

**Learning from Hollywood?  
Narrating exhibitions with suspense**

**Appendix**  
Sequence protocols

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# Segmentation

## *Chinatown* (Crime film)

Written by Robert Towne, directed by Roman Polański, USA/1974

Sequence	Time	Content	Suspense Aspects
<b>S00</b>		Opening Credits	
<b>S01</b>	01:50	<u>Private detective Jake Gittes' Office.</u> Gittes found out that the spouse of his client Curly committed adultery. Curly is desperate.	
	03:10	Curly says that he will pay Gittes the rest next week. Gittes does not insist on getting the money as he does not want to take Curly's last dime.	I only inserted this scene after having seen the whole film. At first it did not seem important to me that Curly owes money to Gittes.
	03:30	A woman, Mrs Mulwray, waits for Gittes and asks him to observe her husband. She suspects he commits adultery.	
	04:26	Gittes tries to persuade her to let sleeping dogs lie. But she insists and he asks for her husband's name.	
	05:00	As he gets to know that her husband is Hollis Mulwray, chief engineer at 'Water and Power', he realises that he can earn good fees and, still half-heartedly, accepts the job.	
<b>S02</b>	05:32	<u>City Hall.</u> A public meeting about embanking in Los Angeles. The speaker (the mayor) explains that the city shall be guarded from devastation by a dam. Gittes sits in the audience and listens, he is obviously bored.	I am bored because I do not understand fully what the speaker is talking about. But I am willing to follow the story as I know this is important, otherwise it wouldn't be shown in such detail.
	06:27	Hollis Mulwray climbs the stage to speak for the water and power department. Gittes listens now attentively as Mulwray talks about the dangers of a dam. He argues against the dam. 'I won't build it.'	
	07:14	Jeers. A farmer chases sheep into the hall. He shouts: 'You steal water from the valley, ruin the grazing, starve my livestock – who's paying you to do that, Mr. Mulwray, that's what I want to know!'	
<b>S03</b>	07:47	<u>River bed.</u> Gittes observes Mulwray who talks to a Mexican boy riding by on a horse. Mulwray analyses the soil, takes a book from his car and checks something in it.	There is something shady about the whole story. But what?

Sequence	Time	Content	Suspense Aspects
	09:11	<u>Car.</u> Gittes follows Mulwray to the ocean. Mulwray climbs down to the beach.	What is Mulwray doing here?
	09:42	<u>At the beach.</u> Mulwray is on the beach. Gittes observes him from above. Mulwray just walks and looks around.	
	10:44	<u>Night.</u> Gittes is still at the beach. Suddenly water bubbles out of a pipe. Gittes sees Mulwray down at the beach and watches the water streaming down.	What does this mean?
	11:19	<u>Street.</u> Gittes goes back to his car and finds a note under the wiper: 'SAVE OUR CITY! LOS ANGELES IS DYING OF THIRST! VOTE YES!'	
	11:41	He puts a pocket watch forward and puts it behind one wheel of Mulwray's car.	Why does he put the watch there?
<b>S04</b>	12:16	<u>Gittes' office. Morning.</u> The watch lies on Gittes' desk, broken. Gittes understands that Mulwray stayed the whole night at the beach.	
	12:34	Gittes' assistant Walsh informs him that Mulwray visited three reservoirs last night.	
	12:50	Walsh hands Gittes some photographs he took last night. They show Mulwray arguing with another man.	
	13:27	Walsh reports that he was only able to understand one word of the argument: 'Apple core.'	As I remember 'apple core' does not play a role in the whole film – but here it seems to be an important plant.
	13:52	Duffy, Gittes' other assistant, calls, excited. He reports that the 'buzzard got a cute little twist.' He informs Gittes that Mulwray is together with the woman in a rowboat in a park.	
	14:14	Gittes exclaims: 'Water again!'	Can all the allusions to water be understood also as plants? Or should it be understood as the leitmotif of the film?
	14:18	<u>Park.</u> Gittes and Duffy in a rowboat. They take pictures of Mulwray and the woman.	
	15:05	<u>On the roof of an apartment building.</u> Gittes spies on Mulwray and the woman. The woman shows a new dress to the man, they give each other kisses on their cheeks.	The kiss seems to me quite fatherly and innocent.
	15:30	Gittes takes pictures. A tile falls down. Mulwray looks up but does not see Gittes.	

Sequence	Time	Content	Suspense Aspects
<b>S05</b>	15:40	<u>Barbershop.</u> Gittes reads a newspaper: on the front page the photo of Mulwray kissing the girl. The headline reads: 'Department of water and power blows fuse.'	
	16:00	A customer criticizes Gittes of being greedy. But Gittes tells him that he has no clue how the photo had found the way into the newspaper. He says: 'I make an honest living. People only come to me when they are in a desperate situation and I help them out of a bad situation.'	Is this true? Who – if not Gittes – should have given the photo to the newspaper?
	16:53	The barber tries to calm Gittes and tells him a joke.	Dangling cause
<b>S06</b>	17:03	<u>Gittes' office.</u> Gittes storms in eager to tell Walsh and Duffy the joke. He does not realise that a woman listens. She turns out to be the true Mrs Mulwray.	
	19:02	She threatens Gittes to inform the press that she had never asked him to spy on her husband. She has already engaged a lawyer.	
<b>S07</b>	19:46	<u>Mulwray's office.</u> Gittes pretends that he has an appointment with Mulwray, ignores the secretary's protest and enters the empty office. The secretary makes a call.	Dangling cause: secretary calls Yelburton.
	20:14	He pokes around. There's a photograph of Mrs Mulwray on the desk. He looks at a chequebook which is of no further interest.	
	21:24	On a table he discovers maps and the book Mulwray looked at in the valley. The book contains architectural drawings and a handwritten note: 'Tues. night. Oak Pass Res. – 7 channels used.'	Quite dramatic music underlines the importance of this finding. The camera zooms in on the note. What does the note mean?
	21:38	The deputy of Mr Mulwray, Mr Yelburton, comes in. He asks Gittes to accompany him into his office to wait there.	
	22:04	<u>Yelburton's office.</u> They talk. Gittes asks him if he is allowed to take one of Yelburton's cards. Yelburton agrees. Without Yelburton seeing it Gittes takes some of the cards.	What does Gittes take the cards for?
	22:49	Leaving Yelburton's office Gittes meets a man named Mulvihill, obviously an old rival or even enemy. Yelburton explains that Mulvihill works for the water department. He protects the reservoirs; the farmers are furious about not getting enough water because the city needs drinking water.	

Sequence	Time	Content	Suspense Aspects
S08	23:40	<u>Street</u> . Gittes drives his car.	
	24:24	<u>Mulwray's villa</u> . Gittes rings the bell, a Chinese butler opens the door. Gittes asks to see Mr Mulwray.	
	25:17	Gittes has to wait, stands in the garden, looks at the pond. A Japanese gardener takes some grass out of the pond.	
	26:14	He says something like: 'Bad for glass.' Gittes repeats: 'Yes, sure. Bad for the glass.'	
	26:30	Gittes spots an object in the pond and tries to take it out of the water but he is interrupted by Mrs Mulwray.	
	27:00	They talk. Gittes tells her that the person who had set up her husband, had set up Gittes as well. He says: 'I don't want to become a local joke.'	His want?
	27:42	She suggests to drop the whole thing but he does not agree.	It is obvious that something concerning finding the culprit makes her very nervous.
	28:26	He tells her that the young girl has disappeared. Perhaps together with her husband.	
	28:34	Mrs Mulwray gets angry and asks him if it affects him.	
	28:38	He tries to calm her: 'It's nothing personal...' Passionately she replies: 'It's very personal. It couldn't be more personal.'	
	28:48	Gittes is furious. He states that he wants to help her husband as obviously somebody tries to harm him.	Who wants to harm Mr Mulwray and why?
	29:15	She tells him to try it at the Oak Pass or the Stone Canyon Reservoir as her husband often goes there.	
	29:22	They agree that Gittes will return in the evening when Mr Mulwray is back home from work.	

Sequence	Time	Content	Suspense Aspects
<b>S09</b>	29:33	<u>Reservoir Oak Pass.</u> Police men guard the entrance. Gittes is allowed to enter showing the business card indicating him as Mr Yelburton.	Payoff. Gittes took the cards of Mr Yelburton to be able to take his identity.
	30:10	Police men gather, uniformed and plainclothes. One of them recognises Gittes and warns him to get out of there before 'he sees you'. Too late: police lieutenant Escobar has already spotted Gittes with whom he had worked together in Chinatown when Gittes was still a cop. They talk, Escobar not unfriendly.	
	31:49	The corpse of Mr Mulwray is rescued at the same moment.	
<b>S10</b>	32:02	<u>Coroner's office.</u> Mrs Mulwray identifies the corpse.	
	32:21	Asked by Escobar questions about the young woman she lies. She says that she had asked Gittes to spy on her husband and that he had an affair indeed.	Why does she lie?
	33:38	Gittes confirms her lie.	I am emotionally untouched.
	34:07	<u>Corridor.</u> Gittes brings Mrs Mulwray to her car. He helps her to go through a bunch of reporters.	
	34:22	<u>Street.</u> Mrs Mulwray thanks him for his help and tells him that she will send him a cheque. To make it official that she has hired him.	
<b>S11</b>	34:40	<u>Morgue.</u> Gittes looks at Mulwray's corpse again. He talks with the coroner who informs him that another man, a homeless person, who lived in a storm drain, drowned as well.	
	36:01	Gittes starts. The homeless man should have drowned in the river which is nearly empty of water. But the coroner insists that they have found water inside him, thus he drowned.	
	36:25	<u>River bed.</u> Gittes visits the place where the homeless man lived.	
	37:15	The Mexican boy on his horse comes along. Gittes asks him what he and Mr. Mulwray had talked about. The boy reports that the water comes every night in different parts of the river.	What is the problem with the dam and the water?

Sequence	Time	Content	Suspense Aspects
<b>S12</b>	38:25	<u>Night. Oak Pass Reservoir.</u> Gittes climbs over the fence.	What does he look for?
	39:30	Gunshots.	Who shoots?
	39:31	Gittes jumps in a channel. Suddenly a rush of water pours over him, he can save himself and wants to leave.	
	40:28	He wants to climb over the fence to get back to his car. Mulvihill and another man threaten him with a knife. They cut his nose because he is so curious.	I understand now that this is about something serious.
<b>S13</b>	41:19	<u>Gittes' office.</u> Gittes and his colleagues puzzle over the case.	
	41:23	Walsh wonders: 'So some contractor wants to build a dam and makes a few payoffs. So what?'	
	41:33	Gittes answers: 'I want the big boys that are making the payoffs.'	
	41:42	A woman rings. She is the one who pretended to be Mrs Mulwray. She says if ever it comes out what she did she wants to be sure that he knows she didn't know that the intention was to kill Mulwray.	
	43:03	Gittes wants to meet her, but she denies. Instead he should read the obituary column in today's L.A. Post-Record where he will find 'one of those people'. She hangs up.	Who is dead? How is the dead person connected to the killing of Mulwray?  The story gets more and more confusing.
<b>S14</b>	43:20	<u>Restaurant.</u> Gittes reads the newspaper and tears out the column.	
	43:47	Mrs Mulwray comes to join him.	
	44:16	He tells her that he had her cheque in his mail, showing the envelope.	
	44:34	Gittes accuses her of not telling the whole story and of hiding something from him.	Is this true? Does she have a secret?
	45:23	She looks shocked. She says that she was informed about her husband's affair and that she had affairs on her own.	
	47:06	He asks her what the C in her name written on the envelope means. She tells him that 'Cross' is her maiden name.	Plant: I understand that this is an important plant, perhaps because he is asking that question abruptly.



Sequence	Time	Content	Suspense Aspects
	47:31	<u>Street</u> . They go to their cars. He tells her that her husband was killed. And that somebody dumps tons of water from the reservoirs in the middle of a drought. That Mulwray found out about it and was killed. He says: 'It seems like half the city is trying to cover it all up.'	
	48:12	He tells her that he nearly lost his nose and that he likes his nose. And that he still believes that she hides something from him.	Is this true? What does she hide?
<b>S15</b>	48:37	<u>Mulwray's office</u> . Gittes asks to see Mr Yelburton. The secretary goes into Mr Mulwray's former inner office. Gittes spots a photo of the man Mulwray had a quarrel with the night before he was killed. The caption says: Noah Cross. Gittes looks at the letters on the envelope.	
	49:10	The secretary tells him that Mr Yelburton is busy. Gittes says he will wait.	
	50:16	He discovers another photo showing Cross together with Mulwray.	
	50:29	The secretary tells Gittes that Cross once owned the water department. Gittes ascertains: 'He owned the water department?' The secretary confirms this.	
	50:52	She tells him that Cross and Mulwray were partners but that Mulwray believed the water should be owned by the public.	
	51:09	The secretary goes into the inner office again and informs Gittes that Mr Yelburton will see him now.	
<b>S16</b>	51:52	<u>Inner office</u> . Gittes accuses Yelburton that he had hired him to spy on Mulwray. And that Mulwray was killed because he had refused to build the dam and had found out that Yelburton was dumping water at night.	
	52:56	Yelburton denies but when Gittes threatens to inform the Times he is eager to explain that the department helped farmers in a Northwest valley with water. Naturally there is a little run off. He does not want to let the public know because the water is meant for the city.	
	53:48	Gittes declares that he does not intend to harm Yelburton but that he intends to find the one who is responsible.	

Sequence	Time	Content	Suspense Aspects
<b>S17</b>	54:28	<u>Gittes' office</u> . Mrs Mulwray promises to pay Gittes a lot of money if he can find out who killed her husband. He accepts the job.	
	55:52	He talks about her father, Noah Cross. She reacts nervously and lights a new cigarette although another one is still burning. She tells him that her father and her husband had a falling out finally because Cross had forced Mulwray to build a dam. Gittes is sceptical that she tells the truth.	
<b>S18</b>	57:30	<u>Harbour</u> . A flag with a fish and the initials AC flutters in the wind. A man waits for Gittes. He takes him to his car, passing through a door with the sign 'Albacore Club'.	I only see the letters AC when I watch the film a second time.
	58:12	<u>Car</u> . The man drives Gittes to a farm.	
	58:22	<u>Farm</u> . Noah Cross welcomes Gittes.	
	58:33	<u>Veranda</u> . They eat together. A servant serves Gittes a whole fish.	
	58:46	Cross puts on his glasses and looks at the fish. He lays the glasses aside.	Something I have not paid attention to at all transcribing the film the first time.
	59:07	Cross says he hopes Gittes does not mind getting the fish served with the head.	
	01:00:11	Cross knows that his daughter had hired Gittes and asks if he sleeps with her. Gittes stands up and wants to leave.	
	01:00:29	Cross asks him to stay. He just wants to protect his daughter. Gittes sits down.	
	01:01:19	Cross offers him generous fees if he can find the young girl. He thinks that it would be useful to talk with her as she was probably the last person to see Mulwray.	
	01:01:40	When Gittes addresses the quarrel Cross had with Mulwray some days ago (how the photos taken by Walsh show), Cross avoids him. Gittes asks him what their quarrel was about. Cross answers: 'My daughter.' He says: 'Just find the girl!'	
	01:03:31	Gittes says that he will try to do this as soon as he has checked out some orange groves.	

Sequence	Time	Content	Suspense Aspects
<b>S19</b>	01:03:45	<u>Hall of records.</u> Gittes looks for plat books of the Northwest Valley.	What does he look for?
	01:04:42	He finds out that a huge part of the valley was sold in the last months.	
	01:05:30	He tears a page from the plat book with information about the new owners.	
<b>S20</b>	01:01:06	<u>Valley.</u> Gittes looks at a sign 'Farm Land: Sold'.	
	01:06:19	He goes to his car and drives through the valley.	
	01:06:39	A sign at a way says: 'Keep out. No Trespassing'. Gittes ignores the sign and drives in.	Will he be hurt?
	01:06:51	He stops. Gunshots. A man on a horse with a gun chases him. He tries to escape but more men appear and shoot at the car. He drives into a tree.	
	01:07:45	The men force him out of the car and beat him up.	
	01:08:02	The farmer on the horse comes and helps him. The farmer is very furious about the water department as they damaged his land by poisoning his wells.	I don't understand why he is so furious.
	01:09:19	Gittes names Mrs Mulwray as his client. One farmer says that this is the one who did all this to them. Gittes informs them that Mr Mulwray is dead and he insults them. They knock him out.	
<b>S21</b>	01:09:39	<u>Veranda.</u> Mrs Mulwray came to collect Gittes.	
	01:10:12	<u>In the car.</u> Mrs Mulwray drives Gittes back to the city.	
	01:10:18	Gittes tells her that the dam was a fake. The water goes to the valley not to L.A.	Too many facts for my taste.
	01:10:30	He tells her about the new owners he found out about in the hall of records. This land – with a steady water supply – is worth millions more than the new owners were paid. Mulwray had to die because he knew about the fraud. He lists the names of the owners.	
	01:11:14	He starts and looks for the obituary column and realises that a man named Crabb died two weeks ago – and bought land in the valley one week ago.	

Sequence	Time	Content	Suspense Aspects
<b>S22</b>	01:11:42	<u>Nursing home</u> . Gittes enters together with Mrs Mulwray. He pretends that they are looking for a place to stay for his father.	Why does Gittes go to the nursing home? Suspense!
	01:13:19	A staff member invites them to look around. He seems to be a little bit confused about their visit.	
	01:13:37	<u>Parlour</u> . Old men playing games.	
	01:13:52	Gittes shows Mrs Mulwray names written on the 'Activities board' and tells her that all these people own land in the valley.	
	01:14:27	He asks an old lady working with other women on a quilt if she owns land, she denies.	
	01:14:51	He spots a fabric showing a fish and the letters AC worked into the quilt.	Payoff. I have seen such a fish when Gittes visited Noah Cross.
	01:14:58	He asks the lady where she got the material. She answers something like 'At the Apple Core club'. He asks: 'The Apple Core Club?' She, pronounced carefully: 'No, the Albacore Club.'	Aha! Her answer is an important payoff: she pronounces 'albacore' like 'apple core'!
	01:15:08	The lady tells Gittes that the club takes care of her and the other inhabitants.	
	01:15:16	The staff member interrupts Gittes and informs him that somebody wants to talk to him.	
	01:15:39	<u>Lobby</u> . Mulhivill waits for Gittes. He allows Mrs Mulwray to go to the car. Gittes beats Mulhivill up. He goes to the street.	
	01:16:39	Two men, among them the one who hurt Gittes' nose, wait for him in front of the nursing home. Mrs Mulwray rescues him driving by with her car. The men shoot at the car.	

Sequence	Time	Content	Suspense Aspects
<b>S23</b>	01:17:04	<u>Mulwray's villa.</u> Gittes and Mrs Mulwray talk. The atmosphere between them is loaded. She asks him if every of his days is so dangerous. He denies, last time he had such days was when he worked in Chinatown. Where he tried to do as little as possible. He does not want to talk about his reasons to leave Chinatown.	
	01:18:39	Mrs Mulwray takes care of Gittes' wounded nose. Gittes discovers a flaw in her eye, there is a black spot in her green iris.	Plant? But it is never mentioned again.
	01:19:56	Gittes kisses her.	
	01:20:24	<u>Bedroom.</u> Gittes and Mrs Mulwray lie naked in the bed, obviously after having had sex. She asks him about his past but he only answers her reluctantly.	
	01:20:54	She asks him why he does not like to talk about his past. He says that it bothers everybody who works in Chinatown: 'To me it was just bad luck. You can't always tell what's going on. Like with you.'	
	01:21:34	She asks why it was bad luck for him. He says: 'I was trying to keep someone from being hurt. I ended up making sure that she was hurt.' Mrs Mulwray says: 'Cherchez la femme.'	
	01:22:07	Mrs Mulwray gets a call and has to leave immediately. She refuses to tell Gittes where she has to go.	
	01:23:12	She tells him that the Albacore Club is owned by her father. He tells her that he knows and that he saw her father this morning.	
	01:23:47	Mrs Mulwray is shocked that Gittes met her father. She asks anxiously what her father said. Gittes tells her that he asked about the young woman and wanted to know where she was.	
	01:24:22	She tells him that her father is a very dangerous man and that it is possible that he is the man behind the whole fraud and even the murderer of her husband.	
	01:24:51	She asks him to wait for her.	

Sequence	Time	Content	Suspense Aspects
<b>S24</b>	01:25:30	He follows her. She parks in front of a <u>small house</u> , goes in. He spies through the window. He sees how the Chinese butler shows her something in a newspaper. She is exasperated.	
	01:27:22	She goes to the next room where the young woman lies on a bed, crying. Mrs Mulwray tries to comfort her but she seems to be inconsolable. She gives her some pills.	Why does Mrs Mulwray help and care for the lover of her husband?
	01:28:16	<u>In the car</u> . Gittes waits for Mrs Mulwray in her car.	
	01:28:34	He is furious and threatens to bring her to the police as he thinks that she keeps the lover of her husband against her will and is involved in the case.	
	01:28:59	Mrs Mulwray explains that the woman is upset because she just found out about Mulwray's death in the newspaper. He does not believe her. To him it looks as if the girl knows more than Mrs Mulwray wants to admit.	
	01:29:25	Gittes asks her to tell him the whole truth – otherwise he will go to the police.	
	01:29:41	Mrs Mulwray tells him that the woman is her sister.	Is this true?
<b>S25</b>	01:31:36	<u>Gittes' apartment</u> . A call. A man tells him that the woman who pretended to be Mrs Mulwray wants to see him. Gittes says that she should call him at his office. The man insists that the woman needs to see Gittes and gives him her address.	
	01:33:41	<u>Next morning</u> . Gittes drives to the address. He finds the woman – killed.	
	01:36:25	Escobar and another police man are in the house. Escobar asks Gittes about his connection to the woman.	I cannot follow the story anymore, it is too complicated.
	01:37:29	He shows Gittes photographs he found in a drawer. The photos show Mulwray and the girl in the row boat. He has understood that the dead woman had hired Gittes instead of the real Mrs Mulwray. Escobar wants the rest of the photos and accuses Gittes of having withhold evidence and having black-mailed Mulwray with the photos.	
	01:38:19	Escobar tells Gittes that Mulwray had salt water in his lungs. He thinks that Gittes observed who killed Mulwray. He suspects Mrs Mulwray.	This is strange because in the reservoir there is only sweet water.

Sequence	Time	Content	Suspense Aspects
	01:39:03	Gittes tells Escobar that Mulwray was killed because he had found out that somebody was dumping water.	
	01:39:10	He invites Escobar to show him the place where the water is dumped.	
	01:39:27	<u>Reservoir.</u> No water is dumped, it is too late because they dump the water in the night.	
	01:40:12	Escobar asks Gittes to bring Mrs Mulwray to the police station in two hours.	
<b>S26</b>	01:40:35	<u>Mulwray's villa.</u> Gittes goes inside. A lot of luggage is waiting in the lobby. Obviously Mrs Mulwray intends to travel.	
	01:41:31	Gittes goes into the garden, to the pond. Gittes says to the gardener: 'Bad for glass.' The gardener confirms: 'Bad for glass.' He points to the lawn: 'Salt water velly bad for glass.'	
	01:41:41	Gittes starts – and understands: there is salt water in the pond!	Payoff: Mulwray could have been killed in the pond.
	01:42:08	With the help of the gardener he takes the object he had spotted visiting the villa the first time out of the water. It is a pair of glasses.	What kind of object is it? I did not understand this watching the film the first time.
<b>S27</b>	01:42:48	Gittes drives to the <u>small house.</u> He finds Mrs Mulwray who wants to go on a journey with her sister this afternoon.	
	01:43:48	Gittes calls the police, asking for Escobar. He asks him to come to the house as soon as he can.	
	01:44:37	Gittes shows the glasses he found in the pond to Mrs Mulwray.	
	01:44:56	He tells her that he thinks that her husband was drowned there. By her. She denies. He does not want to lose his licence.	
	01:45:36	He tells her that she has no sister and wants to know who the woman is.	
	01:45:39	She says that she will tell him the truth.	Which truth?
	01:45:54	Mrs Mulwray tells him that the woman is her daughter.	
	01:45:55	Gittes does not believe her. He slaps her. She exclaims after every slap: 'She is my daughter' or 'My sister.'	
	01:46:08	He insists: 'I said I want the truth!'	

Sequence	Time	Content	Suspense Aspects
	01:46:13	Finally she screams, desperate: 'She's my sister and my daughter!'	Payoff.
	01:46:31	She explains that her father had intercourse with her. She ran away to Mexico where Mulwray came to support her. She was 15.	
	01:47:51	She says she wants to go back to Mexico now with her daughter.	
	01:47:54	Gittes tells her that she cannot go by train because Escobar will find her.	
	01:48:06	He advises her to hide at her butler's home.	
	01:48:17	She tells him that the glasses did not belong to Mulwray as he did not wear bifocals.	
	01:48:52	Mrs Mulwray tells him the address of her butler and asks if he knows where it is. Camera zooms in on his face: 'Sure'. She leaves with her daughter and butler.	Is this the place where the woman Gittes had loved died?
<b>S28</b>	01:49:34	Gittes calls Walsh and tells him that Escobar will come in five minutes to book him. If he does not hear anything from him in two hours, he and Duffy should come to the butler's home. In Chinatown.	
	01:50:06	Escobar comes. Gittes tells him that they both came too late but that he knows where Mrs Mulwray had gone: to her maid's house.	
	01:50:59	Escobar tells him to come with him to this place.	
	01:51:20	<u>Outside a house.</u> Gittes asks Escobar to let him take Mrs Mulwray out of the house by himself as he would like to have one minute alone with her. Escobar says: 'You never learn, do you, Jake?', but he agrees.	
	01:52:12	Gittes goes inside the house. It is not the maid's house but belongs to his client from scene one, Curly.	
	01:52:49	He asks Curly to bring him away in his car. Curly does as asked for. They can escape without Escobar seeing them.	
	01:53:43	Gittes asks Curly to bring Mrs Mulwray and her daughter to Mexico tonight. Then they shall be even. Curly agrees.	Payoff.



