Serafino Murri

SIGN(S) OF THE TIMES

Visual thinking and aesthetics of Digital Subjectiviy: from Ejzenštejn to Artificial Intelligence.

ABSTRACT
Experts, scholars, researchers and entrepreneurs of digital technology seem to agree: the promise of the "singularity" by Ray Kurzweil, the advent of machines smarter than humans, is being maintained. From the grafting of non-linear logics into the quantum computer to the creation of sensors more and more able to recreate the sensory experience, from the smart objects united in the Internet of Things to the “automatic” self-narration of big data, from the ever smaller and more powerful neuromorphic chips to the gigantic memories of the supercomputers, everything seems to turn towards a future where the hybridization between man and machine seems inevitable, and where the Artificial Intelligence will have equal dignity, rights and duties of the human’s.
But on closer inspection, hybridization has already taken place: most of humanity lives "onlife", perennially connected, and filters its experiences in the optical, acoustic and tactile relationship with the screen-interface of a smartphone. On this screen, human life is transformed into the Human Computer Interface (HCI), the result of a continuous exchange between Human Factor and Artificial Intelligence in the portable interface: a Subjectivity that expresses itself above all through images, whose social, cognitive and aesthetics over a decade have changed the sense and the perception of history, economy and politics, ferrying them from the postmodern to the post-historical era of digital simultaneity. An era in which the "visual thought", the pre-linguistic and emotional part of the mind, took the upper hand on linguistic, logical and rational communication, investing the sense and the idea of art as a cyclone.
The HCI subjectivity lives happily the condition of post-art, immersed in apps, tools and websites that flood it with opportunities to engage in a dialectic between "templates", ready-made models, and their possible "customizations", providing the tools to take possession of every artistic model (music, photography, video, writing, etc.) and to personalize it, even without knowing anything about the basic grammars of the single art or of the computer programming that "remedies" in the devices. The aesthetics of the "users", more and more expert than the instinctive grammar of recycling called "mash-up", is in continuous development, even if for the most part it produces "memes" and copies, more than works. What happens to art and "critical" visual thinking in a world where artists no longer hold the monopoly of creativity, and where "user generated" contents, those of simple users, are at the center of the Web-Social Media market system?
Crossing in a trans-disciplinary approach theory of mind, neuroscience, aesthetics and cybernetics, "SIGN (S) OF THE TIMES" answers the many open questions about the future of visual art and visual thought in the "new world" of HCI Subjectivity and union between Human and Artificial Intelligence, operating a vast recognition of the new artists-programmers-designers that in the individual areas of digitals (Interactive, Virtual Reality, Augmented Reality, Mixed Reality, Infoporn, Generative, Computational Imaging, Machine Learning) are revolutionizing the boundaries of the human experience of Reality and Virtuality and their aesthetic intertwining. From Aaron Koblin to Scott Snibbe, from Matt Pyke to Dmitry Morozov and Rafael Lozano-Hemmer, paths, works and projects of a digital art caught in its exciting moment of development, and in its relationship with great artistic personalities from the world of music and visual arts.

THEY SAY ABOUT THE BOOK:

Siamo chiamati ad attraversare i territori del digitale con un pensiero critico. Siamo chiamati a penetrare i recessi del lavoro informatico per fare luce sul pensiero e sul linguaggio del nostro tempo. E il libro di Serafino Murri lo fa provando a tracciare una traiettoria che parte dalla filosofia e raggiunge l'arte e l'estetica. Un viaggio ricco di storie, di testi, di riflessioni e di riferimenti. Un saggio che apre prospettive, che connette pensieri, che penetra nei meandri della tecnologia per fare luce sui significati, sui concetti, sulle simbologie, sulle tematiche del nostro tempo. Un libro che quindi non avrà difficoltà a trovare un proprio lettore.

We are called to cover the territories of the Digital with a critical thought. We are called to insight the stashes of informatics work to shed some light on the thinking and the language of our time. And the book by Serafino Murri does it in trying to trace a trajectory starting from philosophy and reaching art and aesthetics. A journey with many stories, texts, reflections and references. An essay that open to perspectives, connecting thoughts, enters in the intricacies of technology to uncover meanings, concepts, symbologies and issues of our time. A book that shall not have any difficulty in finding its readers.

