Day 1, Monday 11 July 2022
16:30 - 18:30, Aula B, Ca’ Bernardo, Calle San Bernardo, Dorsoduro 3199
16:30 - 17:00 Welcome and introduction
17:00 - 18:30 Opening Keynote (OPEN EVENT)
Chiara Zuanini (University of Graz)
Cultural Heritage in a Digital Society: Sharing, Experiencing, Creating
18:30 Aperitivo - Ai Artisti, Fondamenta della toletta 1169 abc

Day 2, Tuesday 12 July 2022
A Global Approach to Digital Textual Scholarship
9:00 - 19:30, Biblioteca San Francesco della Vigna, Campo San Francesco, Castello 2786
9:00 - 9:30 Prelude
Introduction to Textual Heritage by Franz Fischer (Ca’ Foscari)
9:30 - 11:15 The Sky is the Limit - A global approach to digital textual scholarship:
The Coronelli’s Celestial Globe
Session led by Benedetta Bessi (Ca’ Foscari), Daniele Fusi (University of Bamberg; Ca’ Foscari) and Alberto Campagnolo (Université Catholique de Louvain, Louvain-la-Neuve)
Abstract: The Marciana National Library holds the first set of 3 ½ foot celestial and terrestrial printed globes made by Vincenzo Coronelli (1650-1718) and bequeathed to the Venetian Republic in 1689. Uncommon textual objects, the globes are a perfect example of the possibilities of a global approach to digital textual scholarship. The celestial globe, printed on laid paper goes - subsequently mounted on plaster over a wooden structure - is of particular interest as it presents unique features, including numerous manuscript insertions, that lead to its identification as a prototype.
11:30 - 12:45 Leaving Venice - Editing a manuscript of Marco Polo’s travels
Session led by Franz Fischer (Ca’ Foscari), Paolo Monella (Sapienza University of Rome), Holger Hessler (Ca’ Foscari), Tiziana Mancinelli (Ca’ Foscari; ICDP Digital Library), Miriam Vita Errico (Ca’ Foscari) and Silvia Marsili (Ca’ Foscari)
Abstract: The session will provide an overview of digital philology methods, based on the case study of manuscript Bodleian Library 264, including an illustrated copy of the travel report of the Venetian explorer Marco Polo. After a presentation of the manuscript, students will discuss which of its features should be included in a digital model. Then an actual digital edition of the manuscript will be shown and discussed. Based on the latter, the instructors will introduce the basics of TEI XML text encoding.
13:00 - 14:30 Lunch break
14:30 - 16:00 High Noon at the Library (optional)
Optional visit of the Sala Monumentale of the Marciana Library with the Coronelli Globes (accessible via Museo Correr)
16:00 - 18:00 The Remains of the Text - Natural Language Processing
Session led by Federico Boschetti (Ca’ Foscari) and Jessica Puliero (Ca’ Foscari)
Abstract: The session will provide an overview of digital philology methods, based on the case study of manuscript Bodleian Library 264, including an illustrated copy of the travel report of the Venetian explorer Marco Polo. After a presentation of the manuscript, students will discuss which of its features should be included in a digital model. Then an actual digital edition of the manuscript will be shown and discussed. Based on the latter, the instructors will introduce the basics of TEI XML text encoding.
18:30 - 19:30, Biblioteca San Francesco della Vigna, Campo San Francesco, Castello 2786
The Godfather (OPEN EVENT)
Carte bianche for Peter Robinson (University of Saskatchewan)

Day 3, Wednesday 13 July 2022
Endangered Cultural Heritage in Venice
9:30 - 12:30, Tour of St Mark’s Square and Arsenale - meeting point at St Mark’s Square
Public spolia and power - Structure-from-Motion photogrammetry (SfM) of Tetrarchi and four Lions at Arsenale:
Guided tour and activity led by Federico Bernardini (Ca’ Foscari), Elisa Corrò (Ca’ Foscari), Nevio Danielon (Ca’ Foscari), Eleonora Delpozzo (Ca’ Foscari) and Francesca Dolcetti (Ca’ Foscari) and Paola Peraltino (University of Verona)
9:45 - 10:30, St Mark’s square
Abstract: Spolia are artefacts dating back to Antiquity and inserted in the urban fabric, as architectural elements and/or decorations. Venice is a remarkable example of this phenomenon; two places in particular are important to understand the significance of spoliation as symbols of power: St Mark’s square and the Arsenale. During the morning, the participants will be guided in discovering the “stones of Venice”, nowadays endangered for various reasons.
Day 4, Thursday 14 July 2022

History on display and in the streets. Discovering the past through public and digital methodologies.

9:30 - 11:00
Museums and Public History. From collections to users-oriented Museums

Abstract: Over recent decades museums have radically transformed, adjusted and re-invented their principles, policies and practices. Traditional museum definition no longer seems to reflect the challenges, manifold visions and responsibilities of museums facing contemporary societies. Authoritative and generally accepted definitions of museum do not longer fit the role of museums in terms of public expectancy. Aim of the lesson is to show the potential and limits - conceptual, financial and contextual - of this approach through some examples and experiences of the Italian context: among them, some experiences of the mixture of Digital and Public History developed by Italian cultural institutions.

