

Scheda n. 1

- L'importanza della grafica in un prodotto audiovisivo. Come scegliere titoli, sottopancia, grafici, animazioni...
- Il Rettore nello Statuto dell'Università degli Studi di Catania
- Lettura e traduzione dal testo "Contemporary Art and Virtual Reality: New Conditions of Viewership" di Francesco Maria Spampinato e Valentino Catricalà in allegato;
- Creare una presentazione, organizzare il contenuto, inserire un oggetto grafico e degli effetti, mostrare la presentazione e salvare in pdf.

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UNIVERSITA' DEGLI STUDI DI CATANIA ARE RISORSE UMANE	
Anno <u>2022</u>	Titolo <u>sch</u> Classe <u>1</u>
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Contemporary Art and Virtual Reality: New Conditions of Viewership

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Abstract

This article aims to respond to the lack of studies on the relationships between contemporary visual arts and VR, focusing on the role of “storytelling” and identifying what distinguishes VR art projects from other contemporary uses of VR, namely the criticism that they make of the VR medium itself. In the last five years, VR has developed a new language based on a specific visual grammar that has allowed for new forms of narration to arise. Visual artists have been attracted to VR in search of new modes of production and have exposed the negative impact of technology on our perception of reality, uncovering new mediated ways of seeing and distanced interaction with the world around us. The first part of the article will be dedicated to discussing Canadian artist Jon Rafman's *View of Pariser Platz* (2016) and American artist Jordan Wolfson's *Real violence* (2017), two of the first Oculus Rift-based art installations that developed a metalinguistic commentary on how VR, although promising immersion, produces, in fact, alienation, homogenization, brutalization and the loss of empathy. The article will continue with a discussion on the recent rise of tech companies that aim at producing contemporary artworks based on VR technology: Acute Art (London), Khora Contemporary (Copenhagen), and VIVE Arts (Taiwan). This is a new and expanding field that is changing the ontology of artmaking and redefining the artist's role, mainly in light of the cooperation with technicians and programmers.

Keywords: Contemporary Art; Virtual Reality; Visual Culture; Media; Dystopia; Empathy.

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Scheda n. 2

- Che caratteristiche deve avere un prodotto multimediale audiovisivo pensato per la comunicazione sui canali social (dimensioni, durata, formati, risoluzione...)
- Il Consiglio di Amministrazione nello Statuto dell'Università degli Studi di Catania
- Lettura e traduzione dal testo "A Website for Cesare Zavattini's Work: Digitizing and Dynamizing a Personal Audiovisual Archive" di Antonella Capalbi, Nicola Dusi, Maria Doina Mareggini, Mauro Salvador in allegato;
- Creare un documento di testo, inserire una tabella, scegliere uno stile e poi unire le celle della riga di intestazione e creare un collegamento ipertestuale.

Copia di documento informatico archiviato presso l'Università degli Studi di Catania (ex art. 23-bis D.Lgs 82/2005) - Prot. 2022-UNICTCLE-0059632 del 10/02/2022

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A Website for Cesare Zavattini's Work: Digitizing and Dynamizing a Personal Audiovisual Archive*

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Abstract

Digitization has been changing the methods of production, distribution and use of written and audiovisual products, according to a process of “platformization” (Van Dijck, Poell, de Waal 2018). Following the “network society” model (Castells 1996), platforms, as creative ecosystems (Montanari 2018) and medial ecosystems (Pescatore, Innocenti 2011), have introduced a new mindset that connects producers and consumers within a digital environment, breaking down space-time barriers, controlling data and simplifying the supply chain (Nasta and Pirolo, 2017). So even the audiovisual field has undergone a transition to companies with a service provider role, following a user-based model that feeds different forms of participation and spreadability through intermediality and storytelling (Abercrombie and Longhurst, 1998; Jenkins, Ford, Green 2013). The project of digitization of written material of the Zavattini Archive (Biblioteca Panizzi, Reggio Emilia) starts from a productive theoretical (and methodological) intersection between platform design and game design. As we will see, the paradigm shift that platform design has brought resembles certain characteristics of the “play” experience. The concepts of collaboration and intermediation lead to a rethinking of users as pivotal and at the centre, not only regarding their user experience (as in certain types of digital games) but also in the production of various types of content (as in platforms), leading to asynchronous collective experiences, whether they are related to gaming or to participating in platforms.

Keywords: Digitization; Personal Archives; Platform Design; Game Design; Zavattini Archive.





* This article is the product of work carried out in common by four authors and the result of a single shared process of reflection. As far as the writing of the individual sections of the article is concerned, section 1 can be attributed to Antonella Capalbi; sections 2 and 5 to Mauro Salvador, section 3 to Nicola Dusi; section 4 to Maria Doina Mareggini.

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Scheda n. 3

- Dovendo promuovere un evento culturale internazionale (es rassegna cinematografica), che tipologia di prodotti multimediali/editoriali si possono realizzare per promuovere la manifestazione? Alcuni esempi pratici
- Il Senato Accademico nello Statuto dell'Università degli Studi di Catania
- Lettura e traduzione dal testo *"From Edge to Edge: The Restoration of La battaglia dall'Astico al Piave (1918) and the Search for a Digital Historical-Critical Infrastructure"* di Simone Venturini in allegato;
- Creare un documento di testo, inserire intestazione e piè di pagina scegliendo da un modello. Effettuare in rete una ricerca per immagini, salvare una foto e inserirla nel corpo, creare un collegamento ipertestuale.

From Edge to Edge: The Restoration of *La battaglia dall'Astico al Piave* (1918) and the Search for a Digital Historical-Critical Infrastructure

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Submitted: September 11, 2021 – Accepted: November 16, 2021 – Published: December 20, 2021

Abstract

The restoration of *La battaglia dall'Astico al Piave* (Italy, 1918) has been funded by MiC (the Italian Ministry of Culture) and carried out by the University of Udine in collaboration with several film archives. Starting from a historical-philological and restoration framework, the case study offers some reflections and considerations between the fields of the digital humanities, film preservation, and cinema history. Furthermore, it provides a concrete opportunity to achieve the two goals of raising awareness about the status of digitized film artefacts, framing them as the result of modelling practices, and documenting the film preservation process as well as the surrounding historical and cultural network in a digital historical-critical infrastructure.

Keywords: First World War; Cinema History; Film Restoration; Film Philology; Digital Infrastructure.

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