ReInHerit

→ *Open Call*

ReInHerit
Redefining the Future
of Cultural Heritage

A modular Travelling Exhibition

Have you ever considered making your museum's objects part of a European exhibition? Have you always wanted to take on a Travelling Exhibition that allows you to include your own local perspective and references? Are you thinking about innovative and affordable ways to exhibit digital representations of objects in your physical museum space? Are you intent upon offering an exhibition that specifically attracts a young audience?

ReThinking CONFLICTS is a Travelling Exhibition designed for small and medium-sized museums that addresses the above-mentioned questions for the topic of conflicts: Conflicts and approaches to handling and resolving them have accompanied human history from the very beginning. We find their manifestations in objects all around the world.

ReThinking CRAFTSMANSHIP is a Travelling Exhibition designed for small and medium-sized museums that addresses the above-mentioned questions for the topic of craftsmanship, production and environmental issues:
As part of intangible cultural heritage, traditional craftsmanship practices not only represent facets of cultural identity but also highlight methods of production that focus on the sustainable use of natural materials.

ReThinking IDENTITIES is a Travelling Exhibition designed for small and medium-sized museums that addresses the above-mentioned questions for the topic of gender roles, diversity and discrimination:
The notion of identities has shifted over time, changing the way gender is experienced in the short term, challenging viewpoints on the different roles held by women in the past and today, sexual diversity and discrimination at multiple layers.

ReThinking is a Travelling Exhibition that presently covers a small fraction of the topic but has the potential to accommodate a large number of objects and perspectives. It provides a modular structure for the physical space and can host many more objects in the digital collection.

ReThinking is analogue and digital at the same time. It is easily adaptable and extendable. It is interactive and specially addresses a local audience and young adults.

What is the project about

The Horizon 2020 project ReInHerit focuses on current challenges in the heritage sector across Europe and aims to foster further communication and exchange opportunities between actors of the cultural heritage sector. This includes the networking of Cultural Heritage Sites and museums, the transfer of knowledge, and the exchange and sharing of collections and contents.

Based on the results of the primary and secondary research conducted in the ReInHerit project the three partner museums, Bank of Cyprus Cultural Foundation, Museum of Cycladic Art and Graz Museum have developed three Travelling and three Digital Exhibitions and a Digital Collection in a co-creative process.

Social Issues and the three Thematic Areas

The topic "Social Issues" serves as the basis for the three overarching Thematic Areas. Societal challenges in the changing context of times are of equal concern to societies world-wide. The Thematic Areas "Conflicts, Conflict Handling and Conflict Resolution", "Gender Roles, Diversity and Discrimination" and "Craftsmanship, Production and Environmental Issues" have emerged from this context, taking into account the respective collections.

The subjects and concerns of this exhibition are at its core the different cultural skills and abilities that we cultivate in order to deal with social issues and social topics. If we look at how these skills and abilities are articulated through objects, museum collections can act as a starting point for the display, interpretation, and contextualization of social issues through a pan-European lens.

By having each museum supplement the topic of the others by sharing their collection objects, the Thematic Areas are no longer separate from each other but in reality, share many commonalities. This collaboration highlights different ways of approaching social issues which fosters multidimensional perspectives and invites other museums to join the discourse.
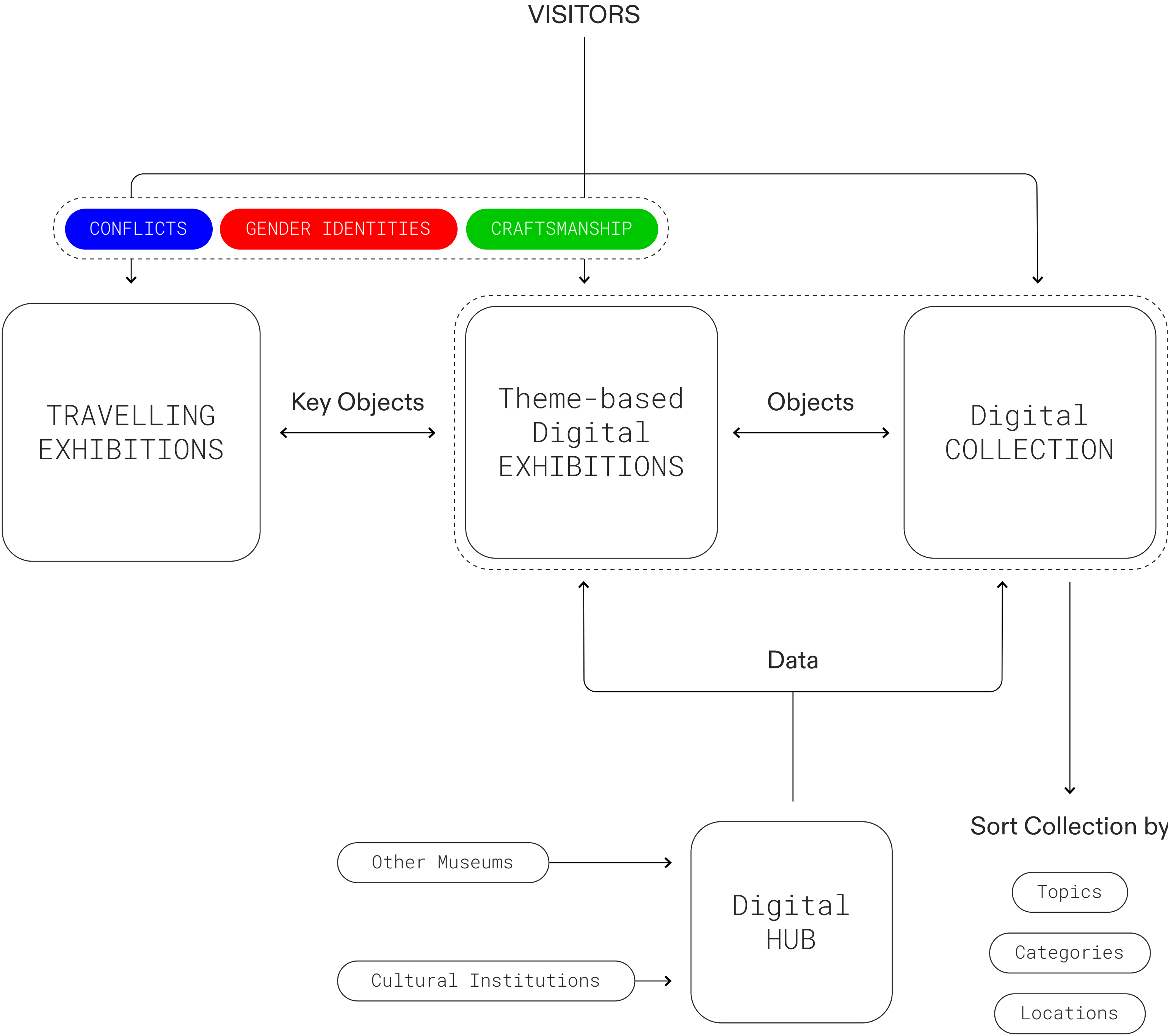
The Exhibitions

