



Abstract

This contribution explores how artistic research can foster environmental awareness through engagement with aquatic geographies, focusing on the Venetian Lagoon. It argues that embodied and performative practices enable a situated mode of ecological understanding, in which bodily experience, site-specificity and sensory perception function as tools for interpreting environmental change. The text emerges from the research project *Repeating Eutrophia* (2019-ongoing), developed in collaboration with artist Laura Santini within the collective Confluenze. The project draws on the ecological concepts of *eutrophia*, understood as balanced nutrient conditions in aquatic ecosystems, and *eutrophication*, referring to nutrient over-enrichment leading to algal blooms, hypoxia and potential ecosystem collapse. "Repeating" indicates both the iterative structure of the artistic process and the cyclical dynamics of ecological transformation under investigation. Through performative experimentation, participatory actions and site-responsive practices, the project translates ecological processes into sensory experiences. Within this framework, performance operates as a methodological tool for sensing and articulating environmental change, complementing scientific modes of ecological observation. The project has developed through seven iterative episodes, each addressing the tension between ecological balance and excess through different artistic formats. While rooted in the Venetian Lagoon, *Repeating Eutrophia* operates as an open research structure that can be extended to other environmental contexts.

Keywords: artistic research, aquatic ecologies, screendance, lagoon, embodied ecology

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Digital Space, Environment and Performance in the Venetian Context

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I. Introduction

Artistic research increasingly operates as a situated mode of ecological inquiry, producing knowledge through embodied, performative and site-responsive practices. Within this context, aquatic geographies offer a critical terrain for investigating the entanglement of human and non-human systems, where environmental processes are experienced not as external phenomena but as relational and affective conditions.

This contribution emerges from an intertidal conceptual and methodological orientation. Intertidal zones, defined as the fluctuating interfaces between land and sea, are characterised by cyclical exposure and submersion, producing environments structured by rhythmic instability and continuous transformation. As both an ecological and an epistemic figure, the intertidal provides a framework for thinking threshold conditions, where boundaries are not fixed but repeatedly negotiated through temporal and material variation. This logic extends into the lagoonal ecology of the Venetian system, where tidal dynamics, salinity gradients and anthropogenic pressures generate a similarly unstable field of coexistence.

This intertidal condition finds expression in the film *Intertidal.Barene*, conceived as a screendance work in which movement, environment and mediation co-constitute one another. Following Douglas Rosenberg's understanding of screendance as a mediated and interdisciplinary practice, the film engaged the screen not as a neutral surface of documentation but as an active site of choreographic reconfiguration, where spatial and temporal relations were continuously produced through mediation. In this sense, the barene – the salt marsh landscape – functions simultaneously as ecological substrate and choreographic field, while the camera operates as a threshold device that translates intertidal variability into a mediated kinetic and perceptual structure. Within this expanded ecological field, embodied and performative practices become tools for attending to environmental change at the level of lived and sensed experience. Rather than approaching the environment as an object of representation,

this research considers how movement, proximity and corporeal engagement can generate situated forms of ecological perception.

This article examines how performative practices can function as methods for perceiving, interpreting and communicating ecological processes, specifically eutrophication, within the Venetian Lagoon. Through the analysis of seven iterations of *Repeating Eutrophia*, the article examines how artistic research can generate situated forms of ecological knowledge that complement scientific observation. Digital and sensory archives further function within this framework as situated tools for reading environmental change. Rather than neutral repositories of data, they operate as relational dispositifs through which ecological transformations, climate-related pressures and shared vulnerabilities between human and environmental systems can be traced and interpreted (Baldacci; Regi).

II. Shores

Algal blooms and biodiversity: Why eutrophication in Venice?

Besides the well-known threat of global warming and the increasing risk that parts of Venice may be submerged due to rising sea levels, another complex environmental issue that affects the lagoon ecosystem is the proliferation of algae, commonly referred to as eutrophication. Eutrophication is primarily caused by nutrient over-enrichment in the water, a process often intensified by stagnant conditions and rising temperatures. This phenomenon reduces light penetration, disrupts aquatic food webs and depletes dissolved oxygen as organic matter decomposes. Consequently, aquatic habitats can shift from a balanced and productive state to a degraded environment characterised by hypoxia, biodiversity loss, and, in some cases, the production of harmful toxins.

