



# SHARKS

Shark life size models and naturalistic drawing by Artescienza

## ABOUT ARTESCIENZA

The Society Artescienza (Art + science) was founded in 2001 by professional scientists and artists, with experience in field research, environmental education and science dissemination, drawing, painting, sculpture, exhibition making and design. The basic idea of Artescienza work is that visual forms and the derived emotions are fundamental tools for an effective dissemination of knowledge.

Artescienza is registered at the Albo degli Editori e Stampatori of Savona (Press and Editors Register) from 2005

Artescienza holds the reproduction rights of drawings, models, photos and films produced by its associates.

## LIFE SIZE MODELS

Artescienza is specialized in realistic sculptures and models of marine animals for museum exhibits, public expositions, thematic parks, fairs and educational events as well as private collections. The life size models can be created in different materials: paper, wood, fiberglass.

The models reproduce rigorously the anatomy of the animals, in form, colors and details. Every model is made in one copy only, and is sculptured and painted by hand.



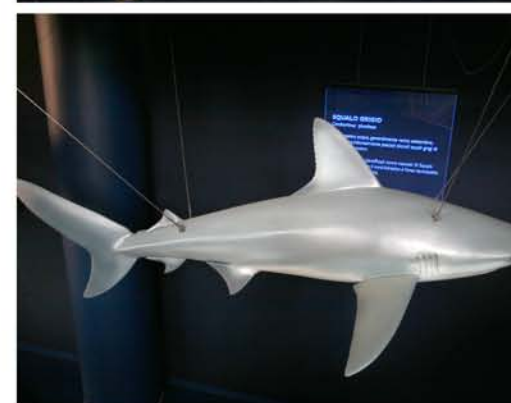


# FIBERGLASS MODELS

Through this techniques it is possible to realize hyperrealistic models of marine animals from the smallest size up to the largest blue whale. A number of moulds and model casts are already stored in order to satisfy urgent requests.



## THE "OLTREMARE" COLLECTION



During the period 2003-2004 Artescienza has realized 36 life size models of marine animals for the exhibit "The giants of the Adriatic Sea" at the thematic Park Oltremare, in Riccione (Italy).