One Travelling and an online Digital Exhibition will be dedicated to each of the three Thematic Areas. All Thematic Areas will be on display at the three venues in Athens, Nicosia and Graz, with the respective objects, as well as the changing narratives, travelling exclusively digitally. The three exhibitions can subsequently be taken up and expanded by other museums.

Digital Collection

As an integral part of the exhibitions, a Digital Collection was created considering the three Thematic Areas. In addition to the three project partners, other museums and Cultural Heritage Sites will be invited to contribute their objects to the collection. This growing collection serves as the basis for the exhibitions, and it aims to simplify the exchange of collection objects between museums in the future.

Target Group

The exhibitions intend to address a mainly local audience with a special emphasis on a younger audience. As these visitor groups represent an important audience, specific content and media, such as the integration of Social Media tools, developed with a focus group, are explicitly developed that may make a visit to the exhibitions more attractive.

VISITORS

CONFLICTS   GENDER IDENTITIES   CRAFTSMANSHIP

TRAVELLING EXHIBITIONS ←— Key Objects —→ Theme-based Digital EXHIBITIONS ←— Objects —→ Digital COLLECTION

Data

Other Museums ——→ Digital HUB

Cultural Institutions ——→

Sort Collection by

Topics

Categories

Locations

Interested in hosting an exhibition?   Please go to page 9

Call for Hosting an Exhibition

The Travelling Exhibitions aim to be shown in as many different places as possible. To this end, they are designed in such a way that they can also be taken over on smaller and medium-sized museums without major costs and effort. The exhibitions are structurally conceived like a puzzle, which can be expanded with new puzzle elements that can be filled with their own narrative strands and objects. The exhibition will be shared digitally and the easy to implement exhibition architecture can be produced regionally and with locally available resources with the help of concrete instructions.

How to host a Travelling Exhibition

The exhibition concept consists of various puzzle components and aspires to be expanded. Therefore, the already provided content (audios, texts, digital objects) can be taken up and extended with new content and objects from the respective museum/cultural institution. The exhibition grows with each takeover.

In the exceptional case that an interested institution cannot add its own content or would like to show an existing puzzle element within a thematically matching exhibition, it can also be shown without its individual extension.

1

DOWNLOAD INFORMATION

→ Thematic Areas

→ Exhibition Architecture

→ Content Implementation

2

CREATE A NARRATIVE

→ Select a topic

→ Choose objects

→ Find key objects

3

ORGANISING THE CONSTRUCTION

→ Check the dimensions of the exhibition space

→ Check what media are needed

→ Find local workshops and (reused) material

→ Install the structure and the devices

4

CONTENT IMPLEMENTATION

→ Download the
"implementation instructions"

https://reinherit-hub.eu/museumcalls/travelling/

ReThinking IDENTITIES – Gender, Diversity and Discrimination

In today's world, the notions of gender, sexual diversity and discrimination are more relevant than ever. We constantly face gender issues, instances of discrimination in all spheres of life and changing attitudes towards sexual diversity. However, how novel are such phenomena?

Distinct gender roles have always existed in society from the prehistoric era to our contemporary world. Although it is not easy to make assumptions on the role that women and men held in the Early Cycladic Society as we do today, we can assume that women and men held important but different roles. However, in later years, during the Historic Period, more information about the different roles men and women held is available. Women oversaw the raising of their children, and they only left the house to participate in burial customs and certain religious rituals, carry water for the household needs or visit a relative's grave. Women were also allowed to attend weddings.

Men had an active role in public life while women had an important role within their house-holds. Men could hold office, become warriors, skilled craftsmen, or athletes. The craftsmen of the time were extraordinarily skilled in the techniques they had developed, which results in the remarkable fact that most of these techniques in sculpting and pottery are still alive today with minor changes mostly due to the existence of modern means.

While women were not part of social life, men enjoyed celebrations and symposia with other men. As a result, men formed strong friendships and romantic attachments with each other. During celebrations, it was usual for men to express their admiration for other men publicly. Men also formed strong bonds during the war.

However, in all spheres of activity, discrimination based on social status, social class and wealth, at war and in the society was quite usual. The privileged wealthy men of the society enjoyed certain privileges over other males and women which could be interpreted as a source of social conflict. Violent conflicts in the battlefield were also quite usual at the time due to the upheavals in the Aegean region.

The three partner museums cover different subjects within one Thematic Area. The diversity of the museums and their collections evoked the emergence and adoption of different perspectives. The objects in all three collections represent parts of social life from different times. They tell stories of the past, but they also give us the opportunity to compare, contrast and reflect on them with the challenges of today.