Sequence	Time	Content	Suspense Aspects
<b>S29</b>	01:54:09	<u>Mulwray's villa.</u> Gittes, Curly and the maid put the luggage on Curly's truck. Gittes tells Curly to come to the butler's home in the evening to meet him.	
	01:54:59	Gittes calls Cross and asks him to come: he has found the girl. The camera zooms in on the glasses lying on a table.	
	01:55:19	Cross arrives. He asks where the girl is. Gittes answers: 'With her mother.' He gives Cross a newspaper clipping to read and observes how Cross puts on his glasses. Gittes accuses him of killing Mulwray in the pond and that he had lost his glasses then.	
	01:56:37	Cross explains that he will build a reservoir for 8 million dollar. Gittes remarks that the people will be angry if they find out that they pay for water they do not get. Cross says that he will solve this problem by incorporating the valley into the city.	
	01:58:14	Cross has brought Mulvihill with him who takes the glasses away from Gittes. He threatens Gittes with a revolver.	
	01:58:36	Cross asks Gittes to bring them to the girl.	
<b>S30</b>	01:58:38	<u>Chinatown.</u> Walsh and Duffy, handcuffed, and Escobar wait in front of the butler's house. Escobar arrests Gittes for extortion. Gittes tells him that Cross is the killer but Escobar is not interested in listening to him. He has him handcuffed.	
	02:00:21	The maid, the butler and the girl come to the street, they want to go inside a car. Cross introduces himself to the girl as her grandfather.	
	02:00:28	Mrs Mulwray comes and brings her daughter in the car. She tells the butler, the maid and Curly to go in his car, she will follow them. Then she tries to force Cross away from her daughter. He says that she is his too. She replies that the girl will never know that and pulls out a revolver.	
	02:01:08	She wants to climb into the car and wounds her father by shooting as he tries again to take away her daughter.	
	02:01:16	She sits in the car. Escobar fires a warning shot. She drives away. Escobar shoots the wheel. Another police man shoots at the car. More shots. The car lurches, stops.	Shock! History repeats itself for Gittes: again his love is killed in Chinatown.
	02:01:32	Gittes, still handcuffed to a policeman, Walsh and Duffy, Escobar, Cross and Mulhivill go to the car. The girl is screaming. Mrs Mulwray is dead.	

Sequence	Time	Content	Suspense Aspects
	02:02:07	Cross takes the girl with him. Gittes watches.	
	02:02:30	Gittes says: 'As little as possible.' Escobar reacts angrily and asks Walsh and Duffy to take Gittes home: 'It's Chinatown!'	
	02:03:09	Walsh says to Gittes: 'Forget it, Jake. It's Chinatown.'	

# Segmentation

## *All About Eve* (Drama)

Written and directed by Joseph L. Mankiewicz, USA/1950

Sequence	Time	Content	Suspense Aspects
<b>S00</b>		Opening credits	
<b>S01</b>	01:04	<u>Dining Hall. Award ceremony.</u> An old man delivers eulogies. A voice-over explains that it is important that you – the spectator of the film – know where you are and why you are here.  The most important award for acting is given to Eve Harrington. The voice says: ‘Eve... but more of Eve later. All about Eve, in fact.’	Voice-over: function: where are you and why?
	02:36	The person the voice belongs to introduces himself as Addison DeWitt, the critic.	
	02:51	DeWitt introduces some of the audience:  Karen Richards, wife of the playwright Lloyd Richards Max Fabian (producer) Margo Channing (famous actress, star of the theatre).  None of them seem to share the general admiration for Eve.	Why do they not share the general admiration for Eve?  What did Eve do?
	05:37	The old man says about Eve: ‘She has had one wish, one prayer, one dream. To belong to us.’	Heroine (see title of the film) has achieved her aim. How and at what price?
	05:59	Frantic applause, flashlights.	
	06:22	Max applauds happily, DeWitt unemotionally, Karen and Margo do not applaud.	Why not? Which harm did Eve cause to them?
	06:38	Voice-over DeWitt: he describes how famous Eve is and that every of her actions is observed by the public. He says: ‘You all know all about Eve. What can there be to know that you don’t know?’	What can there be the general public does not know about Eve?

Sequence	Time	Content	Suspense Aspects
S02	07:20	Flashback: October one year ago.	
		<u>Street in front of the theatre.</u> Karen takes Eve – who has watched the play Margo acts in every single evening for weeks and who has observed Margo entering the theatre before the performance and leaving it afterwards – to Margo. Eve is first reluctant but Karen can convince her.	What does it mean?
	09:22	<u>Theatre. Backstage.</u> Eve peeps through the curtain into the audience room. She seems totally obsessed with theatre.	
	09:59	Karen asks her to wait and enters Margo's wardrobe.	
		<u>Wardrobe.</u> Margo chats and jokes with Lloyd and Birdie, her assistant and confidante. Karen calls Margo 'talented, famous and wealthy'.	
	11:21	Margo talks pejoratively about her fans because they are not truly interested in theatre and never really watch the play.	
	11:36	Karen tells Margo that there is an exception and introduces Eve to Margo. Margo prances in front of her and looks down on her. Eve adores Margo. She praises her for her ability to choose the best plays and mentions Lloyd's new play, she read about in the newspaper.	
	14:01	Eve says she is on her own. She talks about her poor childhood in Wisconsin and that she already acted as a kid. She became a secretary in a brewery and joined a lay theatre group. There she got to know her future husband. She says that she performed awfully. Her husband died at war. Margo, Karen and Lloyd are touched by Eve's story.	Her monologue seems to me learned by heart.
	17:26	Eve says that one night she saw Margo on stage in San Francisco. And now here she is.	
	17:40	Birdie is unimpressed by her story, Margo defends Eve.	
	18:22	Margo's lover, director Bill Sampson, joins them. His plane will leave in less than one hour. He is absolutely unimpressed by Eve.	
	19:34	Eve wants to leave but Margo invites her to bring Bill to the airport together and talk afterwards. Margo goes to the bathroom.	
	20:51	Eve asks Bill why he is going to Hollywood while he is the best stage director. He defends cinema as being just one form of theatre.	

Sequence	Time	Content	Suspense Aspects
<b>S03</b>	23:54	<u>Airport.</u> Eve offers to check in Bill's luggage so that both lovers have a moment to themselves.	
	24:24	Alone, Bill says that Eve lacks pretence. Margo says she wants to protect Eve.	
	24:51	Margo is afraid that he will abandon her because she is older than him.	
	25:25	They want to kiss each other but just at this moment Eve is coming back.	Plant. Do I recognise this event as a plant because I already know the end of the film or is the scene conspicuous?
	26:08	Bill says to Eve: 'Keep your eyes on her.' Eve responds: 'Don't worry!'	
	26:31	<u>Voice-over Margo:</u> 'That same night we sent for Eve's things... her few pitiful possessions. She moved into the little guest room...'	
<b>S04</b>	26:37	<u>Margo's home.</u> Eve works as Margo's assistant. She has taken over control and seems to replace Birdie. Margo enjoys Eve's care extremely.	Is this calculation? What is Eve's motive?
<b>S05</b>	27:04	<u>Theatre.</u> Eve cries watching Margo receiving the applause after the performance.	
	28:55	<u>Margo's wardrobe.</u> Eve asks if Margo has not noticed her latest interior decoration. Birdie thinks the changes are ridiculous but Margo defends Eve.	
	29:19	Eve leaves to return Margo's costume to the wardrobe. Birdie informs Margo that the wardrobe mistress will not be happy about it and the union will be neither.	
	29:55	<u>Backstage.</u> Margo goes to find Eve. Margo catches her standing dreamily on the stage, holding the costume close to her body, looking at a mirror. Margo smiles benignly but Eve is shocked realising that Margo has watched her.	Plant. This is a hint that Eve intends to take over Margo's role. Perhaps because this is the first time we see Eve acting alone? So that we gain insight into her true self?

Sequence	Time	Content	Suspense Aspects
<b>S06</b>	30:23	<u>Margo's bedroom.</u> Margo is still sleeping. She wakes up because the telephone rings. The operator says that a call was placed to Bill in Hollywood. Bill is happy that she remembers his birthday, calling him exactly at midnight. Margo does not admit that the call was not her idea and that she has forgotten his birthday.	Obviously Eve has arranged the call. She acts boldly.
	32:28	Bill expects Margo to arrange a party for him after his return. Eve has told him about this plan in one of her weekly letters. Margo knows neither about the letters nor the party. She is annoyed and concerned.	Obviously Eve has violated Margo's personal limits. To which mischief is she up?  Payoff: Eve knows Bill's address because she has checked in his luggage at the airport. (Why exactly do I understand the connection to the plant?)
	33:25	<u>Morning.</u> Margo asks Birdie: 'You don't like Eve, do you?' Birdie agrees, saying that Eve studies Margo like a book or a play. Margo defends Eve.	Margo's trust and affection for Eve is shaken.
	34:30	Eve comes in, wearing an old dress of Margo.	Another hint that Eve intends to take over Margo's role.
	35:09	Margo asks Eve about the call. Eve apologises, she says she forgot to tell Margo.	Eve seems to lie. Aha! There is something shady about it.
	35:43	She has congratulated Bill as well, via a telegraph.	Does Eve intend to pinch Margo's Bill?
	36:12	<u>Margo's home.</u> She dresses for the party. Voice-over Margo: 'Even before the party started, I could smell disaster in the air.'	Hope/fear: I feel with Margo: what will happen?
<b>S07</b>	37:10	Margo is furious because instead of greeting her Bill talked to Eve. She argues with him, Eve is listening. Margo is jealous and feels old.	
	41:44	Karen, Lloyd and Bill are enthusiastic about Eve.	
	43:35	Margo introduces Eve to Addison DeWitt.	
	45:01	Margo gets drunk. The party is a disaster.	
	46:26	<u>Kitchen.</u> Margo asks Max to give Eve a job in his office. He promises to do so.	
	49:16	Lloyd and Margo talk about his new play and the main character, a girl of 20. Margo fears to be too old for the role. Lloyd understands that she fears being too old for Bill. Margo promises to play in his play.	

Sequence	Time	Content	Suspense Aspects
	51:19	<u>Margo's room.</u> Eve praises Margo and then asks Karen for help to become Margo's understudy in the new play. Karen promises to talk to Max.	Aha! Now it becomes clear: Eve intends to take over Margo's part! Will she succeed?
	54:14	<u>Staircase.</u> Bill and DeWitt philosophise about the theatre. Eve declares that applause – 'waves of love' – is worth anything. The audience '...wants you. You belong.'	Here she expresses explicitly her need: she aims to get applause because then she feels loved and that she belongs.
	56:55	Margo, drunken, confronts Eve openly, comparing her with a bee collecting honey, having a sting. The guests are angry and protect Eve. Margo insults all her friends.	Nobody takes Margo and her (justified!) fears seriously.
	59:25	Karen consoles Eve who asks herself what she did to annoy Margo. She reminds Karen to talk to Max because of the role.	
<b>S08</b>	01:00:18	<u>Theatre.</u> Margo arrives too late for the audition for the new play. DeWitt tells her that Eve has scintillated as Margo's understudy. He says: 'In time she will be what you are.'	
	01:03:43	<u>On stage.</u> Margo argues with Lloyd and Bill because nobody has told her that Eve is her understudy.	Will Margo lose Bill?
	01:05:21	Eve says modestly that she was dreadful in the audition and she has no right to be her understudy. She leaves.	
	01:07:58	Bill says Margo suffers from paranoia. He wants to make peace but she cannot believe that he loves her and is jealous of Eve. He breaks up with her.	
<b>S09</b>	01:12:47	<u>Karen's home.</u> Lloyd tells Karen about his fight with Margo. Karen does not approve Margo's behaviour and plans to 'give her a boot in the rear'. She calls Eve.	How will she accomplish this?
	01:15:28	<u>In the car.</u> Karen, Lloyd and Margo made a weekend trip. They are on their way to bring Margo to the station so that she can go home. But Karen had manipulated the car so that Margo cannot arrive at the theatre in time. Margo reacts surprisingly calm. She asks for forgiveness for her behaviour in the last weeks.	

Sequence	Time	Content	Suspense Aspects
	01:18:24	Margo tells Karen that her deepest wish is to be accepted not only as the star 'Margo Channing' but as the person 'Margo'. She fears that Bill will stop loving her the moment her career is over. Karen is touched and regrets that she has cheated on Margo.	Margo's need is revealed: she wants to stay together with Bill and she wants to be accepted for her self and not for being a famous actress.  My empathy for Margo grows because she is authentic and honest and vulnerable.
<b>S10</b>	01:21:36	<u>Theatre</u> . DeWitt goes to find Eve in her wardrobe. Voice-over DeWitt: Eve played Margo's part and was celebrated. She had invited him already in the afternoon.	Will Margo find out that Karen and Eve betrayed her?
	01:22:10	<u>Margo's/Eve's wardrobe</u> . DeWitt stops when he hears Bill's voice through the door. He listens to his conversation with Eve. Eve sidles up to Bill but he rebuffs her because he loves Margo. Bill leaves, Eve is angry.	Aha! Now she shows her true face. How far will she go?
	01:24:15	DeWitt invites her for dinner, holding out review about her. Eve accepts the invitation. He asks a trick question about her past. She gives the wrong answer.	Obviously Eve lied about her past. How far Eve has gone to reach her aim? How far will she go?
<b>S11</b>	01:27:23	<u>Car</u> . Voice-over Karen: The morning papers reported about Eve's performance. She cannot understand how they got informed. Lloyd suggested that Max' publicity man had sent out the story. She wants to forget about the whole story and leaves the car to meet Margo for lunch.	
	01:27:49	<u>Restaurant</u> . Karen encounters DeWitt and Eve. DeWitt gives the newspaper with his column about Eve's performance to Karen. She reads it and leaves the restaurant in a hurry.	I hope DeWitt has written no destructive review about Margo.
	01:29:06	<u>Margo's home</u> . Karen is aghast while Margo reads the destructive review aloud. DeWitt wrote pejoratively about Margo's age and quoted Eve's bad talk about Margo. Karen realises the perfidy of Eve.	Hope/Fear: the review is destructive.
	01:30:27	Margo is desperate. Bill comes to comfort her. They hug.	



Sequence	Time	Content	Suspense Aspects
<b>S12</b>	01:31:21	<u>Karen's home.</u> Lloyd is angry about the review but defends Eve. He tells Karen that Eve had come to see him to apologise for the interview. He tells Karen that he considers putting his new play into production earlier than planned. He names financial reasons for doing so but Karen understands that Eve has inspired him to make these plans.	Will Margo, Bill and Karen be able to stop Eve and prevent more harm?
	01:33:01	Karen quarrels with Lloyd because she fears that he intends to give Eve the new main role and not Margo. He admits that he told Eve that he would like to see her in this role, but one reason that makes this impossible is that Karen would like Margo to play it. Karen is pleased and relieved.	
	01:33:37	Margo calls and invites them to a restaurant to-night.	
<b>S13</b>	01:34:39	<u>Restaurant.</u> Margo, Bill, Karen and Lloyd are sitting together happily. Eve was discharged as Margo's understudy. Bill announces his engagement with Margo. They intend to marry the next day. Karen and Lloyd are delighted. Lloyd expresses for all of them how happy he is about their friendship and how close they are.	Will their friendship survive Eve's attacks?
	01:36:21	Eve, who is dining with DeWitt in the same restaurant, asks Karen to meet her in the ladies' room.	
	01:38:17	<u>Ladies' room.</u> Eve blackmails Karen to ensure her the leading role in Lloyd's new play. Otherwise she will let Margo know about Karen's betrayal at the weekend trip.	Eve's mask has slipped.
	01:43:46	<u>Restaurant.</u> Eve joins DeWitt. He sees through her and knows that she intends to play the leading role.	
	01:45:03	<u>Back at Margo's table.</u> Karen is shaken. To her surprise Margo announces that she does not want to play the leading role in Lloyd's play because she considers herself too old for it. She does not need to play such parts anymore, because being soon a married woman she 'finally got a life to live'. Karen is relieved.	Margo is happy.
<b>S14</b>	01:48:18	<u>Theatre.</u> Karen watches a rehearsal of Lloyd's new play. Eve plays the leading role.	Will Eve and Lloyd have an affair? Again: how far Eve will go?
	01:49:12	<u>Night. Karen's and Lloyd's bedroom.</u> Karen fears that Eve and Lloyd will begin an affair. Eve calls and asks Lloyd under a pretext to come to her home. He leaves and Karen is desperate.	Yes: Eve and Lloyd do start an affair.

Sequence	Time	Content	Suspense Aspects
<b>S15</b>	01:50:34	<u>Theatre in New Haven.</u> The afternoon before the premiere. Eve and DeWitt leave the theatre. They are both sure of Eve's victory.	What will happen next?
	01:51:26	<u>Hotel.</u> Eve invites DeWitt to her room and tells him that Lloyd intends to leave Karen so that they both can marry.	
	01:55:25	DeWitt is disgusted as he suspects her having the same contempt for him as for Margo and her friends she plays with. He tells Eve not to marry Lloyd and declares that from the next day on she will belong to him.	
	01:57:10	As she laughs at him, he slaps her and reveals that he knows everything about her true – and dirty – past. He also tells her that he knows that she tried to seduce Bill and used his own name to blackmail Karen. Eve gives in and accepts that she will belong to him completely.	
<b>S16</b>	02:00:50	<u>Dining Hall. Award ceremony.</u> Eve accepts the prize and thanks Max, Margo, Bill, Karen and Lloyd for their support. She announces that she will go to Hollywood but that her heart always belongs to the theatre.	Eve has reached her aim: she is a famous actress now and gets a lot of applause. But for a high price: she knows no true love and is absolutely alone. And she has not realised her true need: to belong truly and on a deeper level.
	02:04:30	Lloyd gives his award to Karen, they kiss.	
	02:05:00	Margo says to Eve that she would not worry too much about her heart. She could always put the award where her heart ought to be.	
	02:05:14	Eve informs DeWitt that she won't go to the party Max has arranged for her. She gives the award to him asking him bitterly to take it to the party as the party is meant for it and not for her anyway. He is angry but accepts.	
<b>S17</b>	02:05:57	<u>Hotel.</u> DeWitt brings Eve to the hotel and leaves for the party in a taxi.	
	02:06:20	<u>Eve's suite.</u> Eve finds in her apartment a young girl waiting for her. The girl tells that she is the president of her high school's 'Eve Harrington Club' and that she wants to write a report about Eve.	
	02:08:26	The girl offers to clean up the mess as Eve has spilled her drink when she had discovered the girl.	

Sequence	Time	Content	Suspense Aspects
	02:08:56	The door buzzer sounds. The girl offers to open the door. DeWitt brings the award Eve has forgotten in the taxi. He sees through the girl immediately and asks her if she wants to get such an award herself one day. She answers: 'More than anything in the world.'	
	02:10:04	Eve asks who was at the door, the girl answers: the taxi driver. The girl carries the award to the bedroom and puts on the coat Eve had worn at the award ceremony. She takes the award and poses with it in front of a giant mirror as if receiving applause.	

# Segmentation

## *The Conversation* (Thriller)

Written and directed by Francis Ford Coppola, USA/1974

Sequence	Time	Content	Suspense Aspects
S01		A city square seen from above. Many people walk around. Music. Opening credits.	What is the story about? About whom?
		Easing down into the square by a slow zoom. Sounds get louder.	
		A mime imitates passers-by.	Is he the one the story is about?
	01:35	The music stops. Applause. Some strange noises as if a broadcast station is searched for in a radio. The music goes on.	
	02:16	The mime imitates Harry Caul who moves along embarrassed. Again the strange noises.	
	03:05	<u>On a roof near the square.</u> A man is situated there with something looking like a weapon.	Does the man hold a gun?
		He focuses on a couple on the square. The couple disappears behind a Christmas tree. He has lost them. The noises get louder.	
	03:34	<u>Down on the square.</u> The music comes from a jazz band. Suddenly the voices of the couple can be heard.	Are they the protagonists?
	04:01	The couple stops directly near Caul.	
	04:17	A man with an in-ear-monitor appears near the couple.	
		The voices of the couple cannot be heard any more.	I realise that the couple is wire-tapped.
	04:43	Caul sits on a bench, observing them. He stands up.	
	04:50	A man sleeps on a bench, he is perhaps drunk. The couple stops and talks about him. The woman says: 'Oh, look, that's terrible! The man replies: 'He's not hurting anyone.' The man with the in-ear-monitor passes by. The woman says: 'Neither are we.'	

Sequence	Time	Content	Suspense Aspects
		While she continues talking, Caul goes to a van. She says: 'Every time I see one of those old guys, I always think the same thing. (...) I always think that he was once somebody's baby boy.'	
	05:11	<u>Van.</u> Caul gets in the van, the van is equipped with eavesdropping equipment.	
		The voices of the couple can be heard in the van and are audio recorded.	
	05:34	Caul asks his colleague Stan how their colleague on the roof and another colleague situated at a window in a building are doing. Stan reports that the first has a quite good reception but the second has not.	The man on the roof does not hold a weapon but a listening device.
	05:52	<u>On the square.</u> The couple smiles. Their conversation is not understood in the van.	
	06:05	<u>Van.</u> Two young women stop in front of the van's mirrored-glass window. They refresh their lipstick. Stan takes pictures enthusiastically. Caul tells him to go back to work.	
	06:29	<u>On the square.</u> The woman discovers the man with the in-ear-monitor. With her companion she goes near the jazz band playing music so that their conversation cannot be heard any more.	What do they hide?
	07:04	<u>Van.</u> Paul, the man with the in-ear-monitor gets into the van. He gives the audio-record of the couple's talk to Caul.	
	07:34	Stan asks Paul if he intends to go to the convention the next day. Paul affirms and asks Caul how about him. Caul answers: 'Maybe.' Paul laughs: 'Little party like we did two years, ago, huh?' All laugh. Paul leaves.	Telegraphing.
	08:04	Caul does not know who is interested in eavesdropping on the couple and who his client is. Stan guesses it is the finance office.	
	08:22	Caul says: 'I don't care what they're talking about. All I want is a nice, fat recording.'	Caul is introduced as humourless. He does his job scrupulously without being interested in the human beings observed.
	08:28	<u>Square.</u> The couple kisses. The woman leaves.	
	08:42	Bugging devices are removed from the window in the building. Caul leaves.	What will happen next?

Sequence	Time	Content	Suspense Aspects
<b>S02</b>	09:16	<u>Caul's apartment building.</u> Caul enters the building. A neighbour wishes him a happy birthday.	
	09:42	Before he can enter his apartment he has to open three locks. As he opens the door, the alarm system rings.	Why is he so careful locking the door?
		A gift stands behind the door. He starts.	Who had brought the gift?
	10:09	The alarm stops. He puts the gift on a chair and murmurs 'Happy birthday.'	
	10:42	Caul calls the woman from downstairs. He thanks her for the gift and asks her how she was able to enter the apartment.	Why is he so concerned about this?
	11:40	Caul declares that it is not necessary for her to have a key as he does not own personal objects of value which must be saved in case of an emergency. He would prefer to be the only one to have a key for his apartment.	
		While talking he opens her birthday card, with a '44' and asks her if she would like to guess how old he is. She says: '44'. Obviously she has snooped through his letters.	
	12:26	He informs her that from this day on his post will go to a post office box with a combination and no keys.	
	12:40	Caul plays the saxophone, accompanied by album music. The album also provides applause.	He is lonely and keen-eared.
<b>S03</b>	13:40	<u>An empty factory floor: Caul's office.</u> Stan tells him that his name is mentioned in an article about the convention as one of the notables. Stan reads aloud that William P. Moran will attend the convention as an eminence in the field. Cauls doubts if Moran is an eminence. During his talk with Stan he looks at photos taken of the couple on the square.	Watching the film the second time now, I notice that they are talking about Moran. The first time I focused on the photos Caul is watching at.
	14:48	Caul listens to the audio-recording of their conversation and deciphers passages not understandable before. He uses all three different recordings. The woman says that she does not know what to give 'him' for Christmas. The man says that 'he' does not need anything any more.	
		The conversation seems to be rather harmless.	Why are they eavesdropped?

