

2020



**AGO**  
Art Gallery of Ontario

01

# Treasures of the AGO Episode 1: The Hulk

Presented by the AGO in collaboration  
with Priam Givord Design Studio

# PRESENTATION OVERVIEW

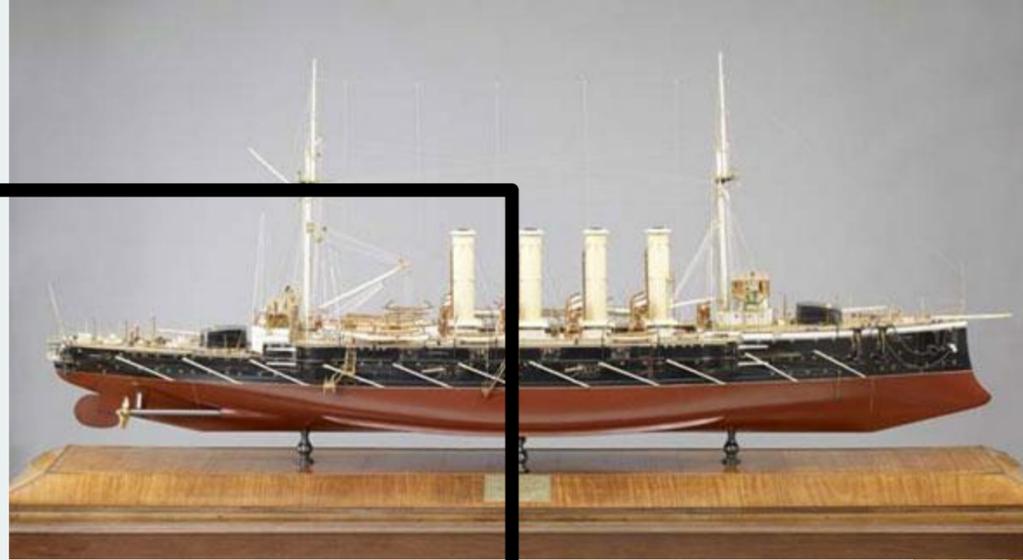
## KEY TOPICS

Presentation Overview	02
The Thomson Collection	
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# THE THOMSON COLLECTION

AT THE ART GALLERY OF ONTARIO

British ship models from the late 1600s to the mid-1900s are the main focus of the collection. Foremost are rare British dockyard models, made to scale for the Royal Navy and wealthy individuals. There are also many models made by teams of skilled craftsmen amongst the 120,000 prisoners from the Napoleonic Wars. These models were often sold to local British collectors at the prison gates.



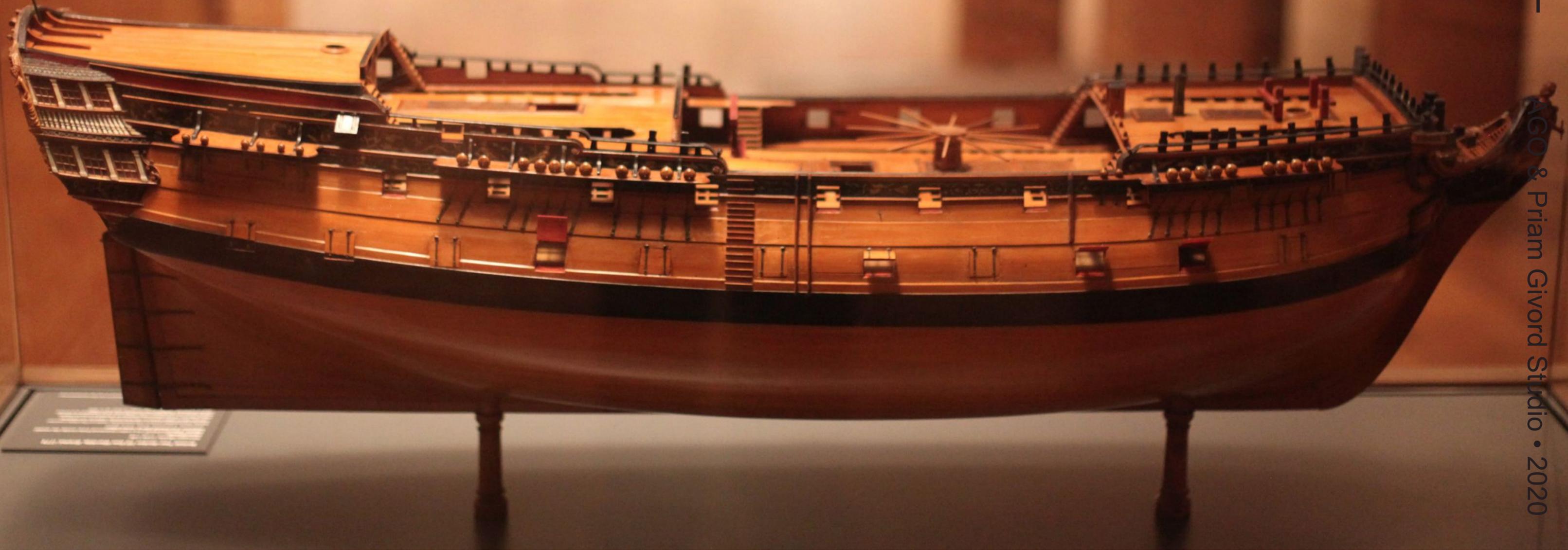


04



AGO & Priam Givord Studio • 2020

AGO Ship Model Gallery with cases designed by Frank Gehry



British Two-decker 50 Gun Warship, "Bristol", 1774, Thomson Collection of Ship Models, AGO

# TREASURES OF THE AGO

THE "TREASURES OF THE AGO" VR SERIES IS A UNIQUE OPPORTUNITY TO PRESENT THE PERMANENT COLLECTION THROUGH THE LENS OF VIRTUAL REALITY.

"The Hulk", The first episode of the "Treasures of the AGO" VR series is a pilot that focuses on a Navy Board ship model from 1774 which became a prison hulk that held prisoners-of-war from the Napoleonic Wars (1793–1815).

This interactive storytelling experience will allow visitors and online viewers to immerse themselves in the history of the time and discover details usually hidden within the object on display. By giving context and storytelling, VR will engage broad audiences through active learning and stimulated imagination.



# STORYTELLING



FOR MORE DETAILS, PLEASE HAVE A LOOK AT THE SCENARIO AND VISUAL STORYBOARD IN THE ANNEX SECTION

## THE HMS BRISTOL, A PRISON SHIP

HMS Bristol, a Navy Board model from 1774 was a warship, hospital ship and finally a prison hulk that held prisoners from the Napoleonic Wars (1793-1815). Using HMS Bristol as our naval base visitors will learn about the world of the early 1800s and the lived experience of the individuals housed on board, first as a warship and then as a prison ship. Naval and social customs, plus science and technology, can all be explored through virtual portals on board the VR experience.

# THE EXPERIENCE

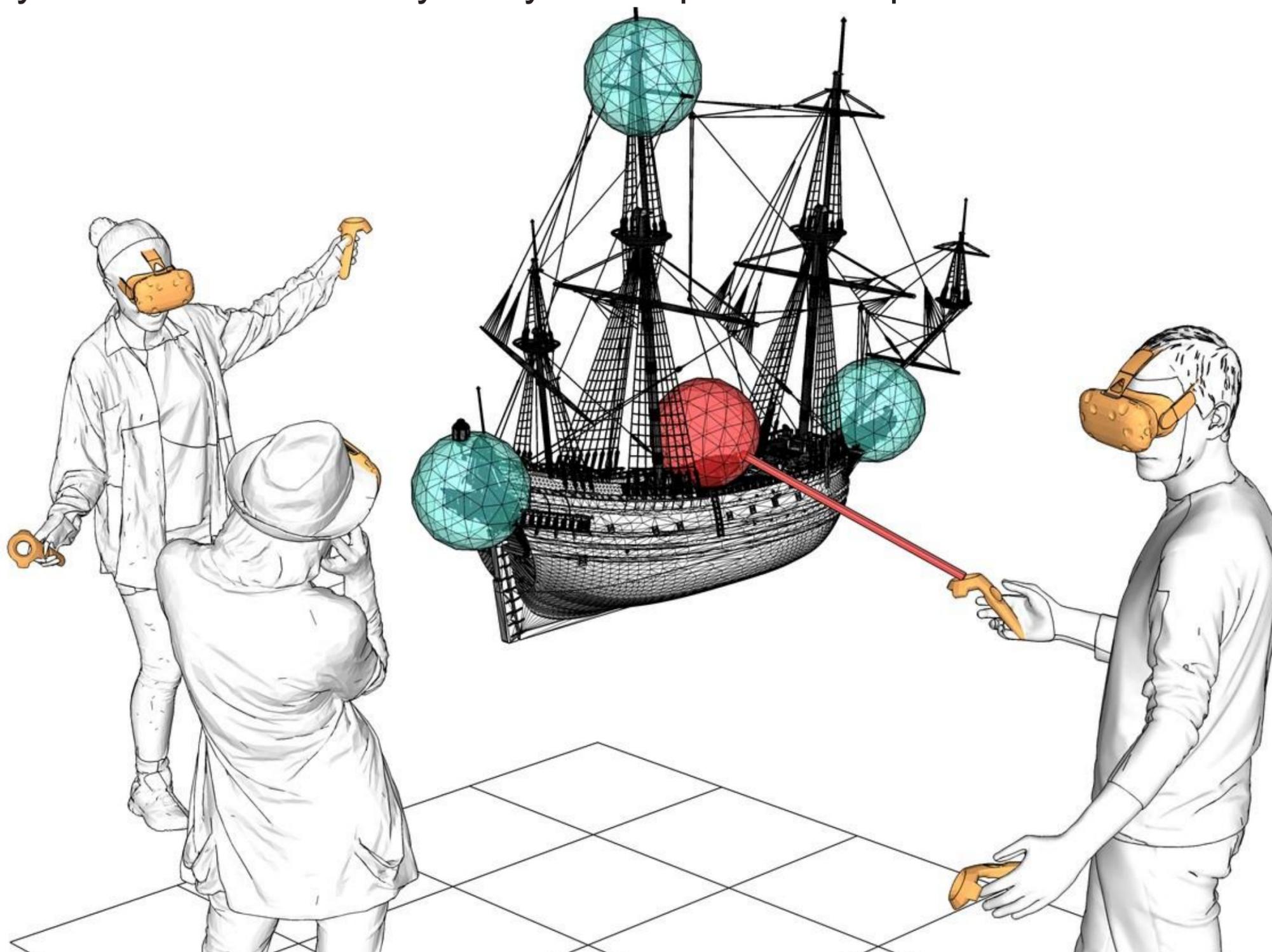
“HULK” IS THE FIRST PROOF OF CONCEPT VR PILOT TO ESTABLISH A MUSEUM STANDARD FOR NARRATION AND IMMERSIVE VIEWING IN VIRTUAL REALITY.