THE MOTHER – GODDESS: FERTILITY, NATURE, MOTHERHOOD
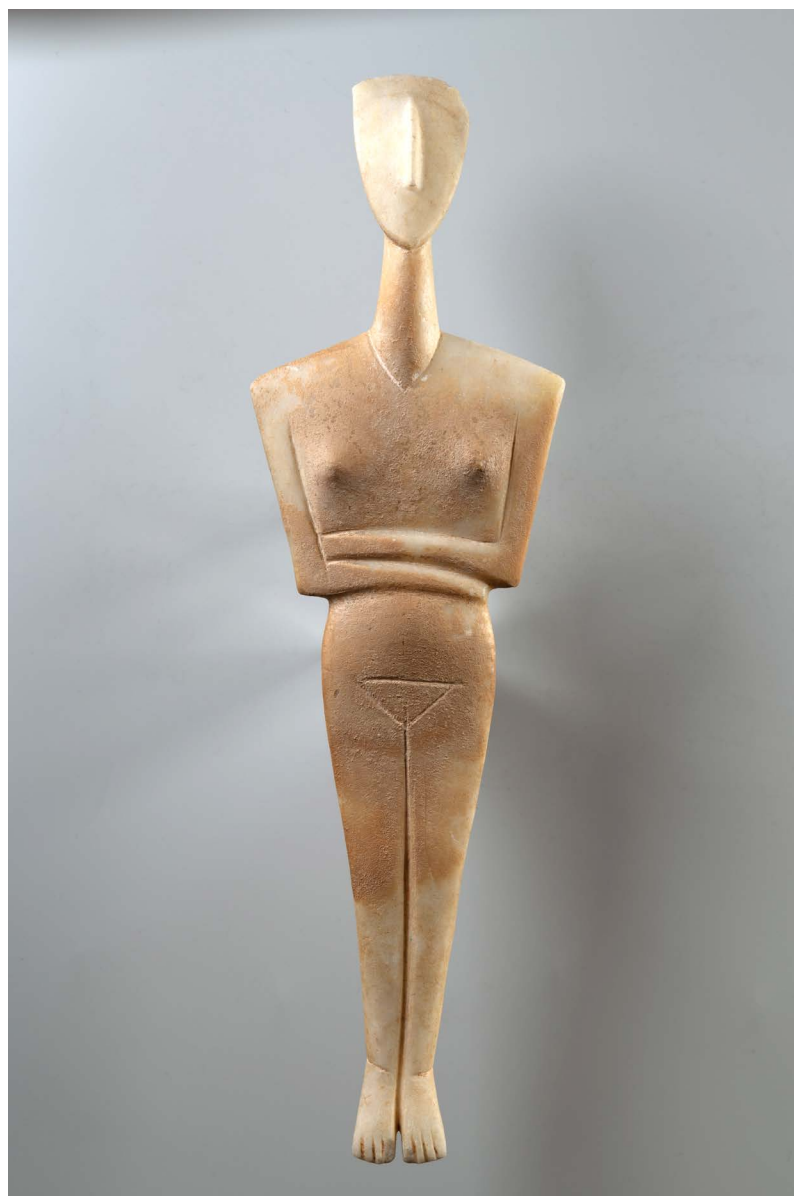
Cycladic Female Figurine

Unknown
2300-2000 BC
Marble
H. 39,1 cm
Museum of Cycladic Art
Athens, Greece

Marble figurine of the "canonical" type representing a nude female figure with the arms folded. The elegant marble figurines are the most representative creations of Cycladic Art and were considered as prestige objects of great importance. Figurines of this type range in height from 13 to 76 cm and are almost exclusively female, with characteristic planar surfaces, triangular head, broad angular shoulders and almost straight legs.
They are associated with the feminine aspect of nature, fertility, and religious rituals as suggested by research. Moreover, it can also be an indication of a matriarchal Cycladic society of the time. It seems that gender roles have shifted over time, changing the way gender is experienced in the short term, which can also challenge viewpoints on the different roles held by women in the past and today.

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BETWEEN GENDER ROLES

Self Portrait

Ida Sofia Maly
1928-1930
Watercolour on Paper
40 x 30 cm
Graz Museum
Austria

The (non-)identification with one gender has always heated up tempers and shed light on general socially accepted role models.
Ida Maly, who lived an unconventional and emancipated life as an artist, depicted herself as a garçonne, a woman of boyish appearance, in her self-portrait. The breaking with stereotyped roles defined by society and the suspension of typically female and male gender identity were characteristic features of her works. Ida Maly was committed to a psychiatric hospital in 1928. In 1941, she was murdered in the frame of the Nazi euthanasia programme.

QUESTIONING GENDER

Temple Boy

Unknown
4th century BC
Limestone
H. 19 cm
Bank of Cyprus Cultural Foundation
Cyprus

Temple-boy statuettes were primarily popular in the Levant region and were presented to male and female divinities as votive offerings representing a wish for male children, connected to the rite of circumcision or depicting male prostitutes in temples. These statuettes offer a glimpse into how gender and sexuality were perceived in the past, and how gender underpinned different aspects of social life such as the socio-sexual dynamics of sacred spaces and the hierarchy of patriarchal societies. By examining how gender roles were depicted in ancient societies, we can use gender as a lens to examine contemporary social structures.

ReThinking CONFLICTS

Conflicts have accompanied mankind from the very beginning. They are an intrinsic part of social systems. They manifest themselves in different forms such as fight, dispute, classism and competition, strike and industrial conflict, class struggle/class conflict and rebellion, war and civil war.

Conflicts can have different functions for society: they can relieve social tensions and, under certain conditions, even become the decisive motor for necessary social changes. Conversely, conflicts can escalate to such a high level and be carried out so destructively that they have fatal consequences for the people (societies) affected.

Right now we experience multiple forms of crises. We can not foresee where these are leading us, as individuals, on a national and on a global level. It is only clear that the world is undergoing a massive process of change. In this situation, conflicts are a normal and inevitable consequence.

Post-modern, individualistic societies that exhibit only weak social cohesion can cope less effectively with conflicts. It is therefore important to gain a deeper understanding of conflicts, their dynamics, the underlying systemic issues and the roles of each and everybody. The exhibition will support this insight with objects that mirror conflicts from different times and places and allow various perspectives. They will

> → Represent/ depict the conflict
> → Show the consequences of a conflict or the result of reprocessing it
> → Be part/ object/ trigger of the conflict

The exhibition explores objects in terms of what they reveal about conflicts across history and in a global context.

