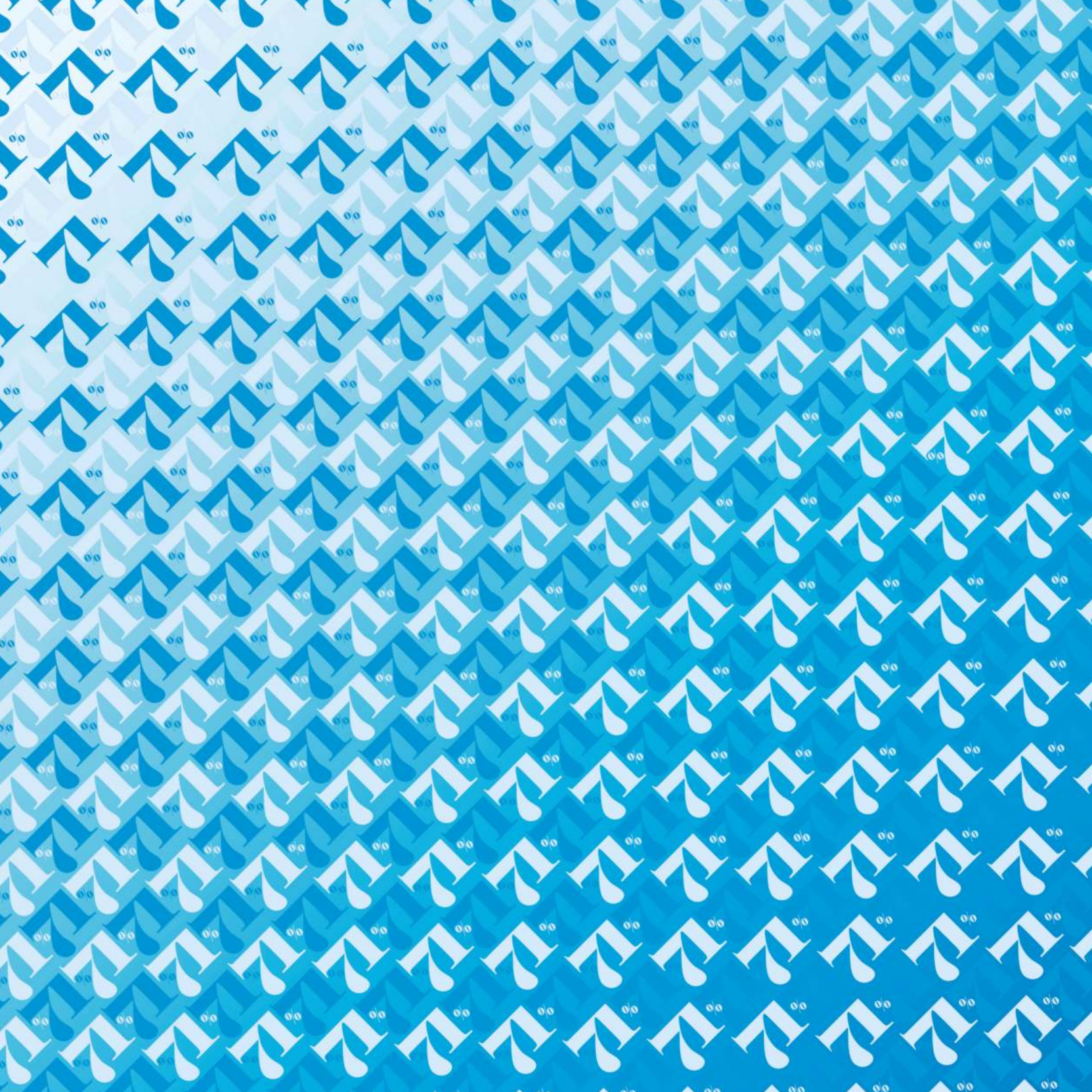


71% THE STATE OF WATER







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The background of the entire image is a repeating pattern of light blue water droplets on a darker blue background. The droplets are arranged in a grid-like fashion, creating a textured, water-themed backdrop.

71% THE STATE OF WATER

PREFACE

WE ARE WATER

As they used to say in Northern Ghana, “anywhere there is water, there is a god”. What this sentence expresses is the ambivalent centrality of water for life: exactly like water, a local god allows and inhibits, protects and threatens human life at the same time. The presence of a god (the presence of water) is a necessary condition for social life to emerge with the specific features that depend on the specific context.

We are water; we are what we do with water; we are the instruments we use to get water, to canalize it, to store it; we are the emotions we feel when we dive in water, when we pour water on our body or when a storm surprises us; we are the ideas we have about water, the stories we tell about seas, rivers, glaciers, lakes, ponds and the creatures that inhabit them in our fancy or for real.

The materiality of water, its chemical composition, is definitely crucial for the fundamental role of water in all life processes and also in visual arts and in human imagination as a whole. However, water is not simply H₂O. In chemical terms, water would be a monolithic phenomenon, in spite of its changes from the

liquid state to the solid or the gaseous ones. Whereas H₂O is universal, as universal as the importance of water, the ways humans interpret, embody, use water and imagine with it are manifold, as manifold as the forms of humanity.

In one of his most known essays (*The Wet and the Dry*, 1972), the American anthropologist Clifford Geertz adopted a comparative stance in order to discuss the cultural implications of irrigation systems in Morocco and Indonesia. As Geertz declares in the introductory section of the essay, “*A comparative approach in human ecology restores the sense that things could quite easily be otherwise than they are*” (1972, 24), which is probably what makes comparisons so important. By applying to water the idea that things “*could quite easily be otherwise than they are*”, in Geertz’s formula, it is no surprise that water shifts from its universal frame as H₂O to the irreducible variability of local usages and interpretations, precisely the same variability that we can observe when thinking and/or speaking about humanity.

More precisely, the comparison between the irrigation systems in central Morocco and in southeast Bali shows, according to Geertz, a

striking contrast *"on just about every dimension"* (1972, 36). In general terms, the adaptation to the setting is deeply different in the two cases. What the American anthropologist underlines, however, is *"the fact that this general order of difference within a single cultural dimension (adaptation to the setting) extends in an overall way to the two societies as a whole"* (1972, 37). The way the Moroccan and Balinese people adapt to their settings by using water and by coordinating their actions, to the extent they are able to, in order to use water, enlightens what the Moroccan, on the one hand, and the Balinese, on the other hand, are, from a cultural perspective. In the long term, says Geertz, *"an established society is the end point of such a long history of adaptation to its environment that it has, as it were, made that environment a dimension of itself. If a person lives in a place long enough the quality of it enters into the substance of their life"* (1972, 38). From this point of view, nature and society become so strictly intertwined that it is impossible to understand the first without implying the second, and vice versa. The same can be said about the manifold relations between water, as a more specific dimension of nature, and every single human society - or, more radically, between water and any collective of humans and non-humans that live together in a given location.

