

Between **Life**
&
Death

Rites of Farewell

... from Stone Age to Present Times

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*A traveling exhibition
by*



After the successful traveling exhibition
'We Call Them Vikings'
a new project by studio exhibit.

March 2018

The exhibition 'Between Life & Death – Rites of Farewell' connects life and death. Death signifies separation, loss, and the end of a relationship. Sorrow is the price human beings pay for their emotional capacity to form relationships. Death is biological, but the emotional handling of the inescapable reality of dying, is a cultural effort. Rites and customs of farewell to the dead are diverse and often exceptional. Most often communal, the rituals offer the living a comforting setting for their mourning. Worldwide, from the Stone Age until our time, and in communities of the most wide-ranging cultural connections, these practices always revolve around the enduring of the unavoidable. At 'Between Life & Death – Rites of Farewell', the visitors get to experience a variety of farewell- and death-rituals, and also to better appreciate their own part in the life cycle of humankind.



**'Between Life & Death – Rites of Farewell' is about all of us.
It affects us because we all share the same destiny as human beings.**



‘Between Life & Death – Rites of Farewell’ shows, through exhibits from archaeology, European and non-European ethnology, modern art, and by means of audio installations and dance, a wide range of mourning rites.

A modern, expressive, and subtle design enhances the emotional impact of the exhibition, but also offers exciting entertainment. Individual hands-on- and multimedia-elements, carefully chosen for their thematic suitability, make the visit to the exhibition also a vivid sensory experience.

Large international museums and notable institutions have made a range of significant and eye-catching items available on loan which all bear witness to the millennia- and globe-spanning human quest for consolation from death.

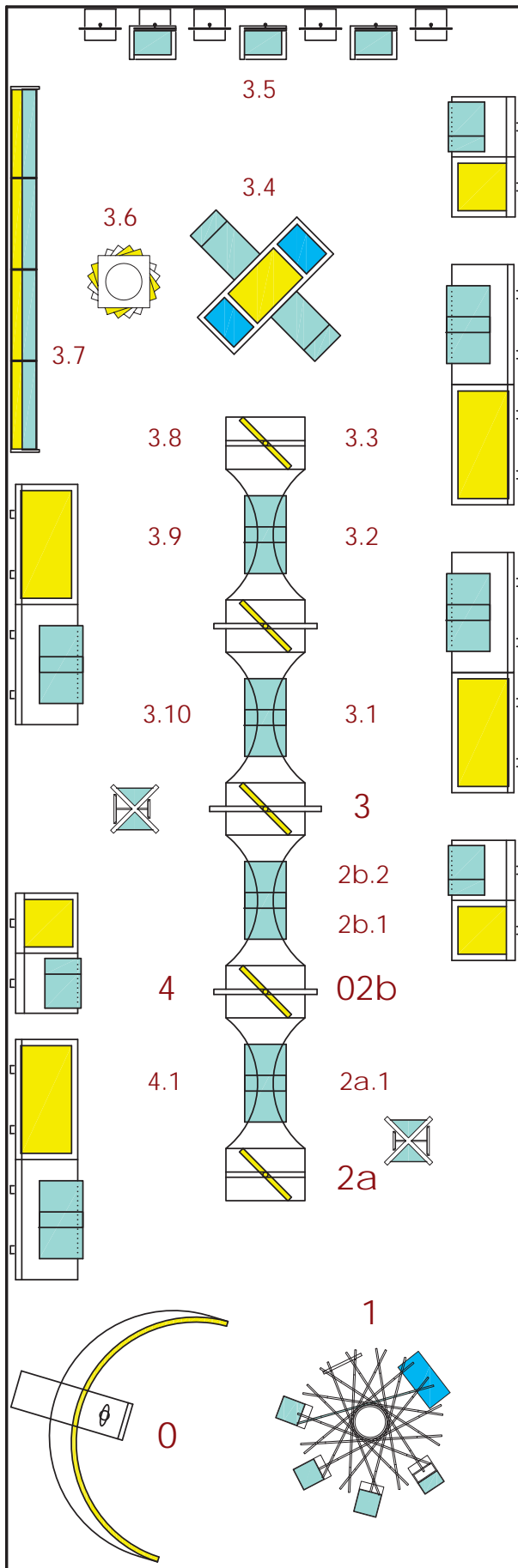


Bettina Eigner

Archaeological burial findings mainly present us with the material remnants from mourning ceremonies of the past. They offer the foundations for trying to understand burial rites. We attempt to approach the interpretation and emotional meaning of such findings through ethnology, folklore, history, art, dance and music. Our positioning of selected exhibits seeks not only to show how they themselves interrelate, but also to highlight their connections to these other dimensions.

A team of renowned scientists from psychology, anthropology, archaeology, contemporary history, art history, medical ethics, ethnography, folklore, and a funeral orator, all contribute to strengthening the seriousness of the exhibition.





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The exhibition is designed into two main components.

A backbone, in the form of a **spiral-like structure**, carries the main topics of the exhibition, the human being and its connection to death, around the space in a winding fashion. Around these whorls, like in a *Danse Macabre*, are the rites or its relics, and the human being (the '**farewell elements**'), in a cycle of becoming and passing.



A fundamental creative focal point is the twisting of some of the design elements to enable two different levels to emerge from the same structure. At the exhibition, these two levels embody 'Life' and 'Death', respectively. The rotating movement takes place between these two levels, separating as well as connecting them. Thus, the rotating represents the rites of farewell which take place between life and death.



The core contents of the exhibition are shown as a **spiral-like structure**. The spiral segments indicate the different subject areas in an instructional way, and lead the visitor along the various farewell processes. The topics are being artistically and atmospherically visualized on the 'opened' panels by means of large-format, back-lit graphics.



The core topics in the whorls of the 'spiral' are accompanied by expressive archaeological funerals. These '**farewell elements**' also carry the two levels of life and death. By means of large back-lit graphics, a drawn interpretative depiction of the funeral is shown on the lower half, whereas the upper level shows a possible or abstract conception of the beyond, based on this.



Modern art, cultural anthropology, and ethnology also occupy a space in the exhibition with two free-standing design elements. They are situated in the same area the visitor enters, and thereby becomes a part of the exhibition visit.

All pictures in the working model are only temporary place holders for graphics and other pictorial material!



'Media vita in morte sumus' – 'In the midst of life we are in death' (8th or 9th century AD)

In our exhibition, 'Between Life & Death – Rites of Farewell', we define the first breath of air, the moment of birth, as the entry into earthly human life. But life on earth is fleeting, and with birth, the end, or death, is also already established.

But is there something *after* death? And if, *what* is after?

Death separates – The fear of it, and mourning, unites.



Inescapable death constitutes the end of earthly life. Man must live with this **incomprehensible** reality. Manifold and diverse rites and ceremonies accompany the farewell, and offer consolation to the ones left behind. Beliefs in an **eternal** afterlife help against fears of one's own death, and contribute to better acceptance of death as part of life.

Exhibit:

Art: Sculpture O Pfeiler/B Eigner: The flowing into one another of the end and beginning of life, represented through the exchanging roles of two figures, a baby and an old/dying person who merge with each other.



Sound installation:

A sound composition is embedded into the eternal cycle of becoming and passing, and refers to the rhythm that is simulated by the current birth and death rates.



Design:

Man is a tiny part of the cosmic and universal cycle of becoming and passing. 'Life' and 'Death' are woven into one another in a sculpture, against a background of a 'supernova' which simultaneously symbolizes the end and the beginning. At the same time, the cycle of becoming and passing is digitally visualized through a display of current worldwide birth and death rates, of at least two births to one death per second.



1.1

Each time its own death



According to Voltaire, it is the knowledge of one's own death that makes humans human. Our ways of dealing with the inevitable reality of death is culturally informed.

The 'tamed', omnipresent death of the Middle Ages formed almost a natural part of life. Absorbed in emotion and bound by rituals, they expressed their farewells. Death had, according to Ariès, become 'tamed'.



The 'forbidden' death of today (Ariès)? During the Middle Ages this death-culture changed, and today, in our modern industrial society, the dying and mourning experiences are concealed from the community.



Exhibit:

Art

Folk art

Folk belief

Archaeology

Theatre

Sound installation:

The sound composition of the previous theme, 'cycle', should carry along this theme and thereby connect it to the rest.



Design:

A room sculpture consisting of seemingly loose lamellae, forms a body that flows into itself. A lower cone represents 'Life', and a cone emerging above head level represents 'Death'. Each lamella belongs to death as well as life, the turning point signifying the connection between life and death.



Repression of the incomprehensible – the body leaves



Through repression, man seeks to fend off the fear of death.

Catastrophes and wars are fed into our living rooms on a daily basis through the news. Death seems abstract, and has become a 'statistic'. Real death is banned from life. Real dying and mourning remains concealed. Is the continuous presence of death in the media a way of dealing with the fear or is it rather an escape from reality and compensation or replacement (escapism)?



