

# "Bello e accessibile"

## The Museo Omero's

## Travelling section

### Introduction

The Museo Tattile Statale Omero set up its "Bello e accessibile" travelling section, with the help of Arcus, Società per lo sviluppo dell'arte, della cultura e dello spettacolo di Roma.

The Museo Omero's Travelling Section was created to export our tactile, multi-sensory approach to art, spread the idea of a "Culture without barriers" in Italy and abroad and make it easier for blind and visually-handicapped people to approach art. It also enables the Museum to become more widely known and respond to the many requests for exhibitions that come from various Italian and foreign organizations and institutions.

The Travelling Section's exhibition was designed by the architect Massimo Di Matteo and completed in 2012. It provides settings for 24 exhibits: 14 reproductions of older original works, 8

modern/contemporary original sculptures and two architectural models, grouped on the basis of themes and correlations.

The Travelling Section reflects the informative criteria from the Scientific Project which was drawn up in 2010 for the design of the Museo Omero's new premises at the Mole Vanvitelliana, Ancona. For this reason, the artefacts have been selected and paired on the basis of types or themes, similarities or contrasts (dyads), using reproductions of older works and original contemporary and modern works.

## Themes and Correlations

### **1. Fences**

sacred enclosures (peristyle and naos) - military enclosures (curtain walls, towers and keeps) - mental and compositional fences (woven edging and cryptic interior).

The works: The Parthenon; Rocca Costanza; Composition 9 (Roberto Papini, 1980)

### **2. War as destiny/fate: Men in War and the Gods of War**

The works: Head of an Etruscan warrior, the Borghese Ares, Statue of a Warrior

### **3. Movement: music and attitudes**

The works: Dancing (or the de 'Medici) Faun, Pompeii Faun.

### **4. The Woman as Ideal**

The works: Lady with posy; Bust of young woman (Felice Tagliaferri, 2006)

### **5. The female body**

The works: the de' Medici Venus; Female figure and Model with hat (Silvio Mastrodascio)

### **6. Being opposite the OTHER and the BEYOND oneself**

The works: Amenhotep II; Fusion (Roberto Papini, 1980), East Gate (Floriano Ippoliti, 2004)

## **7. Research: The Structure of Form and the Form of Structure**

The works: Composition no. 2 (Roberto Papini, 1980), Gears (Umberto Mastroianni, 1980)

## **8. Human facial expression:**

the Lightness of Childhood and Heaviness of Old Age; the Firmness of the Ideal and the Histrionics of Physical Strength; Sacred furore and Mystical ecstasy.

The works: Head of a Cherub and Portrait of Michelangelo, Head of Seneca and Head of Damoxenos; Face of Moses and Face of St. Benedict.

Thanks to their iconic relevance, the proposed groupings allow the development of multiple learning paths over and above those already mentioned.



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## Notes on the works

**Kallicrates, Ictinos, Phidias - 447/432 BC**

### **THE PARTHENON**

Volumetric Model in maple wood - scale 1:100

Model size: h 24.5 x 40.5 x 82 cm

Original Size: 79.20 x 37.29 metres

Acropolis of Athens

Theme: Architecture as symbol / Fences





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## ROCCA COSTANZA

**Luciano Laurana**

1474

Volumetric model

Material: wood

Dimensions: 1:500

Made by: I.S.A. F. Mengaroni, Pesaro

Theme: Architecture as symbol / Fences



**Roberto Papini**

**COMPOSITION no. 9**

1980s

Material: wood, colour, assembled materials

Dimensions: 52.5 x 72.5 cm

Theme: Architecture as symbol / Fences





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## HEAD OF AN ETRUSCAN WARRIOR

550/525 BC

Copy from cast of the original

Material: plaster. Original: stone

Dimensions: h 42 x 30 x 37 cm

Florence, Archeological Museum

Theme: War as destiny / fate





## BUST OF THE BORGHESE ARES

420 BC (Copy from the reign of Hadrian)

Material: plaster. Original: marble

Dimensions: h 80 cm; copy from cast of the original with nineteenth-century additions