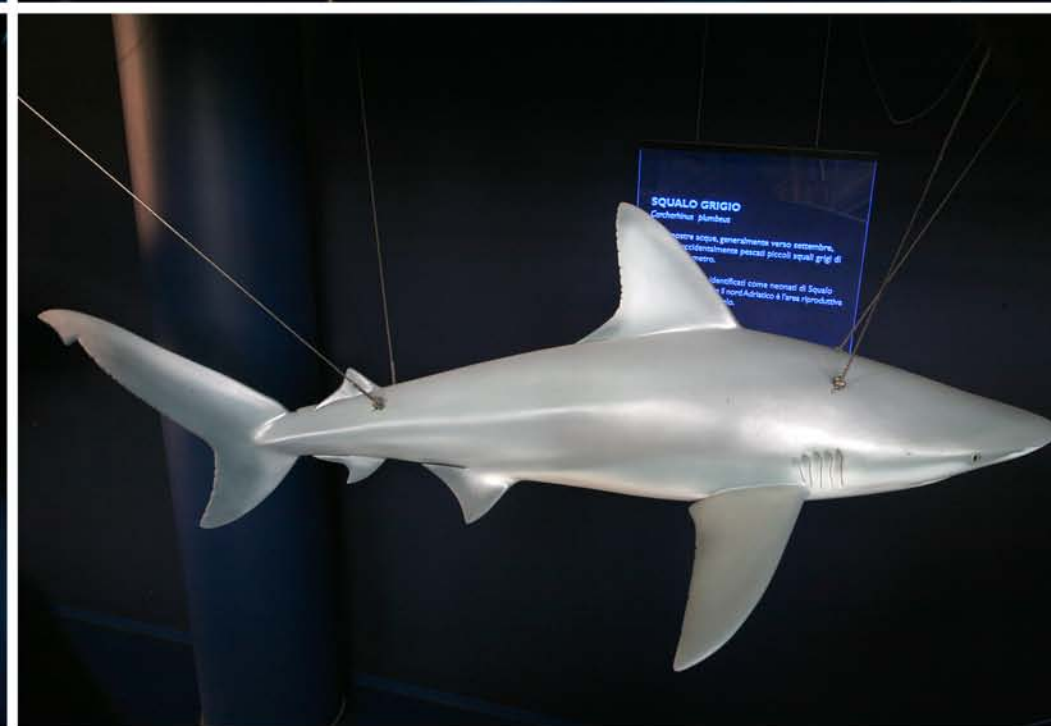
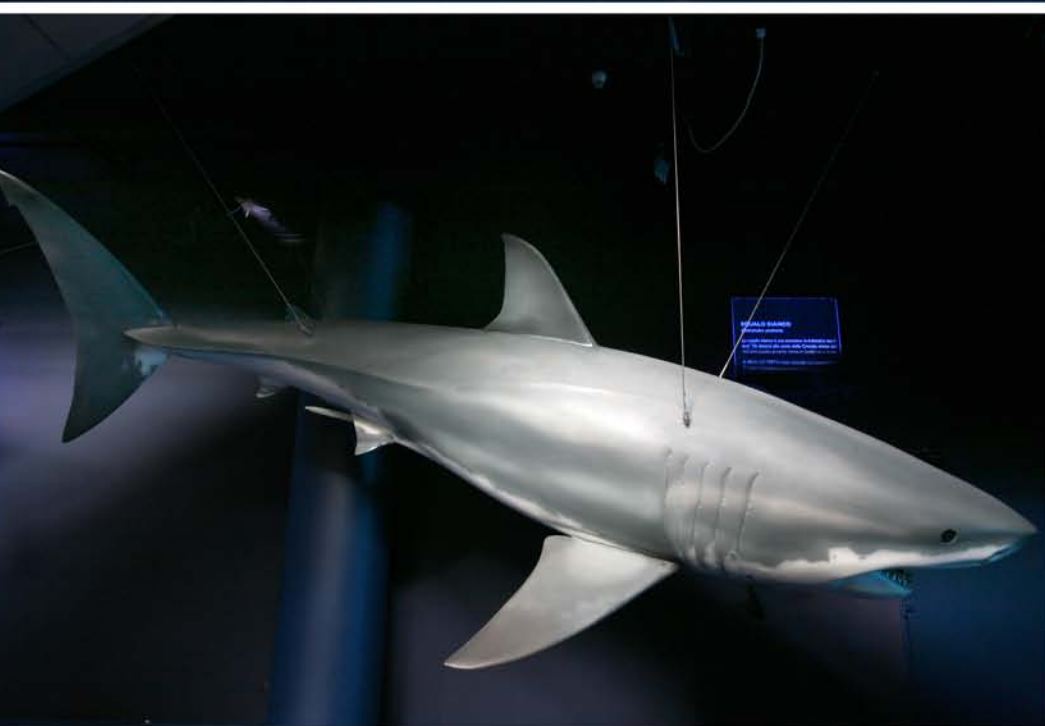
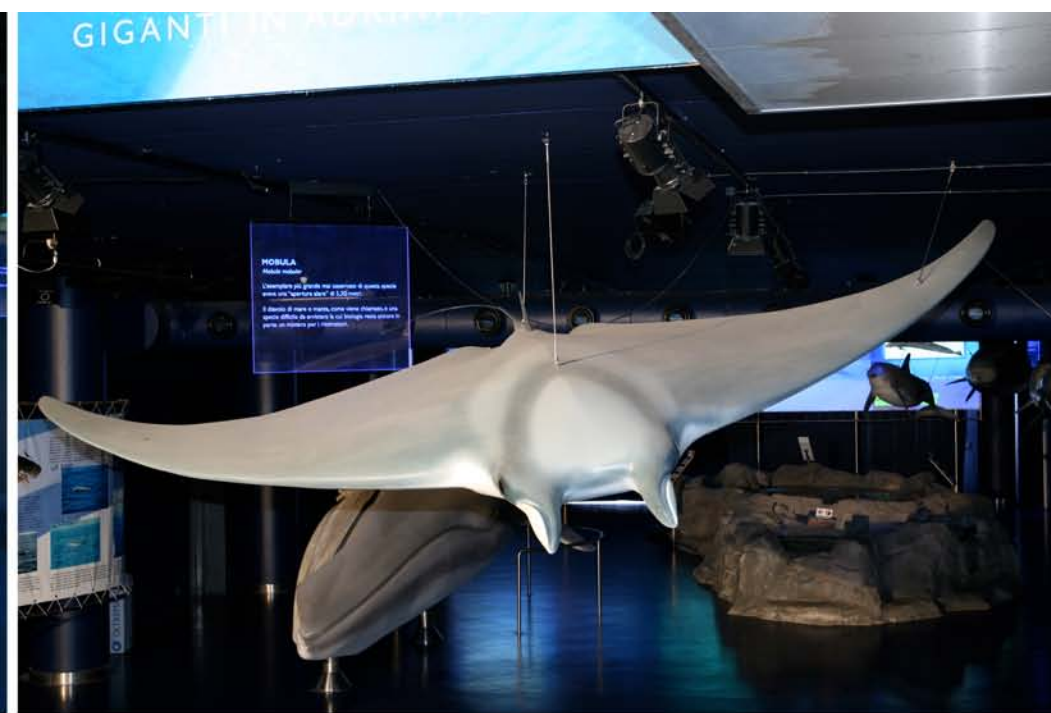