Its focus point: the Thomson Collection of Ship Models, unique in Canada and one of the top 5 ship model collections in the world.

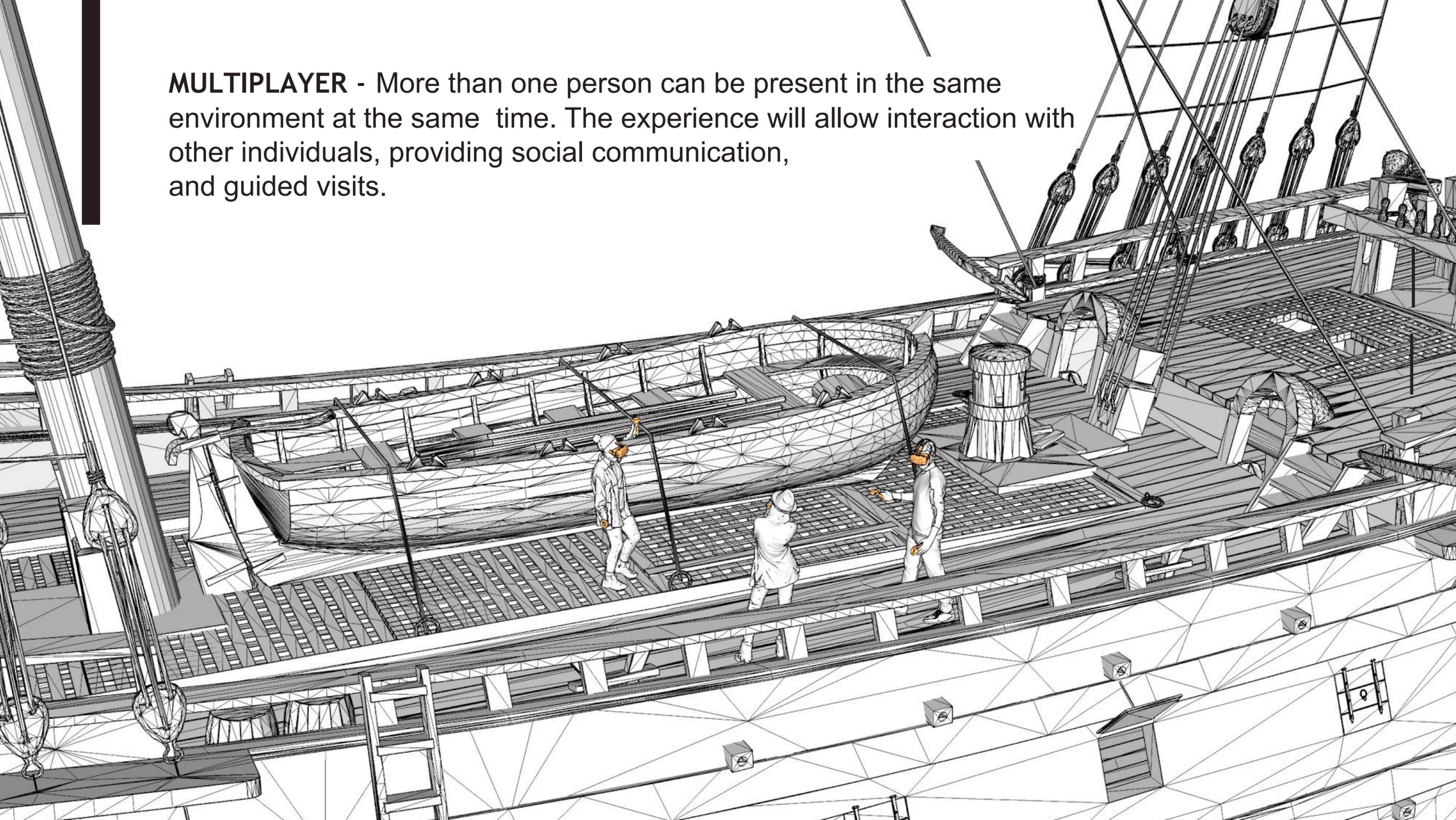


To SIR PETER PARKER BAR.<sup>t</sup> VICE ADMIRAL of the WHITE.  
This Representation of the distressed situation of his Majesty's Ships  
HECTOR and BRISTOL when Dismasted in the Great Hurricane Oct. 6.<sup>th</sup> 1780.  
in Lat. 28. 20. N. Long. 72. 1. W. when they were with great difficulty prevented driving on board  
each other, and the Hector's guns thrown overboard to prevent the Ship from foundering.  
Is most humbly dedicated by his most devoted and obedient humble Servant  
W<sup>m</sup> Elliott.  
Published April 30.<sup>th</sup> 1784, by W<sup>m</sup> Elliott, near the Chapel, Giffport.  
Engraved by Thomas Mottishead Engraver to his Majesty & to the Admiralty.  
Printed by J. G. Smith, in the Strand.

**MECHANICS** - The players will be guided through different locations by teleporting. The curious can discover the lifestyle of the war prisoners; dreamers can walk peacefully around the boat or fly away in an open seascape environment.