Beyond eutrophication, scientists have observed another large-scale transformation affecting marine and freshwater ecosystems: the increasing acidification of the world's waters. Although the biological consequences of acidification remain the subject of ongoing scientific debate, it may significantly affect the reproduction, physiology, growth and development of a wide range of plant and animal species (Jackson 23).

In the Venetian Lagoon, algal proliferation has been observed with increasing frequency in recent years, raising concerns about its ecological and social impacts. As algal blooms expand, they can alter the natural colour and clarity of the lagoon's waters and, in some cases, produce neurotoxic substances that pose potential

risks to our health and marine life. Understanding the factors and consequences of eutrophication is therefore essential for assessing the broader environmental challenges facing the lagoon and for developing sustainable strategies to protect this fragile ecosystem.

The balance between a healthy aquatic system and an over-enriched one is delicate. In a well-balanced aquatic body, nutrients such as nitrogen and phosphorus are present at moderate levels, supporting and sustaining the growth of phytoplankton, aquatic plants and microorganisms without causing ecological imbalance. These nutrients circulate through natural biogeochemical cycles, supporting biodiversity while maintaining water clarity and adequate oxygen levels (Zirino et al. 33).

However, when nutrient inputs exceed the ecosystem's natural assimilative capacity, this equilibrium is lost. Excessive nutrients, often originating from agricultural runoff, urban wastewater and industrial discharge, stimulate the rapid proliferation of algae and phytoplankton. Maintaining the balance between nutrient availability and ecosystem capacity is therefore essential for preserving the ecological stability and water quality of aquatic environments.

Since 2020, we have been filming and documenting various algae-related phenomena in the Venetian Lagoon to better understand the relationship between society and the underwater environment. Through this process of visual documentation, our research aimed to observe how algal proliferation manifests, how it transforms the aquatic landscape and how these ecological changes intersect with human activities and perceptions of the environment. By recording these occurrences over time, a visual archive was created to reveal the dynamic interactions between environmental processes and the social life that depends on and shapes the lagoon ecosystem.

Methodology: Documentary fieldwork

Direct engagement with the local community was central to the research process. By listening, observing and filming daily life, it became possible to understand how residents, workers and tourists respond to the changing lagoon environment. During extended periods of observation, we noticed how pervasive algae had become in the urban waterscape. They appear everywhere: coating the stone steps of canals, wrapping around boat ropes and clinging to the edges of buildings wherever their foundations meet the saline water.



Figure 1. *Repeating Eutrophia Digital Archive*, 2020–ongoing, © Anja Dimitrijević (collettivo Confluenze)

Attention was also directed toward the everyday practices through which people interact with this persistent presence. During field observations, cleaning workers were seen clearing algae from slippery steps to improve pedestrian safety, while gondoliers regularly scraped away green accumulations from their moorings to ensure stable access to their boats. In other moments, young women sitting near the canals carefully positioned themselves to avoid the slick surfaces. These ordinary gestures reveal how algae, although often perceived as a marginal or purely ecological phenomenon, are embedded in the rhythms and routines of urban life in the lagoon.

Navigating theory – performative methods – filmic approaches

The theoretical framework that informed our methodology for studying eutrophication was collaborative and relational, incorporating postnatural perspectives within a framework of theories of experiential and material engagement (Braidotti; Barad, *Meeting*; Barad, *Performatività*) and situated and embodied knowledge (Haraway). Guided by feminist methods, it also emphasised non-hierarchical, non-vertical work practices, facilitating collaboration, ensuring a cohesive vision and fostering a sense of care among all participants. These ethics were central to the project's integrity, shaping not only interpersonal dynamics but also the approach to environmental observation and documentation.

Donna Haraway's concept of situated knowledge emphasises that all knowledge is produced from a specific location and is inherently multiple. It challenges Cartesian dualism, which separates and privileges the mind (reason and intellect) over the body, with its sensory experience and emotions, suggesting that true knowledge can be attained only through detached rationality. Haraway, instead, argues that knowledge is generated from the particular physical, social and cultural context of the knower. By acknowledging these partial perspectives, her framework encourages more

inclusive practices in science and research, fostering attention to underrepresented human communities and more-than-human actors and highlighting the relational and contextual dimensions of understanding. For this reason, in our research, performative and movement-based practices are employed not merely as expressive tools but as epistemic methods through which ecological transitions can be engaged and interpreted. This methodological stance reframes performance as a legitimate form of research.