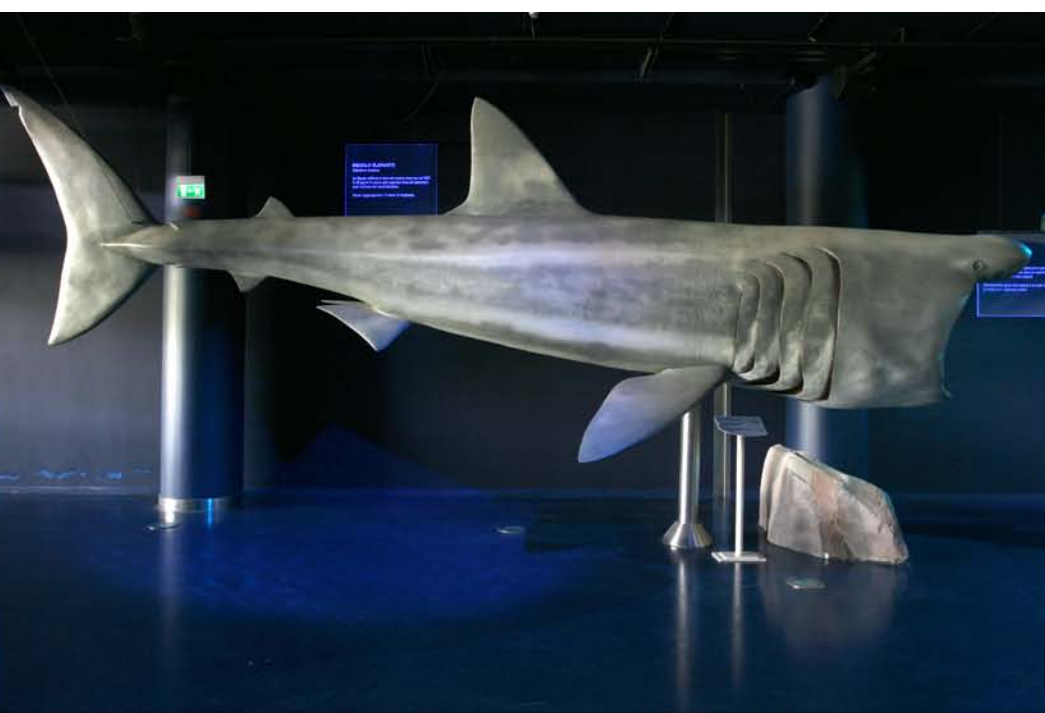
The model sizes ranged from two meters in the case of striped dolphins up to fourteen meters for the fin whale model.

