

Part I.

Christina Hainzl is Head of the transdisciplinary *Society in Transition Research Lab* at the *University for Continuing Education Krems* and an affiliated researcher in *Art Ecologies* at *Ca' Foscari University of Venice*. She studied art history and political communication in Salzburg, Florence, Rome and New York. Her current work addresses conflict and visualisation (with a focus on the MENA region), the Venice Archipelago and the disharmonies of the Anthropocene. She also works as a curator.

Mario Peliti is a photographer, architect and publisher of photography books. From 1995 to 2002, he directed the *Galleria Minima Peliti Associati*, an exhibition space that presented works by renowned photographers such as Sebastião Salgado, Bert Stern and Gabriele Basilico. He also co-founded the *Galleria del Cembalo* in 2013, a further exhibition space exploring the interplay between photography and other art forms. Mario Peliti established the *European Publishers Award for Photography* and has overseen the publication of more than 100 photography books. Since 2006, he has been developing the *Venice Urban Photo Project*, a comprehensive photographic survey of Venice. His exhibition *HYPER-VENEZIA* at *Palazzo Grassi* (2021) showcased this ambitious undertaking.

Alice Ongaro Sartori is a researcher and curator in visual culture and publishing. A PhD student at the *University of Hamburg*, she studies antifascism in Italian art on paper and fascist memory from the 1960s onward. She is part of *wetlands*, a publishing house dedicated to issues of social justice and environmental sustainability. She has previously collaborated with the *Centro Sperimentale di Cinematografia* in Rome (2022) and was a co-curator of the first three editions

of *Floating Cinema*, *MICROCLIMA* (2016–2022) and of *TBA21-Academy's Ocean Space* public programme (2019–2021) in Venice.

Part II.

Cristina Baldacci is an art historian and an associate professor of the History of Contemporary Art at *Ca' Foscari University of Venice (Department of Philosophy and Cultural Heritage)*. She is an affiliated faculty member at *THE NEW INSTITUTE Centre for Environmental Humanities (NICHE)*, where she coordinates the *Ecological Art Practices* research cluster and the *Art Ecologies* series. She is also research affiliate at the *Platform for Sustainable Development (SDGs), University for Continuing Education Krems*. Her research interests focus mainly on art, nature and ecology; art and the Anthropocene; archiving and collecting as artistic practices; and appropriation, montage and re-enactment in contemporary art – all topics on which she has published extensively.

Giorgio Andreotta Calò lives and works between Italy and the Netherlands. He studied sculpture at the *Academy of Fine Arts* in Venice, where he now teaches. In his years of training he attended the *Kunsthochschule* in Berlin and was an assistant to Ilya and Emilia Kabakov and artist in residence at the *Rijksakademie van Beeldende Kunsten* in Amsterdam. His work has been presented at major events, including *La Biennale di Venezia*, in particular in 2011 and 2017, when he featured in the Italian pavilion; and *Pirelli HangarBicocca* in Milan, where an extensive solo exhibition of his work was held in 2019. In Venice, he actively collaborates with institutional and independent realities in the lagoon area, including *THE NEW INSTITUTE Centre for Environmental Humanities (NICHE)*, *Ocean Space – TBA21-Academy* and *Microclima*.

Natalie King is an Australian curator and writer and Enterprise Professor of Visual Arts at the *University of Melbourne*. She has curated three national pavilions at the Venice Biennale: *Maria Madeira: Kiss and Don't Tell*, inaugural Timor-Leste pavilion at the Venice Biennale 2024; *Yuki Kihara: Paradise Camp*, Aotearoa New Zealand at the Venice Biennale 2022, and Powerhouse Museum, Sydney, 2023; and *Tracey Moffatt: My Horizon*, Australian pavilion at the Venice Biennale 2017. She is President of *AICA-Australia (International Association of Art Critics, Paris)* and she has contributed to numerous publications from *Phaidon* books,

Flash Art International, *LEAP*, *Ocula* and *Art + Australia*, etc. She was awarded the Medal of the Order of Australia (OAM).

Adrian Praschl-Bichler works as a senior scientist at the *Platform for Sustainable Development* of the *University for Continuing Education Krems*. The art historian studied for his master's degree at the *University of Vienna* and is a specialist at the interface between art history and psychology. His research focuses on the perception and the processing of art, often with the help of empirical methods. How does art affect people? And why do they react in a specific way?

Part III.

Matteo Stocco lives in Venice where he works as a video maker. His interests range from creating audio-visual products with cross-media features to producing short documentaries. The central theme of his work is the narration of complex ecosystems through the archiving of oral stories and the construction of fictional scenarios. Together with Matteo Primiterra, he is part of the video makers collective *Kinonauts* and the collective *Zoographer*. In 2015, he created the *Metagoon* platform, whose content has been exhibited in group shows and screened at international film festivals. He also teaches video making in the *Department of Audiovisual Heritage Sciences and Media Education* at the *University of Udine*.

Rita Vianello obtained her PhD in ethnology at the *University of Brest*, France, in co-supervision with the PhD program in social history at *Ca' Foscari University of Venice*. She is currently a researcher in anthropology (tenure-track position) at the *University of Bergamo* and was previously a researcher and lecturer at the *University of Venice*. Her research is characterised by an interdisciplinary approach, leading her to collaborate extensively with geographers, biologists and environmental science experts. Her interests focus on trades related to aquatic environments, the impacts of climate change on coastal communities, technologies for environmental protection and related conflicts, and the evolution of both tangible and intangible local knowledge.