This approach also echoes Barad's concept of "intra-action", in which knowledge emerges from the entanglement of the observer, the environment and material processes. Filming, walking and documenting the lagoon, therefore, function as forms of engagement through which ecological realities become perceptible and shareable. This approach did not merely record algae as an isolated phenomenon but situated them within the lived, social and ecological fabric of the Venetian Lagoon.

This dimension also resonates with Nicolas Bourriaud's concept of relational aesthetics, which understands artistic practice as emerging through networks of social relations and shared encounters rather than as an autonomous object. From this perspective, relational art takes as its theoretical horizon "the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space" (16). This understanding is particularly relevant to *Repeating Eutrophia*, where performative practice functions not as isolated aesthetic objects but as collective situations that generate encounters between participants, environments and ecological processes.

Even scientists who have found evidence of environmental change in Venetian paintings have noted that the water levels depicted were significantly lower than current levels, thereby confirming the ongoing, gradual rise of sea levels. For their analysis, they actually observed the algae belt on buildings over time:

The overall result of land subsidence and sea level rise is usually referred to as "relative sea level rise (RSL)", which represents the point of view of the city that is progressively submerging and apparently sees the sea level rising. [...] In the last three decades, the rise seems to have come to a halt. In view of city safeguard, the question is whether the sinking of the land has definitively come to a halt after the regulation of the underground water extraction or if it is simply a question of a temporary negative fluctuation of the sea level. The answer can only be found from the knowledge of the natural trend of the relative sea level rise change over a time period which should be as long as possible. To this aim, the "photographic" paintings by Canaletto and pupils were studied to understand how the relative sea level rise has changed over the last three centuries by looking at the shift in the level of the algae belt on buildings. (Camuffo and Sturaro 333)

The use of algae as a biological indicator in these historical analyses resonates strongly with our own fieldwork observations. While Camuffo and Sturaro identify algae as markers of tidal levels within visual archives such as paintings, our project encounters the same organisms as living agents shaping the contemporary sensory and social environment of the lagoon. In this way, artistic practice and environmental humanities expand the scientific perspective by situating algae not only as indicators of environmental change but also as actors embedded in everyday urban life.

In a number of paintings, the brown-green front left by algae is visible on the buildings facing the canals. The front is a precious biological indicator of the average high-tide level (HTL) made by the laminaria alga (Camuffo, 2001). In the past, the upper level of the algae belt, called *Commune Marino* was in some cases also engraved on buildings with the initials “CM”, but this information is unreliable for the earliest times because the early labels were damaged, or lost or displaced during building restorations. The algae belt is determined by the frequent tidal wetting that dampens bricks and stones: the cumulative effect of the frequent submersions, as well as the water kept in the pores, constitutes the habitat favorable for seaweed. (Camuffo and Sturaro 333)

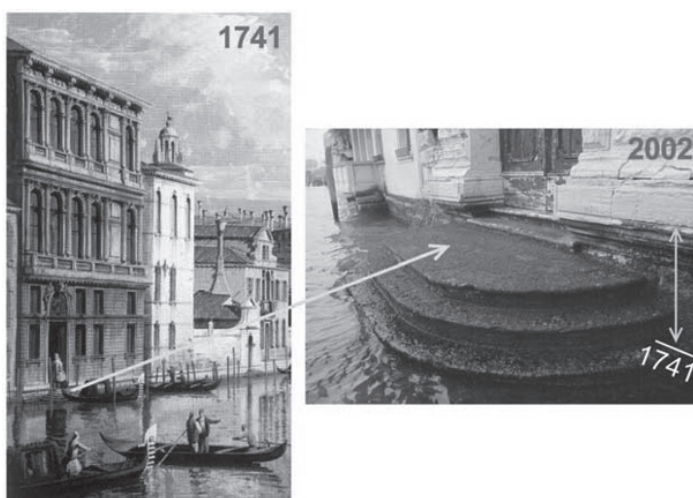


Figure 2. A view of Canal Cannaregio painted by Canaletto in 1735 (left), and a detail of the same building today (right). The algae shift is 71 ± 10 cm. Some minor restorations are visible.



