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- Four Deadlines & A Dinner
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MENU

Sin eating to Séance

Black Banquets to Last Suppers

Macabre to Melancholy

Chocolade

Bonnons

How the bereaved can be comforted in the knowledge that this life defining moment, which we typically prepare for the least, can feel purposeful and positive, empowering us to take control and create the best and most personal 'goodbye' for loved ones.

Moth // FALMOUTH UNIVERSITY



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2019

Memento Mori: Vanitas paintings; used collections of objects symbolic of the inevitability of death, and the transience and vanity of earthly achievements and pleasures, advising us to consider mortality and to repent. / Mortality: (human skull, bones) / Symbols of knowledge; arts & sciences (books, maps, musical instruments) / Wealth & power: (purses, jewellery, gold, swords, shells) / Earthly pleasures of the senses: (goblets, pipes, playing cards) / Transience: (Chronometers, candles, smoke, bubbles, butterflies) / Peeled lemon & seafood: (attractive but bitter to taste) / Resurrection & eternal life: (corn and Ivy) / Mature fruits: (fertility, abundance, wealth & well-being, cherries: the Passion of Christ) / Knives: (vulnerability & mortality, also as a phallic symbol, the latent image of male sexuality) / Meteorites, mountains & stones: calling on the vastness of nature to be a witness to our humanity.

An Extra Place at the Table / 01. Epitaph. Anna Kiernan / 02. Publication. 'Dining with the Dead. Dr. Elsa Richardson / 03. Event. Experience Design at the End of Life. Clare Hearn / A dining event, with a curated menu to revive and disseminate information referencing funeral foods and feasting rites from social, historical, cultural and 'magical' (folklore) perspectives. Reclaiming a personal relationship and greater understanding with the people and place in which we live, work and die together.
moth.falmouth.ac.uk / [Nikki Salkeld @ Ashley Rudolph](mailto:Nikki.Salkeld@ashleyrudolph.com)

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2019

An Extra Place At The Table

How food and funeral feasting can positively impact and disseminate creative exchange around mourning, bereavement and end of life choices?



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Bereaved souls crave nourishment more tangible than prayers.

The mysterious appetite often surges in us when our hearts seem about to break and our lives seem too bleakly empty. It is as if our bodies, wiser than we who wear them, call out for encouragement and strength and, in spite of us and of the patterns of proper behaviour we have learned, compel us to answer, and to eat.



Wedgwood's 'black basalt ware'. In the nineteenth century it became fashionable to use special dinnerware during mourning.



