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RILEGGERE VENEZIA CON UN APPROCCIO ARTISTICO-PERIPATETICO

(CIARDI, FAVRETTO, LANSYER E PASINI)



In collaborazione con



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Giuseppe Pietrobelli
'Il Mose non è attivo, Venezia finisce sott'acqua'
Il Fatto Quotidiano
(8 dicembre 2020)

Venice [...] breathes tides.

- Iovino, Serenella. (2016). *Ecocriticism and Italy: Ecology, Resistance, and Liberation*. Bloomsbury Academic

A more resilient, better-understood Venice.

- da Mosto, Jane, et al. (2020). "Acqua Alta: One Year on". *We Are Here Venice*, 19 November

Venezia [...] ha sempre accompagnato i fenomeni del suo habitat lagunare facendone continuamente la storia, interrogando diuturnamente il passato per compararlo al presente, per scorgere i mutamenti nel frattempo intervenuti, e trarre auspici e consigli per l'avvenire.

- Bevilacqua, Piero. (1995). *Venezia e le acque: una metafora planetaria*. Donzelli

It is impossible that the intertwined ecosystem that includes the city and its environment can survive as it is now, largely because it is the artificial byproduct of [a] coevolution of human interventions and natural tendencies [...] continuously reorganised throughout the centuries in order to adjust the requirements for Venice's life and prosperity. [...] Venice is disappearing rapidly, in the physical sense and socially.

- Rinaldo, Andrea. (2001). "On the Natural Equilibrium of the Venice Lagoon". Musu, I. (ed.), *Sustainable Venice: Suggestions for the Future*. Springer, 61-94

There is [...] the worry that [...] on account of natural forces [...] Venice will disappear into the sea.

- Hom, Stephanie Malia. (2010). "Italy without Borders: Simulacra, Tourism, Suburbia, and the New Grand Tour". *Italian Studies*, 65(3), 376-97

Venice, just like its disaster risk personality, is much more of a social construct than a physical construct. [...] The aquapelago of Venice could take many forms, with the form currently chosen being socially constructed to accept water but not floods. [...] For Venice, implementing only non-structural approaches would increase the long-term potential of the city no longer being dry, making aquapelagality more water than land, rather than the structural approaches which make aquapelagality more land than water. [...] That is, flooding can define the aquapelago, at least for Venice, if this choice is specifically made.

- Kelman, Ilan. (2021). "Does Flooding Define the Aquapelago? Constructing Venice's Flood Disaster Risk Personality". *Shima*, 15(1), 80-93

Protect[ing] and restor[ing] water-related ecosystems, including mountains, forests, wetlands, rivers, aquifers and lakes.

- Organizzazione delle Nazioni Unite. (2015). *Obiettivo di sviluppo sostenibile 6*

A critical hydrography.

- Baucom, Ian. (1999). "Hydrographies". *The Geographical Review*, 89(2), 301-13

Waters are situated, lively [...]. Waters take place.

- Chen, Cecilia. (2013). "Mapping Waters: Thinking with Watery Places". Chen, C.; MacLeod, J.; Neimanis, A. (eds), *Thinking with Water*. McGill-Queen's University Press, 274-98

The lack of a bond between cultural identity, social awareness, and environmental protection is indeed at the core of the ecological crisis.

- Iovino, Serenella; Cesaretti, Enrico; Past, Elena. (2018). "Introduction". Iovino, S.; Cesaretti, E.; Past, E. (eds), *Italy and the Environmental Humanities: Landscapes, Natures, Ecologies*. University of Virginia Press, 1-13

Wet names a time-bound condition or sensation keyed to [...] perceptual limits.

- Yates, Julian. (2015). "Wet?". Cohen, J. J.; Duckert, L. (eds), *Elemental Ecocriticism: Thinking with Earth, Air, Water, and Fire*. University of Minnesota Press, 183-208

Vast intangible cultural heritage [...] can emerge from the waterscapes populated by small lives, facts, stories and traditions still latent.

- Visentin, Francesco. (2018). "Liquid Conclusion: Towards a Humanistic Hydrology". Vallerani, F.; Visentin, F. (eds), *Waterways and the Cultural Landscape*. Routledge, 244-56

It is impossible to make a mark in or on water, certainly a mark as hard and fixed as a city on something as soft and fluid as water. [...] The builders of Venice had to dredge the land from the water and drain the water from the land in order to make their mark on a dry horizontal surface by inscribing [...] monumental buildings on that surface [...] in vertical space.

- Giblett, Rod. (2016). *Cities and Wetlands: The Return of the Repressed in Nature and Culture*. Bloomsbury Academic

Today the importance of a new 'soft' approach to [...] conservation works is evident. But [...] engineers and technicians have presented themselves as the bearers of a rigid technocentric environmental vision which neglects local knowledge.

