Ulisse II:

Two carvers – one born around 1900 years after the other – in a **timeless conversation about beauty**, enriched by 3D language, in and out Saint Mark Square (Venice)

The **Venice Archaeological State Museum** will host Ulysses II, a contemporary sculpture by Japanese artist Makoto to dialogue with the Ulysses one part of Grimani collection. **The exhibition opens on November 18 at noon with Daniele Ferrara, Director of 'Polo Museale del Veneto'**

Virtualgeo, **North-East Italy high-tech company** designing advanced communication solutions for arts and cultural heritage, is patronizing the initiative: on the opening day, the **artwork** will be **scanned** *live* and will enter the **platform ECH** (Edutainment for Cultural Heritage) **from 1.30 pm to 5 pm**, the same day

Venice, Italy – November, 10, 2015 – Hellenic and contemporary sculpture are in direct comparison **designing new paths to learn, co-create and share, online and offline, beauty**. This is, in few lines, the essence of *Ulisse II (Ulysses II)*, an art project arisen from the collaboration of **Erminio Paolo Canevese** (Virtualgeo) and **Michela Sediari**, senior officer of **Archaeological State Museum of Venice** located in Piazza San Marco (Saint Mark square), Venice, Italy - curated by **Alfredo Cramerotti**. **Virtualgeo** already designed advanced software and 3D visualization for the same museum, and for others in Italy and abroad, by applying Geomatics, stereoscopic, augmented reality and 3D scanning languages to popularise and valorise collections, restorations, new museum exhibition settings and the most innovative *media art*, as in a recent exhibition within the 54th Venice Art Biennale.

The **Japanese artist Makoto** – who has been invited by Canevese and Cramerotti to dialogue with one of the most outstanding representations of Ulysses - reacted by carving a oversize, light, suspended, figure made of contemporary materials, from gesso to Japanese paper.

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Ulysses (marble, cm 105, dating 138-192 AC, belonging to Grimani Art Collection, 1523) is carved by picking the instant in which the hero steps in a dynamic outburst: at its right there is a pedestal made in form of a log on which he sets down the armour. The statue is a Roman *ouvre* dating II Century AC and we know the name of the Renaissance restorer, Tiziano Aspetto, one of the most trusted by Grimani family among the finest carvers of his time. Ulysses, the intrepid and astute king of Ithaca sung by Homer, comes back in the native land after never ending wanderings on the seas: it is either the protagonist of the *nostos* (journey) par excellence and the symbol of Greeks' maritime calling people, whose nautical competences were crucial by inhabiting a land entirely windowing the sea. As it is Venice – and as Japan is.

The **Grimani's Ulysses statue** has been reproduced in digital by Virtualgeo via a 3D scanning with structured light acquisition techniques, further modelled in 3D.

The 3D model is the accurate copy, in form and colour, of the statue and is an informative output: the various restorations the work of art was subjected to in the past centuries have been marked thanks to the three-dimensionality and the peculiar 3D modelling techniques used for. The visitors of the Archaeological State Museum are enabled to explore the Ulysses also in the fourth dimension (the time) and thanks to **ECH (Edutainment for Cultural Heritage)** – a digital platform for scientific popularization designed by Virtualgeo and accessible via a touch-screen totem placed beside the statue, **endowed to the Museum** – can **study** the history of the restorations, **create posters** and personalized **books to share online** (with the statue, that can be digitally explored by touching the screen, combined with one of hundreds of backdrops of Saint Mark Square and the available museum halls, or with an instant selfie).

Ulysses II signed by **Makoto** is on show beside the Ulysses of the II° Century. It will be **scanned** *live* by Virtualgeo specialists **with a public showcase** on **Wednesday November 18, 2015, from 1.30 pm to 5 pm** within the presence of the artist, the Museum management, Mr Erminio Paolo Canevese, the patron, and the curator Alfredo Cramerotti.

Once scanned thanks to the advanced technologies designed by **Virtualgeo** – whose 20th anniversary has been celebrated last year – **the contemporary Ulysses** signed by the Japanese artist **will be also on show on the ECH** (Edutainment for Cultural Heritage) totem. But it will also exit from the museum hall **and will be 'exhibited' online**.