(Simone Arcagni, Associate Professor at Palermo's University, collaborates with "Nòva" - Sole 24 Ore, author of *Visioni digitali* (Digital Visions, 2016) e *L'occhio della macchina* (The Eye of the Machine, 2018) for Einaudi Press).

BOOK INDEX

PREMISE. SIGNS OF TIME. THE "POST-MEDAL CONDITION" AND THE ENTROPIC HORIZON OF POST-ART

FIRST PART: AESTHETICS OF VISUAL THOUGHT AND DIGITAL SUBJECTIVITY

1. HYPERMEDIATION AND IMMEDIACY: THE HCI SUBJECTIVITY AND VISUAL COMMUNICATION
2. THE INTEGRATED WEB-SOCIAL MEDIA SYSTEM AS A RHIZOME: PERVASIVITY, IMPROPTU AND FRAGMENTATION
3. ETHICS OF VISIBILITY: THE "SENSITIVE PARTITION" AND THE AESTHETICS AS A POLITICS OF PERCEPTION.
4. CONNECTIVE VS. COLLECTIVE: THE "AUGMENTED MIND" AND THE AISTHESIS OF INTERCONNECTED INSULATION IN THE HCI SUBJECTIVITY. THE TRANSDIEGETIC HORIZON.
5. VISUAL THOUGHT, EMOTIONS AND AESTHETIC EXPERIENCE
6. THE ARTISTIC IMAGE AS THE ATOM OF THE VISUAL THOUGHT

SECOND PART: ARTISTIC PRACTICES OF THE INFOSPHERE. FROM EJZENŠTEIN TO ARTIFICIAL INTELLIGENCE

1. RI-SCRIPTURE. THE POST-ART IN THE AESTHETICS OF RECYCLING: REMIX AND MASHUP. CONTOURATIVE ASSEMBLY, DÉTOURNMENT AND CUT-UP
1.1 TESTUALITY (1): THE WRITING AS TECHNÉ
1.2 TESTUALITY (2): DEATH AND RESURRECTION OF THE AUTHOR. THE REDUCTION OF THE STYLEMA TO STEREOTYPE AND THE EXPLOSION OF MEMETIC LOGIC: COPY-AND-PASTE BETWEEN MEMORY AND APPROPRIATION.
1.3 RE-PRODUCTION PRACTICES: REMIX AND MASHUP
1.4 "CRITICAL MASHUP" VS."MEMETIC MASHUP"
1.5 DEEP STRUCTURES OF VISUALITY (CONNOTATIVE EDITING, DÉTOURNMENT, CUT-UP).

2. ARTISTS AND DIGITALITY: THE IRRESISTIBLE POLYMORPHISM OF TRANSVERSALITY
2.1 WHAT WE TALK ABOUT WHEN WE TALK ABOUT APPS: THE HORIZON OF THE INTERACTIVE EXPERIENCE OF THE HCI SUBJECTIVITY
2.2 MASH-APP: AUTHOR'S APP, INTERACTIVE DESIGNERS AND WORK ON THE OPTICAL-TACTILE-ACOUSTIC SYNESTHETIC SPACE. SCOTT SNIBE AND BJORK'S BIOPHILIA (2011), MATT PYKE-UNIVERSAL EVERYTHING AND RADIOHEAD'S POLYFAUNA (2013)
2.3 GENERATIVITY, BETWEEN ORCHESTRATE RANDOMICITY AND ALGORITHMIC AUTONOMY: TOWARDS THE COMPENSATION BETWEEN HUMAN FACTOR AND ARTIFICIAL INTELLIGENCE.
2.4 INTERACTIONS: FROM "STUDIO AZZURRO" TO INTERACTIVE ART AS A REFORMULATION OF THE BODY.

3. TECHNO-HYBRIDIZATION: THE ALTERNATIVE IMAGE.
3.1 COMPUTATIONAL IMAGING, THE INDUCTIVE RE-WRITING OF SPACE AND MOVEMENT
3.2 DATA RENDERING AND VISUAL DÉTOURNEMENT. THE PARADIGMATIC CASE OF THE RADIOHEAD'S VIDEO "HOUSE OF CARDS"
3.3 PLAYING IMAGES: THE "PHLAY" CASE AND THE RITMIC-VISUAL PERFORMATIVITY OF THE HCI SUBJECTIVITY.

