

CURRENTS OF CHANGE

Educational Workshop Day and Public Screening in conjunction with the 61st Venice Art Biennale

Venice, 18 September 2026
Hosted by: UNESCO Office in Venice
Salizada Zorzi, 132, Venice

This document outlines the programme for the two Educational Workshops that WAMU+NET will organise as part of the S+T+ARTS AQUA MOTION project, taking place on 18 September 2026 in Venice. Both sessions follow the standard five-phase workshop structure defined by the project.

Workshop 1 (09:30 – 13:00): Converging Currents: Art-Science Collaborations for Water Sustainability.

Workshop 2 (15:00 – 17:30): Flowing Imaginaries: Eco-Art Practices in Times of Water and Environmental Crisis.

The morning workshop is an intensive working session for the AQUA MOTION artists and the broader professional community, built around the theme of art-science collaborations and water sustainability. The afternoon is a separate, more open event on eco-art and on how art can help in addressing the challenges posed by multiple environmental crises — connected to the project by context, but standing on its own as a public curatorial discussion taking place during the 61st International Art Exhibition of La Biennale di Venezia.

Day at a Glance

Time	Session	Who	Note
09:30–13:00	Workshop 1 — Converging Currents: Art-Science Collaborations for Water Sustainability	AQUA MOTION artists and WIL members, WAMU+NET partners, Academy students, professionals	
13:00–14:00	Lunch break (13:00–14:00) + Public video Screening (13:00–15:00)	All participants	Artists' works projected
15:00–17:30	Workshop 2 —Flowing Imaginaries: Eco-Art Practices in Times of Water and Environmental Crisis	Open to the public, curators, WAMU+NET partners and WIL members, artists and other art professionals	
17:30-18:30	Public cocktail + video Screening	All participants + invited guests	Artists' works projected

Workshop 1 (09:30 – 13:00)

Morning: Converging Currents: Art-Science Collaborations for Water Sustainability

At the heart of the workshop lies the intersection between art and science as a space for rethinking how we understand and address water challenges.

The session will open with a plenary “Activation” led by Sara Bonaventura together with a collaborating phd researcher. Drawing from her experience, they will reflect on the process of interdisciplinary exchange: how scientific research can inform artistic practice, and how artistic approaches can, in turn, reshape the ways scientific knowledge is interpreted and communicated.

This dialogue will set the common ground for the workshop, inviting participants to explore how cross-disciplinary collaboration can generate new perspectives on water.

Following the plenary, the format shifts into small-group interactions. Rather than a traditional stage presentation, AQUA MOTION artists will host a table where they present their work directly in front of it. This creates a more intimate and conversational setting, encouraging dialogue, questions, and shared reflection.

Participants will be divided into groups (4 groups of about 7-9 participants each). A note-taker (WAMU+NET staff or collaborator, e.g. WIL member) will be assigned to each group.

Participants will engage with the artists through their specific works, experiencing firsthand how art can translate complex scientific insights into tangible, emotional, and thought-provoking narratives.

Workshop 1 at a glance	
Time	09:30–13:00
Theme	Interdisciplinary collaboration between artists and scientists
Format	On-site, half-day
Audience	AQUA MOTION artists, WAMU+NET network, Academy students, professionals
Group size	20–30 participants recommended
Facilitation	Lead facilitator + co-facilitator; AQUA MOTION artists as table leaders; one note-taker per table
Output	One Table Output Card per table — collected before lunch

At the end of the workshop, a **public screening of CURRENTS OF CHANGE**, featuring videos of the 12 artists in S+T+ARTS residences, will take place on the main floor of Palazzo Zorzi (*piano nobile* of Codussi Room) from 13:00 to 15:00. A public screening organised in conjunction with the 61st Venice Art Biennale, ‘In Minor Keys’.

For safety reasons, the number of participants for each workshop is limited to 45 people. Priority will be given to officially registered participants.