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RISING FOOD PRISES AND GROWING POVERTY

Cherry Rage 1920

Axl Leskoschek
1955
Woodcut
44,5 × 31,5 cm (with frame)
Graz Museum
Austria

After the First World War, people suffered from hunger. Especially the increased food prices led to the escalation of a social conflict in Graz on 7 July 1920, which manifested itself in a hunger riot. Since food was hardly affordable, women went to the market places and called out for cheaper prices to feed their families. They especially protested against high prices of cherries, which were in high demand because of the jam tax and the shortage of sugar. Throughout the day more and more people joined the protest whereby the situation got out of hand. 13 people died. Rising food prices and a growing number of people living in the precariat continue to challenge societies around the world.

GEOPOLITICAL CONFLICTS

CIPRO

Nicolò Nelli, Venice
1570 (first appearance)
Loose-sheet map
19,0 x 13,6 cm
Bank of Cyprus Cultural Foundation
Cyprus

Issued in 1570 by Nicolò Neli, the year the Ottoman attack on Cyprus had begun, this map shows the island surrounded by vessels of the Venetian fleet oriented towards the east, facing the direction of the Ottoman threat. The military situation in the Eastern Mediterranean encouraged the production of large numbers of maps to illustrate the islands and possible threats of war. Other than geographical depictions of land, maps also illustrate how knowledge surrounding conflict is produced.

HIERARCHIES AND SOCIAL STANDING

Pyxis with lid

Pottery workshop in Attica
760-750 BC
Clay vessel
H. 26,5 cm, D. 32,5 cm
Museum of Cycladic Art
Athens, Greece

The pyxis or pyxides (plural) were used as storage boxes for jewellery and cosmetics. They accompanied female burials as grave goods. Pyxides decorated with horses on the lid have been intended exclusively for rich male burials as horses were symbols of the privileged class of knights and the wealthiest males. This clay vessel apart from being a sign of social discrimination based on wealth and social class, also reflects discrimination at war. On the battlefield, the most privileged male citizens had the opportunity to use horses.

ReThinking CRAFTSMANSHIP

As part of intangible cultural heritage, craftsmanship practices not only represent past traditions, but also contemporary methods of production focusing on sustainable use of natural materials in local manufacturing.

This exhibition aims to highlight different types of craftsmanship in relation to natural materials and the processes they undergo, how they relate to the current discourse on sustainability and environmental issues, and their relevance in cultural heritage.

In the face of increasing industrialization, mass production and globalization, many traditional craftsmanship practices have been rendered stagnant — or in the worst case obsolete. Confronted with the current climate crisis, the skills, knowledge and customs used in these practices can help shed light on renewable uses of locally sourced natural materials and otherwise overlooked sustainable methods of "slow production".

Passed on from generation to generation and varying through different regions, these practices, always evolving in response to a fastly changing world, continue to provide communities with a sense of identity and respect for cultural diversity.

CREATIVE USE OF EXCESS

Frame decorated with silkworm cocoons

Unknown
20th century
Velvet, silkworm cocoon
57 x 60 cm
Bank of Cyprus Cultural Foundation
Cyprus

The process of cultivating silkworms and producing silk was primarily an industrial process, used to make durable linens and clothing but was also approached in villages as a type of folk art. Using cut-up empty silk cocoons, a by-product of silk spinning, Cypriots would adorn velvet, satin or other cloths with shapes resembling flowers, birds and other decorative patterns. Often used as picture frames, these silk cocoon collages highlight how natural materials can be used in different processes and approached from different perspectives. Since the 1960's there has been a decline in silkworm breeding, a craft that now has almost disappeared.

CRAFTMANSHIP AND THE ART OF POTTERY

White Lekythos

Attic Workshop
around 420 BC
Clay
H. 28,8 cm
Museum of Cycladic Art
Athens, Greece

In the Ancient Greek Civilization, men seemed to be very skilled craftsmen, and this was one of the male professions of the time. Clay was a material which was everywhere in the ancient Greek world and was used for the creation of a wide range of objects, ranging from everyday objects to luxurious items. The ancient techniques used in pottery seem to be alive today and in use by modern ceramics. In the framework of experimental archaeology, archaeologists reconstruct imitations of ancient objects using only techniques known at the time. The main difference today seems to be the use of electricity in modern techniques.

GUILDS AND CRAFTS: PASSING ON SKILLS

Trade Guild Chest of the Graz Gingerbread Bakers

Unknown
1744
Inlaid wood
41 × 60 x 31 cm
Graz Museum
Austria

The richly decorated Gingerbread Baker's Chest is a symbol of a rich craft tradition. The Gingerbread Baker's were one of many guilds that formed in the Middle Ages, building up communities and organising the crafts. The rules of the guilds ensured the preservation and passing on of the crafts. The system of rules became a tradition. Guild chests were an integral element of each guild, as they served to keep important documents. The trade regulations of 1859 marked the end of the guilds in Austria.

The industrial revolution was accompanied by a change in the craft sector, knowledge of craft skills got lost and the passing on of intangible heritage became increasingly less important. Nevertheless, traditional crafts are still used today, which raises the question of value and significance anew.

Exhibition Design and Requirements

ReInHerit's Travelling Exhibition architecture adapts to the specific conditions of each venue. It is modular, flexible in use and expandable. The design of the modular components is related to the physical dimensions of digital key objects as core entities. Each of the key objects defines a spatial footprint in the exhibition spaces independently of its actual physical presence. Transport boxes materialise the dimensions of the objects within the network of the exhibition and redefine the absence of objects as different form of presence. Various properties of the key objects can be exhibited via digital media like projection mapping or holography.

