

**Italian code: L-ART/06 - PEMM-01/B**

**Credits: 9**

**Course: Digital arts**

**Main language of instruction: Italian**

**Other language of instruction: English**

### **Head instructor**

**Professor Piergiorgio Loconte - [piergiorgio.loconte@unicusano.it](mailto:piergiorgio.loconte@unicusano.it)**

### **Objectives**

The Digital Arts course aims to provide students with knowledge of the main stages that led to the digitalization of visual arts from the 19th to the 21st century. It focuses on the new languages of contemporary art, offering critical and bibliographic tools that are essential for evaluating and interpreting works.

It analyses the impact of digital techniques on traditional art forms such as printing, painting, photography and sculpture, as well as exploring completely new forms that have emerged as recognized artistic practices, such as the Internet and software art, digital installation and virtual reality.

It investigates the relationship between art and communication, focusing on the process of digitalization of analog media such as music, printing, cinema, photography and radio and television.

It delves into the relationship between cultural heritage and technological innovation, with particular attention to museum communication.

It addresses the problem of conservation and restoration of works of art and digital media.

### **Course structure**

1. Introduction to digital art
2. Art in the 19th century: the modern gaze
3. Art and technology in the first half of the 20th century: the historical avant-gardes
4. Contemporary art: experimentation and new languages
5. Digital art between tradition and innovation
6. The digitization of analog media
7. Cultural heritage and communication in the digital age
8. Art and digital media: preservation and restoration

## **Competencies**

### A. Knowledge and understanding:

At the end of the course, the student will have to prove the knowledge of the basic terminology of the subject, the main historical-evolutionary stages in the field of digitalization of the arts and media and the contribution of them to contemporary society.

### B. Applying knowledge and understanding:

The student will be able to use the reference terminology and recognize the main theories and practices in the field of digitalization of the object of study according to an interdisciplinary and international perspective, using the given tools.

### C. Making judgements:

The student will be able to analyze and understand a digital work of art, framing it in its temporal and cultural context and to address the issues of digitalization of the arts and media with ownership of language and formal analysis.

### D. Communication skills:

The student will be able to describe and comment on digital works of art and hold conversations on the issues of digitalization of the arts and media using appropriate terminology and expressing a critical vision.

### E. Learning skills:

At the end of the course, the student will have knowledge of the fundamental notions necessary for the critical analysis of digital arts and media.

## **Syllabus**

### **1. INTRODUCTION TO DIGITAL ART**

- 1.1. Introduction to art
- 1.2. Digital art: terminology and origins

### **2. ART IN THE 19TH CENTURY: THE MODERN GAZE**

- 2.1. Introduction
- 2.2. The birth of Photography – from its origins to 1839
- 2.3. The birth of Photography – from 1839 to the end of the 19th century
- 2.4. Painting and photography in Realism and Impressionism
- 2.5. The relationship between art and science: Neo-Impressionism and Divisionism
- 2.6. Communication and advertising graphics: Henri de Toulouse-Lautrec
- 2.7. The birth of cinema

### **3. ART AND TECHNOLOGY IN THE FIRST HALF OF THE 20TH CENTURY: THE HISTORICAL AVANT-GARDE**

- 3.1. Introduction
- 3.2. The redefinition of the idea of art and new techniques
- 3.3. Cubism and the overcoming of the concepts of absolute space and time
- 3.4. Futurism between avant-garde and communication
- 3.5. Dynamism in futurist painting and sculpture
- 3.6. The Futurist Reconstruction of the Universe. Music, photography, cinema and theatre
- 3.7. Bauhaus: the school of fine art and functional design
- 3.8. Dadaism: conceptual art and interaction
- 3.9. The Work of art and technical reproducibility: the imaginary museum
- 3.10. Avant-garde cinema
- 3.11. Photography: avant-garde experimentation and photojournalism

### **4. CONTEMPORARY ART: EXPERIMENTATION AND NEW LANGUAGES**

- 4.1. Introduction
- 4.2. Lucio Fontana and Spatialism
- 4.3. Video art
- 4.4. Happening: assemblage of events
- 4.5. Fluxus: a way of life
- 4.6. New Dada
- 4.7. Pop Art: art as a consumer good
- 4.8. Kinetic, programmed and Op art
- 4.9. Interpretation of contemporary art
- 4.10. Globalization of contemporary art

### **5. DIGITAL ART BETWEEN TRADITION AND INNOVATION**

- 5.1. Introduction
- 5.2. Digital image: photography and printing
- 5.3. Sculpture
- 5.4. Installation
- 5.5. Film, video and animation
- 5.6. Internet art and Networked art
- 5.7. Software art and Virtual reality
- 5.8. Sound and music

## **6. THE DIGITALIZATION OF ANALOG MEDIA**

- 6.1. Introduction
- 6.2. Music
- 6.3. Printing
- 6.4. Cinema and video
- 6.5. Photography
- 6.6. Television
- 6.7. Radio

## **7. CULTURAL HERITAGE AND COMMUNICATION IN THE DIGITAL AGE**

- 7.1. Introduction
- 7.2. In situ museum communication with fixed and mobile devices
- 7.3. In situ museum communication with augmented and virtual reality
- 7.4. Online museum communication with websites
- 7.5. Online museum communication with social networks
- 7.6. The google arts & culture project

## **8. ART AND DIGITAL MEDIA: PRESERVATION AND RESTORATION**

- 8.1. Notes on the theory of restoration
- 8.2. Ethics and practice in the conservation of digital art
- 8.3. Conservation strategies for digital art

### **Evaluation system and criteria**

The examination consists of an oral interview on:

- topics included in the bibliography;
- e-tivity prepared by the student.

The e-tivity consists in a written text (max length of 10.800 characters, spaces included) about a specific subject assigned by the instructor. The e-tivity need to be sent to the instructor at least one week before the exam. The e-tivity counts 3 marks maximum out of 30 marks.

### **Bibliography and resources**

#### *1. Materials to consult*

Notes written by the instructor are available in Italian.

## 2. *Recommended bibliography*

Suggested readings are:

### *English*

- Christiane P., Digital art, London, Thames & Hudson, 2015;

### *Italian*

- Dorfles et al., Capire l'arte. Dal Neoclassicismo ad oggi, Atlas, Bergamo, 2016 (o altre ed.);
- Vettese A., L'arte contemporanea. Tra mercato e nuovi linguaggi, Bologna, Il Mulino, 2012
- Catricalà V., Media art. Prospettive delle arti nel XXI secolo. Storie, teorie, preservazione, Milano - Udine, Mimesis Edizione, 2016.
- Balbi G., Magaudda P., Storia dei media digitali, Roma-Bari, Laterza, 2014.
- Nicolette Mandarano, Musei e media digitali, Carrocci editore, 2019