In this book, the reader will see the multiple dimensions of the relation between water and humanity, first of all in terms of human activity towards water and with water, that shapes the specific outlines that humanity assumes in specific places. In an anthropological perspective, all the human activities are involved in the understanding of what humans are: from art to play, from work to leisure, from

the commitment to knowledge to the time we spend in entertainment, from the basic needs to what might appear to be frivolous, everything we do is part of an overall effort to mold the environment and ourselves at the same time. This book reminds us that the multifarious work of autopoiesis in which humans are constantly involved is basically related to water.

Gaetano Mangiameli

*Associate Professor in Cultural Anthropology,
"Piero Martinetti" Department of Philosophy,
University of Milan*







SPECIAL GUEST

Kadir van Lohuizen

THE HUMAN CONSEQUENCES OF THE RISING SEA LEVEL

AFTER US THE DELUGE



After us the deluge looks at the human consequences of the rising sea level. Due to the climate crisis, the glaciers all over the world are retreating and the ice sheets of Greenland and Antarctica are melting at an alarming pace. Also the expansion of seawater due to warming of the upper kilometer of the ocean is a large contributor. The melting of the Greenlandic ice cap and glacial melt, particularly in Greenland and Antarctica, are the large contributors.



If the icecap of Greenland completely melts the sea would rise 7 meters, if Antarctica completely melts the rise would be 80 meters. Coastal erosion, inundation, loss of fresh drinking water resources and frequent coastal surges mean that people have to flee their homes. Should humanity start preparing for the biggest displacement of mankind in known history? The future human cost of rising sea levels is dramatic.



The entire country of Kiribati, for example, will have to relocate, while it is estimated that in Bangladesh about 50 million people will need to move from the delta region by 2050. Nobody knows where they will go. The East Coast of the USA is experiencing sea level rise which is three times higher than the global average. It is predicted that major centres such as the Miami beach area will need to be evacuated by 2060.



After us the deluge provides visual coverage of how climate change is already affecting places where people live, Greenland with its melting glaciers, Kiribati, Fiji, the Carteret islands in Papua New Guinea, Bangladesh, the Guna Yala archipelago in Panama, the United Kingdom, Jakarta, the Marshall islands, the Netherlands and the United States. Before the sea floods land permanently, sea water intrudes at high tides, making once-fertile land no longer viable for crops and water undrinkable.



The project shows people who still live in affected areas, but also those who have already moved to safer ground. It also shows what could be done to prevent great loss of land, but does ask the question if we are doing sufficient with all the knowledge we have. Can the world really meet the goal that temperatures should not rise above 1.5 degrees, or are we continuing like this and will make the planet for many parts unliveable for future generations?

AFTER US THE DELUGE

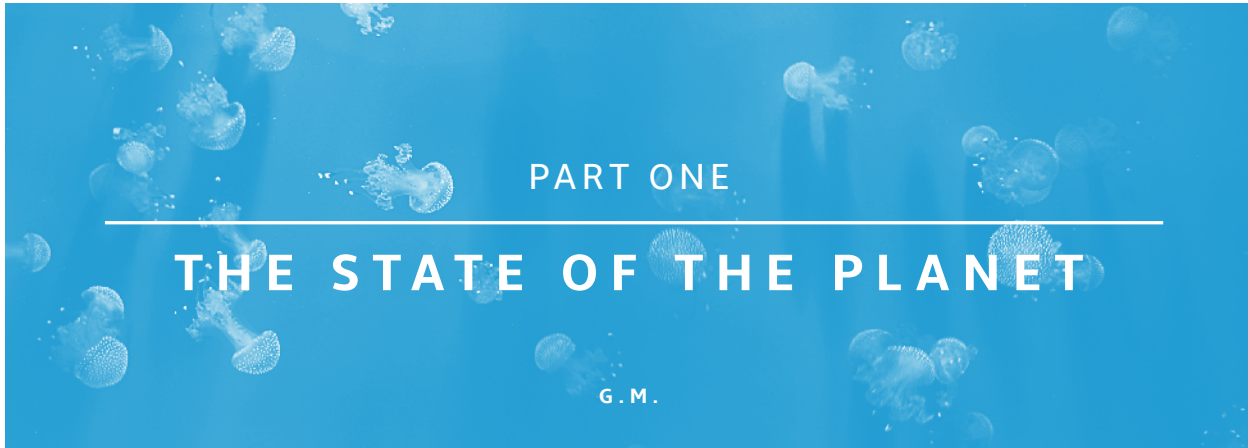






If so, this will create conflicts on a very large scale and we will experience massive numbers of people fleeing coastal regions. I hope that **After us the deluge** will contribute to a better understanding of what is happening already today and will make us all realize that there is no time to waste.

Kadir van Lohuizen | NOOR



PART ONE

THE STATE OF THE PLANET

G.M.

Speaking about “transformations” when the keyword is the “state” of the planet might sound paradoxical. However, despite this ostensible contradiction, transformation is a permanent feature of life processes and therefore an essential condition of the state of the planet. In this context, water plays the key role of a medium of orientation in the world, insofar as it is an ideal image of life. As water covers 71% of the Earth’s surface, it shows to the inhabitants of the planet, depending on their embodied dispositions, what their habitats might be or might not be. Water permits and inhibits at the same time: it tells us what we can afford in the world, or, in other words, it endows us with an idea of our bearings.

Transformations in the state of water recall other biologically relevant transformations, like all the processes involved in the circle of life and death, on the one hand - and provide meaningful and stimulating experiences of aesthetics, on the other hand. Fog and rain influence visibility and bearing, and at the same time they can be - or rather, they certainly are - an essential part of

what the sight and the senses mostly appreciate, an object of embodied contemplation.

If the latter is to some extent obvious, namely the world as a gigantic live show - a living show - offered to our senses, in which water, ice, fog and rain provide examples of brilliant, dramatic, valuable variations in the state of the world, it should be added, more radically, that different states of water stress the very possibility to see the world and/or to experience it.

From this point of view, the image of water drops on the lens of the photographer bears this extraordinary ambivalence: it is an undoubtable example of astonishing beauty and, simultaneously, it reminds us to see the possibilities and the limits of perception. It tells more than a simple distortion of perception: we see the world under specific circumstances; water drops on the camera lens remind us that we should not take for granted a “world out there” that our eyes can see in a more or less accurate way, as an example with or without fog; indeed, we embody the possibility to see

the world under the conditions in which the light meets our eyes, then the landscape that we see in a foggy day is the landscape and the landscape seen without fog is, still, the real landscape - just another one.

Whereas some surfaces are accessible, others are not, because of water. However, the distinction between accessible and non-accessible surfaces is not given as such, but varies across species, as it is obvious, and across cultures as well, insofar as some spaces that are not accessible, because of lack or excess of water, for a certain form of humanity, might be accessible for a different one.

From the point of view of a human being located in - and familiar with - a specific biocultural habitat, seeing or getting to know in any way a different habitat constitutes an experience of encounter with the *Other*, where the *Other* can be either a human from a different biocultural environment and a non-human being with its specific attitudes and dispositions, first of all towards water. The "*state of the planet*" needs to be conceived in plural terms, by assuming the differences between embodied dispositions of different beings that actually bring into being different worlds - or different planets.