Paris, Musée du Louvre

Opera purchased with the help of Arcus Spa

Theme: War as destiny / fate



## STATUE OF A WARRIOR

500-480 BC

Material: plaster. Original: marble

Dimensions: h 145 x 85 cm; copy from cast of the original

Munich, the Munich Glyptothek

Theme: War as destiny / fate





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## DANCING FAUN

150-200 BC

Copy from cast of the original

Material: plaster. Original: Parian marble

Dimensions: h 143 cm

Florence, Uffizi Gallery

Opera purchased with the help of Arcus Spa

Theme: Movement: music and attitudes



## POMPEII FAUN

First century AD

Copy from cast of the original

Material: plaster. Original: bronze

Dimensions: h 71 cm

Naples, National Archaeological Museum

Work purchased with the help of Arcus Spa

Theme: Movement: music and attitudes





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**Andrea del Verrocchio**

**LADY WITH POSY**

1475

Material: plaster. Original: marble

Dimensions: h 60 cm; copy from cast of the original

Bargello Museum, Florence

Opera purchased with the help of Arcus Spa

Theme: The Woman as Ideal



**Felice Tagliaferri**

## **BUST OF YOUNG WOMAN**

2006

Material: statuary marble

Dimensions: h 40 x 25 x 40 cm

Theme: The Woman as Ideal





## DE' MEDICI VENUS

### Cleomenes, son of Apollodorus

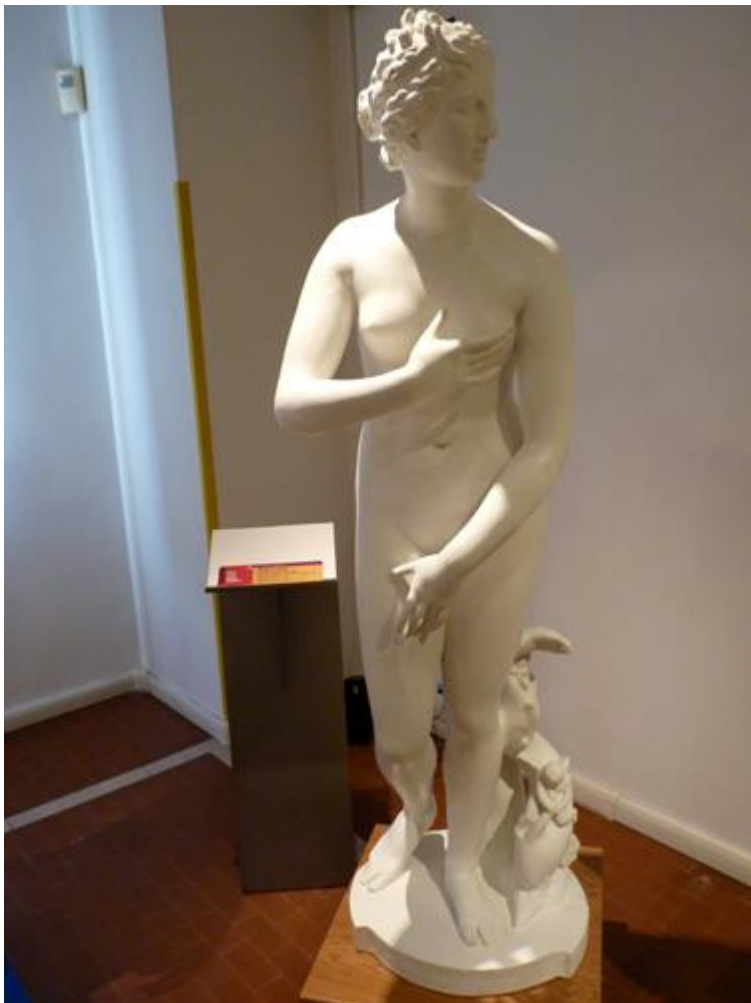
Third century BC

Material: plaster. Original: marble

Dimensions: h 162 cm, copy from cast of the original

Florence, Uffizi Gallery

Theme: The Female body