Figure 3. *Repeating Eutrophia Digital Archive*, 2020–ongoing, © Anja Dimitrijević

Despite increasing scientific attention to the Venetian Lagoon, significant gaps remain in understanding algal proliferation and eutrophication. Species inventories are incomplete, long-term monitoring is uneven and local ecological knowledge is rarely integrated into formal studies, while systematic assessments of toxins and seasonal blooms remain limited. These gaps point to the need for interdisciplinary approaches that combine ecological research with situated, experiential forms of inquiry. Within this context, performance is used both as a site of knowledge production and as a method for engaging ecological processes. By integrating all these methods, the

project translates environmental data into sensory registers, where documentation of algal proliferation becomes material for choreographic, visual and spatial composition. This process foregrounds ecological relationality, making visible the entanglements between human and more-than-human systems that conventional scientific representation often isolates. Rather than addressing environmental issues discursively, the work explores how performance can generate situated forms of ecological perception through movement, spatial composition and material engagement with site-specific elements such as water, algae and tidal conditions. In doing so, it positions the audience within an experiential field in which ecological processes are encountered as immediate rather than abstract, fostering attentiveness and forms of situated ecological awareness.

Inspired by Karen O'Rourke's *Walking and Mapping*, especially in the first stages of the project, *walking* was employed as a method of inquiry using movement through space as a way to perceive, engage with and map the environment. This approach allowed us to generate knowledge through physical presence and relational experience. We also focused on capturing emerging elements by attuning ourselves to spontaneous, unpredictable phenomena that arise during the process. Rather than imposing fixed structures, we allowed the work to evolve in response to the environment and participants. Our choreographic process was also informed by Jonathan Burrows' *A Choreographer's Handbook*, which emphasises composition as a dynamic, iterative practice in which attention to rhythm, repetition and variation becomes a way of structuring meaning. Together, these methods created a flexible, responsive framework that blends movement, observation and site-specific interaction for exploration. Burrows's method serves as both a philosophical and practical guide for dance makers, inviting practitioners to consider choreography not merely as a fixed set of prescribed steps but as a dynamic process in which form, rhythm, relation and the body's *thinking through movement* become central components of artistic inquiry. This perspective resonates with our performative methodology, in which iterative composition and engagement serve as modes of research and ecological inquiry.

The use of improvisation as a tool to find material is intimately linked to that kind of choreographic process which finds things first and then decides the order to put them in. Let's call this process "cut and paste". We improvise to find the strongest movements and then use cut and paste to put them together. (Burrows 25)

Improvisation served as a fundamental tool in the development of choreographic material, allowing movements to emerge organically before their final arrangement is decided. This exploratory approach, often described by Burrows as a "cut-and-paste" method, involves identifying compelling fragments through improvisation and subsequently assembling them into a structured sequence. By privileging discovery

over pre-planning, material becomes more responsive and authentic, creating a dynamic foundation for each piece.

In parallel, Thierry De Mey's filmic practices have informed our video-based methods. De Mey engages with diverse environments, ranging from natural landscapes to highly structured urban and architectural settings, so that the movement unfolds in direct conversation with its surroundings. In his work, the location does more than frame the dance; it actively shapes the dancers' gestures, their physical responses and the overall corporeal quality of the performance. "His filming locations are not mere backdrops; they are *milieus* that form a matrix of original corporealities and particular kinds of movements as the dancers are imbued with them, have to adapt to them, and insert themselves and unfold their movements in them" (Walon). In this sense, screendance becomes an important methodological framework for our research. As Douglas Rosenberg frames it, screendance is a mediated and interdisciplinary practice in which the ephemeral body of dance is reconfigured through the spatial, temporal and technological logic of the screen. This perspective allows us to move beyond documenting choreography and instead capture the specific atmospheres, kinaesthetic textures and spatial relations that emerge within a particular territory.

III. Non-Human Flows

Repeating Eutrophia

With the theoretical and methodological framework in place, the research unfolded through a sequence of artistic episodes that enacted ecological inquiry as performative practice. Each iteration of *Repeating Eutrophia* was conceived as an experimental response to the changing conditions of the lagoon. By shifting between different formats and media, we explored how eutrophication could be perceived and communicated through artistic means. These works did not aim to illustrate scientific knowledge, but rather to create situations in which environmental processes could be sensed and collectively reflected upon. In the following sections, each episode is discussed in detail, highlighting the motivations, methods and ecological insights that emerged from these artistic interventions.

The first episode, *Repeating Eutrophia 1* (2019), was conceived as a multimedia performance for the student festival programme *Il divertimento per li ragazzi*, curated by Extragarbo in Sacca Fisola, Venice. As discussed in the introduction, the project emerged following the creation of the short experimental screendance film *Intertidal. Barene*, which explored the relationship between the salt marshes and human movement. While this earlier film focused on the evanescence and erosion of the salt

marsh landscapes, it also prompted a broader question: what are the most visible consequences of climate change within the water itself?