With regard to culture, it could be argued, in the first place, that the differences in terms of adaptation to the environment are the core of human cultures, and, in the second place, that the perception of a "*familiar*", "*normal*" or "*natural*" habitat is basically built upon water regimes.

Since its origins in the second half of the Nineteenth Century, a great deal of effort of cultural anthropology has been directed to the comprehension of the relation between

environment and social organization, especially in extreme environments and among so-called simple societies: the Bushmen of Kalahari and the Inuit of Arctic show how deep, flexible and effective the human capability to adapt to different water regimes can be; at the same time, there is no doubt that what is absolutely obvious as everyday commitment to making a living among the Bushmen of Kalahari would be hardly conceivable from the point of view of the Inuit, and vice versa, not to speak about the citizens of a urban area in France or Germany.

This is another dimension of transformation: besides the transformations of water from one of its states to another, we can observe different water regimes in different parts of the world or in different seasons of the year as a kaleidoscope of possibilities of mankind. By producing the different conditions that make all the living creatures be what they are, water is the overall marker of identity in its broadest sense.



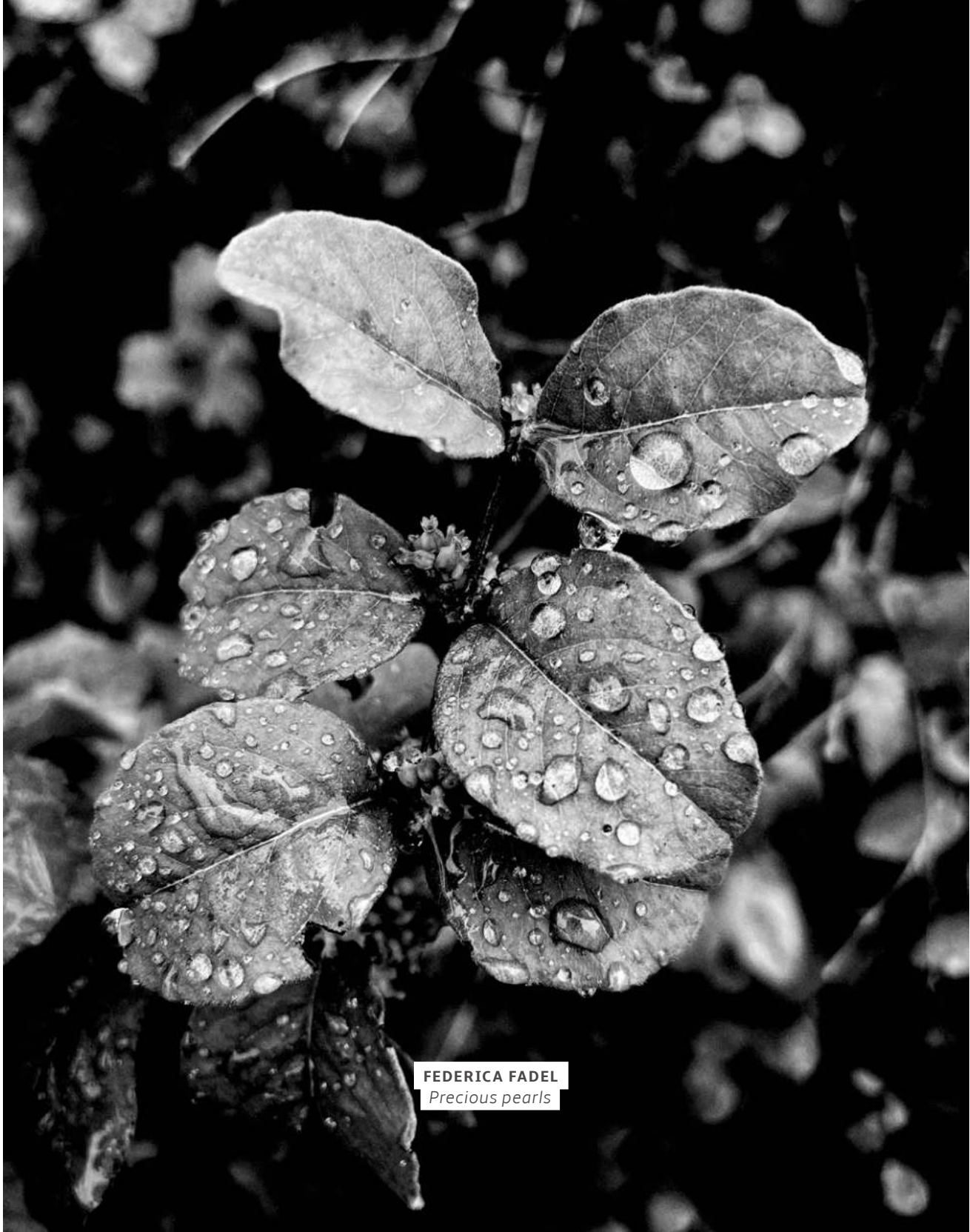
JEAN PAUL SOUJOL - BENEDETTI

Leviathan



CHAPTER 1

TRANSFORMATIONS



FEDERICA FADEL
Precious pearls

FLACAU FLORIN
Water splash lace



ATHINA ALEXI-BOURTZI
Teardrops





JACK CULBERTSON
Untitled #01



IMMACOLATA GIORDANO
Water games



CLAUDIA ALBERTI

Tra fiori e foglie



JACK CULBERTSON

Untitled #02



JEANNETTE MÜLLER
Temporale a Venezia

ULLI MOSCONI ZUPIN

THUNDERSTORM IN TRIESTE



Water bomb in Trieste. After months of drought and exasperating heat, at the beginning of September, one morning, an incredible quantity of water suddenly fell on the city accompanied by violent gusts of bora wind that swept the city, causing various damages, fallen trees, the streets flooded centre, and disruption to traffic and transport.



I was inside an art gallery overlooking Piazza dell'Unità, a privileged position for capturing amusing scenes of passers-by caught suddenly by that intense and violent rain. Trieste, like Venice, with passers-by forced to walk with water up to their ankles.



