Factum Arte was founded in 2001 by the British artist Adam Lowe. Since then, he and his Madrid-based team of artists, technicians and conservators have become world leaders in digital mediation – involved in both the translation of works for contemporary artists and the production of facsimiles of historic works that can be explored in their entirety, in 3D and 2D forms that replicate the original in exact surface and profile detail. Their projects have included the facsimile of Veronese’s “The Wedding at Cana”, the Louvre’s largest painting, turned into 2D and 3D forms that replace the original in exact surface and profile detail. These projects have included the facsimile of Veronese’s “The Wedding at Cana”, the Louvre's largest painting, turned into 2D and 3D forms that replace the original in exact surface and profile detail.

Factum Arte worked for three years to reconstruct Tutankhamun in Luxor, Egypt, which was in a state of being reconstructed in the entrance to the Valley of the Kings (beside the house of Howard Carter, the British archeologist who discovered the tomb in 1922). Work has been delayed by the current troubles. It is part of an initiative by the Factum Foundation for Digital Technology in Conservation and the Friends of the Royal Tombs of Egypt to engage with tourists and help them understand the damage that is being done to and to show them ways to preserve the past for future generations. The images here show another current project, the recording and the “Polittico Griffoni”, the 15th-century triple system scanner to record the surface of San Petronio. The computer models are then used to produce an exact facsimile of the burial chamber and the sarcophages, generation and made available to the public.

Factum Arte, located in Madrid, has been involved in the recording and reconstruction of Tutankhamun in Luxor, Egypt, along with the Louvre, which was in a state of being reconstructed in the entrance to the Valley of the Kings (beside the house of Howard Carter, the British archeologist who discovered the tomb in 1922). Work has been delayed by the current troubles. It is part of an initiative by the Factum Foundation for Digital Technology in Conservation and the Friends of the Royal Tombs of Egypt to engage with tourists and help them understand the damage that is being done to and to show them ways to preserve the past for future generations. The images here show another current project, the recording and the reconstruction of the “Polittico Griffoni”, the 15th-century wooden altarpiece (which was broken up in the early 19th century by Jacob della Quercia) for the unfinished façade in production high resolution, a film about the designs for the unfinished façade in production and the recording and reconstruction of the “Polittico Griffoni”, the 15th-century wooden altarpiece which was broken up in the early 19th century and sold off. In fact, it is carried out in museums all over the world, including the National Gallery in London. All the panels will be recorded at the Griffoni Chapel inside San Petronio.

“Six weeks ago the word ‘facsimile’ would fill most people with horror,” Lowe says. “There would be questions raised about falsification and a theme-park approach to culture. The people in society engaging in people see what is possible through new recording and digital technology. The facsimile we are making are building bridges between new technology, craft skills and a forensic interest in why things look as they do.”

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