

=== DAY ONE ===

Monday, 6 July 2026

Area 1: Digital Archaeology and Public Archaeology *Absence, Mediation, and (Re-) Construction of Cultural Heritage* This one-day strand explores how cultural heritage is shaped through absence, narrative, and selective visibility, and how meaning shifts when objects, figures, and places are displaced, digitally mediated, or destroyed. Using Venice as a point of departure, it opens with Marco Polo—globally recognised, yet absent from the city’s monumental landscape. This absence becomes the inquiry: rather than reconstructing Marco Polo, the focus shifts to designing the conditions through which he can be experienced, at the intersection of narrative design and generative AI. The workshop examines how experience emerges in the absence of physical presence, and how AI reshapes this condition, proposing a shift from representation to experience design and from preservation to the activation of meaning. It combines short theoretical inputs with a guided experimental session involving 3D models, eye-tracking, and participatory practices.

=== DAY TWO ===

Tuesday, 7 July 2026

Area 2: Digital and Public Textual Scholarship *Texts in Motion: Digital and Public Approaches to Venetian Textual Heritage* This strand introduces participants to theories and practices of Digital Textual Scholarship exploring Venetian literary traditions and archival records related to Marco Polo (1254-1324), Veronica Franco (1546-1591), and Giacomo Casanova (1725-1798). Activities will combine close reading with practical work on primary sources such as manuscripts, archival documents, and early printed books that will be analysed and made accessible through digital methods. Participants will experiment with standards and tools for text encoding (TEI/XML), image annotation (IIIF) and automated text recognition (HTR) using Transkribus and eScriptorium, and explore basic approaches to data modelling and linked open data (LOD) for textual and documentary sources. A visit to the State Archives of Venice will highlight the material foundations of digital textual research.

=== DAY THREE ===

Wednesday, 8 July 2026

“Pimp my project” sessions and Visit of La Biennale di Venezia's 61st International Art Exhibition, *In Minor Keys* In the morning participants will discuss their individual research and projects with expert teachers from various domains. A visit to La Biennale di Venezia's International Art Exhibition, “*In Minor Keys*” in the afternoon will include a lecture on Artificial Intelligence and serve as a "photo sampling" opportunity for Day FIVE.

=== DAY FOUR ===

Thursday 9 July, 9:30-18:00

Area 3: Digital and Public History Venetian History, Urban Spaces and New Technologies The history day focuses on the history of Venice and its urban space, viewed from a Digital and Public Humanities perspective. How can we use the new technologies to better understand Venetian past? How can we use a public history approach to engage the public in historical research and narrative? Venice's urban spaces, where time seems to have stood still, represent a perfect field of inquiry for understanding the relationship between history and places. GIS and mapping technologies further help connect present-day locations and past life. The day will feature a combination of outdoor and indoor activities, and there will also be time to apply generative AI and virtual exhibitions to the history of Venice.

=== DAY FIVE ===

Friday, 10 July 2026

Area 4: Digital and Public Art History Describing Art with AI: Bias and New Narratives This workshop examines a new form of ekphrasis emerging from AI latent spaces, focusing on how user-driven descriptions of artworks can reveal biases embedded in AI training datasets. By juxtaposing human perception with AI-generated interpretations, the programme shows how individual viewing experiences can bring to light misconceptions, omissions, and underrepresented narratives within art exhibitions. Drawing on selected works from La Biennale di Venezia's ongoing International Art Exhibition, the workshop explores how minor or situated datasets can disrupt dominant institutional frameworks. Particular emphasis is placed on the role of cultural context and market-oriented strategies in shaping AI outputs, raising critical questions about the extent to which curatorial, economic, or promotional priorities influence the narratives produced by algorithmic systems.