

# Les Dieux Changeants

Let everything break up which can break up by our truths!  
Many a house is still to be built!  
(F. Nietzsche)

3d scans from

**SMK** 



Statens Museum for Kunst  
National Gallery of Denmark

Directed by

Lucio Arese



# FILM INFORMATION

## TITLE

Les Dieux Changeants

## ONLINE PUBLISHING DATE

April 15<sup>th</sup>, 2021

## CONTACT

Lucio Arese - Director and Producer

Via Mameli n. 6

12100 Cuneo (CN) – Italy

+39 3483363878

[www.lucioarese.net](http://www.lucioarese.net)

## SPECIFICATIONS

Running time: 3:48

Aspect ratio: 1:78

Shooting Format: Digital 4K UHD

Color / No language

# PRESS RELEASE

FOR IMMEDIATE RELEASE

## **A thought-provoking short film depicting the collapse of ancient Greek and Roman statues**

Les Dieux Changeants is a CGI short film that depicts the virtual demolition of some of the great sculptures of Western art history.

The film creates a visually intriguing legacy: the static millenary beauty of those marbles being suddenly put into motion by a physical event, the hit of a bullet.

The act of destruction is represented as an allegory, an uncertain process oscillating between negative annihilation and positive creativity readable on many levels and left open to the viewer to discern. The philosophical meaning of the film is open to interpretation with the emblematic end quote from Nietzsche's "Thus Spake Zarathustra". It could be seen as the end of something, a transformation, a cycle, a re-evaluation of established values, the beginning of something new, or just something mysterious or fascinating to look at.

Chopin Nocturne op. 27 n. 2 is the musical counterpart of this work. One of Chopin's most beautiful pieces, its intimate sweet melancholy opposed to the kinetic brutality of the statues disgregating creates a contrast that gives force and delicacy, primitive energy and decadence at the same time.

The statues displayed in the film are the Laocoon Group, the Barberini Faun, the Belvedere Hermes, the Athena Pallas Giustiniani and Belvedere Apollo. The 3d models have been created by the Statens Museum for Kunst (the National Gallery of Denmark).

This film is a contribution to publicize Open, the Museum initiative to digitize their entire collection in order to make it freely available for the public to use, remix and re-elaborate to create new art. In the words of Merete Sanderhoff, curator and senior advisor, Les Dieux Changeants "bears evidence to the creative powers bubbling at the intersection of crowdsourcing and open heritage".

# SYNOPSIS

## SYNOPSIS - SHORT

Les Dieux Changeants is a CGI short movie which depicts the destruction and collapse of ancient Greek and Roman statues.

It creates a visually intriguing legacy: the static millenary beauty of those marbles being suddenly put into motion by a physical event, the hit of a bullet.

Realized with refined CGI, philosophical and thought-provoking, the meaning of Les Dieux Changeants is left open to interpretation.