Straight after the acquisition played live in the Hall 8 of the museum (where the two statues and the ECH totem are placed) a dedicated page of the Virtualgeo website (www.virtualgeo.eu) will exhibit both the 3D reproductions with some video interview to the artist, the curator, the patron and the director.

The Makoto's **Ulysses II** and the Grimani's **Ulysses will be not separated after the museum exhibition**: their dialogue about timeless beauty will be always online in 3D (and our interaction, exploration and sharing with friends and on the social networks will be always possibile) while **the exhibition in the Venetian State museum** the contemporary artwork will be exhibited **until January 31, 2016**.

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Press conference: Wednesday November 18 h 12 (**rsvp**: prundercover@gmail.com)
Entrance for press: Piazza San Marco 52 at noon. For later entrances please call +39. 349 5517623

Opening day (November 18) and live 3D scanning for the public (rsvp: prundercover@gmail.com) from **1.30 to 5 pm**, entrance only on rsvp from Piazza San Marco 52.

Information to publish for the public (after the opening day):

Ulisse II, by Makoto, curator Alfredo Cramerotti
Online: (www.virtualgeo.eu) - no ending

Offline: From November 19, 2015 to January 31, 2016 –
Hall 8 Archaeological State Museum Venice –
Entrance from Museo Correr, Piazza San Marco
open all days from 10 am to 5 pm (last entrance 4 pm).
Closing days: December 25, 2015; January 1st 2016

Tickets: Euro 17, Euro 12 reduced, free for those residing in Venice
(The ticket includes the visit to all the Saint Mark Square museums: beside Archeological State Museum, also Palazzo Ducale, Museo Correr, Sale Monumentali delle Biblioteca Marciana)

Partner: Polo museale del Veneto | Sponsor: Virtualgeo (Sacile, PN)
http://www.virtualgeo.eu

To reach the museum: from Piazzale Roma or from Santa Lucia (railway station) :
waterbus 1, stop Vallaresso or San Zaccaria; waterbus 2 stop S. Marco Giardinetti;
waterbus 5.1 or 4.1, stop San Zaccaria.

Venice Archaeological State Museum website:
http://www.polomuseale.venezia.beniculturali.it/index.php?it/6/museo-archeologico-nazionale

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Images and video: available upon request via ftp (please write us with subject 'Ulysses II' at prundercover@gmail.com)

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Who's who: question time with Alfredo Cramerotti

You've revisited recently the biblical text of Revelations with the solo exhibit De/Coding the Apocalypse of the artist Michael Takeo Magruder at the Cultural Institute at King's College (London) by using new coding technologies, the virtual reality, the gaming and the 3D printing. The show has been very successful either for the audience and for the press.
With Makoto and Virtualgeo, you managed to bring contemporary art to start a dialogue with the Italian sancta sanctorum of archaeology, *in the sake that art for you is timeless and there are no barriers in the tastes of the audiences. What role plays high-tech in this case, according to you? Is it amplifying the artworks understanding, is building bridges to foster new learning genres?*

Alfredo Cramerotti: "I should say that in this peculiar case, technology plays two roles – from one side it amplifies the fruition of an antique artwork, by creating a dialogue with a contemporary one using a 'complementary' approach (a sort of harmony between the Greek author and the contemporary one is set) that help new questions to arise from; on the other side, it offers a striking spark to artistic creation. A spark to go beyond technology as mediation: by exploring it as an artistic medium.

Makoto, the artist we commissioned the work in relation with the Grimani's Ulysses at the National Archaeological Museum in Venice, used as starting point a laser scan of the old statue, as artists can use a sketch before starting to carve or to paint. Translating this procedure to a physical dimension, then he created his statue by cutting out strata of information and by adding new ones – exactly how it happens with a marble slab to let the sculpture appearing from the inside to the outside. It is a very fascinating process that requires high balance, perception and precision. His oriental background and the Zen approach he applies in his work have been crucial to the success of the intervention in the museum. It is very easy to break this kind of harmonic balance between the old statues present in the hall while here I think we were able to reach a further level of balance, that includes the contemporary creation in a place deputed to preserve and exhibit old ones. The technology in this exhibition has been like the backbone for the success, either from an artistic point of view and for the audience fruition."

