



International Workshop

Thursday, September 27th and Friday, September 28th, 2018

Digital Perspectives: Relationships between Visual and Performing Arts

From Virtual Reconstruction to Interactivity of the
Exhibition Design: Projects, Experiences and Theories

This scientific event is an outcome of the Research Project *ART-ES. Appropriations and hybridizations of visual and performing arts in early modern Europe*.

HAR2015-70089-P (MINECO/FEDER).

Convenors

Carmen González-Román (University of Málaga)

Rudi Risatti (Vienna, Theatermuseum)

Andrea Sommer-Mathis (Vienna, Austrian Academy of Sciences/ÖAW)

Theatermuseum, Lobkowitzplatz 2, 1010 Wien, www.theatermuseum.at



This international workshop aims to advance the contemporary discussion of Digital Humanities. It will offer to the scientific community – and also to interested guests – the opportunity to learn more about some of the newest digital tools used by researchers. The workshop will also present a significant number of innovative projects related to the research programme *ART-ES: Appropriations and Hybridizations of Visual and Performing Arts* (<https://artes.hypotheses.org/>). With a focus on festivals, performances, urban spaces and artworks from the early modern period in Europe, the main interest is to study transfer processes and common sources shared between visual and performing arts. The results of this workshop will be included in a digital exhibition which will be launched in 2019.

PROGRAMME

September 27th, 2018

OPEN SESSION

9–9:30 a.m.

Welcome

Franz Pichorner (Vienna, Deputy Director of the Kunsthistorisches Museum/KHM), **Thomas Trabitsch** (Vienna, Director of the Theatermuseum), **Michael Rössner** (Vienna, Director of the Institute of Culture Studies and Theatre History, ÖAW)

9:30–10:15 a.m.

Carmen González-Román (University of Málaga)

Presentation of the ART-ES project: Appropriation and hybridization of visual and performing arts in early modern Europe

10:15–10:45 a.m.

Chantal Eschenfelder (Frankfurt, Städel Museum/Schirn-Kunsthalle)

The Digital – the invention of a new tool to experience arts

10:45–11:15 a.m.: Coffee break

11:15 a.m.–12 noon

Stefan Zeisler (Vienna, KHM, Department of Visual Media), **Peter Steinacher** (Vienna, KHM, media design, web and digital resources) & **Barbara Schwertföhrer** (Vienna, KHM, video and animation)

The design of an exhibition in virtual format – new digital projects of the KHM-Museumsverband

12 noon–1 p.m.

Rudi Risatti & Daniela Franke (Vienna, Theatermuseum)

Virtual spectacles: The videos of the equestrian ballet *La contesa dell’Aria e dell’Acqua* (1667) and of the opera *Il pomo d’oro* (1668)

1–2:30 p.m.: Lunch



2:30–3:30 p.m.

Katrin Keller & Marion Romberg (Vienna, Institut für Neuzeit- und Zeitgeschichtsforschung/INZ, ÖAW)
The historian's toolbox. From complex to low-level digital visualisations of sources from the early modern period

3:30–4:30 p.m.

Richard Kurdiovsky (Vienna, Institut für kunst- und musikhistorische Forschungen/IKM, ÖAW) &
Christoph Hoffmann (Vienna, Austrian Centre for Digital Humanities/ACDH, ÖAW)
Using the 3D-model of the Vienna Hofburg as a three-dimensional archive for written and pictorial historical sources

4:30–5 p.m.: Coffee break

5–6 p.m.

Günter Fuhrmann & Günter Remsak (Vienna, Cantat Museum)
The digital project on the pictorial cycle of Maria Theresia's coronation as 'King' of Hungary (1741)

CONCERT

6:15–6:45 PM

Renaissance and Baroque repertoire

Dra. Rosa Tamarit, Director of the Laboratorio de Música Antigua at the University Rovira i Virgili in Barcelona and researcher of the ART-ES team, accompanied by **Pierre Pitzl** (lute)

September 28th, 2018

OPEN SESSION

9–9:15 AM

Morning welcome & short recap of the previous day

9:15–9:45 AM

Alessandra Buccheri (Palermo, Accademia di Belle Arti)
Tintoretto's *Il Paradiso* and scenography: A comparison between spatial models

WORKING SESSION of the Research Programme ART-ES (Guests welcome)

Presentation of selected subjects within the Research Project ART-ES

9:45–11 AM

Consuelo Gómez (Madrid, Universidad Nacional de Educación a Distancia)
Technique and scenography in the School of Giulio Parigi: Virtual reconstruction of the manuscript 27 of the Rosenwald Collection (Library of Congress, USA)

Carmen González-Román (University of Málaga)
Grotesque and scenography: Virtual recreation of anthropomorphic supports within the entry of King Philip II in Antwerp (1549)

Stefan Krause (Vienna, KHM, Imperial Armoury)
Digital *Freydal* (1512–1515) – the Emperor's jousts live



11–11:30 a.m.: Coffee break

11:30 a.m.–1 p.m.

Hilary Macartney (University of Glasgow)

Reconstructing early modern triumphal entries in the 19th century: A digital approach to the private publications of Stirling Maxwell

Concepción Lopezosa (Madrid, Universidad Complutense)

The virtual setting of an urban enclave. The *Paseo del Prado*: A performative stage in Madrid

Monica Kurzel-Runtscheiner (Vienna, KHM, Imperial Carriage Museum)

... and they jingle by again: Splendid vehicles of the Habsburgs as a means for representation in the 18th century

1–2:30 p.m.: Lunch

2:30–4 p.m.

Veronika Sandbichler (Innsbruck, KHM, Ambras Castle)

The Kolowrath-wedding in Innsbruck (1580) digitally animated

Alessandra Buccheri (Palermo, Accademia di Belle Arti)

The *Cloud Machines* in Florence in the 15th and 16th centuries

Rosa Tamarit (Barcelona, Universitat Rovira i Virgili)

Virtuosity, voluptuousness and mourning: Visual and audio reconstruction of the *Querimonia di S. Maria Maddalena* of Domenico Mazzocchi (1626)

4–4:30 p.m: Coffee break

4:30–6 p.m.

Teresa Zapata (Madrid)

Virtual recreation of the triumphal arches and other ephemeral structures for the entry of Marie Louise of Orléans in Madrid (1680)

Maria Victoria Soto Caba & Isabel Solís Alcludia (Madrid, Universidad Nacional de Educación a Distancia)

Madrid, September 1789: Polychromy and *good architecture*. A virtual reconstruction of the ephemeral ornaments

Sara Mamone, Siro Ferrone & Anna Maria Testaverde (University of Florence & University of Bergamo)

The definition of the canon of beauty in Baroque theatre: The 'Intermedi' of the *Pellegrina* in the Uffizi theatre (1589) – possibilities of their digital animation

CLOSING SESSION

6–6:30 p.m.

ART-ES Team and Stefan Zeisler & Team (Vienna, KHM, Department of Visual Media) :

Discussion, selection and predesign of the contents for the digital implementation of the project ART-ES