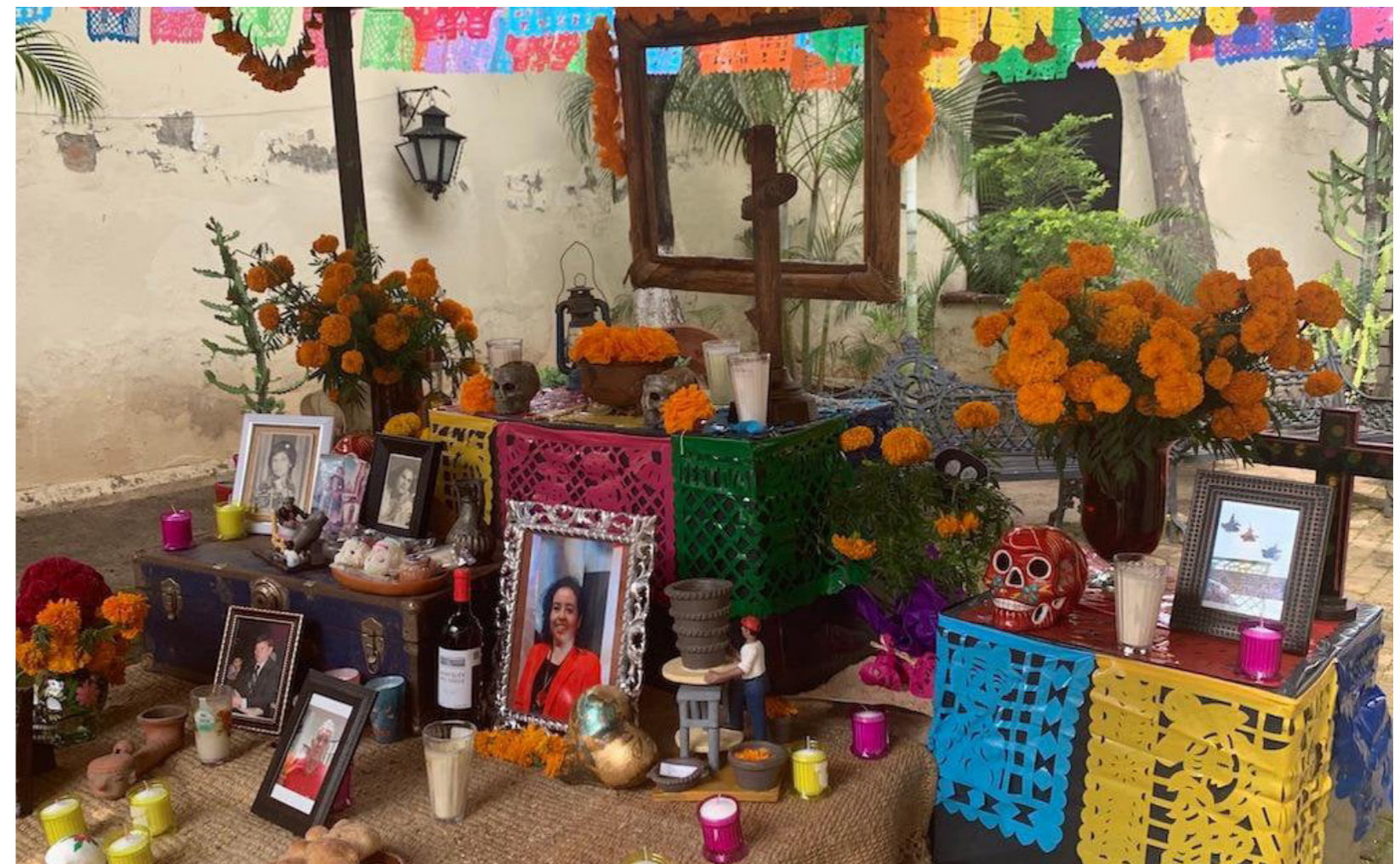
Moth An Extra Place At The Table.



Detail from the North Side of the West Wall of Nakht's Offering Chapel shows food - including grapes, 'snake cucumbers', figs and the fruit perseas - to feed a deceased couple for eternity.

The Metropolitan Museum of Art.

Ofrendas. Image: Jennifer Nalewicki. smithsonianmag.com





The Last Supper, from the Passion Altarpiece. Duccio di Buoninsegna, (c.1278-1318).
Duomo, Siena, Italy

Ars moriendi ("The Art of Dying") 1415 and
1450 Temptation of lack of Faith.
Engraving by Master E. S., c. 1450.

Records show that the last known sin-eater died in Ratlinghope in 1906, his name was Richard Munslow. Unlike the vast majority of sin-eaters who usually came from poor families, Munslow was a respectable farmer and was thought to be wealthy.

Munslow took on the role of sin-eater as an act of kindness to his community and to uphold an ancient tradition that had died out in the previous century.



'Dining with the dead'

Dr Elsa Richardson

Victorian Britain was full of hungry ghosts. Ghosts that left bite marks in apples, nibbled spears of buttered asparagus, wolfed game pie, sipped wine and relished cream cakes. From the middle of the nineteenth century spirits were called to tea by followers of spiritualism, a popular movement that was grounded in the conviction that it was possible to communicate with the souls of the dead.

