilateralen Treffen zwischen Österreich und der Türkei ein Thema ist. Entweder als höfliche Einleitung, Dankeswort, Problem, Druckmittel oder *best practice* Beispiel. Ephesos ist so wichtig und groß, die größte wissenschaftliche Unternehmung Österreichs im Ausland mit 25 beteiligten Nationen. Außerdem ist es auch als touristischer Faktor sehr wichtig. Schwierig ist, dass bei den wissenschaftlichen Verantwortlichen in Österreich und noch mehr in der Türkei nicht klar ist, dass das Ephesos Museum und das ÖAI nicht zusammengehören. Museum und ÖAI haben strukturell nichts miteinander zu tun. Wir sehen das als Chance, auch für die türkischen BewohnerInnen in Wien und auch für den türkischen Tourismus in Wien. Es ist eine Plattform für eine brillante Zusammenarbeit seit 125 Jahren. Das ist auch wichtig für das ÖAI, denn wir haben die ersten 10 Grabungsjahre und eine Präsentationsplattform, das ÖAI dafür die restlichen Grabungsjahre und deshalb ist die Kooperation auch so wichtig. Das Museum hat also eine politische Bedeutung, aber kaum Druck von außen. Auch alle Objekte in Wien sind von der Türkei anerkannt. Es gibt keinen Streitfall wie in Berlin etc.

**Jasmin Hangartner:** *Es gibt keine offiziellen Restitutionsforderungen?*

**Georg Plattner:** Nein, es gibt keine Forderungen. Es ist alles legal in Wien. Das gilt auch für Trysa, das ja lange ein Thema war. Das wurde durch die Dissertation von Herrn Szemethy gezeigt, der auch die Akten in Istanbul ausgewertet hat und wo klar wurde, dass die Objekte mit Genehmigung des Sultans nicht getrennt und nach Wien gebracht wurden. Es gibt keinen politischen Druck von türkischer Seite, sondern eher großes Interesse und ein wachsames Auge. Ein bisschen Druck von der Türkei auf die österreichische Politik in Bezug auf das Aufstellen des Heroons könnte dem Museum sogar helfen.

**Jasmin Hangartner:** *Was waren die limitierenden Faktoren für die Ausstellung?*

**Georg Plattner:** Geld und die Objekte, die schon in der Ausstellung stehen und die man nicht verändern kann. Und die mögliche, richtige Neuaufrichtung, die demnächst vielleicht ansteht. Aber wir waren uns alle einig, dass die Aufstellung jetzt vielleicht doch noch einige Jahre so stehen wird und wir haben uns deshalb entschieden eine sehr seriöse Ausstellung zu machen, die diese Zeit auch überdauern würde.

**Jasmin Hangartner:** *Wurde die Öffentlichkeit in die Konzeption der Ausstellung miteinbezogen?*

**Georg Plattner:** Nein. Das ÖAI ja, aber die Öffentlichkeit letztlich nicht. Die Frage ist allgemein was man sich davon erwartet. Wir würden sehr gerne ein interaktives GIS machen, vielleicht über das Holzmodell oder über ein digital ausgedrucktes Geländemodell, wo man die Küstenlinien rauf projizieren könnte, oder die Bevölkerungsdichte, Bebauung zu unterschiedlichen Zeiten etc. Die Idee ist, dass man sich mit einem Pointer ein Monument herausuchen kann und dann Informationen dazu bekommt. Es gibt ja unglaublich viele Daten zu Ephesos: 3D Scans, Fotos, Videos, Literatur. Der Traum wäre eine Ephesos Bibliothek zu machen, wo alles Wissen zu Ephesos in einem Raum abfragbar ist. Die Frage ist, ob man das auch online macht oder nur in diesem Raum. Die Materialgrundlagen wären da, die Technologie auch, es ist eine Kostenfrage. In diesem Sinne könnte ein Citizen Science Ansatz auch nützlich sein, weil wenn sich das alle wünschen kann man das als Argument verwenden.

Das Gewicht und die Statik sind auch ein limitierender Faktor. Nicht mehr als eine Tonne Gewicht pro Quadratmeter sind erlaubt. Das hat man mit einer Statue ganz schnell und muss sie deshalb an den Rand schieben. Die Beweglichkeit der Ausstellung ist deshalb verhältnismäßig gering. Storytelling und Vermittlung könnte man viel mehr weiterentwickeln als die Auswahl der Objekte und Objektverschiebungen.

**Jasmin Hangartner:** *Was hat sich zwischen der Ausstellung 1978 und 2018 verändert?*

**Georg Plattner:** Eigentlich kaum etwas. Außer die Gips-Artemis, die 1995, zum 100-jährigen Jubiläum der Ephesos Grabungen von der Türkei an Österreich geschenkt wurde. Diese wurde dann zum Glasportal gestellt, anstelle eines Inschriften Steines, der da bis in die 1990er Jahre stand und dann einen Stock höher zum Theater gestellt worden ist. 2008 hatten wir die Sonderausstellung mit dem riesigen Fotobuch. Vier Vitrinen wurden auch dazugestellt. Die Diaschau wurde durch einen Monitor ersetzt. Zum ersten Mal ist auch alles auf English angeschrieben und von der türkischen



Botschaft hatten wir auch das Angebot, dass sie alles auf Türkisch übersetzen. Optisch ist es schwieriger mit drei Sprachen. Zudem gehört Samothrake heute zu Griechenland, d. h., wenn wir dieses Thema auf Türkisch beschriften, müssten wir auch Griechisch anbieten. Aus diesem Grund überlegen wir die türkischen Übersetzungen online zur Verfügung zu stellen.

