

Speaker biographies

Francesco Bandarin

Francesco Bandarin was born in Venice and studied architecture at the prestigious Università Iuav di Venezia and city planning at the University of California at Berkeley.

He is best known for his role as Director of the UNESCO World Heritage Centre in Paris, where he still lives. As Director he was responsible for the implementation of the *World Heritage Convention 1972* on the protection of the world cultural and natural heritage, and implemented activities relating to the inscription of sites – of which Venice is one, and Edinburgh another – on the World Heritage List. During that time, the Centre launched thematic programmes such as Forests, Religious Interest, Small Island Developing States, Marine, Cities and more: research and training centres for the management of World Heritage Sites in Bahrain, Brazil, China, India, Italy, Mexico and South Africa.

Francesco Bandarin's main publications are:

- *The Historic Urban Landscape: Managing Heritage in an Urban Century* (Wiley, 2012)
- *Reconnecting the City: The Historic Urban Landscape Approach and the Future of Urban Heritage* (Wiley, 2014)
- *Reshaping Urban Conservation: the Historic Urban Landscape Approach in Action* (Springer Publishing, 2019).

During his tenure the UNESCO General Conference of 2011 adopted the Recommendation of the Historic Urban Landscape, affirming that 'in order to support the protection of natural and cultural heritage, emphasis needs to be put on the integration of historic urban area conservation, management and planning strategies into local development processes and urban planning, such as, contemporary architecture and infrastructure development, for which the application of a *landscape approach* would help maintain urban identity'.

During his tenure as Assistant Director-General, the UNESCO Culture Centre spearheaded initiatives which helped to establish culture as a sustainability issue, in and of itself. This led to the adoption of the *Hangzhou Declaration: Placing Culture at the Heart of Development Policies* on 17 May 2013. This approach is also found in the first UNESCO Global Report on Culture for Sustainable Urban Development entitled *Culture: Urban Future*, October 2016.

In 2017, UNESCO and the World Tourism Organisation signed the *Muscat Declaration of Tourism and Culture: Fostering Sustainable Development*. The message is that, when properly managed, tourism can be 'a means to promote intercultural dialogue, create employment opportunities, curb rural migration, and nurture a sense of pride among host communities'.

Francesco Bandarin presents one World Heritage Site a month in *Il Giornale dell'Arte*. In 2014 he served as President of the Jury of the Venice Biennale of Architecture.



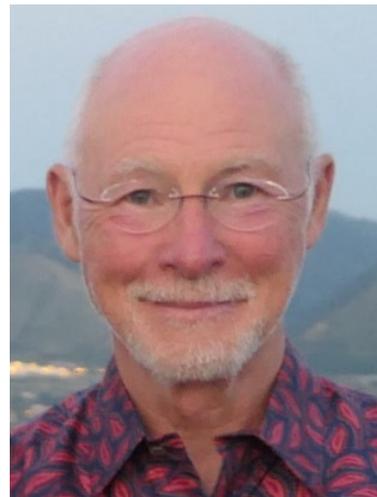
Peter Burman

Peter Burman was born in deeply rural Warwickshire, England. He grew up in a house which was partly 16th century, partly 17th century and partly 19th century which gave him a life-long interest in and passion for old buildings and gardens. He studied History of Art at King's College, Cambridge, under Professor Michael Jaffé, specialising in Roman Baroque painting, sculpture and architecture. He wrote a thesis on William Kent and the beginnings of the English designed landscape with reference to the Arcadian landscape at Rousham, Oxfordshire. He attended the Conservation of Mural Paintings course at the International Centre for Conservation in Rome (ICCROM).

His career has had several phases: his role at the Council for the Care of Churches and the Cathedrals Fabric Commission for England was, he said, a ‘dream job’ which he did for twenty-two years. There followed twelve years being Director of the Centre for Conservation Studies at the University of York; Director of Conservation & Property Services at the National Trust for Scotland; Professor of Cultural Heritage Management attached to World Heritage Studies, Brandenburg Technical University, Cottbus, Germany.

His voluntary roles have included being Chair of the Fabric Committee of St Paul’s Cathedral, London; Chair of the Fabric Committee, Lincoln Cathedral (where he was later Arts Adviser for ten years); Chair of the Friends of Christ Church Spitalfields (the Baroque masterpiece of Nicholas Hawksmoor); trustee, SAVE Britain’s Heritage; joint organiser of a major exhibition at the Victoria & Albert Museum called Change & Decay, the future of our churches; Chair, Belsize Tenants Association, which bought three streets off the Church Commissioners; Founder-Chair, UK Building Limes Forum; Founder-Chair, York Art Workers’ Association.