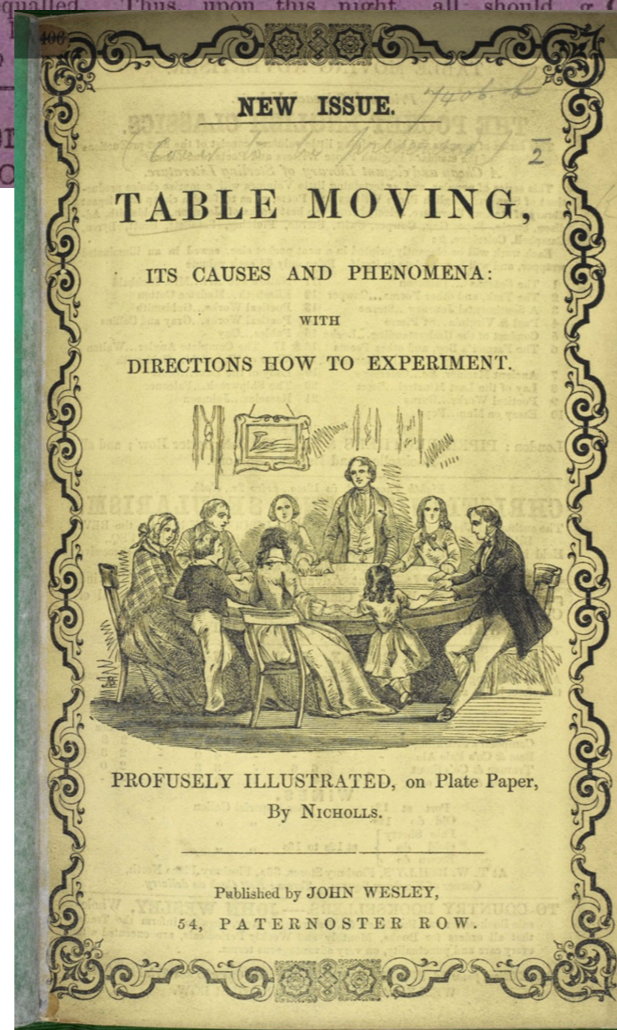




Poster advertising a public show by the celebrated British Mesmerist Annie de Montford, Est 1881. Public Domain.

Pamphlet about table moving, Est 1853. Public Domain.

A carte-de-visite depicting a séance in Northport, N.Y., ca. 1865. Photo: Transcendental Graphics/Getty Images



The Black Velvet's providence dates back to the mid-1800s when it was created to honor England's Prince Albert after his sudden death from typhoid fever. It would soon shift from homage to panacea for a hangover, a union of champagne and stout.