Barbara Nardacchione is an independent curator and art historian based between Venice and Padua. Her research focuses on the manifestation of art outside exhibition contexts, with an interest in sound art and community

engagement in participatory processes. She has curated sound and public art projects and written for art catalogues and magazines. She is currently pursuing a master's degree in landscape studies at the *University of Padua*. Since 2021, she has managed the public programme of *Ocean Space (TBA21-Academy)*, a Venice-based centre for exhibitions, research and public programmes catalysing ocean literacy and advocacy through the arts.

Petra Schaefer studied art history, German literature and Christian archaeology in Heidelberg, Bologna and Bonn. She works at the *German Centre for Venetian Studies* in the field of art promotion – fine art, architecture, literature and composition. In addition to her curatorial activities, she is an editor of art catalogues and an author. Petra Schaefer has been a correspondent of *Weltkunst*, the art magazine of *DIE ZEIT*, since 2010.

Axel Braun is an artist and photographer. His work is dedicated to landscapes in the Anthropocene, (failed) utopias in art and architecture and constructions of reality using photography and other media. Since 2006, he has received international recognition and support. His projects have been presented in various solo and group shows, e.g. at *HMKV at Dortmunder U*, *Krakov Photomonth* and *Kunst Haus Wien*. In 2024, he was artist-in-residence at the *German Centre for Venetian Studies*.

Part IV.

Viola Rühse is head of the *Center for Image Science* and a course director at the *University for Continuing Education Krems (Department for Arts and Cultural Studies)*. She studied History of Art and German Language and Literature at the Universities of Hamburg and Vienna and the *Academy of Fine Arts Leipzig*. Her current research focuses on photography, modern and contemporary art, film and critical theory. She also works as a photographer and curator.

Matteo Silverio is a Venetian architect and researcher who specialises in computational design and digital fabrication. He has worked with Murano glass for over ten years, combining the Murano tradition with new technologies. His projects have been published in magazines and books and exhibited in prestigious museums and institutions such as *Mint* and *Saatchi Gallery* in London, the *Design Museum* in Dubai and the *Corning Museum of Glass* in New York. He is

a co-founder of *rehub*, an innovative Murano-based startup that has developed a process that gives new value to non-recyclable glass waste.

Interview Partners:

Karole P. B. Vail has been Director of the *Peggy Guggenheim Collection*, Venice and of the *Guggenheim Foundation* for Italy since mid-June 2017. A former curator at the *Solomon R. Guggenheim Museum*, where she worked from 1997 to 2017, Ms. Vail has served as exhibition curator or co-curator on many projects including *Peggy Guggenheim: A Centennial Celebration* (1998), *Art of Tomorrow: Hilla Rebay and Solomon R. Guggenheim* (2005–2006), *From Berlin to New York: Karl Nierendorf and the Guggenheim* (2005), *Moholy-Nagy: Future Present* (2016) and *Giacometti* (2019).

Bruno Racine has been the CEO and Director of *Palazzo Grassi – Punta della Dogana | Pinault Collection* in Venice since April 2020, overseeing contemporary art exhibitions and programmes. He is a French cultural and administrative professional with extensive experience in leading cultural institutions. From 2007 to 2016, Bruno Racine held the position of President of the *Bibliothèque nationale de France (BnF)*. Before that, he was President of the *Centre Pompidou* from 2002 to 2007 and chaired the *Haut Conseil de l'éducation* from 2005 to 2013. Between 1995 and 2002, he served as Director of the *Académie de France à Rome – Villa Médicis*.

Markus Reymann is Director of *TBA21-Academy's Ocean Space* and Co-Director of *TBA21 Thyssen-Bornemisza Art Contemporary*, which is based in Madrid, where the foundation works in association with *Museo Nacional Thyssen-Bornemisza*, and has its other poles of action in Venice and Jamaica. In 2011, together with Francesca Thyssen-Bornemisza, he co-founded *TBA21-Academy*, the foundation's research arm, which seeks to foster a deeper relationship with the ocean and other bodies of water by working as an incubator for collaborative inquiry, artistic production and environmental advocacy. Since 2019, *TBA21-Academy* has hosted exhibitions, research and educational and public programmes at *Ocean Space* in Venice.

Francesca Tarocco is Full Professor of Buddhist Studies and Chinese Religions in the *Department of Asian and North African Studies (DSAAM)* at *Ca' Foscari Uni-*

versity of Venice and Director of *THE NEW INSTITUTE Centre for Environmental Humanities (NICHE)*. Her interdisciplinary research and teaching is situated at the intersection of Buddhist and Asian Studies and is informed by scholarly traditions in history, religious studies and sinology. She has published extensively on media, visual culture, technology, ecology, sacred space and the genealogy of the term religion in East Asia, and is currently working on a book project on Buddhism and Technology in Modern China.

Marco Baravalle is a researcher, curator and activist. He is a member of *Sale Docks*, a collective and independent space for visual arts, activism and experimental theatre located in an abandoned salt storage facility in Dorso-duro, Venice, Italy. Founded in 2007, its programming includes activist group meetings, formal exhibitions and screenings. He is a member of *IRI-Institute of Radical Imagination*, a collective that invites activists, artists, curators and cultural producers to share knowledge on a continuous basis with the aim of defining and implementing zones of post-capitalism in Europe's South and the Mediterranean. Baravalle teaches the phenomenology of contemporary art at *NABA-Nuova Accademia di Belle Arti*, Milan, curatorship at *Ca' Foscari University Venice* and visual culture at the *Free University of Bozen-Bolzano*. He has co-edited two books and published articles on the relationship between art, activism and ecologies.