Session Flow

Phase	Content
Opening 15 min 09:30	Welcome and introduction to the day by Samuel Partey (<i>TBC</i> UNESCO Office in Venice), Patricia Carvalho (INOVA+), Eriberto Eulisse and Giada Tognon (WAMU+NET): welcoming the participants, explaining briefly the AQUAMOTION project and the hands-on logic of the session and outlining the schedule and structure of the whole day.
Activation 20 min 09:45	Sara Bonaventura and an invited scientist (linked to her residency) deliver a paired, conversational activation for the full plenary — not a lecture, but a live dialogue between them. Their exchange frames the central theme: how scientific research can inform artistic practice, and how artistic approaches can, in turn, reshape the ways scientific knowledge is interpreted and communicated? The activation closes with 2–3 open questions — posed together by Sara Bonaventura and the researcher — that each table takes as their starting point. Questions will be visible on a screen during the session.
Creation 80 min 10:05	Announcement of the AQUAMOTION artists' names. Each table has three artists as leaders. All participants move to different tables: they are divided in 4 groups (of about 7-9 participants each). A note-taker (WAMU+NET staff or collaborator, e.g. WIL member) is assigned to each table. Participants are informed about the expected table output. The artists present their work only to their table in a short structured format (see Table Flow below). The table then works through three moments: artist presentation, guided discussion, and output card synthesis. <i>Table grouping: artists are divided into four tables by water challenge and thematic focus. Each table is leaded by three AQUA MOTION artists.</i>
Review 35 min 11:25	Each table's note-taker reads out the Table Output Card in 2 minutes — not a full presentation, just the three points on the card. The facilitator synthesises threads across tables and invites one brief reaction per table: what surprised you most? Feedback is criteria-based: clarity, relevance to the art-science theme, quality of the open question identified.
Consolidation & Transfer 10 min 12:00	The facilitators (WAMU+NET staff and WIL members) draw together the main threads from all tables. Each participant identifies one question or insight to carry into their own work — or, if staying for the afternoon, into the eco-art discussion. Artists are briefly acknowledged and thanked for their role.
Evaluation & Documentation 15 min 12:10	Participants complete the standard project evaluation form. The co-facilitator collects all Table Output Cards and saves them with the correct workshop identifier. Session closes at 13:00.

Workshop Output — Table Card

Table Output Card (to be completed by each group / table)

Each table group fills in a single card with three items only:

1. The title or theme of the artist's work at the table
2. The most interesting tension or open question that emerged
3. One sentence: what changed when an artist and a scientist worked together on this problem?

Who fills it: a dedicated note-taker per table (a WAMU+NET team member or collaborator) so the artist remains free to lead the conversation. Cards are collected before lunch.

Table Flow — Guide for Artists and Note-Takers

Artists receive this structure before the event. Each table follows the same three-moment flow:

Moment 1 — Each artist presents (max 6 min each, ~20 min total)

A short, structured presentation anchored on four questions (to be communicated to artists in advance). An answer of about one minute for each question:

1. *What water-related challenge or problem is at the centre of your work?*
2. *Why an artistic approach — what can art do here that science alone cannot?*
3. *Was there a moment in your process where you needed a scientist — or where a scientist would have needed you?*
4. *Which challenges have you encountered in engaging in such interdisciplinary collaborations?*

Moment 2 — The table discusses (max 10 mnts per artist: ~30 min in total)

The artist guides the conversation using these prompts:

1. *Looking at this work: what is the added value of the art component that you would not find in a scientific report on the same topic?*
2. *Where is the boundary between art and science in this project — is it a hard line or a blurred one?*
3. *Which challenges/issues do you identify in these types of collaborations?*

Moment 3 — Table card synthesis (max 10 mnts per artwork: ~30 min in total)

The note-taker guides the group to fill in the Table Output Card. This happens before moving to the Review phase.

Table Organisation — Artist Distribution

Artists have been grouped by water challenge and thematic focus, ensuring that no two artists from the same partner organisation share the same table.

- **Table 1 — Water as living body and sensory experience:** Salomé Bazin (MUSE, Waterbodies), José Teibão & Becken Filipe (INOVA, See-Waves), Małgorzata Suś (Rio Neiva, Acts of Belonging)
- **Table 2 — Memory, community and water:** David Rickard (MUSE, The River's Voice), Helin Ulas & Rita Eperjesi (Rio Neiva, Sea Shells She Tells), Paula Nishima (TU WIEN, Between Water's Moods)
- **Table 3 — Hidden water systems and infrastructure:** Micol Grazioli (MUSE, The Rain Paths), Kerrie O'Leary (INOVA, Syzygy of the Tides), Regina Hügli & Aaron Kimmig (TU WIEN, Rain Taste Soil Drink)
- **Table 4 — Perception, crisis and coexistence:** Tatiana Rosa & Pedro Matias (INOVA, Attuning to Absence), Seila Fernández Arconada (Rio Neiva, O Fio da Água), Marc Vilanova (WAAG, Liminal Estuary)

Lunch Break & Screening of Artists' Works (13:00–15:00)

A screening of works by the AQUAMOTION artists participating in Venice will take place during and after the lunch break. This serves as a moment of informal exchange and as an introduction for afternoon participants joining for the first time. The same screening will be repeated in the evening, at the end of the second workshop.

