Partizipation und Teilhabe:
die virtuelle Gemäldegalerie Alte Meister
der Staatlichen Kunstsammlungen Dresden
(Beitrag in englischer Sprache)

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SECOND INTEREST ®
virtual business solutions

MAI-Tagung 2011
"museums and the internet"
Bremerhaven, 26./27. Mai 2011

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Content

- What are online 3D environments (virtual worlds)?

- How can they augment learning and participation?

- What is a virtual museum and how can you use it?

- The Dresden Gallery Experience: facts and findings

What are online 3D environments?

- high quality, computer-based 3D simulations

- accessible online by many users at the same time

- users have a shared visual and auditive experience

- users can interact with each other / the environment
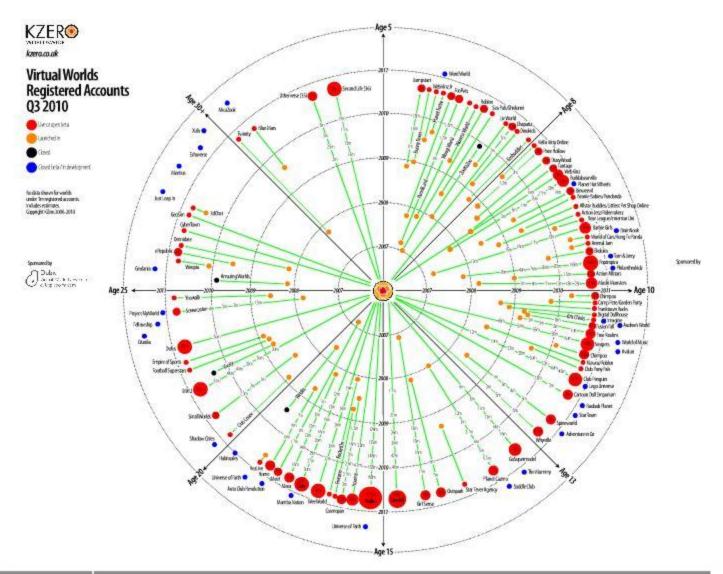
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What are online 3D environments?

- have their roots in MMORPGs

- highly popular with young audiences

- they become more and more sophisticated

- also known as "Immersive Spaces" or "Virtual Worlds"
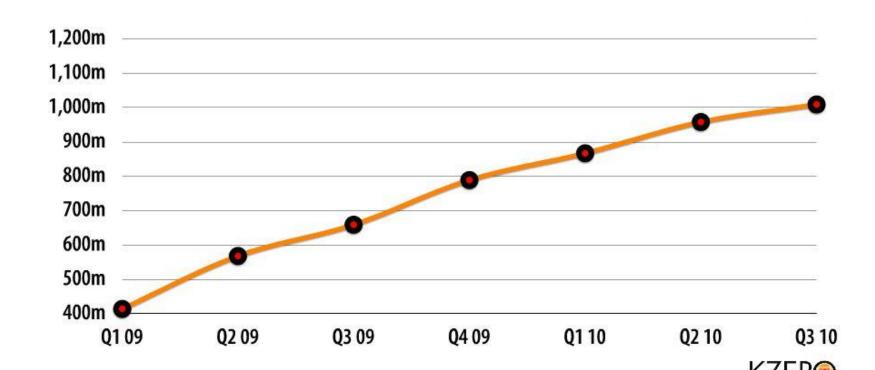
Total registered accounts

How can virtual worlds augment online learning?

- Virtual worlds are:

    - highly social

    - very collaborative

    - extremely immersive

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How can virtual worlds augment online learning?

- They create a rich multifunctional environment

    - for new concepts of (distance) learning

    - for simulations in a safe and realistic setting

    - for exercises in an error-tolerant training ground

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Introducing the concept of a virtual museum

• What is a virtual museum?

- a replica of a real museum in a virtual world

- a true-to-scale simulation, but more than a copy

- as you can do things there you cannot do in reality

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Introducing the concept of a virtual museum

- What are the purposes of a virtual museum?

  - destination marketing (pre- and after-visit)

  - education and participation of (young) audiences

  - prototyping of exhibitions and training of personnel

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Introducing the concept of a virtual museum

- How can a virtual museum augment learning?