The shark species in the collection are: basking shark (model length: 8 m); white shark (model length: 6 m); grey shark (model length: 3 m); thresher shark (model length: 5 m) and mobula ray (model width: 6 m).

Teeth, skin textures, body postures and anatomical details have been rigorously reproduced in order to obtain impressions of living animals.









## DETAIL MANIA

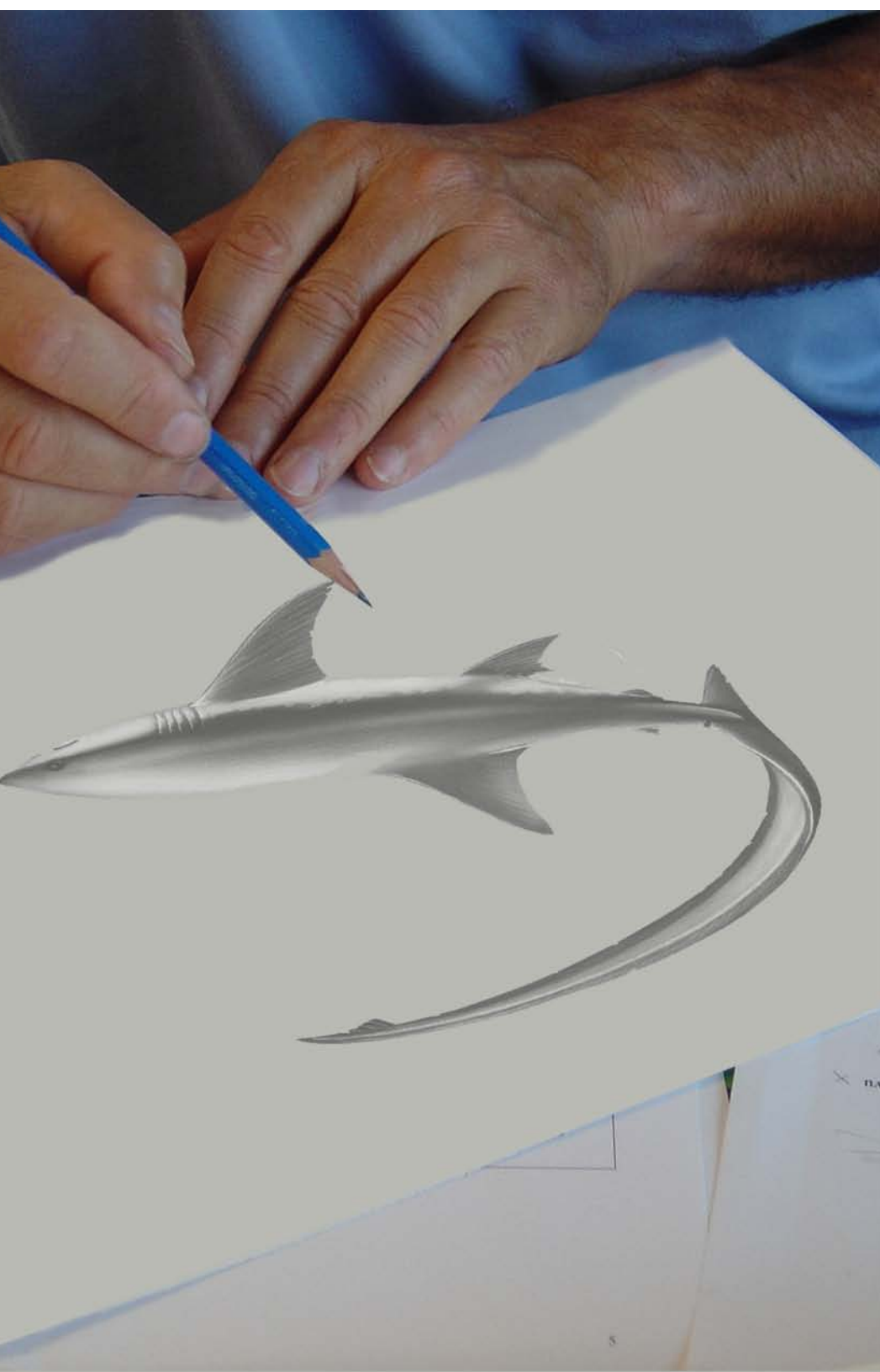
The hyperrealistic model reproduction means a great attention to the details, also in the case of body parts not fully visible, such as the inner teeth rows in the sharks jaws or gill rakers inside the mouth of the basking shark.