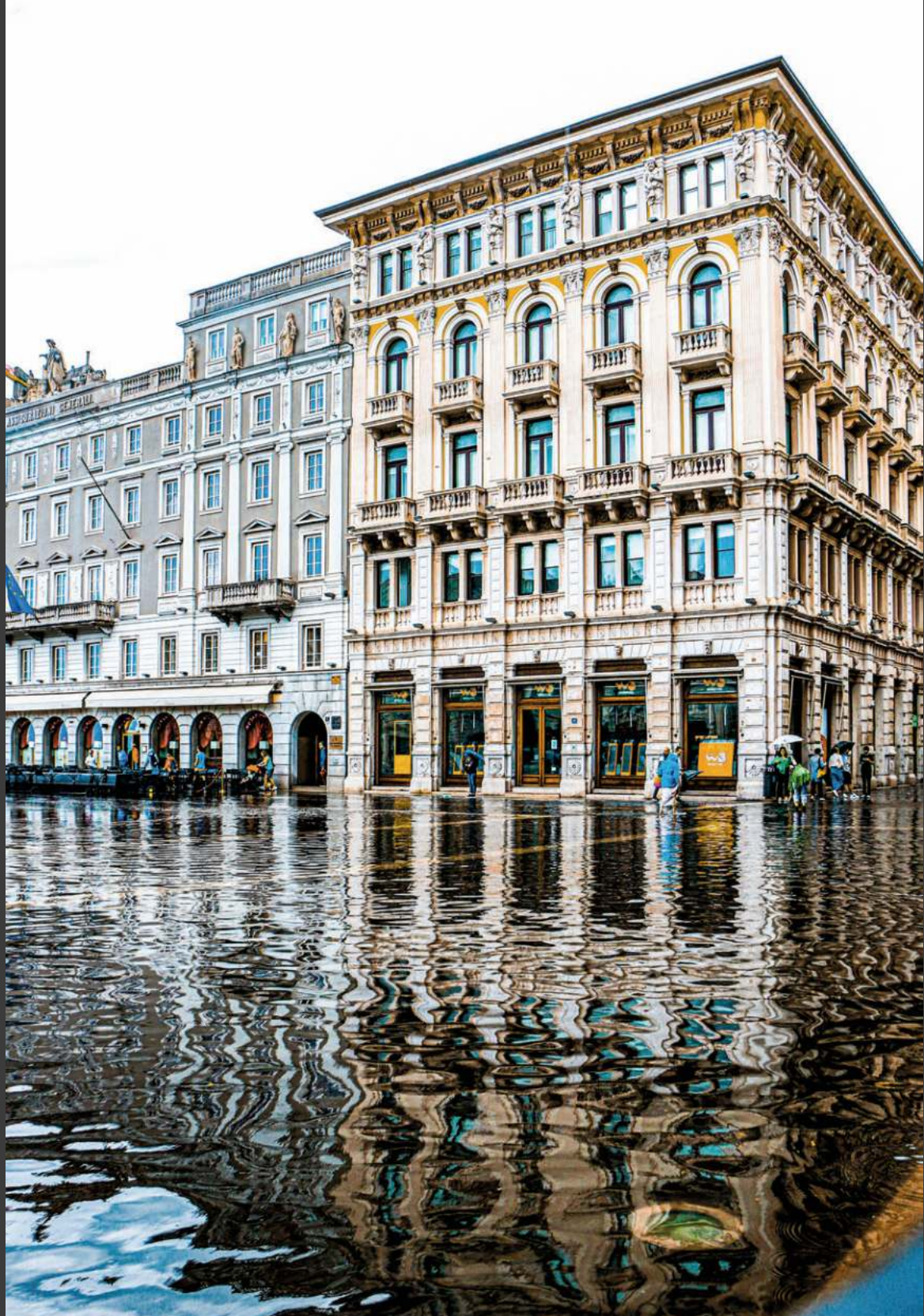
THUNDERSTORM IN TRIESTE











WOJCIECH RUTKOWSKI

THE GIFT OF CLOUD



Free like what's in the air, the clouds are empty vessels capillary connected or via wireless means to what's around 70 % in solid bodies, or something else in within and from above reflecting upon communicating visible shapes of its emerging portraits, self-portrait of the cloud.



Shapes of clouds photographed since 2019 for the project consisting over 30 captures so far.