Currently he is a trustee and Board member of John Ruskin’s Guild of St George (1871), with the portfolios in International Relationships and Craftspeople & Craftsmanship. His research interests are the architects of the Arts & Crafts Movement especially Philip Webb and those younger architects influenced by him; and the relevance of John Ruskin’s writings and thought for the challenges of today. When not sitting on committees or writing he loves to make music and to walk in the beautiful Scottish landscapes where he lives, with his husband, Ross Burgess. They share a passion for Italy, and especially for Venice and Sicily.



Tommaso Cacciari

Meeting Tommaso Cacciari was an inspiring experience. It was late afternoon after he had left work that day, working on exhibition installations at the Arsenale. We sat outside at a café in the Rio Garibaldi, close to the Giardini. I had twice heard him speak, by Zoom, at gatherings of supporters of *No Grandi Navi* and I had been impressed by the power and authority with which he spoke. Relaxed, drinking a coffee together with me and my partner, Ross, he ranged over many fields.

He is cast in the mould of that Ruskin who, in the first of his *Fors Clavigera* letters, said that for his part he could tolerate for not a moment longer a world so damaged and threatened by inequalities. Tommaso comes from a strong intellectual background. His father, Paolo, and his uncle Massimo, are both philosophers with many books to their credit. In the 1980s Massimo collaborated with the Italian avant-garde composer, Luigi Nono, and was a very engaging and successful Mayor of Venice, 1993–2000, and again 2005–2010. Tommaso’s background is also strongly political and left-leaning. He has a degree in History and Anthropology, but the skills of a carpenter.

Such a background might be daunting. But Tommaso is himself extremely engaging, and equally clearly someone who would stand for no nonsense. He lived in North London for a year in 1986/7 as a child, in Camden. We lamented together the way in which the Camden Lock area has become trivialised thanks to ‘over tourism’.

One insight of his is that, being a collection of tightly-developed finite islands, Venice has no ‘outskirts’. Moreover, it does not have what virtually every other Italian historic town or city has, namely a *centro storico*, a core which has been lovingly preserved while the outer skins of the onion have been progressively frayed at the edges. In the case of Venice it is the absolute totality which needs to be preserved, while filling it with vibrant human activity. In Venice rich and poor people are still living together, though for poorer people it is becoming more and more problematic. The young waiter looking after us was living in Mestre, which meant a tiring commute at the beginning and end of every day. One of Tommaso’s ringing remarks spoke to me with force and clarity: ‘We have to bring people back here to live’.

Our conference will surely need to address the issue of where Venetian people live. For some, the convenience of living in Mestre and the nearness and accessibility of Venice will be attractive. But it is hardly sustainable that 32 million visitors came to Venice in 2019, and may well do so again this year or next, leaving behind their rubbish. Tommaso will tell us of



many steps that could be taken to improve matters, such as making the vaporetti less polluting and organising Ecological Sundays. Above all, he will tell us how and why the campaigns of No Grandi Navi have been and are such a success.

Peter Burman, 28 March 2022

Monica Cesarato

'I am a food blogger, culinary instructor and food guide in Venice, as well as a social media manager for various small Venetian companies. I do not actually live in the historic city itself but on the "terrafirma", the mainland, even though I spend more time in Venice than at home and I have always felt that, in a past life, I must have lived in Venice itself.

I have a diploma in languages, which I achieved in the Tourism School just outside the Ghetto. I lived in the UK for 12 years during the 1990s.

When I came back to Italy, I ran a B&B for many years and during that period I realized pretty soon that what was lacking in the city was good information for visitors: information which would not only help them to organize their trip, but also encourage them to discover parts of Venice which are often overlooked. So in 2008 I started a blog specialized in giving information on how to visit the city: what to do, what to see, how to do it, but from a local point of view.

As the years went by, I tried to help my readers to discover the true backbones of the city: its people. Therefore, I went out to interview a rich array of artisans, artists and restaurant owners – being a food blogger, I do get to know many of them!

I have come to realize that the main problem of Venice, which causes over-tourism and all the consequences that flow from it, is a lack of basic knowledge by the majority of people who come to visit. Most visitors only want to come for one day, or maybe two days maximum, because they simply do not know just how much there is to do in the city.