Exhibit:

Graphic: The public and taboo

Death is daily present, but still not real: Pictures of it do not concern us and do not affect us emotionally, and so death can remain abstract. The graphic seeks to illustrate this by means of a collage of different situations, without being voyeuristic!

2a.1

Medicine - Disease

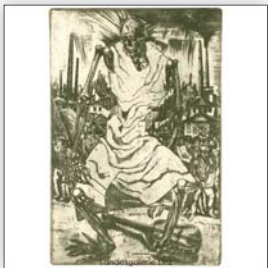


When the field of medicine is mainly tasked with the prolonging of life, it feels guilty and responsible when a human being dies. On the other side is dying with dignity, without pain, without purely life-prolonging measures, and not in loneliness.

The history of medicine is, amongst other events, dominated by the plague during the Middle Ages. One consequence was that cemeteries were relocated to the fringes of the village.

In art, the *Danse Macabre* arises as a reaction to the horrible plague epidemic in 14th century Europe. Paintings on church- and cemetery- walls show human beings invited by 'Death' for a dance, independent of class, age and gender.

Lastly, the *ars moriendi* - 'the Art of Dying', teaches the preparation for a good death.



Totentanz: A. Wach

Exhibit:

Art

Medical history

Archaeology



Explaining the incomprehensible – the soul lives



According to J. Assmann, the attempts at explaining death constitute an essential element of human 'culture'. Every community develops their own unique and specific explanatory model.

Myths and legends of our origin justify man's mortality (Audio point).

Many such narratives tell of how misunderstood or false messages, and envy and strife, brought death to our world. An example of a widespread such narrative on the African continent, is the story of how death was brought to man by a turtle confusing a message: The message should have been that the moon should die and stay dead, while humans should return to life after they die. The turtle gets it the wrong way around, however, and as a result, the moon is resurrected every night, while humans have to remain dead.



2b.1

Remaining alive



The notion of an immortal soul, defeating death and continuing life in the beyond, is very widespread.

The 'Batak' in Sumatra have a comprehensive conception of the soul.

Their death-realm has no fixed location, and the souls of the dead occupy the entire environment.

The rites of the 'Konso' in South Ethiopia at the event of a death are not directed towards a beyond, but at a farewell from the mortal world. Reports of a life after death are scarce.

In Japan, at the Obon festival, the dead return to the mortal world on the 15th of August, and are received with great celebration, for to so once more be accompanied back to the cemetery.



Exhibit:

Ethnography: Batak in Sumatra, Konso in South Ethiopia, Japan





Farewell element - Viking grave -

Original iron spikes, dating from a Viking grave in Birka (Sweden), ca. 9th /10th century.

One of the many death realms in Viking Age Scandinavia was the two-faced Hel. Anyone who died a natural death arrived here. But the way there was troublesome and very dangerous. The roads and rivers that had to be traversed were icy. Spikes were put into the grave to help enable a secure arrival in the realm of the dead.

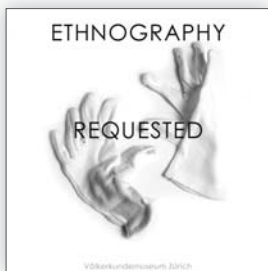


Exhibit: Archaeology

2b.2

Rebirth

The rebirth connects beginning and end, and removes the finality of the incomprehensible death.

In Hades, the realm of the dead in Greek mythology, the deceased exist on only as shy shadows. Only later emerges the belief in the immortality of the soul in a mortal replaceable body. Innumerable rebirths ultimately lead to a deliverance and a return to the divine origin.

In Tibetan Buddhism, life and death are strongly interwoven. During the 49 days of an intermediate state between death and rebirth, verses from the Tibetan Book of the Dead is being read aloud. The 42 peaceful divinities and the 58 wrathful divinities are apparitions on the way to the long-awaited Nirvana.



Exhibit:

Ethnography: Original scroll paintings from Tibet (requested)

Art: William Stoehr



The mourning of the ones left behind



Grief is a natural reaction to the loss of a human being or a creature, to the end of a relationship. Rites of farewell and mourning function as consolation for the ones left behind. All communities provide their own grieving process, that continually is subject to transitions. Graves are visible remnants of death- and mourning-rites. From prehistory they are the only ones. They require an interpretation, however.



3.1 Rites

Mourning and mourning-rites connect life and death; the rites help the ones left behind at overcoming the loss.

Sumptuous and valuable burial objects can be interpreted as accompaniment and support for the deceased. As sacrifices, they also provide consolation to the mourners who bestow them.

Rites for the dead offer help to the souls of the departed. The death-rites care for the dead, and the ones left behind fulfil the task of accompanying the departed souls in the best possible way into the afterlife.

‘Religious’ sacrificial rituals have the purpose of bestowing gifts upon the gods, to appeal for eternal life and to support against misfortune. Any religious community possesses its own sacrificial rites. For preliterate cultures, we have to attempt to interpret the orientation of these the best we can.



Exhibit:

Archaeology

Ethnography: Film sequences from the ‘Festival of the Dead’ of the The Ngadju-Dayaks of Kalimantan (formerly Borneo), showing the sacrificial rites performed there (requested).





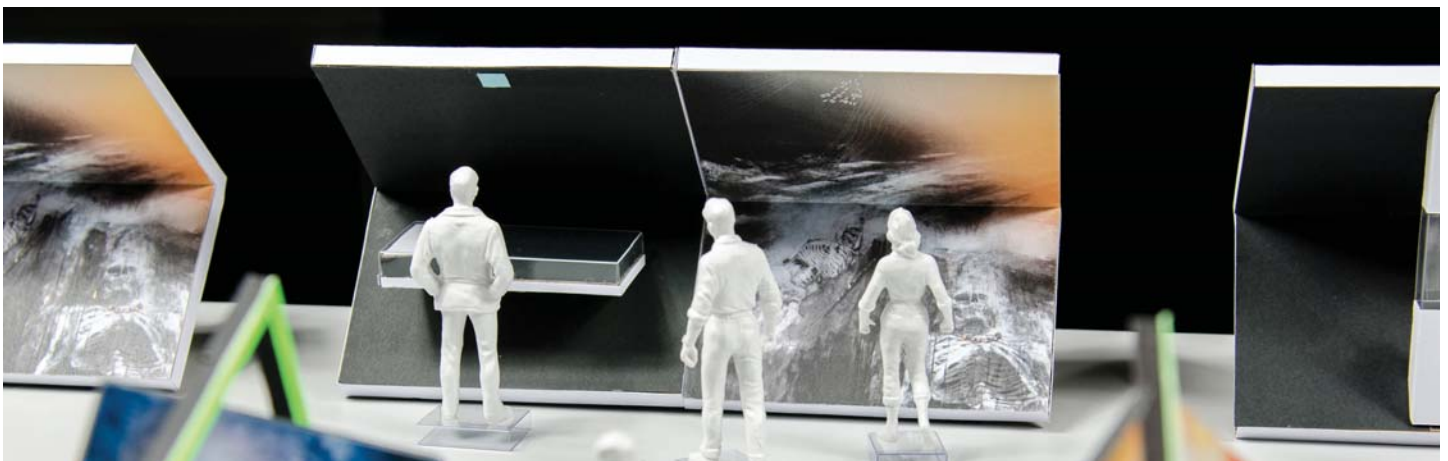
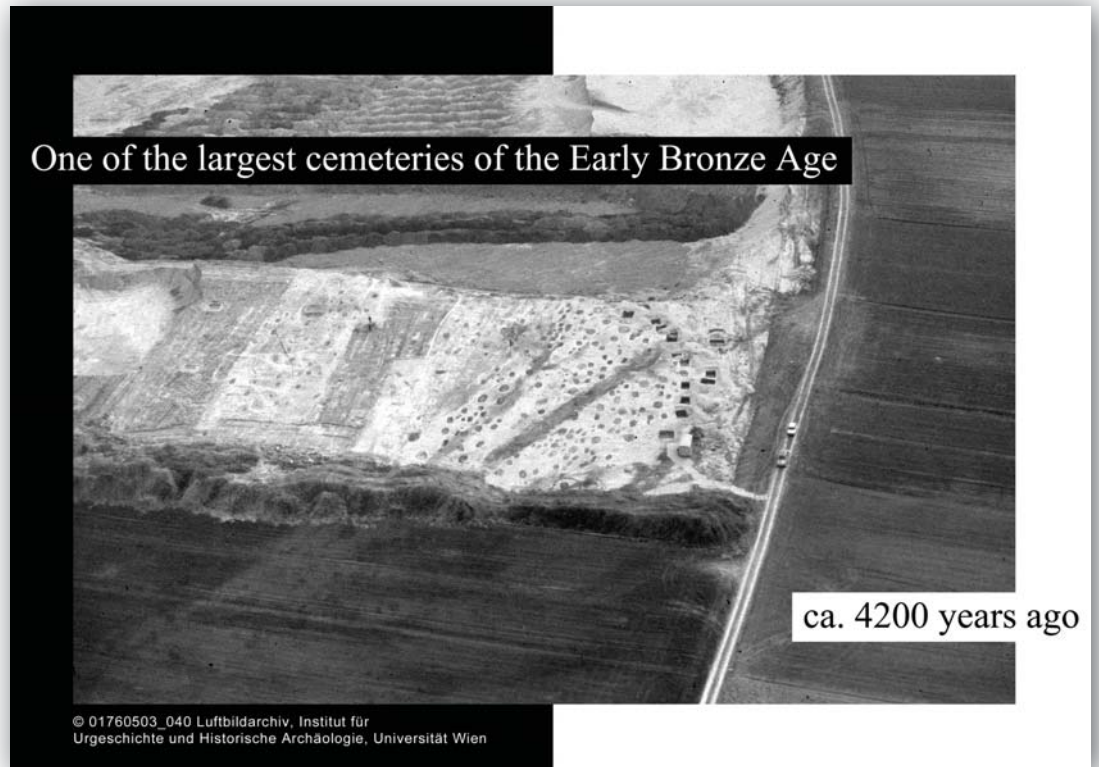
Farewell element - Cemetery of the Early Bronze Age -