Measure the dimensions of
a possible exhibition space:

min. 4,5 m

min. 4,5 m

Area must be at least 45 m² &
no side may be less than 4,5 m
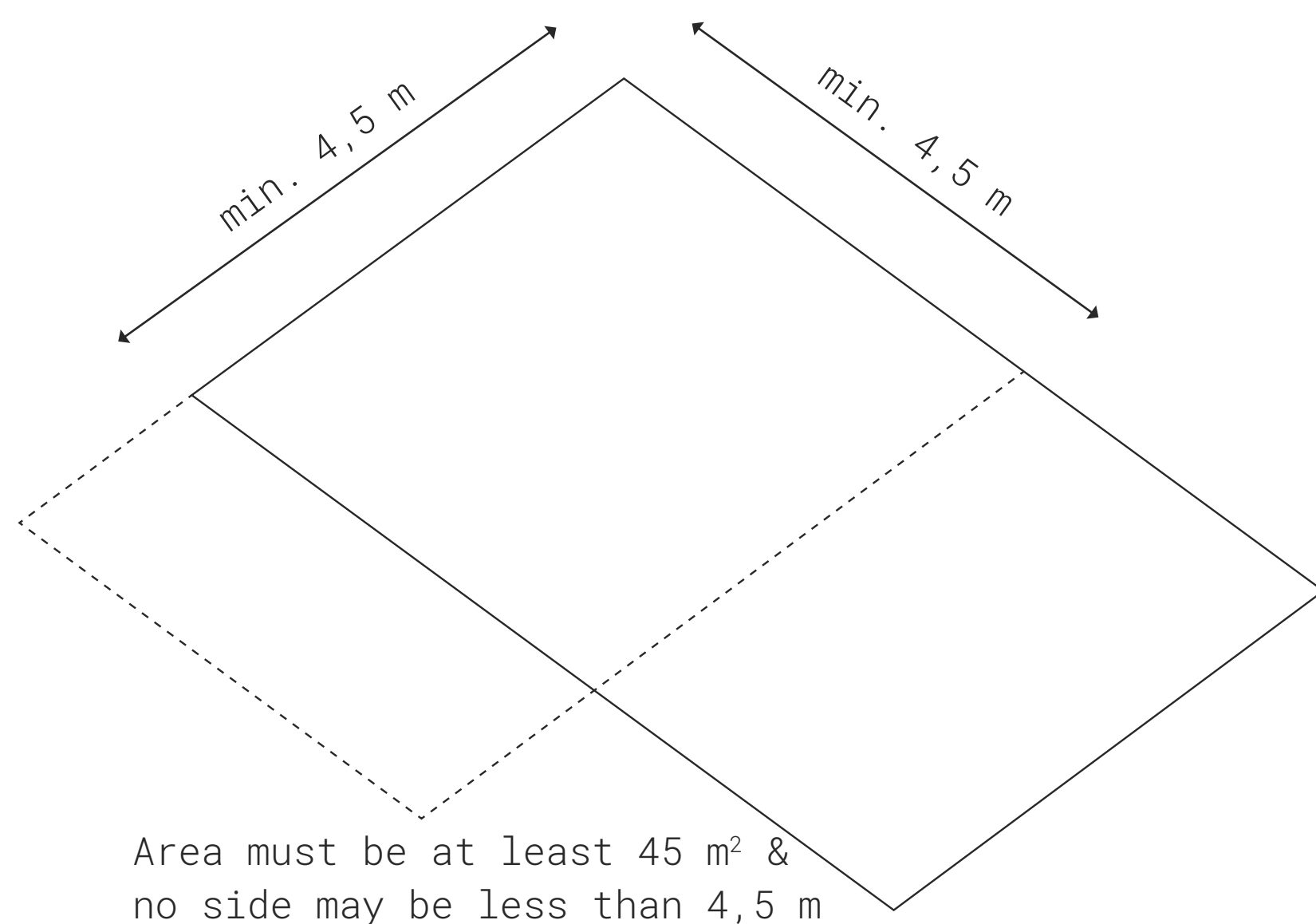
Choose display elements which
relate to key elements:

min. 1,2 m
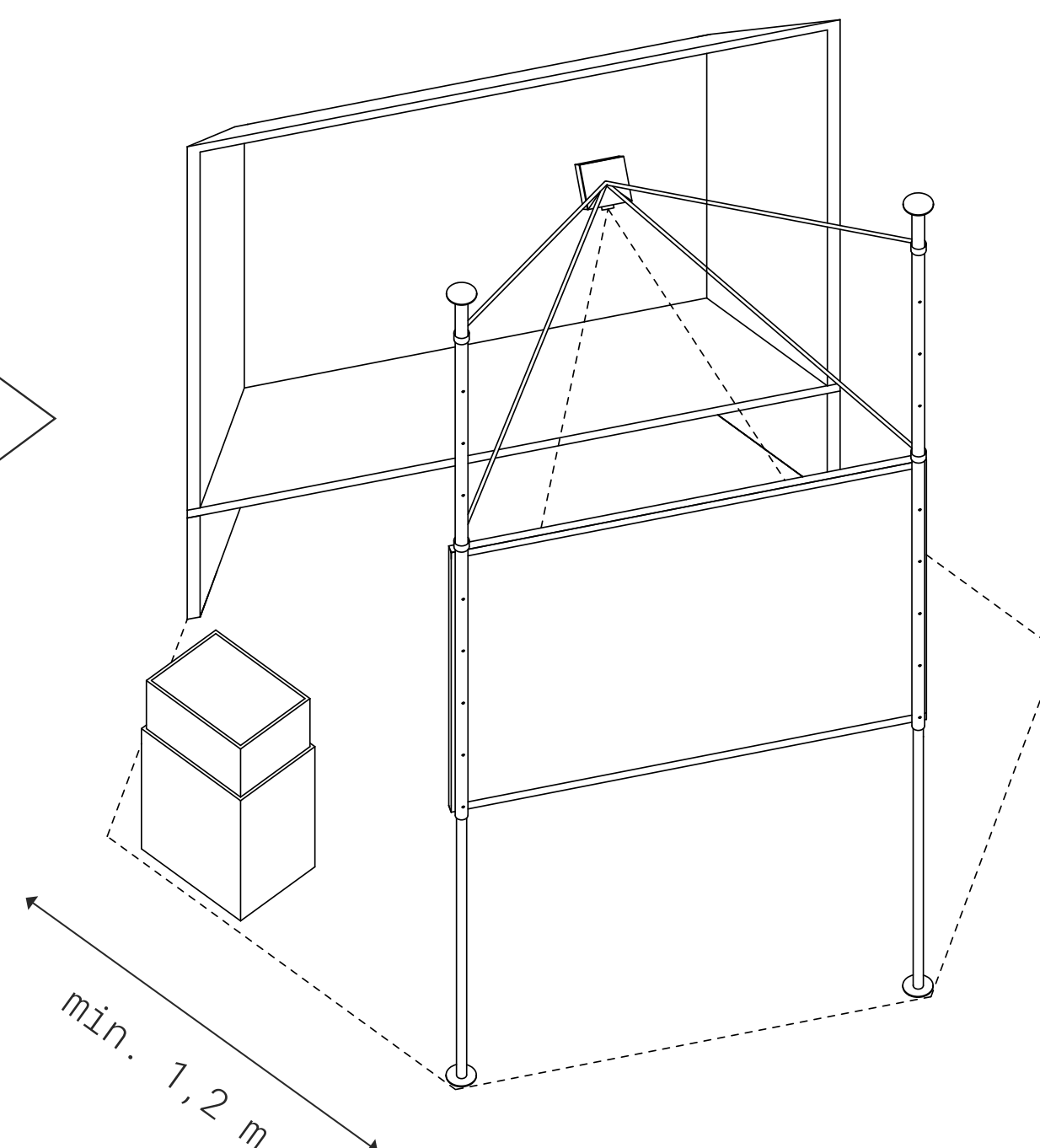
Telescopic rods serve as anchor points for different screens within the display system.
Depending on the point of view and interactive use of different media, each visitor creates
his/her personal exhibition space.
The display system can be adopted by a growing number of museums in the future.
Instructions are provided so that the architecture can be produced by local carpenters and
with the materials commonly used in the region.