Sequence	Time	Content	Suspense Aspects
<b>S04</b>	17:55	<u>Phone box</u> . Caul wants to talk to 'the director' because of the material, the recordings.	
		A man informs him that the director has already left.	
	18:55	Caul pretends not having a telephone at home.	He wants to stress the urgency to talk to the person.
		The man says he should come at 2:30 tomorrow afternoon. Caul says that he will be there.	Until now I do not feel any empathy with Caul.
<b>S05</b>	19:24	<u>An apartment house</u> . Caul sneaks off to the basement. He opens a door with a key.	What is waiting for him in the basement?
	20:42	A woman, Amy, lies in bed, obviously his lover. She greets him.	Surprise! Lonely as he seems to be I never guessed he has a lover. Immediately I find him more likable.
	20:50	He tells her that he brought some wine somebody gave to him as a birthday present. She did not know it was his birthday.	
	21:08	She asks him how old he is. He lies, telling her that he is 42.	Watching the film the first time I asked myself how I knew that this was a lie. Only watching the film the second time I realised that he has talked about his age in S02.
	21:28	She asks him to tell her something personal about him, for his birthday, his secrets.	
	21:55	Caul: 'I don't have any secrets.' Amy does not believe him. She has the impression that he mistrusts her and listens even to her secretly when she is talking on the telephone.	Will she find out what his job is? How would she react? I like her more than him.
	24:12	They kiss. She continues to ask questions.	
	24:49	He stands up because she asks too many questions. He gives her money for her rent.	
	25:57	He wants to leave. She breaks up with him. He leaves.	
	26:23	<u>Bus</u> . Caul sits in the bus. Suddenly the bus stops and the light gets off.	
	26:45	<u>Flashback</u> . Again the couple on the square. Their talk cannot be heard. They kiss.	
	26:54	<u>Bus</u> . The light gets on again and it goes on.	

Sequence	Time	Content	Suspense Aspects
<b>S06</b>	27:16	<u>Office building.</u> Caul wants to meet the director. He insists on giving the material to him directly.	Who is his client? What are his motives for eavesdropping on the couple?
	27:47	The director's assistant comes and brings Caul to his office. He gives Caul money and takes the material.	
	28:58	Caul insists that he has an arrangement with the director and wants to give him the material personally.	
	29:32	Caul gives him the money back and takes the material. The assistant tries to keep it but fails. He warns Caul how dangerous the recordings are. 'Someone may get hurt.'	
	30:00	Caul leaves with the material.	Why is Caul so eager to give the material only to the director? What is so dangerous about the recordings? Suspense is growing!
<b>S07</b>	30:17	<u>Office building.</u> Waiting for the elevator, Caul suddenly sees the man he eavesdropped on the square. He looks as if he works there too.	I am confused. Why is the man there? Did somebody try to take Caul in? The story gets more and more mysterious and suspenseful.
	31:03	<u>In the lift.</u> Caul is tense. The woman he eavesdropped on enters the lift.	Why? What does she do in this building? How are she, her partner and the director connected?
<b>S08</b>	31:50	<u>Caul's office.</u> Caul is listening to the recordings again. He vents his frustration on Stan.	
	34:16	Caul understands now that the couple talks about something that will happen on Sunday, at 3:00 clock, in a hotel, in room 773.	
	34:49	Stan wants to know what Caul is looking for. Caul gets angry, Stan leaves and drives away with his moped through the empty factory hall.	
	35:39	Caul is able to decipher clearer and clearer what the couple talked about the moment they moved near the music.	As Caul wants to understand their conversation at all costs, I want to understand it too!
	37:29	The man says: 'He'd kill us if he got the chance.'	Who would kill them? Why? Who they are? Who is the bad one in this story? What is Caul playing for a role in the whole system?
	37:35	Caul looks at the photograph of the couple, focusing on the woman.	Is he interested in her? I suspect: everything is a trap for Caul.



Sequence	Time	Content	Suspense Aspects
<b>S09</b>	38:18	<u>In the church</u> . Caul confesses. He talks about his sins, first the small ones...	What are his big ones? What will happen next?
	39:32	...then he talks about his fear that somebody intends to inflict damage on the couple and that his work could be responsible for that and this fear will become true. He says that this happened to him before. 'People were hurt because of my work.'	Is this his biggest fear? That somebody will harm the couple because of the information gathered by him?  His want becomes clear: he intends to protect the couple, especially the woman.
<b>S10</b>	39:59	<u>At the fair</u> . It is a fair for surveillance experts. Caul is looking at diverse booths.	
	40:55	Moran is called to the telephone via a loudspeaker. At one booth the owner wants to give Caul a bugging device of the newest generation for free because he hopes that he could promote the device with Caul's publicity. Caul rejects the offer. He seems to be distracted.	I did not notice Moran being announced on the loudspeaker watching the film the first time.
	42:07	Standing at another booth he detects with the help of one of the exhibited cameras the director's assistant.	
	43:06	Caul visits a lecture. Paul invites him for a drink.	
	43:37	Paul introduces Moran to him.	
		It becomes obvious that Caul is a highly respected expert for surveillance methods.	
	44:20	Moran and his assistant, a beautiful woman, show one of his inventions to the audience. Caul listens but he still seems to be distracted.	Why is Caul nervous? What he is looking for?
	46:10	Moran puts a publicity pen of his firm in Caul's jacket pocket.	Plant! I suspect this to be a plant because of my viewing experience: a detail highlighted a little bit too much.
	46:53	Caul talks to Stan who works now for Moran. He says that he does not want Stan talking to Moran about one of his things. Stan replies that there is not at all that much Caul had let him in on.	Caul is afraid that Stan will tell somebody something about 'the material' and asks him to come back.
	47:26	Caul asks him to come back.	
	47:34	Caul commits that he thinks he is chased. Stan agrees to help him.	

Sequence	Time	Content	Suspense Aspects
<b>S11</b>	48:11	<u>Lobby of the hotel the fair takes place.</u> A mock-up of the square from scene 01.	
		Caul makes a call. There is no connection for this number. He makes another call. His question if there is an entry about 'Amy Frederics' is denied.	Only watching the film the second time I understood that Amy is his lover.
	49:13	The director's assistant watches him.	
	49:24	Caul confronts him, asking him why he chases him. The man says that he just wanted to tell him that the director is willing to receive the material on Sunday, one o' clock, personally.	
<b>S12</b>	50:12	<u>After the convention.</u> All colleagues are in party mood. They drive to Caul's office to celebrate.	
	51:32	<u>Caul's office.</u> Caul is tense.	
	52:34	Moran hurrahs Caul as the best 'bugger' on the West Coast (he is the best on the East Coast...) and asks him about old stories.	
	53:34	Jolly atmosphere. Moran's assistant, Meredith, makes a pass on Caul. She goes with him to the empty hall and chats, asks questions, talks about her 'biography'. He stays silent. She is not deterred. She offers him to weep on her shoulder.	
	57:29	And really, he tells her about Amy. He asks her if she would go back to a man who has difficulties to talk about personal things.	I feel empathy for Caul. He is not able to talk about his feelings but is suffering because of this deficit.  His need: to open and to confide in somebody.
	58:29	She asks: 'How would I know that he loved me?'	
	58:50	Stan drives by on his moped and kidnaps Meredith. The magical moment is over.	Payoff: Stan drove this moped before.
	01:00:00	Moran continues to ask questions about Caul's past. As if he cannot stand that Caul is his strongest competitor.	
	01:00:41	He asks again about the year 1968 and how Caul was able to eavesdrop on the president and his accountant on a boat?	
	01:01:33	Three people were killed after that: the book accountant, his wife and their child were killed cruelly.	
		Obviously Moran intends to provoke Caul.	
	01:02:30	Stan switches on the material. Caul is furious.	

Sequence	Time	Content	Suspense Aspects
	01:02:56	Moran continues provoking Caul. He claims he can decipher everything and asks Caul to put him to the test.	What will happen now? Caul is under pressure.
	01:03:13	Stan explains the actual case to Moran. He describes the sound conditions on the square and asks how Moran would have handled the situation. How would he have eavesdropped on the couple?	Only now I realise that eavesdropping on the couple on the crowded square was a masterpiece.  Will Moran help Caul, his strongest competitor, only in order to demonstrate his superiority?
	01:04:41	Suddenly Caul seems to be happy and jolly. He boasts how he mastered the challenge. He tells a joke and is charming to Moran. Moran offers him a partnership, Caul denies.	Does Caul change the subject to side-track Moran?
	01:06:28	Suddenly Moran pulls out a new bugging device he has developed. He used this device for eavesdropping on Caul and Meredith via the pen he had given to Caul on the fair.	Aha! Moran eavesdropped on Caul in his most intimate moment. Caul's biggest fear became true: he confided in the woman and is ridiculed.  How will Caul react?  I hope: he can handle the situation.  I fear: he is hurt tremendously.
	01:07:14	Caul asks Moran to leave. The atmosphere is spoiled. The guests leave, only Meredith stays.	
<b>S13</b>	01:08:41	At first, Caul ignores Meredith, listening again obsessively to the material.	
	01:09:16	Suddenly he realises that the woman on the square was afraid! He worries about her. Meredith says: 'Forget it, Harry. It's only a trick.' She corrects herself: 'A job.'	
	01:09:54	Meredith and Caul kiss. Meredith succeeds finally in getting Caul away from the equipment. He lies down. The voices of the couple can still be heard. Now they talk about the poor man sleeping on the bench.	This confirms my suspicion that they talked about Caul, not the homeless man. Especially because Caul is now lying like the homeless man on the square.  Does somebody want to take revenge on Caul because of the killings from 1968?
	01:12:40	Suddenly Caul says: 'Kill us. He'd kill them if he got the chance.' And then the man's voice repeats these words.	
	01:12:46	Caul says: 'Oh, God, what have I done. I have to destroy the tapes. I can't let it happen again. It's true. A family was murdered because of me.'	

Sequence	Time	Content	Suspense Aspects
	01:13:21	Finally Meredith succeeds in distracting Caul with sex.	Is she part of the conspiracy? What are her intentions?
<b>S14</b>	01:13:43	Caul dreams: He wants to warn the young woman because she is in danger.	
	01:15:20	He tells her that he was very ill as a child and that he wanted to die. And that he had kicked a friend of his father into his belly and one year later the friend died.	
	01:16:20	He shouts: 'He'll kill you if he gets a chance.'	
	01:16:26	He says: 'I am not afraid of death. I am afraid of murder.'	Caul expresses clearly his want: he intends to prevent murder.
	01:16:51	He opens the door with the sign '773' and sees how the director attacks the woman, blood is everywhere.	Will the couple be murdered or will Caul be able to prevent this?
	01:17:15	Caul awakes, Meredith is gone – and has stolen the material.	Aha! Meredith was indeed part of the conspiracy.
<b>S15</b>	01:18:24	<u>Caul's apartment.</u> Caul phones. He wants to talk to the assistant of the director, Martin Stett. He is informed that someone will call him back as soon as possible. He says: 'You don't have my telephone number!'	Does somebody spies on Caul?
	01:19:32	Caul's phone, hidden in a drawer, rings. Caul asks Stett how he got his number. Stett says that they prepare a dossier on everyone who comes in contact with the director.	
	01:20:28	Stett tells Caul that they have the tapes because they were afraid Caul would destroy them. He asks him to bring the photographs immediately, the director is there.	
	01:21:07	<u>Office building.</u> The building is empty, it's Sunday. Caul seems to be frightened.	What is Caul afraid of? What will happen to him?
	01:21:46	He hears the couple talking: Stett listens to the material.	
	01:22:36	Suddenly a bulldog appears. The director is already in the office.	
	01:23:13	Caul spots a photograph of the young woman on a wall.	
	01:23:32	The director is mad at Stett and accuses him to be happy that 'it is true'. Stett denies. He only wants him to know what he has to know.	

Sequence	Time	Content	Suspense Aspects
	01:23:41	The director gives Caul his wage. Caul counts the money.	
	01:24:23	Caul spots another photo on the desk: the director and the young woman smiling.	Is the young woman the spouse of the director?  Obviously Caul's job was just to observe the spouse of a jealous husband?  Is Caul out of danger?
	01:24:28	The director asks Caul to count his money outside.	
	01:25:11	Caul asks him what he will do to her. In this moment the taped man's voice says: '...kill us if he got the chance.' The director stays silent. The assistant accompanies Caul to the lift. Caul asks anxiously: 'What'll he do with them?' Calmly the assistant answers: 'We'll see.'	
	01:25:50	<u>Outside the building.</u> Caul is excited. He can still hear the voices of the couple. The young man says: 'He'd kill us if he got the chance.' He goes on: 'Sunday definitely. Jack Tar Hotel. Room 773.'	
<b>S16</b>	01:26:32	<u>Hotel reception.</u> Caul asks for room 773. He is informed that the room is occupied, so he rents the neighbour room.	The couple talked about room 773 on the square.  What is Caul's intention? Does he want to tap the couple? Will he be able to protect them? Will he be able to prevent a murder?  I hope he succeeds.
	01:27:40	<u>Hotel room.</u> Caul looks for good spots to wiretap room 773. He installs the bugging device and is able to listen to some voices.	
	01:31:02	The director shouts: 'I am tired of this lying!'	
	01:31:23	For a moment Caul listens to the material again.	
	01:31:28	The young woman shouts: 'I have no idea what you're talking about. No idea! This has all been a lie! Don't you understand that?'	
	01:31:32	The tape is rewind. Then noises like from a fight follow.	
	01:31:37	Caul pulls the ear-phones out of his ears, jumps up terribly excited. The quarrel goes on.	
	01:31:58	Caul sits down on a chair, looking at a painting on the wall.	

Sequence	Time	Content	Suspense Aspects
	01:32:12	He stands up and looks at the painting as if he would like to be able to see through the wall.	
	01:32:19	He goes on the balcony and watches how the woman screams and is attacked on the next balcony.	
	01:32:27	He flees into his room, turns on the TV and blocks his ears.	Will he not try to help the woman? Why?
<b>S17</b>	01:32:50	<u>Next morning.</u> Caul is still in the hotel room, totally apathetic.	
	01:33:53	He goes to room 773, knocks and opens the door with a screwdriver. The room looks untouched.	
	01:35:48	The bathroom seems immaculate too. The toilet is wrapped with a paper banderole, prepared for new guests. Caul takes a deep breath and tears away the shower curtain: nothing. He takes a closer look at the plug, but only finds water.	This is very suspenseful, even watching the film the second time. He looks so slowly for traces that I expect every second he will find one.
	01:36:49	Caul stands in the doorway to the bathroom, looking again at the toilet, perhaps because there is the sound of running water.	
	01:37:01	He opens the toilet and flushes. Blood gushes up. The toilet flows over. Caul is aghast.	What will he do?
<b>S18</b>	01:37:36	<u>Street.</u> Caul runs, takes a bus.	
	01:37:50	<u>Office building.</u> Caul wants to see the director. The receptionist and a man from security stop him. Caul struggles but has to leave.	Will he give up?
	01:38:52	<u>In front of the office building.</u> A car is parked. Caul looks at the number plate.	Who is in the car?
	01:39:27	He sees that the young woman sits in the car. He goes away stunned.	I am confused: why she is still alive?
	01:39:45	Newspaper's front-page: 'Auto Crash Kills Executive.' Caul buys a newspaper.	
	01:39:54	<u>Office building.</u> The young woman is guided by some men through a crowd of reporters who want to ask her questions. Caul stares at her, she stares back.	
	01:40:21	He sees now what really happened in the <u>hotel room</u> : everything is full of blood because the director was killed by the man from the square, while his spouse, the young woman, was attendant.	

Sequence	Time	Content	Suspense Aspects
		The already wounded director goes to his wife on the balcony, she screams and he is overcome by her lover.	
		While Caul 'sees' this scene, the material was played. Now the conversation of the couple on the square can be understood totally different: they planned the killing of the director. The young man says: 'He'd kill us if he got the chance.'	
<b>S19</b>	01:41:38	<u>Caul's apartment.</u> Caul plays the saxophone.	Everything seems to be o.k. again.
	01:41:47	His phone rings, but when Caul says hello, nobody answers.	
	01:42:39	Caul goes on playing the saxophone. His phone rings again. Caul hears a tape rewind. Stett says: 'We know that you know, Mr Caul. For your own sake, don't get involved any further. We'll be listening to you.' Jazz music is playing: Caul was audio recorded just some moments ago.	Only watching the film the second time and with the help of the English subtitles which indicate the man who calls as Martin and describe the rewinding of the tape and the jazz music I understand that Caul is wiretapped in reality.
	01:43:31	Caul checks obsessively his apartment for bugs. He finds nothing.	
	01:45:35	Finally he destroys even his Madonna figure dear to him, but he neither finds a bug inside it. He destroys furniture and tears tapestry from the walls, prizes open the timber piling.	
	01:46:57	Flashback: the couple kisses on the square.	
	01:47:06	Caul sits in the battle field he once called home and plays the saxophone.	

## Exhibitions: List of Abbreviations

<b>O</b>	Object
<b>P</b>	Picture
<b>ST</b>	Section title
<b>T</b>	Text
<b>L</b>	Label
<b>ES</b>	Evidence sheet ( <i>Sawn</i> )
<b>Cap</b>	Caption
<b>Q</b>	Quotation
<b>Au</b>	Audio
<b>F</b>	Film
<b>Int</b>	Interactive station
<b>Fu</b>	Furniture
<b>Sm</b>	Smell
<b>Graph</b>	Graphic
<b>Mm</b>	Multimedia
<b>D</b>	Design
<b>Li</b>	Light



## Segmentation

### *Zersägt. Ein Krimi um barocke Theaterkulissen*

### *[Sawn: A Crime Featuring Baroque Backdrops]*

30 November 2013 to 23 February 2014 (27 April 2014)

Curated by Michael Hütt, Anne Schaich and Grit Wendicke/Designed by Grit Wendicke  
(assisted by Colin Eltze)

Franziskanermuseum (Villingen-Schwenningen)

Numbering of the 'events' (information units): S(Sawn)-01(Section number)-01(event)

The number designates one object, text and so on. Sometimes the number refers to a group of similar objects or summarises a text and its caption. The decisive criterion for the number assignment is to make the events quotable.

Section	Event	Type	Content	Suspense Aspects
<b>S00 Foyer</b>	S-00-01	D	A red curtain signals: you enter the stage.	Pleasant anticipation
	S-00-02	T	Imprint	
<b>S01 Introduction</b>				I am impressed by the building and the cloister.
				I try to orient myself: where can I enter the exhibition?
	S-01-01	Mm/D	A computer station. The monitor is 'cut' by a saw.	I recognise the saw: I have seen a big saw in front of the museum. So I know the computer belongs to the exhibition. I get closer.
				Why is title of the exhibition 'Sawn?' Why have the backdrops been sawn?
	S-01-02	T	Signs with single words stand in front of the computer.	I am curious: Can I use the signs? Is this a quiz? Can I take the signs away, placing them in front of other exhibits?
	S-01-02		They read 'Painted doors', 'Modern art' or 'Coffin lids'.	I think the signs name different options what the boards could be.

Section	Event	Type	Content	Suspense Aspects
				Is it not sure that they are backdrops? But the title of the exhibition says they are backdrops!
	S-01-02		One sign reads 'Täfer' (a special word for 'tapestry')	I do not understand what it means.
	S-01-03	P	Pictures, obviously the backdrops, emerge on the monitor.	I do not understand the meaning of this installation.
			A pinboard and a socket with two telephones.	I turn to the pinboard and assume that this is the introduction to the exhibition. But I am not sure because there is no main text as usual.
		P	Maps, snippets and pictures hang on the board.	I am curious now: I am up for playing detective!
	S-01-04	Cap	A paper in the centre of the board reads 'The discovery'.	I feel like playing 'Clue' like a child.
	S-01-05	T	More terms like 'Storage on the attic', 'Cultural monument' or 'Donation' are clustered around the words 'The discovery'. It looks like a mind map.	
	S-01-06	T	Another text pinned on the board reports about the history of the discovery. The boards were found on an attic in Villingen in the year 1993 and were donated to the Franciscan Museum in 2004.	Aha!
	S-01-07	T	Another text lists dates connected to the finding and rescue of the boards. 2001: First reflections that the boards were used originally as backdrops of a school.	Why are the boards shown only today, 2013?
	S-01-08	P	A drawing shows how roofs were constructed traditionally.	I think it is gorgeous that the boards were used as material for the roof and could thus survive! Where else do such interesting things lie in old houses and nobody knows?
	S-01-09	Int	A pencil and a notepad at the corner of the board.	What shall I do? Should I write something down? What?
	S-01-10	T	Newspaper articles about the discovery.	Too painstaking to read them.
	S-01-11	F	Two telephones stand on a socket.	I would like to use them and find out what I can listen to.

Section	Event	Type	Content	Suspense Aspects
	S-01-11	F	A monitor is integrated into the board; a remote control attached.	
	S-01-12	D	The screen is designed like a file card.	Why?
	S-01-13	T	A text on the socket informs you that you can watch an interview with the family who found the boards in their attic and with passers-by outside the museum.	
	S-01-13	Cap	'SCOM Sawn' ('SOKO Zersägt'): Clue: Exploration of the place of finding'	As a child I often watched a TV series called 'SOKO' (Special Commission).
	S-01-11	F	You can listen to the film with the help of the telephones.	
	S-01-11	F	The introduction shows the boards.	I like the skulls on one board very much.
	S-01-11		The scene how the boards where found is re-enacted.	Great!
	S-01-12		Passers-by are asked what they think the boards are.	
	S-01-12		They say the boards could be modern art or 'Täfer'...	Aha! The signs in front of the computer are the answers of the passers-by!
	S-01-12		The last passer-by asks the person interviewing her: 'And what is your idea?'	I am perplex: isn't it clear and assured that the boards are backdrops?
			A long corridor with many showcases and pinboards.	
			At the beginning of the corridor lies an entry to another exhibition room.	
	S-01-13	D	A curtain made from transparent plastic hangs in the doorway.	Association: morgue.
				I wonder where to continue the itinerary: I tend to enter the room with the curtain but then I remember that the museum director told me there were five different entries the visitors are free to choose. Hence I decide to take another entry to test if the narrative works when not choosing the first and obvious entry.
				I fear to disarrange the intended order but I want to try the experiment.

Section	Event	Type	Content	Suspense Aspects
	S-01-14	T/Cap	At the left side of the first entry hangs a huge text panel. Under the title of the exhibition there is the caption 'SCOM Sawn'.	
	S-01-15	T	'To this day many questions are open around the painted, sawn boards. The "SCOM Sawn" exists in order to clarify the real facts – with you as an investigator. In the exhibition the clues are compiled. For every clue an "Evidence Sheet" [Spurenblatt] is generated. You will find plenty of evidence on the pinboards. Complete more! Which conclusion do you draw from the clues and evidence? Give your opinion at the end!'	I see! I am an investigator in the SCOM. I am proud and delighted. I do not understand fully the meaning of the 'Evidence sheets' [Spurenblätter].
				I intend to take a look at the pinboards and have a look into the four other entries to decide where to continue.
<b>S02 Theatre</b>			Red banners hang above every showcase and every doorway in the cloister, indicating the subject of the showcase or room to enter.	
	S-02-01 - S-02-05	Cap	The banners above the showcases read 'Monastery schools in the Southwest', 'School theatre', 'Court theatre', 'City theatre' and 'Traveling theatre'.	I understand that they deal with different kinds of theatre. Is this not clear evidence that the boards were used as backdrops?  My ambition is aroused: this is perhaps evidence but no proof! Perhaps I will be able to disprove the evidence and find evidence for another theory?
	S-02-06	T	A text in one of the showcases explains that history/museum work is always like detective work and a puzzle.	Reading 'puzzle' I have to think at the scene in 'Citizen Kane' where his totally bored wife does a jigsaw.
	S-02-07	ST	The banner above the third entry reads 'Passion Play'.	I decide to enter here because I can peep through the transparent curtain and can spot one of the 'boards': I want to see an original finally!
				There is no banner hanging above the first entry – so it seems to be 'the beginning' of the exhibition.

Section	Event	Type	Content	Suspense Aspects
	S-02-08 – S-02-10	ST	The other banners above the entries read: ‘Jesuits’, ‘Franciscans’ and ‘Benedictines’.	<p>I wonder if these words suggest that the boards were used as backdrops.</p> <p>No, the words are indicating to the source of the boards – who had painted them?</p> <p>Were they used in a religious context?</p>
	S-02-11	D	Another entry is also covered by a curtain made from transparent plastic and cut into ribbons.	I take the entry ‘Passion play’ and allow myself the luxury to go directly to the original boards. Before I shall puzzle over a solution, I want to see them in nature!
				It feels like entering a cold storage house and I find this exciting.
<b>S08 Boards</b>	S-08-01, 12, 22, 24, 29, 32, 33, 34, 36, 46, 48, 56	0	Some of the boards.	Are these really the original boards? They look terribly thin. And they are really put together like a jigsaw because they had been destroyed.
				Great! I can see some of the forefronts and some of the backsides.
				I find the pale green colour striking.
				I can spot ornaments on some of the boards – but could they really be ‘Täfer’ – tapestry?
				These look as if a room had been decorated with them.
				I see some boards with a forest painted on them. Are they backdrops?
				The boards depicting a city are absolutely fantastic! They look quite modern, like from the Twenties. Somehow they do not look like backdrops but like paintings.
				Before I read more texts I decide to go back and use the first entry. I think I narrow the possibilities of the function of the boards too much on backdrops if I use the entry ‘Passion play’.