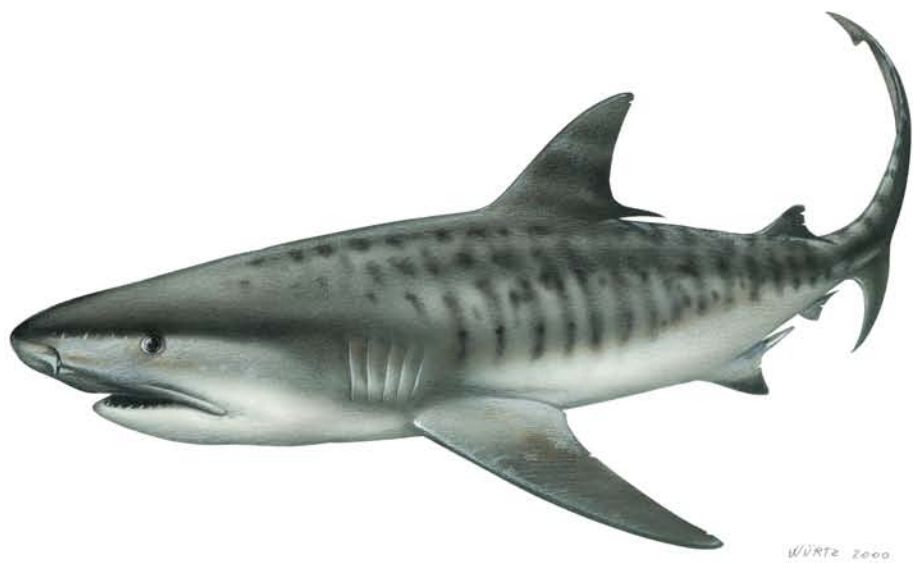


Artescienza realizes life size models from the smallest species to the largest, the whale shark



## NATURALISTIC DRAWINGS

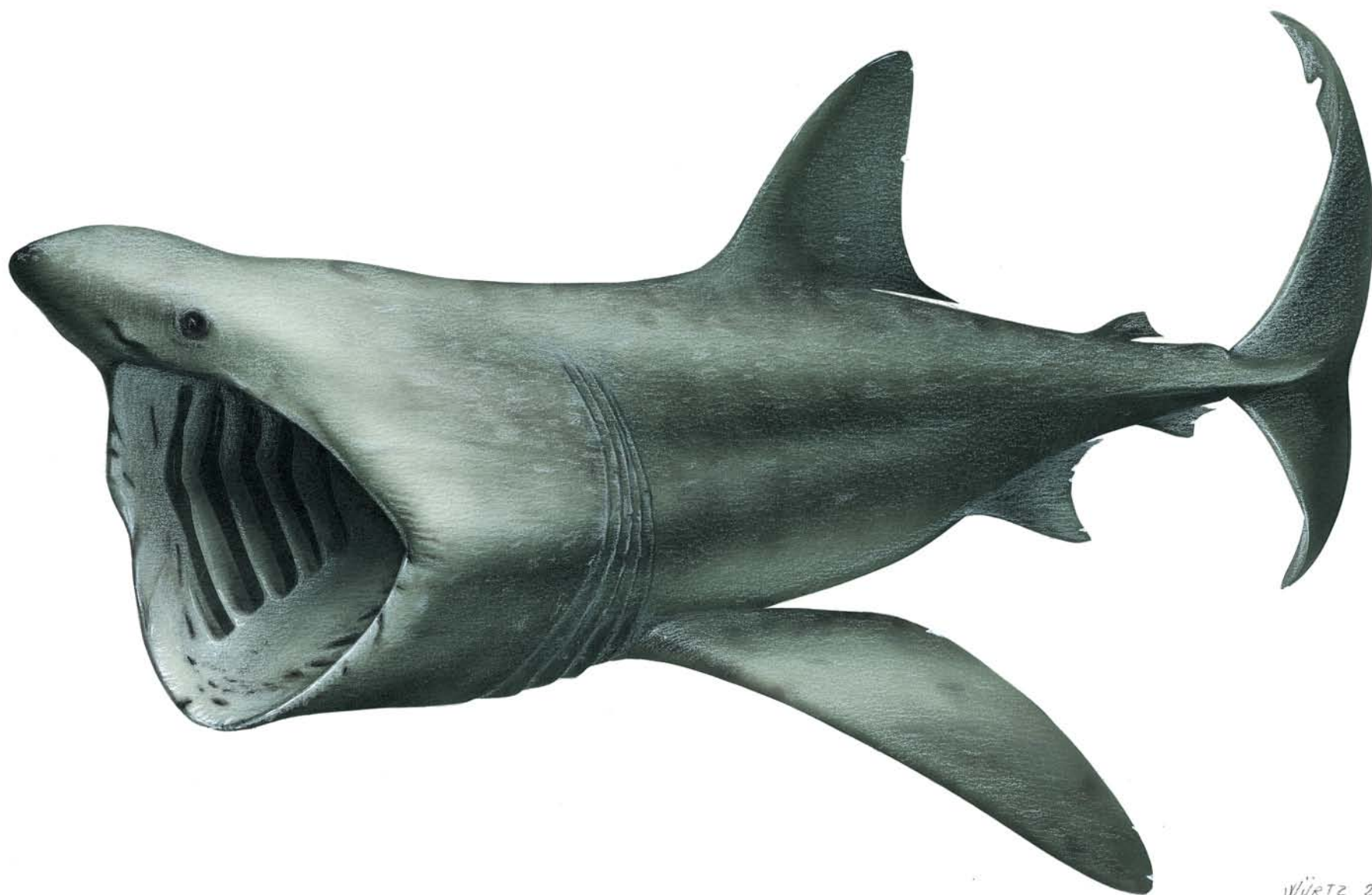
The illustrations by Artescienza artist are the results from a careful observation and study on anatomy and proportions. The illustrations are performed in many forms and techniques: pencil, carbon black, aquarelle, airbrush, oil, tempera and acrylic.