**Silvio Mastrodascio**

## **FEMALE FIGURE**

1998 – 2001

Material: bronze

Dimensions: h 65 x 18 x 16 cm

Opera purchased with the contribution of Arcus Spa

Theme: The Female body





**Silvio Mastrodascio**

## **MODEL WITH HAT**

1998 – 2001

Material: bronze

Dimensions: h 67 x 30 x 16 cm

Opera purchased with the help of Arcus Spa

Theme: The Female body



## PHARAOH AMENHOTEP II

First century BC

Material: patinated plaster. Original: light coloured basalt

Dimensions: Original h 50 cm; cast from the original

Turin, Egyptian Museum

Theme: Being opposite the OTHER and the BEYOND oneself



**Roberto Papini**

## **FUSION**

1980s

Materials: metal, mirror, wood

Dimensions: 40 x 55 cm

Theme: Being opposite the OTHER and the BEYOND oneself



**Floriano Ippoliti**

**EAST GATE**

2004

Material: bronze

Opera purchased with the contribution of Arcus Spa

Theme: Being opposite the OTHER and the BEYOND oneself



**Roberto Papini**

**COMPOSITION no. 2**

1980s

Material: wood

Dimensions: 30 cm x 41

Theme: Research: the Structure of Form and the Form of Structure







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**Umberto Mastroianni**

**GEARS**

1980

Material: bronze

Dimensions: h 29 x 20 x 9.5 cm

Property of the Museo Omero

Theme: Research: the Structure of Form and the Form of Structure





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## HEAD OF THE PSEUDO-SENECA

Third to second century BC

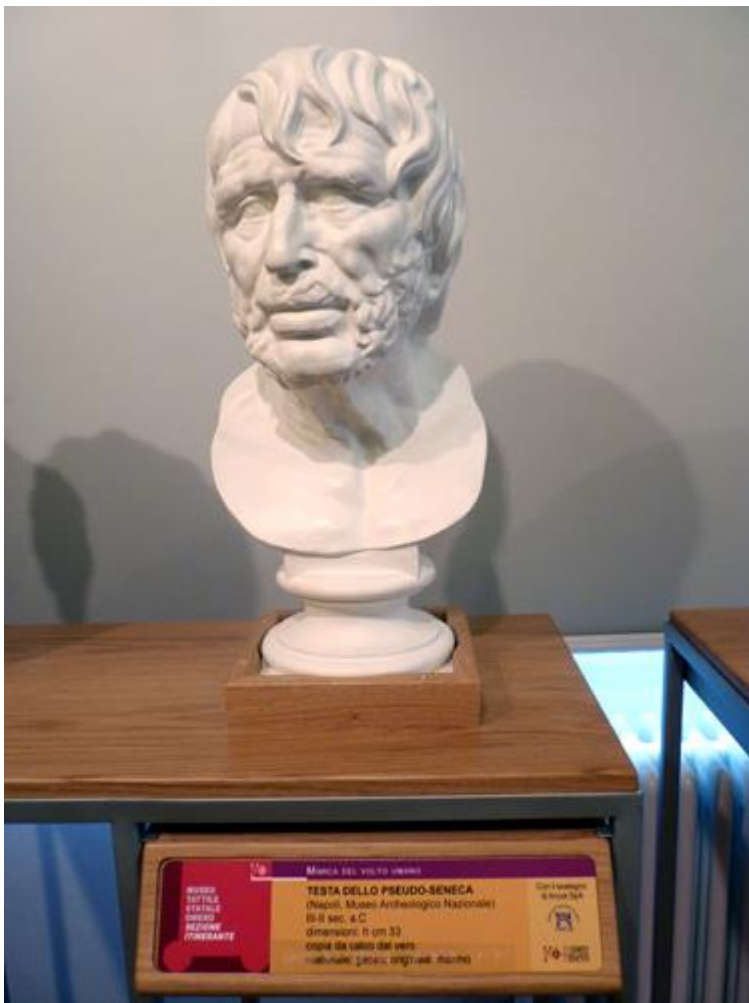
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Dimensions: h 33 cm

