

THE LADY OF WARKA AND THE ARCHAEOLOGY OF MEANINGS

BILATERAL PROJECT CA' FOSCARI UNIVERSITY OF VENICE - IRAQ MUSEUM OF BAGHDAD

under the Patronage

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Scientific direction: **Lucio Milano**

Conception of project, production and realization of works: **Giorgia Fiorio**

With the collaboration between the Iraq Museum and Ca' Foscari University, the bilateral project Baghdad-Venezia heralds a transdisciplinary reflection around the Lady of Warka's extraordinary cultural breadth in the world's Heritage of humanity. The project aims to valorize the semantic value of the Sumerian masterpiece in the international attention and to elicit in parallel a living process of self-perception and transmission in Iraq, its land of origin.

ARTISTIC-SCIENTIFIC DISPLAY IRAQ MUSEUM - MAIN COURT AND SUMERIAN HALL

Paradeigma: Fiorio's transcription-works facing the Lady of Warka in the Sumerian Hall, organize four ensembles composed by different figures of the original statuary addressing the invisible figure of the artworks' appearance disclosing itself to the eyes of each viewer's contemplation.

Eikona: three photogrammetric displays of 36 images, extracts of 3600, from a 360° degree topography, texturing the entire surface of the original masterpiece. Two *Historical tables*, provide a sketch of the Uruk Period historical achievements, whereby the Lady of Warka appears at the end of the IVth millennium BC and a chronology from the discovery to our time. Three *tables of drawings* actualize three orders of reality of the same sculptural body: the invisible measures, *internal* to the volume's dimensions; the rational measures casted by orthogonal projections—*external*—to the artwork and the *physical* levels of its contour lines. The reconstruction of drawings has been realized by Prof. Cosimo Monteleone in collaboration with Giorgia Fiorio.

PRESENTATION

The concept of *presence* proposed by the works of Giorgia Fiorio is a powerful heuristic tool of introspection whereby, in a bond of reflection between the original sculpted subject and the subject observing, the "object" of the observation reverses continuously itself. The project's character of research does not actually "document" nor duplicate the statuary masterpiece, it rather transposes the presence of its invisible figure to the contemplation of the viewer's perception.

The immaterial dimension of the Lady of Warka and the Archaeology of Meanings display, curated by Lucio Milano, encompasses a new order of values in the approach of the safeguard and the valorization of archaeological and artistic heritage. For us, contemporaries of our time, the re-appropriation of meanings of images is indeed no longer that of an episodic encounter with the actual artifact in its immanence. It is rather a more insightful, active, fruition whereby elements of sense adorning the apparition of works and the purpose of their origin would be comprehensive of a self-reflective critical experience, projected ahead and beyond each viewer's subjective perception.