#DEATH

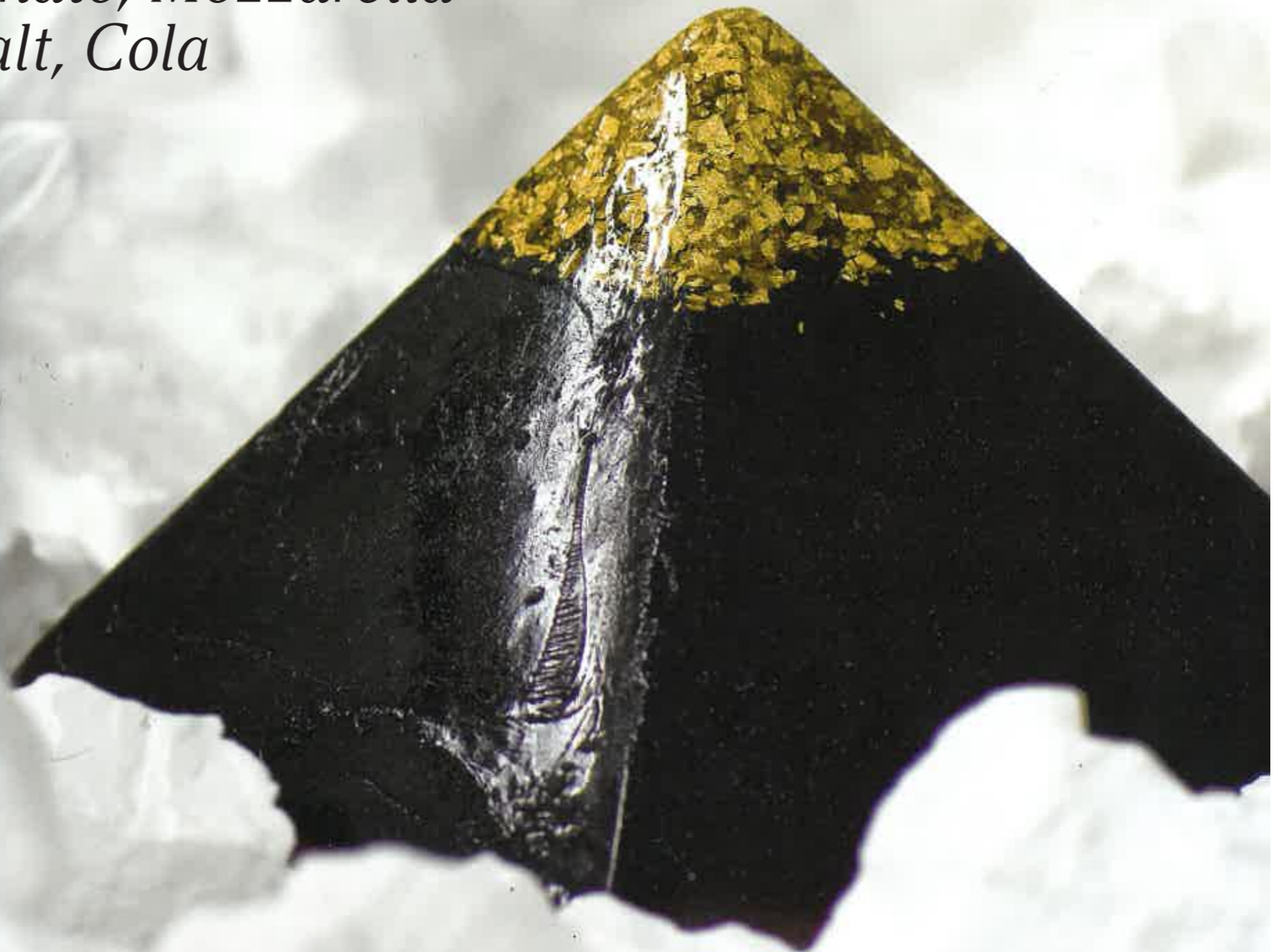




Roman Memetno Mori 1999 BCE-500 CE,
given to banquet guests.

*'Eating black food is like consuming death.'
You see, eating black food is actually a
luxury, a way of laughing at death to
overcome it.'*

*Blackberry, Caviar, Cream Cheese
John Dory, Confit Lemon, Tamari Soy
Maldon Rock Oyster, Cuttlefish, Black Garlic Aioli
Egg, Fresh Tofu, Hijiki
Halibut, Black Truffle, Trumpet Mushroom, Trenette
Beef Tenderloin, Balsamic, Tomato, Mozzarella
Black Pudding, Stone Fruit, Malt, Cola
Jelly Ziggurat*





Peter Greenaway's 1989 film *The Cook, The Thief, His Wife and Her Lover*.



La Chambre d'Ortolan. Directors Markus
HafnerAnna Mitterer. 2015 (Austria)



Last Suppers series by James Reynolds.
Cigarettes and a pack of matches requested
by Eddie Lee May, executed in New York in
1963 for murder and robbery.



Matt Collishaw. 'Last Meal on Death Row,
Texas 2011.
Bernard Amos & Samme Felde Junior.





