

LOUVRE

Press Release

Multimedia

Feb. 01 - Sept. 01 2013

DNP, Gotanda Building, Tokyo

DNP

A Masterpiece of Ancient Greece: a World of Men, Gods, and Heroes

Louvre - DNP Museum Lab
Tenth presentation in Tokyo



Red-figure calyx krater

Signed by the painter Euphronios, attributed to the potter Euxitheos. Athens, c. 515–510 BC. Clay
Paris, Musée du Louvre. G 103
© Photo DNP / Philippe Fuzeau

The tenth Louvre - DNP Museum Lab presentation, which closes the second phase of this partnership between the Louvre and Dai Nippon Printing Co., Ltd (DNP), invites visitors to discover the art of ancient Greece, a civilization which had a significant impact on Western art and culture. They will be able to admire four works from the Louvre's Greek art collection, and in particular a ceramic masterpiece known as the *Krater of Antaeus*. This experimental exhibition features a series of original multimedia displays designed to enhance the observation and understanding of Greek artworks.

Three of the displays designed for this presentation are scheduled for relocation in 2014 to the Louvre in Paris. They will be installed in three rooms of the Department of Greek, Etruscan and Roman Antiquities, one of which is currently home to the *Venus de Milo*.

The first two phases of this project, conducted over a seven-year period, have allowed the Louvre and DNP to explore new approaches to art using digital and imaging technologies; the results have convinced them of the interest of this joint venture, which they now intend to pursue along different lines.

Location :

Louvre - DNP Museum Lab
Ground Floor, DNP - Gotanda
3-5-20 Nishi-Gotanda, Shinagawa-ku, Tokyo

Opening period :

Friday February 1 to Sunday September 1, 2013

Opening times :

Fridays from 6 p.m. to 9 p.m.
Saturdays and Sundays from 10 a.m. to 6 p.m.
Closed during periods of maintenance and artwork replacement and if the Friday is a public holiday.
Free admission, booking required

Information and booking :

Website: <http://museumlab.eu>
By phone: +81 (0) 35435 0880

Artworks on display

The "*Krater of Antaeus*", one of the Louvre's must-see masterpieces, provides a perfect illustration of the beauty and quality of Greek ceramics. It is signed by Euphronios, a famously innovative vase painter and one of the artists who took the red-figure technique to an unprecedented level of refinement. The front of the vase shows one of the labours of Heracles: his fight with the giant Antaeus. The dynamic composition and striking rendering of movement reflect the creativity and mastery of Euphronios. But this beautiful vase was also a utilitarian object: it was used for mixing wine and water at the banquet called a symposium in Greek.

The krater is exhibited together with a red-figure cup, a bronze statuette of Heracles and a terracotta mask of Dionysos.

Organization: Musée du Louvre, Dai Nippon Printing Co., Ltd (DNP)

Scientific direction: Sophie Marmois, Documentary researcher, Department of Greek, Etruscan and Roman Antiquities, Musée du Louvre

With the cooperation of Japan Airlines

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Red-figure cup

Signed by the potter Euphronios, attributed to the painter Onesimos. Athens, c. 500–490 BC. Clay
Paris, Musée du Louvre. G 104
© Photo DNP / Philippe Fuzeau

Overview of the tenth presentation

An animated map at the entrance to the exhibition illustrates the expansion of the Greek world in antiquity, providing visitors with contextual information before they view the artworks on display in the presentation room. Near the highlight exhibit, a multimedia display called "The Krater of Antaeus, a Masterpiece of Greek Ceramics" shows how this vase illustrates some essential aspects of Greek art and civilization.

Each of the other artworks on display also serves to illustrate a theme, which is developed during the visit: the codes of representation of the human body are demonstrated by the statuette of *Heracles Resting*; the iconography of Greek gods and goddesses is exemplified by the *Red-figure Cup*, and the importance of the relationship with the gods is demonstrated by the ritual of the symposium, related to the cult of the wine-god Dionysos, presented here in the form of a mask.



Heracles Resting

Copy of a lost bronze original made by the sculptor Lysippos (4th century BC) Greece (?), 3rd century BC –1st century AD; Bronze.
Paris, Musée du Louvre. Br 652
© Photo DNP / Philippe Fuzeau

The Greek world in Antiquity

The ancient Greek world had a long history and covered a vast region beyond the borders of present-day Greece. It was a cradle of dynamic and innovative artistic production.