Building on these reflections, we began a filmic investigation of aquatic ecosystems that gradually expanded toward the theatrical stage. The performance translated our observations into choreographic language, mirroring the fluid, graceful movements of marine algae within their aquatic environments. Through this process, the stage became a space where ecological processes could be visually and physically interpreted, creating a performative representation of underwater dynamics and inviting audiences to reflect on the fragile conditions of these ecosystems.

Repeating Eutrophia 2 (2020) investigated the translation of algal proliferation into digitally mediated kinesthetic repetition, using spiral movement structures to examine how cyclical ecological processes can be abstracted and re-embodied within remote performance conditions. It took the form of a spiral dance performed on Zoom during the COVID-19 pandemic. The work was created for an exhibition at the Centre for Gravity in Bristol, curated by Lia Mazzari and Ben Parry. In this context, we presented our ongoing research to other participating artists and, together, explored a practice based on circular, repetitive movement patterns.

In the period following the first lockdown and preceding subsequent mobility restrictions, Venice experienced an exceptional reduction in human activity, creating a condition that enabled freer observations of lagoonal processes with minimal anthropogenic interference. Within this context, alongside ongoing concerns regarding algal proliferation, other ecological dynamics became increasingly visible, including the temporary presence of marine dolphins and a broader perceptible resurgence of non-human life within the lagoon system.

Repeating Eutrophia 3 (2021–ongoing) took shape as a digital archive, assembling video documentation, field recordings and other visual materials related to micro- and macroalgae. This evolving platform serves as a living repository of observations, reflections and collaborative research, enabling both ongoing documentation of ecological changes and critical engagement with the social and environmental dynamics of the lagoon.

Repeating Eutrophia 4 (2022) addressed how choreographic practices rooted in aquatic performance can render the imperceptible dynamics of eutrophication experientially legible in controlled environments such as the swimming pool. The work was presented as a performance during the *Traffic Festival delle Anime Gentili* in Pergola, Italy, curated by Pietro Consolandi, Matteo Binci and Bianca R. Schröder. Drawing on a background in synchronised swimming, the piece was ideated as an experiment to simulate and embody the surface conditions of toxic algal blooms

that frequently affect natural aquatic environments. The underwater choreography selectively adapts elements of synchronised swimming in order to translate ecological processes into structured visual and kinetic patterns, enabling audiences to experience eutrophication as a spatial and corporeal phenomenon.

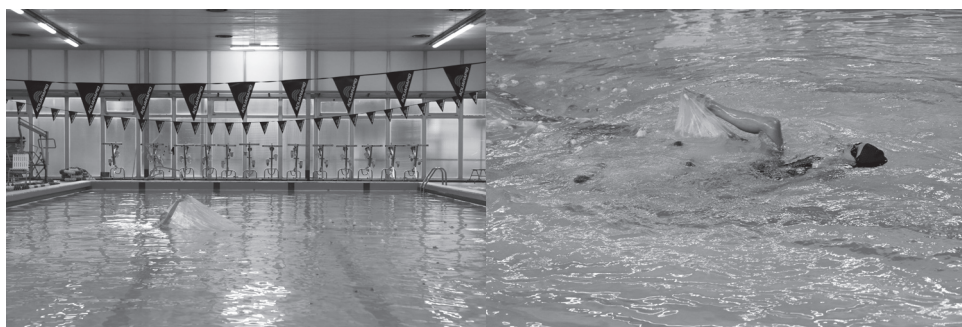


Figure 4. *Repeating Eutrophia*, 2022, performance, © Traffic Festival

Repeating Eutrophia 5 (2023) examined how urban mobility practices, specifically roller-skating and collective walking, can function as choreographic tools for engaging ecological proliferation as a condition entangled with contemporary capitalist metabolic processes in the Venetian Lagoon. The work was developed in collaboration with the Roller Skate School of Murano and presented as part of the programme “The Lagoon / Has the Moon / Between Its Legs / Playing Ball – Venice as a Model for the Future?” (6 May–13 October 2023), curated by Barbara Casavecchia and Pietro Consolandi. This piece was explicitly informed by Cecilia Alemani’s curatorial discourse for the 2022 Venice Biennale, particularly its engagement with cyborg imaginaries and expanded posthuman forms, and extends this lineage through Hito Steyerl’s analysis of infrastructural circulation and capitalist metabolic systems, in which environments are understood as actively enmeshed within extractive and computational logics. Within this framework, algal proliferation is approached both as an ecological acceleration process and as a material manifestation of entangled human and non-human systems shaped by these broader economic and environmental dynamics. The work culminated in a performative happening, “dancing algae,” in which roller-skating operated as a kinetic system for translating ecological excess and imbalance into collective movement and spatial composition.



