

**"Bello e accessibile"**

**The Museo Omero's Travelling section**

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## 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.

## 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 - the war art for every people.
- 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

- Dance movements as a liberating moment, a ritual, an orgiastic frenzy and a mystical ardour.

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

### 4. The Woman as Ideal

- Female beauty: always a source of inspiration and personification of ideality and virtue.

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

## **5. The female body**

- The female body as a symbol of grace and beauty, reflection on the delicate play of shape icon and reading key of every era.

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

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

- Human – Divine.
- Transcendence beyond matter.
- Transcendence in our being, our existence and creation.

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 modern artistic research aimed at the creative organization of thought and sensitivity through the critical and analytical deconstruction of reality.

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.

## Notes on the works

### The Parthenon

Kallicrates, Ictinos, Phidias - 447/432 BC

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.





## 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.



## Untitled (number 9)

Roberto Papini

1974-1985

Material: wood, colour, assembled materials

Dimensions: 52.5 x 72.5 cm

Theme: Architecture as symbol / Fences.



## Head of an etruscan warrior

550 / 525 b.C.

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 b.C. (copy from the reign of Hadrian)

Copy from cast of the original with nineteenthcentury additions

Material: plaster. Original: marble

Dimensions: h 80 cm

Paris, Musée du Louvre

Opera purchased with the help of Arcus Spa

Theme: War as destiny / fate.



## Statue of a warrior

500 - 480 b.C.

Copy from cast of the original

Material: plaster. Original: marble

Dimensions: h 145 x 85 cm

Munich, the Munich Glyptothek

Theme: War as destiny / fate.





## 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.



## Dancing Faun

150 - 200 b.C.

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.



## Lady with posy

Andrea Del Verrocchio

1475

Copy from cast of the original

Material: plaster. Original: marble

Dimensions: h 60 cm

Bargello Museum, Florence

Opera purchased with the help of Arcus Spa

Theme: The Woman as Ideal.





## Bust of a young woman

Felice Tagliaferri

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

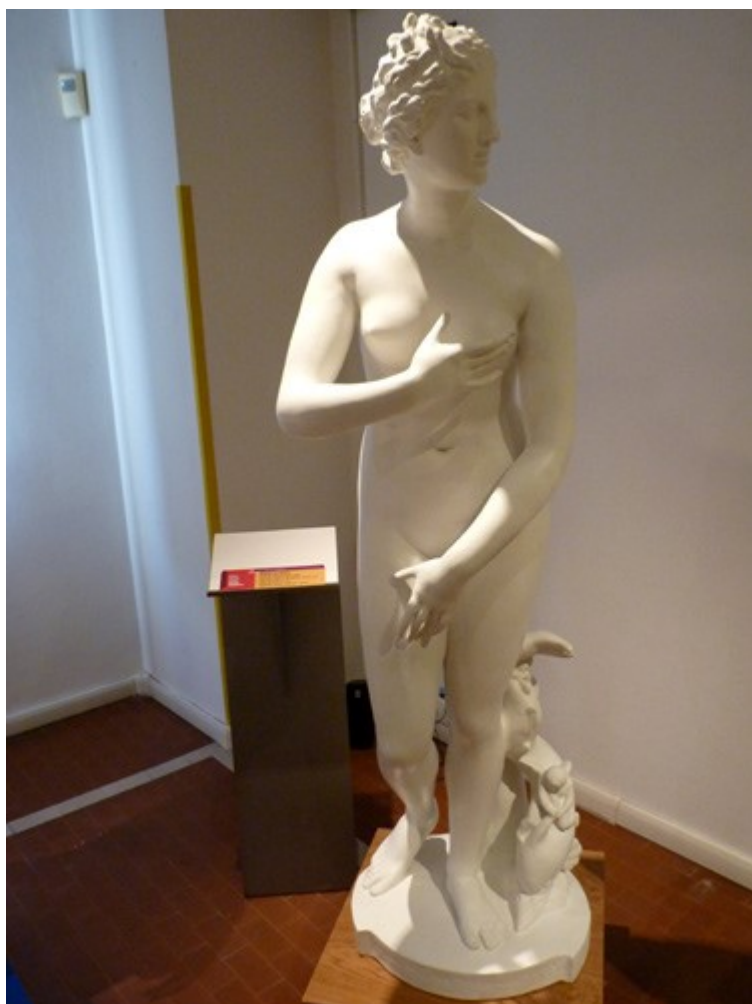
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Material: plaster. Original: marble

Dimensions: h 162 cm

Florence, Uffizi Gallery

Theme: The female body.



## Female figure

Silvio Mastrodascio

1998 – 2001

Material: bronze

Dimensions: h 65 x 18 x 16 cm

Opera purchased with the contribution of Arcus Spa

Theme: The Female body.



## Model with hat

Silvio Mastrodascio

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 b.C.

Small scale reproduction.

Material: patinated plaster. Original: light coloured basalt

Dimensions: Original h 50 cm

Theme: Being opposite the OTHER and the BEYOND oneself.





## Untitled (number 10)

Roberto Papini

1968 - 1975

Materials: metal, mirror, wood.

Dimensions: 45,5 cm high, 31 cm wide

Theme: Being opposite the OTHER and the BEYOND oneself.



## Door to the East

Floriano Ippoliti

2004

Material: bronze

Dimensions: 47,5 cm high, 30,5 cm diameter

Opera purchased with the contribution of Arcus Spa

Theme: Being opposite the OTHER and the BEYOND oneself.