### **7.3 Interview with Mag. Marko Prskalo (Conservator) on the 28.03.2019**

*Jasmin Hangartner: Was war deine Aufgabe bei dieser Ausstellung?*

**Marko Prskalo:** Meine Aufgabe war es die Objekte in einen ausstellungsfähigen Zustand zu überführen, sie dementsprechend zu restaurieren und deren Montage für die Neuaufstellung zu übernehmen. Außerdem sollten die alten Montagen dokumentiert und entfernt werden. Ein weiterer wesentlicher Arbeitsschritt war es, die neu restaurierten Objekte aus dem Depot zum Ausstellungsort zu transportieren.

*Jasmin Hangartner: Was war dir dabei wichtig?*

**Marko Prskalo:** Es war mir wichtig für die Montagen keine neuen Löcher zu bohren und den Substanzverlust am Original gering zu halten. Der einzige Substanzverlust am Original wurde im Rahmen der Marmorbeprobung in Kauf genommen. Es war auch wichtig, dass die Montagen die statischen Anforderungen erfüllen. Weiters war mir auch wichtig, dass die neuen Montagestifte in die alten Bohrlöcher passen, auch wenn die Positionierung des Objektes deshalb nicht ganz perfekt war. Neuerliche Bohrungen wurden konsequent vermieden. Bei einer weiblichen Gewandstatue, die auf einem Marmorsockel steht, war die Frage wie man sie aufstellt, weil sie noch keine Bohrlöcher hatte. Ich wollte aber vermeiden, dass sie Bohrlöcher bekommt, deshalb haben wir einen Marmorsockel angefertigt, der ein negativ zu ihrer Standfläche darstellt. Die Reversibilität der Montagen war mir sehr wichtig.

*Jasmin Hangartner: Was waren die limitierenden Faktoren für die Ausstellung?*

**Marko Prskalo:** Die Komplexität des Abbaus. Z. B. beim Artemision, eine Architekturprobe, welche ich nicht abbauen wollte, da der Substanzverlust am Original nicht zu vermeiden wäre. Die Architekturprobe besteht zum Teil aus Originalen, zum Teil aus Kopien und zum Teil aus Beton gegossenen Elementen. Der Abbau wäre nicht möglich gewesen ohne die Kopien zu beschädigen.

*Jasmin Hangartner: Gab es Vorgaben von anderen Stellen?*

**Marko Prskalo:** Eigentlich nicht. Um ein harmonisches Gesamtbild zu erreichen, haben wir uns an den Objekten orientiert, die schon ausgestellt waren bzw. sind.

*Jasmin Hangartner: Was ist der wichtigste Unterschied zur vorherigen Ausstellung?*

**Marko Prskalo:** Meiner Meinung nach, dass man auf Plateau 3 die Skulpturen jetzt von mehreren Seiten aus betrachten kann, sie rundumansichtig aufgestellt sind. Das finde ich sehr gelungen und sehr positiv.

*Jasmin Hangartner: Erzählt die Ausstellung eine Geschichte?*

**Marko Prskalo:** Sie ist schon nach Themenbereichen aufgestellt, aber es sind mehrere Themen auf einem Plateau integriert.

*Jasmin Hangartner: Welche neuen Forschungsergebnisse waren für die Ausstellung wichtig?*

**Marko Prskalo:** Aus konservierungswissenschaftlicher Sicht gab es die Möglichkeit den Marmor der Architektur- und Skulpturfragmente zu probieren.

*Jasmin Hangartner: Was sind die wichtigsten Objekte der Ausstellung?*

**Marko Prskalo:** Subjektiv: Das Celsiusportal mit den Skulpturen und die Reliefplatten des Heroons von Trysa. Allesamt sehr beeindruckend. Ausstellungstechnisch finde ich das kolossale Marmorporträt des Licinius sehr beeindruckend. Vielleicht auch noch die Buntmarmorsäulen und aus konservatorischer Sicht, die eben restaurierten kleineren Marmorobjekte.

*Jasmin Hangartner: Ist die Ausstellung für mehrere BesucherInnen Gruppen geeignet?*

**Marko Prskalo:** Ja. Es ist für jene, die sich mit der Antike beschäftigen sehr spannend, aber auch für Touristen, die auf diesem Gebiet keine Spezialisten sind, gibt die Ausstellung einen sehr schönen Einblick in die Antike Architektur und Skulptur wieder.

*Jasmin Hangartner: Was wird die Zukunft des Ephesos Museums beeinflussen?*

**Marko Prskalo:** Ich denke vor allem die Umweltfaktoren, je nachdem wie attraktiv der Standort vermarktet wird und schlussendlich auch von der Besucherinnenanzahl.

*Jasmin Hangartner: Was erhoffst du Dir für die Zukunft des Museums?*

**Marko Prskalo:** Dass es weiter in dieser Form bestehen bleibt und Marketingideen überlegt werden um den Standort attraktiver zu machen.