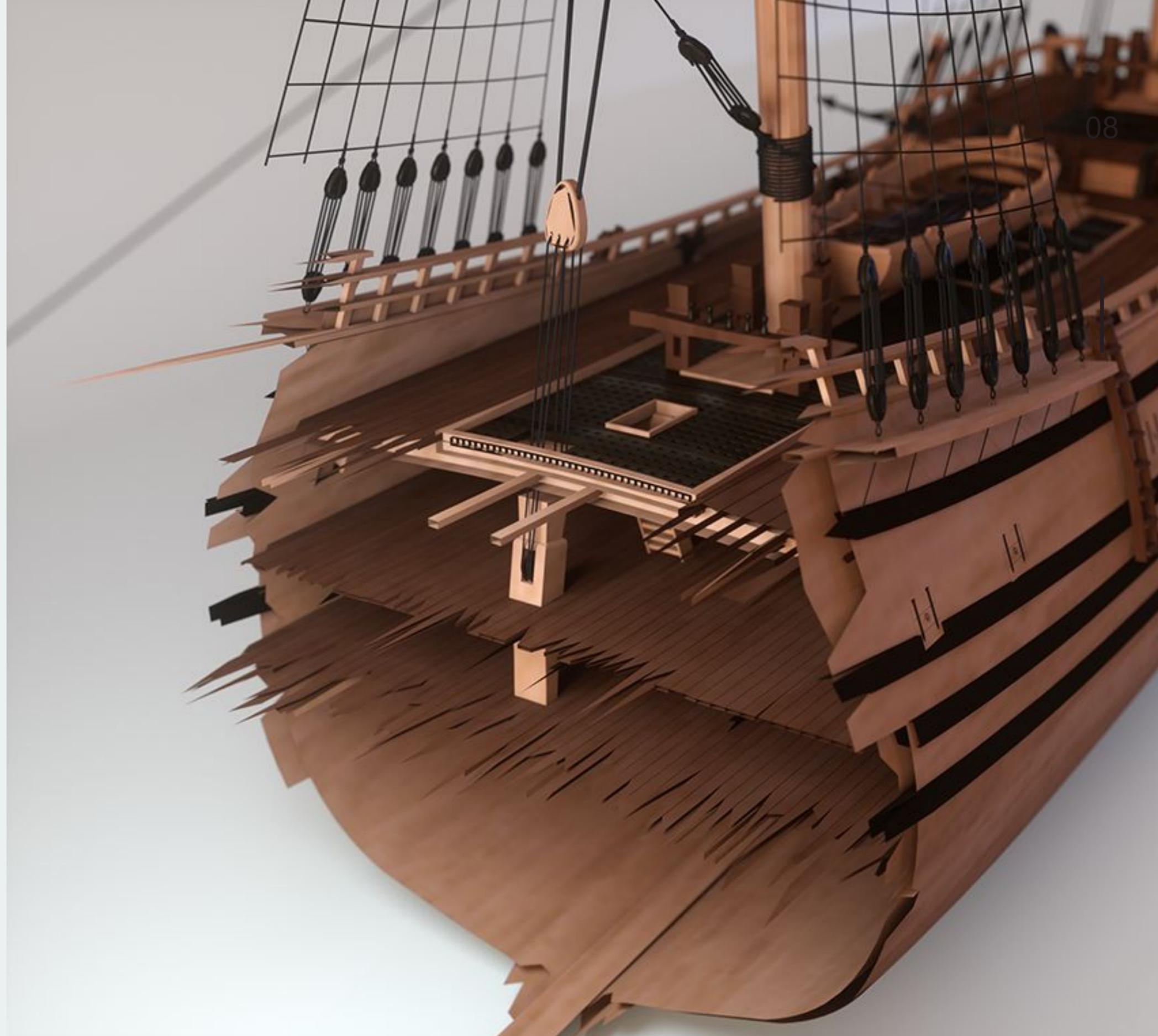


**MULTIPLAYER** - More than one person can be present in the same environment at the same time. The experience will allow interaction with other individuals, providing social communication, and guided visits.



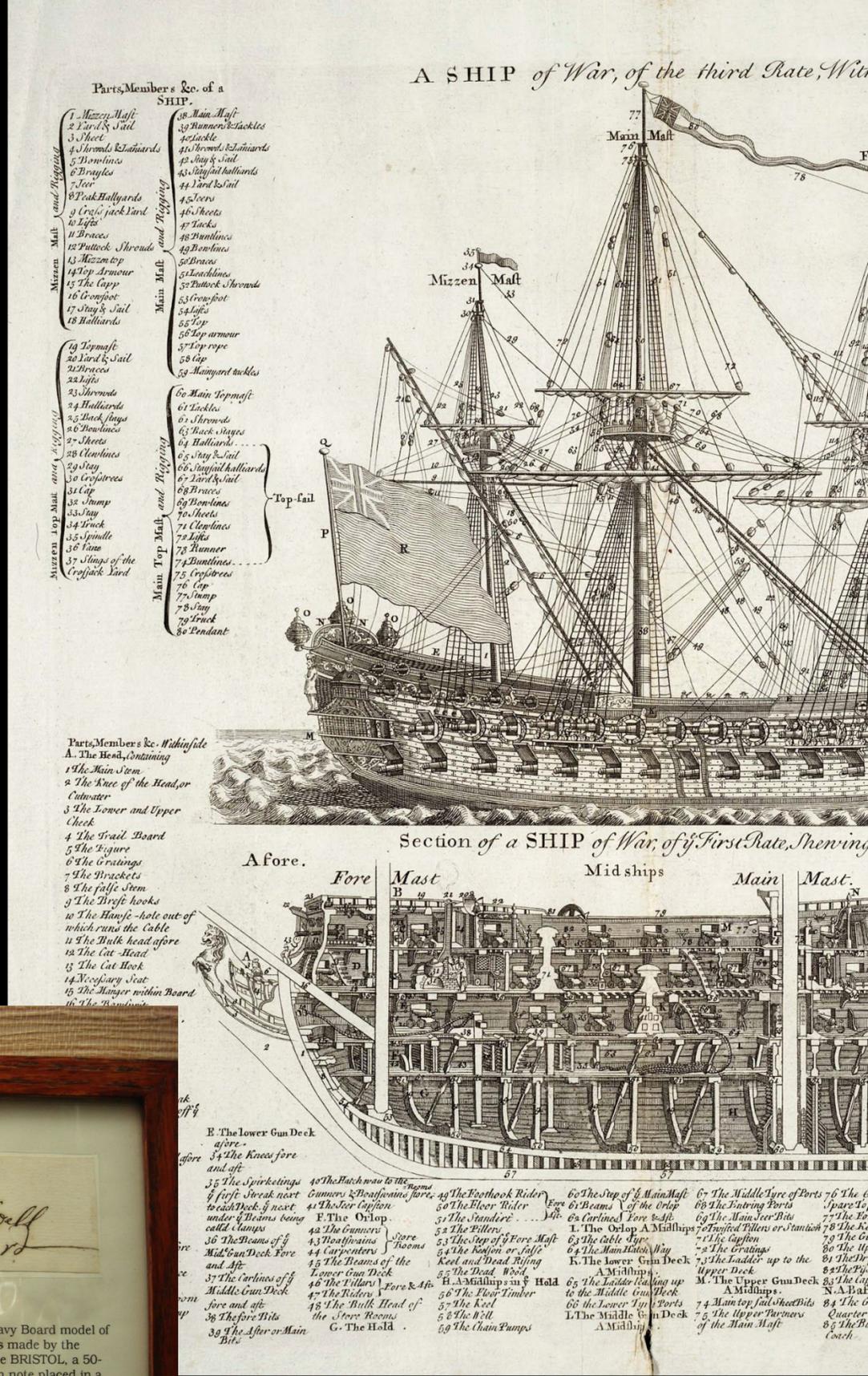
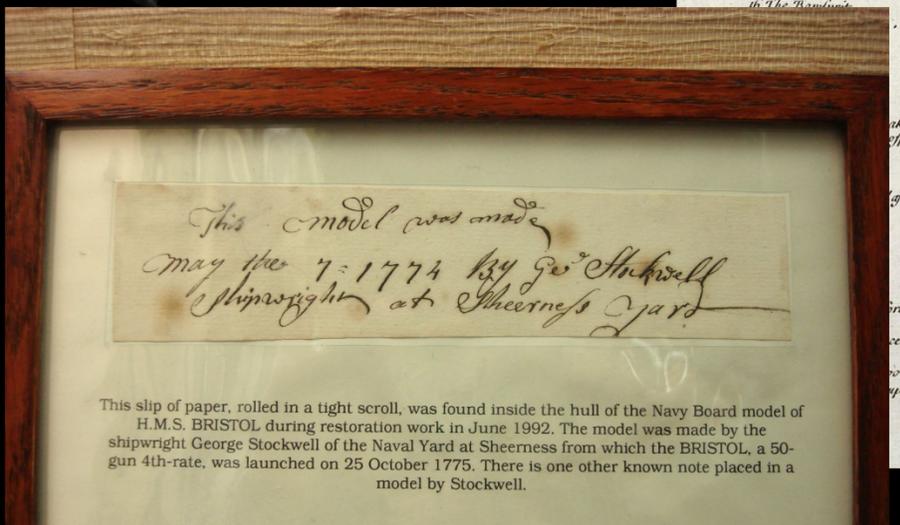
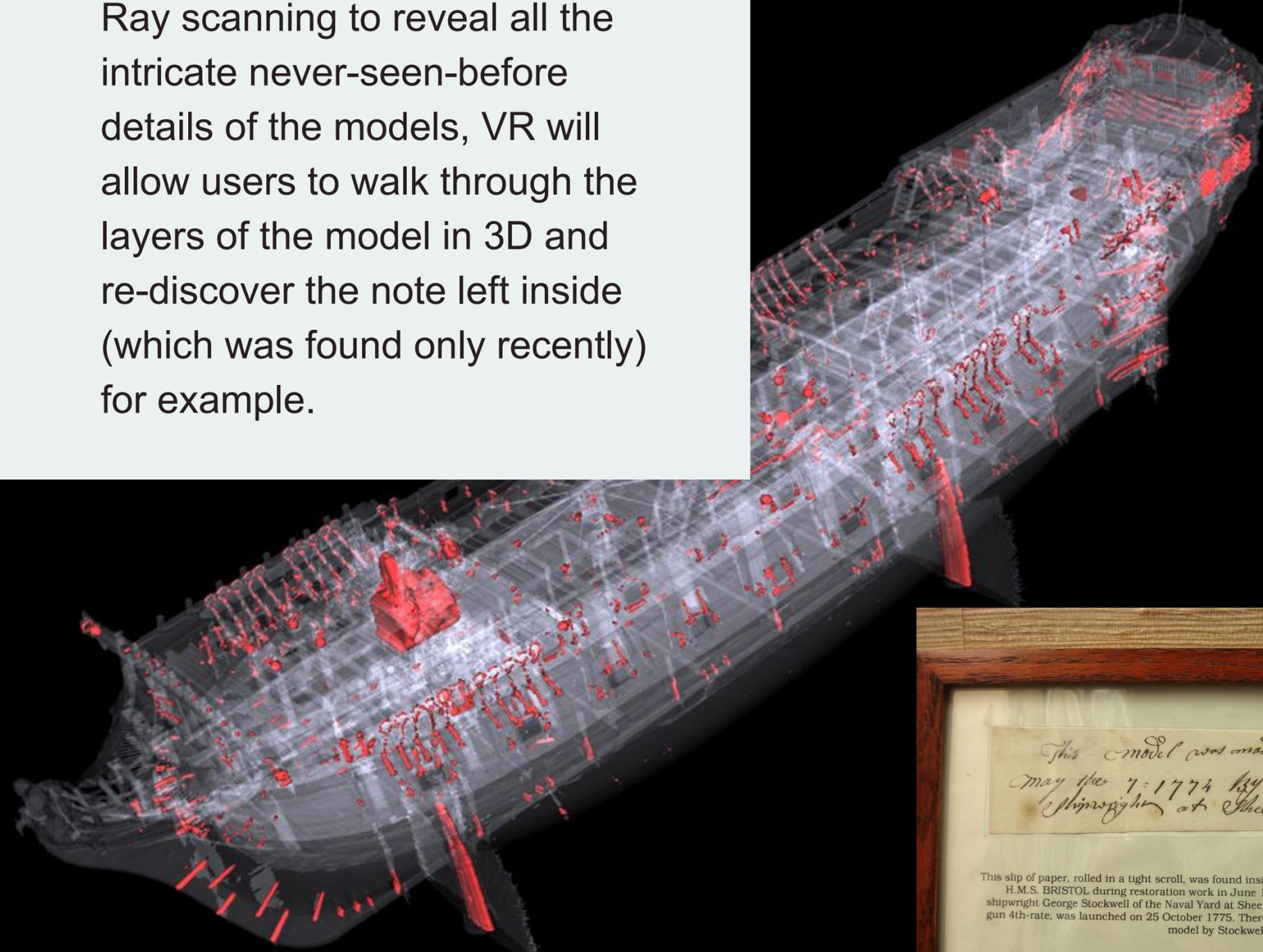
## PHOTOGRAMMETRY AND CT SCANNING