Franzhausen, one of the largest cemeteries of the Early Bronze Age, ca. 4200 years ago. More than 2100 people lie buried there, in crouching position, concordantly with a common rite of this period. While the men are buried on their left side, faces directed southwards, the women are lying on their right side with their heads in the north, but also gazing southwards. Some deceased seem to have been wrapped in cloths, while exceptional jewellery and garments have been kept on the body. At the feet of the dead, food gifts have been deposited. The bone pieces of a sheep leg is still lying in its bowl.

Or is it perhaps the remnants of sacrificial food offerings, like the lower jaws of a total of five cattle, found in the grave of a young woman?

Exhibit:

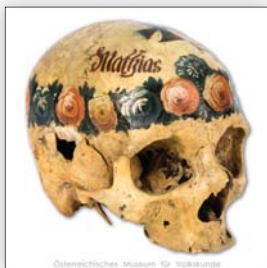
Archaeology



3.2

The last escort

Symbolism and function of burial objects: The team members offer an interpretation from the perspective of their scientific discipline.



The best is only just good enough.

Wonderful amber, from the distant Baltic region, and delicately ornate golden jewellery, is given to the dead in their grave. To whom do the things belong? Did they previously belong to the deceased, or was it important for the living to dedicate their own best pieces to them?

Skull painting, a custom in the Eastern Alps.

Since approximately 1720, painting of skulls of exhumed dead bodies has been practiced here. With about 700 skulls the ossuary of Hallstatt possesses the largest collection. The multicolouredly painted and named skulls are stored in an ossuary, together with other bones. A painted skull of this type is displayed at the exhibition.

Exhibit:

Archaeology

Folklore

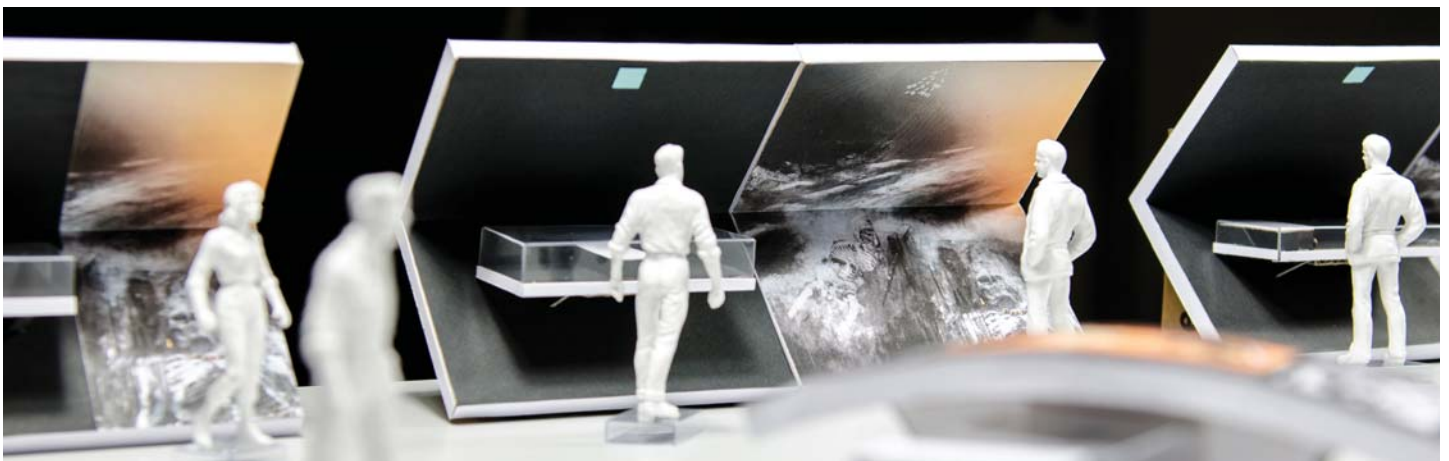
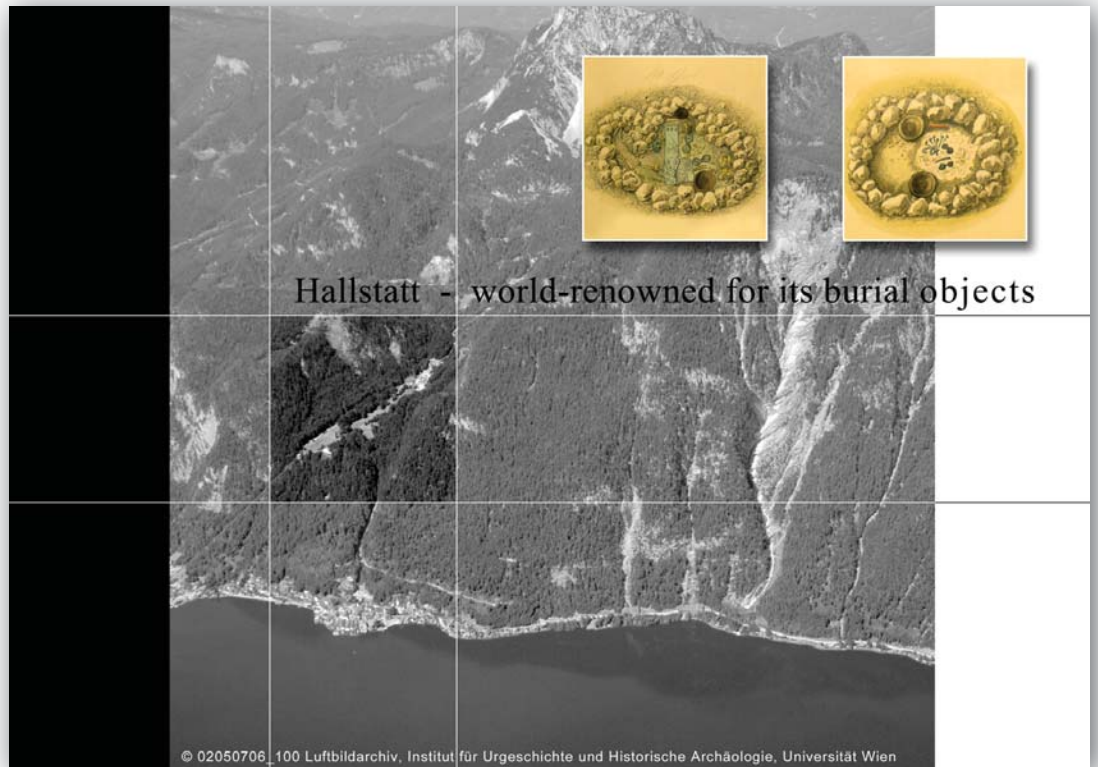
Ethnography



Farewell element - Hallstatt -

The small village by the lake has been inhabited for thousands of years. Since 2010, a replica of it, faithful to the original, has existed as far away as China. In the high valley above the village, salt has been mined on a grand scale since the Bronze Age, of about 3500 years ago. During the Iron Age, from about 2800 years ago, a large cemetery which is estimated to have contained several thousand graves, was situated outside the salt mine. Many generations of miners and their families are buried there.

It is not only remarkable that the alternative customs of cremation and inhumation existed side by side. The exceptional burial objects and unusual disposal methods emphasizes the uniqueness of this site, and has made its cemetery world-renowned. At the exhibition, we display specifically chosen graves with their burial objects. The graphic renditions of the burial ground hints at possible rites performed there.



3.3

The grave



The grave, in our western society, serves as a reminder, as consolidation of the family affiliation, and as a display of social position.

The grave contains the physical remains of the deceased. Diverse customs and rites determine the interment and the preceding processes. Additionally, numerous variants of repeated grave disposals exist.

For nonliterate prehistory we depend on interpretations of the preserved graves. For this, we draw upon, amongst other things, whatever can be utilized from ethnographic accounts, antique writings, and, if nothing else, even from experiences and rites of our own culture.