**Jasmin Hangartner:** *Beeinflusst die kulturpolitische Beziehung zwischen der Türkei und Österreich das Museum?*

**Marko Prskalo:** Vermute ich schon, habe allerdings diesbezüglich keinen Einblick.

#### **7.4 Interview with Mag. Karoline Zhuber-Okrog (Curator) on the 25.03.2019**

**Jasmin Hangartner:** *Was waren Deine Aufgaben in der Organisation der Ausstellung?*

**Karoline Zhuber-Okrog:** Meinst du die Organisation oder die Ausführung? Die Organisation hat vor allem Georg Plattner zusammen mit dem Architekten gemacht. Ich habe das ausgeführt, was mir zugeteilt wurde oder was wir uns untereinander aufgeteilt haben. Auf Plateau 3 habe ich mit der Anordnung der Objekte nur insofern zu tun gehabt, als es um Trysa ging und ich habe einen Teil der Texte zu anderen Bereichen (Inschriften, Kleinfunde) geschrieben. Auch zu weiteren Objekten auf anderen Plateaus habe ich Texte geschrieben. Inhaltlich habe ich die Inschriften betreut und Trysa. Wir wollten ein Trysa-Zitat ausstellen, wussten aber lange nicht wie viel Platz wir dafür haben werden. Es gibt drei Einzelplatten, die programmatisch für die Familie des Grabinhabers stehen. Die wollten wir unbedingt ausstellen. Das Modell des Heroons, das für die Aufstellung der Friese im Haupthaus 1891 angefertigt wurde, wollten wir ebenfalls zeigen. Der Rest hat sich dann ergeben: Wir haben uns dann dazu entschlossen eine Ecke des Monumentes so gut wie möglich zu rekonstruieren und das Modell wurde dann auch so ausgerichtet wie die präsentierten Friesteile. Durch den begrenzten Platz, den wir zur Verfügung hatten, ist es dann dazu gekommen, dass eine Szene mitten in einem Tropaion aufhört. In diesem Fall haben wir die Flucht nach vorne angetreten und gesagt, wir wollten damit zeigen, wie unfertig diese Aufstellung ist, da wir ja eigentlich das ganze Monument präsentieren wollen.

**Jasmin Hangartner:** *Die Aufstellung des ganzen Monumentes wäre also da vorgesehen wo jetzt das Haus der Geschichte Österreich ist?*

**Karoline Zhuber-Okrog:** Die Teile des Monumentes sind zu einer Zeit nach Wien gekommen, als kein Platz mehr war im Haupthaus (KHM) um sie auszustellen. Man hätte wahrscheinlich ein ganzes Stockwerk dafür reservieren müssen. Seit 1884 gibt es alle 10-20 Jahre, in den letzten Jahren sogar alle 5 Jahre, Bemühungen für eine Aufstellung (Tiefgarage am Heldenplatz, Museumsquartier etc.). Jetzt haben wir wirklich eine ernstzunehmende Möglichkeit, wenn das Haus der Geschichte auszieht. Wenn das Ministerium zustimmt, wird das passieren. Alle Räume sind auch schon dementsprechend adaptiert worden, die Steine sind gereinigt und einen Aufstellungsplan, also was wo hinkommen soll, haben wir auch.

**Jasmin Hangartner:** *Welche Punkte waren Dir in deinem Teil der Ausstellung wichtig?*

**Karoline Zhuber-Okrog:** Was die Texte betrifft, so haben wir sie je nach fachlichen Zuständigkeiten übernommen. Als Kuratorin, die sich nicht mit Skulptur beschäftigt, waren das bei mir die Inschriften und Kleinfunde. Die Reliefs haben wir uns aufgeteilt. Bei den Texten war es mir sehr wichtig, dass bei denen zu den Inschriften auch eine Transkription dabei ist, sodass sowohl Experten als auch Laien die Inschriften verstehen können. Die deutsche Übersetzung der griechischen und lateinischen Originale war zum Teil sehr schwierig und aufwendig, und bei der englischen Übersetzung (die ja von der deutschen aus gemacht wurde), haben wir sehr darauf geachtet, dass sie dann auch wirklich zum Wortlaut des Originals passt. Ich wollte zudem immer eine Einleitung geben, damit vor allem Laien den Kontext verstehen können und dass die Funktion eines Objektes immer erklärt und die Frage „Was ist besonders am Objekt?“ beantwortet wird. Bei Trysa war es mir auch wichtig, dass der Besucher die Anlage des Monumentes versteht, die durch das Modell zum Glück gut erklärt wird. Ganz besonders wollte ich betonen, dass die Objekte legal hier sind, da das manchmal anders dargestellt wird. Auch versuchte ich in einem Satz zu sagen, dass das Monument, seit es nach Wien gebracht wurde, nicht versteckt war, sondern dass man es gegen Anmeldung besichtigen konnte.

**Jasmin Hangartner:** *Was waren die Schwierigkeiten bei der Planung und der Organisation der Ausstellung?*

**Karoline Zhuber-Okrog:** Die Schwierigkeit war, dass wir sehr lange nicht wussten, was wo genau stehen wird. Dann auch die knappe Zeit. Aber das ist immer so: Man hat immer zu wenig Zeit. Und, dass es eine provisorische Ausstellung ist und wir nicht genau wissen, wie es weitergeht.

**Jasmin Hangartner:** Was waren die Faktoren, die die Ausstellung limitiert haben?

**Karoline Zhuber-Okrog:** Das Gebäude ist sehr schwer zu bespielen, man muss sich der Architektur unterordnen. Überall sind Halbsäulen, Säulen, Marmor. Die Beleuchtung ist überraschend leicht gegangen. Das Budget war auch sehr klein, sonst hätten wir z. B. Marmorsockel für die Objekte auf Plateau 3 verwenden können. Wir hatten das Budget für eine temporäre Sonderausstellung.