Section	Event	Type	Content	Suspense Aspects
				For this reason I also decide to look at the showcases (about the different theatre forms) in the cloister only after having seen the other parts of the exhibition.
				Right now the most interesting question to me is: who painted the boards? Will I learn something about the people?
<b>S03 Laboratory</b>	S-03-01	D	The dominating colours in this section are white, (metallic) grey and a pale green.	This room looks attractive to me because it resembles a crime setting. Makes me curious.
	S-03-02	Int/Fu	A bowl with pieces of a puzzle stands on an enormous metal table.	The table looks like a dissecting table. I want to do the jigsaw and sit down.
	S-03-03	T	A text fixed on the table informs you that the sawn boards consist of 175 pieces which can be put together to different big scenes.  It continues: 'Assist! Which motifs are you able to put together?'	
	S-03-03		'Please pay attention to the fact that the forefronts and backsides may but need not go together.'	Sudden inspiration while doing the jigsaw: why are the boards painted on both sides? This suggests that they were used in a flexible way and not as a kind of tapestry. Or it could hint to a shortage of material.
	S-03-04	Int	Under the text more notepads and pencils wait to be used. The text reads: 'If you find motifs which are missing in the exhibition, please note this and fix the note with a magnet.'	It is too complicated for me right now to compare the small jigsaw-puzzles with the boards in other parts of the exhibition. So I decide just to look at the pieces and try to put them together.
	S-03-04		Four notes already written with numbers are fixed besides the pad.	
				I apprehend while doing the jigsaw that no complete 'backdrops' exist but only fragments.
				I was not able to recognise other motifs than the ones I have already seen in the exhibition: ornaments, a forest, a city scene.
				Which play were the backdrops made for? And when?

Section	Event	Type	Content	Suspense Aspects
	S-03-05	O	A small jar with 'Cyclododecan' stands on a small metal table.	
	S-03-06	T	This binder was used to fix the loose stain on the boards, this was the first measure taken. The characteristic smell has accompanied the exhibition work since then.	
	S-03-07	T/Sm/Int	'Open the lid and take a sample!'	I do not want to take a sample as I expect an unpleasant smell but I overcome my resistance: the smell is nasty and medical. This suits the atmosphere of the room: to keep tracks of a murder.
		T/P	A pinboard with a dozen of photographs and information sheets.	
	S-03-08	T	More information about how the boards were conserved.	
	S-03-09	P	A photograph shows the conservator working with one board.	
	S-03-10	P	Photographs show the boards and the stain before they were treated with the binder.	
	S-03-11	T	'Dendrochronologist analysis confirmed the assumed time of creation in the 18 <sup>th</sup> century.'	Aha! The boards were created in the 18 <sup>th</sup> century. They are so old!
	S-03-12	T	Dendrochronologist analysis of ten boards show that the boards were first used between 1671 and 1734.	
	S-03-13	T/P	Other photographs explain how the jigsaw of putting the pieces together begun.	
	S-03-14	T	A list with the motifs found on the boards.	Animals are mentioned. I am surprised and curious to take a second look at the original boards.
	S-03-15	D	Next to the pinboard hangs a luminescent screen with a long paper banner in front of it, the paper ends on a socket.	
	S-03-16	T	Numbers are printed in long rows on the paper.	
	S-03-17	T	On the text about the dendrochronologist information – fixed on the pinboard – a sticker depicting a hand points to the screen.	I understand that the numbers are data belonging to the analysis.

Section	Event	Type	Content	Suspense Aspects
	S-03-18	Graph	On the screen, covered by the paper banner, a picture looking like a radiograph takes up the motif of the exhibition logo.	Only now, writing down the protocol and describing the picture as a radiograph I fully understand that in fact this station should be understood like an X-ray station.
	S-03-19	Cap	The caption of the text reads: 'Technological analysis and reconstruction of the backdrops'.	While taking a picture of the pinboard and this text I suddenly realise: the caption refers to the boards as 'backdrops'! But I – as a member of the SCOM – have been invited to find out if the boards are backdrops and for which reason they were used!
	S-03-20	O	Two fragments of a board are presented in a showcase.	
	S-03-21	Cap	'Two not restored boards of the theatre panels of Villingen'	Again the function of the boards is named and thus fixed.
	S-03-22	L (ES 1)	The text explains that these fragments are still not restored.	
	S-03-22		'Both boards demonstrate the fragile original condition before the conservation.'	
	S-03-22		The most important measure was at first the temporarily protection with Cyclododecan. Then another binder was attached for a permanent protection.	
	S-03-23	O	In the bottom of the showcase the binders and tools to attach them are presented, as well as the dirt which was left after the measure.	
	S-03-24	T/Cap/ O	On the pinboard above the showcase hangs a text 'Layers of paint'. It refers to two boards hanging on the wall.	
	S-03-25		It explains that the boards were repainted several times. An older painting in pink lies under the green landscape with black gangplanks.	
	S-03-26	Int	A bundle of transparent leaves hangs below the text at the pinboard.	



Section	Event	Type	Content	Suspense Aspects
	S-03-27	T	The text explains that visitors can look through the leaves at the painting, spotting the 'hidden' drawing of a building with onion-domed towers.	I do as explained and I like the 'experiment' very much. I would never have perceived the towers without this 'looking guide'. Looking at the boards more closely I realise that these boards are not originals.
	S-03-27		'Is this a mosque?'	
	S-03-27		'Do you perceive more layers on other boards in the exhibition?'	
	S-03-28	L (ES 1a)	Under the heading 'Conclusion' it says: 'The painting with two completely different motifs proves the use of the wooden support material for years and for different theatre plays.'	This is what I thought: that the layers could indicate the use as backdrops.
	S-03-29	O	A small fragment of a board hangs on the wall.	
	S-03-30	L (ES 2)	The label describes the fragment. Because of the making of the board it can be stated that it was fixed to other fragments.	
	S-03-30		'Conclusion: The original fitting of the boards on stage is a mystery to date. How were they erected? Was it possible to manage scene changes with the heavy boards? Or were they permanently installed? Because of missing indications a reconstruction is impossible.'	But it is impossible to say how the boards were erected on stage.
				Suddenly I become aware of the green colour of the boards as well as of the room: it reminds me of a laboratory or an operating room.
	S-03-31	Fu/Mm	A green wooden table with a computer, a telephone and information.	I sit down.
	S-03-32	T	Detailed information (preservation reports) about every board is filed in a document file.	
	S-03-33		In one description a squirrel is mentioned.	

Section	Event	Type	Content	Suspense Aspects
	S-03-02	Int	The squirrel is painted on one of the jigsaw pieces.	I go back to the jigsaw, eager to find the squirrel. And there it is! I am impressed how the museum members of the SCOM were able to perceive it.
	S-03-34	T	There is information about the interviews which can be viewed on the screen on the table. The texts are designed like the 'evidence sheets'.	I am a bit confused: are these 'Evidence sheets' [Spurenblätter] too? I am impatient to learn more about the 'source' of the boards: who had created them?
	S-03-37 – S-03-40	F	Diverse interviews with members of the SCOM can be watched on the monitor.	
	S-03-35	T	The text belonging to interview 3 says that there are no comparative examples all over Europe.	This is really impressive! These boards are precious!
	S-03-36	T	Belonging to interview 5, the text reads that the boards stem from the same time as the building timber used for the roof of the former Benedictine monastery.	Interesting. But why assume there is a connection to the theatres of monastery schools anyway?
	S-03-37	F	Interview 2: The museum director explains that the first steps of the project were accompanied by the smell of the binder.	Now I understand (because the smell is mentioned again) that the exhibition narrative is a crime because it was exciting how the museum people found and treated the boards. This story is told in the exhibition.
	S-03-38	F	Interview 3: The conservator says she was shocked by the awful conservational condition of the boards.	
	S-03-38		She describes the difficulties and efforts of the conservation work.	
	S-03-38		She is shown while doing her conservation work.	I learn how accurately she had to work to not damage the layers.
	S-03-38		The board with the skulls is shown.	I can see inscriptions on the board! Fascinating! This must be an indication to something – but what?
	S-03-38		She says that 'these boards were painted with the corresponding motifs for the play.'	She also interprets the boards as backdrops!
				I really like the exhibition because it shows how museums work. It becomes clear that the interpretation is a perspective, an opinion.

Section	Event	Type	Content	Suspense Aspects
				But nonetheless the museum people are introduced and presented as experts and I do believe every single word they say.
				Wouldn't it be more honest to say at the beginning: The SCOM of the museum came to the conclusion that the boards were used as backdrops – do you comprehend? Do you have different ideas?
				I cannot offer any alternative interpretation as I do not have the material and tools at hand which could form the base for a different theory.
	S-03-38		She shows how they put together the fragments.	Why was I not able to do the same with the jigsaw pieces on the table?
	S-03-38		Writing can be found on the boards showing the city scene.	Again she talks about 'our backdrops'!
	S-03-38		She explains that the space-depth-relationship indicates that the boards are backdrops.	
	S-03-38		But no single scene can be reconstructed completely.	
			Interim Conclusion	The evidence suggests that the boards were used as backdrops, doesn't it?
				I am curious now to learn more about the argumentation based on content and style of the paintings.
				I can hardly believe that there are no comparative examples.
				Does nobody know for which play and by whom the boards were used?
				At least the questions really bother me!
				What is the purpose of the boards? This question is really strong.
				Personally I am even more interested in:  Who made them?  Who used them?

Section	Event	Type	Content	Suspense Aspects
				Is there any information available about which craftsmen had built the house where the boards were found?
				I can follow the conclusions of the experts or can doubt them but as I am no expert myself I do not have any tools at hand to prove them.
				The exhibition title 'Sawn' highlights the fact that the boards were destroyed. But it's not crucial! Only museum experts think this is a tragedy.
				What if the boards have not been destroyed: the problems would be the same, wouldn't they?
				Now I am curious to see the skulls!
				Section 2 deals with the restoration – and now?
<b>S04 Jesuits</b>				I remember from the banners in the cloister that this room deals with 'Jesuits' – and the others with 'Franciscans' and 'Benedictines'. I wonder what the relationship between these monks and the boards is...
	S-04-01	T/ Cap/D	On a pinboard – in a grey colour – hangs a text with the caption: 'School theatre of Jesuits'.	
<b>S02 Theatre</b>	S-02-12	Cap	A showcase with the caption 'Monastery school theatre' (pinned to a red board in the showcase).	Trying to catch the relation to the monasteries, I peep into the cloister. I decide to look first at the showcases in the cloister as I expect them to explain the context 'theatre'.
				Now I am anxious to learn why the museum people assume the boards were specifically used in a monastic school theatre.
	S-02-01	Cap	Above the first showcase in the row there is a banner 'Monastery schools in the South West'.	So, the boards were indeed used as backdrops in a monastery school? When?
	S-02-13	P	A map in the showcase shows the South Western part of Germany, the surroundings of Villingen.	

Section	Event	Type	Content	Suspense Aspects
	S-02-14	T	The places where monastery schools existed are marked with a red circle. The tagged places are connected to labels around the map. The labels give the name and a short description of the monastery school.	Many monastery schools existed in this area. Many of them owned a theatre.  Were there no other theatres in the region in the period when the boards were painted?
	S-02-14		Each label says which exhibition object relates to which place and school.	I wonder why 'Villingen' is tagged but has no label attached. Weren't there any monastery schools in Villingen? Wasn't the hypothesis that the boards were used in a monastery school in Villingen? The boards are called – in the articles and exhibition texts – 'Villinger...! I am confused.
	S-02-12	P/T/Cap	A lot of texts, photographs, clippings are presented in the next showcase 'Monastery school theatre'.	
	S-02-15	O/P	In a niche in the showcase, lined with red velvet, a book is presented: a textbook for Latin. The page opened shows a drawing of a play on a stage, with spectators.	
	S-02-16	T	The book was common all over Europe in the 17 <sup>th</sup> and 18 <sup>th</sup> century.	
	S-02-17	T/P	The texts and pictures in this showcase look like material for work. The caption of one drawing is 'Need for research!'	The research about the boards is presented here quite obviously as work in progress. I feel invited again as a member of the 'SCOM'.
	S-02-03	Cap	The third showcase is titled 'Court theatre'.	
	S-02-18	O	In a niche in the showcase a paper castle is shown.	
	S-02-19	T/P/D	The texts and pictures are also presented as material for work: each piece is fixed with pins.	
	S-02-20	D	The 'pinboards' in the showcase are red, like the velvet in the niches, the titles and the main texts.	I interpret the design of the showcases at first glance as presenting something precious, but at a second glance I think it is meant to refer to the theatre world.
	S-02-21	T	The main text explains that theatres became enormously important in the Baroque period.	

Section	Event	Type	Content	Suspense Aspects
	S-02-22	T	A small note pinned to the main text reads:  'Clue dropped because:  no court theatre in the area  barely any wooden backdrops delivered to court theatres  artistic quality (?)  Anne Schaich'	In my opinion these are no true counter evidence!
	S-02-04	Cap	The fourth showcase is captioned 'City theatre'; the banner, the caption in the showcase reads 'City/ civic theatre'.	
	S-02-23	O	A paper house stands in this niche.	
	S-02-24	T	The enlightenment brought along a strengthening of the bourgeoisie. Content, staging and scene construction diverged wildly from court theatre.	
	S-02-25	T	Attached to the main text, a note:  'Clue dropped because:  there was no civic theatre in this time period in Villingen'	
	S-02-05	Cap	The showcase is titled 'Traveling theatre'.	
	S-02-26	O	A horse-drawn caravan, a toy, stands in the niche.	
	S-02-27	T	Clue dropped because the boards are too heavy to travel. And they are too many (from the same source).	
				Conclusion: there was no court theatre near Villingen but many monastery schools in the surroundings.
				Up to this point I did not yet understand that there was also a monastery school theatre in Villingen – even though I was in the Franciscan museum!

Section	Event	Type	Content	Suspense Aspects
<b>S04 Jesuits</b>				I return now to the room 'Jesuits'.
	S-04-02	D/T/P	A grey pinboard hangs on the wall with several texts and pictures.	Now I understand the connection and context of this exhibition unit. Probably one possibility is that the boards were made in a Jesuit monastery school.
	S-04-01	Cap	The caption of the central text is 'School theatre of Jesuits'.	
	S-04-03	T	'Since the mid 16 <sup>th</sup> century theatre was played in schools of Jesuits.	
	S-04-03		The plays were to communicate Christian faith to the pupils and the spectators.'	
	S-04-03		The Jesuits gave an example for other school theatres.	
	S-04-04	P/T	A drawing (copy) shows a building in Rottweil (1564) used for the school theatre before the grammar school was built.	
	S-04-05	T	Jesuits took over the grammar school in Rottweil in 1652 and staged the first play two years later.	I am impressed that there was a Jesuit grammar school in this period near Villingen – and that the first play was staged there so early!
				Is it possible that the boards stem from Rottweil?
	S-04-06	O	Three bills ('Periochen') are presented in a showcase.	
	S-04-07	L (ES 6-8)	The bills stem from the grammar school of the Jesuits in Rottweil (1720-1782).	
	S-04-07		'Conclusion: The theatre practice of the grammar school of Rottweil shows many similarities with the one in the monastery schools in Villingen. The school theatre was not only a fixed component of the curriculum but the plays were also popular highlights of the cultural life in the respective cities.'	I am confused: Did Villingen have a monastery school as well? I go back to the first showcase in the cloister and take another look at the map: no, there is no school registered in Villingen!
				Do the plays proved by the bills of Rottweil fit the motifs painted on the boards?

Section	Event	Type	Content	Suspense Aspects
	S-04-08	0	In the same showcase a book is presented: Volume 'Mannhaffter Kunst-Spiegel'.	
	S-04-09	P/L (ES 5)	The book explains how a theatre stage is constructed.	
	S-04-09		'Conclusion: the exhibited book stems from the library of the former grammar school of the Jesuits in Rottweil. This proves that the Jesuits in Rottweil had the necessary knowledge about constructions of stages.'	But perhaps the book was never read by anyone of the grammar school?
				I understand: I am on to something: probably the boards stem from Rottweil.
	S-04-10	0	A single book is presented in a showcase: the textbook 'La Perspective Pratique' (1679). The opened pages explain the use of simple sliding-backdrops.	
	S-04-11	L (ES 4)	Author and Jesuit Jean Dubreuil explains how to create perspective on stage. He also considers the modest capacities of smaller houses like most school theatres.	
	S-04-11		'Conclusion: Jesuits were not only pioneers of theatre play in stage practice, they had a large share in the advancement of the theatre state on a theoretical level, too.'	Jesuits were theatre experts!  I am curious now to learn more about Franciscan and Benedictine theatre practice.
	S-04-12	P	A framed etching hangs on the wall: a scenery from a play of Jesuits showing a palace (1658).	
	S-04-13	L (ES 3)	Some stages of Jesuits showed elaborate plays, similar to court theatres because they were sponsored by aristocratic benefactors. The reality of many school theatre stages throughout the country were distinctly more modest, like the one in Rottweil for sure.	



Section	Event	Type	Content	Suspense Aspects
				Even though I am interested now to learn more about Franciscans and Benedictines and their theatre, I enter the section 'Passion Play' because it is the room nearest to S03 Laboratory.
<b>S05 Passion play</b>	S-05-01	Fu/P	A grey table stands in the centre of this room. A map (16 <sup>th</sup> century/ copy) on the table shows the different stations of a passion play: three gates, two columns and some houses.	As I am not familiar at all with the tradition of passion plays I find it difficult to understand the connection to the boards. Were backdrops used for passion plays?
	S-05-02	P	Photographs are arranged around the map: they show mock-ups of different stations of a passion play.	
	S-05-03	T	On another pinboard more information about passion plays. The text explains that at the Franciscan monastery in Villingen a passion play was performed supported by 142 (amateur) actors.	I return to the table hoping to understand the information better now.
	S-05-04	Cap	'Passion plays'	
	S-05-05	Au	You can listen via a telephone to a radio recording (1979): Citizens read the 'Villingen Passion' in the town hall.	
	S-05-06	L (ES 10/1)	This text belongs to the photographs of the mock-ups on the table. It is said that the mock-ups show that no backdrops were used.	Now I understand: method of elimination! The backdrops/boards were not made for a passion play.
			<u>Interim Conclusion</u>	Questions are the engine in this exhibition and I truly want to learn more about the backdrops.
				Will I get to know more about the motifs?
				Which play do they belong to?
				Perhaps even to which of the three acts?
				How to explain the city motif that looks so modern?
				And the skulls?

Section	Event	Type	Content	Suspense Aspects
				One of my most urgent questions at the moment is: could the backdrops stem from a monastery school in Villingen?
				Who created the hypothesis that the backdrops were used in a monastery school theatre? Why?
				The central question 'What was the function of these boards?' is answered already in the exhibition title: baroque backdrops!
				Until now three reasons speak for the use of the boards as backdrops:  that backsides and forefronts are painted  the different layers  the relationship between space and depth
				Suddenly I understand: the problem of the dramaturgy is: two storylines fight with each other:  Who is the dead body?  Who is the killer?
				Another problem: the fact that the boards were destroyed ('killed') made sure that the boards 'survived'!
				Analogy: a human being was killed, its corpse preserved and today the dead body is extremely precious for research.
				Isn't this the truly crucial and touching question: the singularity of the backdrops, their being invaluable?
				But then the really important question would be: taken that the boards were really created for a monastery school theatre: what can they tell about this theatre form? And what about the people performing?

Section	Event	Type	Content	Suspense Aspects
	S-05-07	L (ES 11)	<p>The ES belongs to a 'Passion play manuscript 'Neue Villingen Passion' (just after 1700).</p> <p>The stage directions prove that there existed a wooden theatre in the 'comedy garden' of the Franciscan monastery in Villingen (now the museum). This theatre was used in a similar way as one in Schwäbisch Gmünd: at least one scenery was equipped there with a stage set and a rear shutter.</p> <p>'Were the Villingen panels used in the same way?'</p>	I continue my walk through the exhibition looking for explanations and hints for a connection between the boards and monastery school theatre (in Villingen). First I go through the sections already visited, and finally I find crucial information in the room 'Passion Play'.
				Aha! Exactly here, in the monastery, a theatre existed!
	S-05-08	P	A pen and ink drawing shows the stage for the passion play in Schwäbisch Gmünd (copy/around 1783). Backdrops and teasers can be seen on the stage.	
	S-05-09	L (ES 13)	Conclusion: 'The Villingen panels might have been used on a stage like this one.'	
	S-05-10	P	The same stage for a passion play in Schwäbisch Gmünd is shown on an oil painting (between 1783 and 1803).	
	S-05-11	L (ES 14)	<p>'Conclusion: painted backdrops might have been used in the closed parts of the stage (see ES no. 13). Do the stage directions in the manuscript of the "New Villingen Passion" (ES no. 11) hint to a similar use of the Villingen boards?'</p>	

Section	Event	Type	Content	Suspense Aspects
<b>S05 Passion play /</b>	S-06-01	Cap	Photographs and texts are shown on a pinboard titled 'Franciscans'.	
<b>S06 Franciscans</b>	S-05-12 / S-06-02	T	A text about the school theatre at the Franciscans. Pupils of the grammar school of the Villingen Franciscans performed plays since the end of the 17 <sup>th</sup> century. Probably the stages existing for passion plays were used for the school performances. Franciscans and Benedictines in Villingen were competitors. In 1774 the last play was performed, the grammar school was closed. The pupils had to go to the Benedictines. In 1789 the theatre was demolished, in 1797 the monastery closed.	
	S-05-13 / S-06-03	O/L (ES 10)	In a showcase lies the original map from the 16 <sup>th</sup> century. 'Conclusion: The map was kept until the end of the 18 <sup>th</sup> century in the Franciscan monastery in Villingen. It proves the familiarity with older theatre forms, which possibly influenced the practice in the 18 <sup>th</sup> century.'	
	S-05-14 / S-06-04	O/L (ES 9)	Two volumes with a manuscript of a passion story which served as model for the passion play performed in Villingen.	
	S-05-15 / S-06-05	O	Theatre bill of a passion play staged in the Franciscan monastery in Villingen.	
	S-05-16 / S-06-06	L (ES 12)	Usually theatre bills, called 'Peri-ochen', document school theatre plays. But the program shown here refers to a passion play in Villingen.	
	S-05-16 / S-06-06		'Conclusion: the fact that a program was printed for this play proves the closeness between school theatre and passion play at the Franciscans in Villingen. Were the same backdrops used for both genres?'	Were the backdrops used for passion plays and school theatre?
	S-06-07	O	A showcase filled with theatre programs (originals and copies).	

Section	Event	Type	Content	Suspense Aspects
<b>S06 Franciscans</b>	S-06-08	O/ L (ES 20)	A thesis print (1750) served as a poster, invitation and souvenir of a public disputation.	
	S-06-09	L (ES 15-18)	51 theatre plays are delivered which document the rich theatre practice of the Villingen Franciscans. The last play was documented in print in 1752.	
	S-06-09		'Conclusion: probably the school theatre plays were performed on the same stage (and with the same stages?) like the passion play in the "comedy garden" of the Franciscan monastery.'	
	S-06-10	O	Script of the play 'Irene' (1711)	
	S-06-11	L (ES 19)	The play was performed in the year of 1710 by the Villingen Franciscans.	
	S-06-11		'Conclusion: the venues mentioned in the play demand backdrops for a palace, a garden and a public place, like the ones among the Villingen backdrop fragments.'	Great! Such an important object! For the first time I am really convinced that the boards are backdrops used in a monastery school theatre, perhaps in Villingen!
	S-06-12	D/Fu	A long narrow table stands in the middle of the room. It is divided into three sections. Desk lamps, a monitor and telephones make it look like a desk in an office. A trench coat lies on the backrest of a chair, three pipes on the table, a peaked cap: a table in the office of a private investigator...	
			Interviews with diverse members of the SCOM can be watched on the monitor.	
	S-06-13	F	The first interview shows a historian who was asked to look for concrete evidence for the painting and construction of the Villingen backdrops in archives.	
	S-06-13		She shows the garden of the Franciscan museum and explains that the 'comedy garden' used for passion plays was situated right here.	Now I really comprehend the connection to the real place: between history and today!

Section	Event	Type	Content	Suspense Aspects
	S-06-13		She explains that probably year-end-comedies were staged here as well, performed by pupils.	
	S-06-13		She found only two hints for the construction of a theatre: in 1717 and 1750 (renewal).	
	S-06-13		In protocols of the Franciscans she found hints that money had been collected for this purpose.	
	S-06-13		She found a hint that the theatre was demolished in 1789 because it was useless.	
	S-06-13		It is not sure that the backdrops stem from the Franciscan or Benedictine monastery in Villingen.	So far I thought that the backdrops belonged to the Franciscan school theatre. Why are the Benedictines suddenly mentioned?
	S-06-13		Probably the first school theatre performance took place around 1600 because it was common to stage plays in grammar schools.	
	S-06-13		Franciscans and Benedictines were competitors in every respect: who had the best play?	
	S-06-13		In an interview the museum director describes the performances as representative social events: abbots, and princes attended the plays.	
	S-06-13		The events were important to recruit new pupils and they were an important source of income.	
	S-06-13		The historian explains that the grammar schools in Villingen were united at the end of the 18 <sup>th</sup> century and only the Benedictine school remained.	
<b>S07 Benedictines</b>	S-07-01	F	An engineer tells about a document about a building (the former Benedictine monastery), Schulgasse 6 in Villingen, that was turned into a school.	Does this mean the backdrops were used by the Benedictines? This really is a crime! Is this a red herring?
	S-07-01		The assumption is that the backdrops belonged to this school.	