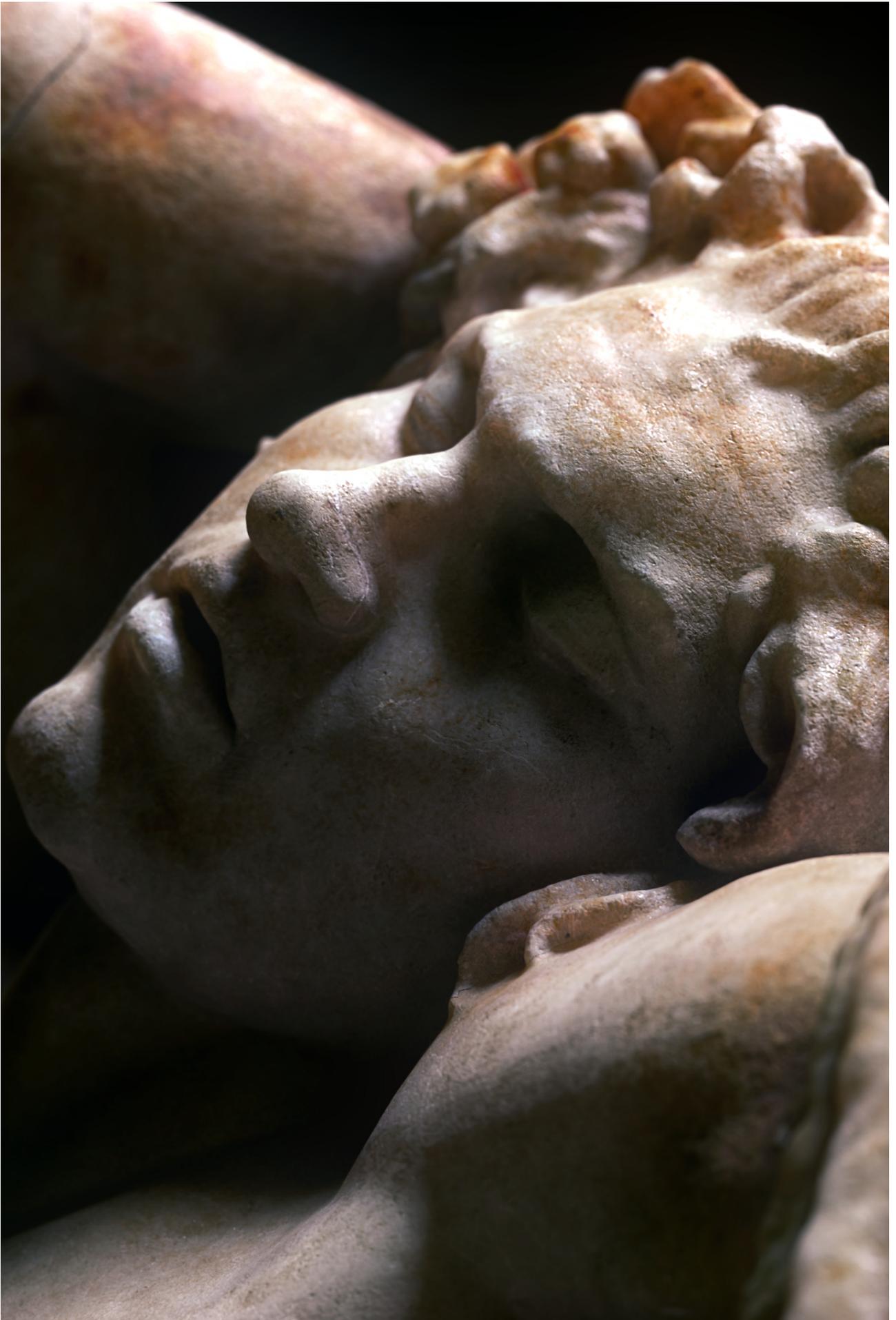
## SYNOPSIS - LONG

Les Dieux Changeants is a CGI short film that depicts the virtual demolition of some of the great sculptures of Western art history.

The film creates a visually intriguing legacy: the static millenary beauty of those marbles being suddenly put into motion by a physical event, the hit of a bullet.

The act of destruction is represented allegorically, as an uncertain process oscillating between negative annihilation and positive creativity readable on many levels and left open to the viewer to discern. Its philosophical meaning is open to interpretation, accompanied by the emblematic end quote from Nietzsche's "Thus Spake Zarathustra". It could be seen as the end of something, a transformation, a cycle, a re-evaluation of established values, the beginning of something new, or just something mysterious or fascinating to look at.

All the statues portrayed in the film are 3d scans from real life casts created by Denmark's Statens Museum for Kunst. This film is a contribution to Open, the Museum initiative to digitize their entire collection in order to make it freely available for the public to use, remix and re-elaborate to create new art.



# FAQs

## **1. WHAT CAN YOU TELL US ABOUT THIS PRODUCTION?**

I worked on Les Dieux Changeants mostly from November 2020 to March 2021, taking advantage of a long period of almost complete isolation during the second Covid-19 lockdown in Italy.

The film is realized entirely with CGI and I've been the only person involved in every aspect of the production. I financed it out of my own pocket: the costs consisted mostly in renderfarm services and software licensing.