**Jasmin Hangartner:** Gab es Vorgaben von anderer Stelle in Bezug auf den Inhalt der Ausstellung?

**Karoline Zhuber-Okrog:** In Bezug auf den Inhalt nicht. In Bezug auf den Ort wo Dinge aufgestellt werden gab es insofern Vorgaben, als wir wegen des Zugangs Rücksicht auf das Haus der Geschichte nehmen mussten. Aber diese Frage sollte Georg Plattner beantworten, weil er da involviert war.

**Jasmin Hangartner:** Wer waren die wichtigsten Kooperationspartner?

**Karoline Zhuber-Okrog:** Das ÖAI. Was mich betroffen hat, haben mir die Kolleginnen (Andrea Pülz, Alice Waldner und Bettina Schwarz) für die Beschriftungstäfelchen zu den Objekten in der großen Vitrine (Keramik, Tonlampen, Terrakotten und Kleinbronzen) ihre Forschungsergebnisse zur Verfügung gestellt. In einer Probeaufstellung haben wir sie dann platziert und danach die Position der Texte bestimmt. Es gab schlussendlich viel weniger Platz für die Texte, als wir gerne gehabt hätten, sodass sie dann auch sehr gekürzt werden mussten.

**Jasmin Hangartner:** Was ist der wichtigste Unterschied zur vorherigen Ausstellung?

**Karoline Zhuber-Okrog:** Dass Funde aus einem weiteren Gebiet, nämlich Trysa, ausgestellt sind. Wenn die Teile des Heroons dauerhaft neben jenen aus Ephesos zu sehen sein werden, müsste man das Museum umbenennen, denn es gibt ja dann drei Herkunftsgebiete: Ephesos, Samothrake und Trysa. Der andere wichtige Unterschied ist, dass man jetzt zu jedem Objekt einen Text hat, der gleich daneben steht. Bei der alten Ausstellung war es so gedacht, dass man mit dem Katalog durch die Ausstellung geht und jeweils bei den Objekten die Nummer sieht und unter dieser dann im Katalog nachliest. Dieser ist aber schon lange vergriffen. Und auch fachlich hat sich einiges getan, z. B. beim Parthermonument, welches wir sehr vorsichtig früher datiert haben als das noch W. Oberleitner getan hat. D. h. wir haben beide Zeitstellungen gleichwertig behandelt. Allerdings wurde das Amazonenrelief nicht aus der derzeitigen Installation des Artemisionaltars entfernt, obwohl es sehr wahrscheinlich aus dem Theater stammt, weil das viel zu aufwendig gewesen wäre.

**Jasmin Hangartner:** Erzählt die Ausstellung eine Geschichte?

**Karoline Zhuber-Okrog:** Neben allgemeinen Einleitungen zum Museum, zur Stadt Ephesos, zu Samothrake und Trysa wollten wir vor allem eine übergreifende Geschichte erzählen, warum die Objekte hier sind und wie man im 19. und zu Beginn des 20. Jh. mit ihnen umgegangen ist. Ob das so wirklich herauskommt, kann ich nicht sagen, falls nicht, müssen wir an unserer allgemeinen Dokumentation noch arbeiten.-Auf Plateau 3 haben wir neue Themengruppen geschaffen, die ein bestimmtes Thema wie z. B. Repräsentation behandeln. Diese Geschichten haben sich aus den Objekten heraus und aus dem Blick der heutigen Zeit auf diese ergeben.

**Jasmin Hangartner:** Welche neuen Forschungsergebnisse haben eine maßgebende Rolle in der Narration der Ausstellung gespielt?

**Karoline Zhuber-Okrog:** Hauptsächlich die zum sog. Parthermonument. Das hatte aber keine Auswirkungen auf dessen Präsentation.

**Jasmin Hangartner:** Welche Faktoren haben die Geschichten beeinflusst?

**Karoline Zhuber-Okrog:** Die Objekte, der Platz und dass noch immer manchmal zu hören ist, die Funde seien nicht rechtmäßig in Wien.

**Jasmin Hangartner:** Was sind deiner Meinung nach die wichtigsten Objekte der Ausstellung?

**Karoline Zhuber-Okrog:** Der Schaber, weil es etwas Besonderes ist, dass eine lebensgroße Bronzeskulptur überhaupt erhalten geblieben ist und dass man sie schon im 19. Jh. wieder richtig zusammengesetzt hat. Trysa ist natürlich extrem wichtig, aber nicht in der jetzigen Teilaufstellung. Das sog. Parthermonument ebenfalls, weil es so prominent ist und die Reliefs so gut erhalten sind. Aber eigentlich finde ich alles wichtig. Auch die Funde aus Samothrake, die immer so untergehen.

**Jasmin Hangartner:** Welche BesucherInnen habt ihr euch bei der Konzeption vorgestellt?

**Karoline Zhuber-Okrog:** Ich glaube nicht, dass wir uns konkrete BesucherInnen vorgestellt haben. Wir wissen, dass unsere Texte nicht ganz einfach sind. Sie richten sich an ein sehr interessiertes Publikum, das aber schon Vorwissen mitbringen muss. Götter haben wir z. B. nicht mehr erklärt. Für den weniger interessierten Besucher haben wir nicht vorgesorgt. Aber ich glaube auch nicht, dass

uninteressierte Leute kommen. Ich persönlich habe bewusst auch an Latein- und Griechischlehrer gedacht.