3.4

Touch screen

At this exhibition element interesting funerals and grave situations are visualized (and possibly animated). The visitor undertakes a journey around the world, to some of the most exciting and touching funerals from the Stone Age until today: The 7000 year old grave of a woman with her newborn; a dead body with injuries, buried in a pit by a settlement, and 'covered' with cattle bones; Christian symbols, mixed with 'traditional ones' in the grave, indicating a progressing Christianisation; unbaptized newborns, buried very close to the church wall and under the church eaves, in the hope that they attain redemption; peculiar age-rituals through which old people in Nepal are prepared together with one another for death; reburial; and much more.

Exhibit:

Archaeology

Ethnography

Folklore

Design:

An elongated showcase with extraordinary burial objects provides the foundation of this touch screen installation. One level bends, like in a burial mound, over these precious objects, and provides deep insights into the most secret graves of our burial history.

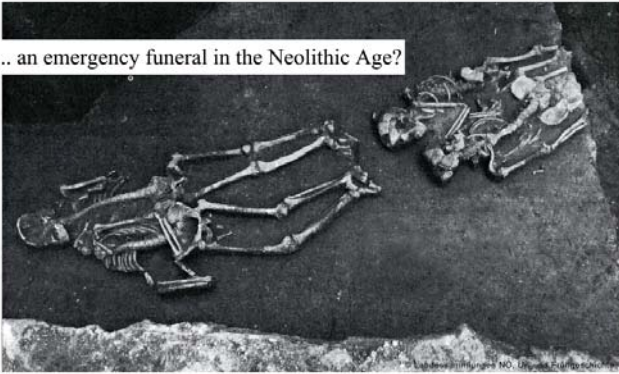


3.4

Touch screen

Approx. 5700 years ago...

... an emergency funeral in the Neolithic Age?



Four male dead people with probably deadly injuries, buried together.

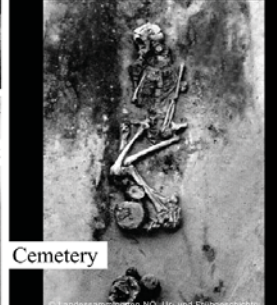
Early Bronze Age graves - not only in the cemetery

Storage pit

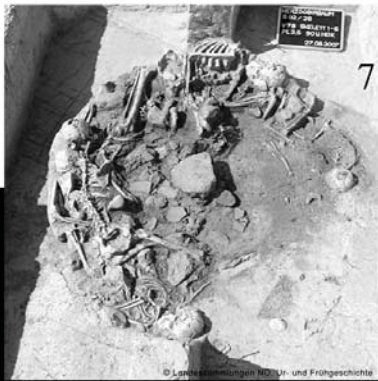
Settlement

Cemetery

About 4200 years ago: Two small children buried in a grave within the settlement, another dead person in a storage pit under animal bones. Why are they not buried in the nearby cemetery, like for example the 50 year old woman in the richly equipped tree coffin grave?



© Landesmuseum NO, Ur- und Frühgeschichte



7 3 women,
2 youngsters,
2 children...

... lay on the edge and at the bottom of a pit. A thick ash layer, many potsherds, and burnt bones of the skeletons. Remnants of rituals in the Early Bronze Age ca 4200 years ago?

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The dead body cremated before being buried



© Institut für Urgeschichte und Historische Archäologie, Universität Wien

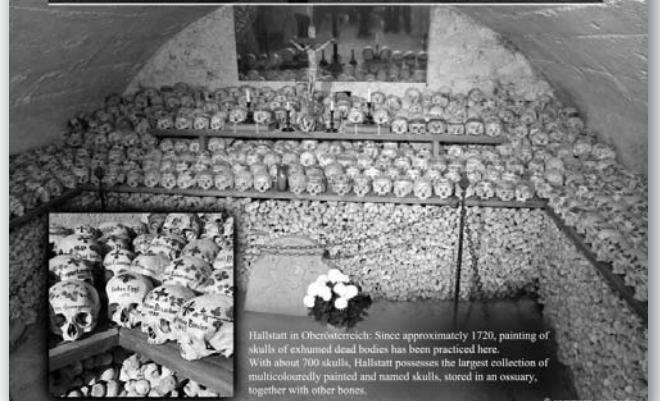
Common graves in the Late Bronze Age?



Why were the corpses of men, women, children and even deer and wolves, deposited in pits within the settlement during the Late Bronze Age, about 3000 years ago?

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About 700 multicolouredly painted and named skulls



Hallstatt in Oberösterreich: Since approximately 1720, painting of skulls of exhumed dead bodies has been practiced here. With about 700 skulls, Hallstatt possesses the largest collection of multicolouredly painted and named skulls, stored in an ossuary, together with other bones.

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Death and cremation



The cremation of the dead body is a common death ritual in many cultures throughout history - until today.



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Bali

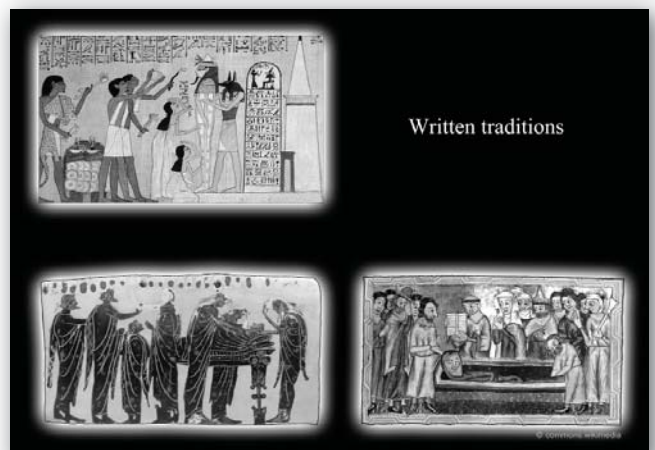
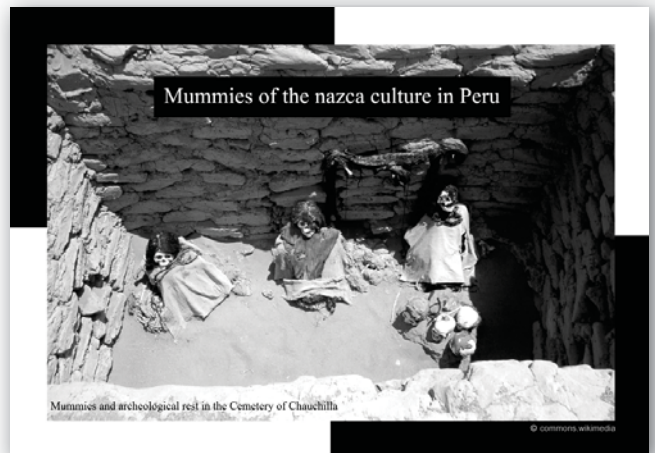
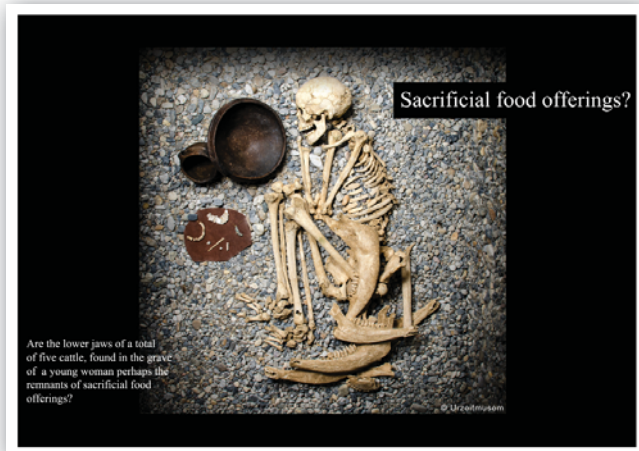
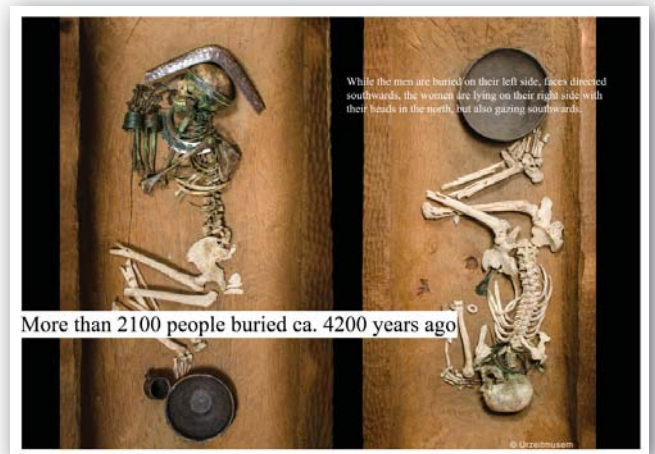
Bali funeral procession on a beach