THE GIFT OF CLOUD











MARINA SPIRONETTI

No title





JACK CULBERTSON
Untitled #04

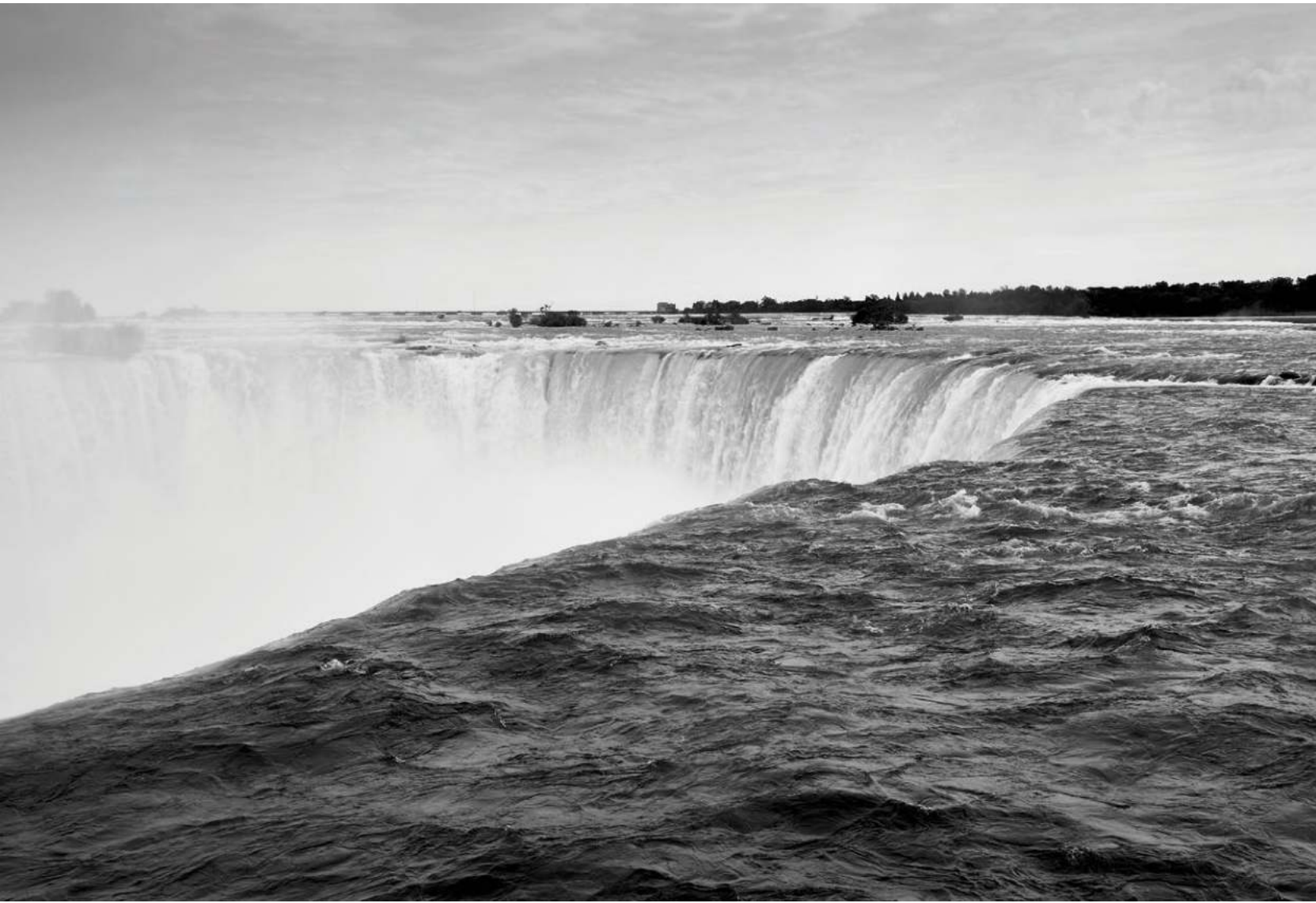


MARINA SPIRONETTI
A metaphysical landscape



MIRCO PANDOLFI

Dal mare



SIMONE ABADINI

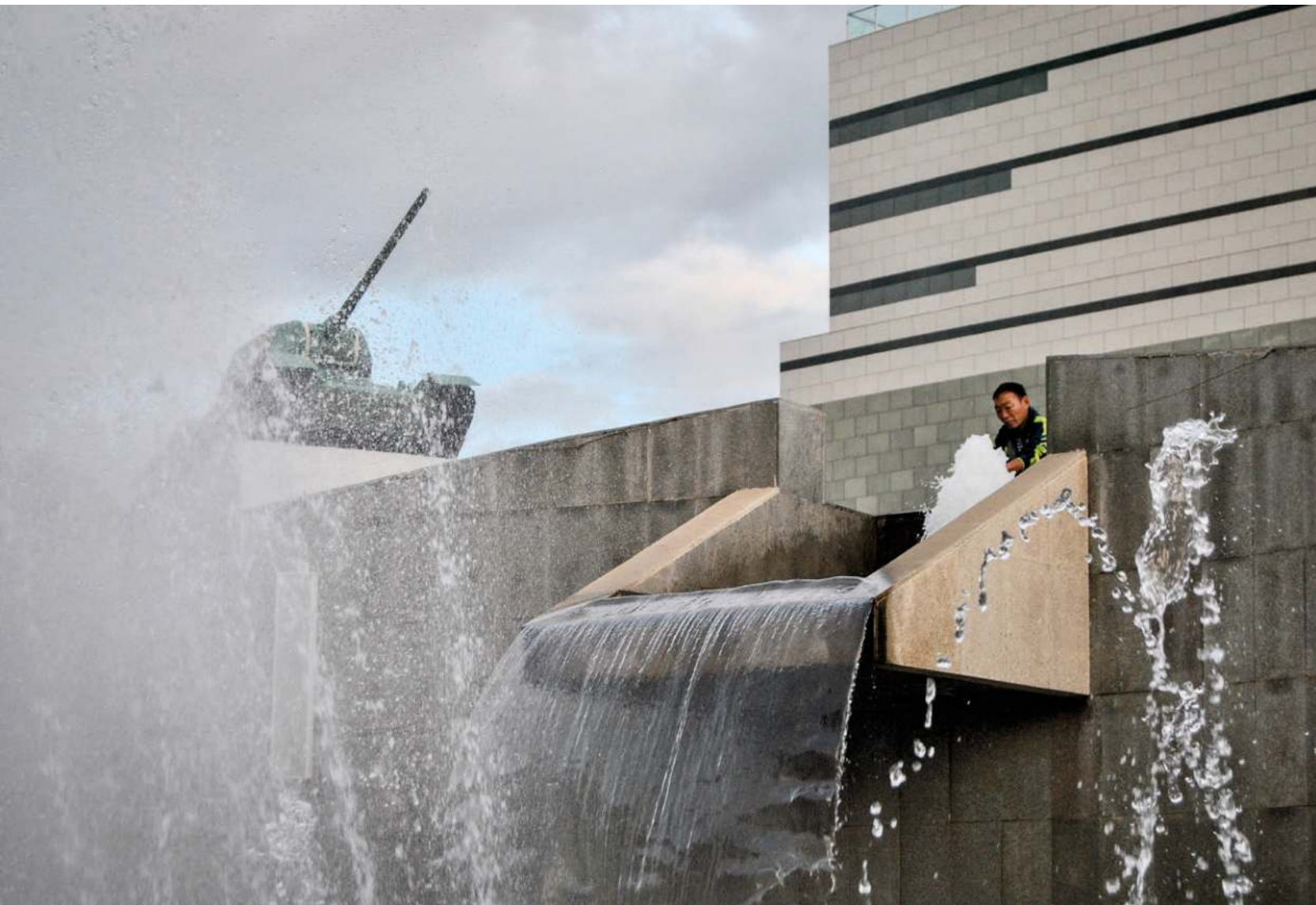
Caduta naturale



GIANDRA DE CASTRO
71%



PATRICIA D. RICHARDS
Sea blown



LEON GALLO
Oblivious



SAMANTHA DEGRASSI

Snow bath

SAMANTHA DEGRASSI
Norwegian colors



SAMANTHA DEGRASSI
Baia di telegraph





FEDERICA FADEL
*Morning after
a summer storm*



VICTORIA POPKOVA
Lake



GERHARD WAGNER

Autumn day



JENNY LAM

Terminus



MARIA GRAZIA CASTIGLIONE
States of water sea ice and clouds



INGE COLIJN
*High tide is on its way
in Mumbai*



**MAŁGORZATA
MIKOLAJCZYK**
Untitled

SALLY ANN FIELD
Bouyant



GREG BOLGER
Winter pool





NATALIA LIASHENKO
Untitled #01



SAMUELE MESSERINI
La forma dell'acqua

JONATHAN JASBERG
Istanbul snow day



NANCY OLIVERI
Scenes No2





CAMILA VARELA
Biking



CAMILA VARELA
Spring day



FRANCESCA POMPEI
Blue lagoon