**Jasmin Hangartner:** *Wurden BesucherInnen bzw. die Öffentlichkeit in die Konzeption der Ausstellung mit einbezogen? (z. B. Feedback der letzten Ausstellung)*

**Karoline Zhuber-Okrog:** Nicht dass ich wüsste, aber bitte frag dazu ebenfalls den Sammlungsdirektor. Unsere Intention war ja nicht die einer generellen Neuaufstellung, sondern das wegen des Einzuges des Hauses der Geschichte Österreich notwendige Umstellen von Objekten, die Neugestaltung eines Teilbereiches und eine Überarbeitung der Dokumentation (diese aber für alle Bereiche).

**Jasmin Hangartner:** *Ist die Ausstellung für mehrere BesucherInnen Gruppen geeignet?*

**Karoline Zhuber-Okrog:** Ja, auf jeden Fall. Sie ist aber leider nicht für RollstuhlfahrerInnen geeignet, weil derzeit noch nicht alle Bereiche barrierefrei zugänglich sind. Das ist natürlich eine Katastrophe im 21. Jahrhundert. Für Schulklassen gibt es Führungen.

**Jasmin Hangartner:** *Welche Faktoren haben das Miteinbeziehen von gewissen Gruppen limitiert?*

**Karoline Zhuber-Okrog:** Die Architektur. Und das Hinzufügen von Übersetzungen in weiteren Sprachen wäre unübersichtlich geworden. Englisch ist absolut notwendig. Aber bei den Inschriften sind ja zum Teil schon drei bis vier Sprachen dabei.

**Jasmin Hangartner:** *Was wird die Zukunft des Ephesos Museum beeinflussen und was erhoffst du dir dafür?*

**Karoline Zhuber-Okrog:** Der Auszug des Hauses der Geschichte und die nachfolgende Aufstellung des Heroons von Trysa werden das Museum radikal verändern und wir werden ein dringendes Desiderat, das wir der Türkei und uns schuldig sind, erfüllen bzw. dem nachkommen. Ich wünsche mir auch, dass das Monument eine profunde Aufarbeitung in der Präsentation erhält, z.B. mit einem Film, der einen Drohnenflug über die großartige Landschaft zeigt, Rekonstruktionszeichnungen einzelner Platten in verschiedenen Farben und einer multi-media Präsentation der Torsituation, da die originalen Teile wahrscheinlich zu schwer sind, als dass man sie aufstellen könnte. Generell wird es keine 1:1 Aufstellung geben, obwohl das Monument es wert wäre. Und ein multi-media gesteuertes Modell der Stadt Ephesos wäre schön.

**Jasmin Hangartner:** *Beeinflusst die kulturpolitische Beziehung Österreich-Türkei das Museum?*

**Karoline Zhuber-Okrog:** Ja, sicher, aber das ist gut so. Immer, wenn von türkischer Seite aus das Ephesos Museum oder die darin präsentierten Objekte angesprochen werden, wird Ministerium und Regierung bewusst, dass hier bedeutende Funde präsentiert werden.

## 8 Illustrations



Figure 1 Neue Burg, designed by Gottfried Semper and Carl Hasenauer, built between 1871 and 1923.



Figure 2 Exhibition of finds from Ephesos in the Theseus Temple, 1901, Volksgarten.



Figure 3 The Cyprian Room, finds from Samothrace can be seen on the left, Aquarelle by C. Gottlob, 1888, Unteres Belvedere.



Figure 4 Exhibition of antiquities in the Corps de Logis, 1923, Neue Burg.



*Figure 5 Exhibition of the Parthian monument in the Corps de Logis, 1947, Neue Burg.*



*Figure 6 Use of steel pipes and lighting in the opening exhibition of the Ephesos Museum, 1978.*