## **2. HOW DID YOU GET THE IDEA FOR IT?**

It came to me the day I casually stumbled on the Internet on a 3d model of the Laocoon Group (a famous Roman copy of an Greek hellenistic statue) done by the Statens Museum for Kunst (the National Gallery of Denmark).

I was interested since some time in dynamic simulations involving fragmentation and destruction of 3d objects, so I thought it would have been interesting to employ 3d scans of old classical statues in those simulations.

It all started as a serie of technical tests, but the project has gradually grown to a point much further than a simple 3d work; in the end I used my own suggestions to create a short movie of it, with a philosophical significance.

## **3. WHY DESTROYING ANCIENT STATUES? WHAT DOES THAT MEAN?**

Depicting the collapse of some of the masterpieces of Western civilization surely could look like a bold statement, but it's very obvious that this is not a filmic transposition of real events and NONE of this is supposed to happen in real life: everything in this work is represented in an allegoric form.

The act of destroying something could acquire many different meanings, and this is what the philosophical concept of the work is about. The counterposition between negative and positive - annihilation and creative act is what I wanted to point out, and I structured the film in order to leave an open interpretation for everyone. The end quote from Nietzsche's "Thus Spake Zarathustra" is perfectly emblematic for that and conveys a philosophical outline for what this short film portrays.

#### **4. CAN YOU TELL US ABOUT THE TOOLS USED FOR PRODUCTION?**

The film has entirely been created with 3D CGI. I produced it with 3ds Max and Vray as render engine. All the fragmentations of the statues have been created with RayFire, a plug-in for 3ds Max created by Mir Vadim. I did all the texturing of the statues with Substance Painter. I created the piano rendition of Chopin's Nocturne entirely digitally, using two softwares called Reaper and Kontakt, with a pre-recorded Steinway Piano library.

#### **5. HAVE YOU EVER DONE ANYTHING LIKE THAT BEFORE?**

I can say that this work is quite different from anything I did so far. I've always been focused on the union between music and motion picture in a quite abstract way, without any specific message other than the audiovisual result itself. I kept the same approach for this work, but in a more essential way and I included a philosophical direction which was absent in anything I've done in the past.

#### **6. WHAT IS THE LINK WITH THE NATIONAL GALLERY OF DENMARK?**

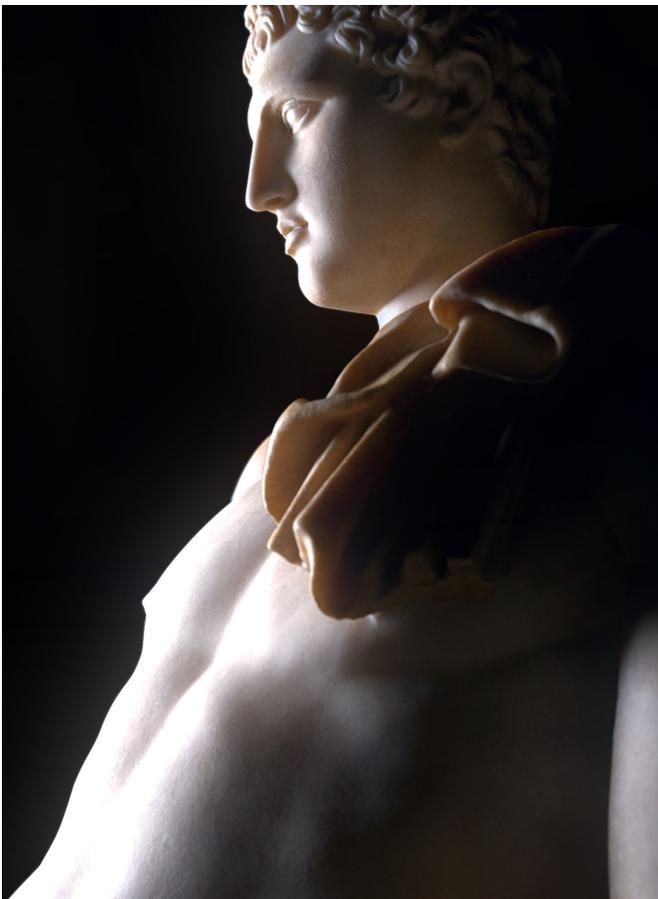
The National Gallery of Denmark has created the 3d scans of all the statues portrayed in the film. Those 3d scans are freely available on MyMiniFactory from the Statens Museum for Kunst profile. The 3d models are scanned from the Royal Cast collection of the Museum and the scanning process has been done by voluntaries from the Scan The World project.