Define the relation of key objects through
defining a spatial network:
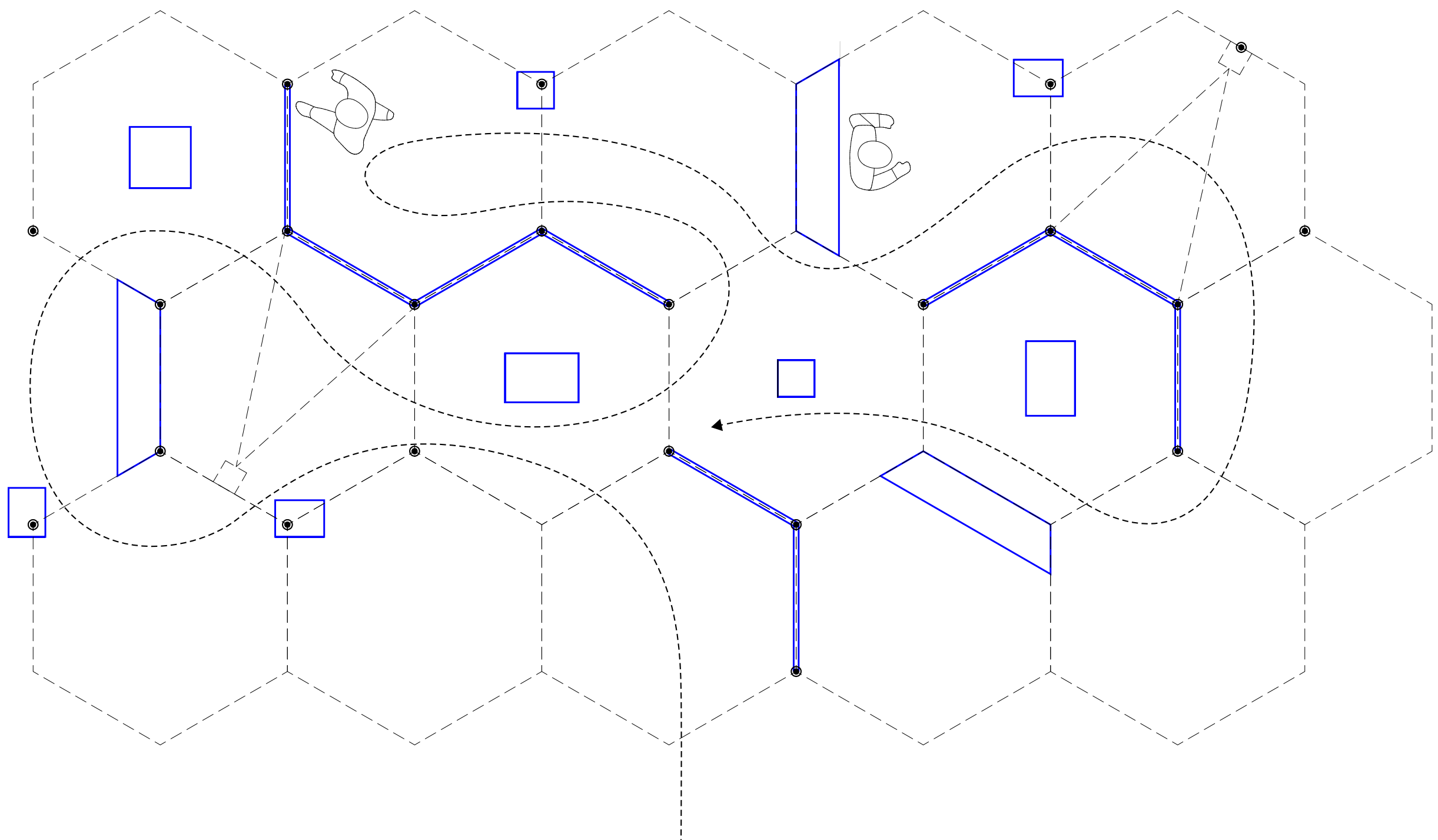
Digital Exhibition Formats