We will use photogrammetry to document complex 3D objects revealing details of construction and decoration with close inspection possible and zoom capabilities. To add to the documentary qualities of this VR experience, we will also feature the X-Ray CT-scanned models used by the researchers to find historical evidence inside the previously unseen details of the models' interiors.



# CT SCANNING

AGO's research team uses X-Ray scanning to reveal all the intricate never-seen-before details of the models, VR will allow users to walk through the layers of the model in 3D and re-discover the note left inside (which was found only recently) for example.



British Two-decker 50 Gun Warship, "Bristol", 1774, Thomson Collection of Ship Models • AGO

# A STORY WITHIN A HISTORICAL CONTEXT

## HULK PRISON SHIPS

In 1776 the British parliament passed the Hulk Act to allow for ships that were no longer seaworthy to be turned into floating prisons for civil offenders, and later, prisoners of war. The act was intended to be in force for one year but lasted for eighty. With all rigging, masts, guns and anchors removed, these hulks could accommodate hundreds of men. The hulks solved the space problem in prisons but comments from the time describe the terrible conditions on board.



## HULK:

The VR Experience will explore the history of Napoleonic prisoners of war (POWs) in England through models from The Thomson Collection. Despite the deplorable conditions, many prisoners crafted intricate works of art while imprisoned on hulks or while on parole on shore. POWs sold their work at prison markets. Examples of this work are exhibited in the Ship Model gallery.



The prisoners' market at Portchester, where they were allowed to sell craft objects to the public, painted by Captain Durrant in about 1810 - © Hampshire Cultural Trust

## AMBROISE LOUIS GARNERAY

One well known prisoner, Ambroise Louis Garneray, joined the French Navy in 1796 when he was 13. Captured in 1806, he spent several years as a POW on a hulk, a “black, shapeless sarcophagus”. His paintings and personal journals describe his experiences on board a hulk.



# THE MUSEUM TARGET AUDIENCE

## MEMBERS UNDER 25

The AGO is free for members under 25. By March 2020, the museum anticipates having 120,000 new members. Museums must increase the annual number of young visitors. While we know from past experience that VR appeals to all ages we realise that new technology is an interesting way of engaging this audience.

## A NEW FRONTIER

People who are unable to physically visit the AGO because of distance or ability will be able to experience our collection.

## NEW ENTHUSIASTS

Scholars and enthusiasts will also gain access to our extensive research, database, library and others resources.

# THE MUSEUM AUDIENCE BY NUMBERS

VISIBILITY YOU'LL ENJOY

25

Last year the AGO began a new access model of membership: the museum is free for visitors under 25.

150k

Almost 150,000 people have signed up for an AGO Annual Pass.

1M

The AGO reported a successful 2019 year, marked by robust attendance of 1M visitors annually.

# SMALL WONDERS

A LONG-TERM PARTNERSHIP WITH PRIAM GIVORD STUDIO, THE FIRST VR EXPERIENCE OF ITS KIND AT THE AGO, AND INTERNATIONALLY.

In 2016 the AGO collaborated with Priam Givord on a highly successful VR experience. Visitors immersed themselves inside the intricate carvings of a 500-year-old boxwood prayer bead and could explore details that are nearly impossible to see with the naked eye. Visitor research in the exhibition showed that the VR experience encouraged visitors to look at the real artifacts again with deeper interest. The VR installation Small Wonders was exhibited worldwide in locations like the MET museum (NYC) and the National Museum of Modern and Contemporary Art (Seoul).



# QUOTES FROM OUR VISITORS

FOR MORE DETAIL, PLEASE HAVE A LOOK AT THE PRESS RELEASE IN THE ANNEX SECTION.

## Virtual Reality

### Take a Fantastic Virtual Reality Voyage into a 500-Year-Old Gothic Sculpture

Met Cloisters in New York City is currently hosting a virtual reality experience of a miniature boxwood carving of heaven and hell.

By DJ Pangburn

Apr 7 2017, 11:05am [Share](#) [Tweet](#) [Snap](#)



For several years, Lisa Ellis, Conservator of Sculpture and Decorative Arts at Art Gallery of Ontario, wanted to turn her collection of micro-CT scans—technology that has, for instance, allowed people to [peer inside mummy coffins](#)—into a virtual reality experience. So, when she and fellow AGO conservator Sasha Suda organized [Small Wonders](#), an exhibition of

“Amazing! As far as new, innovative things in museums, this was right up there. Combining tech, education, and art provided a phenomenal opportunity to see the beads up close”

“For one thing, when you see the beads in the exhibit, you can't see the details like you can here. To be able to see all the layers and what it represents, you get way more out of it. ”

“Very good. Using modern tech to understanding the art. It's interactive, physically involved.

# CORE TEAM

BIOS ARE LOCATED IN THE ANNEX SECTION.



**GILLIAN MCINTYRE**

Interpretative Planner (AGO)



**PRIAM GIVORD**

Design and Technical Direction



**SHERRY PHILLIPS**

Conservator (AGO)



**CANDICE HOUTEKIER**

Development and Marketing

# TIMELINE

FOR THE DETAILED GANTT CHART,  
PLEASE HAVE A LOOK AT THE ANNEX SECTION.



TBD --- 2019

Main Team, Creation and  
Organisation

TBD --- 2020

VR production

TBD --- 2020

Online Store Version  
(Viveport)

TBD --- 2020

Showtime at the AGO

# CONTACT US



## MAILING ADDRESS

Art Gallery of Ontario | 317 Dundas Street W(Toronto)

## PHONE NUMBER

Gillian McIntyre | +1 416 979 6660 ext. 6215

## EMAIL ADDRESS

Gillian McIntyre | [gillian.mcintyre@ago.ca](mailto:gillian.mcintyre@ago.ca)

# ANNEX

Team	25
Storyboard - Porthole Stories	
Storyboard - Porthole Mechanics	
Pre-rendering	
Press And Media - Small Wonders	
Gantt Chart	
Details Budget	
Press (selection)	

## GILLIAN MCINTYRE

### Interpretative Planner (AGO)

Gillian McIntyre has a B.A. in Art and Art History and an M.A. in Museum Studies from the University of Toronto. Her Masters' thesis explored the relationship between the Art Gallery of Ontario (AGO) and so-called minority communities. Subsequently McIntyre initiated Teens Behind the Scenes, a youth volunteer program at the AGO to diversify the volunteer base and to introduce youth to career possibilities at the Gallery. This program still runs today.

McIntyre coordinated the Adult Public Programs at the AGO for twelve years and since 2011 has worked on exhibitions as an Interpretive Planner.

Recent exhibitions she has worked on include: Francis Alys: A Story of Negotiation (2016); Look Forward: European reinstall (2017); Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak (2018); Vija Celmins (2018); Impressionism in the Age of Industry (2018); Early Rubens (2019), Haegue Yang (2020; Picasso: The Blue Period (2020).

# PRIAM GIVORD

## Design and Technical Direction

Priam GIVORD is a senior free-lance Design Director, Designer and Researcher. Born in France and living in Toronto, Canada.