LAST
MEAL



最後の食事

最後の御献立
一、ご飯
あきたこまち使用
二、鯖寿司
三、クリームスープ
四、お団子
五、苺のケーキ
二〇七七年 八月三十日

MR KAZUYUKI YURI
Last Meal - 30 August 2077

Akitakomachi Rice
Cream Soup with Ham and Parsley Garnish
Dango Rice Sweets
Strawberry Cake

Formulated to yield 12,000 N/m² stress and 2,320 J/m³ adhesion.

最後の御献立
一、紅鮭の塩焼き
二、ソフトクリーム
二〇五四年 十二月十五日

MS TOMOKO HOSHINO
Last Meal - 15 December 2054

Seared Salmon
Softwhip Vanilla Icecream

Formulated to yield 2,000 N/m² stress and 300 J/m³ adhesion.

最後の御献立
一、ご飯
新潟産産コシヒカリ使用
二、杏仁豆腐
二〇六十年 二月十九日

MS MEI KOYAMA
Last Meal - 19 February 2060

Annin Tofu
Nigata Koshihikari Rice
Assortment of Plastic Ashirai Decorations

Formulated to yield 10,400 N/m² stress and 620 J/m³ adhesion.

let's have
DINNER
and talk about
DEATH

How we want to die – represents the most important and costly conversation America isn't having. We have gathered dozens of medical and wellness leaders to cast an unflinching eye at end of life, and we have created an uplifting interactive adventure that transforms this seemingly difficult conversation into one of deep engagement, insight and empowerment. We invite you to gather friends and family and fill a table. Click Get Started to plan a test dinner. We call it a test dinner because trying out this process in no way commits you to follow through with an actual dinner. [Learn More.](#)

WATCH VIDEO

GET STARTED



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**DEATH
OVER
DINNER**

THURSDAY 16TH MARCH
6.30-8.30pm | FOX4 MA SPACE

+ BRING A DISH TO SHARE



DEATHQUOTE

a good design for death, or any design rooted in negative emotions, creates a richer than usual experience

Fokkinga & Desmet, TU Delft

Visitor information

Museum

Wed - Sun 11:00-17:00

Address

Kruislaan 124
1097 GA Amsterdam

Café Roosenburgh

Wed - Sun 11:00-17:00

[times & tickets >](#)

Marije Vogelzang, White Funeral Meal (1999-2023) photo Peter Lange

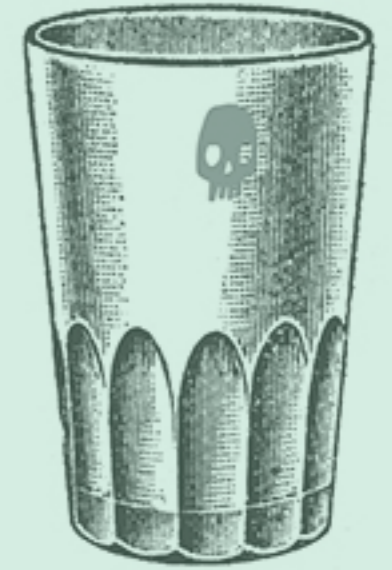
The table of the feast becomes a physical and symbolic place, where social inclusion and exclusion are exercised and power hierarchies are played out.

XVI The Table as a Representation of the World
Montanari, Massimo, and Beth Archer Brombert, *Medieval Tastes: Food, Cooking, and the Table* (New York, NY, 2015; online edn, Columbia Scholarship Online, 19 Nov. 2015)

*DEATH x DESIGN x CULTURE: RADICAL
RE-IMAGININGS FOR THE END OF LIFE.*

A collaborative, interdisciplinary conference with the Department of Graphic Design, Falmouth University (UK), and the Death and Culture Network, University of York (UK). In partnership with the Stamps School of Art & Design, University of Michigan (USA), and the Glasgow End of Life Studies Group, University of Glasgow (UK). (July 2024)

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THANK YOU

