Abstract of Dario Cantarella's thesis

Title *Analisi delle modalità di intervento innovativo per la conoscenza del patrimonio museale attraverso la sperimentazione di nuove tecnologie in merito alle relazioni tra Napoli e Malta*

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Accademic year: **2020/2021**

Cicle: **XXXIV**

This project is part of the "dottorati innovativi a caratterizzazione industriale" financed by the Ministry of Public Education with funds from the PON FSE-FESR Research and Innovation 2014-2020. It investigates the production of the Calabrian painter Mattia Preti (Taverna 1613 - Valletta 1699) divided between museums and churches in Naples and Valletta. The goal is to compensate for the separation that is created in the museum between the works and the context of origin, through the creation of a smartphone app that, used in the tour, is able to reconfigure the environment for which a certain work had been conceived. Through archival analysis and bibliographic study, it was possible not only to "relocate" the work in its original aesthetic frame, but also to highlight the different environmental factors that influenced its perception. Thanks to the lessons of prof. Sandro Debono, at the Department of Digital Arts, University of Malta, and the internship in Katatexilux, a company from Amelia (TR), specialized in virtual reconstructions of historical contexts, an app was prepared, in a demo version, which recontextualizes, through virtual reality and augmented reality, two paintings on which it was considered appropriate to focus. Both made by Preti during his stay in Naples, *Madonna di Costantinopoli e santi* and *San Francesco di Paola* were until 1980 in the church of Santa Maria della Verità, in Naples, when the earthquake of that year compromised its conservation. Hospitalized, therefore, in the National Museum of Capodimonte, in Naples, they have lost their cultural link with the chapels (Schipano and Rovegno) and, more generally, with the territory to which they belong, configured in the past in cultural superstructures that defined certain urban spaces. The union between

historical-artistic research and the identification of suitable technologies to make the results usable required a broad approach and triggered a constant reflection on the relationship, still too little addressed, between the two disciplines. The app, entitled *Mattia Preti ricontestualizzato*, has already aroused the interest of the curators of the Capodimonte Museum. Its clear and simple internal organization, which allows its use by a wide audience, did not require a devaluation of the contents, rather an adaptation to the intrinsic mechanisms of computer processing.