3.4 FROM "DIGITAL REALISM" TO " COMPUTATIONAL SUBLIME ": IDEAS, MECHANICALS AND DEVICES OF SYNESTHETIC METAMORPHOSIS IN THE AUGMENTED REALITY

4. BEYOND THE "BLACK MIRROR": THE HCI SUBJECTIVITY AND THE VISUALITY BEYOND THE SCREEN

4.1 VISION OF THE SCREEN AND THE HCI SUBJECTIVITY: YOUTUBE VS IGTV. XAVIER DOLAN, THE SUBJECTIVITY AND USE OF THE FORMAT AS A METAPHOR OF EXISTENCE IN “MOMMY”.
4.2 THE CO-EXISTING "OTHER WORLDS" : THE HCI SUBJECTIVITY BETWEEN AUGMENTED, MIXED AND VIRTUAL REALITY. FROM THE "GOOGLE GLASS" FLOP TO THE NEXT FUTURE OF WEAREABLE COMPUTING.
4.3 (ONCE) THERE WERE THE THREE DIMENSIONS: THE IRRESISTIBLE ASCENT OF VIRTUAL REALITY FROM GAMING TO COMMUNICATION. THE IMMERSIVE FUTURE BETWEEN COLD WARS BETWEEN DIGITAL MAJORS AND THE TELEPORTATION IN FIRST-PERSON CAMERA.
4.4 "POST-CINEMA" AND VIRTUALITY: MUSICAL VIDEOS, ARTIST’S VIDEOGAMES, AND THE FILM FROM THE 360 DEGREES TO THE "INTERACTIVE DIRECTION".
4.5 RETURNS TO THE FUTURE: FROM HOLO-COMMUNICATION TO "CYBORG VISION". FROM "4V MODE" BY RED HYDROGEN ONE TO THE NEURALINK PROJECT.

5. THE CREATIVITY OF ARTIFICIAL INTELLIGENCE

5.1 FROM DEEP LEARNING TO AFFECTIVE COMPUTING: THE "INTERNAL" COMMUNICATION WITH THE ARTIFICIAL INTELLIGENCE OF THE HCI SUBJECTIVITY
5.2 THE NEW QUANTUM-BILOGICAL FRONTIER AND THE ANALOGUE OF THE NEUROMORPHING COMPUTING: WILL ANDROIDS DREAM OF ELECTRONIC SHEEPS?
5.3 THE RETURN OF APOCALYPTIC & INTEGRATED. FROM SUPERINTELLIGENCE TO LIFE 3.0: SCENARIOS, PROPHECIES AND RESIDUAL PHILOSOPHIES OF “HOMO DEUS” UNDER THE SIGN OF THE “FINAL ALGORITHM”.

Bibliography
BOOKS
ARTICLES AND INTERVIEWS
Webgraphy
Acknowledgments

BIOGRAPHIC NOTE

Serafino MURRI (Rome, 1966), a graduate in aesthetics, has long been involved in film criticism and theory as the author of the Cinema’s Encyclopaedia Treccani, with monographs dedicated to film directors such as Pier Paolo Pasolini, Krszystof Kieślowski, Martin Scorsese (The Castoro Cinema Press), and *Pier Paolo Pasolini. Salò or the 120 days of Sodoma* (Lindau Press), as editor-in-chief of "Close-Up" and "Filmmaker's Magazine", as film critic of "XL" of the Newspaper “Repubblica”, as an author and host of broadcasts for "RaiSat Cinema World" and "RaiMovie” channels. He’s a professional author of Italian dialogues for film dubbings since early 90s’. Selection manager for the "Venice Film Festival "and lecturer at the IULM University of Milan, La Sapienza University, IED (European Institute of Design”) and "Gian Maria Volonté" School of Cinematographic Art in Rome. He directed fiction films (*Movimenti,* 2003) and documentaries (*Scandalo in Sala*, 2014). For over ten years he has been dealing with the aesthetics of New Media.