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Venice Centre for Digital and Public Humanities

Ca' Foscari University of Venice  
Department of Humanities

## Full Programme

Venice, 11-15 July 2022

# Venice Summer School in Digital and Public Humanities

14:15 - 14:30

### Control+Space

**Paolo Berti** (Ca' Foscari)

A particular aesthetic of databases and computing takes shape out of a lineage from conceptual and systems art. One of the most radical practices of this machinic language is "repetition". Repetition has served artists to emulate the machine, to investigate anti-narrative forms but also to play with the linearity of time-based systems, which in today's technological world have found a performative side (using sometimes irony, sometimes an open confrontation) in new media concepts such as surveillance, constant geotracking, and a different idea of space.

14:30 - 14:45

### Serious Games: Artivism and Ecology

**Ana Mejón** (Universidad Carlos III de Madrid)

The growing impact of ecological consciousness in the public sphere has reached different creative industries in the last 15 years. Videogames are no exception. Serious games have addressed some of the most recurring social concerns. However, the main challenge has been and still is reaching big audiences that usually prefer mainstream video games. This presentation examines the cross-fertilization processes between *artivism* and the industry of video games related ecological awareness.

14:45 - 15:00

### Horror, Art & Gender: Politics and the Body

**Vicente Ortega** (Universidad Carlos III de Madrid)

The audiovisual essay "Horror, Art & Gender: Politics and the Body" explores the relationship between diverse contemporary films and art works, establishing how their representational templates intertwine to deliver subversive approaches to the body and subjectivity. It studies the gender politics of this cinematic & art works to scrutinize how they question some of the building blocks of heteronormativity. Consequently, they point to an understanding of how the human body and mind may function beyond the dominant dictates of today's social fabric.

16:00 - 18:00 **Visit to the Biennale-Arsenale**

18:30 - 20:00

### Closing Keynote (OPEN EVENT)

Aula B, Ca' Bernardo, Calle San Bernardo, Dorsoduro 3199

**Serge Noiret** (European University Institute)

**The past as a common good: a digital, interdisciplinary, and participative approach**

20:00 **Farewell reception** - Ai Artisti, Fondamenta della toletta 1169 abc

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## 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 Zuanni** (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

### Preludium

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 gores - 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 textual markup; issues related with the intersection of the document material structure and the abstract textual structure; the TEI Guidelines; the encoding of named entities (people and places).

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** (ILC-CNR; Ca' Foscari), **Angelo Mario Del Grosso** (ILC-CNR; Ca' Foscari), **Agnese Macchiarelli** (Ca' Foscari), **Federico Tanozzi** (Ca' Foscari) and **Jessica Puliero** (Ca' Foscari)

Abstract: The first part is devoted to a linguistic study of Italian, Latin and Greek astronomical texts both in prose and in verses. Students will learn how to perform morphosyntactic analysis by applying computational linguistics methods and instruments. The second part consists of a "hands-on" session in which students will work on the Musisque Deoque Platform for the intertextual analysis of Latin poems on astronomy and nature.

18:30 - 19:30, Biblioteca San Francesco della Vigna, Campo San Francesco, Castello 2786

### The Godfather (OPEN EVENT)

Carte blanche 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 Corrà** (Ca' Foscari), **Nevio Danelon** (Ca' Foscari), **Eleonora Delpozzi** (Ca' Foscari) and **Francesca Dolcetti** (Ca' Foscari)

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 *spolia* 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 2, Tuesday 12 July 2022

Day 5, Friday 15 July 2022

Contacts

10:30 - 12:30, **Arsenale**

Abstract: Digital technologies can offer tools and solutions to address the issue of the endangered CH, in particular through the so-called "digital copies". SfM offers the possibility of fast and low-cost acquisition of 3D spatial data of artefacts, buildings and landscapes, using simple overlapping pictures. After a short introduction to the basics of SfM, participants will conduct their own survey of one of the ancient marble Lions in front of the Arsenale.

13:00 - 14:00 **lunch at Hum.Us** - Calle Larga S. Marta, 2137

14:00 - 15:30, Aula (16, 17, 18) 19 - San Sebastiano, Campo San Sebastiano, Dorsoduro 1686

**Digital Technologies - From image acquisition to point cloud and 3D models**  
Workshop led by **Federico Bernardini** (Ca' Foscari), **Nevio Danelon** (Ca' Foscari), and **Eleonora Delpozzi** (Ca' Foscari)  
Abstract: During this workshop, participants will learn how to process the images acquired during the morning using the SfM Agisoft Metashape software, in order to produce 3D models of the *spolia*.