Material: plaster. Original: marble

Naples, National Archaeological Museum

Theme: Human facial expression





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## HEAD OF A CHERUB

Baroque Period

Copy from cast of the original

Material: plaster. Original: marble

Dimensions: h 39 cm

Theme: Human facial expression







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**Daniele da Volterra**

## **PORTRAIT OF MICHELANGELO**

1570

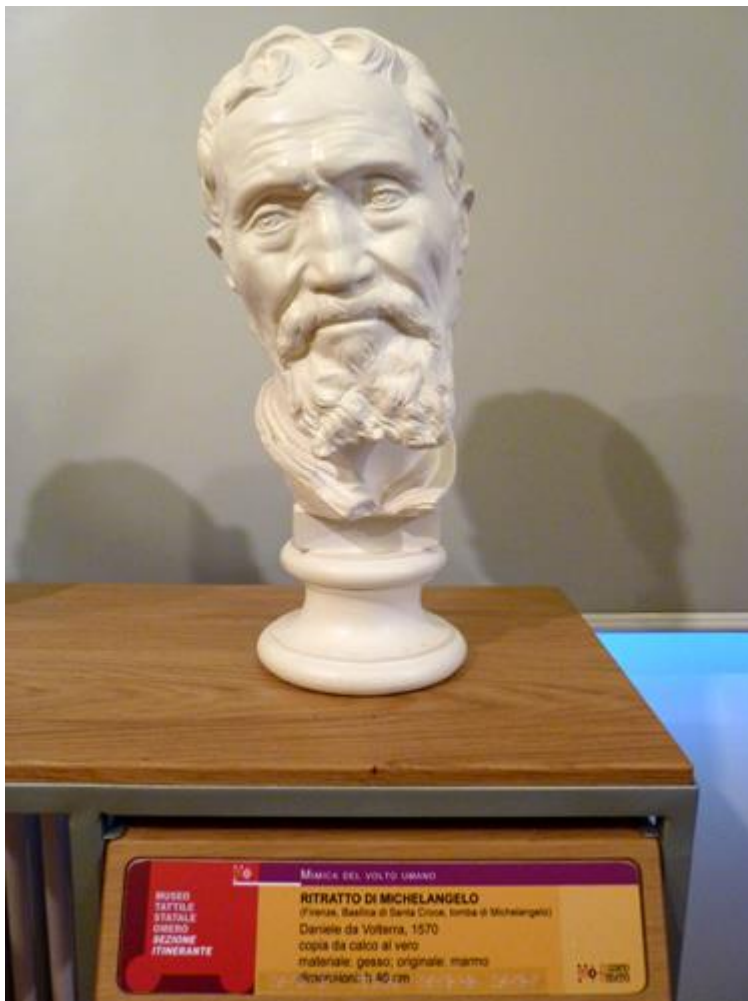
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Material: plaster. Original: marble

Dimensions: h 46 cm

Florence, Basilica of Santa Croce, Tomb of Michelangelo

Theme: Human facial expression



**Antonio Canova**

## **HEAD OF DAMOXENOS**

1806

Copy from cast of the original

Material: plaster. Original: marble

Dimensions: h 47 cm

Vatican City, Vatican Museums

Theme: Human facial expression



## Michelangelo Buonarroti

### FACE OF MOSES

1513 - 1515/1542

Copy from cast of the original

Material: plaster. Original: Carrara statuary marble

Dimensions: h 80 cm

Rome, Church of St Pietro in Chains

Theme: Human facial expression



**Orfeo Boselli**

## **FACE OF SAINT BENEDICT**

1600

Copy from cast of the original

Material: plaster. Original: marble

Dimensions: h 41 cm

Rome, Church of St Ambrose Theme: Human facial expression



## Construction notes

The stands for the exhibition consist of bases, made with tubular iron structures and fireproofed elements (tops, panels) in stained solid oak or plywood with coloured embossing. They are fitted with braked wheels and notes in large print for partially-sighted visitors and in Braille. In the smaller works, the Braille notes are kept in a drawer in the stand, while the large print texts for the partially sighted are fixed on the front of it. Larger works will be accompanied by a service element bearing not only the notes but also relief graphics indicating the outlines and essential parts of the exhibit in its entirety. These serve to introduce and facilitate the subsequent tactile reading of the (larger) object and its details. The multi-material tactile paintings are mounted on panels which are self-supporting when fitted into a double base which has the same structural, aesthetic and functional characteristics as those for the small sculptures.