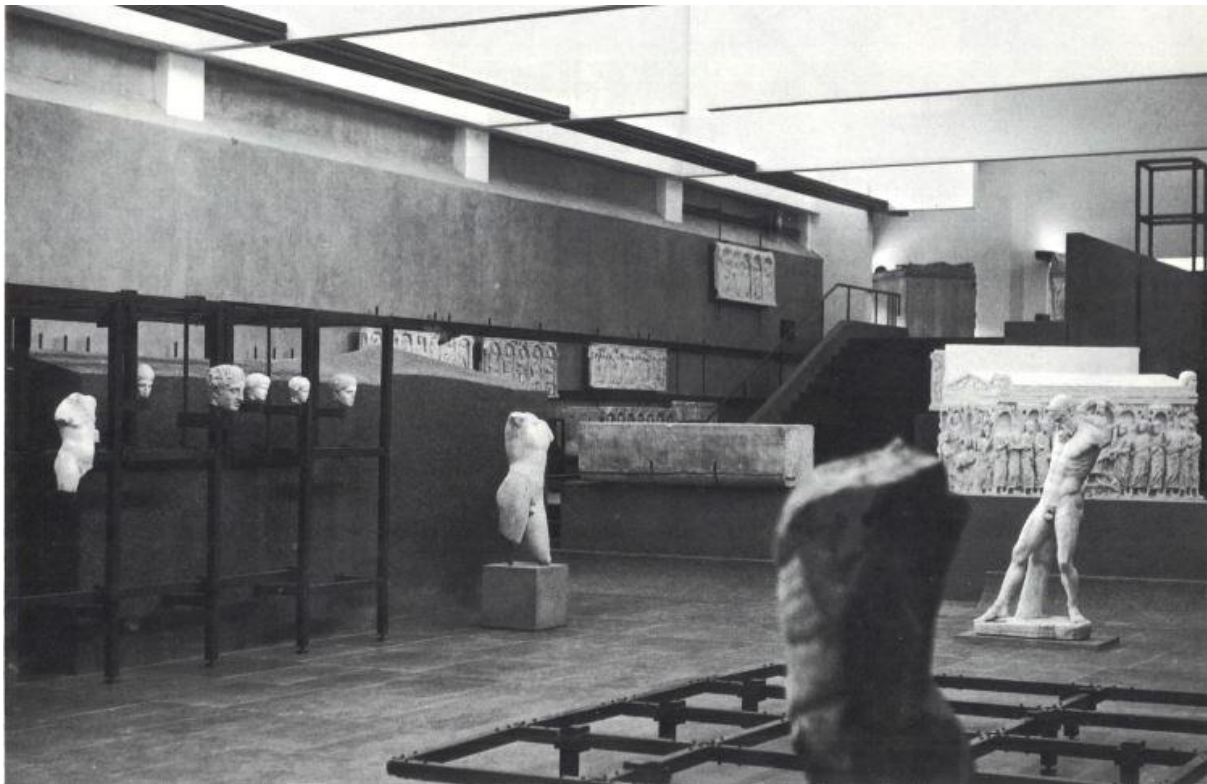


Figure 7 Use of steel pipes in the reopened Lateran Museum, 1971, Rome.

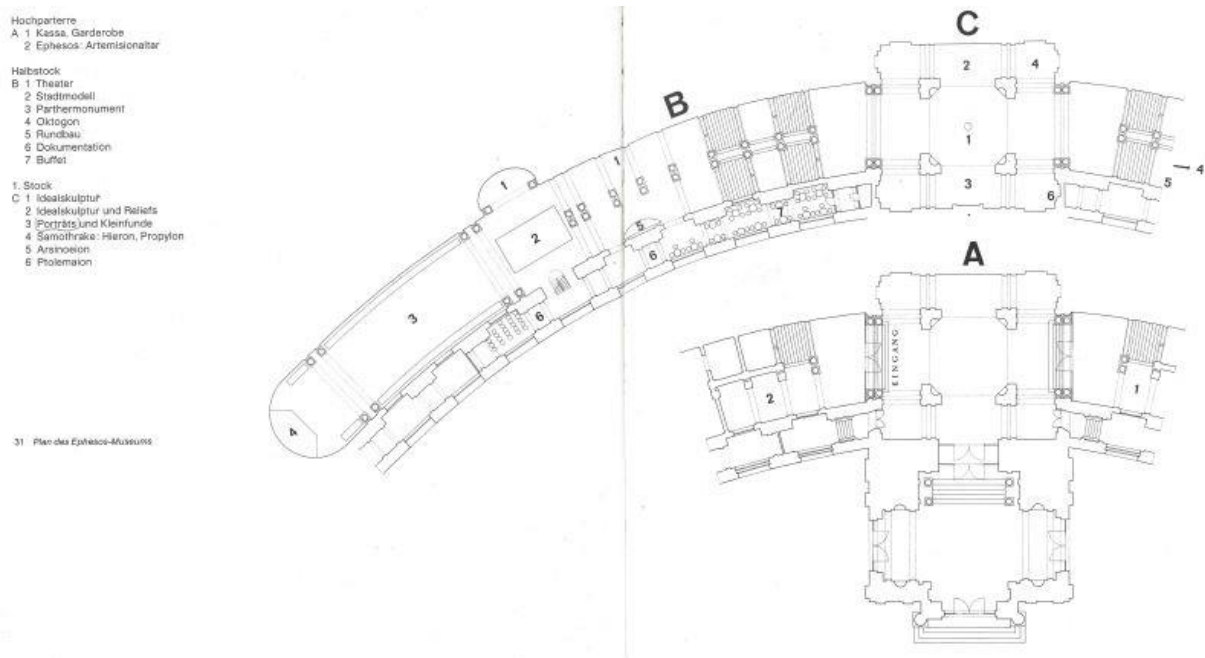


Figure 8 Plan including visitor guidance in the 1978 catalogue of the Ephesos Museum.





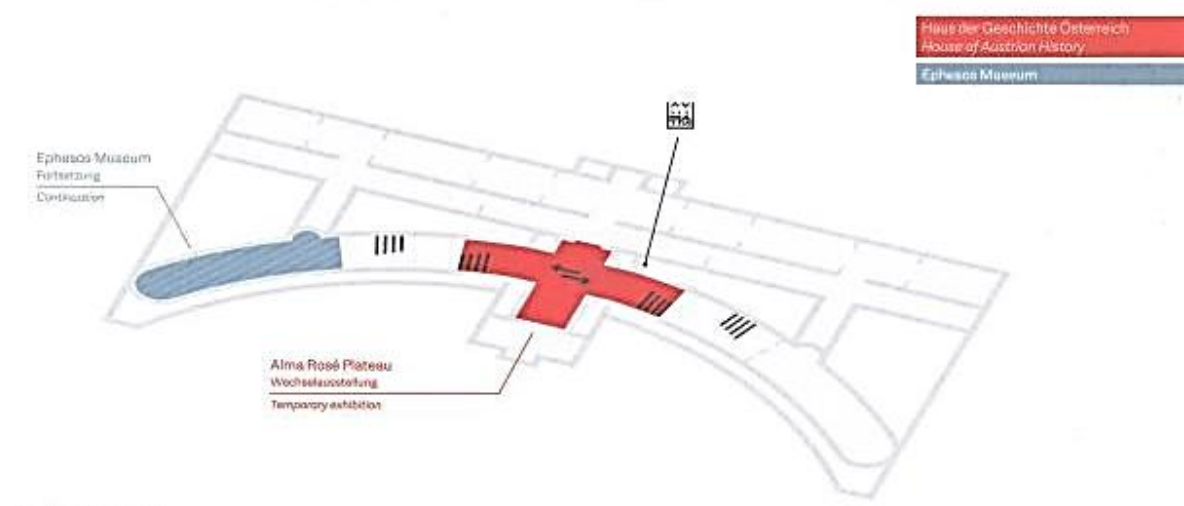
*Figure 9 View of the city model with the Parthian monument along the walls and the Octagon in the back, 1978, Ephesus Museum.*