The Museum has a big and growing collection of 3d models made available for the public. This is part of Open, the Statens Museum for Kunst initiative to digitize their entire collection to make it freely available for the public to use, remix and re-elaborate to create new art.

This film encountered favor and great interest from the Museum and will be used by its best representatives in panels and conferences as a perfect example of what can be done with their digital legacy.

#### **7. WHAT ARE YOUR PLANS WITH THIS FILM?**

My plans are to submit it in the festival circuit during next year and promote it online. It's been done for the sake of experimentation and it's non commercial in its nature. My main goal with it is to reach people, inspire and provoke personal reflection. If some distribution opportunity will show up during the path, I'll consider it.



**“Nothing makes me happier than seeing brilliant people use our digitised cultural heritage to create new artistic expressions. Here’s Lucio Arese’s beautiful, philosophical, virtual wrecking of some the great sculptures of Western art history. This work bears evidence to the creative powers bubbling at the intersection of crowdsourcing and open heritage.”**

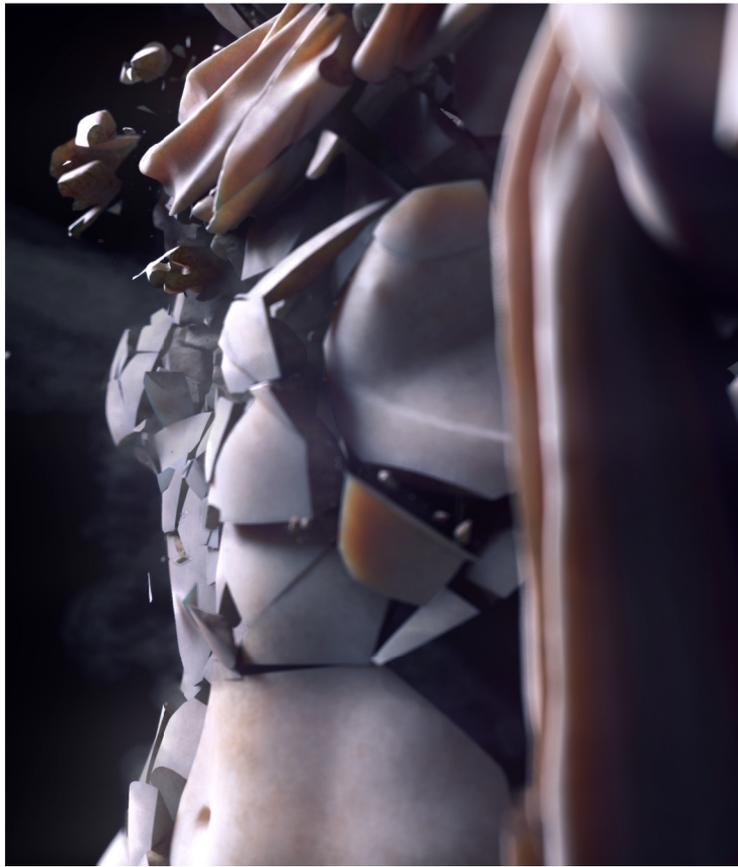
*(Merete Sanderhoff - Curator and Senior advisor for Statens Museum for Kunst)*



*“A beautifully  
haunting short  
film”*

*(CHAOS – world leading visualization  
software studio, developers of V-Ray)*





*“A work of art in  
more ways than  
one”*

*(Computer Graphics World)*



# DIRECTOR'S STATEMENT

Taking care of every aspect of the production is a personal trademark for me, which characterized anything I've done since I started a career as a filmmaker back in 2008. Doing everything by yourself means a lot of work and the output is inevitably made of small digital productions, but it also gives continuous learning opportunities in every field of the audiovisual art.