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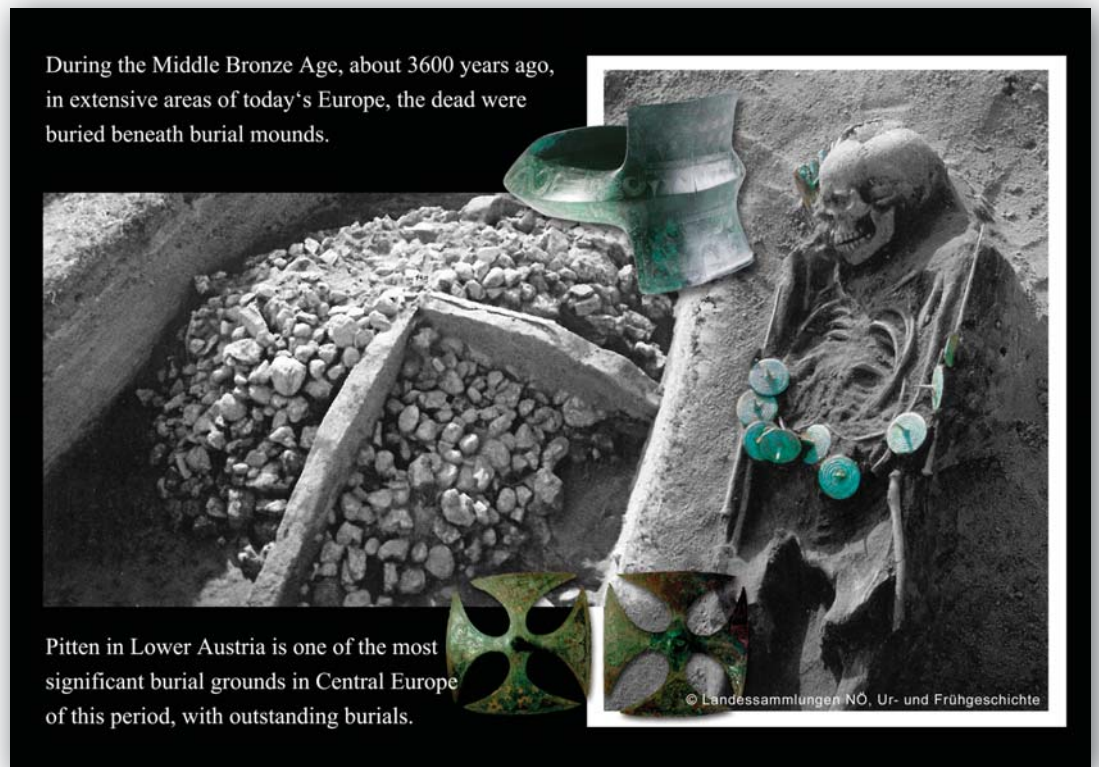
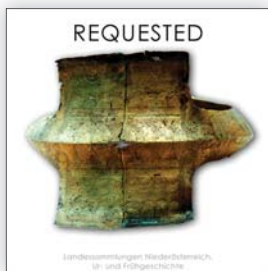
3.4

Touch screen



Farewell element - Graves under hills -

During the Middle Bronze Age, about 3600 years ago, in extensive areas of today's Europe, the dead were buried beneath burial mounds. Pitten in Lower Austria is one of the most significant burial grounds in Central Europe of this period, with outstanding burials.





Dani tribe



Moche mummy



Life-cycle ritual, Newars, Nepal



Life-cycle ritual, Newars, Nepal

3.5

A world journey (Ethnography)

Alongside inhumation and cremation burial, mummification of corpses is also well known archaeologically, particularly in Egypt. But other burial forms, like sky burial and water burial, cannot be understood archaeologically, as the remains are missing.

But reports of communities that used to practice these customs and still partially do, add to our image of the diversity of death- and mourning-rituals, and funeral customs, and open new perspectives and avenues in our dealings with dying. At this exhibition element, the visitor encounters, by means of fascinating objects, pictures and videos, humankind worldwide in its dealings with death and mourning.

Exhibit:

Ethnography: Preparation for the approaching death among the Newars, Nepal;

The two souls of the dead in Arnhem Land, N Australia;

The Ngadju-Dayaks of Kalimantan (formerly Borneo), possess old and extensive rituals which are performed over a long period, sometimes several weeks. Amongst these are two particularly important ceremonies: The Pushing away of the Dead/Tantaolak-Matei, and the Festival of the Dead/Tiwah-Festival. At the giant Festival of the Dead/Tiwah-Festival, the corpse is reburied, and the soul accompanied to the afterlife;

The Moche culture in Peru;

The death-rites in Japan;

The elaborate and unconventional funerary ceremonies in Ghana;

The handling of the umbilical chord as a part of the human being, that 'dies' at birth. By the Yankton-Dakota-Indians for instance, the umbilical chord is kept as an amulet inside a leather bag adorned with a turtle image;

New Ireland, North East of Melanesia: The dead souls live in a subterranean land. The accounts are of an extremely unpleasant place, where the dead hate the living, and nourish themselves on scraps.

Design:

The great diversity of different mourning rites worldwide, are shown on square boards by means of images and video. Through electronic guides, one can learn about the ritual acts in more detail. Original objects of the rites and cultures being presented, are exhibited in the corresponding showcases below.



3.6

The religions



Rites for the dead are tightly connected to the 'religious' background of a community. Folk religion and superstition determine many rituals. Ludwig Feuerbach believed that 'if death had not existed, there would not be any religion'.

Religions provide death with meaning and content. They remind one of the finiteness of life, and give the deceased person a 'new' place in the community. The religions offer rituals with fixed processes and rules, each in its particular way, that should give the bereaved persons consolation, stability and support. For prehistory, no 'religion' can be ascertained, but what intention stands behind the objects in the graves?

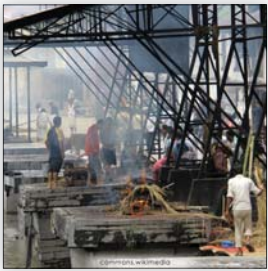


Exhibit:
Art

Design:

A model, displaying the different world religions, locates human beings in the midst. For any person, the religions are, in their manner, determining, in life and in death. A sculpture with the working title 'Farewell' stands in the centre of this installation. A plain square base starts turning, layer by layer, upwards, so that small projecting surfaces are formed. These surfaces represent the religions, which, through electronic guides, tell of their respective farewell-rite-processes.



3.7

**A time journey
(Archaeology)**

Graves are the visualization of mourning and consolation for the ones left behind. Archaeology knows a variety of grave-types and funeral customs, that have been subject to continual transition.

Neolithic
Crouched burial
Flat grave



Early Bronze Age
Crouched burial
Flat grave



Middle Bronze Age
Supine burial
Burial mound



Late Bronze Age
Cremation
Flat grave



Early Iron Age
Cremation
Burial mound



Late Iron Age
Supine burial
Flat grave



Roman Period
Supine burial
Burial mound



Migration Period
Supine burial
Flat grave



Early Middle Ages
Supine burial
Flat grave



Middle Ages
Supine burial
Flat grave



Design:

A seven metre long illustration shows some of the most contrasting funerary rituals of the last 7000 years, as if they were all part of a single funeral ceremony. In one lavish, continuous showcase, below the 'ceremonies', representative sensational objects of each period, or, respective funeral type, are displayed.



3.8 Burials without remains



Some treatments of the deceased leave no remnants. The physical body dissolves. At sea and river burials, like for example in India, the body or the bone-remnants from the previous cremation is delivered into the water. The sky burial, as practised in Tibet, abandons the corpse to the animals, after comprehensive laying-out-rites.

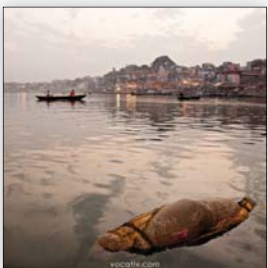
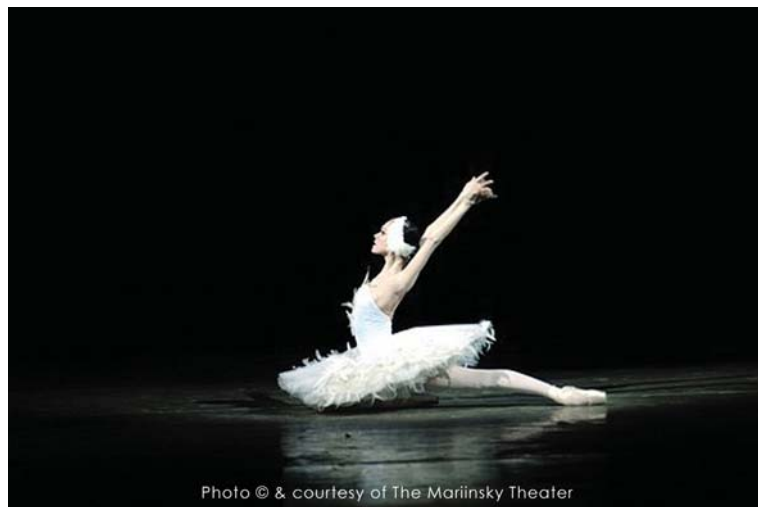


Exhibit:

Dance: Video: 'The dying Swan', showing the famous Russian ballerina Uliana Lopatkina. Music: Camille Saint-Saëns

The quest for the soul through dance, and additionally the story of the Russian female dancer is conveyed here.