BIO: Internationally acclaimed writer and curator in modern and contemporary art, film, video, photography, and new media, Alfredo Cramerotti's work includes the theory and practice of "expanded photography: the hyperimage", which investigates digital culture's impact on artistic and curatorial practices, and "aesthetic journalism", a concept he created to investigate the relationship between contemporary exhibitions and elements of interview, documentary, fiction and reportage. He directs MOSTYN, Wales' foremost contemporary art institute, and is Head Curator of APT Artist Pension Trust as well as the roaming curatorial agencies AGM Culture and CPS Chamber of Public Secrets.

Amongst other major exhibitions, in 2015 he co-curated EXPO VIDEO in Chicago, USA, the Mauritius Pavilion at the 56th Venice Art Bienniale, Italy, and Sequences VII, the real-time festival biennial in Reykjavik, Iceland; in 2013, the Maldives Pavilion and the Wales Pavilion at the 55th Venice Art Bienniale, Italy; in 2010, Manifesta 8, the European

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Biennial of Contemporary Art, Region of Murcia, Spain; and in 2006, the Made in Video Festival in Copenhagen, Denmark. Cramerotti is Editor in Chief of the Critical Photography series by Intellect Books, and his own publications include the book Aesthetic Journalism: How to inform without informing (2009) and Unmapping the City: Perspective on Flatness (2010).

Websites
http://www.alcramer.net
http://linkedin.com/in/alcramer
MOSTYN | Wales' contemporary art centre
http://www.mostyn.org
Intellect Books publishers of original thinking | Critical Photography book series
http://www.intellectbooks.co.uk/books/view-Series,id=19/
APT Artist Pension Trust
http://www.aptglobal.org/en
AGM CULTURE | Roaming curatorial agency
http://www.agmculture.org
CPS Chamber of Public Secrets | Art & media production unit
http://www.chamberarchive.org

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Who's who: question time with Makoto

From place to place and from age to age to trace impossible dialogues and yet fantastic: your sculptures are often entering a 'pantheon' made of stories and archaeology where you rewrite the concept of contemporaneity.

What meant for you to be in the National Archaeological Museum in Venice to remake *the Ulysses?*

Makoto: I am an artist spread between two cultures and so I look at the carving tradition with both my backgrounds. During my (long) residence in Italy I noted the abundance of antique marble sculptures – exhibited in the archaeological museums also without head or arms.

They are an artistic heritage even if broken.

On the contrary in Japan is quite different, because sculptures are made of wood and those surviving from the past are complete, intact, the others were burnt or rotten.

Overstepping the door of an Archaeological museum is like drenching in the past – while working with the technology designed by Virtualgeo, or experience it a s a visitor, let 'feel' the future. I am interested – and hope that my work is expressing this – to bridge these two different temporal universes.

Ulysses II, further, is an homage to the old restoration knowledge: usually my artworks are composed by a whole drape while here I assembled different drapes soaked in gesso to create an entire body, given the Grimani's Ulysses having been restored.

BIO: Makoto was born in Maebashi, Japan. As a child, he saw the Mona Lisa by Leonardo and strove to become an artist.

In 1986 he took part in the "Group exhibition of Higashinihon SCHOOL OF ART & DESIGN", and won a prize from the Director of the same school - Maebashi. He discovered the world of contemporary art while attending this school.

In 1987 he graduated in Graphic Design from Higashinihon School of Art & Design of Maebashi. In the same year he moved to Italy and enrolled at the Fine Art Academy of Roma in the Sculpture course.

In 1988 he moved to the city of marble in Carrara, where Michelangelo worked, and strove to become a sculptor. He finished his studies and graduated in Sculpture in 1992 at the Fine Art Academy of Carrara.

He uses man's cast skin and makes white installations. He performs in collaboration with artists of various genres such as photographers, dancers, musicians, designers, painters, actors etc.

