

STONEHENGE

'Mysterious', 'awe-inspiring', 'magical', 'sacred' and 'eternal' are some of the words used to describe Stonehenge. Scholars and visitors alike have puzzled over this unique prehistoric monument for centuries. After years of excavation and thanks to ground-breaking advances in science and archaeology we are closer than ever to understanding Stonehenge.

Stonehenge: Ancient Mysteries and Modern Discoveries looks to over 400 ancient artifacts and the latest cutting-edge scientific research to answer questions about this iconic, mysterious World Heritage Site. The exhibition tracks the development of Stonehenge as a special place in the landscape, and explains the origins of the monument while illuminating the lives of the people behind it.

Visitors will leave the exhibition with new revelations into what Stonehenge meant to the people who built it ... and what it means to the world today.



LEAD PLAQUE COVERING AUBREY HOLE 7

One of the few modern objects buried at Stonehenge is a rectangular plaque made of lead. When the cremated human bones, dug up from Stonehenge in 1921–1923, were re-buried in a pit by archaeologists in 1935, it was placed on top of them. The words stamped into the plaque explain how the bones were found, to help future archaeologists work out where they were from. Lead was chosen because it can survive for thousands of years and because it can be easily engraved. We excavated the plaque and the bones in 2008.

JADEITE AXE



One of the most elusive tool types in Neolithic Europe are polished axes made from Alpine jade. The raw materials from which such high-quality axes were made were mined from a small number of quarries in the Swiss Alps and transported across the European continent. The first Jadeite axes reached Britain just before or around the end of the 5th millennium BC. This object shows the trade and cultural exchange present in Neolithic Europe.

CONEYBURY ANOMALY



There are few traces of the earliest farmers of the Neolithic period (4000–3400 BC) who lived in the area before Stonehenge was built. The earliest remains of this period were found on Coneybury Hill, overlooking the future site of Stonehenge. Archaeologists found a rubbish pit, dating to 3750–3700 BC. The pit contained a striking quantity of rubbish left over after a feast. There were lots of bones of freshly slaughtered cattle, deer and pigs (enough to feed over 1000 people), as well as pottery fragments, leaf-shaped arrowheads and cultivated cereal grains. The feast probably attracted people from many different communities coming together for a special occasion.



ROUNDWAY ARCHER BURIAL

From 2450 BC onwards, new forms of burial appeared alongside cremation rites of the sort found at Stonehenge. In this new tradition, people were buried in single graves accompanied by grave goods which often included a beaker-shaped pot. As a result, they are known as the Beaker people. One of these Beaker burials is from Roundway Down, 9.3 mi (15 km) north of Stonehenge. This man was buried with a large copper dagger, a finely polished slate wristguard, a copper pin and some barbed-and-tanged arrowheads. The copper dagger was probably made in Central Europe. This man's grave goods, particularly the dagger and the pin, display the Beaker people's connections with people in continental Europe.



BUSH BARROW BURIAL MOUND

Wilsford G5, also known as Bush Barrow, is the most famous Bronze Age burial mound in Britain. Lying close to Wilsford G8 in sight of Stonehenge, it was excavated in 1808 by William Cunnington and Sir Richard Hoare. At the bottom of the mound, they found the skeleton of 'a stout and tall man'. The goods buried in this grave are exceptional. They include a lozenge-shaped gold breastplate, a smaller lozenge-shaped ornament, a gold belt hook, a bronze flanged axe head, two daggers—one of copper and one of bronze—and a stone mace-head and its fittings of decorative bone mounts and rings.

ARCHITECTURE & CONTENT

- **Size** 7,500 to 15,000 sq. ft (700–1300 m²)
- **Number of objects** app. 300 original objects. Venue to provide Facility Reports. Final loans dependent on approved Facility Reports.
- **Exhibition furniture** All immersive structures including entry theatre and maker space.
- **Display cases** Approximately 48 come with the exhibition and have their own lighting and internal environmental controls. Standard museum gallery environmental conditions required at venue.
- **Graphics** Approx. 200 graphic panels including all texts, which can be adapted for two languages.
- **Interactives** 2 interactive tables, 4 touch screen animations for children. All furniture, displays and control systems included.
- **Videos** 22. All Projectors, video displays, speaker systems, media players and control systems included.
- **All audio/visual material** are available in two languages.
- **Lighting** All showcases are equipped with light.
- **Catalogue/Book** Yes.

LOGISTICS

- **Insurance and shipping.**
- **Installation and dismantling crew** from *MuseumsPartner* plus couriers from the lending museum, including travel and accommodation.

PUBLICATION

- A **catalogue** is available on consignment. Venues can also produce their own with supplied content from our partners.

MARKETING MATERIAL

- **High resolution images** of the key images, objects and the exhibition are available to the venue at no cost. All final graphic representations by venue are to be approved by *MuseumsPartner* to ensure adherence to proper citing of partners and lenders.

ADDITIONAL COSTS FOR HOST VENUE

- Marketing and promotion
- Merchandise
- Maintenance during display period
- Gallery lighting, walls, wall painting
- Operational costs—ticketing, security, programming, etc.

The exhibition was curated by **Prof. Mike Parker Pearson** from the Institute of Archaeology, University College London.



In cooperation with international museums, *MuseumsPartner* has conceived a range of travelling exhibitions that are informative and engaging for a multitude of audiences and easy to adapt to different spaces. We offer these exhibitions under a turnkey contract which ensures that our clients are guaranteed a secure investment customized for their own institution without any surprises. Drawing on our extensive experience in fine art transport, we provide full services to our partners and offer project management, logistics and financial management.



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