3.9

The souls



The perceptions of what form the soul takes, differ greatly. The soul is seen as the most personal dimension of a human being. In the most differing religions and traditions, beliefs exist in an immortal soul in a mortal body. The views on the location of the soul are divergent: in the brain, in the heart, in the blood, etc.. Many communities assume a presence of many souls, which can fulfil particular functions, and which could be mortal or immortal.

In many societies, a funeral for the afterbirth also has a firm place amongst the ritual events. The placenta is often seen as having a tight connection to the soul of the child. In Cameroon, it is called the 'little sister', and is buried in a jar, especially manufactured for this purpose.

Exhibits from art and ethnography offers different beliefs a chance to speak; a unique funerary ensemble from the Iron Age, never before shown in its entirety outside Austria, will be presented.



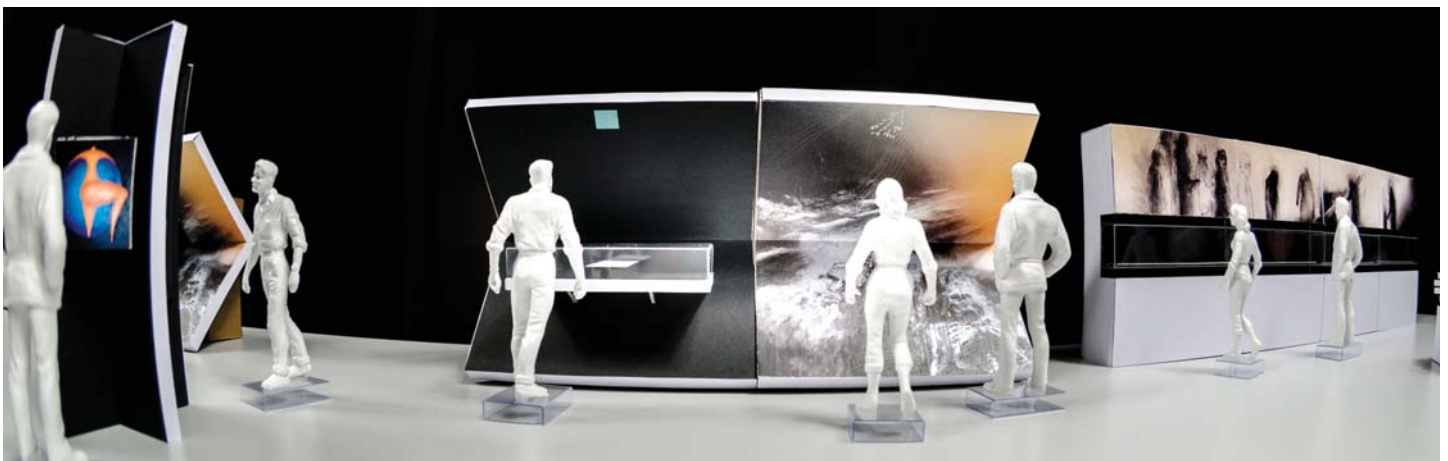
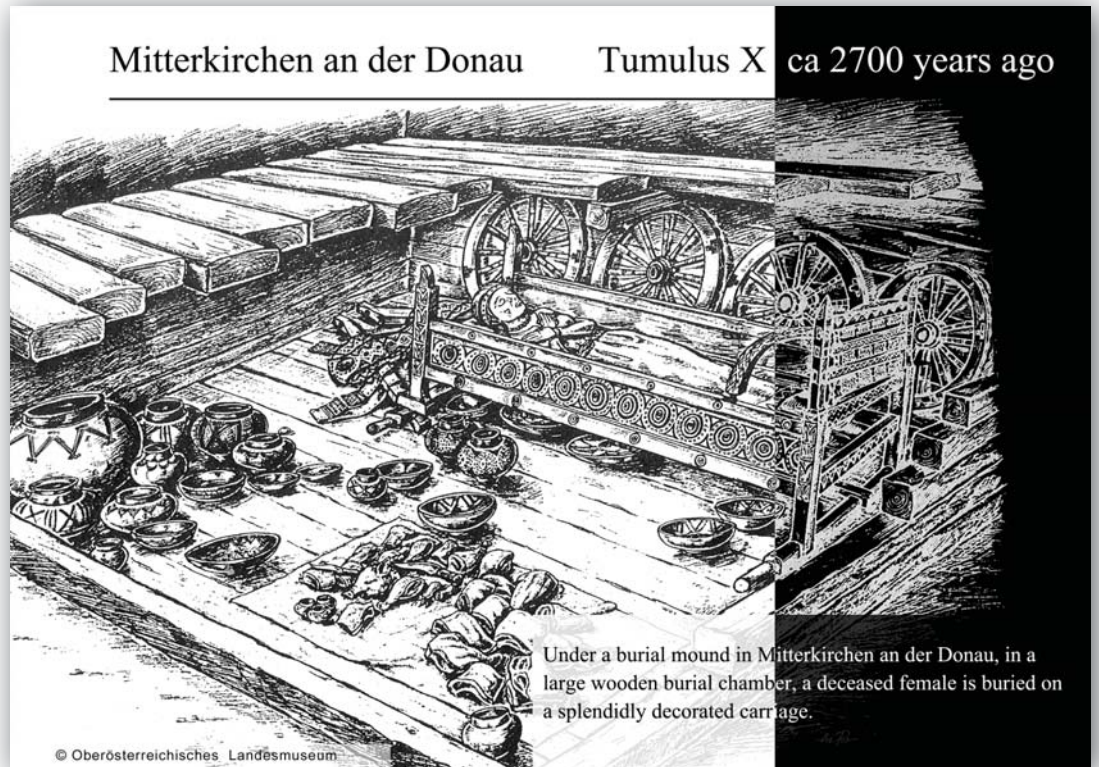
Exhibit:
Archaeology
Ethnography
Art



Farewell element - Tumulus X -

Driven to the grave in a four-wheel carriage?

Under a burial mound in Mitterkirchen an der Donau, in a large wooden burial chamber, a deceased female is buried with a splendidly decorated carriage. It seems like she has been driven into the grave in it. Her jewellery is laid around her, but the large number of vessels and animal bones in the grave are remnants of rituals that speak of a concern for the proper treatment of the 'soul of the dead'.

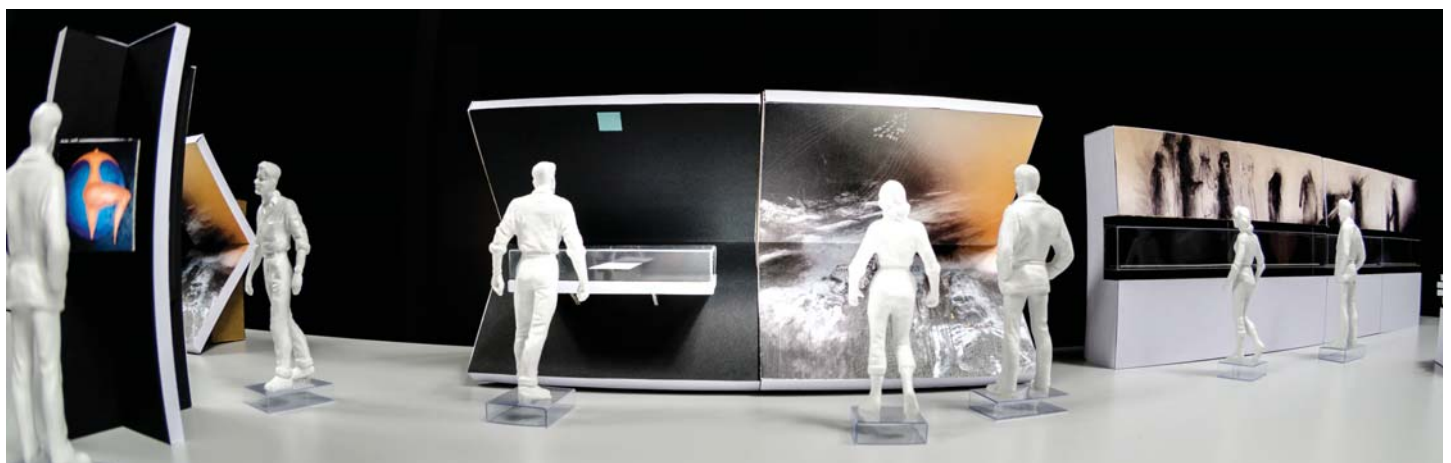
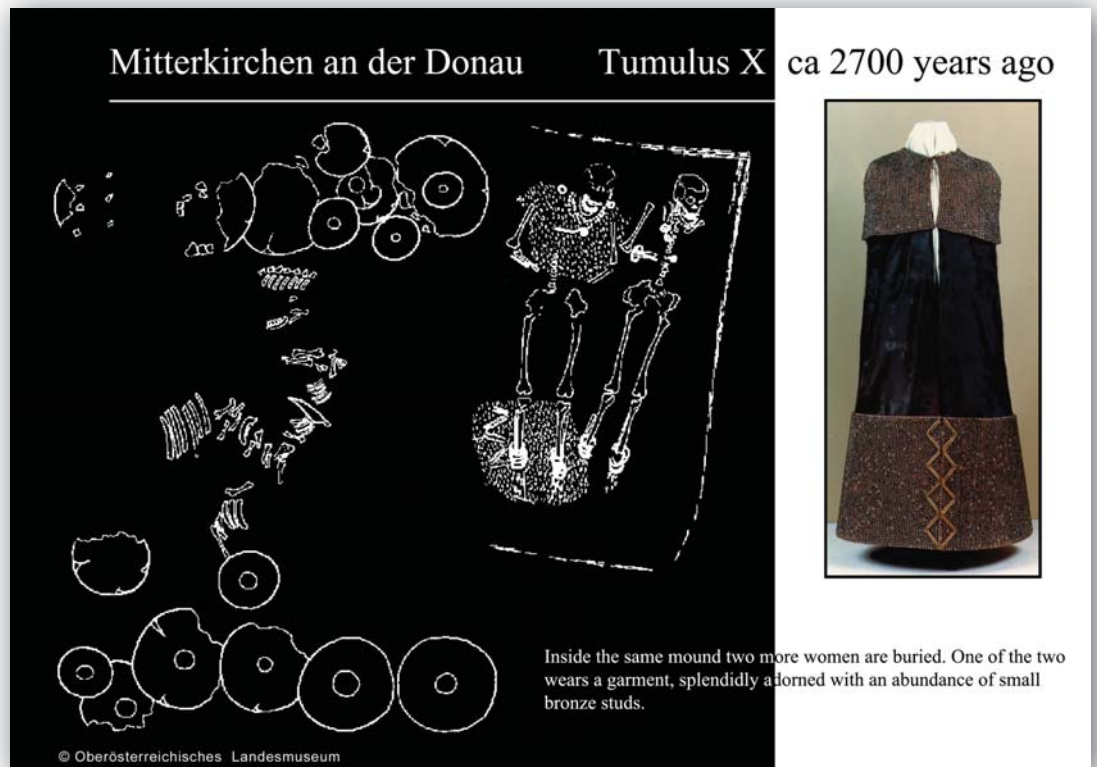