His works range from UX Design to large Interactive Installations and Virtual Reality. His 15 years experience with video game engines and Design have been the drive of a now established User Experience-based 3D application practice in the domain of commercial applications. He has been speaking and showing his work internationally at venues like the NYC MET and the SIGGRAPH Computer Graphics conference in California.

His recent work includes the famous VR installation Small Wonders exhibited worldwide in locations like the NYC MET museum. He is currently working as Design Director for Geogram.

## SHERRY PHILLIPS

### Conservator, Contemporary Art (AGO)

Sherry Phillips has been employed at the Art Gallery of Ontario (AGO) since 1989, working as Conservator of Contemporary Art since 1996. Following an Honours BSc in microbiology and zoology from the University of Toronto, Sherry studied art history and studio techniques before continuing her education at Queen's University, Kingston in the study of painting conservation through the Master of Art Conservation program.

As Conservator, Contemporary Art, Sherry works closely with contemporary artists, objects and installations to develop supportive frameworks within the institution in order to help realize authenticity and intentionality of an artist's work and ideas. The management of contemporary art in the AGO permanent collection encompasses research and treatment of modern or traditional materials, Time-Based Media, performance or living systems.

# CANDICE HOUTEKIER

## Marketing and Development

Candice is a virtual reality enthusiast and tech-savvy person. She immigrated from France to Canada to do a MA in art history, and a minor in video game studies. Her thesis was about the landscape experience in video games. After graduation, she worked two years in the Canadian and American art market as a Digital Strategist.

She founded Art Collision during summer 2019 to help art businesses improve their online presence. She collaborated on a broad range of projects with a variety of client from the art world. In March 2020, she became the co-director of Art Gate VR. Art Gate is an art market for Post-War and Contemporary art in virtual reality.

# Storyboard - Porthole Stories

## THE BRISTOL

HMS Bristol, a model from 1774 represents an English warship, a hospital ship and finally, a hulk. Using HMS Bristol as our framework we can explore the later part of the 1700s and early 1800s including model making techniques, the adaptation of a warship to a hulk, prisoner accommodation and daily life in prison.

## RARE NOTE INSIDE A MODEL

HMS Bristol, 1774, is a fine example of a ship model from the Georgian period (named for the reign of King George III (b.1738, reign 1760 to 1820)), a period of high quality craftsmanship and accuracy in model making. A unique feature of this model was the discovery of a note during an endoscopic examination, left inside the hull by the model maker in 1774. The names of very few model makers, whether POW's or model makers at the shipyards are known. Bristol was made by George Stockwell, shipwright at Sheerness Yard, and dated May 7, 1774.



# Storyboard - Porthole Stories

## FIGUREHEAD

HMS Bristol has a carved wooden figurehead depicting King George III dressed as a Roman warrior. The figure holds a shield carved with what appears to be the arms of King George III of Great Britain between 1760-1801. The carving isn't very distinct but it looks as though there are three fleur de lis in the top right corner, consistent with the King's coat of arms during the period of HMS Bristol's launch. Carved elements on ship models are often used to identify the model and original ship it represents. Figureheads on ships have been a feature for centuries. They may be talismans of protection and a means of identification. Perhaps the representation of the King as a roman warrior conveys the fighting ability of the ship, crew and Royal Navy.

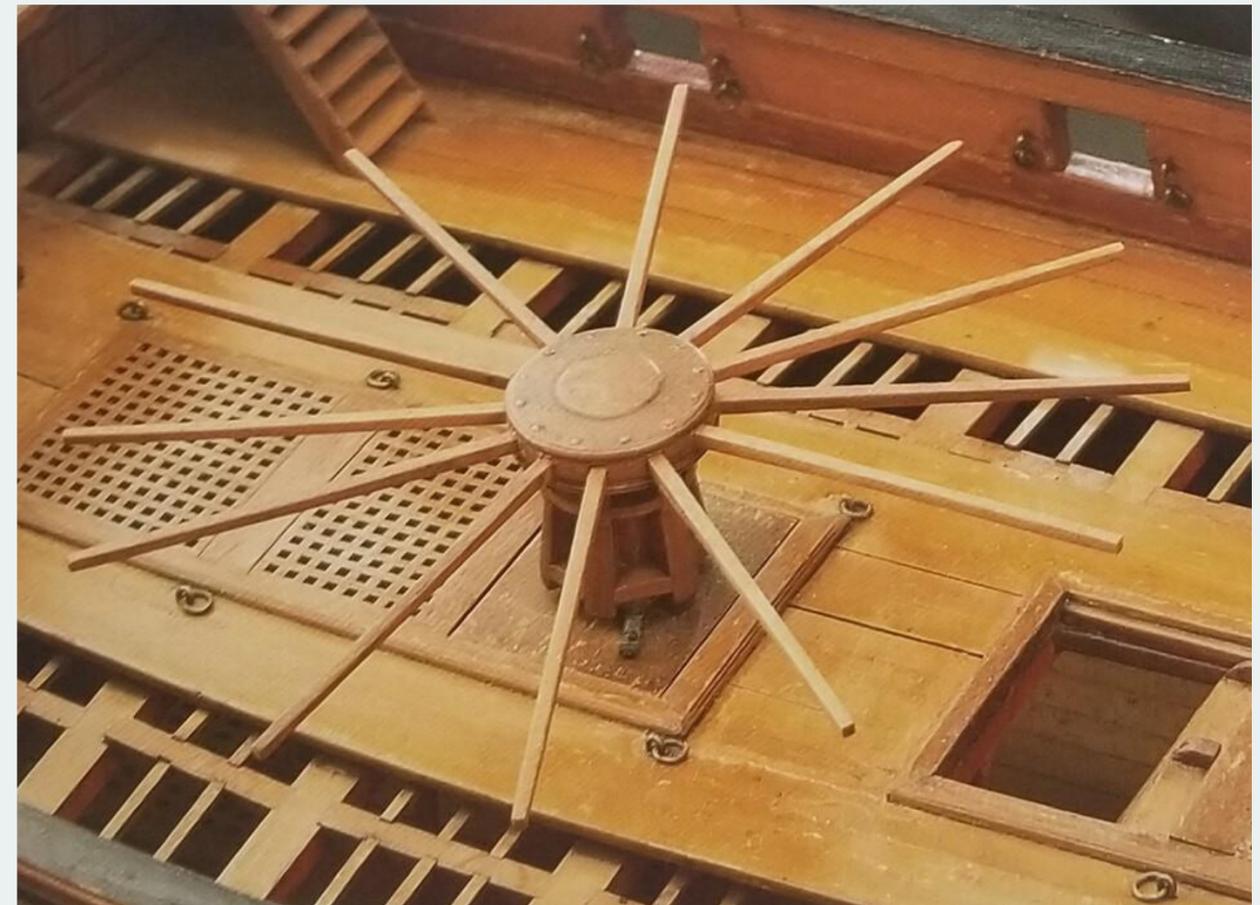


# Storyboard - Porthole Stories

## CAPSTAN

The double capstan is mounted on the waist of the ship. The upper barrel is visible on the upper deck and connected to a second barrel directly below on the gun deck through a central shaft. This particular capstan operates as a winch to lift anchors and cables. The barrel on the upper deck is fitted with bars; it may take 6 sailors on each bar to manually turn the capstan to raise the anchor by cables. There were various sized anchors on board a ship.

On HMS Victory of 1765 for example, there were about 42 km of flax or hemp rope; the anchor rope for the heaviest anchor was up to 47cm in circumference.



# Storyboard - Porthole Stories

## MATERIAL TO MAKE THE MODEL

In addition to wood, bone or ivory, painted ornamentation, mica and metal were used to provide ornamentation on this model. These details are a feature of Georgian models. Bone and ivory were often preferred for areas of complicated and detailed carving because they are more resilient to micro-carving than wood. Thin sheets of mica (a sheet silicate) were used because of its reflectivity and translucency to represent windows in the stern galleries. Metal was used to highlight other features as well as create functional hinges for the rudder and gun port doors.



# Storyboard - Porthole Stories

## THE NAME

During the early 1770s the British Admiralty introduced an order that all ships should have their name clearly painted on the stern. This practice was abandoned about 10 years later because Naval authorities thought that identification of specific ships may give the enemy an advantage. There have been several Royal Navy ships named after the city Bristol, the most recent a destroyer launched in 1973 and now moored in Portsmouth as a training ship.