WURTE 2000

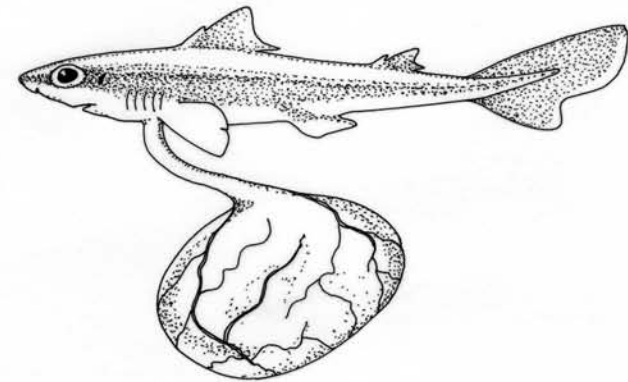
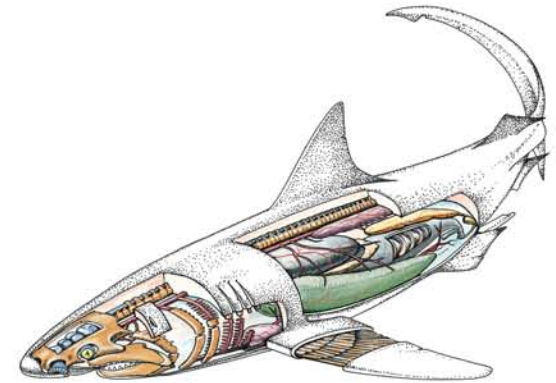