- Vianello, Rita. (2021). "The MOSE Machine: An Anthropological Approach to the Building of a Flood Safeguard Project in the Venetian Lagoon". *Shima*, 15(1), 94-120

The myriad of ways in which historical translation – even in our everyday actions – takes place, whether strolling the streets or trolling the historical archives.

- Biasillo, Roberta; de Majo, Claudio. (2020). "Introduction: Storytelling and Environmental History". *Rachel Carson Center Perspectives*, 11(2), 5-6

Walking is an elemental way of perceiving [...] places and develop[ing] feelings and thoughts for them. [...] The walking experience is multi-sensory. [...] Beside the aural, the olfactory, the visual, and touch, even taste is occasionally [...] contributing to the process of retaining a sense of place.

- Wunderlich, Filipa Matos. (2008). "Walking and Rhythmicity: Sensing Urban Space". *Journal of Urban Design*, 13(1), 125-39

The casual visitor finds in Venice a fantastic array of alleys, canals and palaces. [...] For artists and writers, Venice reveals itself as a water-city of mirroring and inversions. [...] Turner came to Venice to paint [...] an atmospheric city of light effects reflected on water. Light, surface and atmosphere epitomised Henry James's Venetian visions.

- Psarra, Sophia. (2018). *The Venice Variations: Tracing the Architectural Imagination*. UCL Press

The nature of [a] reflection, its extent and granularity, reveals the microstructure of [a] surface. It is one of the signs by which we easily distinguish apples from oranges, or the weathered skin of old sailors from that of babies.

- Koenderink, Jan. (2000). "Guest Editorial: Trieste in the Mirror". *Perception*, 29(2), 127-33

L'art [...] ne donne pas seulement à voir, mais aussi et surtout à entendre le monde.

- Attali, Jacques. (2001). *Bruits: essai sur l'économie politique de la musique*. Fayard

Paintings [...], in the particular case of Venice, [...] can be used as proxy data for a quantitative evaluation of the R[elative]S[ea]L[evel] rise. In a number of paintings, the brown-green front left by algae is [...] a precious biological indicator of the average high-tide level.

- Camuffo, Dario; Sturaro, Giovanni. (2003). "Sixty-Cm Submersion of Venice Discovered Thanks to Canaletto's Paintings". *Climatic Change*, 58(3), 333-43

Strada Nova (1867-72), calle Larga XXII Marzo (1870-75) e bacino Orseolo (1869-70), il nuovo porto a Santa Marta (1883), gli edifici industriali alla Giudecca e in prossimità della stazione ferroviaria sono i segni eloquenti che caratterizzano [un] processo di profonda trasformazione dell'organismo urbano.

- Favilla, Massimo. (2006). "*Delendae Venetiae: la città e le sue trasformazioni dal XIX al XX secolo*". Pavanello, G. (ed.), *L'enigma della modernità: Venezia nell'età di Pompeo Molmenti*. Istituto Veneto di Scienze, Lettere ed Arti, 165-226

Nel primo quindicennio dopo l'unità, si nota con tutta evidenza il prevalere delle attività 'artistiche e marittime' di impostazione artigianale.