The basis for the digital representations is the use of projection technology. From this technological basis, the participating museums are free to choose a modality that works for each object, their respective exhibition spaces and their resources. The possibilities range from simple projections on projection fabric or mesh to using more elaborate applications like projection mapping and interactive projections.
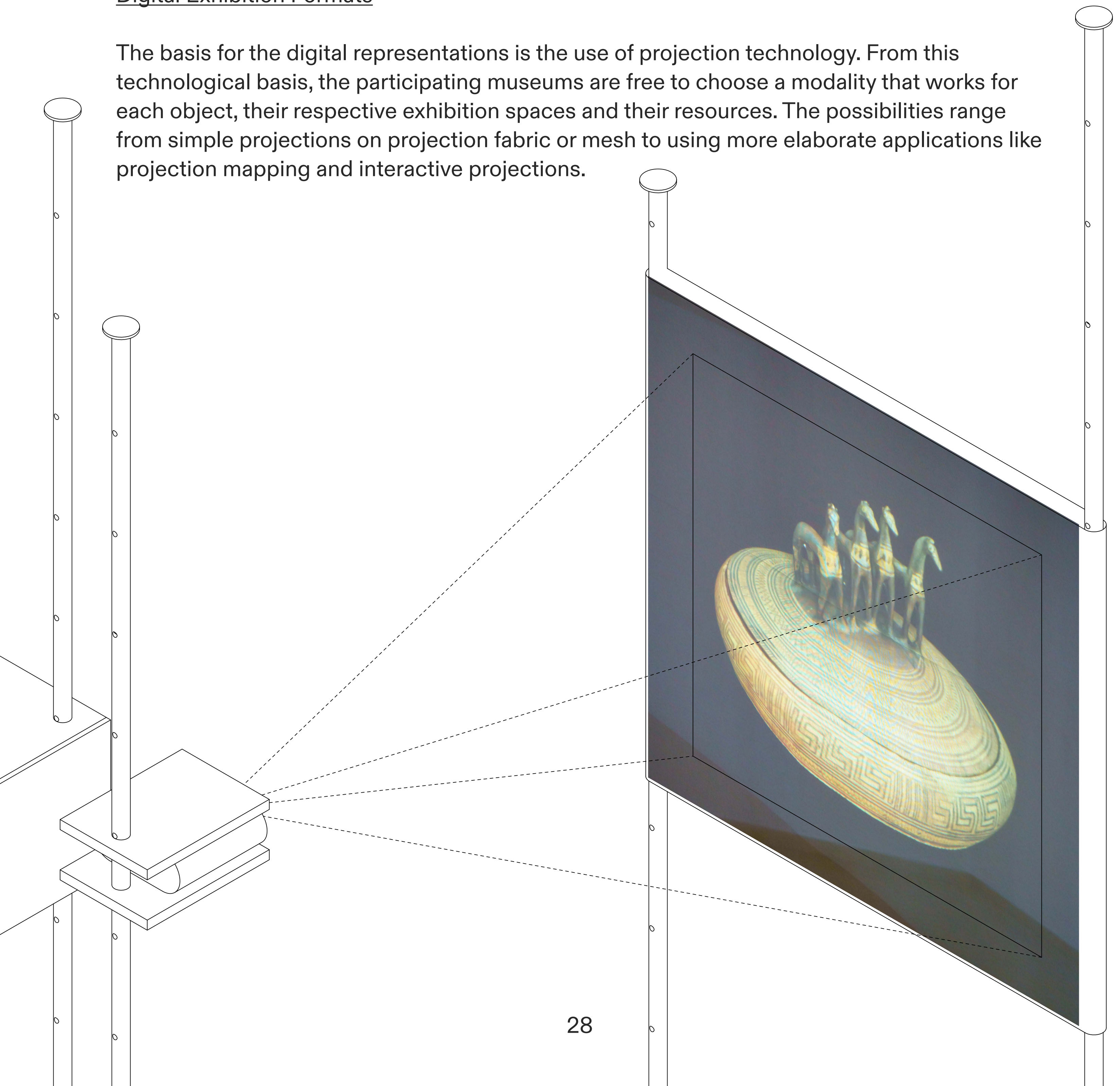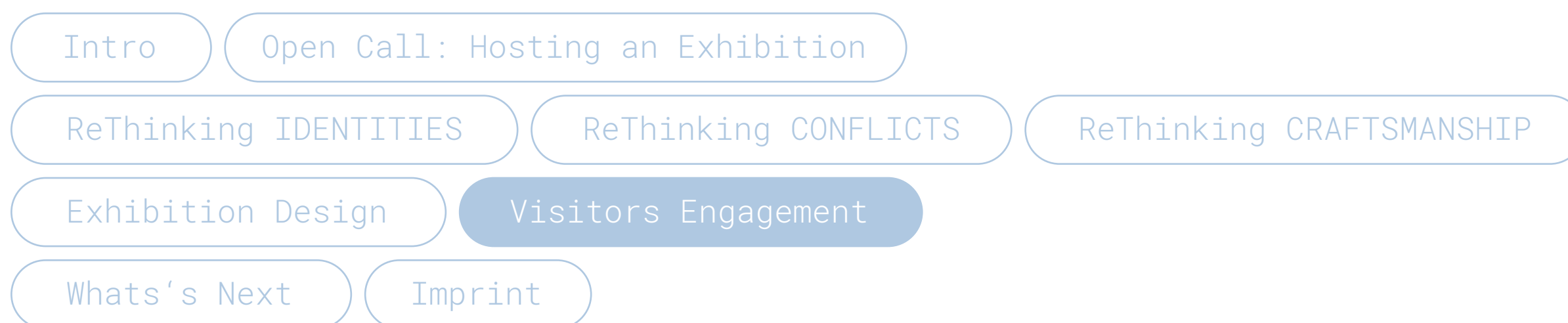
→ Workshops

Common Event

From 27 to 31 March 2023, a joint week of workshops, impulse lectures, discussion sessions and other opportunities for interaction will take place. Interested visitors from all over the world can participate in the programme online or on site in Athens, Graz or Nicosia, exchange ideas and experience how the three locations and the three exhibition subjects grow together.

Additional Programme

Across the duration of the exhibitions, the museums will offer different workshops that correspond to the Thematic Areas displayed at the time. Each museum develops workshop formats based on the topics. The museums can then pass on their formats and suggestions among each other and the participating museums and Cultural Heritage Sites. The programme addresses a heterogeneous target audience with a focus on young and local participants.

→ Engagement in the Travelling Exhibition

Thematic Frames

Each of the three exhibitions includes interactive stations, which provide a thematic frame. The visitors are involved in the exhibition before entering (Intro), at various points in the exhibition (Stations) and after leaving the exhibition (Outro). The involvement is geared towards the respective exhibition topic and is therefore integrated into the Travelling Exhibition in a digital, analogue and partly hybrid format.