Video artworks included in the public screening of CURRENTS OF CHANGE:

- Sara Bonaventura - Thermal Alchemy (WAMU+NET)
- Lukas Taido – Intermittence (WAMU+NET)
- Kerrie O'Leary - Syzygy of the Tides (INOVA+)
- José Teibão & Becken Filipe - See-Waves: Echoes of the Unseen (INOVA+)
- Tatiana Rosa & Pedro Matias - Attuning to Absence (INOVA+)
- David Rickard - The River's Voice (MUSE)
- Salomé Bazin – Waterbodies (MUSE)
- Regina Hügli - Hosting Water (TU WIEN)
- Paula Nishima - Between Water's Moods (TU WIEN)
- Seila Fernández Arconada - O Fio da Água (Rio Neiva)
- Małgorzata Suś - Acts of Belonging (Rio Neiva)
- Helin Ulas & Rita Eperjesi - Sea Shells, She Tells (Rio Neiva)

Workshop 2 (15:00 – 17:30)

Flowing Imaginaries: Eco-Art Practices in Times of Water and Environmental Crisis

This open public workshop explores eco-art as a dynamic and evolving field at the intersection of art, environment, and society. It reflects on its mission, historical development, geographic diversity, and its often-debated role in addressing contemporary environmental challenges, including water crises.

While rooted in the context of the S+T+ARTS AQUAMOTION project, the session deliberately expands beyond it, opening a broader conversation on how artistic practices engage with ecological urgencies across different regions and cultural contexts.

The workshop will begin with an introductory dialogue led by two or three senior curators, Stefano Cagol (artist and curator of the Nauru National Pavilion at the 61st Venice Biennale), Mara Sartore (director of Lightbox) and Francesca Guerisoli (art historian and curator), who will present a series of critical provocations to spark discussion with participants. Their reflections will set the stage for a more open and speculative exchange on the potentials and limits of eco-art today.

The session will then unfold through a series of thematic table discussions, each facilitated by curators and art professionals and organised around specific geographic perspectives. This format encourages active participation, allowing attendees to move between conversations and engage directly with diverse viewpoints.

Structured yet flexible, the workshop invites participants to collectively reflect on how eco-art can contribute to shaping more inclusive, critical, and imaginative responses to environmental challenges.

Workshop at a glance	
Time	15:00–17:30 (2h30)
Theme	Eco-art and the environmental crisis — Witness, Provocation, Participation, Transformation
Format	On-site, half-day — open to the public
Audience	General public, curators, WAMU-NET network, artists, practitioners
Group size	20–30 participants recommended
Facilitation	Lead facilitator; three senior curators for opening and as table facilitators
Output	Group position statements by opportunities, social reach and limits of art dealing with climate crisis

Invited Contributors

- Stefano Cagol (artist and curator)— opening provocation on eco-art and the legitimacy of art in the environmental crisis
- Mara Sartore (director of Lightbox) — paired opening, complementary curatorial perspective
- Francesca Guerisoli (art historian and curator) — paired opening, complementary curatorial perspective
- *Markus Reymann (director of Ocean Space) — (to be confirmed)*

Session Flow

Phase	Content
Opening 10 min 15:00	Welcome to all participants by Patricia Carvalho (INOVA+) and Eriberto Eulisse (WAMU+NET). Brief introduction to the day's context: this afternoon is an open discussion on eco-art, taking place as part of a broader day of events organised by WAMU+NET in Venice. No prior knowledge of the morning session or of the AQUA MOTION project is assumed or required.
Activation 30 min 15:10	Stefano Cagol, Mara Sartore and Francesca Guerisoli open the afternoon with a series of contributions. The central question: is art legitimately empowered to say something meaningful about the environmental crisis — and if so, on what terms? The curators approach this from different angles, creating productive tension rather than necessarily a consensus. The activation is discursive and open — it is not a summary of the field but a genuine provocation. It closes with one unresolved question per curator, which the tables will take forward. Total speaking time should not exceed 25 minutes, leaving space for a brief reaction from the room before tables begin.
Creation 40 min 15:40	Each participant chooses one of the four tables, each coordinated by an art curator or professional and focused on a specific mode of eco-art engagement: Witness, Provocation, Participation, or Transformation. Each table explores how art operates within its specific framework — examining what conditions shape it, what it can achieve (opportunities), and what its limits are. The discussion is open and speculative: there are no correct answers, and the curator or expert's role is to keep the conversation substantive and specific, not to reach a pre-defined conclusion. Each table will be moderated by a WAMU+NET facilitator. <i>Guiding questions (one per table): <u>Witness</u> — How can we turn passive witnessing into a catalyst for urgent action? <u>Provocation</u> — Where is the line between constructive provocation and counterproductive backlash? <u>Participation</u> — How to scale up individual participatory successes to a global level? <u>Transformation</u> — How can art trigger a positive domino effect? <u>Review question for plenary</u>:</i> <i>Where are the overlaps and contradictions between the different gestures?</i>