My new mission or goal in life is simply this: to educate people on how to visit Venice, and to use every possible means of communication to do it.'



<https://www.monicesarato.com/blog/>

Emanuele Confortin

Emanuele Confortin is a freelance journalist and documentary filmmaker. He has an MA in Oriental Languages and Civilizations from the Ca' Foscari University of Venice. Since 1998 he has been working between Europe, South Asia and the Middle East. He focuses on conflicts, climate change, geopolitics, migrations and threatened minorities on the fringe of modern society. He is the author of written reportage and analysis, long term projects, documentary films and photo-exhibitions.

In over almost 20 years on the field, he has worked in China, Hong Kong, India, Pakistan, Iran, Iraq, Turkey, Greece, Israel, Northern Macedonia, Serbia, Croatia, Slovenia, France and Italy. His journalistic works are published in magazines, radios and web-tv, and documentaries shown during international festivals.

Of particular interest among his projects are the following:

- *Dentro l'esodo, migranti sulla via europea* (Within the Exodus: Migrants on their way to Europe), 2017, Antiga publishing. A report on migrants' journeys from Pakistan to the Balkans.
- *Back to Life in Iraq*. Documentary. Story of the Syriac artist Matti al-Kanun and his paintings, recovered from his house in the village of Bartella, near Mosul. 2018.
- *Kinnaur Himalaya, al confine tra ordine e caos* (Kinnaur Himalaya: on the border between order and chaos), 2018, Antiga publishing.
- *Kinnaur Himalaya*. Documentary. The impact of apple economy in a Himalayan tribal district on the Indo-Tibetan (China) border. 2020. Prize winner at International Torello Mountain Film Festival (Spain).
- *In Venice Veritas (Paradiso e Purgatorio)*, Coronavenice. Video-reportages. A series of reportages inside the World's most iconic city at the time of pandemic. 2020



- *Diga, cronache transumanti*. Documentary. A 9 months journey with a shepherd's family from the Dolomites. 2021. Prizes winner at International Trento Film Festival (Italy)
- In progress: *Bangla Venice*. The impact of global warming in Venice told by Venetian inhabitants and by Bangladeshi migrants living in the city after traveling halfway around the world to flee from their semi-flooded villages affected by cyclones and rising water. Expected release June 2022.

Jane Da Mosto

Jane da Mosto, born in South Africa but raised in London, is an environmental scientist and co-founder of We are here Venice, an NGO that addresses the fundamental challenge facing Venice: to remain a living city. Operating across different disciplines, WahV has a mission to change the future of the city, highlighting the need to protect the lagoon and rebuild a more resilient resident population.

WahV operates in collaboration with universities, businesses, cultural institutions and public authorities. Projects range from direct interventions to producing recommendations and raising awareness. Everything is anchored in rigorous research with the specific objective of bringing about real changes evaluated against social, economic, physical and ecological indicators and framed by the UN Agenda 2030 Sustainable Development Goals.

After studying at Oxford University and Imperial College, Jane moved to Venice in 1995 when she married Francesco da Mosto, architect and documentary maker, and they now have four children. Since then and prior to establishing WahV in 2015, Jane gathered international experience as a consultant on sustainable development. Her research has covered responses to climate change and wetland ecology plus methodological issues like indicators and valuation approaches and the integration of different branches of knowledge to characterise urgent issues.

Among others, she has worked continuously and variously on European Projects; Agenda 21 for the Comune di Venezia; a review of climate change research in Italy for the International Geosphere-Biosphere Programme/Consiglio Nazionale di Ricerca; the Venice in Peril Fund/Cambridge University five-year study "Flooding and Environmental Challenges for Venice and the Lagoon" (2005) and the Venice Report on demography, change in use of buildings, public finances and tourism (2009); the OECD Territorial Review of Venice (2010); muf/British Council installation "Barena in Vasca" at the Architecture Biennale (2010) as well as organising and participating in grass roots actions. Jane is also one of the founders and currently president of the pedagogical society Pan di Zenzero.

Jane's books include *The Science of Saving Venice* (Umberto Allemandi, 2004), *The Venice Report* (Cambridge University Press, 2010) and *Acqua in Piazza* (Linea d'acqua 2016). She has also contributed to articles such as "Practicing Civic Ecology: Venice and the Lagoon" in *Care and Repair* (MIT Press, Angelika Fitz et al, 2019), and "The Venice Paradox" in *Aroop special edition on Failure* (Raza Foundation, 2020). In 2017, Jane was honoured with the Osella d'Oro by the city of Venice and in 2021 she was awarded the Premio MASI.