Figure 5. *Repeating Eutrophia*, 2023, performative walking tour, © Ocean Space

Repeating Eutrophia 6 (2024) investigated how choreographic and pedagogical practices can be used to translate ecological processes, such as algal growth and decay, into embodied forms of learning for early childhood education. The work shifted toward education and collective creation through a performative workshop for children, developed as part of Ocean Space's Education Programme in Venice during the 2023/2024 academic year. Designed for 100 five-year-old children, the workshop combined choreographic storytelling with environmental learning. Drawing on Karen Barad's conceptualisation of ecological transformation as shifts in species dominance rather than linear narratives of loss, the workshop explored cyclical patterns of algal proliferation through movement. Each choreographic sequence corresponded to a different type of algae, encouraging participants to generate their own movement scores and engage directly with ecological processes through embodied experimentation.



Figure 6. *Repeating Eutrophia*, 2024, performative workshop for children, © Ocean Space

Across earlier iterations of *Repeating Eutrophia*, the research increasingly encountered questions about representation in addressing ecological processes, where visual and choreographic registers risked stabilising phenomena that are in fact dynamic, diffuse and partially inaccessible. This awareness prompted a methodological shift toward practices capable of opening representational structures to uncertainty, relationality and expanded forms of perception, where ecological understanding emerges through situated engagement rather than fixed depiction.

In response to these representational concerns, *Repeating Eutrophia 7* (2025–2026) investigated how sound-based and installation practices can articulate interspecies relations within environments of toxin-producing algal blooms across intertidal and submerged ecologies. The piece unfolds as a sonic journey from intertidal zones into underwater environments, interweaving recordings from scientific conferences, journalistic investigations and testimonies from people who live and work in fragile marine ecosystems. These materials are composed as an open field rather than a linear narrative, allowing ecological processes to remain fragmentary, shifting and perceptually unstable. In this framework, sound does not operate as a representational substitute for visual form, but as a connecting element that enables attentional proximity to environmental change.

Overall, the research highlights the potential of performative practices to foster ecological understanding through situated perception rather than representation. By integrating embodied research methods, including walking, mapping, choreographic composition and sonic field recording, we have developed a multisensory approach that brings scientific and environmental processes into lived and experiential awareness through different media. A key insight is that performative acts function as thresholds of perception, where ecological knowledge emerges through relation, attunement and partial access rather than stable representation.

The Venetian archipelago

Venice often appears as a microcosm, an emblematic space where the evolving relationship between humans and nature can be observed, reimagined and reshaped. It offers a setting in which sustainable practices and attitudes emerge through an ongoing process of balance and adaptation. For an in-depth exploration of Venice's role in the context of climate and sociocultural transformations during the Anthropocene, see Baldacci. A wide array of artistic and cultural initiatives has taken root here, grounded in principles of care, environmental awareness and community empowerment. These efforts echo similar movements in island and water-based cities worldwide, encouraging more conscious and responsible modes of interacting with the environment.

As an island city, small in scale but deeply interconnected with global networks, Venice is particularly conducive to collaboration. This is reflected in the many partnerships and collective efforts formed by diverse organisations, community groups and individuals engaged in these ongoing environmental and cultural projects. Ultimately, our work contributes to the growing field of environmental performance by offering participatory, affective and site-specific tools for engaging communities in critical dialogue and collective imagination around ecological futures.

Contributions to environmental understanding and community action

This research draws on performative methods that integrate corporeal practices with critical reflection. We offer these and other movements not to replace scientific literacy or formal ecological inquiry, but to suggest that engaging watery landscapes through movement can permit meaningful insights. Could we propose a physical vocabulary to encapsulate the realities of these aquatic environments? Can we imagine a repertoire of gestures that resists simple representation or gestures that do not merely demonstrate chemical or biological processes, but instead propose ways of inhabiting and sensing these spaces? How can performative practices function as a method for perceiving, interpreting and communicating ecological processes, specifically eutrophication, in the Venetian Lagoon?