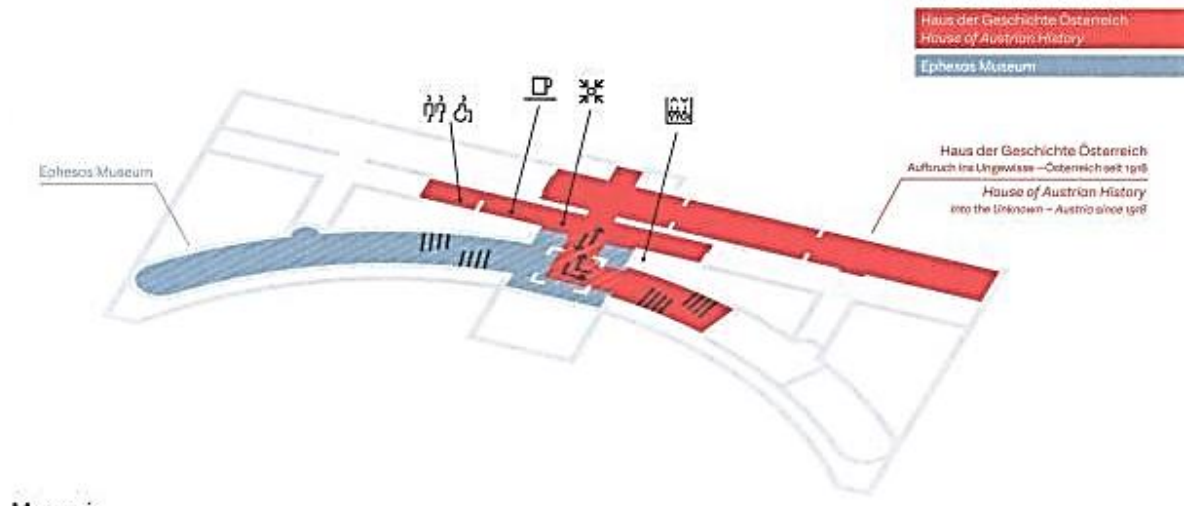
*Figure 10 Display of the bronze athlete as he was positioned in 1978, Photo from ca. 2016.*



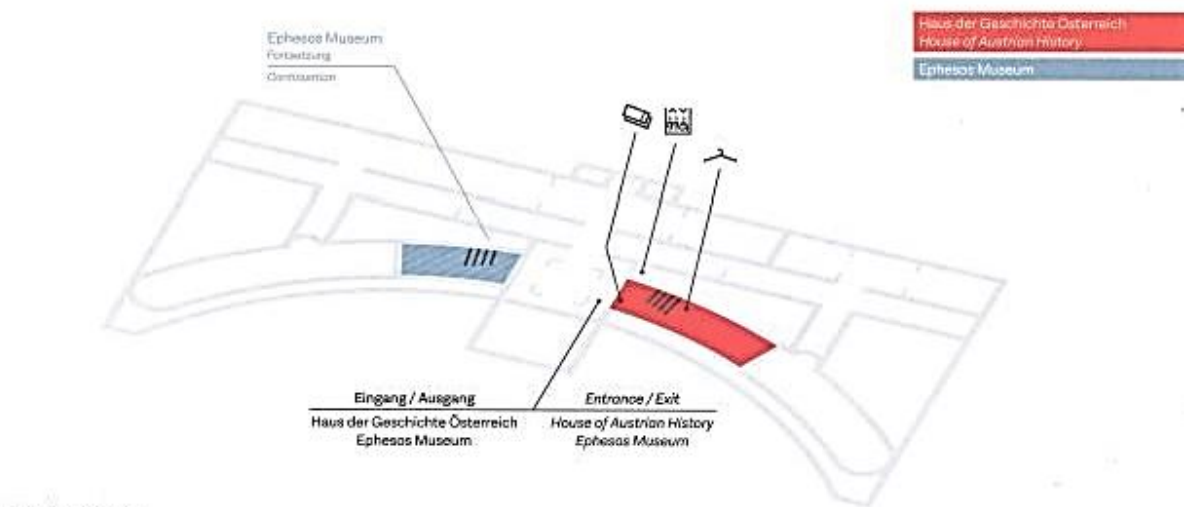
Figure 11 Entrance of the Ephesus Museum in 2018. On the left the ticketing box with the corporate identity of the Haus der Geschichte.



1. Obergeschoß



Mezzanin



Hochparterre

Figure 12 Plan of the Ephesos Museum and the Haus der Geschichte in 2018.



Figure 13 Display of the bronze athlete with the entrance of the Haus der Geschichte in the background in 2018.



*Figure 14 Corridor with view towards the first and third floor of the Ephesos Museum in 2018.*



*Figure 15 Outer part of the first floor of the Ephesos Museum in 2018. Display of the Austrian Archaeological Institute.*



Figure 16 Display of the statues found in the Artemision, Ephesos Museum 2018.