Section	Event	Type	Content	Suspense Aspects
	S-07-01		The engineer was asked to clarify if the theatre hall, to which the boards belonged, was situated in this building	
	S-07-01		Standing in front of the building he explains that the windows indicate that the rooms behind them were used for different purposes – what exactly is not yet clear.	
	S-07-01		Cross rods in the roof suggest that there was indeed a big hall.	The crucial question is – remember the old competition – did the boards stem from the Franciscans or the Benedictines?
	S-07-02 / S-06-12	D	The table is divided by two different shades of grey. The section dealing with the Franciscans has a light grey, the one dealing with the Benedictines a darker tone. The dividing line runs right under the monitor.	
	S-07-01	F	The engineer explains further that the shape of columns in the corridor indicates that the building was divided into two parts.	
	S-07-01		Following these hints they looked for evidence where exactly the hall was situated. A conservator found out that the bottom part of the walls in the corridor was not plastered: 'Therefore it is highly possible that the stage was situated at this end.'	
	S-07-01		The engineer concludes that there was a hall indeed.	
	S-07-03	T	A text summarises the interview. 'Conclusion: A two-storey unsupported hall of the building from 1749 is provable.'	
	S-07-04	Au	Two telephones stand on the left-most section of the desk: a listening station where you can listen to a radio recording (1991) of music belonging to a play. The play written in the 18 <sup>th</sup> century was performed at the school theatre of the Benedictine monastery in Ottobeuren.	

Section	Event	Type	Content	Suspense Aspects
	S-07-05	P	Graphics hang on a wall in dark grey. The first in the row shows the monastery of the Benedictines in Villingen (1805). It shows the single components of the buildings. The grammar school (where the theatre hall was located) can be seen in the foreground, dissolved away from the complex of buildings.	There was a Benedictine monastery in Villingen!
	S-07-06	L (ES 26)	The text explains that this stresses the significance of the grammar school.	
	S-07-07	P	Two drawings (1837) alongside the graphic show the theatre hall in the Benedictine grammar school.	
	S-07-08	L (ES 29/30)	'Conclusion: both sheets are the most explicit indication of a theatre practice among the Benedictines, which are consistent with the findings.'	These are important objects!
	S-07-08		The text also explains that the drawings suit the results of the examination of the building.	I did not read (or understood) this when I was in the exhibition! This is very important!
	S-07-09	P/L (ES 21-23)	The three remaining graphics (1764) show different scenes from a play performed at the university theatre in Salzburg, which also belonged to the Benedictines. The scenery depicts a city, a forest and a palace and this resemble the paintings on the boards.	
				What are arguments for and against the Benedictine origin of the boards?
	S-07-10	P/T	Pinboard 'Benedictines.'	
	S-07-11	T	Along with the Jesuits the Benedictines had the most intense tradition of school theatre.	
	S-07-11		Theatre shows of the Benedictine grammar school had been documented in Villingen since 1664.	
	S-07-11		Since 1749 they had taken place in the big theatre hall of the new school building.	



Section	Event	Type	Content	Suspense Aspects
				Why are the boards not assigned to the Benedictines then?
	S-07-11		1805 the monastery was abolished.	
	S-07-11		Clothes and inventory were passed to the kingdom Württemberg, the new sovereign.	
	S-07-12	O/P	A codex (1655) is presented in a showcase. It contains a collection of plays for school theatre. A page with a coloured drawing of a stage can be seen.	
	S-07-13	L (ES 25)	The drawing does not show a certain play but school theatres as such.	
	S-07-14	O	A volume with 24 theatre bills (1664-1776)	
	S-07-15	L (ES 28)	‘Classification: the volume with theatre bills originally belonged to the Benedictine monastery in Villingen... It includes programs of plays from Benedictine cloisters in Switzerland, Baden, Austria and Bavaria, mainly from Villingen and Salzburg. One play stems from the Franciscan cloister Kaufbeuren.’	
	S-07-15		‘Conclusion: manually written notes, creases and “dog-ears” show that the programs were used a lot before the binding. They had been mailed or taken to visits to plays at befriended monasteries. In this way knowledge about theatre decoration was exchanged, too.’	
	S-07-16	P	A watercolour (1821) on at the wall shows a procession of pupils at the grammar school in Ehingen.	Rather dutiful I watch the watercolour.
	S-07-17	L (ES 24)	Similar processions of pupils at the Benedictines in Villingen.	Still dutiful...
	S-07-18	P	Alongside the watercolour hangs a thesis print of the Benedictines of Villingen (1695). It shows Holy Mary as patroness of Villingen.	

Section	Event	Type	Content	Suspense Aspects
	S-07-19	L (ES 27)	‘Conclusion: The Benedictines of Villingen prove with this elaborately designed thesis print that they tried to keep pace with famous universities as Prague, Vienna or Salzburg.’	
<b>S08 Boards</b>	S-08-01	O/D	Boards with fragments of a landscape scenery. The boards are framed by a frame made of light unpainted wood. The frames are weighed down by square grey stones.  The painting shows rock edges, grass and bushes.	I begin ‘at the front’ where S-08-55 accompanied by ES 40 is exhibited but I miss an introduction. Therefore I intend to go to ‘the end’ but because of the play performed just now in the section S10Turks, I stop at the boards with fragments of a landscape scenery.
	S-08-02	L (ES 38)	The column ‘classification’ says that the motif could have been used to change a forest landscape with little replacement into a rocky canyon.	
	S-08-02		It was common at great theatres to create variation possibilities by combining different scenes.	
	S-08-02		‘Like for all Villingen backdrops a tangible evidence for their practical use is missing.’	
				The fact that it is not yet decided if the backdrops were created by Benedictines or Franciscans attracts my attention.
				Because of the performance I go directly to the pinboard ‘Garden’.
	S-08-03	D	This pinboard is creamy-white and fits the light wood of the frames in this room.	
	S-08-04	P	Five illustrations in black and white show garden scenes from theatre plays or garden architecture. All stem from the Baroque period. They all show the strict order of garden architecture of the time.	The illustrations are copied from books. They are pinned with needles on the board. The explanations look like notes. It stresses the ‘work in progress’-look of the exhibition.
				The illustration explains this very well: the gardens almost look like buildings with solid walls.

Section	Event	Type	Content	Suspense Aspects
	S-08-05	T	The garden scenery is brought on stage as a counterdraft to the forest, the symbol of wild nature. Here the cultivated nature is a sign of a well-ordered world. Only in the course of the 18 <sup>th</sup> century the concept of garden changed in the sense of designed 'naturalness'.	
				On some of the illustrations plants and trees are located on buildings. I saw them on the jigsaw pieces – where are the originals? I turn around and right: there they are!
				I still ponder about the question if the boards stem from the Benedictines or the Franciscans!
	S-08-06	P	A drawing (about 1710) shows the sketch for a courtly garden scenery.	
	S-08-07	L (ES 46)	It could have been used for a stage scenery or for the design of a real garden.	
	S-08-07		The conclusion reads that the form of the foliage resembles the one of the potted plants painted on the Villingen boards.	
	S-08-08	P	An etching (about 1730) shows a garden with sculptures depicting dwarfs.	
	S-08-09	L (ES 47)	The dwarf garden can be viewed only from a distance – thus the interaction between theatre view and garden design becomes apparent.	This is no further evidence for the origin of the boards but is nonetheless interesting.
	S-08-10	P	A copper engraving and etching shows the artificial garden design of this period.	
	S-08-11	L (ES 48)	The copper engraving shows the ambivalence of garden and stage architecture on which the Villingen garden backdrops with its artificial topiary trees and decorative hedges is based on.	
	S-08-12	O	Boards painted with garden scenes are erected in wooden frames in the room.	

Section	Event	Type	Content	Suspense Aspects
	S-08-13	L (ES 39)	'Description: the topiary trees and hedges are typical for baroque garden architecture.'	
	S-08-13		The clumsiness in logic and perspective and the diverse painting techniques suggest that these are works of pupils.'	
	S-08-13		'Conclusion: The low height of the boards is striking, it points possibly to a positioning in the back part of the stage. The decrease in scale provoked an optical enlargement of the real room depth.'	
	S-08-14	P	A sketch (1755) for the decoration of the play 'Il Giardino incantato' is shown in a showcase with a white socket.	
	S-08-15	L (ES 49)	'Conclusion: in the garden backdrop the courtly representation of theatre and garden interpenetrate. It reflects the idea of a perfect world order which can also be found in the geometrically clipped pot plants and the arcade hedge on the Villingen backdrop panels.'	
	S-08-16	P/Cap	Pinboard 'Forest'	Aha! Now I have recovered the track. And I understand the organising principle of this section: the documents presented here explain the motifs of the boards in more detail. That is why they are located in the Baroque period.
				What do I learn about the Baroque period?
	S-08-17	T	'Forest. The forest scene was the third constant backdrop for the Renaissance theatre. The "scena satirica" described by architect Sebastiano Serlio, points with its name to the ancient satyr play in which gay mythological topics were staged.'	Why is the Renaissance mentioned here, where I just concluded that the Baroque period is essential to determine the origin of the boards?
	S-08-17		Forest: the savage counter draft to the city of aristocrats and citizens.	
	S-08-18	P	Several drawings of forest sets from the 17 <sup>th</sup> century.	

Section	Event	Type	Content	Suspense Aspects
	S-08-19	T	Scene painting. Backdrops are painted lying on the floor to create the necessary long-distance effect. This modern technique is probably similar to the historic one.	Interesting!
	S-08-20	P	A photograph shows a person painting a backdrop in such a manner.	
	S-08-21	Cap/P	Technological observations: distinctions of hands. Under this caption five photographs of details of the boards.	I do not understand it: did different painters painted the boards?
	S-08-22	O	A (fragmented) board painted with a forest motif.	I am able to realise the production process of the boards because of the spalled paint. Therefore I ask myself again: Who painted them?
	S-08-23	L (ES 36)	The fragments create an inconsistent picture. Probably, they were remains of a former backdrop and were used again on the backside.	
	S-08-24	L (ES 37)	The forest is depicted as exotic wilderness. Far away from everyday life it is an ideal setting for instance for a satyr play. 'Therewith the fragments stand clearly in the tradition founded by Sebastiano Serlio (1475-1554) already mid 16 <sup>th</sup> century.'	
	S-08-24		A similar motif and manner of painting can be found on another board with a squirrel and a parrot.	I have difficulties to ascribe the texts to the adequate boards.
	S-08-25	Int/T	A station with a red panel invites visitors (children) to look for the animals by help of transparent sheets.	I would like to look for the animals but cannot spot the board so I give up.
			The red panel closes a showcase on the left side. Two graphics are shown in the showcase.	
	S-08-26	P	The copper engraving/etching (1589) shows a forest scene in a theatre play performed in Florence.	

Section	Event	Type	Content	Suspense Aspects
	S-08-27	L (ES 44)	'Conclusion: the varied drawn tree crowns of 1589 correspond to the vivid foliage on the Villingen forest backdrops! Another explanation says that this performance in 1589 was the first that changed stage decorations in front of the audience.	
	S-08-28	P/L (ES 45)	The drawing (17 <sup>th</sup> century) shows a sketch for a decoration. Backdrops with forests are arranged behind one another. The sketch shows how to establish a forest scene on stage, with wings, rear shutters and teasers.	Now I have an idea of the staggered arrangement of backdrops in this period on stage!
				I look around and realise that there are more boards with a forest painted on. Now I spot the squirrel. But first I turn to the panel with the skulls.
	S-08-29	0	A pile of skulls is painted on a board. Inscriptions with pencil on the forefronts of some of the skulls.	
	S-08-30	L (ES 74)	The inscriptions are names, but date and meaning are obscure.	Following the numbering of the ES this is 'the last' object in this section.
	S-08-30		'Conclusion: the fragment is the biggest mystery among the Villingen theatre panels. It is not possible to link it with any of the other scenes. On the backsides fragments of a landscape scenery can be spotted. The skulls were most likely part of a backdrop.'	
	S-08-31	T	'The skulls on the board are equipped with names. Probably, they were named only after finishing the painting. Are you able to decipher the names? The named persons lived probably after 1750. Could they be your ancestors? Do you have perhaps family trees or old records which could help to identify the names? We are happy to receive any relevant information at the final evaluation station.'	

Section	Event	Type	Content	Suspense Aspects
	S-08-32	0	More boards with forest motifs are erected in the room. On the back-side architecture motifs are painted.	I look at the boards which are erected behind the showcase with the two graphics and I suddenly understand the principle of the arrangement: forest motifs are painted on the 'back-sides' and 'architecture' on the fore-fronts. And that way they could have been placed on stage!
	S-08-33	0	Fixed on a light wooden board fragments hang on the wall. The painting shows columns.	
	S-08-34	0	More fragmented boards with architecture motifs are erected in the room.	
	S-08-35	L (ES 35)	These motifs could have been wings for a glorious hall.	
	S-08-35		Classification: one ensemble of columns is painted on a smaller scale. Stages had in most cases a backwards increasing floor. The wings in the back were smaller than the ones in the front. Thus the real depth of the stage was enlarged. 'Were the Villingen backdrops applied like this?'	
	S-08-36	0/L (ES 34)	Fragmented boards with the façade of a palace. They could have been rear shutters.	Looking at these boards I really realise that they were 'sawn'!
	S-08-37	0	One backdrop is fixed on a panel on the wall. It is secured behind a rope.	I ask myself why this is the only board in the exhibition secured in this way. Is it especially precious?
	S-08-37		It is painted not on wood but on canvas. Blue not green colour is dominant. The painting shows a wall in a splendid hall.	
	S-08-38	L (ES un-numbered)	This backdrop fragment (second half of the 18 <sup>th</sup> century) comes from Ludwigsburg.	
	S-08-38		About 140 historical backdrop elements remained in the palace theatre in Ludwigsburg.	

Section	Event	Type	Content	Suspense Aspects
	S-08-38		Conclusion: parallels between the backdrops from Villingen and those from Ludwigsburg (motifs, long-distance effect) are striking.	The backdrops are described as coming from Villingen as a matter of fact.
				This is another quite convincing evidence for backdrops.
	S-08-39	Int	Another interactive station, marked in red, deals with the palace fragments. Visitors are invited to try to complement the fragments, considering especially the perspective.	Too complicated for me.
			Again two objects/graphics are presented in the showcase at the interactive station.	
	S-08-40	O	A paper theatre (18 <sup>th</sup> century).	
	S-08-41	L (ES 42)	'Conclusion: staggered columns belong to the Villingen motifs like the colonnades on the paper stage.'	
	S-08-42	P/L (ES 43)	The etching (1685) in the showcase depicts a scene with colonnades and a city. It belongs to a play of Jesuits.	Gorgeous! But the colonnades are not yet any evidence that the boards are backdrops!
	S-08-43	Cap/P	Pinboard 'Splendid hall'	
	S-08-44	P	Six photographs show copies of copper engravings and etchings of 'splendid halls'.	
	S-08-45	T	'Splendid hall. The fixed drama settings were extended to the courtly opera stages in the 17 <sup>th</sup> century by numerous types of scenes.'	This is important for my understanding of the motifs and my ability to classify them: to know that in the 17 <sup>th</sup> century a fixed repertoire of settings existed!!!
	S-08-45		The state apartments and courtly gardens contrast with the rural and civil settings, cities and places.	
	S-08-46	O	Fragmented boards with painted wall decoration.	



Section	Event	Type	Content	Suspense Aspects
	S-08-47	L (ES 32)	Probably fragments of a proscenium. Stages in many theatre halls of baroque cloisters were separated only by a painted proscenium from the auditorium. 'It suggests itself that the three Villingen fragments were used similarly.' Based on the style, the boards can be dated around 1740.	Just now, writing the protocol, I understand that this is an important hint that the boards were indeed used as backdrops, as a proscenium is a typical part of the stage in this period.
	S-08-48	O	Fragmented boards with a painted drop curtain.	This is such an important evidence!
	S-08-49	L (ES 31)	'Description: both boards are distinct evidence for their original use in a theatre context.' Because of the shell ornamentation the boards can be dated mid 18 <sup>th</sup> century.	You really have to look carefully as a visitor to find this evidence especially because it is hard to spot the curtain on the painting if you do not know what you are looking for.
				This evidence meant a clear turning point for my understanding of the boards: since this point I was convinced that they were used as backdrops indeed.
	S-08-50	Int/Cap	'Cryptic inscriptions.' This station refers to the boards with the painted city scene on them. They have words and numbers written on them whose meaning is not clear. Visitors are invited to try to decode the scripture.	
	S-08-51	P/Cap	Pinboard 'City view'.	
	S-08-52	P	Eight photographs on the board depict stages with city scenes as backdrops and architectural drawings of cities of this period.	
	S-08-53	T	'City view. The view of a city belonged to the three basic configuration for the Italian theatre stage of the Renaissance.'	Ah! This is interesting! But again: why does the text mention Renaissance instead of Baroque?
	S-08-53		Serlio published his second volume about architecture in 1545. The illustrations showing stage sceneries were copied by the highly regarded stage architects throughout Europe until the 17 <sup>th</sup> century.	Ah! This is interesting!

Section	Event	Type	Content	Suspense Aspects
			The showcase combined with the interactive station 'Cryptic inscriptions' contains an etching and a book with an etching.	
	S-08-54	P/L (ES 41)	The etching (1679) depicts a production design with a city scene. 'Classification: a city view as a backdrop was indispensable for the tragedy.'	
	S-08-54		'Conclusion: because of their identical basic structure city scenes could be adapted easily to the conditions of every stage and also to school stages.'	Walking through the exhibition I now understand the significance of the motifs on the backdrops. Without thinking about it explicitly, the wide variety of backdrop motifs, in this period too, had struck me before.
	S-08-55	P	Etching of a city scene, printed on a front page of a book from 1628.	
	S-08-56	L (ES 40)	This depiction of a city scene traces back to Serlio's illustrations.	
			'Conclusion: this publication shows that the canon of images of stage decorations – for example city, forest, palace, garden – was also spread in other media. Simplified it was still used in the 18 <sup>th</sup> century on the school stage. The unspecific city view was an ideal picture for a public setting.'	Piece by piece I realise how important the motifs are for the classification. The motifs seem to prove, more than anything else, that the boards are indeed backdrops.
	S-08-57	0	Two fragmented boards with city scenes.	To me they look like modern paintings, from the period of 'New Objectivity'. See for example the painting 'Hinterhof' (1925) by Hans Mertens.
	S-08-58	L (ES 33)	'Classification: both motifs are to be classified into the long tradition of city sceneries on theatre stages. Therefore it is difficult to date them. Because of the tree-ring identification of the used fir wood an origination of the paintings before 1700 can however be excluded.'	A long tradition of city scenes on stage existed! So far I did not understand that many pieces information on the pinboards referred to the Renaissance and not only to the Baroque.
				Now I urgently need the final conclusion of the exhibition! Therefore I walk straight to the 'last' pinboard hanging in the cloister. Besides, the exhibition is about to close, and I'll have to continue my walk the next day.

Section	Event	Type	Content	Suspense Aspects
<b>S12 Evaluation</b>	S-12-01	P/T	Two red panels hang at the end of the corridor where the showcases of different theatre types stand.	
	S-12-02	Cap	The left one has the – small – caption ‘Final Evaluation’.	
	S-12-03	T	‘Which clue do you consider as convincing? Vote by sticking a red point in the relevant field.’	
	S-12-03		In the leftmost position hangs a sheet with red points.	
	S-12-03		The exhibition logo and the words ‘Painted boards’ can be found up the fields.	
			The 12 fields read:	
			(Uppermost row:)	
	S-12-03		Holy Sepulchre	
	S-12-03		Theatre	
	S-12-03		?	
			(Middle row:)	
	S-12-03		Passion play	
	S-12-03		School theatre	
	S-12-03		Travelling theatre	
	S-12-03		City theatre	
	S-12-03		Court theatre	
			(Lower row:)	
	S-12-03		Franciscans	
	S-12-03		Benedictines	
	S-12-03		Jesuits	
	S-12-03		?	
	S-12-04	Int	Next to a pen and notepads there is the following text on the right panel:	
	S-12-05	Cap	Caption: ‘SCOM Sawn.	
	S-12-06	T	‘Till this day many questions around the painted, sawn boards are still open:	

Section	Event	Type	Content	Suspense Aspects
	S-12-06		How do the components match?	
	S-12-06		Were they really used as theatre backdrops?	
	S-12-06		Do they really originate from the theatre of a monastery in Villingen?	I am surprised that this question cannot be answered definitely indeed!
	S-12-06		Of the Benedictines or the Franciscans?	And this neither!
	S-12-06		Why massive wooden boards as material?	
	S-12-06		How exactly were they erected?	
	S-12-06		Did they fit to the plays performed?	In my opinion this is about personal taste, not scientific facts.
	S-12-06		Did you find totally different clues in the exhibition?	
	S-12-06		Or is it necessary to think everything anew again?	
	S-12-06		Tell us about your trials and further relevant information. Please write them on the notepads and clamp them on the panel.'	
	S-12-07	Int	Eight braces are fixed on the panel.	
			Three notes can be found fixed with the braces, obviously written by visitors.	
	S-12-08	T	Note 1: 'Absolutely imaginable: as passion play theatre with fixed backdrops – therefore no traces on the boards.'	
	S-12-09	T	Note 2 suggests that the words on the skulls are perhaps the names of teachers.	
	S-12-10	T	Note 3 contains further relevant clues like for example the tapestry museum in Rixheim.	
				As a fact the questions are not yet answered!
				In my eyes the concurrence between Benedictines and Franciscans seems to be quite interesting!

Section	Event	Type	Content	Suspense Aspects
				Is this still relevant today to the visitors living nearby?
				Is the question if the boards were used as backdrops meant seriously?
				Did research only go in this direction?
				Could similar city scenes be found in this period in other contexts?
	S-12-11	Int	A visitor book lies on a socket.	
<b>S09 Baroque Performance Practice</b>	S-09-01	P	On the right side of the next room movable walls with motifs from the painted boards are erected. Some different motifs are added like the radiograph of a skull.	Is this an art installation or backdrops for the plays which are performed in this room?
				The room looks very different from the ones I have seen until now. Showcases and pinboards are black, parquet floor. It reminds me of a ballroom.
	S-09-02	D/P/ Cap	(Black) Pinboard 'Baroque Performance Practice'	I am happy to find more information about theatre in this period because of the exhibition I am now very interested in the significance of theatre in the Baroque time.
	S-09-03	T	'The baroque chariot-wing-system gained acceptance in the 17 <sup>th</sup> century.'	
	S-09-03		'The application of the central perspective created a perfect illusion of space; sophisticated theatre engineering produced sensational sound and lighting effects.'	
	S-09-03		'Instead of the three antique stage types according to Serlio, a series of new types of scenery emerged like palace, garden and ocean.'	I have not yet understood the significance of Serlio.  Why is there no painting of an ocean on the boards? I thought until now that garden/forest/palace and city was the fixed repertoire.
	S-09-03		'Theatre had become a total artwork.'	

Section	Event	Type	Content	Suspense Aspects
	S-09-03		'Collection of designs were written for all areas which disseminated the newest developments of techniques and equipment...'	
	S-09-03		'School theatres also tried to keep up by purchasing theatrical machineries and stage decoration and by instructing the pupils about the correct behaviour on stage.'	I find this text and pinboard very interesting as it integrates the backdrops/boards more into baroque theatre practice, something I wished to have seen and learned before visiting S07 with the boards.
	S-09-04	P/T	Among other information about theatre engineering a book cover is pinned on the board: it belongs to the brochure 'Fascination of the stage' (2008). A notepad attached to the cover reads: 'Best information source'.	I feel involved in the research progress.
	S-09-05	Int	White wigs hang at a mirror. Visitors (children) are invited to try them on.	
	S-09-06	T	'Nearly all pupils of the monastery schools hold a high ecclesiastical or administration office later or reigned as princes themselves. The gentry of baroque society wore wigs over their own hair.'	
	S-09-07	O	Four figurines around the interactive station wear what looks like baroque costumes.	
	S-09-08	P	A marvellous oil painting in a splendid frame shows a stage in a theatre with actors and spectators. There is a security rope around the painting.	
	S-09-09	L (ES 50)	Here an important urban stage is depicted.	
	S-09-09		'The spare parts of the "proscenium" with columns on high sockets are comparable to the images on the Villingen architecture panels.'	
			A black showcase with a drawing and three books.	
	S-09-10	P	The drawing (first third 19 <sup>th</sup> century) shows a stage of a Benedictine monastery school in Rheinau.	