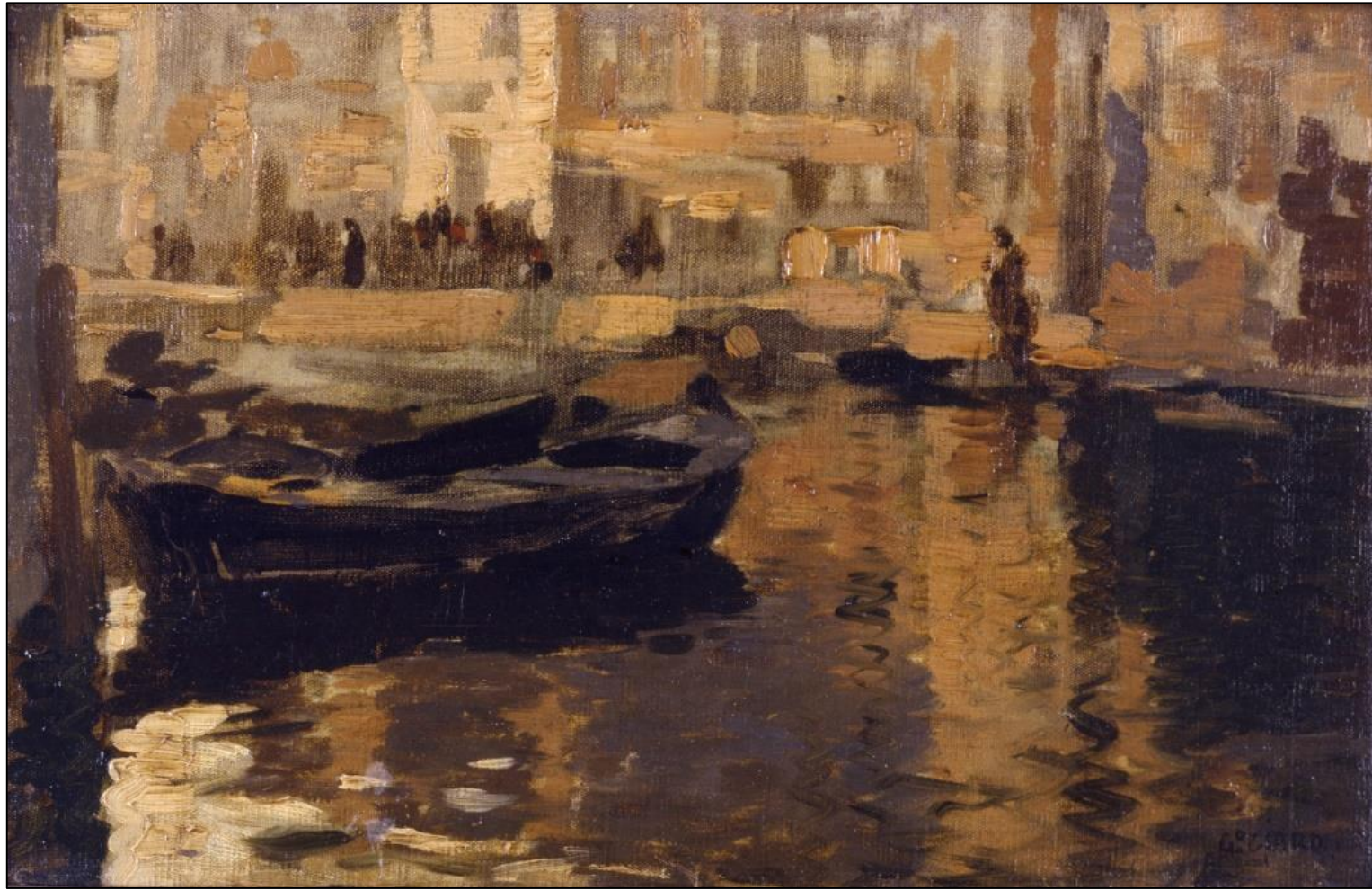
- Reberschak, Maurizio. (1997). "L'industrializzazione di Venezia (1866-1918)". Gasparri, S.; Levi, G.; Moro, P. (eds), *Venezia: itinerari per la storia della città*. Il Mulino, 369-404

Venezia, oltremodo pittoresca nei suoi luoghi e modi di vita, non poteva che essere vista e resa sotto il segno della continuità antimoderna; [...] lo sguardo al passato era parte integrante della visibilità stessa della città e del suo senso di esistere.

- Stringa, Nico. (2002). "Venezia dalla Esposizione Nazionale Artistica alle prime Biennali: contraddizioni del vero, ambiguità del simbolo". Pavanello, G. (ed.), *La pittura nel Veneto: l'Ottocento*, vol. 1. Electa, 95-126

A Venezia il nero e il bianco sono [...] due colori fondamentali, al pari del giallo, del rosso e dell'azzurro: il primo prende forma nella gondola, il secondo nella pietra d'Istria.

- Soccol, Giovanni. (2004). "Venezia Ottocento: dal trattato alla pittura". Pavanello, G.; Stringa, N. (eds), *Ottocento veneto: il trionfo del colore*. Canova, 67-92



Guglielmo Ciardi
Fondamenta di Venezia
(1890)

Ciardi [...] conferma anche nella fase matura della sua produzione la sua totale idiosincrasia per la modernità.

- Stringa, Nico. (2004). "Realtà e pittura: itinerari del colore". Pavanello, G.; Stringa, N. (eds), *Ottocento veneto: il trionfo del colore*. Canova, 43-66

Ciardi [...] dipinse molte deliziose vedute che possono aver influenzato pittori stranieri più di quanto si possa credere.

- Sutton, Denys. (1983). "Il fascino di Venezia". Pavanello, G.; Romanelli, G. (eds), *Venezia nell'Ottocento: immagini e mito*. Electa, 260-63



Giacomo Favretto
Veduta di Venezia
(1884)

Favretto [...] non esce neppure dal centro storico [...] per [...] motivi [...] assolutamente intrinseci alla sua poetica di pittore 'urbano'.

- Stringa, Nico. (2003). "Il paesaggio e la veduta: appunti per una storia". Pavanello, G. (ed.), *La pittura nel Veneto: l'Ottocento*, vol. 2. Electa, 593-628

Favretto was [...] attending only to his city, its urbanity, its indigenous life.

- Plant, Margaret. (2002). *Venice: Fragile City, 1797-1997*. Yale University Press



Alberto Pasini
Canale di Venezia, effetto di alba
(1885)



Emmanuel Lansyer
Venise aux environs de l'église San Sebastian
(1892)

GRAZIE!

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