The presentation's introductory display, entitled "The Greek World in Antiquity", provides geographical and chronological markers illustrated by major works in the Louvre. This animated map, designed as an introduction to the Louvre's collection of Greek art, is scheduled to be relocated to the Paris museum.

Recognizing the Greek gods and heroes

The Greeks were polytheistic: they believed in several gods whom they worshipped with rites, sacrifices and festivals. These gods can be identified by attributes, accessories or details of clothing that evoke an aspect of their lives or functions. On the *Krater of Antaeus*, Heracles is identifiable by his attributes, notably the lion skin and club.

The display called "Recognising Greek Gods and Heroes" teaches users to distinguish major figures of Greek mythology, such as Aphrodite and Apollo. This display will be transferred to the Louvre's *Venus de Milo* gallery, which gets some 6 million visitors a year – so it was designed to provide an appropriate amount of intuitively accessible information.

Welcome to the Symposium

The symposium was not just a convivial occasion; it was also a social and religious practice. Under the protection of Dionysos, the god of wine and theatre, men gathered at these banquets to drink wine, to enjoy music, poetry, dancing and games, and to exchange political or philosophical ideas. Our knowledge of the symposium comes from the many lively scenes painted on vases. The display called "Welcome to the Symposium" features animated versions of figures from the vases, projected onto three 20-inch screens, and invites visitors to experience the festive and musical atmosphere of these occasions.



Mask of Dionysos

Boeotia, c. 450–400 BC; Clay
Paris, Musée du Louvre. CA 640
© Photo DNP / Philippe Fuzeau



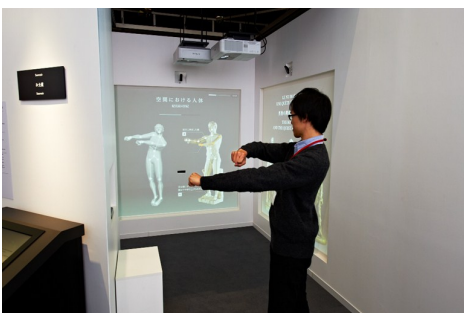
Display "The Greek World in Antiquity"
© Photo DNP



Display "Recognising Greek Gods and Heroes"
© Photo DNP



Display "Welcome to the Symposium"
© Photo DNP



Display "The Male Nude and the Quest for Perfection"
© Photo DNP

The Male Nude and the Quest for Perfection

The human body was the favourite subject of ancient Greek artists, and inspired constant research in terms of harmony, proportion and anatomy.

The depictions of heroes on the *Krater of Antaeus* and the *Red-figure Cup* illustrate this pictorial research, while the statue of the resting Heracles is a fine example of representations of the body in Greek sculpture. This statuette is one of the few bronze copies of an original by the sculptor Lysippos, who established a canon of proportions that had a lasting impact on the sculpture of human figures.

The display called "The Male Nude and the Quest for Perfection" invites visitors to take control of an "avatar" projected in front of them; by making it strike the poses of sculptures from different periods, they can see how the representation of the human body evolved in ancient Greek art.

Towards the third phase of the Louvre - DNP Museum Lab project

The Louvre - DNP Museum Lab project was initiated in October 2006, with the aim of exploring innovative and enriching approaches to artworks. The presentations organized at its dedicated premises in Gotanda (Tokyo) focus on one or more artworks from the Louvre, and foster a dialogue between artwork and visitor with original multimedia displays developed using the latest digital and imaging technology.

The project entered its second phase in October 2010 with the progressive transfer of multimedia systems tested in Tokyo to the Louvre in Paris. Four displays designed for the seventh and eighth presentations are already being used in the museum rooms, and two of the displays developed for the ninth presentation are scheduled for installation in the Department of Paintings.

The tenth presentation marks the final stage of this second phase. However, the experience has convinced the Louvre and DNP of the relevance of the new information and imaging technologies in terms of enriching the encounter between the visitor and the work of art; they have therefore decided to pursue the project in a slightly different direction. On the strength of the digital workshops conducted in schools during the second phase in the framework of the school art program, the project intends to broaden its focus by supplementing the Gotanda exhibitions with activities that take the Museum Lab experience outside the museum world. The plan is for a three-year phase beginning in 2014; its practical aspects are currently under study.