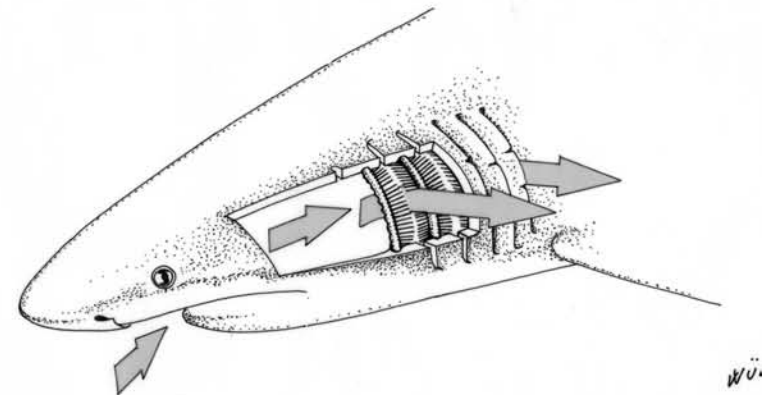
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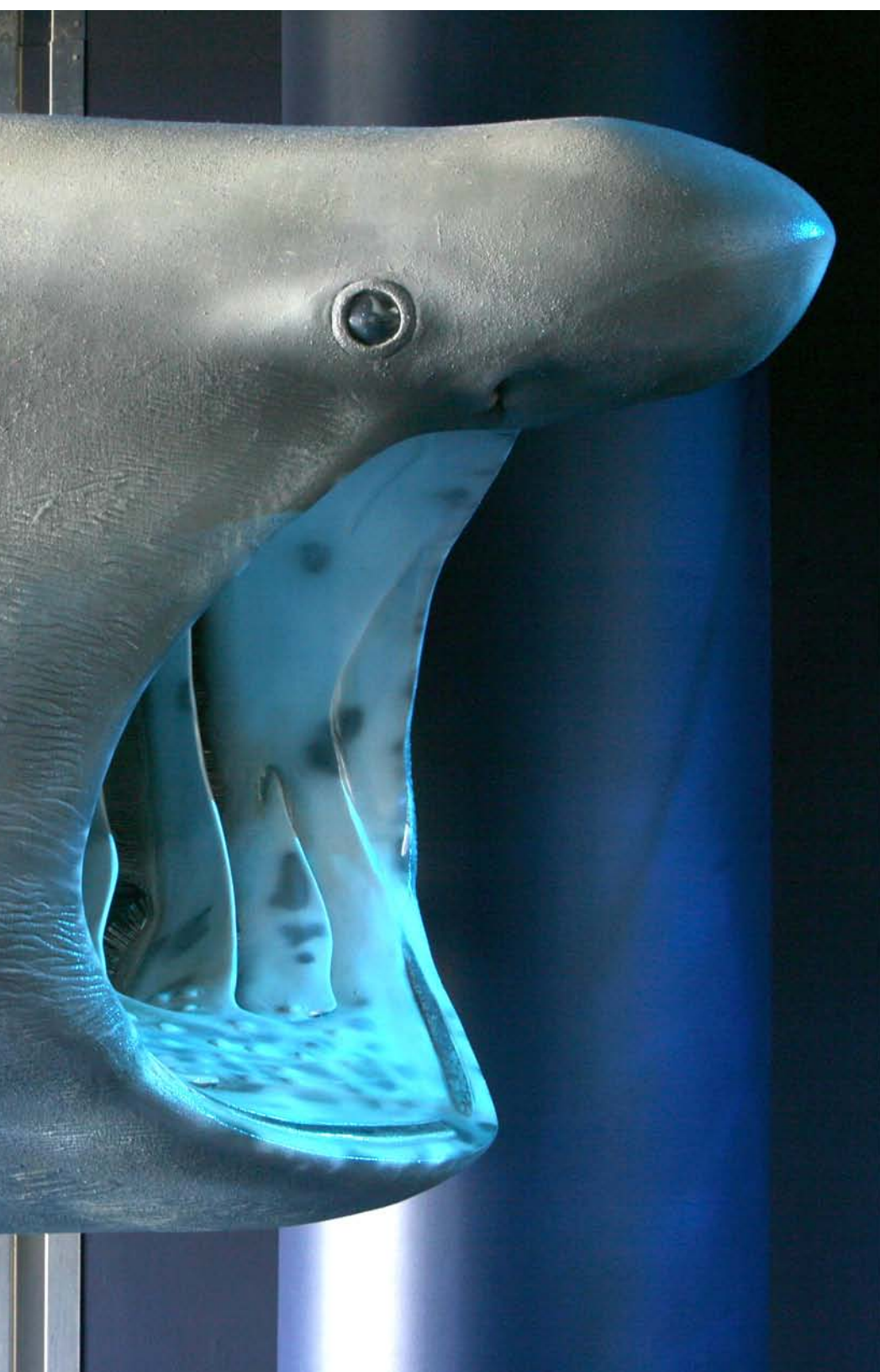
# SHARK ANATOMY



The scientific experience helps the artistic hand to obtain a synthetic views of species anatomy and functions of organs.

This skill is very useful in science dissemination as well as in museum exhibits in order to introduce people to understanding the shark adaptations through at least four hundred million years of life in the sea.





## WORKSHOP

Knowledge can be made meaningful, organized and permanent, when learners are active participants in engaging, in restructuring, manipulating, reinventing, and experimenting with knowledge acquisition.

Learning is an internal process and influenced by the learner's personality, where knowledge and the making of knowledge is interactive, inductive, and collaborative.

Collective knowledge-construction allows the students to present and train new contents with their classmates through a non-linear and non-conventional cognitive process.

*"The arts must be taken no less seriously than the sciences as modes of discovery, creation and enlargement of knowledge in the broad sense of advanced of understanding"*

Nelson Goodman  
Ways of Worldmaking, Cambridge: Hackett, 1978















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