Rachel Dickinson

Rachel Dickinson has been a Director of the Guild of St George since 2014, and was elected Master in 2019.

Ruskin's vision for what the Guild — a group of individuals passionate about fighting for true wealth and against what Ruskin calls 'illth' — can accomplish resonates. I want to be part of that change for the better.

I am a Reader in Interdisciplinary Studies/English at Manchester Metropolitan University. My current research fuses my home discipline in English literature with skills as a textiles practitioner and experience gained by volunteering in the Guild to consider how Ruskin's use of clothing and cloth merges with other fields to frame transdisciplinary models which can address pressing concerns in our time. Ruskin offers potentially transformative inspiration. Just as he looked to Gothic and medieval models to frame solutions to nineteenth century aesthetic, economic, environmental and social problems, so we can use his ideas to frame responses to our own problems.



www2.mmu.ac.uk/english/staff/profile/index.php?id=1628

Gregory Dowling

Gregory Dowling grew up in Bristol, UK. He read English literature at Christ Church, Oxford. He moved to Italy after graduating and has lived there since 1979, teaching in language schools in Naples, Siena, Verona and eventually Venice, where he has lived since 1981. He is now Associate Professor of American Literature at Ca' Foscari University of Venice. He published four thrillers in the 1980s and 1990s and then devoted himself to academic work and translation. He returned to fiction in 2015, with his novel set in 18th-century Venice, *Ascension*. The sequel to *Ascension* came out in 2017, *The Four Horsemen* (Polygon and St Martins).

His academic work mainly concerns British and American poetry; he has published a study of American narrative poetry, a study of the poet David Mason, a guidebook to Byron's Venice, and has co-edited two anthologies of 20th-century poetry. He has also published numerous essays and articles on writers from the Romantic period to the present day.

He has worked as non-fiction editor for the magazine *Able Muse* and is currently responsible for the British section of the Italian poetry magazine *Semicerchio*. He has also written numerous articles on Venice, and was responsible for the sightseeing pages of the first five editions of the Time Out Guide to Venice. He is a member of the directorial board for a new museum in Ravenna devoted to Lord Byron, due to open in 2020.

Gregory Dowling has lectured for Voyages to Antiquity on the small cruise-ship "Aegean Odyssey". Lecture topics have included "Venice Today", "Venice and Constantinople", "Byron in Venice", "Byron and Greece", and "Venice and the East".

He is also a regular lecturer at the "Circolo Italo-Britannico" in Venice, where he has lectured on such topics as Percy Bysshe Shelly, Robert Frost, John Keats, Robert Browning, Anthony Hecht, Venice in American Poetry, Byron and the East, the detective story, G. K. Chesterton, and Charles Dickens.



Laura Picchio Forlati

Maria Laura Picchio Forlati (born 1937) has for 60 years been carrying out research in the field of international law, along the lines developed by a leading scientist – Gaetano Arangio-Ruiz – whose original and challenging vision has enlightened and still contributes to that field. With Maria Rita Saulle, later a member of the Italian Constitutional Court, in 1981 Laura won one of the two chairs of international Law held for the first time by women in the Italian Republic, giving courses on International Law and European Communities / European Union Law at the Universities of Ferrara and Venice. She taught for 13 years at the Johns Hopkins Bologna Center of Advanced International Studies, and at Padua School of Law between 2002 and 2010, just in time to be the first woman invited to lecture for the opening of the academic year (the 781st) in March 2003. The film of the ceremony shows the peace movement symbol pinned to Laura's very formal collar: a pacifist lady colleague had managed to fix it to help Laura share opposition to the new round of heavy bombing on Bagdad that opened the second Gulf war.

At the time Laura was already vice-president of a newly-born Venice Foundation for the Research on Peace, a lasting commitment inherited from her experience in local government (1993–1997) as advisor for international relations to the newly-elected Mayor of Venice, the well-known philosopher Massimo Cacciari. This experience was hardly consistent, in terms of time and energies, with being Head of the University of Venice Department of Legal Sciences she had meanwhile helped to set up; for a four-year term, however, it offered her a unique and lasting chance to know the tangible and intangible city of Venice from a wider perspective.