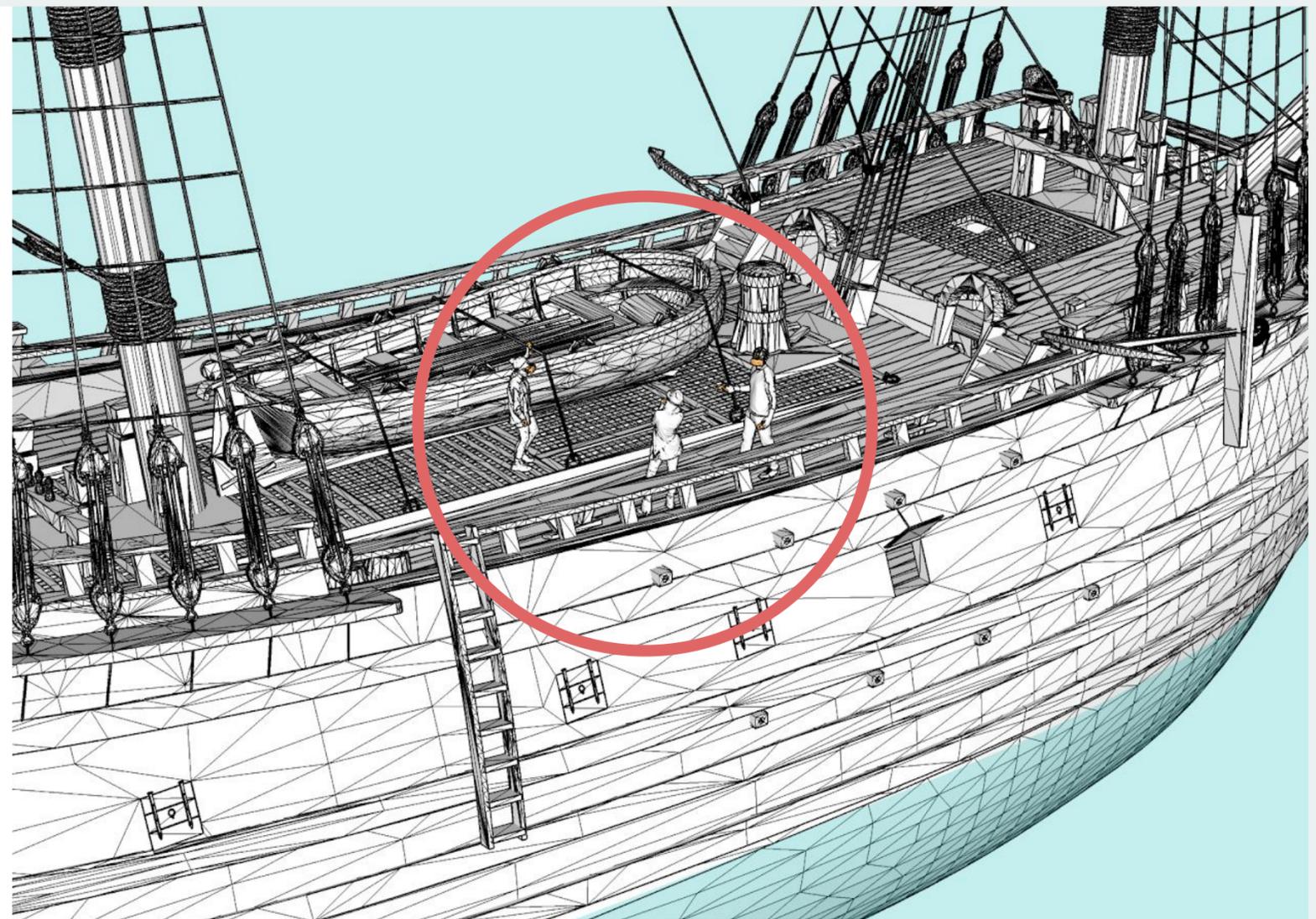
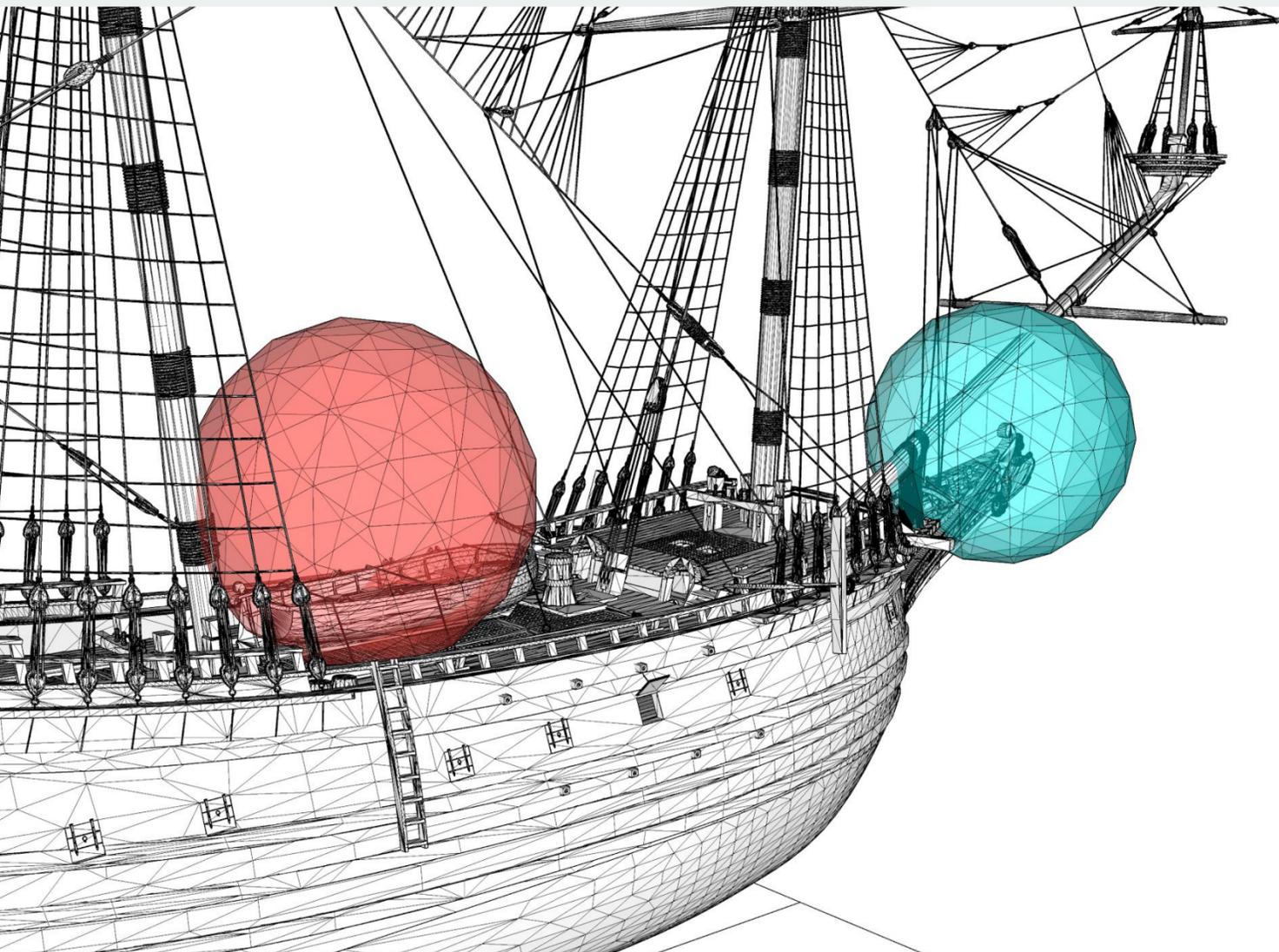
# Storyboard - Porthole Mechanics

01-02 - Visitors select a Point of interest (red sphere) in VR using their controller.