Section	Event	Type	Content	Suspense Aspects
	S-09-11	L (ES 54)	'Conclusion: Even though the style is younger, the drawing allows a good idea of the basic structure of baroque school theatre stages.'	At this point it becomes even clearer that the boards are defined as backdrops of the museum members of the SCOM. Why else would the topic of theatre take up so much space in this exhibition?
	S-09-12	0	A sample book (1727) with a picture showing an actor who emerges from the backdrops.	
	S-09-13	L (ES 52)	'The "treatise about acting" contains most precise instructions for gestures, mimic art and posture (...)':	Great!
	S-09-13		'Conclusion: (...) Figura V depicts the entrance of an actor from the backdrops: this is how it should happen on baroque school stages.'	
	S-09-14	0/P	An iconographic dictionary from 1704. A page with 15 historical or mythological personages lies open.	
	S-09-15	L (ES 51)	'Conclusion: (...) It was used in school theatre for the elaboration of gestures. You can picture the actors and their costumes on the basis of the personages.'	Great!
	S-09-16	0/P	A sample book from 1723, showing a page with a frightening goddess.	
	S-09-17	L (ES 53)	Page for page goddesses, fabulous creatures and allegories, but also theatre types are introduced by image and text.	
	S-09-17		Conclusion: The etchings could serve as models for theatre.  'There were no reservations against the pagan gods by monastery theatre, as all plays were performed to practice a virtuous life.'	
				I would have liked to learn more about Baroque theatre. But what I have learned now is that school theatres served foremost the purpose to practice a virtuous life.

Section	Event	Type	Content	Suspense Aspects
<b>S10 Turks</b>	S-10-01	Fu/F	A black table with two telephones and a monitor to sit down at.	
	S-10-02	P/T	A black pinboard hangs on the wall right behind the table.	
	S-10-03	Cap	“Turks” on the stage of school theatre.’	
	S-10-04	T	‘The theatre of monastery schools conveyed foremost Christian moral values. Confrontations between “good” and “evil” provided brilliant starting points for dramatic plots. Plays in which “Turks” play a role are an example for this.	
	S-10-04		Muslim “Turks” were linked to the “Antichrist” in the context of the conflicts with the Ottoman empire from the 15 <sup>th</sup> to the 17 <sup>th</sup> century.	
	S-10-04		Especially at school theatres “Turks” with horrible cruelty and horny greed were staged.	
	S-10-04		After the victory near Vienna in 1683 a veritable Turk fashion emerged which portrayed a positive Orient image.	
	S-10-04		Hence in religious school theatres the old enemy image was persistent.	
	S-10-04		Stereotypes are deeply rooted in history and still have an impact today.’	I find this information quite interesting. Now the motifs on the board are not any longer relevant but the content of the plays performed.
	S-10-04		Apart from pictures and information referring to (also actual) stereotypes about Turks, there is information pinned on the board about the play ‘Irene.’	
	S-10-05	Cap	The ‘caption’ of the board reads ‘Irene.’	I remember the play from a room before.
				I like the fact that one play is presented here, especially because I hope to be better able to imagine the former use of the backdrops.



Section	Event	Type	Content	Suspense Aspects
	S-10-06	T	A copy of a summary of the play (which can be found in a book presented in a showcase in the same room) is pinned to the board.	
	S-10-07	O	A ticket of the performance of the play on 30 <sup>th</sup> November 2013 can be found on the pinboard as well. It was staged in the museum right here.	
				I sit down and watch the film with all interviews.
			Two text sheets are fixed on the desk top right in front of the monitor.	
	S-10-08	T	The left one explains what can be seen in the film: 'Statements of all persons involved with the Villingen boards'	
	S-10-08		'Description: Summary of all theses'	
	S-10-08		'Evaluation: The mystery around the Villingen boards is not revealed.'	
	S-10-08		Discussion referring to the thesis backdrops: counter-argument material (massive wooden plates are heavy, no comparative examples all over Europe), point of origin unexplained	
	S-10-08		To the thesis sepulchre-decoration: counter-argument water-soluble colour, subject of the painting without persons	
	S-10-08		Which clue do you find convincing?	
	S-10-08		Vote by sticking a point in the respective field on the evaluation board in the cloister!'	
	S-10-09	T	The second sheet refers to material about the play 'Irene' which can be viewed on the monitor: an interview with museum director Michael Hütt and clips of the performance of 'Irene', November 2013.	

Section	Event	Type	Content	Suspense Aspects
	S-10-10	F	Interview with the museum director: it is nice not to have only the Villingen backdrops and bills but also a complete play.	
	S-10-10		'Irene' is full with anti-Turkish propaganda which lacks every historical basis.	
	S-10-10		The enemy image persisted in school theatres because it was essential as background for good Christianity.	
	S-10-10		He is sure that our difficult contact with Turks today can be traced back to the school theatre of the 18 <sup>th</sup> century.	The connection to our life today is made clear.
	S-10-10		The Franciscans in Villingen staged 'Irene' in 1710.	
				In this room the question of the origin of the boards is not any longer relevant, is it?
				Now I really look forward to the 'final evaluation' in the film.
	S-12-13	F	The couple who had discovered the boards in their attic is interviewed.	
	S-12-13		The man says: 'It was not possible for me to imagine that these are backdrops. By now I am convinced they are.'	The boards are backdrops!
	S-12-13		He saw that backdrops were always very similar to each other in this time period.	
	S-12-14	F	Conservator number 1 says that it remains undecided in which theatre the boards were used.	It remains undecided in which theatre the boards were used.
	S-12-14		That they were used as backdrops however seems to be obvious.	It seems to be obvious that they had been used as backdrops.
				Suddenly, I become aware of the black colour of the table. Are the insights solidified now?  the topics  the perspectives

Section	Event	Type	Content	Suspense Aspects
	S-12-15	F	The historian says: 'It is obvious that the boards are backdrops, but because there were two competing theatres in Villingen, they can stem from the Franciscan as well as from the Benedictine grammar school.'	The boards are backdrops.  It remains unexplained if from the Benedictines or the Franciscans. However, she concludes that they stem from a monastery school.
	S-12-16	F	The engineer does not know if the backdrops had been used in the school of the Benedictines.	
	S-12-16		But there is a certain chain of evidence:	
	S-12-16		the boards were found in the attic not far away from the school	
	S-12-16		the dendrochronological results show that the boards stem from the same time period as the building	
	S-12-16		But in the end he cannot confirm it scientifically.	
	S-12-17	F	Conservator number 2 says it is striking that the backdrops are painted on massive wooden panels.	
	S-12-17		Commonly you find wooden frames which are covered by canvas.	
	S-12-17		In fact we find the style of the Villingen backdrops described in literature, and the sepulchre panels are made in a similar way, but there is no comparative example of theatre backdrops, let alone school theatres.	
	S-12-18	F	The museum director poses the question if the boards are then backdrops or something else.	
	S-01-12	F	The interviews with the passers-by which could be viewed on the first monitor in the cloister can be watched again.	
	S-12-18	F	Museum director Hütt states that the findings are not consistent. Among the boards are some which are obviously backdrops like the city scene or the palace.	

Section	Event	Type	Content	Suspense Aspects
	S-12-18		But there are also elements which resemble wall coverings and which they interpreted as prosceniums.	
	S-12-18		Perhaps they were indeed used as a wall covering, but a drop curtain is painted on the back.	
	S-12-18		And this is obviously an element from the theatre.	
	S-12-18		For sepulchres similarly massive boards were used. And a similar backdrop-like architecture.	
	S-12-18		Thus, some evidence speak for the use of the boards as elements of a sepulchre, some do not.	
	S-12-18		The backdrops are painted with limewater colour which is water-soluble.	
	S-12-18		Sepulchres were used outside – what would have happened in case of rain?	
	S-12-18		Usually panels belonging to sepulchres show persons but these are missing on the Villingen boards.	
	S-12-18		Hütt concludes: ‘The thrilling thing is that we still have all possibilities.’	But that is not true, isn’t it?
	S-01-12	F	Finally, the passer-by asks again (as on the first monitor in the cloister): ‘And what is your idea?’	
	S-10-11	P	On the right side above the table an etching (1759) hangs on the wall. It depicts a stage where the play ‘Le Turc Généreux’ is performed.	
	S-10-12	L (ES 60)	The play was staged to honour the Turkish ambassador in the court theatre in Vienna. It addresses the ‘noble Turk’.	
	S-10-12		‘Conclusion: on court stage the character of the “Turk” could be attributed – unlike school theatre – with positive prejudices.’	
			A showcase presents two books and three etchings and copper engravings.	

Section	Event	Type	Content	Suspense Aspects
	S-10-13	P	A caricature (around 1740) depicts a 'Turkish European'.	
	S-10-14	L (ES 61)	'Conclusion: the caricature illustrates on the one hand the popularity of the Turkish fashion in the 18 <sup>th</sup> century, on the other hand it proves that it could also be perceived as a ridiculous fallacy.'	
	S-10-15	O	The front page of the tragedy 'Il Solimano' (1620) depicts Sultan Süleyman.	
	S-10-16	L (ES 59)	Classification: He is shown without any negative exaggeration as common in school theatre plays like 'Irene'.	
	S-10-17	O	Textbook 'Irene' (1711).	
	S-10-18	L (ES 56)	'Classification: Christian Irene is kidnapped by the Turkish emperor Mahomet II. At their marriage she is however beheaded by him and not crowned as queen.'	
	S-10-18		'Conclusion: the cruel and horny Muslim sovereign and Irene's estrangement from the Christian belief provided perfect models for the religious propaganda of school theatres.'	
	S-10-19	P	An etching (first quarter of the 18 <sup>th</sup> century) shows three theatre (?) scenes with Turks.	
	S-10-20	L (ES 62)	'Conclusion: in its simplicity this sheet is an evidence for the European imagination of the "Turkish". The Villingen garden-backdrops could have served for a "Turkish" masquerade.'	
	S-10-21	P	The copper engraving (around 1770) is a peep box picture and shows a city scene in Constantinople.	

Section	Event	Type	Content	Suspense Aspects
	S-10-22	L (ES 58)	'Conclusion: peep box pictures were very popular in the 18 <sup>th</sup> century. This sheet shows the setting of the play "Irene". Were similar sheets perhaps the model for the first layer of paint of a Villingen panel (object no. 1)?'	I think the idea that the backdrops were used for 'Irene' did not occur to me while walking through the exhibition. Or maybe it did, at the Franciscan showcase where the play was on display too.
			A showcase contains four masks and a pair of trousers with the image of a 'Turk'.	
	S-10-23	0	The biggest Carnival mask (18 <sup>th</sup> century) looks very cruel with its big tooth.	
	S-10-24	L (ES 65)	Classification: it resembles a devil.	
	S-10-24		'Conclusion: the diabolic carnival mask proves the narrow links between church drama forms and carnival traditions.'	
	S-10-25	0	A smaller mask (18 <sup>th</sup> century (?)) hangs in the showcase on the back-side.	
	S-10-26	L (ES 66)	'Classification: the traits of the mask correspond with the stereotype pictures of Jews with a hooked nose and a prominent chin beard. The caricature of the Jew served during carnival as embodiment of the un-Christian, like the character of the fool.'	
	S-10-26		'Conclusion: Characters of "Turks" and "Jews" appeared in carnival parades of students in the 18 <sup>th</sup> century. They were linked closely to school theatres. Motifs could migrate from one dramatic form to the other.'	
	S-10-27	0	Two rather neutral looking carnival masks (18 <sup>th</sup> century) of Rottweil.	

Section	Event	Type	Content	Suspense Aspects
	S-10-28	L (ES 63, 64)	'Classification: (...) They are noticeable small and can be worn only by children or adolescents. It is not possible to assign the masks to any of the traditional fool types in Rottweil. They are however obviously very old and could originate from the 18 <sup>th</sup> century.'	
	S-10-28		'Conclusion: evidence allows the conclusion that they are no carnival but originally theatre masks. Were they carved for the pupils of the Jesuit grammar school in Rottweil and worn on their stage at performances?'	I understand the significance of this suggestions only now. They could be the 'faces' of pupils...
	S-10-29	O	A pair of trousers belonging to a fool (second half of the 19 <sup>th</sup> century) is painted with the splendid image of a Turk.	
	S-10-30	L (ES 67)	'Conclusion: "Turks" had become an exotic attribute in the 19 <sup>th</sup> century, when these trousers were made. They had a common interpretive tradition in carnival and school theatres.'	I learned that 'Turks' were a common motif in carnival as well as in (school) theatres.
	S-10-31	P/Cap	Pinboard 'Carnival' ('Shrove Tuesday')	
	S-10-32	Cap	Caption: 'Carnival and School theatre'	
	S-10-33	T	'In Villingen and Rottweil carnival and school theatres were closely connected.'	
	S-10-33		'Some of the old masks which are still used today for carnival probably have a history in church drama, for instance as a devil in a passion play or in school theatres. It is proved that school theatre props were used in carnivals afterwards.'	
	S-10-33		'It is very likely that the rich school theatre tradition in Villingen and Rottweil had informed the core inventory of historical carnival.'	

Section	Event	Type	Content	Suspense Aspects
	S-10-34	P	A copy of the watercolour in S07 shows a procession of pupils around the grammar school in Ehingen.	ES 24
	S-10-35	O	An image on a pair of trousers (1989) worn by a typical carnival fool in Villingen represents a buffoon (Hans Wurst).	
	S-10-36	L (ES 68)	'Conclusion: the character of the buffoon illustrates the closeness of theatre stage and street carnival. Were other props used in both performance types?'	
<b>S11 Sepulchre</b>	S-11-01	ST	A red banner hangs above the entry, it reads 'Holy Sepulchre decoration'.	
	S-11-02	O	Panels with painted persons and sceneries are staged in the sanctuary of the chapel.	Wow! Are they no originals?
	S-11-03	O	In a showcase a single character (around 1730) of a Lent Crip from Rottweil is presented on a socket.	
	S-11-04	L (Es 71)	Classification: this character is passed down as Mary Magdalene but the colours of her garment, her facial expression and gestures characterise her as Holy Mary.	
	S-11-04		'Conclusion: the ambivalent interpretation of the character points to the possibility of a multiple use. Backdrops could be used for profane as well as for sacral purposes.'	
	S-11-05	P	At the left side of the showcase a huge painting (first quarter of the 18 <sup>th</sup> century) hangs over a door. One of the men depicted looks like a 'Turk'.	
	S-11-06	L (ES 72)	Classification: Single scenes showed traditionally the Passion of Jesus. The canvasses could be hung freely by help of wooden sticks. 'Several of such paintings covered the altars of the church in Rottweil during Lent.'	



Section	Event	Type	Content	Suspense Aspects
	S-11-06		'Classification: Lent pictures belonged to the movable and temporary equipment of a catholic church. They were part of the 'Theatrum Sacrum' in the church during Easter Time. The sepulchre with its back-drop decoration belonged to it.'	This is important to know: Lent images and sepulchre belonged to the decoration of the church during Easter.
				But then the motifs forest and city do not fit, do they?
	S-11-07	P	At the opposite side a Lent painting (first quarter of the 18 <sup>th</sup> century) shows a 'Turk'.	
	S-11-08	L (ES 73)	A Roman captain who supervises the nailing of Jesus to the cross is shown as a 'Turk'.	
	S-11-08		Conclusion: the biblical culprits are equated with Ottomans which is unhistorical.	I feel well informed now.
	S-11-09	P/Cap	Pinboard 'Baroque Sepulchre'.	
	S-11-10	Cap	Caption: 'Sepulchre'.	
	S-11-11	T	'Since the early Middle Ages performances have taken place in the church interior during Easter time. While passion plays turned gradually into outdoor theatre performances, the church interior was decorated according to the holiday.	
	S-11-11		First, the richly illustrated altars were covered with cloth. Later, the cloth was covered with pictures of Passiontide. (...)	
	S-11-11		With the cloth and later the board backdrops the main altar represented Christ's grave, like the birthplace in nativity plays today. (...)	
	S-11-11		The sepulchre served foremost as scenery for the stiff wooden characters; partly however those were flexible.	
	S-11-11		Its technique and the painted backgrounds resemble the devices used in theatres.'	

Section	Event	Type	Content	Suspense Aspects
	S-11-02	0	Seven wooden panels (mid 18 <sup>th</sup> century) stand on the main altar.	I turn now to the sepulchre itself. These are really original paintings! I am impressed.
	S-11-02		The one in the centre shows Jesus lying in the grave.	
	S-11-02		It is framed by two panels with an 'emperor' and a 'church man' in splendid alcoves. They are accompanied by some men.	
	S-11-02		Two guards sleep in front of the grave.	
	S-11-02		Nearest to the edge of the stage stand two panels which depict further scenes with Jesus, surrounded by the 'emperor' and more men on the left, and by soldiers on the right one.	
	S-11-12	L (ES 69)	These parts of a sepulchre stem from Villingen.	
	S-11-12		'Conclusion: make and use of the panels show strong parallels with the monastery theatre. For the backgrounds of sepulchres, panels with garden, palace and city scenes were needed – exactly as on the Villingen backdrop panels.'	Aha! And weren't the boards used for sacral purposes, too?
	S-11-13	0	A small showcase with three glass balls (18 <sup>th</sup> century ?) stands in front of the panel with the grave on the 'stage'.	
	S-11-14	L (ES 70)	'Conclusion: Shoemaker's lamps ("Schusterkugeln") belonged to the props of sepulchres. They were used in theatres as well – were the Villingen panels staged like this way?'	
				I look at the panels again and wonder how they look under the light of the glass balls.
				The alcoves on the two panels behind the grave show columns similar to the ones on the 'backdrops'.
				I look at the backsides of the panels – they are not painted...

\* Evidence sheets no. 55 and no. 57 do not exist.

## Segmentation

### *Berge, eine unverst ndliche Leidenschaft*

### *[Mountains, a Mysterious Passion]*

30 November 2007 to 31 October 2014

Curated by Philipp Felsch and Beat Gugger/Designed by Ursula Gillmann,  
Matthias Schnegg and Margarethe Greiner

Alpenverein-Museum, Hofburg (Innsbruck)

Numbering of the ‘events’ (information units): M(Mountains)-01(section number)-  
01(event)

Section	Event	Type	Content	Suspense Aspects
<b>S01 Imagining</b>	M-01-01	P	Six oil paintings show the beauty of mountain landscapes.	Pleasant anticipation.
	M-01-02	Cap	The caption for the objects reads: ‘Mountains of the mind’.	We perceive mountains in a certain way.
	M-01-03	Fu/D	Visitors can sit on wooden benches and look at the paintings. The benches slope a bit and they are covered with green material resembling grass.	The benches look like small abstract mountains.
	M-01-04	P	On three screens fixed between the paintings, slide shows depict a multitude of motifs around the alpine world: men in traditional costumes make music, a man in a traditional costume scoops a woman...	
	M-01-05	T	The word ‘pleased’ (‘g’freut’) is written on the floor.	Joy.
	M-01-06	ST	On the wall, below one painting, the word ‘imagining’ is written.	
	M-01-05	T	On the floor more words are written: ‘slide show’, ‘happy’, ‘picturesque’, ‘lonely’, ‘rocky’, ‘male’.	Joy.

Section	Event	Type	Content	Suspense Aspects
	M-01-04	P	A tower with monochrome photographs lightened from behind shows the same pictures like the slide shows. Climbers, marmots...	
	M-01-07	L	The accompanying text explains that hardly anyone comes to the Alps today without some ready-made images in their heads.	We perceive mountains in a certain way.
	M-01-07		'For over two hundred years the mountains have offered the prospect of intimidating grandeur, healthy air or the frisson of danger.'	Grandeur and danger.
	M-01-07		The German-Austrian Alpine Club founded a picture archive at the end of the 19 <sup>th</sup> century to do justice to all these facets.	
	M-01-07		'As slide shows for long winter evenings, they provided the joys of expectation for the coming season.'	Pleasant anticipation.
<b>S02 Packing</b>	M-02-01	O	The model of a mountain stands right behind the doorway to the next room. It is placed on a head-high pedestal and is illuminated from above.	Evokes a feeling of: the peak is tempting but laborious to crest.
	M-03-02	Au (F)	Noises	What are these noises?
	M-02-02	Q	A quotation on the wall reads: 'Every kilogramme of baggage we burden ourselves with increases the work to be done by our muscles, makes us tire more quickly and reduces our performance.' Nathan Zuntz, 1905	How it is possible to reach the peak? To take as little baggage as possible.
	M-02-03	Li	The model casts a shadow on the wall below the quotation, creating the silhouette of mountains.	
	M-02-04	L	The text belonging to the model explains that three-dimensional models of the Alps were very popular at the turn of the century.	
	M-02-04		'The plaster mountains were used for topographic and military purposes, as well as for entertaining the general public and attracting tourists.'	

Section	Event	Type	Content	Suspense Aspects
	M-02-04		Many model makers exaggerated the vertical in order to recreate the impression of the sublime created by the mountains on the observer down in the valley.	Aha! Explains the effect the model had on me: impressive grandeur. Satisfaction on my side.
	M-02-05	O	A crystal is hidden in the pedestal and can be viewed through a narrow crack only after a small button has been pressed and thus light has been switched on.	
	M-02-06	O/Cap	On the left side of the room an elongated showcase deploys several objects. The caption 'Problems of space' is printed on the showcase.	
	M-02-07	T	A text above the showcase explains: 'A string of porters was a typical feature of any mountaineering expedition in the 19 <sup>th</sup> century.'	
	M-02-07		'Nobody today would carry such bulky equipment with them.'	
	M-02-07		Mountaineering has created a market for small, lightweight articles which preferably are multipurpose.'	I expect that the objects in the showcase are arranged from heavy to lightweight.
				Reflection: For now: what do I need for climbing?
	M-02-08 - M-02-14	L	On every label belonging to one of the objects, the weight is noted.	
	M-02-08	O/L	Snow goggles (around 1930), 52 g	
	M-02-09	O/L	Snow goggles (after 1950), 22 g	
	M-02-10	O/L	Avalanche rescue transceiver (after 1972), 102 g	I am touched: indicates (deadly) danger!
				The objects are not arranged in a chronological order.
				I discover that texts which explain the objects in more detail hang on the wall.
	M-02-11 - M-02-13	O	A mouth organ, a can opener, a stove...	Most objects do not impress me, probably because I have no climbing experience.

Section	Event	Type	Content	Suspense Aspects
	M-02-14	O/L	Marker paper (around 1900), 24 g. The red paper was used by expeditions to find the way back down to the valley.	Moving.
	M-02-15	T	The accompanying text explains: 'Today no mountains have such a dense network of paths and signposting as the Alps.'	
	M-02-15		Around 1900 the guide books recommended mountain hikers and climbers to use marker paper to find their way back through pathless terrain.'	
	M-02-16	ST	The word 'packing' is written on the wall.	Aha! This is the section title.
	M-02-17	T	A very long list of clothing and equipment is written on the wall.	
	M-02-18	L	The list is taken from a guidebook for hikers in the Eastern Alps from 1928.	The mountaineers took many things on hiking tours back then.
<b>S03 Looking</b>	M-03-01	ST	The word 'schauen' (looking) is written on the wall.	I now understand that the topic of each section is named by one single word written on the wall. Now I am looking first for this word in every room after I have entered it.
	M-03-02	F	On a monitor a film is shown: children are climbing a mountain.	Watching the film is quite boring for me but inspires me nonetheless to climb the Alps one day as well.
	M-03-03	L	The text explains how the artist produced the film: 'I approach Japanese tourists, connect my camera to theirs, and ask them to rewind the cassette two or three minutes.'	
	M-03-03		It also explains that the artist was 'in pursuit of the conventional view of the Alps.'	
	M-03-04	Cap	'The conventional view'	
	M-03-05	Q	Quotation on the wall: 'Where there are no more trees because of the great cold, you still see a little grass between the piles of stone, then just moss and finally nothing at all.' David Cranz, 1757	Interesting: do you climb a mountain to see nothing? You rather want to see the panorama and the sky and to look downwards. What is the meaning of 'nothing'? The absence of civilisation, nature, flora and life?

Section	Event	Type	Content	Suspense Aspects
	M-03-06	P	A panorama of the mountain 'Hoher Nock' in Austria, a watercolour by Thomas Ender, is presented in a showcase.	I did not mentioned this showcase in my notes taken during my first visit. I remember that I noticed the panorama but my concentration was not sufficient to look at it in depth. Same for the postcard.
	M-03-07	P	A postcard depicting mountains in South Tyrol (about 1910) hangs framed on a wall.	
	M-03-08	L	'As postcards offer a continuous repetition of one and the same motif, they reveal collective – and sometimes political – visual conventions.	
	M-03-08		After the 1 <sup>st</sup> World War, the southern view of the Drei Zinnen (Three Peaks) in South Tyrol, for example, was no longer shown; the 'Italian' perspective had become the enemy's view.'	
	M-03-04	Cap	'The conventional view'	I understand only now which objects were presented as an ensemble, following the captions.
	M-03-09	P	8 lithographs and aquatints (18 <sup>th</sup> /19 <sup>th</sup> century) show waterfalls, including persons observing the scenery.	The pictures do not interest me too much but I am curious why they were selected. I feel more attracted by the blue colours but decide to watch the pictures first.
	M-03-10	L	The text explains that perhaps the source of the fascination waterfalls still have today is that 'the cascading waters present a close-up of the wild spirit of the mountains for leisurely inspection with dry feet.'	
	M-03-10		'Only the beholder observing the mountain scenery from a safe distance knows that mixture of delight and trembling that has stimulated Alpine tourism since the Romantic period.'	The attraction of the Alps stems from a 'mixture of delight and trembling.'
	M-03-11	Cap	'The eyes of the beholder'	
	M-03-12	P	Another group of lithographs and etchings (18 <sup>th</sup> /19 <sup>th</sup> century) shows mountain landscapes with persons observing them.	