Laura has pursued the Italian tradition of researchers in the field exploring both public and private international law, areas that since the 1970s have included European Communities and European Union Law. She has continued to pursue the links between these different areas in a period better known for specialization. This approach, while hardly rewarding in terms of reputation – linked as the latter is to the exploration of the newest and less-surveyed topics – has offered her a global point of view that supports her points of reference in research on peace. Among her more than 70 reference writings are: *La sanzione nel diritto internazionale* (1974) and *Economic Sanctions in International Law* (2004); *La legge*



applicabile ai contratti (1990) and *Le DIP à l'heure de la protection des droits de l'homme en Europe* (2005); *Incentivi CEE alla riforma delle strutture economiche* (1985) and *The role of positive sanctions* (2004).

Since 2010 Laura has been studying and promoting the legal protection of cultural heritage – see *Il patrimonio culturale immateriale: Venezia e il Veneto come patrimonio europeo* (2014) which she edited – and also within the framework of armed conflicts. Her most loved pupils are in service at the Universities of Padua and Venice and her dialogue with them does not die.

Graziella Giusto

I am Graziella Giusto, my stage name is Madamadorè, I am an artisan, I work with fabrics, beads, pearls, lace with which I customize vintage clothes and create thematic artistic accessories and jewels.

After spending many years working as a radio host, I occasionally lend my voice to poetry readings for book presentations or small concerts, I write articles about music, and it is music that always accompanies me.

Over the years, after having worked for shops and flea markets, at a time when I frequented Venice more assiduously, I felt the need to transform the bijoux I created into precious jewels, elaborate and unique pieces.

My thrust was always Venice, Venice gives me energy, it is thanks to this city that I am now what I am, wandering through the streets, the quays, the canals, I get carried away by its architecture, its palaces, churches. I choose a detail (or am I chosen?) and after a careful research of the materials that I consider suitable, I design and create. Each necklace has its own story that I have studied in depth, I use old jewellery, brooches, medals, mother-of-pearl, silk, antique lace ... I like to call them Collier d'Art, each one has its name and its history, its poetry, some even accompanied by small themed “artist's boxes” as installations.

I love the fashion of the 40s and 50s, the Bohemienne, for the richness of the details and from these styles I often take inspiration for the customizations on clothing and accessories, preferably vintage for their charm and at the same time reuse and non-waste.

A few months ago, I acquired a beautiful space as my Studio/Atelier. Here I will work with more enthusiasm and I will still be able to add to my creations during the themed events that I myself will organize and I will also give space to other artists to do the same. They will be able to have a voice, and invite friends to enjoy their jobs and enjoy Venice.

My dream for Venice? May it return to having its small artisan shops, reopen all those closed shops, may the numerous administrations facilitate their re-opening, that the shops of foreign products may give way to us, artists of hand-making, a rebirth of Venice, art and craftsmanship ...



Kathleen Ann González

Kathleen Ann González started out as a teacher but was surprised to discover that she is a writer and dancer as well. While she spends most of her time trying to infect teenagers with her great enthusiasm for literature and writing, she still squeezes in time to write about her work and her travels. Her first book, *Free Gondola Ride*, is about the gondoliers of Venice, while her second book, *A Small Candle*, includes interviews with participants in the Camp Everytown program. Returning to her love for Venice, she then published *Seductive Venice: In Casanova's Footsteps*, a guidebook to sites in Venice visited by famed lover Giacomo Casanova.

She followed that book with *A Beautiful Woman in Venice*, biographies spanning five centuries about remarkable Venetian women. *A Living Memory: Immortality for Sarra Copia Sulum* expands on this Venetian Jewish scholar's life. These last three books are also available in Italy from Supernova Edizioni, with the guidebook now available in Italian as *A Venezia con Casanova*. Her 2018 book *First Spritz Is Free: Confessions of Venice Addicts* collects 35 stories showcasing ways their authors fell in love with this watery city. Then in 2020 in the anthology titled *Venice Rising: Aqua Granda, Pandemic, Rebirth*, González collected stories from Venetians who had lived through the 2019 historic high water as well as the 2020 lockdown.