16:00 - 16:20
Displaying historical violence. The case of Inquisition and torture museums

Presentation by Anna Clara Basilicò (Ca` Foscari)

Abstract: Exhibitions and museums on the Inquisition are usually focused on the trial procedure, which involved torture. This form of violence is typically exhibited through torture devices in recreated prisons. In Italy, such trend is well represented by torture museums, which tend to exhibit contents related to the Inquisition by providing a narrative that reproduces the power semantic of the ruling institution. Through the case study of the Steri Palace in Palermo, I will provide an example of a different curatorial choice, which leads the visitors to focus on a different perspective: a form of collective knowledge about early modern confinement rooted in the captives’ experience that modifies the positioning of the visitors.

13:40 - 14:00 Lunch at Ca’d’Oro, Campo San Stae di Dorsoduro

14:00 - 14:15
Visita a M9 Museum

Guided tour led by Stefano Dall’Aglio (Ca` Foscari) and Livio Karrer (M9)

Abstract: M9 belongs to a new generation of museums. For the very first time, a museum narrates the complex history of the 20th century. A century that saw huge social, political and cultural changes. State-of-the-art technologies and digital history methods are creating new research opportunities, while at the same time opening up new ways to engage the wider public. Spatially-determined research questions encourage us to think about how meaning is constructed in the material culture of public space. In so doing we are discovering new things about the material culture of public space and landscapes, using simple overlapping pictures. After a short introduction to the basics of M9, participants will conduct their own tour of one of the ancient marble lions in front of the Arsenale.

Day 5, Friday 15 July 2022

From Digital Museography to Contemporary Artistic Practice: Venice, the Biennale and Beyond

9:00 - 10:45 Fondazione Querini Stampalia, Santa Maria Formosa, Castello 5252

9:00
Welcome remarks from a representative of the Fondazione Querini Stampalia

9:00 - 9:45
A new wave of museology

Abstract: The session will focus on the digital strategy implementing the museum collection to reach new audiences and address pertinent research questions. The introduction will open up to the new form of cultural object that has acquired both a physical and a digital identity thanks to the technological application. The Grimani Palace Museum will be the case study to delve deeper into this consideration.

9:45 - 9:50
A lesson on Digital Art collection

Abstract: This lesson will present current online databases for the search, indexation, and sharing of online images. The discussion will focus on digital visualization and comparison methods as well as indexing tools for the digital humanities, with a focus on database collection building and metadata insertion for digital images.

10:00 - 10:15
Lyon16ci and 1516 projects

Barbara Tramelli (Ca` Foscari)

The Lyon16ci and the 1516 are two publicly accessible databases of illustrations printed in the 15th and 16th century, resulting from a collaboration among the Espressi, the VeDPh and the VGG in Oxford. They can be searched using an image as a search query as well as using text keywords for searching metadata assigned to the illustrations. Such a visual and text search capability allows researchers to track and investigate the production, use, circulation and copying of woodblocks, iconographic subjects, artistic styles, within 15th and 16th-century printed illustrated editions. The databases are publicly accessible and accept contributions of new illustrations and metadata from research scholars from all over the world.

10:00 - 10:15
Prometheus art database

Lisa Dieckmann (University of Cologne: Ca` Foscari)

Prometheus is a digital image archive which currently connects 134 databases from different image based disciplines with 2.8 million images in total making these images and the respective metadata available for research. The presentation will focus on challenges and perspectives of connecting heterogeneous databases, e.g. optimizing image information retrieval, metadata, visualization and other features.

11:00 Coffee break

11:15 - 13:00 Visit to Museum of Palazzo Grimani - Rangapuffa, 4858

13:00 - 14:00 Lunch at Food&Art - Campo de la Tana, 2169/F

14:00 - 18:00 Tese di Arsenale - Campo de la Tana, 2169/F

14:00 - 16:00
Media Artivism and Public Engagement

Abstract: In this session we will approach the origins and development of Artivism in Media Art from an epistemological framework and through the study of a selection of case studies focused on some current trends: invasive technologies and the ethics of surveillance, eco literacy and sustainable development, gender issues, political and social injustices.

14:00 - 14:35
Media Artivism & Expanded Information

Carolina Fernández-Castrillo (Universidad Carlos III de Madrid; Ca`Foscari)

This class considers how Artivism and how important is the connection of Artivism with Investigative Journalism in the Postdigital Age. We will explore the role of data visualization, immersive installations and interactive projects to help us acquire the references and the instruments of awareness and social protest. There will be paid special attention to Contemporary Art practices based on hacktivist and intercreative procedures aimed to give visibility to social injustices.

- Rugaggiuffa, 4858