Farewell element - Tumulus X -

Inside the same mound, not far away, two more women are buried. Provided with lavish jewellery, they are laid next to one another in a large wooden burial chamber. One of the two wears a garment, splendidly adorned with an abundance of small bronze studs.

At the edge of the mound, a third grave is laid out: A person, whose gender is no longer determinable, is interred in a lateral, crouching position, without jewellery and grave goods, in a, for this period, very rare type of burial.

This interesting burial mound ensemble raises many questions about rites and the burial of persons.



3.10

The beyond and the ancestors



The beliefs in the beyond are very diverse.

It is an alternative world of the dead, as opposed to the world of the living.

For righteously lived lives, it promises consolation in form of an expectation of a continued life in a beautiful, fulfilled, and rich environment. A realm where death is defeated.

The beyond is also a realm of the dead, where the dead reside (the Greek and Roman Underworlds, the Underworld in Norse mythology or of the ancient Egyptians, etc.)

The beyond are specific, difficultly accessible places on the Earth, like mountains, caves, and forests. It is a subterranean world, the Underworld or Heaven.

The beyond can be situated anywhere.

In the beyond, there could be salvation. But it can also hold damnation.



Ancestors possess a moral exemplary function, and can mediate between the worlds of the living and the dead. As 'spokespeople' to or from God, an important role is assigned to them. This function is for instance carried by saints in catholic Christianity, like the 'Fourteen Holy Helpers'.

The most important rite in ancestor worship in Madagascar, is the festival of 'the turning of the bones', called 'Famadihana'. Bones of the dead, 'Razana', are dug up, re-dressed in expensive silk shrouds, and reburied. Ancestors mediate these rites to amend for transgressions against commandments, or against misfortunes.

An example from ethnology is the tight connection with the ancestors at Nias in Indonesia.



Exhibit:

Folklore

Ethnography: Small wooden figurines, Adu Zatua, (incl. photo with their serial arrangement on the house walls) embody the ancestors and the souls of deceased relatives, at the Indonesian island Nias. As protectors, they stand in rows on the walls of chiefs' houses, and sacrifices are performed to them daily.

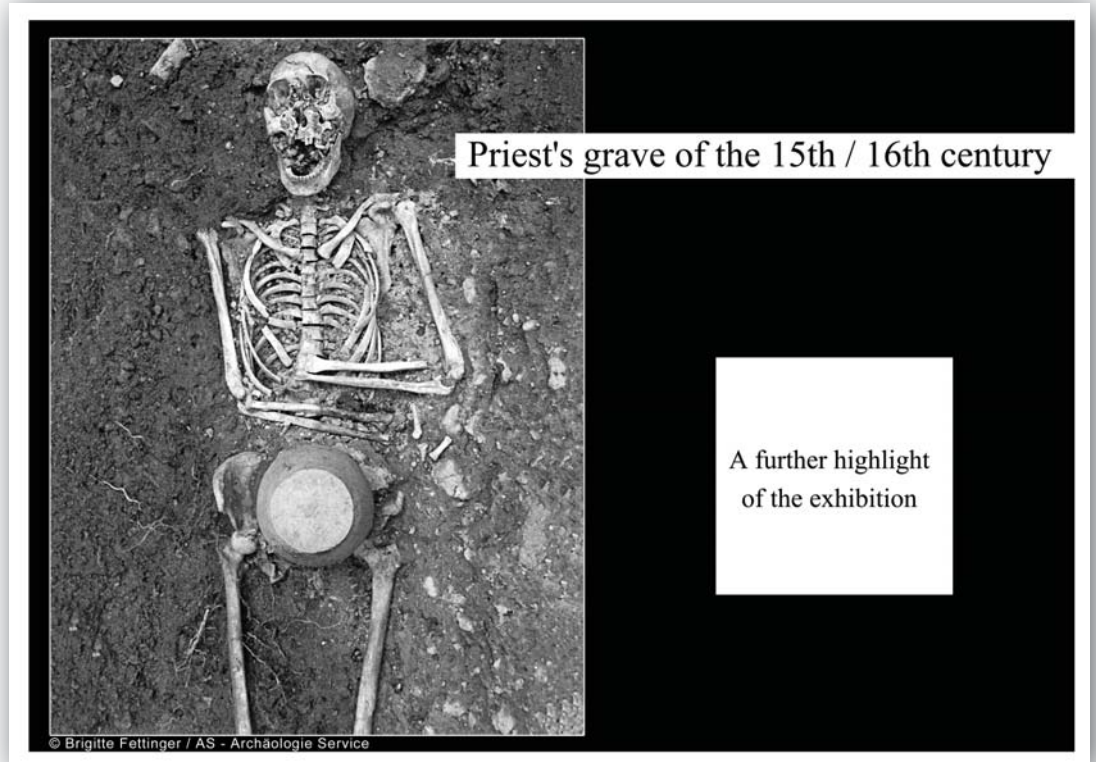
Art: William Stoehr



Farewell element - Unusual priest's graves -

Since the Middle Ages, Christians have been buried without funeral objects. The corpse is wrapped in linen cloths and buried with or without a coffin. This makes some graves at the cemetery at Zwettl, in which men between 20 and 45 had been buried close to the church portal, stand out. On the upper body of the skeleton, a jar, with an downward opening, had been placed. Two of these jars had helped conceal a chalice and a wooden paten.

These graves are assigned to Christian priests who were buried according to a very special rite. Until now, there have been only a very few of these, and in a very limited area. The display of one of these graves constitutes a further highlight of the exhibition.





'The alleged modern inability to mourn, is nothing else than the eternal unease at death beyond all cultures and times.' (Michaels 2010, 13)

The desire for eternal youth, and beliefs in an afterlife, are old. The quest for the 'Fountain of Youth', which promises eternal youth and eternal life, are taken up in many myths. In Norse mythology, Idunn is the goddess of youth and immortality. Modern anti-ageing research is about ageing without suffering, right up to an extreme prolongation of life.

By means of 'cryonics', people have their entire body, or parts of it, conserved, in the hope of being woken up and revived in a better world in the near or far future.

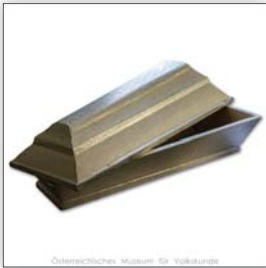
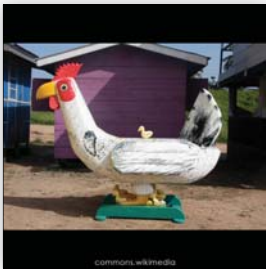


Exhibit:
Folklore



4.1

Business with death

The imperial court in Vienna had strict mourning regulations. The lying in state, the condolence time, and the order of succession in the funeral cortège, all followed strict specifications.

