# Noble Woman and Hercules


## Davide Prete

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**Date Created:2023**
**Dimensions:8x8x14**
**Materials Used:3D Printed ABS on an alabaster base**

## Description

The Noble Woman is inspired by traditional Roman sculpture and uses a lattice structure to balance the internal and external space of the sculpture. It investigates the boundary between the surface and what supports the sculptural surface. The investigation started with exploring how space was used for the lost wax casting in bronze sculptures and how new technology, such as 3D printing and lattice structure modeling, can be used as an aesthetic part of the sculpture. The broken areas of the sculpture that show the internal structure are carefully crafted to follow the main lines of the face. A sculpture from the same series, Hercules is a sculpture that uses an innovative lattice structure to create a dialogue between the internal space and the external form of the sculpture. The TPMS used for the module will interact well with the openings of the bust. An alabaster base supports the sculpture.

## Statement

The sculptures Noble Woman and Hercules are the results of my latest research investigating the response that lattice structures (that mimic natural patterns, such as honeycombs, leaf veins, or crystal formations as natural forms with an inherent beauty) have with many people.
The sculptures started from a 3D model created by combining 3D scanning and “like clay 3D modeling.” Openings and cuts mimic missing pieces and parts usually present in classical Greek and Roman sculptures.
Traditionally, an unfinished artwork was considered aesthetically and philosophically flawed. However, as we transitioned into the mid-19th century, viewers began to appreciate the allure of incomplete archeological findings. This shift in perspective opened up new possibilities, allowing me to envision the artwork's potential by filling in the missing parts.
By harnessing the power of cutting-edge software (nTopology, NetFabb, Fusion 360, etc.) and employing specific 3D modeling techniques, I embarked on a journey to explore the aesthetic response of adding lattice structures to the sculpture's openings, thereby manipulating transparency, light play, complexity, and intricacy.
The 3D-printed sculptures are finished with an alabaster base.

## Designer(s) Biography:

Davide Prete is an Assistant Professor of Art at the University of District of Columbia’s Division of Arts and Humanities in the College of Arts and Sciences. Born in Treviso, Italy, Davide was introduced to the art of metalsmithing by his father, Alessandro, and by the famous sculptor Toni Benetton. He studied jewelry and metalsmithing at the Institute of Art in Venice. In 2003, he obtained his degree in architecture at IUAV, Venice, Italy. Davide has worked as an architect for several architectural firms. He moved to the

U.S. in 2007, and in 2010, he earned his Master of Fine Arts in Sculpture from Fontbonne University in St. Louis, where he studied with Hank Knickmeyer and developed a personal sculptural process, mixing traditional metal casting and new technologies. Later, he specialized in digital fabrication with a certificate from FabAcademy and in Additive Manufacturing with a certificate from MIT.
His work has been shown at national and international venues (Italy, Germany, Czech Republic, England, France, and the USA). His urban-scale sculptures are installed in Italy and the USA.
Recently, his work has focused on new technologies such as 3D printing, laser scanning, AI, and traditional metalsmithing techniques. For his last research, mathematical equations gave him the pretext to connect symbolic images with a new language to discover what he called “a new form of shamanism.”

Figure Description: Hercules

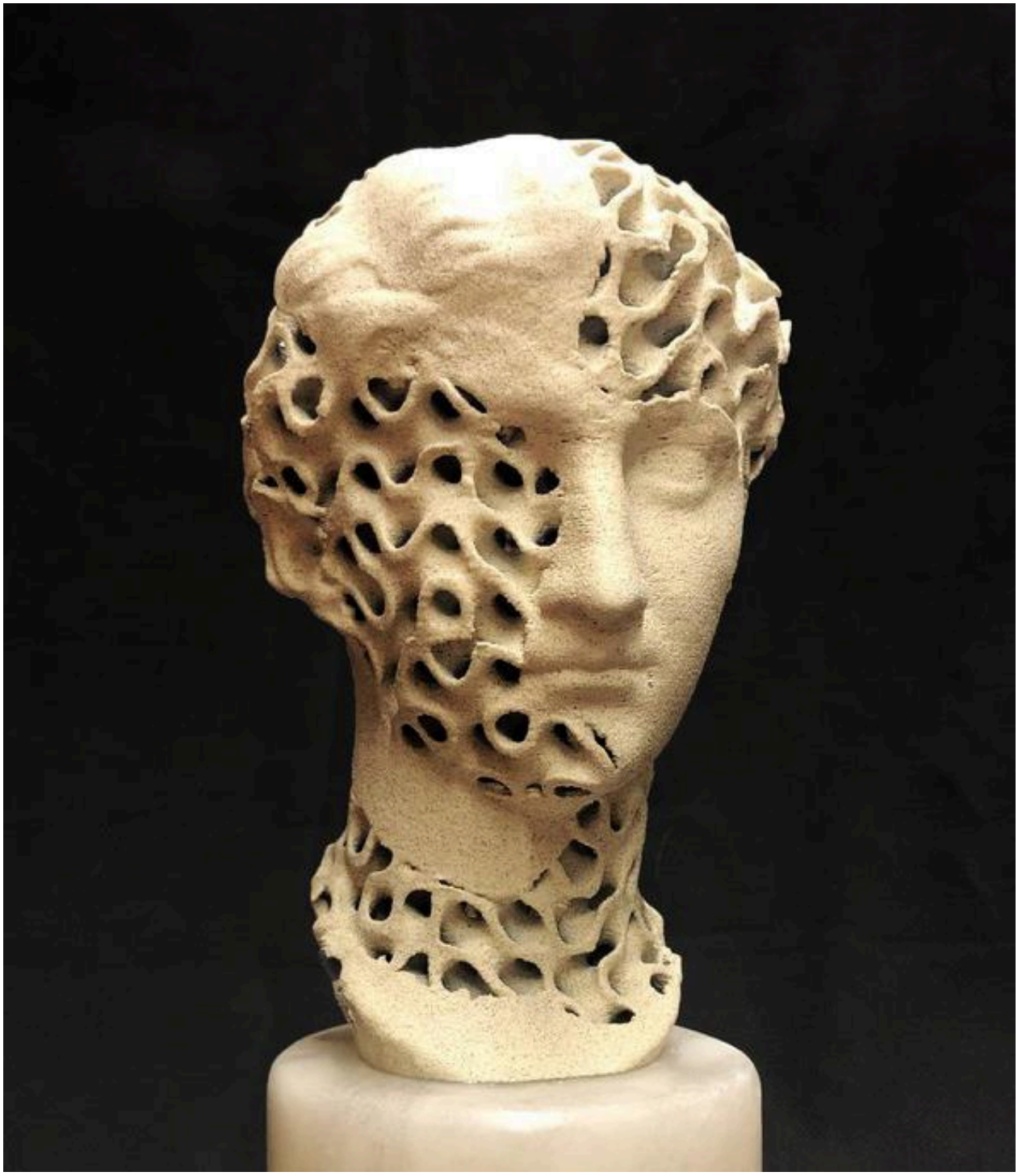

Figure Description: Noble Woman