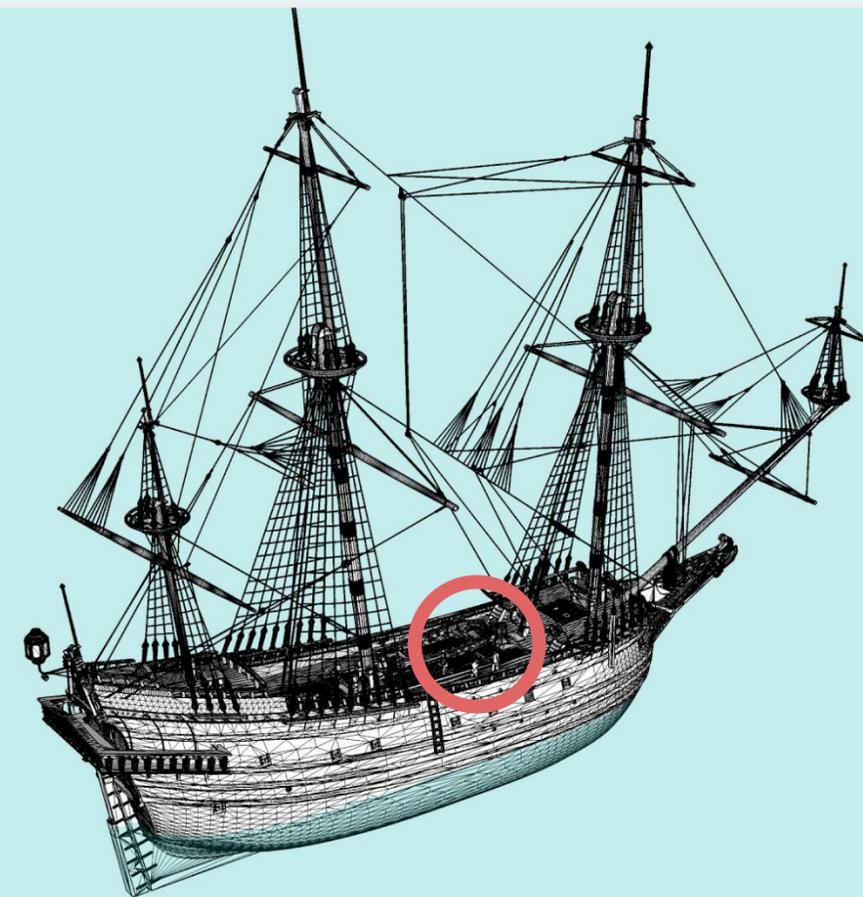
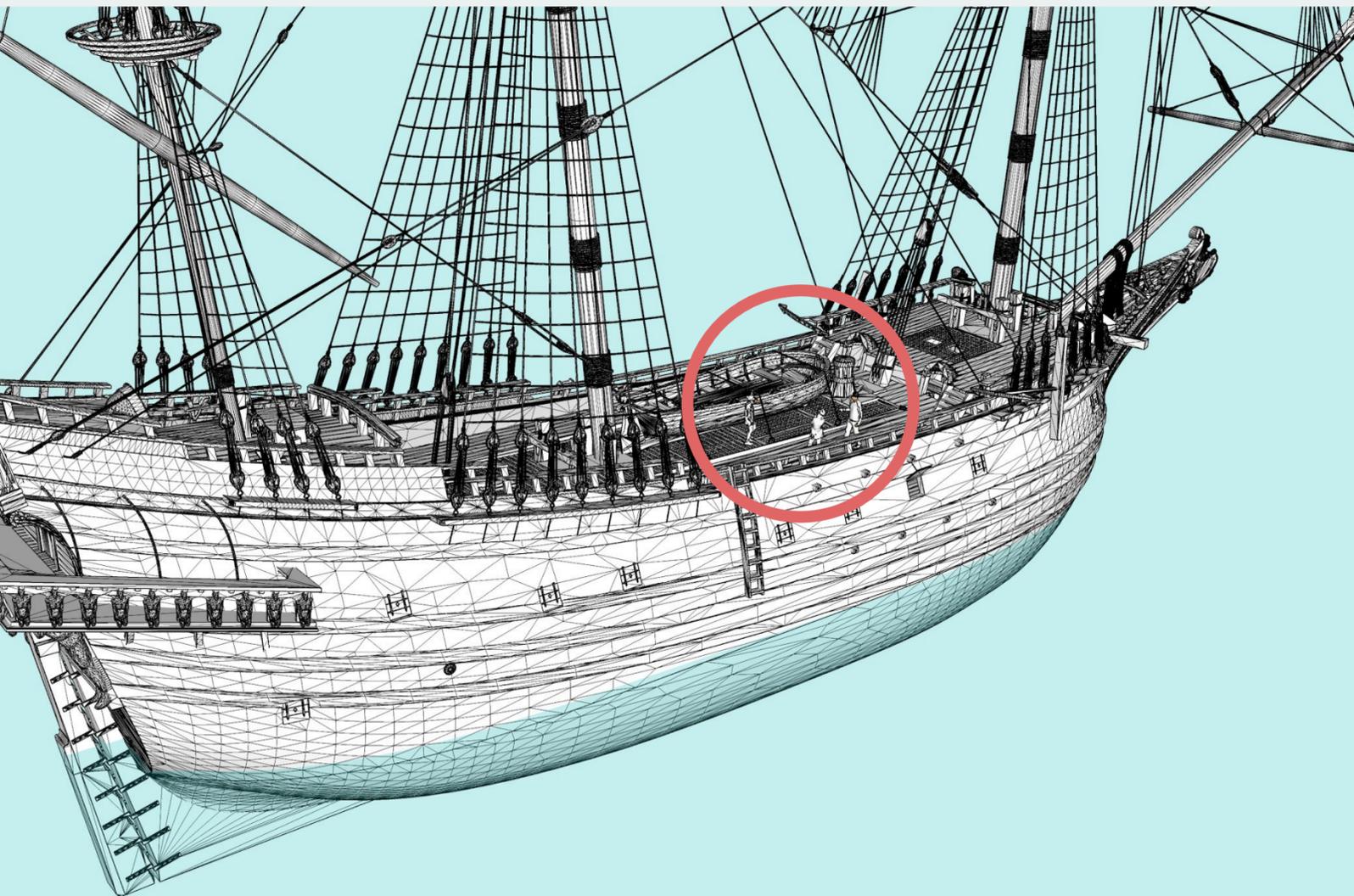
# Storyboard - Porthole Mechanics

03-04 - The group of visitors is taken inside the boat on the deck.



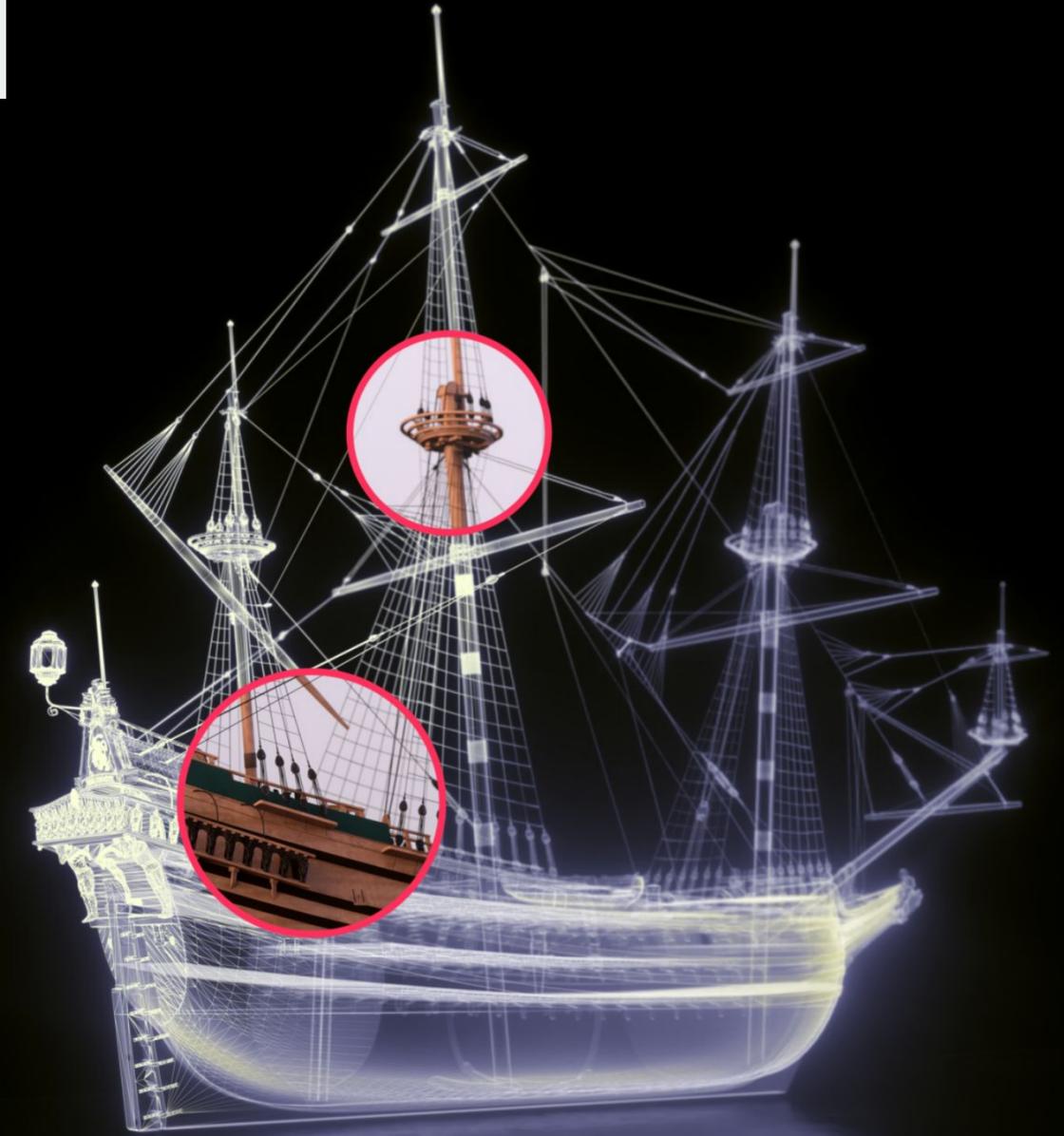
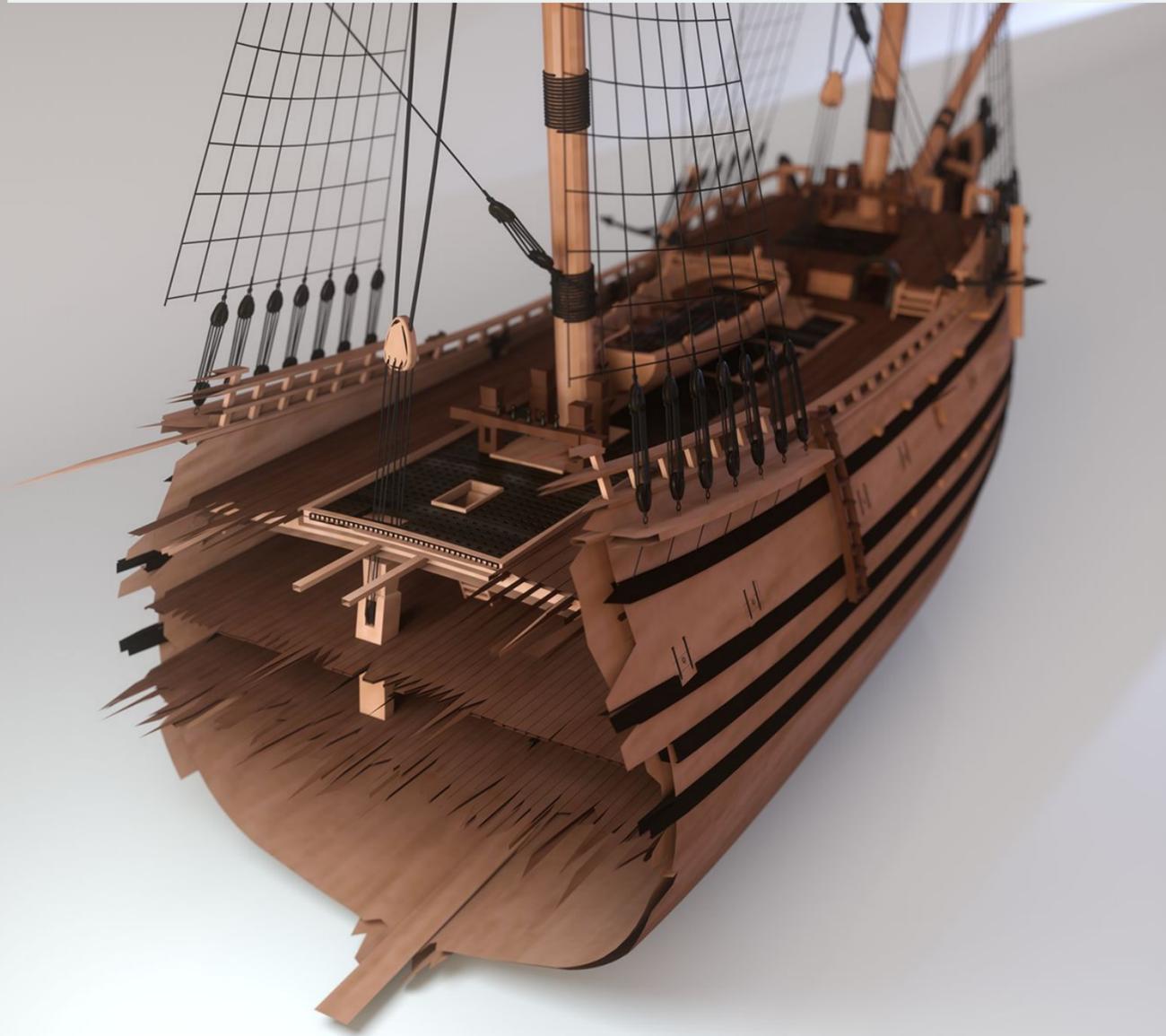
# Storyboard - Porthole Mechanics