In this regard, *Les Dieux Changeants* is a work I'm particularly proud of. It synthesizes many of the things I learned through those years into what I feel as a new and more mature equilibrium. It also corresponds to a personal turning point in life with the intention to explore new creative directions for the years to come. I tried to realize this short film with a simple, essential approach, well crafted CGI and a philosophical meaning meant to be left open to free interpretation for everyone.

Moreover, this film is a contribution to publicize Open, the National Gallery of Denmark's initiative to digitize their entire art collection to make it freely available for the public to use, remix and re-elaborate to create new art.

I hope to reach people to offer some hint for reflection, inspiration and provoke thoughts, as well as giving an unusual view on some of the most notable gems of Western artistic and cultural heritage.

# CREDITS

**DIRECTOR, COMPOSITOR, EDITOR, MUSIC EDITOR:**

Lucio Arese

**MUSIC COMPOSER:**

Fryderyk Chopin (Nocturne op. 27 n. 2)

**STATUES 3D SCANS:**

Statens Museum for Kunst (National Gallery of Denmark)

**STATUES APPEARING IN THE FILM:**

Athena Giustiniani

Barberini Faun

Belvedere Apollo

Laocoon Group

Belvedere Hermes

**PRODUCER:**

Lucio Arese

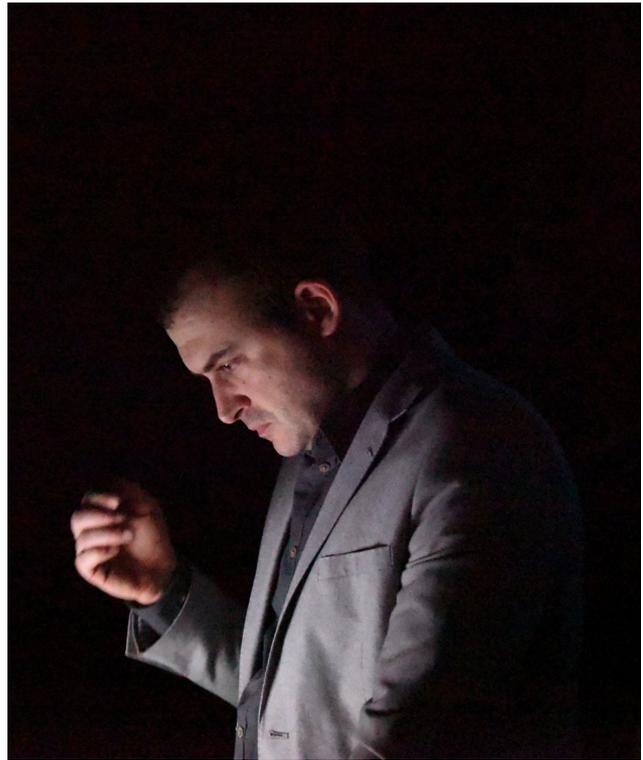
# BIO

## LUCIO ARESE

Architect, pianist, guitarist, composer and visual artist, Lucio Arese works as an independent filmmaker since 2008.

In his works he explores the possibilities given by the union of images, motion and music in a thoughtful and personal way.

He collaborated with artists, labels and brands such as Suguru Goto, Jimmy Edgar, Ametsub, Yu Miyashita, Bianco, Mille Plateaux, Armando Testa, MPTBOX, Lovestone Films, Onitsuka Tiger, Asics, Karhu, Jacuzzi, De Longhi.



His works have been screened worldwide into the most important festivals dedicated to digital arts like onedotzero Adventures in Motion, Ars Electronica, Ciclope, ArtFutura, SIGGRAPH and many others, as well as aired and showcased into TV networks and magazines such as MTV, Bayerischer Rundfunk, IAMAG, Fubiz, IdN Magazine and many others.

He was one of the 19 directors selected for the Saatchi New Directors Showcase 2013, held at the Cannes Lions Festival.