Section	Event	Type	Content	Suspense Aspects
	M-03-13	L	These figures are not working people like the busy farmers in earlier works. Their pose – lost in contemplation – was not considered worthy of artistic attention until the second half of the 18 <sup>th</sup> century.	
	M-03-13		‘In all cases, what links these figures with the mountains is their eyes.’	
	M-03-11	Cap	‘The eyes of the beholder’	
	M-03-14	P	One lithograph and one etching (18 <sup>th</sup> /19 <sup>th</sup> century) showing a glacier on the Mont Blanc group hang between the two groups of pictures.	Can human beings be seen on them as well? Probably not. Here the topic – how our view of the Alps has been influenced – is treated from a different side.
	M-03-15	L	‘Locations like the Montanvert were ideal for Europe’s traveller class to train their eye for the Alps.	Only now, describing the exhibition in detail, do I understand how strongly the exhibition is guided by a constructivist perspective! Actually, everybody sees a different mountain!
	M-03-15		The travel guides recommended this easy climb for the unique views it afforded of Mont Blanc.	
			Following construction of the Pavilion on the summit as an ideal place to sit and rest, the panoramic view went into series production.’	
	M-03-11	Cap	‘The eyes of the beholder’	
	M-03-16	Q	Quotation on the wall: ‘A cloud on the soul darkens the earth more than a cloud on the horizon. The drama is in the beholder.’ Alphonse Lamartine, 1823	Our emotions are projected on the mountains. (Therefore the quotation fits perfectly to the pictures ‘The eyes of the beholder!’)
	M-03-17	O	Colour charts (1912) fabricated by geologist Albert Heim who tried to capture the alpenglow in a scientific way.	But still today: awe and wonder! (This insight was inspired by the label.)
	M-03-18	T	Below the charts adjectives like ‘extremely pale’ or ‘extremely beautiful’ are listed.	



Section	Event	Type	Content	Suspense Aspects
	M-03-19	L	They should describe the intensity of the glow quantitatively. This scale was created by physicist Paul Gruner (1933). Its poetic character belies the scientific nature of the experiment.	
	M-03-20	Cap	'Alpenglow'	
	M-03-21	O	Another small, three-dimensional model of a mountain in a showcase.	What is so precious that it is presented in such a beautiful illuminated showcase? The showcase has no window. I was disappointed when I realised that it was another model.
	M-03-22	Au	The song 'Blau, blau, blau ist der Enzian' (Blue is the gentian) re-sounds, sung by popular German pop singer Heino.	I discover two buttons at the right side of the showcase. I press the first button and startle, then I press it again.
	M-03-23	Li	A red light shines on the model and makes it glow.	I press the other button and the light goes on.
	M-03-24	L	At the left side of the showcase a text captioned 'Mountain pine oil' describes that in 'the 19 <sup>th</sup> century, with the rise of the modern city, the fragrant Alpine air became an asset.'	
	M-03-24		About the curative effects of the oil.	
	M-03-24		In 1856 a German chemist started marketing the oil as 'good Alpine air'.	
	M-03-24		In the 1970s the real boom came in the form of foam baths etc.	
	M-03-24		'Today the scent of the mountain pine tends to be – unfairly – equated with the commercialisation of the Alps.'	
	M-03-25	Cap	'The scent of the mountains'	
	M-03-26	Sm	If you press a button, the flavour of mountain pine oil will emerge.	Very funny! I have to laugh about the whole arrangement: the flavour, the glow and the music. Stereotypes.
	M-03-27	Q	'Colour is remarkable in the high mountains.' Edward Theodore Compton, 1898	

Section	Event	Type	Content	Suspense Aspects
			Another wall is completely covered by more aquatints, engravings, watercolours and woodcuts with mountain views. Many of the pictures show glaciers.	On first view the pictures all look similar to me. I have to take another look to check if I can see and comprehend what the label describes.
	M-03-28	P	Two of them stem from Caspar Wolf (1735-1783).	
	M-03-29	L	'What colour are the mountains?	
	M-03-29		From the distance they look brown or blue – as in the works of Poussin or Claude Lorrain.	
	M-03-29		In the 18 <sup>th</sup> century, when artists found the courage to come closer, they discovered a sea of colour.'	
	M-03-29		'Coloured engravings made this new view of the mountains popular.'	
	M-03-30	Cap	'The colour of the mountains'	
	M-03-31	P	One etching and one aquatint show a glacier on the Mont Blanc group.	
	M-03-32	L	'Initially the peaks were of no interest.	Now, when looking at it in detail, I find this point extremely interesting. Today the peaks are an important topic!
	M-03-32		The first Alpine tourists had eyes only for the alien world of the glaciers, which reached well down into the valleys in the middle of the 19 <sup>th</sup> century.	I realise how often the exhibition deals with changes of perceptions.
	M-03-32		Depending on the light, the ice assumed a variety of green and blue hues and stimulated the Romantic imagination with bizarre ideas.	
	M-03-32		As pioneers and consolidators of the new taste, the Alpine painters created a canon of scenes of ice and snow.'	
	M-03-30	Cap	'The colour of the mountains'	
	M-03-33	P	Three watercolours and one gouache stem from Thomas Ender (1793-1875).	
	M-03-34	L	'Thomas Ender was commissioned by Archduke Johann to produce watercolours of the Eastern Alps.	

Section	Event	Type	Content	Suspense Aspects
	M-03-34		Watercolours were easy to carry; they dried quickly and there was water in the mountain streams.	Here the connection to the showcase in S02 Packing could be stressed.
	M-03-34		In addition, the delicate flowing tones of watercolour painting seemed to be related to human vision.	
	M-03-34		According to the sensory physiologists of the 19 <sup>th</sup> century, we see only areas of colour – a theory that inspired landscape painters to study colours with increasing precision.'	
	M-03-30	Cap	'The colour of the mountains'	
	M-03-35	P	A watercolour by Edward Theodore Compton, showing the Watzmann (1918).	I think for my understanding it would be better if there was more space between the pictures. This one, for example, could hang higher than the other pictures, since height is the topic of the watercolour.
	M-03-36	L	'As an accomplished mountaineer, Edward Theodore Compton was able to practice his art at higher altitude than his predecessors.	
	M-03-36		So as to do justice to the unique light conditions above the tree-line, he would seize every opportunity to hunt for colours and was always intensely pleased when he succeeded in bagging new hues.'	Would I understand the statement the curators wanted to make by these pictures, if I had not taken my time to watch them carefully?
	M-03-30	Cap	'The colour of the mountains'	
	M-03-37	P	One colour lithography, one watercolour and two coloured woodcuts showing mountain views.	It is a pity that the pictures are not dated as they are the most modern ones.
	M-03-38	L	'The colour of the mountains is also a question of taste.'	
	M-03-38		At the turn of the century a new generation of Alpine tourists discovered:  - the mountains in winter  - the challenge of climbing without a guide  - the kicks of confronting danger.	

Section	Event	Type	Content	Suspense Aspects
	M-03-38		In the paintings appeared: - a new dazzling light - harsh contrasts - sharply defined silhouettes and - the intensive red of the alpenglow: 'the nervous colours of alpine modernity'.	
	M-03-30	Cap	'The colour of the mountains'	
	M-03-39	O	A frame with a small table of colours in blue shades hangs on a wall erected in the room.	
	M-03-40	L	The text explains that these gouaches are a 'Cyanometer' (1944). The cyanometer, invented by the naturalist Horace Bénédict de Saussure. It has been used since the 18 <sup>th</sup> century to study the relationship between altitude and the blue of the sky. The darker the blue, the clearer the air.	
	M-03-40		'At the beginning of the last century, high cyanometer readings were used to attract exhausted city-dwellers to the Alpine resorts.'	I have difficulties to focus and go to the next room.
	M-03-41	Cap	'Visual experiments'	
	M-03-42	O	At the left side of the cyanometer hangs a colour chart for detecting colour blindness (1877).	I did not mention this object in my notes, it did not seem important to me.
	M-03-43	L	It was used for glare testing, i.e. the experimental overstimulation of the human eye.	
	M-03-43		'In 1885 the Turin physiologist Angelo Mosso carried a Holmgren colour chart into the Monte Rosa massif to test his colour vision at high altitudes.	I only notice now that Angelo Mosso was mentioned here.
	M-03-43		He was surprised to find that it was more sensitive.'	
	M-03-41	Cap	'Visual experiments'	

Section	Event	Type	Content	Suspense Aspects
<b>S04 Walking</b>	M-04-01	O	Mountain boots are hanging from the ceiling.	
<b>S05 Vertigo</b>	M-05-01	Q	'The sight of the abyss was ghastly. Nowhere does the eye find rest.' Ramond de Carbonnieres, 1789	
	M-05-02	P	Drawings of Angelo Mosso (1894) illustrate changes in heart rate at rest and during exercise.	I ask myself how everything goes together in this section.
	M-05-03	L	'In 1894 Angelo Mosso organised a big physiological expedition to the summit of Monte Rosa.	
	M-05-03		The scientists and their subjects, a group of Italian mountain troopers, spent four weeks in the Margherita Hut at an altitude of 4560 metres.	
	M-05-03		During the slow ascent, Mosso percussed the soldiers' chests to detect changes in cardiac volume.'	
	M-05-04	Cap	'Cardiac percussion'	
	M-05-05	F	In one corner of the quite empty, dark room two small monitors are placed. They show a film made by somebody during a mountain trip, documenting his steps and his breath. On the monitor placed on the floor the descent of a mountain is documented, on the hanging one the ascent.	I expect to see on the monitor heart sounds and am surprised to find another topic.
				The film shown on the small monitors makes a strong impression on me now because the climber seems to be so lonely, probably because he (she?) cannot be seen on the monitor, just the way he climbs step for step.
	M-05-06	D	Abstract gondola of a cable car, painted in red, where the visitor can sit down.	I am looking for the section title.
	M-05-07	ST	Word on the wall 'Schwindel' (Vertigo)	Aha! The topic is to be up there and to be afraid to fall.
			Through the windows of the car visitors can see the last room of the exhibition S12 Remembering.	I am curious to find out what will happen now, sitting in the car. What will I hear through the head phone?

Section	Event	Type	Content	Suspense Aspects
	M-05-08	L	The text reports about the first cable car ride up the Sântis, 1935.	I can still hear the breath from the small monitor.
	M-05-08		A famous journalist went with the cable car to document the event for the radio.	Funny: looking straight ahead back in S04 Walking, I only see the door and above it a sign 'Emergency exit'.
	M-05-08		'You can also hear the passengers' reactions to this vertiginous mode of transport; the soaring movement of the car over the towers gave them quite a fright.'	
	M-05-09	Cap	'Vertigo'	
	M-05-10	Au	The journalist reports intensely: 'You float, you feel, you fly...'	
<b>S04 Walking</b>	M-04-02	P	A monochrome photo shows a couple at the 'Moropass' (1911). The woman wears a white blouse and a long skirt, the man carries a parasol. Despite their snow goggles they look as if they are on a Sunday stroll.	
	M-04-03	L	Even though it lasted five years to conquer the Matterhorn finally, from today's point of view the route to the summit is comparatively simple.	
	M-04-03		The reason for the difficulties the British climbers had (besides their heavy equipment): the Victorian gentleman did not like to get down on all fours because of his sense of honour.	
	M-04-03		'Climbing is a cultural skill that had to be learnt gradually.'	
	M-04-04	Cap	'Climbing poses'	
	M-04-05	O	Right below the photo a showcase depicts heart rate curves on Monviso (1877).	
	M-04-06	L	The 'method of curves' was invented around 1850 and allowed to transfer heart rate and breathing into mechanical curves.	

Section	Event	Type	Content	Suspense Aspects
	M-04-06		The modern, athletic Alpinism – born in the second half of the century – was interesting for physicians as a physical exceptional state.	Aha! Now the topic is the physical effort. The breath and moaning of the small monitor fit.
	M-04-06		In 1877 Angelo Mosso, a physician from Turin, took an instrument to register the heart rate while climbing the Monviso to explore his bloodstream.	
	M-04-06		The Monviso was the ‘founding mountain of Italian alpinism’.	
	M-04-07	ST	The word ‘walking’ is written on the wall.	I am looking for the section title.
				Now the hiking boots hanging from the ceiling make sense. They all point into the same direction: An image of a hiking group emerges in my imagination.
	M-04-08	P	‘Fatigue curves from Italian mountain infantry’ hang, framed, on the wall.	
	M-04-09	L	‘In 1894 Angelo Mosso set up his recording apparatus, including respiratory rate, heart rate and fatigue curve monitors, in the Margherita Hut on the summit of Monte Rosa’.	
	M-04-09		He first experimented with mountain troopers made available by the Italian Ministry of War.	
	M-04-09		Back in Turin he invited the famous Swiss mountain guide Matthias Zurbriggen to his laboratory.	
	M-04-09		Zurbriggen had climbed the 6888 meter high Pioneer Peak in the Karakoram Himalayas – and smoked a cigar on the summit!	
	M-04-09		The laboratory tests showed his extraordinary ability to hold his breath.	
	M-04-10	Cap	‘Signs of exhaustion’	
	M-04-11	P	Several drawings of hiking men by Ernst Platz: ‘Movement studies’ (1898-1925)	

Section	Event	Type	Content	Suspense Aspects
	M-04-12	L	'Towards the end of the 19 <sup>th</sup> century Alpinism became athletic. That can be seen in the pictures of the time.	
	M-04-12		In Ernst Platz' movement studies, the protagonists of earlier Alpine artworks – the immobile observers and leisurely walkers – learn to climb.	
	M-04-12		Platz (...) created a new formal language for his figures.	
	M-04-12		Their bodies are in movement, with prominence given to the hands, arms and legs.'	
	M-04-04	Cap	'Climbing poses'	
	M-04-13	O	More than hundred mountain guide badges (since 1882) are shown in rows. Every badge depicts the name of a guide.	
	M-04-14	Cap	'Masters and servants'	
	M-04-15	O/D	The room is separated by a wall formed like a wedge. Up there tips can be spotted.	I do not understand what the tips are, even though I read the quotation on the wall. I am frustrated and do not expect to find the solution or explanation later.
	M-04-16	Q	'This part of the mountain is so steep that climbing it requires almost continuous use of your hands.' Joseph Hamel, 1821	
	M-04-15	O	Turning around the other side of the wall you can see: the tips belong to ice axes and crampons.	Genius! The penetrating power of the tools is demonstrated quite impressively! I can almost hear the sound they make when they hit the rock or ice.
	M-04-17	L	'According to the German philosopher Ernst Kapp, human tools are projections of human organs; they imitate them – like the hammer imitates the fist – and improve their functionality.	
	M-04-17		Mountain boots, hooks and crampons – the climbing aids that provide a grip in the vertical – can be seen as projections of human organs, too.	



Section	Event	Type	Content	Suspense Aspects
	M-04-17		The tread of the boot is the cal-loused sole of the foot, the ice axe a finger with a long nail.	
	M-04-04	Cap	'Climbing poses'	
	M-04-18	P	Three pictures show scenes in the mountains with women.	
	M-04-19	L	The gouaches stem from a catalogue for a shop for sport equipment, owned by Mizzi Langer-Kauba.	
	M-04-19		'The contrast between mountains and valleys seems predestined to become a natural ideological vehicle, with strength and liberty assigned to the mountain top and weakness and ties to the valley floor.	
	M-04-19		Another contrast reinforced with the same clichés is that between man and woman.	
	M-04-19		Women were long considered creatures of the valley, who had no right to go beyond the tree-line.'	
	M-04-19		Only after the turn of the century women entered this rocky realm of men.	
	M-04-19		Alpinist and skier Mizzi Langer-Kauba owned a magazine for sporting goods in Vienna and created a powerful image of the new, emancipated woman.	
	M-04-20	Cap	'The new woman'	
	M-04-21	T	On the wedge wall names of European climbing routes are written besides the tools. They are funny: Charly Chaplin, Riders on the Storm...	
	M-04-22	P	Many photographs of mountain guides, all male.	
	M-04-23	Q	Quotation on the wall right below the photos: 'Which ever way you look at it, ultimately women are creatures of the valley like flowers.' Walter Pause, 1962	

Section	Event	Type	Content	Suspense Aspects
	M-04-24	L	'The Alpinists, who were mostly city-dwellers, hired local chamois hunters and mineral collectors to take them to the peaks.	
	M-04-24		Some mountain guides became famous, and they were often stylised as paragons of manly virtue.	
	M-04-24		The relationship between superior and inferior that existed between the paying visitors and their guides sometimes developed in a more personal direction. (...)	
	M-04-24		Towards the end of the 19 <sup>th</sup> century, the mountain guides' importance started to decline.'	
	M-04-14	Cap	'Masters and servants'	
	M-04-25	O	Another model of a mountain: 'Three Peaks' (1910)	
	M-04-26	L	'For over a hundred years, climbers have populated the rock faces of the Drei Zinnen (Three Peaks) in their search for the most difficult route.	
	M-04-26		The north face of the Grosse Zinne was long considered impossible to climb; it is 550 metres high and has a pronounced overhang.	
	M-04-26		Between Dietrich Hasse's first four-day ascent in 1958 and Alexander Huber's free solo climb in 2002, it has become the epitome of a philosophy of climbing targeted at pushing back the limits of achievement.	
	M-04-26		None of that is to be found in this relief model; in 1910 climbers had eyes for little more than the easier south face – eloquent testimony to the astonishing progress made in the sport.'	
	M-04-04	Cap	'Climbing poses'	
	M-06-03	Au	Noises can be heard from the next room.	The noises draw me into the next room.

Section	Event	Type	Content	Suspense Aspects
<b>S06 Resting</b>	M-06-01	ST	The word 'rasten' (resting) is written in the doorway, near to the floor.	
	M-06-02	D/T	Walls and ceiling of the room are totally covered with a stitched yellowish cloth. Quotations are stitched in it, for instance: 'Don't make the soup too thin. (1900)' or 'Turn back in time. (1920 circa)'	There is a strange atmosphere in the room because of the walls. I associate a padded cell. Where do the quotations stem from?
	M-06-03	Au	Voices, clatter of crockery.	Make a convivial impression on me.
	M-06-04	O	A model of the 'Berlin Hut' is hidden in a wooden box. You can peep inside the box through three lenses.	I cannot believe how luxurious the equipment of the hut was.
	M-06-05	L	Berlin Hut (built 1879-1912)	
	M-06-05		'The Berlin Hut is situated at more than 2000 m above sea-level at the end of the Ziller Valley.	
	M-06-05		By 1912, following repeated enlargement and conversion work, the hut was finally up to standard for an outpost of Berlin as the capital of the Kaiser's empire, complete with all modern big-city conveniences: 63 bedrooms with over a hundred beds, plus telephone, post office, ladies' drawing room and bowling.	
	M-06-05		Today rucksacks and walking boots seem out of place in the light of a candelabra under a five-metre high ceiling.'	
	M-06-06	Cap	'Mountain huts and palaces'	
	M-06-03	Au	Now rain and snoring can be heard.	Funny.
	M-06-07	Q	A quotation on the cushioned wall reads: 'Hardboiled eggs are one of the best nutriments. (1882)'	I still don't know where the quotations come from.
	M-06-08	O/L	Folding model of the Baden Hut (built 1910-1911)	
	M-06-09	O	Model of a Polybiwak (2007)	Nice contrast to the model of the Baden Hut. The bivouac looks like an UFO, a hundred percent functional.

Section	Event	Type	Content	Suspense Aspects
	M-06-10	L	In the 19 <sup>th</sup> century the word 'bivouac' 'came to be used in the field of mountaineering for a spartan shelter offering the basic necessities for survival away from or outside of a mountain hut.	
	M-06-10		With its modular design, the Polybiwak can be adapted to any terrain.'	
	M-06-06	Cap	'Mountain huts and palaces'	
	M-06-11	O	In a dark showcase inserted in the wall: objects made from polyester resin are illuminated, they depict a bottle, chocolate, a lunchbox, an apple...	The objects look mysterious.
	M-06-12	L	'Walking and climbing in the mountains makes you hungry – as the scientists know.'	I am disappointed when reading the text; I expected more.
	M-06-12		The text describes an experiment by a physiologist in 1865:	
	M-06-12		'He found that the calorific value of the excreted protein substances was well below the level for the physical work performed in climbing the mountain.	
	M-06-12		So now we know that carbohydrates are the main source of fuel.'	
	M-06-13	Cap	'Fuel'	
	M-06-14	L	Schnapps, wine	
	M-06-14		'The reports of early Alpine expeditions give the impression that the staple diet in the pioneering days consisted mainly of alcohol. (...)	
	M-06-14		More than twenty local porters had to be hired to carry this collection of wines plus all the food up the mountain.' (referring to the expedition of Albert Smith, 1851, to the Mont Blanc).	
	M-06-13	Cap	'Fuel'	
	M-06-15	P	A huge oil painting shows a single man, high in the mountains, looking down.	

Section	Event	Type	Content	Suspense Aspects
	M-06-16	L	'Dawn departure for the Fiesch Glacier' by Otto Barth (1876-1916)	I hardly recognised the pictures in this room, focussing on the models and the atmosphere.
	M-06-17	Cap	'At the crack of dawn'	
	M-06-18	P	A lithography shows two men finding shelter in a destroyed hut.	
	M-06-19	L	'Unter-Aar-Gletscher' by Joseph Bettanier (1817-?)	
	M-06-19		'When the Swiss glaciologist Louis Agassiz was exploring the Unteraar Glacier in 1839, he found Hugi's Hut, a dry-stone bivouac refuge built on the upper margin of the glacier by his predecessor Franz Josef Hugi twelve years earlier.	
	M-06-19		In the meantime the refuge had moved almost two kilometres down the valley.	
	M-06-19		This provided fortuitous proof that glaciers can transport heavy loads over long distances and thus clarified the origins of the huge erratic boulders.'	
	M-06-06	Cap	'Mountain huts and palaces'	
				I walk through the exhibition to see how large it is, coming back to S07 afterwards.
<b>S07 Recording</b>	M-07-01	T, Graph	Rows of small, abstract houses and other symbols are printed on a wall: a statistic.	I walk along the wall.
	M-07-02	L	'List of symbols in the Atlas Tirolensis (1774)'	
	M-07-02		'When commissioned to produce an accurate map of the Tyrol, Peter Anich (...) did something of an overkill.	
	M-07-02		In long years of fieldwork, he created a map with countless place names and geographic names and no fewer than 52 cartographic symbols.'	

Section	Event	Type	Content	Suspense Aspects
	M-07-02		He was asked by the Austrian government to downsize his work, but he failed.	
	M-07-03	Cap	‘Surveying the mountains’	
				I take a break.
	M-07-04	ST	‘Festhalten’ (recording) is written on the wall.	I am looking for the section title.
		O	A showcase with a surveyor’s chain.	
	M-07-05	L	‘In the summer of 1765, Peter Anich and his assistant (...) dragged a surveyor’s chain like this through the malaria-infested bogs of the Etsch Valley.’ They measured a base line for South Tyrol. ‘Anich (...) was not equal to the harsh conditions. He fell ill and died the following year.’	
	M-07-03	Cap	‘Surveying the mountains’	
	M-07-06	P	Above the showcase hangs a portrait of Peter Anich by Josef Anton Zimmermann and	
	M-07-07	P	three maps.	
	M-07-08	L	Two are taken from the ‘Atlas Tirolensis’ and	
	M-07-08		the other is a specimen print of the reduced map by Peter Anich.	
	M-07-03	Cap	‘Surveying the mountains’	
	M-07-09	O	Another model of a mountain stands in the entry to this room.	I ignored it as I find another model boring.
	M-07-10	L	It replicates the Jungfrau, made by Xaver Imfeld (1900).	
	M-07-10		Imfeld and his teacher geologist Albert Heim, perfected together the art of creating accurate models of the Alps.	
	M-07-10		‘In order to achieve the right colouring for the white plaster surface, they wanted a bird’s eye view of the real thing.	

Section	Event	Type	Content	Suspense Aspects
	M-07-10		After all, their reliefs represented the mountains as seen by someone hovering in the air above.	I realise only now the manifold meanings of these reliefs. I have to learn to 'read' the language of these objects as well.
	M-07-10		On 3 October 1898 Heim took off from Canton Valais for a flight over the Alps with the airship pilot Eduard Spelterini in a balloon (...).	
	M-07-10		He was the first man to observe the mountains from above – in effortless flight.	
	M-07-10		As a life-long mountain hiker, Heim was in raptures.'	
	M-07-11	Cap	'Dream of flying'	
	M-07-12	P	Photographs show Heim and Spelterini in the balloon ascending.	I understand the connection to the model: it can be viewed from above.
	M-07-13	P	Aerial photographs taken by Spelterini.	
	M-07-11	Cap	'Dream of flying'	
	M-07-14	Q	'Some people laugh, some weep, and others are silent. Astonishment and delight bring reason to a standstill.' Albert Heim, 1899	
	M-07-15	ST	The word 'recording' is written on the wall.	Now I understand: not in the meaning of 'to hold sth.' but 'to put sth. on record'.
		P	Seven pictures show people traversing glaciers:	
	M-07-16	P	Four aquatints by William McGregor (around 1850),	They look like science fiction.
	M-07-17	P	two coloured engravings: 'Ascent and descent, Mont Blanc' by Christian von Mechel (1737-1817) and	
	M-07-18	P	a lithography (1860): 'Traversing the Buissons and Tacconay Glaciers' by Wilhelm Pitschner	
	M-07-19	L	'The expeditions that sought to emulate Saussure's pioneering work left behind some strange pictures of the high mountains – a landscape that in every respect was uncharted territory.	