## Untitled (number 2)

Roberto Papini

1974 - 1985

Material: wood

Dimensions: 42 cm high, 30 cm wide

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





## Gears

Umberto Mastroianni

1980

Material: bronze

Dimensions: h 29 x 20 x 9,5 cm

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



## Head of the Pseudo-Seneca

### Third to second century BC

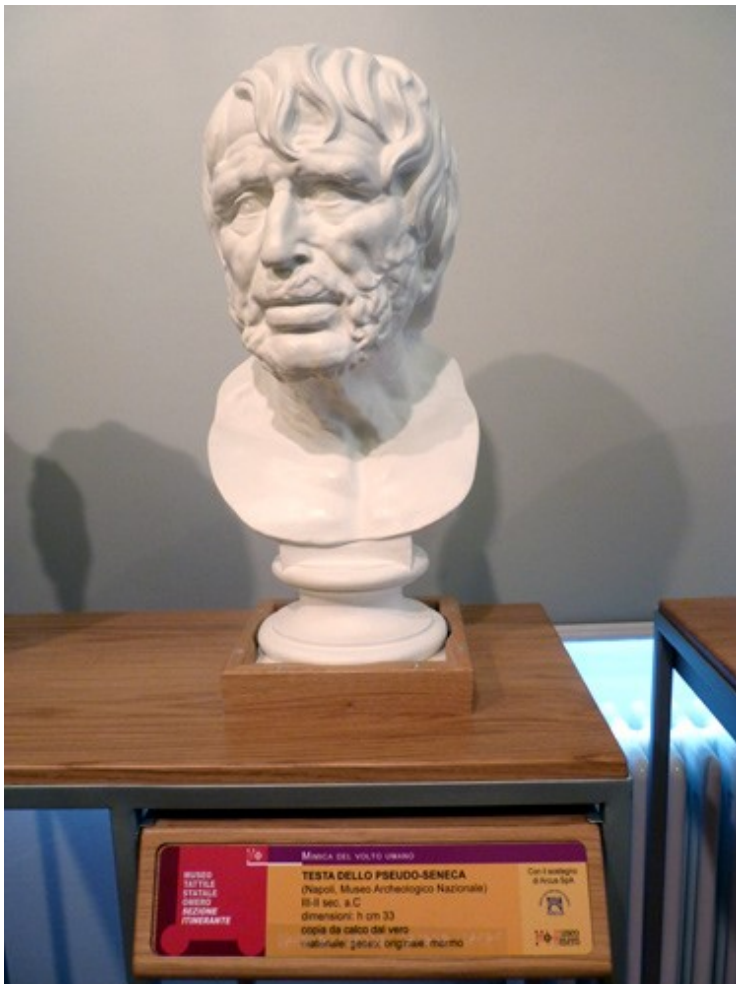
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Dimensions: h 33 cm

Material: plaster. Original: marble

## Naples, National Archaeological Museum

Theme: Human facial expression.



## Head of a Cherub

Baroque Period

Copy

Material: plaster

Dimensions: h 39 cm

Theme: Human facial expression.



## Portrait of Michelangelo

Daniele da Volterra

1570

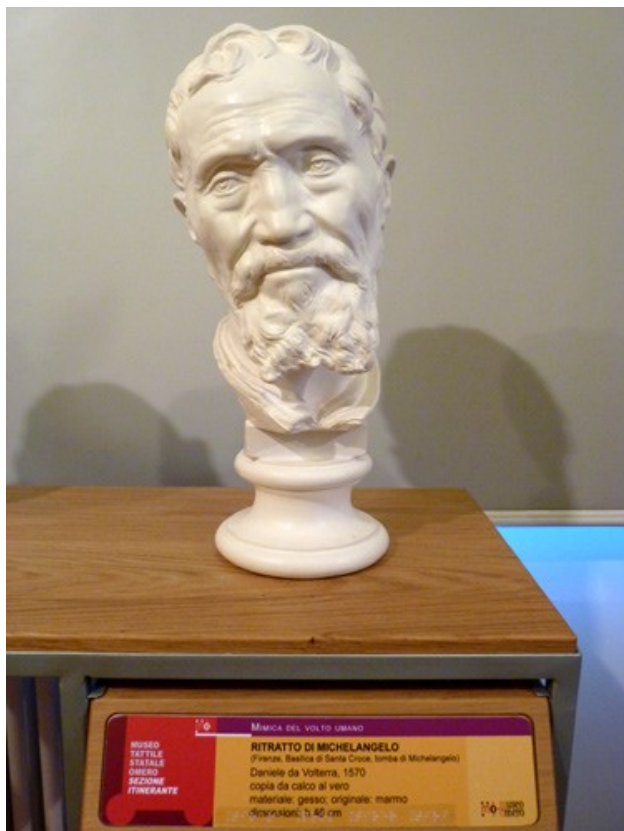
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Material: plaster. Original: bronze

Dimensions: h 46 cm

Florence, Galleria dell'Accademia

Theme: Human facial expression.



## Head of Damoxenos

Antonio Canova

1806

Copy from cast of the original

Material: plaster. Original: marble

Dimensions: h 47 cm

Vatican City, Vatican Museums

Theme: Human facial expression.





## Faces of Moses

Michelangelo Buonarroti

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.



## Face of Saint Benedict

Orfeo Boselli

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.