05-06 - The landscape has changed into seascape around the visitors, the story unfolds...



# Pre-Renderings, visual research

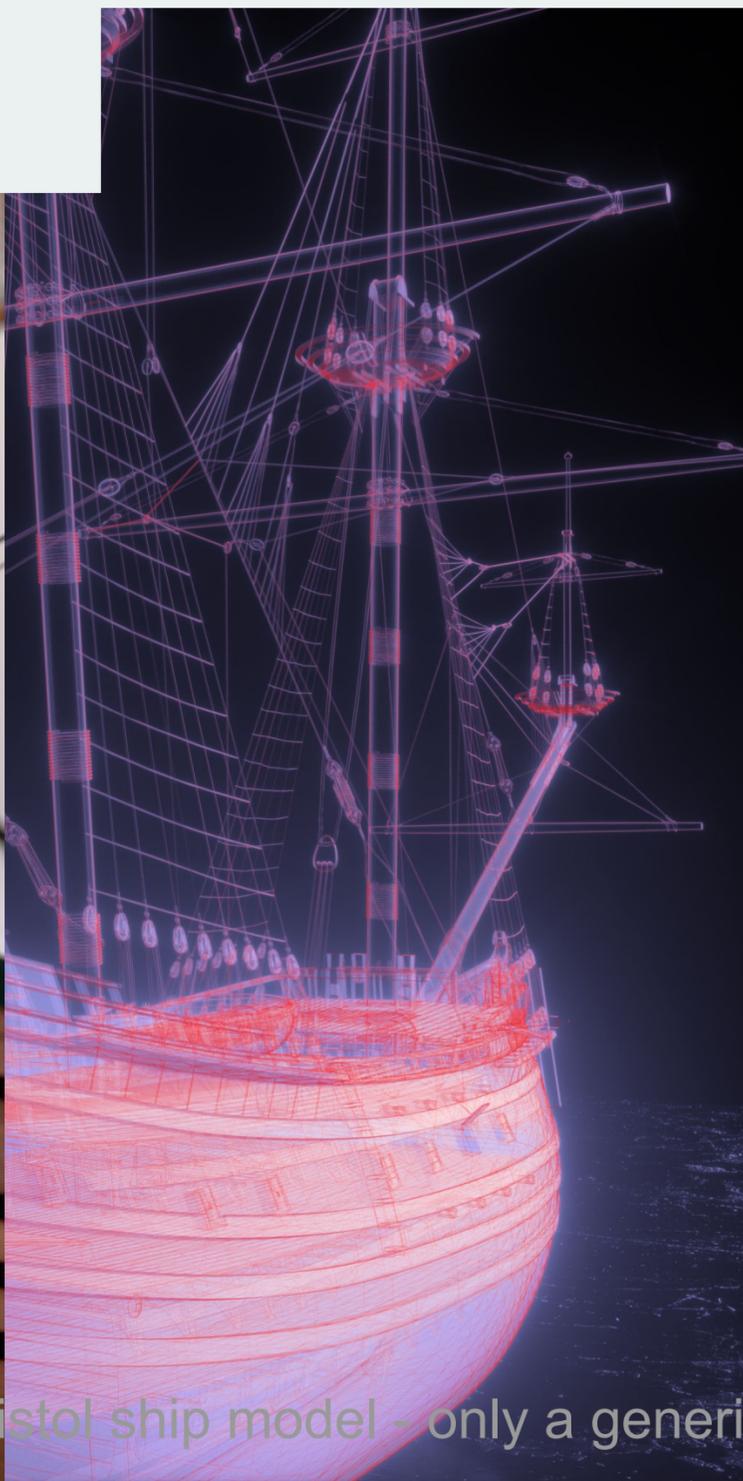
Cut into model and Portholes visual representation



This is not the Bristol ship model - only a generic 3D model used for previews

# Pre-Renderings, visual research

X-Ray and realistic styles



This is not the Bristol ship model - only a generic 3D model used for previews





# Press and Media Exposure for The Small Wonders (2017)

The Small Wonders was the first collaboration between Priam Givord and the Art Gallery of Ontario (AGO)

**AGO**  
Art Gallery of Ontario

# Venues



## Canada

AGO – "Small Wonders" Exhibition

AGO – For different groups

Toronto – Seneca Cloasace @Steam whistle Brewery

Toronto – VRTO Rogers Communication Centre

Toronto – Pulse on VR @House of VR

Toronto – Hot Docs

Toronto – Elevate AR/VR Toronto

Toronto – Global Forum, Toronto Royal York Hotel

Toronto – CFC – for different dignitary groups

Toronto – Enterprising Culture 2017, Design Exchange

Montreal – QUE MIFA @La Sat

## USA

MET Cloisters

New York City – Jump into VR Festival

Maine - Camden International Film

Festival in Maine

## Europe

Louvre –Curatorial, leadership team and digital department

## South America

Buenos Aires, Argentina Ventana Trends

## Asia/Pacific

Busan, South Korea – BIFF

Seoul, South Korea MMCA, Museum of Modern Art

Singapore-- "Digital Conversations: New

Technologies, " National Museum of Singapore,

Workshop and Exhibition January 29 – 30, 2018

Sydney, Australia, 360 Vision @ Carriageworks

Tokyo – SIGGRAPH (lecture)

# Press (selection)



## **AGO**

[Small Wonders: Gothic Boxwood Miniatures](#)

[Small Wonders: The VR Experience](#)

## **Vice**

[Take a Fantastic Virtual Reality Voyage into a 500-Year-Old Gothic Sculpture](#)

## **Hyperallergic**

[Walk Inside a Gothic Prayer Bead in a VR Experience at the Cloisters](#)

## **MET Museum**

[Small Wonders: Gothic Boxwood Miniatures](#)

## **Canadian Film Center**

[Don't Miss the AGO's Small Wonders](#)

[US Premiere of Small Wonders: the VR Experience](#)

## **Vive Arts**

[Small Wonders: The Virtual Reality Experience](#)

## **Creative Planet Network**

[MET Cloisters Debut Its First VR Experience in Conjunction with "Small Wonders" Exhibit](#)

## **Religion News**

[The virtual-reality experience](#)