Section	Event	Type	Content	Suspense Aspects
	M-07-19		Today it is hard to believe that these flaky rock pinnacles and spherical peaks could be based on originals that purported to be ‘natural’ drawings.	
	M-07-19		By the second half of the 19 <sup>th</sup> century, such views were no longer considered realistic.’	
	M-07-20	Cap	‘Saussure’s fury’	
	M-07-21	P	Portrait of Horace Bénédict de Saussure.	
	M-07-22	L	‘Twenty-five years after he first offered a reward for anyone who would take him to the top of Mont Blanc, the Geneva naturalist Horace Bénédict de Saussure finally reached the summit on August 1787.	First I had understood that the scholars shown in this room were all alpinists as well. Now I understood that they were first and foremost scholars who wanted to study the mountains. For this misconception the section title was responsible which I first understood as ‘holding on’.
	M-07-22		He stamped his feet in fury and frustration; his exhaustion and numbness made it so hard for him to use his instruments.	In the moment Horace Bénédict de Saussure stood on the peak of the Mont Blanc he could not enjoy it. On his next expedition he concentrated on physiological observations. Disappointment. Expectations.
	M-07-22		The sublime views – so long the stuff of his dreams – left him cold.	
	M-07-22		As he later wrote, a gourmet overcome by nausea at a banquet must have similar feelings.	
	M-07-22		On his next expedition to the Col du Géant, Saussure devoted himself to physiological studies.’	
	M-07-20	Cap	‘Saussure’s fury’	
	M-07-23	O	Showcase with note- and sketch-books of Otto Ampferer (1875-1947), a geologist.	I like this showcase. (Why?)
	M-07-24	L	Despite his several functions Ampferer spent hundred days every year in the Alps. His wife supported him.	
	M-07-25	O	Final geological drawings by Olga Ampferer.	



Section	Event	Type	Content	Suspense Aspects
	M-07-26	Q	'The geologist is drawn irresistibly to stony landscapes: to the high mountain, to the gorges, to the deserts.' Otto Ampferer, 1916	
	M-07-27	O	A stuffed marmot sits below the sloped wall.	
	M-07-28	O	A huge showcase with a lot of stones 'from the Hand Sample Collection 1837-1847'.	
	M-07-29	L	'In 1837 the Geognostic-Montanistic Society of Tyrol and Vorarlberg started sending out its 'mountain explorers', most of them civil servants in mining.	
	M-07-29		They drew maps of the rock formations and minerals they found.	
	M-07-29		The ailing mining industry was in need of new finds, and geology was the most exciting science of the time.'	
	M-07-30	Cap	'Trail of stones'	
	M-07-31	O	Two showcases with manuscripts, drawings and material volumes by the brothers Schlagintweit (1826-1882/1829-1857).	
	M-07-32	L	'The Schlagintweit brothers had an obsession; they wanted to create a complete record of the mountains.	
	M-07-32		Like their hero Alexander von Humboldt, they collected, surveyed and described everything to be seen in the Alps.	
	M-07-32		Their reports were the first data mines.	
	M-07-32		At Humboldt's suggestion, the brothers were sent to the Himalayas in 1854. (...)	
	M-07-32		But when it came to printing the reports, they were far less efficient: only four of the nine volumes planned ever appeared.	
	M-07-32		And one exhausted reviewer described those four as unreadable.'	

Section	Event	Type	Content	Suspense Aspects
	M-07-33	Cap	'Mountains of data'	
	M-07-34	Graph	On the steep wall a list shows what the brothers had documented (for instance 400 skulls and skeletons) and produced (for instance 749 pictures and drawings).	
	M-07-35	O/P	Showcase with an atlas and above it a frame with a map.	
	M-07-36	L	'From 1832 to 1862, military engineers were employed on an official survey of Switzerland.	
	M-07-36		The work in the high mountains was arduous and sometimes downright painful, but finally all the trials and tribulations disappeared under smooth paper: the Dufour map of Switzerland, which is considered a milestone of cartography, and the Siegfried Atlas...'	
	M-07-37	Cap	'Engineers in the midst'	
	M-07-38	Au	Correspondence between Guillaume-Henri Dufour and his surveyors, 1835-1845	
	M-07-39	L	'Thieves, twisted ankles and bad weather – those are the subjects that dominate the correspondence between General Dufour (in Geneva) and his surveyors (in the field).'	
<b>S08 Hanging on</b>	M-08-01	ST	The words 'hanging on' are written on the wall.	
	M-08-02	P	On the right side a huge painting with two mountain guides on the peak, one of them praying.	
	M-08-03	Cap	'Friends and helpers'	
	M-08-04	Q	On the left side the quotation: 'Is it life? Is it duty? Is it allowable? Is it not wrong?' (The Times, following the Matterhorn disaster, 1865)	
	M-08-05	P	Near the quotation a lithography (1869) shows four persons crashing during the ascent of the Matterhorn.	

Section	Event	Type	Content	Suspense Aspects
	M-08-06	L	'14 July 1865 marked the end of innocence in Alpinism. After years of vain attempts, Edward Whymper finally reached the summit of the Matterhorn.	
	M-08-06		On the descent four members of the party fell to their deaths.	
	M-08-06		The accident hit the headlines throughout Europe and unleashed a round of bitter recriminations.	
	M-08-06		It also triggered a debate about the whole point of mountaineering, which always flares up again after a spectacular accident.'	
	M-08-07	Cap	'Sense and nonsense.'	
	M-08-08	D	Three showcases are sloped in doorways which divide the room.	
	M-08-09	O	The left showcase contains a broken rope.	
	M-08-10	L	'Since Edward Whymper's much too thin hemp rope broke, the quality of climbing gear has greatly improved (...), and today's Alpine Clubs are active in the field of safety research.	
	M-08-10		Mountaineering is still dangerous, however.'	
	M-08-10		The rope stems from a climber who fell to his death during the descent from the Matterhorn in 1993.	
	M-08-10		'By normal standards his rope was too thin.'	
	M-08-03	Cap	'Friends and helpers'	
				I am curious to discover what is shown in the next showcase.
	M-08-11	O	An amulet can be seen in the next showcase.	
	M-08-12	L	'Even in the age of technical perfection, spiritual protection is never a bad thing.'	

Section	Event	Type	Content	Suspense Aspects
	M-08-12		The amulet belonged to Albert Orschler (1904-1999) who had developed the first rubber climbing sole.	
	M-08-12		It comprises 'Saint Anthony, the Virgin Mary, Ullr – the Germanic god of winter – and an edelweiss.	
	M-08-12		This combination of religions meant he was equipped for all eventualities.'	
	M-08-03	Cap	'Friends and helpers'	
	M-08-13	O	The third and last showcase depicts a little jar with the imprint 'Pervitin'.	The box hangs on a steep thread. It reminds me of climbing a mountain.
	M-08-14	L	'In 1950 the first of the 8000-meter peaks was conquered: Maurice Herzog and Louis Lachenal stood on the summit of Annapurna in an amphetamine haze.	The three showcases are a good examples for accentuating content.
	M-08-14		Hermann Buhl, too, probably only survived his solo climb of Nanga Parbat three years later with the help of Pervitin, a drug used by the German army (...).	
	M-08-14		The use of performance-enhancing drugs made the impossible possible.	
	M-08-14		No-one objected; in the 1950s doping was not considered a problem.'	
	M-08-03	Cap	'Friends and helpers'	
	M-08-15	Q	Near the showcase: 'To live to the full, you have to take a risk' Emilio Comici	
	M-08-16	Fu	One bench stands in the middle of the room. Visitors can sit down and to listen to acoustic documents	
	M-08-17	Au	One document is a fragment from the text 'Overcoming Fear' (1992) from Viktor E. Frankl.	
	M-08-18	L	Frankl developed a form of psychoanalysis with a focus on the question of the meaning of life.	

Section	Event	Type	Content	Suspense Aspects
	M-08-18		'His great passion was mountaineering which he saw as an ideal way of achieving meaning in life and overcoming fear.'	
	M-08-07	Cap	'Sense and nonsense'	
	M-08-19	Au	The other document is a text fragment from 'Letting go and relinquishing' from Rainer Petek (2006).	
	M-08-20	L	'Until the middle of the 19 <sup>th</sup> century mountaineers were considered crazy.	While doing the segmentation: this is a crucial text for the whole exhibition: easy to ignore.
	M-08-20		Today, they have a reputation for professional decision making and risk management.	
	M-08-20		That explains the interest of the business community in their experience of the mountain.	
	M-08-20		Rainer Petek, a mountaineer from Klagenfurt, Austria, teaches managers the "North Face Principle".	
	M-08-20		From his own experience of critical climbing situations he derives strategies for running a business.'	
	M-08-07	Cap	'Sense and nonsense'	
<b>S09 At the top</b>			Five panoramas hang from the ceiling, dominating the room. On the outsides of four of the panoramas only text is printed, you have to step inside them to view pictures.	
	M-09-01	P	One panorama is equipped outside with small slide viewers. Looking through them you can see slides showing huts and people on peaks.	I am disappointed looking at the slides: my view is narrowed and not broadened.
	M-09-02	O	Inside letters are reprinted which document the attempt to 'heighten' a mountain.	
	M-09-03	L	The Swiss Fletschhorn had been a 4000 metre mountain until the 1950s. But it lost some metres when it was discovered that the 19 <sup>th</sup> century surveyors had made a mistake. The application was refused.	
	M-09-04	Cap	'Peak architecture'	

Section	Event	Type	Content	Suspense Aspects
	M-09-05	Q	'A sight no pen is able to describe.' Joseph Zumstein, 1819	
	M-09-06	P	Another panorama shows inside photographs (1995) by Martin Kippenberger, depicting him in a grey suit, kneeling, standing and reflecting on a peak, looking at the panorama.	Very ironic, nice. (Why did I find the pictures ironic?)
	M-04-04	Cap	'Climbing poses'	
	M-09-07	T	On the outside of the panorama anecdotes are printed, thematising all the sometimes ridiculous competition to conquer the heights.	
	M-04-04	Cap	'Climbing poses'	
	M-09-08	P	The third panorama shows maps with mountain panoramas. On all panoramas the peaks are named.	My view is narrowed here as well.
	M-09-09	P/O	The next panorama shows film stills (1937) of physiological studies on Nanga Parbat and blood samples (2007).	
	M-09-10	L	'In 1868 the Parisian physiologist Paul Bert installed a pressure chamber in his laboratory to research the cause of mountain sickness (...).'	
	M-09-10		'He found the new fashion of mountain climbing ridiculous. (...)	
	M-09-10		With a lengthy programme of animal blood tests, he was able to prove what seems obvious today: Mountain sickness is not caused by low air pressure but by a lack of oxygen.'	
	M-09-10		'The pressure chamber is not considered the perfect solution, however.	
	M-09-10		In May 2007, in the framework of the Xtreme Everest project, University College London sent over two hundred volunteers to the Himalayas.	
	M-09-10		Following a series of experiments in the pressure chamber, they were finally to take their own blood samples on the summit of Everest.'	

Section	Event	Type	Content	Suspense Aspects
	M-09-11	Cap	'Artificial peaks'	
	M-09-12	P	The last panorama depicts inside film stills (1953) showing Hermann Buhl on the summit of Nanga Parbat (re-enacted).	
	M-09-13	T	Outside a chronology tells the tragic story of diverse trials to conquer the Nanga Parbat.	
	M-09-14	Cap	'The naked mountain'	
	M-09-15	O	In a low showcase a pair of hiking boots is exhibited.	They do not touch me.
	M-09-16	L	Hermann Buhl worn them for the first ascent of Nanga Parbat in 1953.	
	M-09-14	Cap	'The naked mountain'	
	M-09-17	P	Behind the boots a painting hangs on the wall. It shows a man standing on a peak.	
	M-09-18	L	'Paintings can serve various purposes. This one is a trophy. It was painted in 1913 by Willy Moralt (...) to mark the achievement of a friend – no doubt the proud conqueror of the mountains we see in rigid pose – who climbed all of Switzerland's 4000-metre-high mountains.'	
	M-04-04	Cap	'Climbing poses'	
			Boots and painting are loosely en-framed by two showcases with board games.	
	M-09-19	O	One board shows a mountain landscape and men trying to reach the peak.	
	M-09-20	L	The name of the game is 'Fight for the Nanga Parbat' (1939).	
	M-09-20		'In 1934 and 1937 the Germans failed dramatically in the attempt to climb their "mountain of fate" alias Nanga Parbat. With the luck of the dice on their side, however, they could conquer the peak in the comfort of their living rooms.'	
	M-09-14	Cap	'The naked mountain'	

Section	Event	Type	Content	Suspense Aspects
	M-09-21	O	The other game is called 'Berg Heil – Ascent of the Zugspitze' (1910).	
	M-09-22	Cap	'Panorama'	
	M-09-23	O	A black stuffed bird 'flies' above the painting and showcase.	
	M-09-24	L	'Alpine chough'	
	M-09-25	Int	A book in which the exhibition visitors can write their comments lies on a socket.	
	M-09-26	Graph	At the bottom of the wall, also running over the socket, names of mountains are written. Their height is noted, illustrated by a thin line.	
	M-09-27	P	Water colours and drawings by Edward Theodore Compton (1849-1921) hang at the front side of the room. They show mountain landscapes near peaks.	
	M-09-28	ST	The words 'at the top' are written on the wall, below the pictures.	
<b>S10 Exhausted</b>	M-10-01	D/Li	The room is completely white and very bright.	
	M-10-02	O	Again a – white – model of a mountain, now standing directly on the floor.	
	M-10-03	L	'Relief of Mount Everest' (1975)	Aha! The king of the mountains! Aha! This relief stands on the floor: I am now 'on the peak' – looking down. This is my thought but not my feeling: the relief is too low and small.
	M-04-10	Cap	'Signs of exhaustion'	The white colour and luminosity of the room seems almost sacral, like a church. Associations: epiphany, aureole, merging with the universe.
				But the quotations on the walls speak of disappointment: aim achieved but indifference because of the exhaustion.
				This theme was mentioned before, in another section: Saussure.



Section	Event	Type	Content	Suspense Aspects
	M-10-04	O	In a showcase, on a white pedestal, the Monte Rosa expedition diary (1885) of Angelo Mosso is exhibited.	
	M-10-05	L	With trembling hands Mosso wrote only down time and temperatures after having reached the peak. Later he commented that he was exhausted.	
	M-04-10	Cap	'Signs of exhaustion'	The staging of the object suggests that it is the most precious object of the exhibition, but it is not. (Which object do I think is the most precious?) The box around the diary protects the document from light.
	M-10-06	ST	On the wall behind the showcase the word 'exhausted' is written.	
	M-10-07	Q	'Reaching the summit not infrequently involves elements of disappointment. Joy and relief mingle with feelings of emptiness and sadness – sadness because of a dream one has just lost' Manuel Schneider, 2003	
	M-10-08	Q	'When you reach the top, you are in the situation of someone who has achieved all he desires. That situation must of necessity be dissatisfying.' Eduard Whymper, 1871	
	M-10-09	Q	'The mind was as exhausted as the body, and I turned with indifference from the view and throwing myself on the snow, in a few seconds I was soundly buried in sleep.' John Auldjo, 1828	
	M-10-10	D	The quotations are printed in a very light grey so that it is hardly possible to spot them on the white wall.	
			In order to continue the itinerary you have to pass through section 9 again, before arriving in section 11.	

Section	Event	Type	Content	Suspense Aspects
<b>S11 Getting down</b>	M-08-09, M-08-11, M-08-13	O	Now the three steep showcases and their contents (the rope, the amulet, the Pervitin) can be viewed from behind.	The objects also suit the topic of 'getting down'.
	M-08-02	O/P	Looking through the showcase with the amulet, you see directly the praying mountain guide on the huge painting.	
	M-11-01	P	A painting by Ernst Platz on the right wall shows five climbers – one of them is the death!	
	M-11-02	ST	The words 'getting down' are written on the wall near the painting.	
	M-11-03	F	A monitor hangs at the front side: a montage of film clippings and pictures from the 'Laternbildsammlung' shows different kinds of 'getting down': by paraglider, mountain bike, skis.	It is funny to watch the films: for example young people in an old film applaud and cheer a man on a snowboard in a new film.
				The downward motion is impressive, it can be felt physically.
				I ask myself which topic follows. Isn't the 'journey' finished?
<b>S12 Remembering</b>				Aha! 'Remembering'!
			This section is located in a long corridor.	
	M-05-06		On the left side showcases already viewed and the cable car can be seen from behind.	
	M-07-29	O	The showcase with the stones from the Hand Sample Collection can be viewed from behind.	Good idea! The stones can be considered as souvenirs as well.
	M-06-11	O	It is possible to peep in the showcase with the objects symbolising food and alcohol.	

Section	Event	Type	Content	Suspense Aspects
	M-03-19	O	The showcase with the small mountain model and the song by pop singer Heino has a half transparent back.	
				At which point in the exhibition is passion mentioned? At which point are motives for climbing a mountain described explicitly?
			Paintings, postcards and antlers hang on the right wall.	
	M-12-01	P	Leaving section 11, you step toward an oil painting showing a rich looking man sliding down a mountain by the help of three mountain guides.	
	M-12-02	L	'Starting in the 19 <sup>th</sup> century, princes, lords and the merely powerful became keen to be seen in the mountains. The Alps became a part of their political iconography.' (...)	
	M-12-02		'Here we see Bavaria's King Maximilian II (...). His posture is not yet indicative of the social esteem for physical exercise that was to come.'	
	M-12-03	Cap	'Collective memory'	
			Vis-à-vis the painting one aquatint and one watercolour hang on the wall.	
	M-12-04	P	Both pictures (around 1820) show climbers in rather dangerous situations.	
	M-12-05	L	'On their return, from the distance conferred by their living rooms, mountaineers sought answers to the questions of the origins.	
	M-12-05		Did mountaineering go back to Moses, to Petrarch or to the Emperor Maximilian? Many of these traditions were fictions designed to lend cultural legitimacy to the strange desire to climb high mountains.	
	M-12-05		In fact the first mountaineers were chamois hunters and gem seekers. With few exceptions, they remained anonymous.'	

Section	Event	Type	Content	Suspense Aspects
	M-12-03	Cap	'Collective memory'	
	M-12-06	O	In a showcase a relief is presented which looks quite different from the ones seen before. The surface is covered with small trees.	
	M-12-07	L	The model depicts the Wettersteinkamm and stems from the middle of the 16 <sup>th</sup> century.	
	M-12-07		'For Hermann Bühler, the second Director of the Alpine Museum in Munich, this relief model is reminiscent of an 'old, faded, greyish-green crumpled hat'.	
	M-12-07		But the hat cannot be so old that there can be any truth in the theory that the Emperor Maximilian I had the relief model made for use like a walker's map.	
	M-12-07		That would erroneously cast the Emperor in the role of the spiritual father of Alpinism.	
	M-12-07		It is more likely that the relief model was made in the second half of the 16 <sup>th</sup> century for settling border disputes between the Tyrol and Bavaria.	
	M-12-07		At all events, it is one of the oldest Alpine relief models there is.'	
	M-12-03	Cap	'Collective memory'	
	M-12-08	P	A huge oil painting (1923) shows a man looking at the rising sun high up in the mountains.	
	M-12-09	L	It was painted by Ernst Platz.	
	M-12-03	Cap	'Collective memory'	
	M-12-10	P	Another huge oil painting (1847) shows a group of men who stand and pray around a dead man.	
	M-12-11	L	'The mountains leave a memory. It derives from personal experience but also develops collective aspects; it is reflected in legends and heroic sagas, and creates places of national memory.	

Section	Event	Type	Content	Suspense Aspects
	M-12-11		Heinrich Heinlein's history painting turns the Dolomites into such a memorial; it shows the Drei Zinnen (Three Peaks) as a backcloth to an unspecified scene from the 1809 Tyrolean War of Liberation.	
	M-12-03	Cap	'Collective memory'	
	M-12-12	P	Another mighty oil painting hangs on the left wall: a chamois (1923).	
	M-12-13	L	The Zlatorog-chamois refers to a legend from the Slovene Alps.	
	M-12-03	Cap	'Collective memory'	
	M-12-14	ST	The word 'remembering' is written on a wall.	
	M-12-15	P	The expressionistic painting 'Bergraum I' (1911) hangs here.	At my first visit the painting was given as a loan to another museum, instead the painting 'Einsamer Bergbach' (Lonely mountain stream) was exhibited.
	M-12-16	L	The accompanying text explains that the Alps of the painter Albin Egger-Lienz 'are not postcard landscapes'.	
	M-01-02	Cap	'Mountains in the mind' (sic)	
	M-12-17	O	Four small antlers hang in a row on the wall. No label.	
	M-12-18	P	Eight simple frames depict 43 postcards showing the Drei Zinnen (Three Peaks).	
	M-12-19	L	They belong to the Collection Anton Holzer.	
	M-12-03	Cap	'Collective memory'	
	M-12-20	O	Near the exit a wooden box is erected. On the frontside of the box hangs a souvenir plate showing a mountain landscape with a farmhouse, a woman in a traditional costume, a climber, a cow, a deer and an edelweiss.	

Section	Event	Type	Content	Suspense Aspects
	M-12-21	L	“Souvenir” is a French word meaning “memory” or “remember”. This decorative plate is from Merano. (...) The plate was made in China.	
	M-12-21		It is part of a system of global trade and could serve equally well as a souvenir of the world of the beginning of the 21 <sup>st</sup> century.	
	M-12-21		When Japanese tourists visiting the Bernese Oberland buy music boxes from Brienz with musical movements from Japan, the global economy becomes the global village.’	
	M-12-03	Cap	‘Collective memory’	
	M-12-22	O	Turning around the backside, you can look into the box: it is painted blue. On its floor lies a white stone. No label.	I did not have a clue what it means. Now I think it provides room for own projections.
			Four film stations are situated on the middle axis of the corridor. You can watch and listen to interviews with different climbers.	The objects in this section are secondary, more important are the films.
			They talk about their motivation, craving, readiness to assume risk.	
	M-12-23	Fu/D	The benches are brown not green.	
	M-12-24	F	Psychotherapist Martin Schwirsch explains his craving for climbing theoretically.	
	M-12-24		The craving can be explained by biography.	
	M-12-24		Stimulus provokes craving.	
	M-12-25	F	Climber Tobias Becker, 24 years old, tells that he was not enthusiastic about climbing as a child.	
	M-12-25		But now he can enjoy the silence, it is something special for him.	
	M-12-25		He describes how he prepares a ski touring.	Repeats the topic shown in the exhibition.
	M-12-25		The most attractive aspect for him is to have time for himself and a feeling of freedom.	

Section	Event	Type	Content	Suspense Aspects
	M-12-25		Titillation: to approach a border but not to cross it.	
	M-12-25		It is important not to be too confident and necessary to argue his own border in front of the group.	
	M-12-25		Mountains should not become an agony.	
	M-12-26	F	Museologist Gottfried Fliedl says he is a grumpy person in respect to climbing but he loves cable car rides.	
	M-12-26		He was traumatised as a child because he had to participate in two exhausting tours; climbing was boring for him.	
	M-12-26		But he was fascinated by books about climbing, especially the tragedy at the Matterhorn.	
	M-12-27	F	Veronika Felderer who runs a Hut talks about her experiences.	
	M-12-27		Being in the city, takes energy from her, being in the mountains vitalizes her.	
	M-12-27		She lives consciously in the valley but goes every day into the mountains.	
	M-12-27		Sometimes she just wants to relax and to develop new ideas, sometimes she looks for a challenge.	
	M-12-28	F	Peter Plattner, a mountain and skiing guide, reports that he no longer goes on tours that are too risky. He wants to enjoy the tours.	
	M-12-28		He feels the most intensive flow experience while skiing.	
	M-12-29	F	Michael Larcher, Head of the Mountain Sports Office at the Austrian Alpine Club, talks about his most impressive experiences.	

Section	Event	Type	Content	Suspense Aspects
	M-12-29		He talks about a dangerous tour to the Matterhorn and a deeply moving experience during a hiking tour in South Tyrol during the night. He felt at one with nature and this experience was spellbinding for him.	
	M-12-29		He describes contradictions like the unwillingness to stand up early in the morning, but feeling at the same time a strong desire to depart.	
	M-12-29		The crucial point is for him to come home and to experience thus a feeling of security, which is impossible in everyday life.	
	M-12-30	F	More interviews with director, producer and mountaineer Lothar Brandler and Riki Meindl, employed in the field of mountain sports. And with Eugenie Buhl, former guest-house operator and former skier and mountaineer, and Bernd Steidl, graduate in meteorology, former elite climber.	
	M-12-31	T	Imprint	