Besides writing about Venice, González also writes about the teaching craft. She contributed to a collaborative book about teaching English, published by Pearson in 2013 and has articles in numerous magazines, newspapers, and two anthologies. González also explores the life of Giacomo Casanova. She was quoted in Smithsonian magazine and by the BBC for her Casanova research and published two articles on Casanova in *l'Intermediaire des Casanovistes / Casanoviana*. Her research on Casanova has also been used in a French TV documentary, a 2017 biography, the art exhibit "Casanova: The Seduction of Europe," and in a local performance about women glassmakers in Venice. She also organized an international symposium on Casanova research in June 2019 in Venice.

González has worked with the San Jose Area Writing Project since 1996 as a participant and Teacher Consultant, and she earned her National Board teaching credential in 2000. She also received a National Endowment for the Humanities grant to study Nathaniel Hawthorne as well as a Japan Fulbright Memorial Fund grant to study education in Japan. She spent her first twenty years as a teacher in San Jose, California, public schools and eleven years ago began working at the Woodside Priory in Portola Valley, California. Passionate about travel, González finds any excuse to hop on an airplane, particularly to Venice. Learn more about her writing at www.kathleenanngonzalez.com or follow her blog at seductivevenice.wordpress.com.

Déirdre Kelly

Déirdre Kelly, born in London of Irish descent, now lives and works as part of the artistic community, in Venice Italy. Since 2008 based as artist/curator at the Scuola Internazionale di Grafica, an independent international institution for professional artists, located in the heart of historic Venice. As invited Artist in Residence, her role is consolidated by her visual arts practice and permanence in the 'Canal View' studio at the Scuola and as curator of the Scuola's SGgallery, responsible for exhibitions and related events, as defined by visiting international artists in residence and the didactic programme.

In her artistic practice Kelly plays with the aesthetics of cartography to create personalised maps, using a combination of mixed-media images, collage and artists' books that re-purpose data from various found sources in order to construct new visual and metaphorical narratives. She is drawn to the intrinsic beauty of the map, particularly the map of Venice, as a primary source of beauty, inspiration, and education. Her most recent series of cut map works 'Tracery' were made in response to the remarkable Venetian lace designs held in the Museum of Lace in Burano and the Library of the History of Textiles and Costume at Palazzo Mocenigo in Venice.



After obtaining Master of Arts in Printmaking from Wimbledon School of Art in 1987 she was voted a member of the Royal Society of Painter Printmakers. Since 1985 she has been exhibiting work regularly in UK, France & Italy. Her artwork is held in many public and private collections including the Benetton Collection, Italy, National Gallery of Canada Library, Canada, MOMA Library, New York, NIVAL, Dublin, Ireland and Tate Gallery Library, London. Awards include British Council Exchange residency at Museu da Gravura Brazil 1994, and fellowships at Ballinglen Arts Foundation Museum in the West of Ireland in 2013, 2016 and 2018.

Curatorial experience began in 1986, as founding director of Hardware Gallery London, contemporary limited edition prints and artists' books specialist. Déirdre Kelly developed Hardware Gallery's reputation, for artists' publications, working with other galleries, artists and clients abroad, as well as through art fairs and related events. From 1998 to 2001 Gallery Curator at London Print Studio, pioneering graphic arts centre and public art space.

1987 to present day: Visiting Lecturer at many universities and art colleges including RCA, London and UCAD Ireland; invited guest speaker at conferences including: 'Artists Books', Tate Gallery London, 1995. Furthermore, since 2019, Contributing Editor, Artists' Books. for Art North Magazine.

www.deirdrekelly.net

Neal E. Robbins, journalist and author

I was born in 1954 and brought up in the suburbs of Chicago. After a very rewarding year as an exchange student in Venice, Italy in 1971-72, I studied Chinese and Asian studies at Washington University in St Louis before I headed off to Taiwan to immerse myself in the language. I went in 1978 to Columbia University Journalism school.

On graduating, I joined the United Press International Hong Kong bureau and 1983 I joined the UPI bureau in New Delhi. It was a set of rooms in the then fading Ambassador Hotel. As we could order room service, I often ate chicken tikka massala and naan over the typewriters (and later computers) on which we wrote about those turbulent years for India. I later worked on the foreign desk, subsequently transferring to the Chicago bureau. I later taught journalism at Roosevelt University.

But Asia called. I was asked to teach at the new journalism institute at Taiwan University. It was set up just after the end of martial law, to educate a new generation as the country was feeling its way towards democracy. In 1993, I came to London as a foreign correspondent for Taiwan's mass-circulation *China Times* newspaper and later moved to Cambridge. I decided to go into publishing myself. In 1997 I launched a city magazine and later city and restaurant guides. But, alas, in 2017, the company succumbed to the social media competition.