FRANCESCA FERMEGLIA

Mare e nebbia



TANIA BARBAGLI

Gray lake



SALLY ANN FIELD
Snow day



PIERRE HAUSER
Untitled #02

PIERRE HAUSER

Untitled #04





PETER SALZMANN

Tears of hope



GEORGIOS BLOUKAS
Untitled #02



SVEN DELAYE
The Rain



PEER HEESTERBEEK
A rainy day



JOSE GASTON BARRIGA
Torrential rain shower



ROBERTO FURLAN
Untitled



LEON GALLO
End of summer



MARCO RIVA
United colors



LAURA ALLY
Meltwater reflections



ANDREAS LOTZ
Rain puddle



NABARUN RAHA

Untitled



INGRID GIELEN
Army of window dummies



MARISA PAOLI

Untitled #03

CHRISTIAN BALICTAN

Raining day



MARCO RIVA
Il giardino d'inverno



ANTONIA RANA
Tranquillità



MAX MORGANTE
Introspezione



GIANDRA DE CASTRO
Borealislake

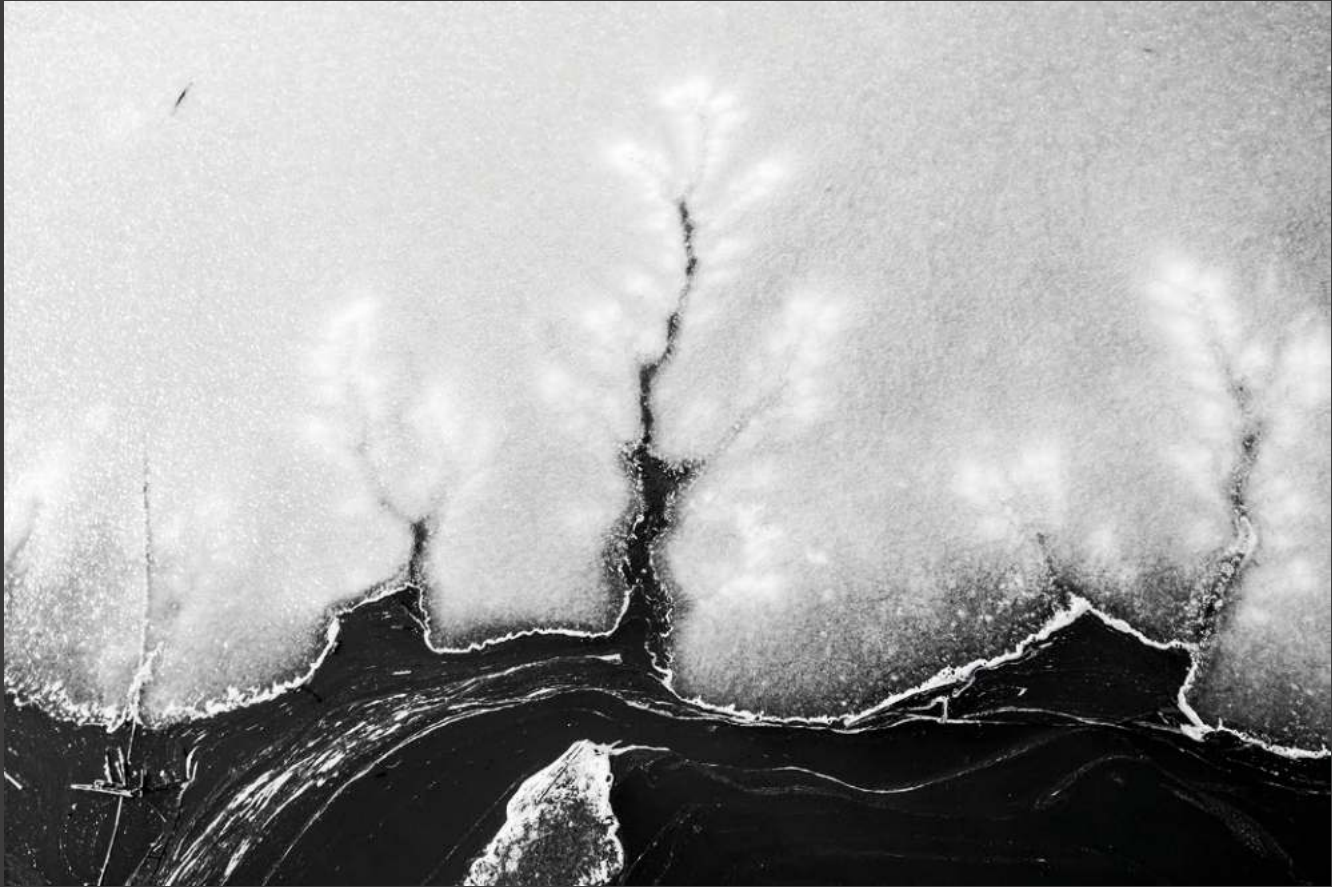


NADEZHDA BAKINA

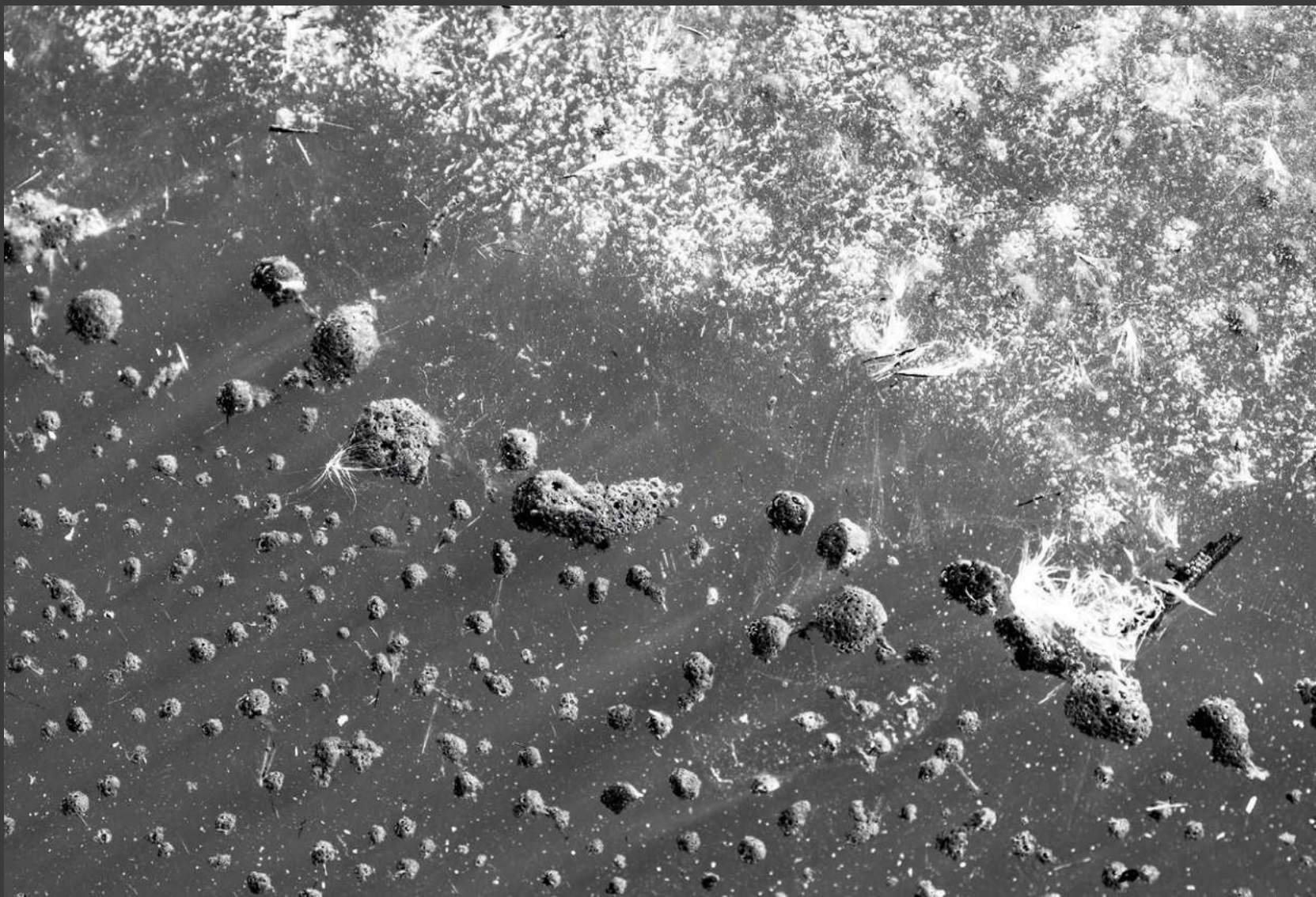
Specchio

INGRID GIELEN

ICE DRAWINGS



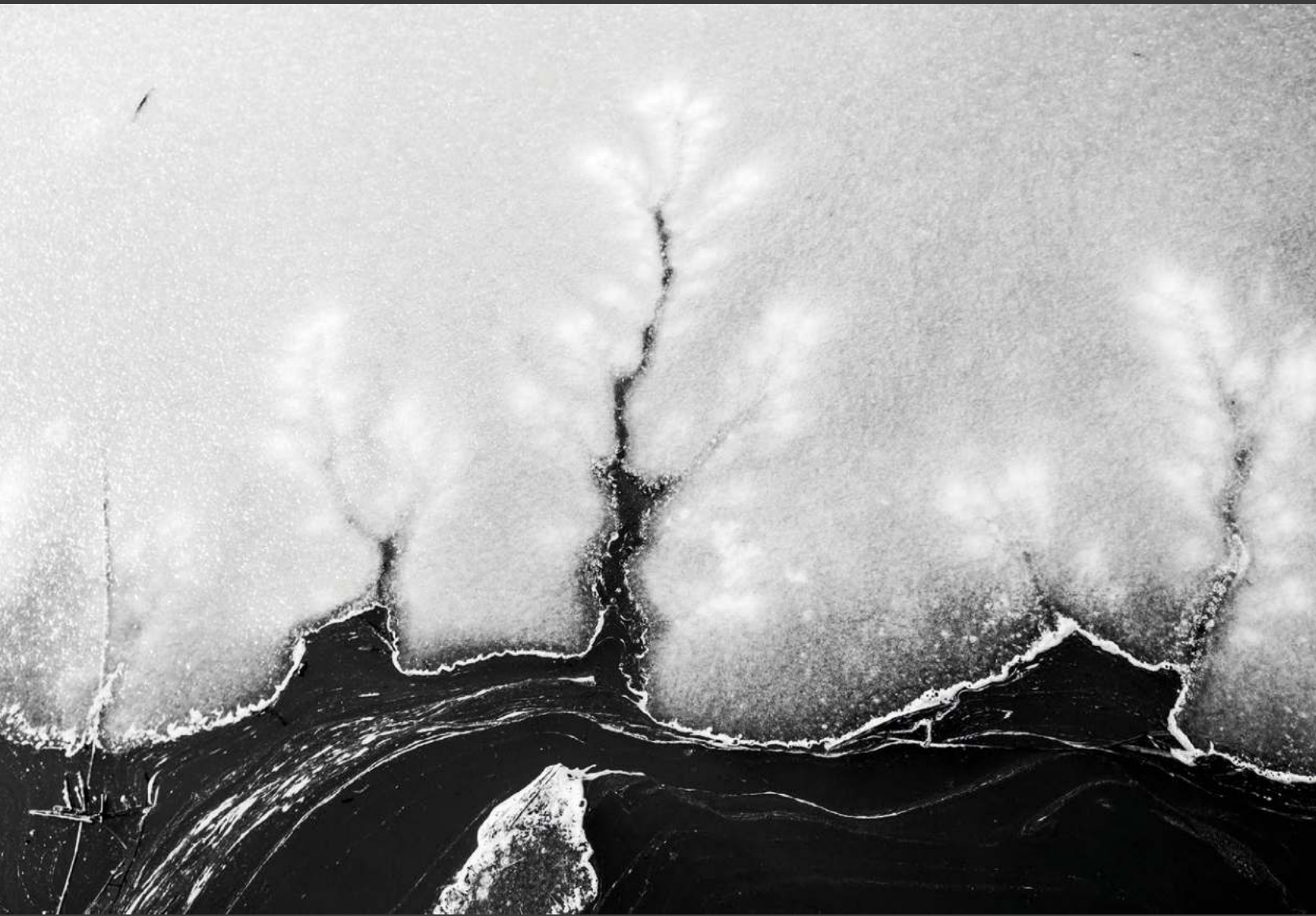
This photo series was taken over several years during the winter months when water becomes ice and beautiful structures emerge.





ICE DRAWINGS







NATALYA SAPRUNOVA
SOLID WATER



Oymyakon, place in Yakutia - Eastern Siberia, known as the Northern Pole of Cold with the record of -71.2°C , is the coldest permanently inhabited settlement on Earth by winter average temperatures. The village is located on the left bank of the Indigirka River and connected to the nearest settlements like Khara-Tumul and Bereg-Yurdy. Also not far from the village are the settlements of Tomtor, Yuchugy and the Airport. All this area belongs to the Oymyakonsky District and has about 2000 people.



Living on a permafrost land, people are mainly engaged in herding cows, horses and reindeers and they have a very difficult access to water. Despite partial central heating in houses, people do not have sanitary facilities inside. The whole community of Oymyakonsky District hopes that the government of Yakutia assigns them a specific geo-climatic status in order to benefit from financial aid for the construction of the necessary infrastructures for everyday life and animal husbandry.