Figure 17 Display on the third floor with Heroon of Trysa and object islands, Ephesos Museum 2018.



Figure 18 View from the inside of the display of the Heroon of Trysa on the third floor, Ephesus Museum 2018.



Figure 19 Drawing of the Heroon of Trysa in the 19th century as viewed from the outside. South wall of the monument.

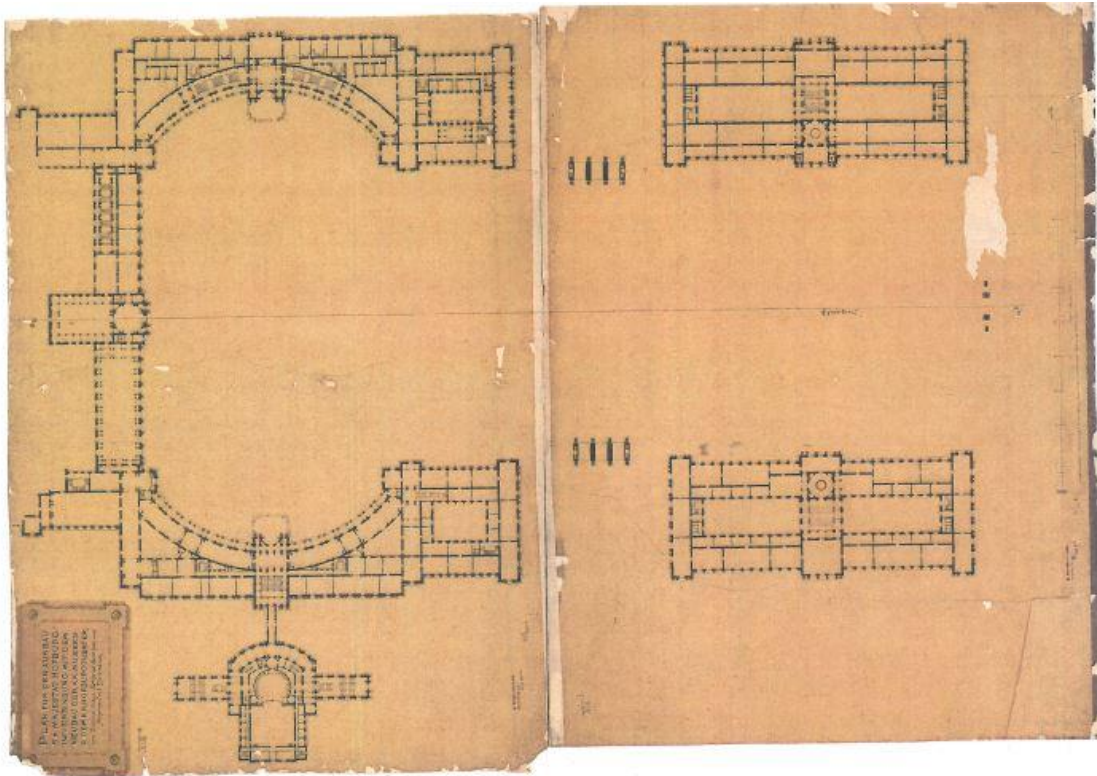


Figure 20 Original design of the imperial forum by Gottfried Semper in 1869. Imperial residence (Neue Burg) on the top right, NHM on the bottom left, KHM on the bottom right.



Figure 21 Depot room of the antiquities collection with the displayed reliefs of the Heroon of Trysa that could be visited from 1971-1990





*Figure 22 Empty staircase of the Neue Burg*



*Figure 23 Empty hallway of the Neue Burg*



Figure 24 Third floor of the Ephesos Museum in 2018 with 18th century painting on the left.



Figure 25 12th of March 1938, Declaration of the "Anschluss" from the balcony of the Neue Burg



Figure 26 Display of Apollo in the Cleveland Museum of Art in 2015.



Figure 27 Display of the Acropolis Museum in Athens, 2009.



Figure 28 Display of the antiquities collection at the Rijksmuseum van Oudheden in Leiden.

## 9 Credits Illustrations

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Figure 2. Haupt 1991, Abb. 75.

Figure 3 Oberleitner 1978, Abb. 18

Figure 4 Haupt 1991, Abb. 61.

Figure 5 Oberleitner 1978, Abb. 24

Figure 6 Courtesy of the antiquities collection of the Kunsthistorisches Museum

Figure 7 Henze 1971, p. 45

Figure 8 Oberleitner 1978, Abb. 31

Figure 9 Courtesy of the antiquities collection of the Kunsthistorisches Museum

Figure 10 Downloaded 26 June 2019, <https://www.khm.at/besuchen/sammlungen/ephesos-museum/>

Figure 11 Jasmin Hangartner

Figure 12 Pamphlet with plan, Haus der Geschichte Österreich

Figure 13 Jasmin Hangartner

Figure 14 Jasmin Hangartner

Figure 15 Jasmin Hangartner

Figure 16 Jasmin Hangartner

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Figure 19 Oberleitner 1993, Abb. 2

Figure 20 ETH Zürich, gta Archiv

Figure 21 Oberleitner 1993, Abb. 11

Figure 22 Fritz 2018, Abb. 6

Figure 23 Fritz 2018, Abb. 7

Figure 24 Jasmin Hangartner

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Figure 26 Bennett 2015, Abb. 3

Figure 27 Senff 2009, Abb. 3

Figure 28 Halbttersma 2016, Abb. 1