

Connessioni by Fabrice de Nola (2012, Oil and acrylic on canvas, cm 60 x 40. Private collection, Melbourne.)

The Painting is Dead. Long Live the Painting

For a few years and during my various wanderings, I'd been trying out to reflect both poetically and technically on the relations between the image (information) and the picture (object). In 2006 I finally realized the first painting with a QR code, and since 2012 I started to use the Augmented reality (AR). Insert instructions for mobiles in a physical object, such as a painting, corresponded with my vision to make painting that was not isolated from its cross-references.

AR and QR codes use a language that acts as a bridge between the object's physical world and the multimedia sphere of information, favoring a dialogue between old and new technologies and transforming the primitive screen of a painting into a more complex object.

Progressively, my work has been radically transformed, becoming multimedia and participative. As artist, today I feel myself as producer of information architectures. The old technology of painting has persisted as the part of my work, visible in the physical world.

What characterizes the work *Connessioni* is it being a painting made with traditional methods, but working as a multimedia window that contains a text, which in turn contains a video, other images and links.

AR and QR codes enable the painting to extend itself beyond its surface, turning the work in a hypermedia object that nonetheless still remains a painting, in a traditional sense of the term. Also others media included in the process maintain their peculiarities.

The pictorial object is pervaded by information external to its body, while at the same time it is part of it. The painted QR code is addressed to the "Machine". It works as an intermediate media, it is the medium of another media, readable by a device (generally a smartphone). The device has nothing to do with the painting; it is a technological extension of the observer, a mental and sensorial prosthesis, in this case used to fully enjoy a work of art.

The whole forms a distributed, diffuse and reticular imaginary. A small artificial neural network, which structures a discourse about the reality intended as mental and cultural projection, as a human idea manifested in technological phenomena.

Fabrice de Nola

Connessioni was painted in memory of the painter Andrea Di Marco. The chair is a quote from his cycle of paintings *Seduta*. The QR code links to *Lampi*, an open letter to the friends of Andrea.