I decided at that time to return to Venice to answer the questions I had always wanted to have answered. I researched the book for over a year, and then spend several months during 2018–19 in Venice. In that period, I interviewed more than 150 Venetians from all walks of life and spent a week exploring the lagoon, including a long trip by oar to the northern lagoon. My book, *Venice, an Odyssey*, published by La Toletta, came out in October 2021 and is also available in Italian.

I have continued since then to write about Venice as a contributor for *The Guardian* and other publications. My most recent article was: 'Venice a future for a dying city' (*The Oxford Urbanists*, 22 December 2021).

Over the years, my work has appeared in a wide variety of publications, including the *Los Angeles Times*, the *Washington Post*, *The Guardian*, the *International Herald Tribune*, the *Christian Science Monitor* and the *China Times* (Taiwan), and with National Public Radio and United Press International.

<https://www.oxfordurbanists.com/magazine/2021/12/22/venice-a-future-for-a-dying-city>
www.nealerobbins.com



Luisella Romeo

Luisella writes of herself as follows: 'I live and work in Venice, where my family has lived since the mid-1700s. I have been a registered tourist guide since 2000. I find the history of my city as well as the present time very fascinating and I love narrating the stories of Venice with a sense of humour! The 'Venetian labyrinth' is a metaphor of the meetings between different peoples, an amazing multi-ethnic mix that has lasted for several centuries.

After graduating in North-American Literature and Language at the University of Venice Ca' Foscari, I received a scholarship from the UC at Berkeley and a travel grant from the Fulbright programme to continue my studies in the USA, at Berkeley. There the first man I met became my husband – but that's another story! I love travelling but in the end I always wanted to come back to Venice. I feel privileged to be able to show this city to visitors whether on their own or in groups. I love photography, rowing and sailing on my wooden boat in the lagoon. I love fashion, and anything that is local and locally produced.

Here is a thought about Venice in the context of this conference. I believe that Venice is an incredibly vibrant contemporary city as well as a historic city of the first importance. I also believe that the excellence of its artists and craftspeople are a key ingredient for its future. It is also true that criticisms can be made of the way in which Venice has been managed (or not) in the past fifteen or so years, and how 'over-tourism' has deeply affected quality of life for us all. But I see an incredible outburst of vitality in our city's inhabitants: and I believe that the younger generations here in Venice are finding that the city is a good place in which to put down deep roots. Venice is unique and alive, even if schizophrenic.'



www.seevenice.it
www.bestveniceguides.it

Salvatore Settis

Salvatore Settis is an archaeologist, an art historian of great distinction and a public intellectual who speaks out fearlessly against corruption and other ills in contemporary society. Born in Rosarno, Calabria, he graduated in classical archaeology from the University of Pisa as a student of the Scuola Normale Superiore in 1963. From 1994 to 1999 he was director of the Getty Center for the History of Art and the Humanities in Los Angeles and from 1999 to 2010 of the Scuola Normale Superiore in Pisa.

Since 2010 he has been honorary president of the Associazione Culturale Silvia Dell'Orso. He is also a member of the Deutsches Archäologisches Institut, the American Academy of Arts and Sciences, the Accademia Nazionale dei Lincei, the Accademia delle Arti del Disegno, the Comitato scientifico of the European Research Council, and the American Philosophical Society.

Settis, often considered the conscience of Italy for his role in spotlighting its neglect of national heritage, is the author of several books on art history. His 2014 book *Si Venezia muore* (published in English in 2016 as *If Venice Dies*) contains profound insights on virtually every page. Although its subject is the current threats to Venice, much of his analysis is relevant to the problems being encountered by historic cities world-wide. It has been described as 'a passionate plea to secure the soul of Venice. written with consummate authority, wide-ranging erudition and elan'. It is a prophetic book which should be read by every thoughtful person concerned about Venice or the fate of the historic city more generally.

Among those of his works that have also been translated into English are the following: *Giorgione's 'Tempest': Interpreting the Hidden Subject* (1990), *The Future of the Classical* (2006) and *The Torlonia Marbles: Collecting Masterpieces* (2021). His recent masterpiece *Incursioni: Arte contemporanea e tradizione* (2020) is expected to be published in English soon.