Review 25 min 17:00	Each table's curator, art expert or facilitator presents the group's position in 3–4 minutes — not a summary of everything said, but the sharpest tension or insight that emerged. The facilitators draw connections across the four thematic frames, identifying where eco-art faces similar challenges across the different modes of engagement, and where the tensions are most productive.
Consolidation & Transfer 20 min 17:25	Open to the room: what is one thing you are leaving with, and one question that remains open? The facilitators close the session by framing eco-art not as a resolved category but as an ongoing field of inquiry — and invite participants to stay connected to this conversation beyond the day.
Evaluation & Documentation 15 min 17:30	Participants complete the standard project evaluation form. Table outputs are collected and saved. Session closes at 17:30.

Workshop Output — Workshop 2 — Position Sheet

Position Sheet — what each table produces for the review phase

Each table fills in a short sheet with three items only, completed by the table facilitator in the last 10 minutes of the Creation phase (before the Review begins):

- Theme of the table (Witness / Provocation / Participation / Transformation)
- One sentence on what eco-art can do within this framework that conventional environmental communication cannot
- One open question the table could not resolve

The sheets are collected by the facilitator at the end of the evaluation phase, together with the attendance record and the standard evaluation forms, and saved with the correct workshop identifier.

Closing — Video Screening (from 17:30 to 19:00)

The day closes with an aperitivo and the video screening of CURRENTS OF CHANGE, the video that includes a selection of works by the AQUAMOTION artists. The event is open to all participants from both sessions and to additional invited guests.

Appendix — Table Output Cards (Morning Workshop 1)

One card per table, to be printed before the event. Completed by the note-taker in the last 5–8 minutes of the Creation phase and collected before the Review phase begins.

Table Output Card — Table 1

Water as living body and sensory experience

Artist	Institution	Work
Salomé Bazin	MUSE	<i>Waterbodies</i>
José Teibão & Becken Filipe	INOVA	<i>See-Waves</i>
Małgorzata Suś	Rio Neiva	<i>Acts of Belonging</i>

1. Title or theme of the work at this table

2. The most interesting tension or open question that emerged

3. The added value of an artist and a scientist working together on this problem is...

Note-taker: _____

Date: 18 September 2026

Table Output Card — Table 2

Memory, community and water

Artist	Institution	Work
David Rickard	MUSE	<i>The River's Voice</i>
Helin Ulas & Rita Eperjesi	Rio Neiva	<i>Sea Shells, She Tells</i>
Paula Nishima	TU WIEN	<i>Between Water's Moods</i>

1. Title or theme of the work at this table

2. The most interesting tension or open question that emerged

3. The added value of an artist and a scientist working together on this problem is...

Note-taker: _____

Date: 18 September 2026

Table Output Card — Table 3

Hidden water systems and infrastructure

Artist	Institution	Work
Micol Grazioli	MUSE	<i>The Rain Paths</i>
Kerrie O'Leary	INOVA	<i>Syzygy of the Tides</i>
Regina Hügli & Aaron Kimmig	TU WIEN	<i>Rain Taste Soil Drink</i>

1. Title or theme of the work at this table

2. The most interesting tension or open question that emerged

3. The added value of an artist and a scientist working together on this problem is...

Note-taker: _____

Date: 18 September 2026

Table Output Card — Table 4

Perception, crisis and coexistence

Artist	Institution	Work
Tatiana Rosa & Pedro Matias	INOVA	<i>Attuning to Absence</i>
Seila Fernández Arconada	Rio Neiva	<i>O Fio da Água</i>
Marc Vilanova	WAAG	<i>Liminal Estuary</i>

1. Title or theme of the work at this table

2. The most interesting tension or open question that emerged

3. The added value of an artist and a scientist working together on this problem is...

Note-taker: _____

Date: 18 September 2026