

Research Seminar, Thu 19 October at 10.30AM

The Octagon Meeting Room, The Stables



CRISTINA BALDACCI + FRANCESCA TAROCCO

Starting from Venice: Ecological Art Practices and Buddhist Methodologies

MODERATOR: NATALIE KING OAM

In this two-part seminar, Baldacci and Tarocco will discuss the impact of climate change, environmental collapse and human-animal relations from the perspective of the fragile lagoon of Venice. Questions addressed through the seminar will include:

- What kind of cultural methodologies can be deployed to consider the Anthropocene and Venice with its ubiquitous relationship to water, canals and tides?
- How can art and the environment be intertwined with an ecocritical approach that utilises radical imagination and creative sustainability?
- Could Buddhist methodologies provide a process of understanding material culture, traditional doctrines and texts?
- How can NICHE: Centre for Environmental Humanities at Ca'Foscari, University of Venice aggregate cross disciplinary perspectives and theories?

During the seminar, Baldacci and Tarocco will consider the practices of Mariko Mori, Charwei Tsai, LuYang, Giorgio Andreotta Calò, Maria Morganti and Jakob Kudsk Steensen as well the recent project *Everybody Talks About the Weather* at Prada Foundation, Venice.

Required Reading

Baldacci, C. (2023), 'Everybody Talks About Water in Venice', in D. Roelstraete (ed.), *Everybody Talks About the Weather, Milan*, Fondazione Prada, pp. 198-201.

Baldacci, C. (2022), 'Acque and Mud: Stratification as a Metaphor of Time (Maria Morganti)', in C. Baldacci, S. Bassi, L. De Capitani, D.P. Omodeo (eds.), *Venice and the Anthropocene: An Ecocritical Guide*, Venice, wetlands, pp. 55-58.

Baldacci, C. (2021), 'Re-Enacting Ecosystems: Jakob Kudsk Steensen's Environmental Storytelling in Virtual and Augmented Reality', in *Piano B. Arti e Culture Visive*, 6.1, pp. 67-86.

Tarocco, F. (2022), 'Vibrant Beings', in *Art in America*, December 2022, pp. 36-43.

Tarocco, F. (2021), 'Transcendence and Immanence: Nonhuman Actants Across Buddhist Imaginaries and Modernist Concerns' in *13th Gwangju Biennale: Minds Rising Spirits Tuning* (exhib. cat.).

Tarocco, F. (2014), 'The wailing arhats: Buddhism, photography and resistance in modern China' in *The Art of Merit: Studies in Buddhist Art and its Conservation*, pp. 113-123.

[Readings can be found in this dropbox folder](#)

RSVP Essential

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Cristina Baldacci and Francesca Tarocco's travel to Melbourne has been supported by the Italian Cultural Institute, the Powerhouse Museum and the Centre of Visual Art, University of Melbourne.



Professor **Cristina Baldacci** is an art historian, critic and curator. As a faculty member of NICHE, The New Institute Centre for Environmental Humanities she coordinates the Ecological Art Practices research cluster, which questions the relationship between art and the environment intertwining ecocritical approaches, radical imagination and creative sustainability. Her research interests focus on the challenges of art history, art practices and archives in the Anthropocene; the archive as a metaphor and art form, among other concerns.

Her most recent publications include: *Impossible Archives: An Obsession of Contemporary Art* (Italian edition only, 2016); the co-edited volumes *Over and Over and Over Again: Reenactment Strategies in Contemporary Arts and Theory* (with C. Nicastro, A. Sforzini, 2022), *On Reenactment: Concepts, Methodologies, Tools* (with S. Franco, 2022), and *Venice and the Anthropocene: An Ecocritical Guide* (with S. Bassi, L. De Capitani, P.D. Omodeo, 2022). As a critic she is a regular contributor of *Art e dossier* magazine and as a curator and researcher she has collaborated with art museums and institutions, such as the Museo del Novecento in Milan, the Triennale in Milan, and the Fondazione Prada in Venice.



Professor **Francesca Tarocco** is director of NICHE, The New Institute Centre for Environmental Humanities and a Full Professor at the Department of Asian and North African Studies at Ca' Foscari University of Venice. She also taught at SOAS, New York University (NYU), and the University of Manchester, and was a visiting professor at the Asia Pacific Institute at NYU and the Chinese University of Hong Kong. She has authored four books and over 50 articles and book chapters on environmental and global history. She is currently researching for two new books on cosmotechnics

and different trajectories of human-environmental relationships. As a writer and art critic, she has written for *Frieze*, *Art in America*, *Parkett* and *FlashartInternational*, the Gwanju Biennale and many others.



Professor **Natalie King** is an Australian curator, writer, editor and Enterprise Professor of Visual Arts, Victorian College of the Arts at the University of Melbourne. Recent projects include Curator and Editor of *Yuki Kihara: Paradise Camp*, Aotearoa New Zealand, 59th Venice Biennale 2022; Powerhouse Museum, Sydney 2023 and Series Editor, *Mini Monographs*, Thames & Hudson. In 2017, King was Curator and Editor of *Tracey Moffatt: My Horizon*, Australian Pavilion, the 57th Venice Art Biennale. She has curated exhibitions for the Singapore Art Museum; Tokyo

Photographic Art Museum; National Gallery of Indonesia, Jakarta; the Museum of Contemporary Art, Sydney. She is President of AICA-Australia (International Association of Art Critics, Paris). She has written for *Ocula*, *Flash Art International*, *LEAP*, *Art & Australia*, *Art Asia Pacific* and *Harper's Bazaar*. In 2020, King was awarded the Medal of the Order of Australia (OAM) for 'service to the contemporary visual arts'.

Currently, she is co-editing, with Professor Francesca Tarocco, a special edition of *Lagoonscapes*, the Venice Journal of Environmental Humanities titled 'Swimming Against the Tide', December 2023.



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Centre for Environmental
Humanities (NICHE)
at Ca' Foscari
University of Venice

Main image: Ca' Bottacin, Venice, the home of NICHE, The New Institute Centre for Environmental Humanities.