15:45 - 18:00, Aula (16, 17, 18) 19 - San Sebastiano, Campo San Sebastiano, Dorsoduro 1686

**Public engagement and cooperative learning**  
Workshop led by **Elisa Corrà** (Ca' Foscari) and **Francesca Dolcetti** (Ca' Foscari)  
Abstract: This workshop will focus on the development of good practices for management and promotion of the endangered CH in Venice. Participants will be working in groups using either digital models or printed replicas of the *spolia* to develop four distinct media outcomes, which will be disseminated via the VeDPH communication channels:  
1. Social media: post /meme for Instagram and Twitter  
2. 3 minutes double interview targeting broader publics  
3. 3 minutes TED talk for specialist audiences  
Virtual exhibition with panels using the kunstmatrix software

18:30 - 20:30, Sale Docks, Magazzini del Sale, Punta della Dogana, Dorsoduro, 265  
**Deprogramming Today's Society (OPEN EVENT)**  
Workshop conducted by the artist and activist **Paolo Cirio**

## Day 4, Thursday 14 July 2022

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

9.30 - 13.00, Aula 2, Ca' Dolfin, Calle Larga Ca' Foscari, Dorsoduro 3825/D

**Making the Renaissance Public: the example of Hidden Cities apps**

Workshop led by **Fabrizio Nevola** (University of Exeter; Ca' Foscari)  
Abstract: Drawing from two research projects, *Hidden Cities* (see [www.hiddencities.eu](http://www.hiddencities.eu)) and *Florence4D* ([www.florence4d.org](http://www.florence4d.org)), this class considers how 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 from the triad of spaces-objects-people, while spatial technologies (GIS, GPS, 3D modeling) allow us to shape innovative responses to those questions, ranging from interactive map interfaces to locative interpretation delivered on handheld devices. In so doing we are discovering new things about the material culture of public space in the Renaissance, but also making that research directly available to the public.

13.30 - 14.30 **Lunch at Caffè Diemme** - Via Giovanni Pascoli, 11, Mestre

14:30 - 18:00, M9 Museum, Via Giovanni Pascoli, 11, interno 9, Mestre

14:30 - 16:00

**Museums and Public History. From collections to users-oriented Museums**  
Lecture by **Francesco Frizzera** (Museo Storico della Guerra, Rovereto)  
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.

16:30 - 18:00

**Visit to 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 compelling history of the 20th century. A century that saw great and small changes: from evolutions in everyday life to momentous social, economic, environmental and cultural changes. State-of-the-art technologies and immersive displays help visitors learn about the past, understand the present and imagine the future.

## 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 - 9:45

**A new wave of museology**

Abstract: The session will focus on the digital strategy implementing the museum collection's perception for communication and research purposes. 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.

9:00 - 9:15

**Introduction: The museum as phygital environment**

**Stefania De Vincentis** (Ca' Foscari)

**Querini Stampalia** saluti

The digital strategies adapted to the museum space and the art collection correspond to a multi-factor reading combining immersion and a new perception of the online art collection. By defining the digitised art object, we can take into account Digital Art Work for NFT platforms and consider it as a "phygital" object, both real and digital. Whether it is a replica of the original artifact or a new digital cultural object, it's currently under debate.

9:15 - 9:30

**Identifying ourselves: the social media activities of Palazzo Grimani Museum**

**Marco Mazzocco** (Museo di Palazzo Grimani - Polo regionale Musei Veneto)

What are the strategies to make known a "young" museum which is apparently unusual only in the panorama of the cultural offer of the city of Venice? To build a clear, compelling identity, of course. But the biggest challenge is to get people to recognize it as a living and reactive entity in the territory in which it's located. Using some examples, we will look at the Museum's social communication before, during and after the pandemic.

9:30 - 9:45

**Tribuna VR360 at Palazzo Grimani**

**Luca Vascon** and **Chiara Masiero Sgrinzatto** (Photographers)

The most important pieces of antiquities of Palazzo Grimani in Venice were located in the extraordinary room called "Camerino delle Antichità" (Chamber of Antiquities), known nowadays as "Tribuna". Tribuna Grimani VR is an experimental project, whose goal is to show a range of innovative ideas and technologies and new technical tools for VR shooting. It is made of 2 high-resolution 360 photos at different heights and a panoramic drawing. The characteristics of Tribuna Grimani allow us to show how a conscious use of technology can enhance the perception of a work in its space, both in situ and off-site. As a result, it facilitates interpretation and increases the value of personal experience.

9:45 - 11:00

**Dive into Digital Art collection**

Abstract: This session 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.

9:45 - 10:00

**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 Equipex Bi-blissma, 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 research scholars 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 distributed image archive which currently connects 114 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** - Rugagiuffa, 4858

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

14:00 - 18:00 Tese of 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 Activism 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 - 14:15

**Media Artivism & Expanded Information**

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

From a Media Archeological methodology, we will understand what is Media Artivism and how important is the connection of Artistic Activism with Investigative Journalism in the Postdigital Age. We will explore the role of data visualization, immersive installations and interactive projects based on the use of new media and the Internet as 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 uncover realities in traditional media.