The results of this approach have been multifaceted. In public events and workshops, conversations with local audiences revealed rich experiential knowledge: participants shared personal memories of the lagoon and its seasonal changes, recounted childhood games connected to water and tides and described daily encounters with algae and other aquatic phenomena. Children, in particular, offered playful yet insightful improvisations, inventing movements that reflected their embodied understanding of water, flow and algae proliferation. During slow walks through the lagoonal environment, perception itself became increasingly attuned to subtle variations in surface, colour and movement, where gradual shifts in water texture, vegetal accumulation and tidal traces reconfigured attention from a representational reading of the landscape toward a more continuous and connecting mode of sensing environmental change. These interactions suggested that ecological processes can be accessed not only through observation but through imaginative, bodily engagement. Other outcomes included new ways of mapping movement patterns onto tidal rhythms and the production of visual and auditory materials that captured the textures, sounds and motions of the lagoon environment. These results indicate that performative practice can serve as a bridge between scientific knowledge, local

experience and aesthetic exploration, producing forms of ecological awareness that are relational, participatory and multisensory.

IV. Conclusions

By situating bodies within watery landscapes and translating the rhythms of algae, tides and community interactions into movement, the work foregrounds relational and embodied ways of knowing. These watery landscapes, with their constantly shifting conditions, create both ecological richness and sensory complexity, making them an ideal site for exploring human–environment interactions. Beyond producing insights about the Venetian Lagoon, the practice reveals the generative potential of integrating artistic, scientific and social perspectives. Performative and choreographic methodologies can operate as situated epistemic practices that do not aim to fully represent ecological processes, but instead generate processual forms of knowledge. The research, therefore, contributes to contemporary debates in environmental humanities and artistic research by proposing performance as a situated methodology through which ecological knowledge itself can emerge. In doing so, it suggests that artistic research can complement scientific observation by generating forms of ecological understanding grounded in perception, participation and embodied experience.

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Povzetek

Prispevek proučuje, kako lahko z umetniškim raziskovanjem širimo okoljsko ozaveščenost, in sicer na področju vodne geografije z Beneško laguno kot središčem obravnave. Članek trdi, da utelešene in performativne prakse omogočajo lokacijski način razumevanja ekologije, pri čemer telesna izkušnja, lokacijska specifičnost (angl. *site specificity* – op. prev.) in čutno zaznavanje delujejo kot orodja za razlago sprememb v okolju. Besedilo izhaja iz raziskovalnega projekta *Repeating Eutrophia* (2019–), ki je nastal v sodelovanju z umetnico Lauro Santini v okviru kolektiva Confluenze. Projekt temelji na ekoloških pojmih evτροφije, opredeljene kot uravnoteženo stanje hranil v vodnih ekosistemih, in evτροφikacije, ki pomeni čezmerno obogatitev s hranili ter vodi do cvetenja alg, hipoksije in mogočega kolapsa ekosistema. Beseda »repeating« (angl. 'ponavljanje' – op. prev.) se navezuje na iterativno strukturo umetniškega procesa, pa tudi na ciklično dinamiko ekološke preobrazbe, ki je predmet raziskave. S performativnimi eksperimenti, participativnimi akcijami in prostorsko odzivnimi praksami se v projektu ekološki procesi prevajajo v čutne izkušnje. Uprizarjanje v tem okviru deluje kot metodološko orodje za čutenje in artikulacijo sprememb v okolju ter dopolnjuje znanstvene načine opazovanja ekološkega stanja. Projekt se je razvijal skozi sedem iterativnih epizod; vse so v različnih umetniških formatih obravnavale napetost med ekološkim ravnotežjem in presežkom. Čeprav so korenine projekta *Repeating Eutrophia* v Beneški laguni, deluje kot odprta raziskovalna struktura, ki jo je mogoče razširiti na druge okoljske kontekste.

Ključne besede: umetniško raziskovanje, vodne ekologije, *screendance*, laguna, utelešena ekologija

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Digitalni prostor, okolje in uprizarjanje v beneškem kontekstu

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Umetniško raziskovanje vse bolj deluje kot lokacijski način proučevanja okolja, pri čemer se vednost poraja z utelešenimi, performativnimi in na lokacijo odzivnimi (angl. *site-responsive* – op. prev.) praksami. V tem kontekstu vodne geografije ponujajo ključen teren za preiskovanje prepletenosti človeških in nečloveških sistemov, kjer se okoljski procesi ne doživljajo kot zunanji pojavi, temveč kot relacijski in afektivni pogoji.