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He has participated in the greatest artistic events in Europe. In 2012 he won the first prize at the international competition "The 5th 100 Artist Exhibition" - New York. In 2013 he won a prize at the national competition "PREMIO ORA 2012" - Torino, the first prize at the national competition "Number X" - Milano and he won a prize at the "PREMIO ORA INTERNATIONAL 2013" - Buenos Aires.

He appeared in performances, a movie, video, TV commercials, etc. He acted in the film of Ermanno Olmi "Singing behind the Screens" in admiral Ching's part, co-star with JunI CHIKAWA and Bud SPENCER.

Currently he lives and works in Milano.

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Who's who: question time with Erminio Paolo Canevese, patron (Virtualgeo)

To preserve and valorise beauty (especially in presence of fragile and uneasy to exhibit artefacts) is often an hard task for governments given the present state of technologies they own.
Virtualgeo creates, maintains and communicate, since 20 years, cultural heritage of public domain and private collections either in Italy and abroad. With its IT division called GeomaticsCube is also serving applied research in software design, that tests during events and exhibitions.
With Ulysses II you extend a collaboration, already in place, with the Venice State Archaeological Museum. What you could, exponentially, do for all the Italian museums with your technologies and know-how?

Erminio Paolo Canevese: "Today there are no other software on the market approaching the 3D modelling to fulfil as well the conservation and safeguard of cultural patrimonies, and that operate with very advanced tools of scanning (as the structured light scanner we've used with the Ulysses of Grimani) allowing to create yet advanced 3D models that are rigorous and scientific in the sizes and in the forms, and at the same time, informative. I am speaking of something totally different from the virtual models that are only likely. In this we brought forward the EU Commission that since 2014 is financing, with the program *Reflective*, the 3D modelling to access and widespread the European cultural patrimony.

Our target is not only the *milieu* of culture managers, officers or experts (as designers, restores, researchers): we think to the audiences, to the schools, to a renovated learning system and to foster a more experience-based knowledge. Technologies and tools change fast, but to catch the attentions of younger generations and adults the digital is crucial – and is our main goal. That's why the ECH, the platform we called Edutainment for Cultural Heritage.
With Virtualgeo technologies and with the three-dimension digital models, the visitors are the core of the cultural experience. The ECH platform is a new edutainment system, with which to learn in a very challenging way. Through this, it is possible to develop, better and faster, analysis abilities, creative thinking and to master different visual languages."

BIO*:* Since 1985, when he entered the professional side of his life, Erminio Paolo Canevese worked in different professional sectors: from architecture to archaeology, from engineering to industry – always with a pioneering aptitude toward technologies as the advanced tool to improve quality and outputs, he made of research and software design applied to geomatics a career.
He founded Virtualgeo s.r.l. on 1994 and he devoted to the design of professional softwares to preserve cultural heritage on a side and to design digital tools to valorise and popularize the same patrimony to wide audiences.
He often lectured on these themes in universities and public institutions, in Italy and abroad: Museo Nazionale Romano for APLAR 4 "Applicazioni laser nel restauro" (2012), to Università degli Studi "Federico II" at the meeting "Tecnologie e tecniche 3D per i beni culturali e l'architettura" (2009), to Cultural Italian Ministry for the meeting "Il

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patrimonio culturale nei Paesi Balcanici" organized by Università degli Studi "Carlo Bo" (2007), to Dipartimento di scienze della terra of Università di Bologna for the conference on the exploration, the documentation and research on the caves of Naica (Mexico, 2007), to the Dipartimento di architettura e restauro of the University "Nicolaus Copernicus" (Torun, Poland, 2007), to the Cultural Heritage Office of Saint Petersburg (CSI,2006) on the conservation and restoration of Peter's Door of the homonymous fortress (2006).

He wrote essays, articles and paper on the technologies applied to cultural patrimonies, among the most recent *Recupero e Conservazione, GEOmedia, Archeomatica, The American Surveyor, Geoconnexion, Geoinformatics, Acta Carsologica*; 4th symposium APLAR (2012), the 15th and 16th International Congress of Speleology (2009, 2013). He also contributed with an essay to the volume *Archeologia urbana lungo il Canal Grande di Venezia* (Marsilio, 2005).