    - it can improve communication skills

    - it can improve expertise on work of arts

    - it can improve competence on modern media

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Introducing the concept of a virtual museum

- How can a virtual museum augment learning?
  - various scenarios can be simulated
  - i.e. guided tours, explanation routines
  - i.e. games, competitions, community building

The Dresden Gallery Experience: A case study

- the first truly virtual museum on the internet

- true-to-scale simulation of the OMPG Dresden

- set in the baroque palace of the Dresden Zwinger

- all 750 artworks are on display, including Audioguide

The Dresden Gallery Experience: A case study

- launched in 2007, more than 150.000 visitors so far

- visitors come from 35 different countries, multiple visits

- 2/3 of first time visitors come from younger target group

- the average visitor spends up to 40 mins per virtual visit

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The Dresden Gallery Experience: A case study

- broad national and international media attention

- featured at conferences in Europe, USA and Asia

- awarded several distinguished innovation awards

- chosen as top innovation for display at Expo 2010

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**The Curious Life of the
Dresden Cherubs**

Special Exhibition 1/12/09 – 30/4/10

Follow the footsteps!!

Röntgenaufnahmen
X-ray images

Die Röntgenaufnahmen der beiden jüngst restaurierten Veduten geben einen Einblick in Canalettos Malprozess. Deutlich wird die spontane, überraschend freie malerische Anlage der Kompositionen. Ebenso lässt sich erkennen, wie die Malschichten die rotbraune Grundierung in unterschiedlichen Graden abdecken. Damit kann man nachvollziehen, wie Canaletto die Kompositionen aus der Verteilung von Licht und Schatten, aus dem dunklen Ton der Grundierung heraus entwickelte.

Erst nach der Festlegung der großen Formzusammenhänge malte Canaletto die Details. An den Überlagerungen der Malschichten wird beispielsweise offensichtlich, dass die Figuren, die den Bildern eine erzählerische Komponente verleihen und Akzente von intensiver Farbigkeit setzen, erst gegen Ende des Malprozesses hinzugefügt werden.

Deutlich zeichnen sich auch die Keilrahmen ab, auf welche die Leinwände gespannt sind.

The X-ray images of the two recently restored vedute provide insights into Canaletto's painting technique. His spontaneous, surprisingly free artistic approach is clearly revealed. It is also evident how the layers of paint were applied in various thicknesses over the dark ground. This makes it possible to trace how Canaletto developed his compositions from the distribution of light and shade, starting from the dark tone of the ground.

Only after he had established the basic compositional scheme did Canaletto go on to complete the details of the picture. It is evident from the overlapping of the paint layers that the figures which lend the paintings a narrative component and provide accents of intense colour were only added towards the end of the painting process.

Clearly visible are the stretchers, onto which the canvasses have been mounted.
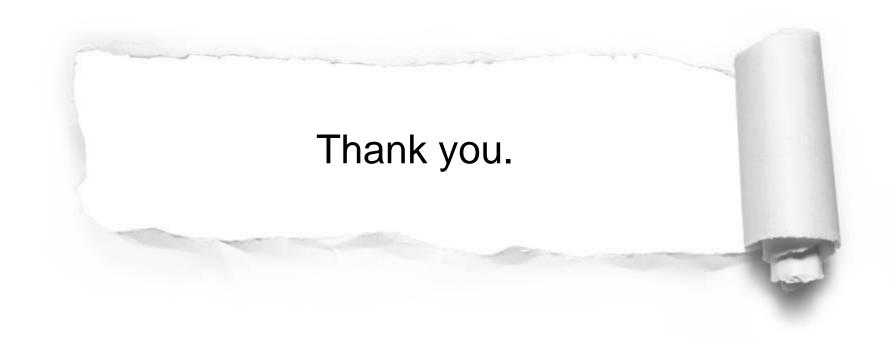
Thank you.

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in Kooperation mit dem
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Weitere Informationen unter:
www.mai-tagung.de

Anmeldung für den Newsletter:
www.mai-tagung.de/MAI-Ling

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