Konceptualna in metodološka usmeritev tega prispevka izhaja iz značilnosti bibavičnega pasu. Slednjega opredeljujemo kot spremenljiv vmesnik med kopnim in morjem, zanj pa je značilna ciklična izpostavljenost in poplavljenost, kar ustvarja okolja, zaznamovana z ritmično nestabilnostjo in nenehno preobrazbo. Bibavični pas kot ekološka in epistemološka figura tvori okvir za mišljenje liminalnih pogojev, kjer meje niso stalne, temveč se o njih vedno znova pogajajo časovne in materialne spremembe. Enaka logika velja tudi za lagunsko ekologijo beneškega sistema, kjer dinamika plimovanja, slanstni gradienti in antropogeni pritiski ustvarjajo podobno nestabilno polje sobivanja.

Značilnosti bibavičnega pasu prikazuje film *Intertidal.Barene*, zasnovan kot *screendance*, v katerem gibanje, okolje in posredovanje (angl. *mediation* – op. prev.) delujejo kot sooblikujoče sile. V skladu z Douglasom Rosenbergom, ki *screendance* opredeljuje kot posredovano in interdisciplinarno prakso, navedeni film ne uporablja zaslona kot nevtralne površine za dokumentiranje, temveč kot aktivno lokacijo koreografske rekonfiguracije, kjer se skozi posredovanje nenehno porajajo prostorska in časovna razmerja. V tem pogledu imajo »barene« – solinska pokrajina – vlogo ekološke podlage in koreografskega polja hkrati, kamera pa deluje kot liminalna naprava, ki spremenljivost bibavičnega pasu prevaja v posredovano kinetično in zaznavno strukturo. Utelesene in performativne prakse v tem razširjenem ekološkem polju postanejo orodja za obravnavo okoljskih sprememb na ravni živete in občutene izkušnje. Pričujoča raziskava k okolju ne pristopa kot k objektu reprezentacije, temveč proučuje, kako lahko gibanje, bližina in vključenost telesa ustvarjajo lokacijske oblike okoljske zaznave.

Članek proučuje, kako lahko performativne prakse delujejo kot metode za zaznavanje, interpretacijo in komunikacijo ekoloških procesov v Beneški laguni, zlasti eutrofikacije. Analizira sedem iteracij projekta *Repeating Eutrophia* in preiskuje, kako lahko umetniško raziskovanje ustvarja lokacijske oblike ekološke vednosti, ki dopolnjujejo znanstvena opažanja. Digitalni in senzorični arhivi v tem okviru opravljajo funkcijo lokacijskih orodij za razbiranje sprememb v okolju; ne delujejo kot nevtralne shrambe podatkov, temveč kot relacijski dispozitivi, skozi katere lahko sledimo in interpretiramo ekološke preobrazbe, podnebne stresorje ter skupne ranljivosti človeških in okoljskih sistemov (Baldacci; Regi).

Z lociranjem teles v vodne krajine in s prevajanjem ritmov alg, plimovanja ter skupnostnih interakcij v gibanje stopijo v ospredje dela *Repeating Eutrophia* relacijski in utelešeni načini védenja. Zaradi stalnega spreminjanja pogojev nastajata tako ekološko bogastvo kot senzorična kompleksnost, zato je ta lokacija idealna za raziskovanje interakcij z okoljem. Poleg spoznanj o Beneški laguni se s tovrstno prakso razkriva tudi generativni potencial za povezovanje umetniških, znanstvenih in družbenih perspektiv. Performativne in koreografske metodologije lahko delujejo kot lokacijske epistemološke prakse, ki ne služijo celoviti reprezentaciji ekoloških procesov, temveč ustvarjanju procesualnih oblik vednosti. Raziskava tako prispeva k sodobni razpravi na področju okoljskih humanističnih ved in umetniškega raziskovanja, saj predlaga uprizarjanje kot lokacijsko metodologijo, s katero lahko nastaja tudi ekološka vednost. S tem nakazuje, da z umetniškim raziskovanjem lahko dopolnujemo znanstvena opažanja, in sicer z ustvarjanjem oblik razumevanja ekologije, ki temeljijo na zaznavi, participaciji in utelešeni izkušnji.

Prevedla Urška Daly.