Jan van der Borg

After obtaining his MSc in Regional Economics, Jan van der Borg started to work in 1986 as PhD student at the Tinbergen Institute of the Erasmus University Rotterdam on a dissertation on the relationship between urban development and tourism, with the city of Venice as case study. He finished his PhD in 1991 and started to divide his academic activities between Venice (CISET, Ca' Foscari University) and Rotterdam (Department of Regional Economics of the Erasmus University Rotterdam), working as a regional and urban economist with a special interest in tourism.

His whole academic career has been dedicated to research and education in the field of tourism studies. In particular, the economic dimension of tourism has always intrigued him. In the 1990s Jan van der Borg was one of the first economists to get interested in tourism as an economic and social phenomenon and, in particular, in sustainable tourism development. At that time, most academics dealing with tourism were geographers and anthropologists, and Jan van der Borg's research always had a slightly different angle with respect to their work. Being able to perform his empirical research for his PhD in Venice with Paolo Costa between 1987 and 1990, he had the privilege to work in what can be considered a real-world laboratory for tourism studies, a tourism destination that was lightyears ahead of many other places in the sense that it already showed signs of what would be commonly branded 'over-tourism' some thirty years later.

He has also undertaken several important advisory assignments that have enriched his knowledge of regional and economic development. The most important was probably his role as advisor to Premier Romano Prodi and Minister Paolo Costa in the preparation of the Giubileo 2000. He has also advised, among others, the Council of Europe, the City of Venice, the City of Rotterdam, Visit Flanders, Holland Marketing, The European Commission, the Province of Venice, the Chamber of Commerce of Venice, the Veneto Region and the Piemonte Region, in matters regarding urban and regional development and tourism development.



His research and teaching activities were boosted enormously by a visiting professorship and subsequently a professorship at the Division of Geography and Tourism of the Katholieke Universiteit Leuven in 2012. This boost also spilled over to his activities at the Università Ca' Foscari di Venezia.

Jan van der Borg's research output, in terms of both research projects and publications, increased, even as the teaching load in Leuven and Venice intensified over the last 10 years, reflecting both participation in international projects with a strong research component and in the publications of articles, book chapters and scientific reports.

Rosella Mamoli Zorzi

An overview of the grass-roots movements that have sprung up in Venice in recent years, together with an indication of the lively forces – Institutions and Foundations – which are a sign of the vitality of the city.

Rosella Mamoli Zorzi is professor emerita of North American literature, at the University of Venice Ca' Foscari. She has edited several volumes of unpublished letters by Henry James. Her most recent books are *'Almost a prophet'. Henry James on Tintoretto* (2019) and *Ralph W. Curtis, un pittore americano a Venezia* (2019).

As a Jamesian scholar, Ruskin is an unavoidable background; here are some articles related to Ruskin:

- ' "Felicities" and "Aberrations": Ruskin and W. D. Howells', in *Ruskin e Venezia. La bellezza in declino*, a cura di S. Perosa, Firenze, Olschki, 2001, pp. 101-115.
- Curatela, presentazione e saggio ' "Scopro che Ruskin dichiara Palladio infame": l'influsso di Ruskin su Henry James e altri scrittori americani', in *Contro Palladio*, Marano del Friuli, Edizioni della Laguna, 2010, pp. 7-8, pp. 55-98.
- 'Against Palladio. Reading *the Stones of Venice* in the Train between Vicenza and Venice', in *Ruskin, Venice and Nineteenth-Century Travel*, K. Hanley and E. Sdegno eds., Venezia, Cafoscarina, 2010, pp. 213-224.
- 'Dal buio alla luce: la Scuola di San Rocco da Ruskin e James a Fortuny', *Notiziario della Scuola Grande di San Rocco*, n. 23, Dicembre 2014, pp. 49-73.
- Recensione di John Ruskin, *Guida ai principali dipinti dell'Accademia di Belle Arti di Venezia*, a cura di Paul Tucker, trad. di Emma Sdegno, Milano, Electa, 2014, pp. 224, in *Notiziario dell'Associazione Nobiliare Regionale Veneta*, 6, 2014.
- 'John Ruskin and Henry James in the Enchanting Darkness of the Scuola Grande di San Rocco', in *From Darkness to Light. Writers in Museums 1798-1898*, ed. by Rosella Mamoli Zorzi and Katherine Manthorne, Cambridge, OpenBook Publishers, 2019, pp. 53-70.



GUILD of St GEORGE

The charity for arts, crafts and the rural economy,
founded by John Ruskin in 1871