



# VIU summer SCHOOL visualizing venice summer INSTITUTE

**Advanced Topics in Digital Art History:  
3D and (Geo)Spatial Networks**

**June 4 – 16, 2018**

**Venice International University  
Isola di San Servolo, Venice**

 **Duke**  
UNIVERSITY

 ART, ART HISTORY  
& VISUAL STUDIES

 **Wired!**  
digital art history & visual culture

 UNIVERSITÀ  
DEGLI STUDI  
DI PADOVA

 **The Getty Foundation**

# Visualizing Venice Summer Institute

## Advanced Topics in Digital Art History: 3D and (Geo)Spatial Networks

Venice International  
University

June 4 – 16, 2018

Workshop Leaders:  
Mark Olson  
and Victoria Szabo  
Duke University

### What is it about?

Digital Technologies for Historical and Cultural visualization are transforming the ways that scholars can study and represent works of art, as well as growth and change in urban spaces and buildings.

With the support of The Getty Foundation as part of its Digital Art History initiative, The Wired! Lab for Digital Art History & Visual Culture at Duke University, the University of Padua's Architecture and Engineering program and Venice International University are collaborating on a Summer Workshop that will support interdisciplinary teams focused on the hard questions of Digital Art History as a discipline, a set of methods, and a host of technical and institutional challenges and opportunities.

After five editions of two-weeks summer workshops introducing concepts and methods for digital art and architectural history through hands-on tutorials and collaborative project development. This year the program will focus on advanced the field of digital art and architectural history through a combination of project-sharing, technology exploration, and academic discussion. Interdisciplinary teams of participants will gather from June 4-16, 2018 in Venice, Italy at Venice International University, with **follow-up activities** taking place over the course of the **2018-19 academic year**, and leading into a **follow-on gathering in Summer of 2019**, which will operate as a writing and digital publication workshop, building upon work done over the course of the year by the project teams and in collaboration with our wider network.

### Course description and focus

We have chosen the 3D AND (GEO)SPATIAL NETWORKS focus for this summer course, because it combines several overlapping areas of special interest to scholars in art history that map directly onto our team's expertise in geospatial mapping, GIS, and 3D representation. First, digital mapping and spatial analysis have become important ways to contextualize and frame the production of art historical objects, as well as their circulation and reception. Understanding artifacts on-site, how they operate, are experienced and change over time aid the processes of their analysis and interpretation of cultural and aesthetic significance. Mapping influence networks, charting the flow of goods

and services, or tracking cost-paths have become recognized techniques in the field. Adding a 3D dimension further enriches the field by enabling the research to place 3D models within such contexts, to perform viewshed analyses, and to construct spatially organized database front ends to rich collections of primary and secondary source materials. These latter benefits are not trivial as they allow researchers to aggregate their research projects and data sets, allowing the field to build more collectively than ever before. Further, by making these resources available via the web we have the opportunity to use some platforms for scaling up via integrated datasets and using the platform itself for digital storytelling and as a complement to written scholarship.

### Who is it for?

The target audience for the workshop will be **established teams of scholars (faculty, researchers, post-doctoral and PhD participants) and their technical partners**, working in the field of digital art history. We anticipate approximately **seven (7) teams of 2 – 3 person each**, drawn from an international set of collaborators focused on scaling up an existing Digital Art History project, with special attention to projects focused on the intersection of mapping and modeling, and those thematized around Visualizing Cities. Applicants are expected to have a Digital Art History project underway and a key set of research questions identified, as well as to have demonstrated some progress in developing their research program. Alumni of past Visualizing Venice Summer Workshops will be encouraged to apply on behalf of their research teams. Ideal teams will reflect the following expertise, collectively:

- \_Art Historical Expertise
- \_Geospatial/GIS Expertise
- \_Expertise in 3D Modeling and Representation
- \_Developer/Programmer Expertise
- \_Project Management Expertise

We ask that each team identify, on application, how their team embodies these different key components of a viable DAH collaboration. Multiple configurations, including teams that integrate **graduate students** and **postdoctoral fellows**, will be considered.

### Faculty

#### *Senior Advisors:*

Andrea Giordano, Professor, University of Padua  
Paul Jaskot, Professor, Duke University (Co-PI)

#### *Workshop Leaders:*

Mark Olson, Assistant Professor, Duke University (Co-PI)  
Victoria Szabo, Associate Research Professor, Duke University (PI)

#### *Lecturers and Discussion Leaders:*

Hannah Jacobs, IT Analyst and Digital Humanities Specialist, Duke University  
Ed Triplett, Lecturing Fellow, Duke University

#### *Guest Lecturers:*

Paolo Borin, PhD Student, University of Padua  
Ludovica Galeazzo, Postdoctoral Fellow (current), Duke University  
Kristin Huffman Lanzoni, Instructor, Duke University  
Cosimo Monteleone, Assistant Professor, University of Padua

### Program structure and Schedule

#### **June 4-16, 2018**

The course duration is **11 working days**. Participants should expect to be engaged full time and should plan to arrive June 3 and depart June 17. In the morning participants engage in tutorials and demonstrations, while in the afternoon they adapt that content to their own project work.

Day 1: Introductions

Day 2: Scoping the Challenges

Day 3: Perspective and Change Over Time

Day 4: Data in 3D

Day 5: The Ethics of Scaling Up

Day 6: Close and Distant "Reading"

Day 7: Local to Global

Day 8: Space and Experience

Day 9: Scholarly Communication/Rich Annotation

Day 10: Future Developments in Digital Art History

Day 11: Collaboration and Next Steps

Day 11: Collaboration and Next Steps

#### **July 2017 – June 2018**

Online community development

Meetup at CAA in February 2018 to discuss group publication (optional)

**June 3-7, 2019**

Day 1: Reconnection and Planning

Day 2 – 4: Writing and Review

Day 5: Writing, Presentation and Sharing

Day 6: Next Steps

**Application procedure and cost**

No participation fees.

**Scholarships** are available in order to support tuition, travel, board and accommodation expenses. Accommodation will be available on the VIU campus.

**Application deadline: January 5, 2018** on the [VIU website](#).

Admitted candidates will be notified by February.

**Credits**

Number of ECTS credits allocated: 3

A certificate of attendance will be issued at the end of the course.

The campus of Venice International University is located on the island of San Servolo, in Venice.

**Venice International University**

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See also:

[https://sites.duke.edu/duke\\_artist\\_3dgeo](https://sites.duke.edu/duke_artist_3dgeo)

<http://dahvenice2018.org>