ReThinking GENDER IDENTITIES

The opener of the Thematic Area are personal visitor questions regarding the topics "Gender Roles, Diversity and Discrimination". These questions are connecting early Cycladic role allocations with social gender and discrimination issues of today and give the visitors – already by entering the room – a notion of the timeliness of the topic and to engage them to create their own thoughts. Although we assume that the subject of gender identity existed already in the Cycladic period, the term vary from society to society and from culture to culture and it is still a striking topic today. The Outro contains interactive elements, such as painting activities, weaving the loom and interactive boards.

ReThinking CONFLICTS

The exhibition of conflicts and conflict handling integrates viewpoints and opinions of the visitors into the exhibition and asks about the role of conflicts in their own lives. This Thematic Area provides different narratives and invites the visitor to try out how stories can be told and perceived from different angles. Not only a Social Media filter was developed, which is connected to one of the objects, but a whole workshop concept was elaborated which is reflecting the approach of conflicts in ones own life. The workshop is also based on the reflection-questions of the Intro and Outro station of the exhibition. An overview about the given answers on the questions worldwide invites the visitor in the end of the exhibition to confront themselves with the opinion of others.

ReThinking CRAFTSMANSHIP

Visitors will share and pass on their experience and knowledge of crafts. The aim is to create a collection of crafts skills from the visitors input during the exhibition. Additionally, visitors are invited to choose a natural material and take it through a craft process in the exhibition, thereby developing a product themselves.
Visitors at each of the three museums will weave a loom together. This is both a reference to the Thematic Area and a representation of the collaborative processes of the ReInHerit project itself. Additionally, the collaborative looming creates another collection object for the museums made by the visitors.
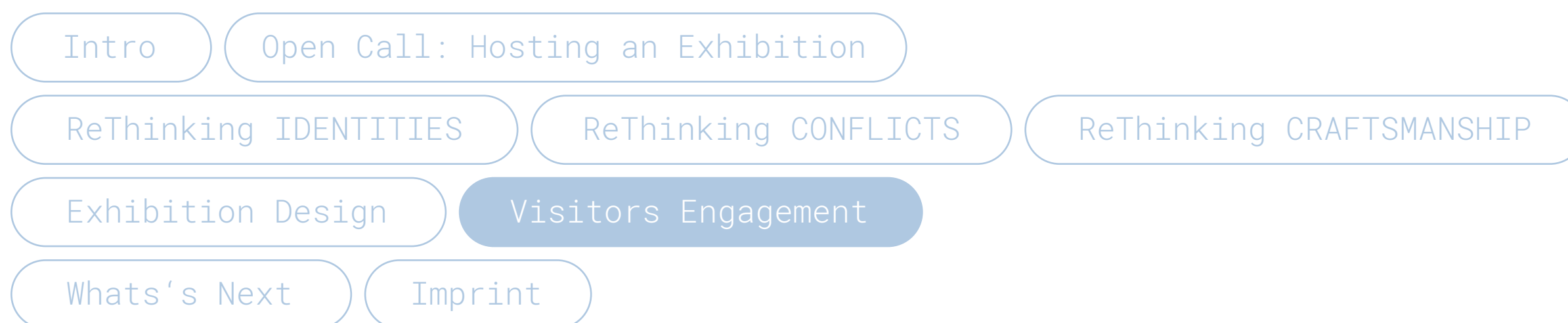
Taking Action

The Travelling Exhibitions invite the visitor through two different web-application to interact with the exhibited digital objects. The first is a low-threshold application that not only allows the digital objects to be rotated and scaled, but is also the basis for the exhibition's auditory narratives. Visitors can select and listen to the different perspectives of the objects by using the application. The second application, called „Smart Lens", developed by the MICC as part of the ReInHerit Toolkit is an AI tool that enables visitors to take a closer look at the objects and obtain additional information about particular details. The Smart Lens may also be provided to the hosting institutions to integrate their objects."

Social Media Engagement

As young visitors are expected to be the main audience, each museum develops a strategy for the respective Social Media channels. One part of the strategy will be for the outreach before and during the exhibition, therefore hashtags for every Thematic Area will be created and a young audience will be engaged, by specific tasks, to share or develop content on their own. The other part contains content and information of the exhibition and invites visitors and users of the exhibition to create new content out of it e.g. digital 3D models of the exhibitions will be implemented to AI Instagram filters and can be projected in any other place – photos can be taken and shared.

Travelling Exhibitions 2023

Graz Museum   Graz

15.02.2023 – 14.05.2023	Summer 2023	Autumn 2023
CONFLICTS	CRAFTSMANSHIP	GENDER IDENTITIES

Museum of Cycladic Art   Athens

16.03.2023 – 08.05.2023	18.05.2023 – 15.06.2023	29.06.2023 – 27.07.2023
GENDER IDENTITIES	CONFLICTS	CRAFTSMANSHIP

Bank of Cyprus Cultural Foundation   Nicosia

09.03.2023 – 28.05.2023	15.06.2023 – 24.08.2023	07.09.2023 – 16.11.2023
CRAFTSMANSHIP	CONFLICTS	GENDER IDENTITIES

When may I dowload the files?

April 2023

www.reinherit-hub.eu/resources

What will be provided?

→ An info sheet about how to host an exhibition

→ Instructions about the exhibition architecture

→ A manual about the estimated costs of the exhibition

→ The digital content of the existing Thematic Areas (digital objects, audios, texts...)

How will the exhibition be licensed?

This exhibition is licensed under a Creative Commons Attribution Share Alike licence. Further details on the licence as well as terms and conditions that apply for redistribution can be found soon on the ReInHerit Digital Hub.

Digital Exhibition

www.reinherit-hub.eu/exhibitions

Digital Collection

www.collection.reinherit-hub.eu

Imprint

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Contact

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www.grazmuseum.at/en/
reinherit@stadt.graz.at

Bank of Cyprus Cultural Foundation
www.boccf.org

Museum of Cycladic Art
www.cycladic.gr/en

Exhibition Design

studio-itzo
www.studio-itzo.com

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