

ARTS IN VENICE SUMMER SCHOOL - THE SHAPE OF WATER
2024 SYLLABUS

(last updated on April 18th, 2024)

Masterclasses @ Conservatorio

B. Marcello Music Conservatory

Talented musicians enrolled in the Summer School will have the opportunity to participate in music masterclasses and to play concerts during the project. For musicians interested in contemporary music there will be also the option to participate to the Venice Conservatory Contemporary Ensemble, which will perform on the 12th of July in the final presentation.

Dates for masterclasses:

- 6th July, 11th July and 12th July 2024
- violin masterclass by Prof. Zakar Bron;
- violin masterclass by Prof. Aiman Mussakhajayeva;
- cello masterclass by Prof. Eldar Saporayev;
- organ masterclass by Prof. Matteo Messori;
- piano chamber music masterclass by Prof. Cecilia Franchini.

The Venetian Organ Art

B. Marcello Music Conservatory

Students will explore the art of Venetian organ building and learn about various organ manufacturers in some of the most beautiful churches in Venice, starting from St. Mark's Basilica. The specific Venetian organ repertoire will be presented with practical demonstration and guest organists will be welcomed to play the instruments, also together with other guest musicians.

The Music of Water: Water based music literature and an interdisciplinary workshop

B. Marcello Music Conservatory

WHERE a music is created shapes its very sound and identity. The element like WATER has inspired hundreds of musicians shaping their compositions. This course studies a diversity of sonic histories based on place—such as Venice and its music repertoire, drawing-room concerts in the 1800s, Notre Dame Cathedral in the 14th century, or virtual spaces in the Internet Age of the 21st. Furthermore the class will participate in a workshop with students and faculty from Venice Conservatory. Students will work together to share and develop soundscapes of their local places. Musicians will perform their water music repertoire.

An informal workshop/performance where using live instruments and real-time visuals we explore ways how generative art language can enrich musical sound. Participants will create their own visuals accordingly to sound experience.

Workshop @ Accademia
Fine Arts Academy of Venice.
By Arthur Duff. Details TBC.

Arts
Fine Arts Academy of Venice.
By Arthur Duff. Details TBC.

Anthropocene Water City: A Geo-Anthropological History
Ca' Foscari University of Venice

Venice and its lagoon can be regarded as a paradigm of the Anthropocene, the new geological conceptualization of human agency as a geological force of world transformation. Indeed, the material-cum-cultural reality of Venice is an archive of historical interactions between the geosphere and the anthroposphere. We will explore it together, from the viewpoint of an epistemic history of technological landscape transformation, through the exploration of early modern sources and contemporary sites.

The choice of water. Venice from S. Ilario to S. Marco: growth and development of the medieval city
Ca' Foscari University of Venice

On may 819, Agnello Partecipazio and his son Giustiniano decided to donate the ducal chapel of S. Ilario and its possessions to the Benedictines of S. Servolo, in so doing they also decided to transfer the ducal power from Malamocco to Rivoalto, in the middle of the lagoon. They built the Ducal Palace and the chapel of S. Marco, the primitive nucleus of the urban expansion of the Civitas Rivoalti. The course will investigate the works of art related to S. Ilario, S. Marco and S. Mark's Square (until the 13th century) not only as expressions of the rise of Venice's power over the Adriatic but also as the result of a fluid/liquid culture that was the result of commercial and cultural exchanges.

The archaeology of the Venice origins: water and its material narratives
Ca' Foscari University of Venice

How did Venice come into being? For the Venetians themselves, it's a familiar story: try and ask the locals, and you will be regaled with anecdotes, the difficulties, and the heroism in the tales of the deeds of the Roman and Byzantine nobles who are said to have sought refuge in the lagoon. They had fled from the barbarian hordes who had occupied cities rich in monuments, fine squares and civil institutions in the neighbouring plain. They escaped to an inhospitable lagoon environment with marshes, flooding and mosquitoes. The waters, however, would also keep the barbarians out, the men in the armies of Attila, Alboin and Charlemagne. The first act of these fugitive people on the newfound islands would be celebrating their saints and giving thanks for their narrow escape. But this is only legend,

and in all likelihood, the explanation of the flight from the conquering barbarians as being at the origins of Venice is a historiographical invention. So how then was Venice first formed?

The course will narrate a different and arguably more topical story of slow environmental changes and capital investments in fairly large port structures. The origins of the settlements in the lagoon are linked to a gradual series of movements of people due to climatic and economic phenomena. In late Antiquity and the early Middle Ages, the changes in the fluvial and lagoon landscape with a gradual shifting of the coastline out to sea created new conditions for widespread port structures. The low mudflats and tides offered the ideal environment for commercial growth based on being well connected to the principal long-distance transport highways of the time, that is, the sea routes. The mudflats, over the centuries, would gradually become the sites of warehouses, ports and places for craft production. For all this to happen required the presence and (and therefore control and movement) of large masses of both generic and skilled workers. Those masses, in Torcello for example, formed the vital nucleus that gave rise to one of the more enduring, prosperous urban and cultural phenomena in the post-Classical age: Venice.

Building on the lagoon threshold

Iuav University of Venice

How was the southern border between the city and its lagoon developed in the late 20th and 21st century? Through a site visit to the Giudecca, from Sacca Fisola to Campo di Marte, the main themes of contemporary Venetian architecture (built, unbuilt, incomplete) will be approached and contextualised.

Contemporary Art

Iuav University of Venice

Details TBC.