Venice, Island of San Giorgio Maggiore

*D.A.I.R. Digital Artist In Residence*: a new open call from 20 January 2025.  
The 2024 pilot edition comes to a close with the first three artists in residence.

***For the first time, Fondazione Giorgio Cini has a residency programme aimed at creatives and experts in new technologies.*** ***The aim is to investigate the expressive and narrative potential of Fondazione Giorgio Cini’s digital archives. An initiative of the Digital Centre – ARCHiVe.***

From 20 January 2025, the international call for *Digital* *Artists in Residence (D.A.I.R)* curated by the **Fondazione** **Giorgio Cini’s** Digital Centre – ARCHiVe will be online. **The call is aimed at creative artists** and experts in new technologies, who will have the chance to **reside for a month** on the **Island of** **San Giorgio Maggiore**, as guests of the Centre: they will be able to explore the digital archives and databases, which bring together the Foundation’s digital heritage, so as to **elaborate and put forward innovative ideas** for their use and valorisation, both through audiovisual artistic experiments and through concrete and applicable projects that the Foundation will evaluate for possible implementation.

The 2024 pilot edition saw **Hiroaki Yamane, Mersid Ramičević** **and Matteo Rattini** at work: the three artists **experimented and carried out research using the new technologies for digital humanities** made available by the Digital Centre – ARCHiVe, coupling them with artificial intelligence tools and video animation software. The aim is to demonstrate that the digitisation of cultural heritage for online preservation and publication is merely a first step: **the creative enhancement** of digitised heritage **exemplifies a new approach to narrating collections and reaching a wider and more heterogeneous audience**.

Fondazione Giorgio Cini has a long tradition of residential scholarships at the Vittore Branca Centre, dedicated to scholars of all disciplines, but **this is the first time that it has set up a residency programme aimed at creatives and digital experts.**

The **D.A.I.R. project (*Digital Artist in Residence*)** is the result of a curatorial idea by Chiara Casarin (head of the Digital Centre – ARCHiVe) together with Ennio Bianco (curator and art historian, expert in digital arts), following the biennial digital culture projects staged on the Island: *La Maschera del Tempo* (2022) and *Chameleon* (2024).

Digital Artist in Residence aims to **bring together artists and computer scientists, developers, designers and archivists,** helping to shorten distances between disciplines, to create contamination between languages and produce new works starting from a reinterpretation of the digital heritage housed at the Fondazione Giorgio Cini.

“The Digital Centre – ARCHiVe is a strategic workshop for the Foundation, insofar as it brings the artistic, historical, architectural and documentary heritage of the past into the contemporary world,” says **Renata Codello**, Secretary General of the Foundation. “Bringing artists and digital creatives into interaction with that heritage, in the field of new technologies, allows us to look upon the Foundation and the Island of San Giorgio Maggiore itself with new eyes, to glimpse new possibilities and to hear new narratives.”

The artists in residence in 2024

The artists selected in the first edition of D.A.I.R, **Hiroaki Yamane, Mersid Ramičević** **and Matteo Rattini**, have very different backgrounds and training, just as the research paths and project ideas presented at the end of the residency were very diverse.

Hiroaki Yamane, issues and potential of digital archiving

**Hiroaki Yamane** (1988), born in Japan and based in London, is an architectural and technology designer with a Masters in Architecture from the Architectural Association. He has also worked as a creative technologist at Pinterest and Apple, specialising in designing interactive experiences and prototyping for industrial research and development projects.

During his residency, Hiroaki Yamane focused on the concept of the ‘delta’ which may be observed in the **digital archiving of cultural artefacts,** questioning the scope for their perfect replication**.** The idea is based on the empirical notion that “one image is certain, two images are both uncertain.” Indeed, comparing multiple scans reveals subtle differences, highlighting the inherent complexity of digital preservation. **His project explored information processing, storage and access,** developing applications for authenticity verification, technological enhancement and trans-disciplinary research.

Mersid Ramičević, opera documents, from texts to visuals

**Mersid Ramičević** (Serbia, 1981) is a composer and researcher at the University of Gothenburg. After graduating from the Academy of Music in Sarajevo, he completed post-graduate studies at the University of Music and Theatre in Hamburg. He has developed a range of audiovisual and sound works. He is currently developing an investigation into periodicals and photojournalism related to Alban Berg’s opera *Lulu* (1928–1935) and its first ever performer, Bahrija Nuri Hadžic.

His main research interest lies in the **documentary material of operas.** During his residency on San Giorgio, **Ramičević** focused on the visual potential of the texts and the graphic characteristics and typefaces used in different languages, which contribute to the historical value of the document. In his survey of the Foundation’s archives, he studied the processes of approaching documents, shifting the focus **from static preservation to creative reworking**, opening up new scope for dialogue between past and present.

Matteo Rattini, the atlas of statuary for a film operation

**Matteo Rattini** (Italy, 2001) graduated from the IUAV University of Venice with a Bachelor’s degree in Multimedia Arts. In 2023, he was in residence at the Fondazione Bevilacqua La Masa and participated in the Research Workshop for Artists at the Fondazione Antonio Ratti. He is currently attending the Master of Fine Arts at the Sandberg Institute in Amsterdam.

His residency project stems from his interest in the **Atlas of Venetian Garden Statuary**, managed by the Fondazione Giorgio Cini. After studying the Atlas project in depth, the artist decided to use the data collected from the three-dimensional digitisations of a number of sculptures to make a medium-length film using computer graphics, the protagonists of which are the statues themselves, in dialogue with each other and with their own history. The work at the Centro Digitale – ARCHiVe provided innovative ideas and directions in which to imagine an archive dedicated to the 3D mapping of these unique works of art.

The Digital Centre – ARCHiVe

Fondazione Giorgio Cini’s Digital Centre – ARCHiVe is dedicated to **technological research for the digitisation of cultural heritage as well as its promotion and valorisation.** It collaborates with a vast network of cultural and academic institutions around the world, coupling the humanities with emerging technologies.

Its main activities are in **digitisation, training and digital creativity for cultural heritage.**

Since 2020, the Digital Centre has organised and promoted the ***ARCHiVe Online Academy* (AOA): a free training programme** dedicated to the digitisation of cultural heritage and topics concerning the digital humanities, involving international experts from various disciplines and research fields. **It has more than 1,700 enrolled participants, and has scheduled more than ninety hours of training** **for 2025,** with guests, lecturers, artists and experts from all over the world. The lectures and courses are open to all and foresee the acknowledgement of credits for students from partner universities.

Every two years, in conjunction with the Art Biennale and during the Venice International Film Festival, the Digital Centre presents **site-specific and audiovisual projects commissioned from international artists**, making its digital database widely available. In 2022, Mattia Casalegno and Martux\_m created *La Maschera del Tempo*; in 2024, the Universal Everything collective devised *Chameleon*.

**Info**

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