

ARTS IN VENICE SUMMER SCHOOL - THE SHAPE OF WATER

2024 Course Description

(last updated on April 2nd, 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 24: violin masterclass by Prof. Zhakar Bron; organ masterclass by Prof. Matteo Messori.
- 11th July 24: violin masterclass by Prof. Zakar Bron; violin masterclass by Prof. Aiman Mussakhajayeva; organ masterclass by Prof. Matteo Messori; piano masterclass by Prof. Pavel Gililov; chamber music masterclass by Prof. Cecilia Franchini.
- 12th July 24: violin masterclass by Prof. Aiman Mussakhajayeva; organ masterclass by Prof. Matteo Messori; piano masterclass by Prof. Pavel Gililov; chamber music masterclass by Prof. Cecilia Franchini.

Workshop @ Accademia

Fine Arts Academy of Venice

By Arthur Duff. Details TBC.

The Venetian Organ Art

B. Marcello Music Conservatory

Students will explore the art of Venetian organ building and some organ manufacturers in 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.

Building on the lagoon threshold

Iuav University of Venice

How was the southern border between the city and its lagoon developed in the late 20 th 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.

A bridge between Past and Future: the museum of ancient instruments and the digitization of the Conservatory music library

B. Marcello Music Conservatory

How can an event as disastrous as the 2019 “Acqua Granda” be a trigger for innovation and research? Paolo Da Col, librarian, will guide us through the Conservatory Library's collections, including scores that have close connections with water and specifically with the Venetian lagoon: from the popular “canzoni da bateo”, preserved in the mss. of the Venetian Funds, to the mysterious Liszt's *Lugubre gondola*, to the iconographic elements present in the music and in the historical collection of opera librettos. Reference will be made to the high-water event “Acqua Granda”, which in 2019 damaged ancient manuscripts and musical prints. The response to that disaster was a struggle for revitalisation and enhancement of the library materials through physical restoration and digitisation. A restoration intended both as a traditional physical recovery by drying, dusting and restoring the papers and bindings, and as a digital restoration, carried out in the context of the collaboration with Ca' Foscari University. The first recovery results of the waterlogged music will be illustrated, part of which has been digitized and made available in the Digital Library. The course includes a visit to the Museum of Musical Instruments.

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.

Arts

Fine Arts Academy of Venice

By Arthur Duff. Details TBC.

Contemporary Arts

Iuav University of Venice

Details TBC.