At the Holy Roman Emperor Francis I's nightly funeral cortège, his widow, queen Maria Theresa, arranged for the placement of candles in the windows of the houses which the procession would pass.



Exhibit:
History
Ethnography



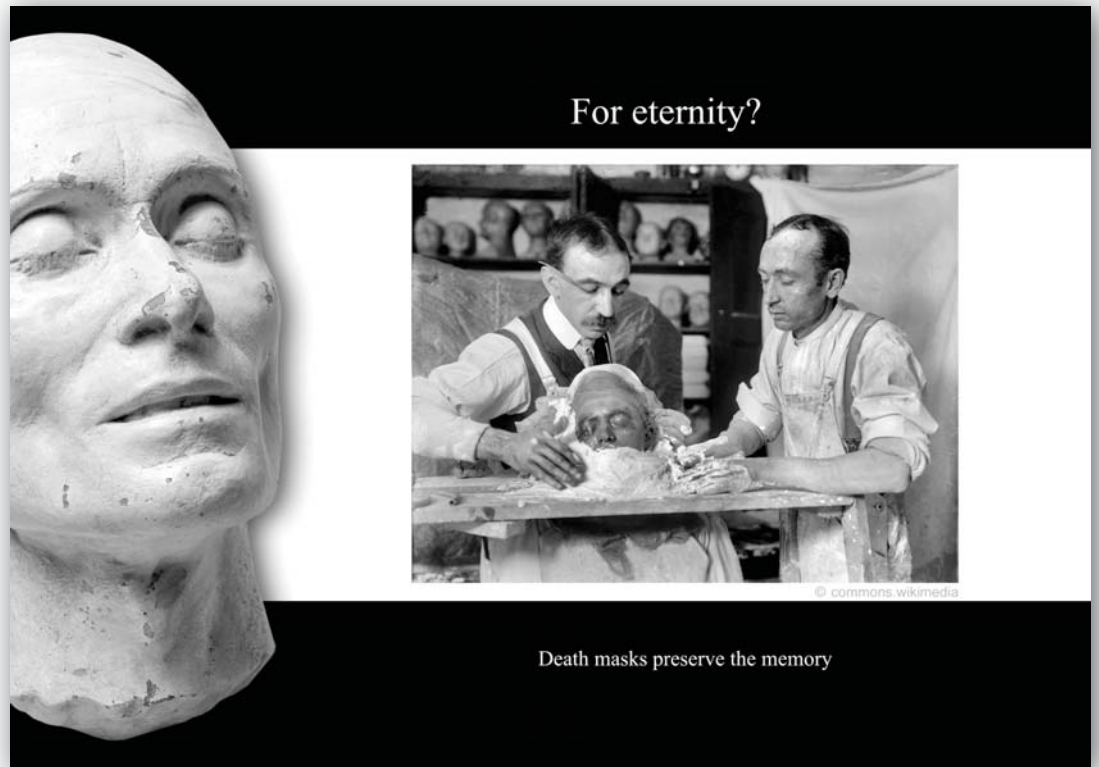


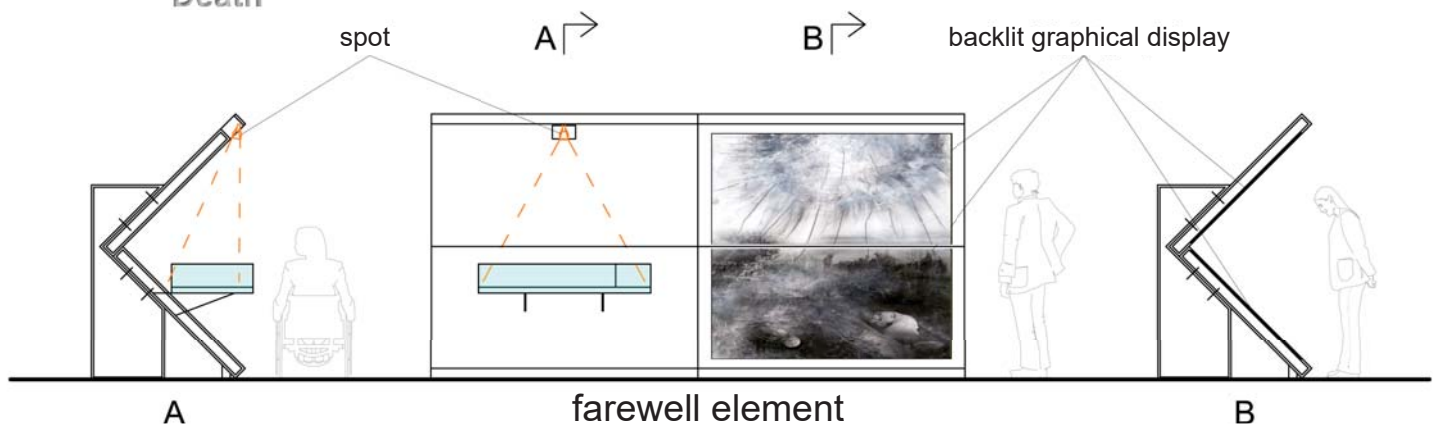
Farewell element - Commemorative culture -

The commemorative culture enables the continued social life of a person in a community. Statues, paintings, photographs, and death masks preserve the memory of the role of the deceased person.



Exhibit:
Folklore
Theatre





Graphic in progress

Oberösterreichisches Landesmuseum
www.landestmuseum.at



völkerkunde
museum
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Völkerkunde Museum, Zürich
www.volkskundemuseum.at

Landessammlungen Niederösterreich,
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www.mamuz.at



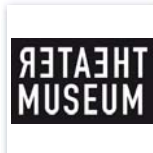
Niedersächsisches Landesmuseum
Hannover
www.landestmuseum-hannover.niedersachsen.de

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www.ugf.univie.ac.at



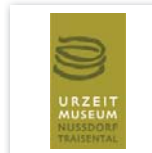
Naturhistorisches Museum, Wien
www.nhm-wien.ac.at

Österreichisches Theatrumuseum, Wien
www.theatrumuseum.at



University of California, Berkeley
Professor Alexander von Rospatt
sseas.berkeley.edu

Österreichisches Museum für Volkskunde
www.volkskundemuseum.at



Urzeitmuseum, Nussdorf-Traisen
www.nussdorf-traisen.gv.at/seiten/urzeitmuseum.htm

Bundesdenkmalamt,
Abteilung für Archäologie
www.bda.at



Landesgalerie, Linz
www.landestmuseum.at

Historiska Museet, Stockholm
www.historiska.se



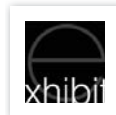
Mag.a Bettina Eigner
www.bettinaeigner.com

Sparkasse Zwettl Privatstiftung
www.sparkasse.at



William Stoehr
www.williamstoehart.com





www.studio-exhibit.com

Contents, concept, curating, management

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Exhibition and graphic design, management

Oliver Pfeiler - studio exhibit

Projektteam:



www.landmuseum.at

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www.orea.oeaw.ac.at/europe

Physical Anthropologist

Mag. Doris Pany - Nat.hist. Museum Wien



www.die-boje.at

Clinical Psychologist and Psychotherapist

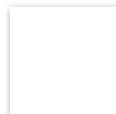
Dr. Gertrude Bogyi - die Boje



www.medethik.at/

Historian

Mag. Barbara Peintinger MAS - Independent Historian



Medieval Archaeology

Dr. Karin Kühtreiber - Medieval Archaeology



<http://www.landmuseum.at/standorte/landesgalerie-linz.html>

Art Historian

Gabriele Spindler - Art Historian



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Physician, Medical Ethics

Dr. Michael Peintinger - IMEG



www.hannesbenedetto.at

Funeral Orator, Actor

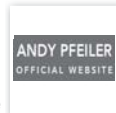
Hannes Benedetto Pircher



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Graphic Artist

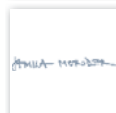
Mag. Bettina Eigner - Independent Artist



www.ndyp.se

Sounddesign

Andy Pfeiler - Independent Musician



www.jamilamoroder.com

Cover picture

Jamila Moroder - Independent Artist

Harald Kluge Halvorsen - English Translation

The topic will be presented using an exhibition design that brings about an interesting and exciting ambience
*

Using back-lit large-scale displays, sound installations and projections of dance performances, emotions will be evoked
*

The modular and flexible design-system allows for a spatial distribution of the exhibition over several rooms
*

The museum also has the option to take a more active part, by adding its own or specialized topics and exhibits
*

If needed, further modules for expansion of the exhibition can be arranged and provided for an additional fee
*

The traveling exhibition will be made available for rent as a turnkey service
*

Exhibition floor space: Approx. 600 m², extendible
Minimum: 300 m²
Height: Approx. 3,50 m (minimum 3,00m)
*

Earliest possible opening date: Autumn/Winter 2017
*

Loan period: Minimum 5 months / venue
The loan period can be extended if the exhibition has not been pre-booked by another venue
*

Catalogue: A companion book for this exhibition is in planning
Details will be arranged with the borrowing museums
*

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