Virtualgeo – 20 years of geomatics and multimedia

Virtualgeo – proactive high-tech company based in the northeast Italian region of Friuli, headquarter in Sacile (PN) – is sponsor and designer of the exhibition *Ulysses II* at State Archaelogical Museum of Venice, and, before that, of the creation and installation of ECH platform.

Virtualgeo promotes advanced use of new technologies – of acquisition, diffusion and conservation - for cultural heritage management. The Virtualgeo main principle is to exploit potentialities of technics either for scientific and for didactic aims, the first ones intended for the constitution of quantitative and qualitative databases of the cultural patrimony. Culture is, according to Virtualgeo, the key asset for the social and economic enhancement of a territory and knowledge of that patrimony is the essential prerequisite for its safeguard, valorisation and disclosure.

Virtualgeo deals with innovative uses of geomatics to transform the discipline from a field experts-only to a tool to 'capture', represent and analyse any object or place – an uncommon approach made available to everyone to explore beauty.
More than a challenge, that of Virtualgeo is a revolution applying new technologies in smart ways also to let opposite worlds speaking, as arts and geomatics at a first glance can appear.
The goal is always to fulfil the cognitive, emotional and creative side of audience starting with a scientific approach that is rigorously adhering three-dimension digital (not virtual) models and reality.

The 3D reconstruction of the statue is only a broadening example to apply to any culturally valuable artefact and tells about how some conclusions can be found only by integrating among them different techniques and disciplines (as geomatics and art).

It often happens that artworks are fragile, oversize and cannot be easily exhibited, or equally happens that masterpieces are exhibited but do not reach the deserved visibility and valorisation.

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Who's who: The National Archeological Museum of Venice

The National Archaeological Museum of Venice located in St. Mark's Square displays an important collection of ancient sculpture including some noteworthy Greek originals. There are also bronzes, potteries, gems, coins, and besides Egyptian and Assyrian antiquities entrusted by the Correr Museum.

The museum's collections testify the individual tastes of the Venetian families who originally formed them from the 16th century onwards.

The museum was born thanks to the bequests of Domenico and Giovanni Grimani who left most of their collections of antiquities to the Republic in 1523 and 1587 respectively. Thus the Grimani collections were the nucleus of the Public Statuary, a typical expression of Renaissance taste.

As a result of the 17th and 18th century donations, it was necessary to set the collections in a wider site. Canova's purpose was to set them out in the Procuratie Nuove, but Eugène de Beauharnais, Viceroy of Italy, ordered in 1812 to move the Public Statuary and the Marciana Library to the Doge's Palace. So that the collections' pieces were scattered around.

Important scholars and archaeologists recognized the marbles of Venice as masterpieces of ancient art. In 1895 the collections were at first arranged and then definitely set out in the new Archaeological Museum in the Royal Palace, donated by king Vittorio Emanuele III.

Carlo Anti arranged the Archaeological Museum of Venice in its present site on the first floor of the Procuratie Nuove between 1923 and 1926. He removed the 16th century restorations from the statues and set them out in 12 rooms, according to age, artistic current and subject, in order to provide an overview of classical Greek and Roman sculpture from the 5th century B.C. to the 3rd century A.D. Medals, ivories, gems and small bronzes were set apart in one room.

Part of the collection of the S. Donato Museum of Zara was assigned to the Museum as a result of the post-war agreements between Italy and Jugoslavia in 1961.

The Museum displays also several findings from the Veneto region, as the important coin-hoards of Meolo and Albaredo d'Adige, which have enriched the numismatic collection.

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The museum is part of the integrated circuit called I Musei di Piazza San Marco
Timetable: 10-7 pm (April 1st-October 31) 10-5 pm (November 1st-March 31st)
Closing days: December 25th, January 1st - Access: Museo Correr, Ala Napoleonica
Services: cafetteria, bookshop, cloackroom (at Museo Correr entrance)
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