

of anatomy as well as the collector of art. An international pursuit of enterprise as well as collaborative learning suggest this a worthwhile endeavor. Future collaborations with colleagues in Cagliari and the Josephinum in Vienna are also desired, whose collections differ in scope and topic according to their original commissions. We invite your participation!

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'ALIVE CEROPLASTICS 4D Representations'

Innovative uses of reliable non-destructive x-ray investigation technologies, applied to anatomical wax models, enabled the discovery of implementation methods used by master ceroplastics in seventeenth and eighteenth century, so making it possible to investigate the construction techniques of artistic works 'interior parts'. - We discovered master ceroplastics used human bones to build the 'skeleton' upon which they lay down specially prepared beeswax, moulded at full mass technology, with different colour pigments, so as to represent, in a real and admirable way, tendon structures, muscle and human body tissues. These radiological and tomographic investigation techniques have been combined with the latest generation of computer technologies, so to allow a virtual realization of the artefacts generated by ceroplastics. It has also given them 'life' (4D virtual models 'in motion' realization). Virtual models, in fact, not only 'move', but 'open' to allow viewing of their internal constituent parts and 'dancing' with adequate and contemporary musical accompaniments. - With all these virtual representations of anatomical wax, we don't want in any way substitute the ceroplastics masters realizations, but constitute an additional tool that allows: (1) to increase the informations on anatomical waxes technical embodiments, aged and current; (2) to admit, for a wider diffusion and access, people to the anatomical waxes vision, even if placed at a considerable distance with respect to the original positioning place; (3) to enable the realization of delocalized exhibitions and events, allowing the viewer, the vision of actual artefacts in the place of the exhibition together with virtual artefacts (moving!), placed in another physical location.