SOLID WATER



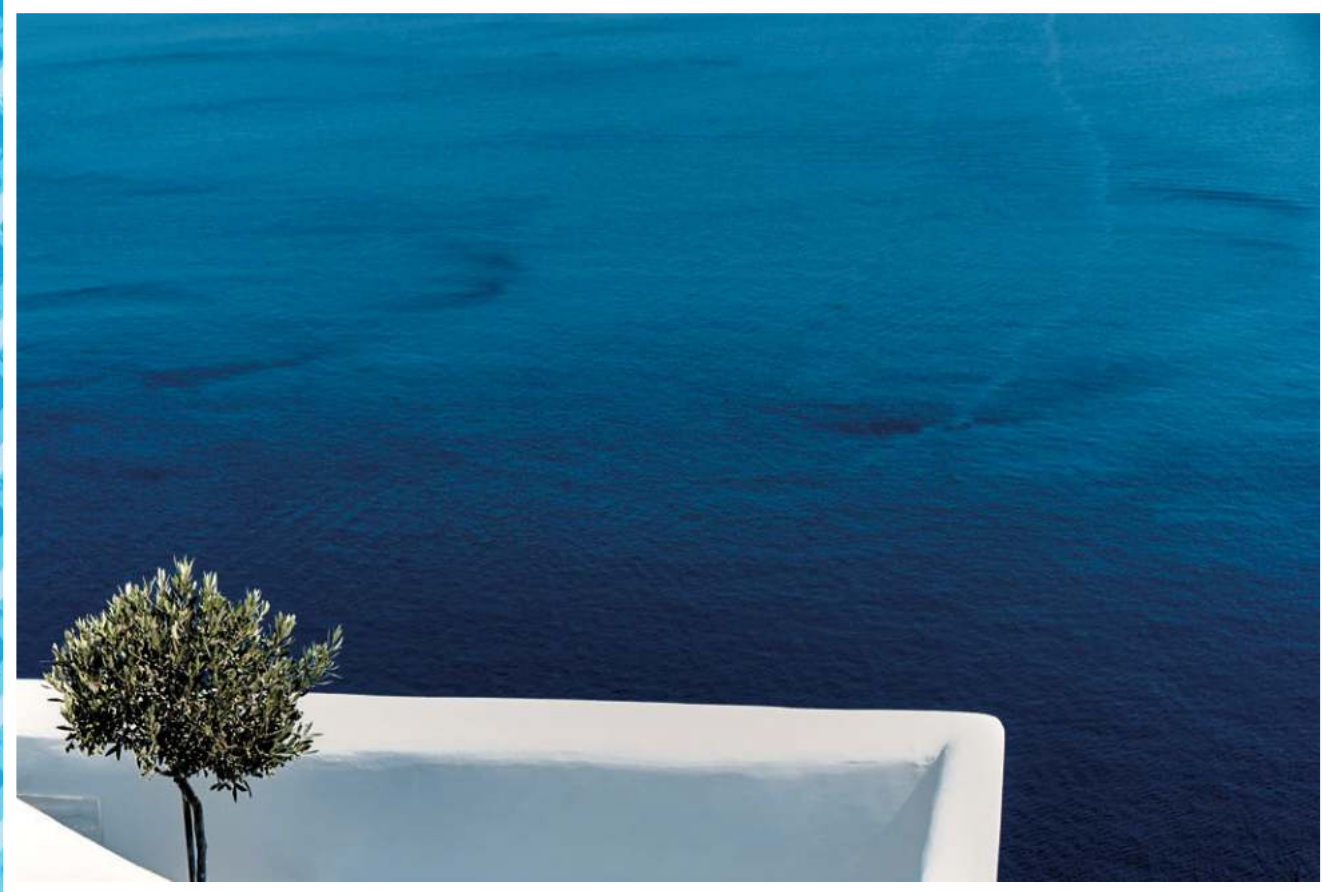


SOLID WATER









DIMITRIOS PATERAKIS

Only blue



CHAPTER 2

THE 71%

LUISA MONTAGNA

CRAZY BEACH



I t's an autumn day like any other. That boundary between land-sea-sky that I like so much, where the sea seems to climb the sand, but almost frightened, it withdraws, and then tries again, to the infinity of human memory... And that foaming water that captivates and becomes a game, while the sound of the downpours and the cries of the seagulls evoke ancestral moods. There, fantastic stories and human follies alternate.





CRAZY BEACH





CRAZY BEACH



ERMINIO VANZAN

LIVING THE SEA



With this project I wanted to tell my mood with the sea, I love the sea when it is capricious, impetuous but also melancholy...and when it knows how to narrate with its grandeur, I see the sea as an opportunity to open one's mind and your own emotions.

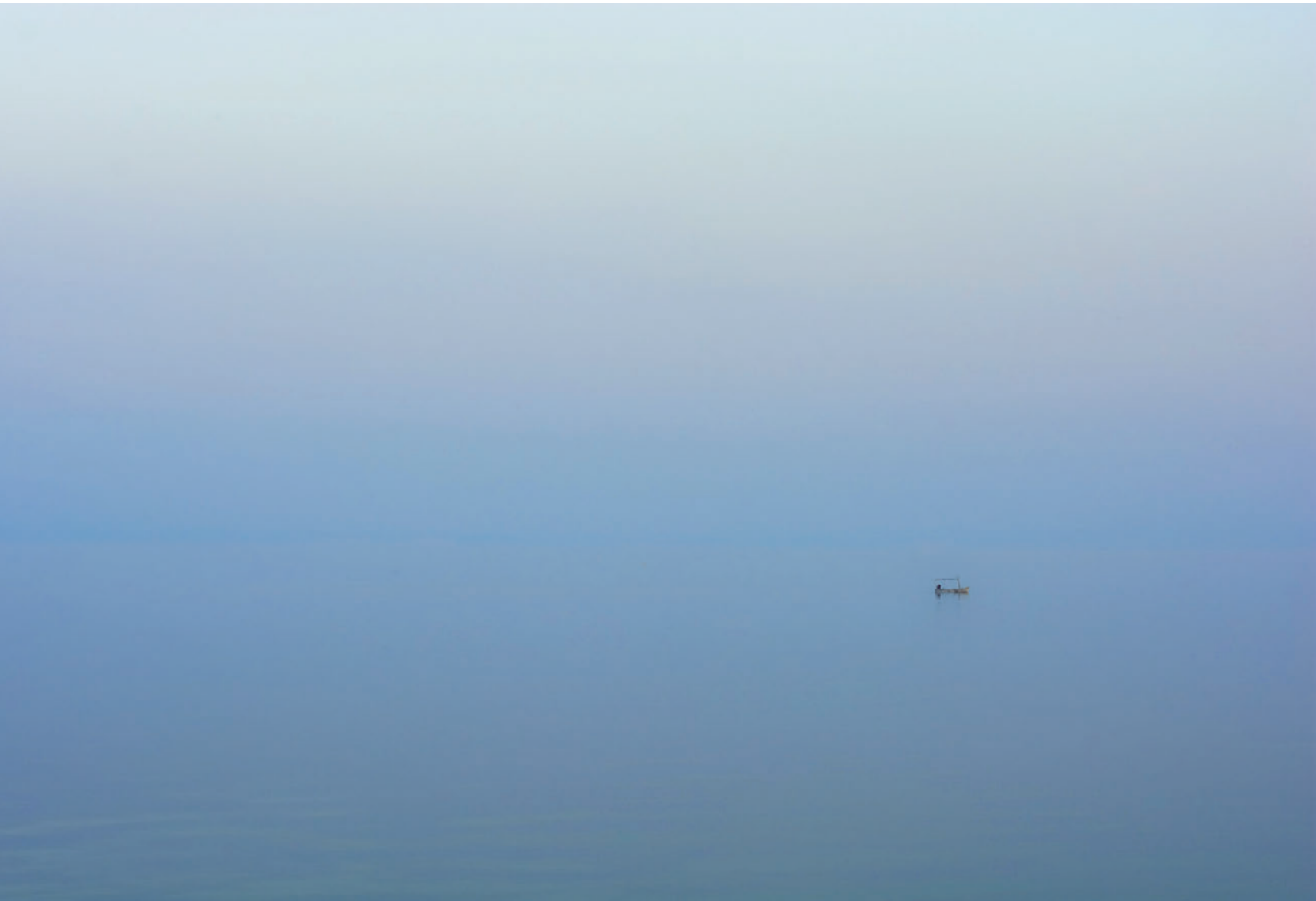












VEDRANA DEVIC

Smooth

MARGHERITA PASINI
Untitled #04



MARGHERITA PASINI
Untitled



GIUSEPPE DIPACE
Untitled #02



MARGHERITA PASINI
Untitled #05

ANDREA BEVILACQUA

*Lago artificiale di Vernago,
valle Senales; Alto Adige*



RENZO SCHIRATTI

Laguna Di Venezia



MARINA TOSOLINI
Urros de liencres



MARINA TOSOLINI
Huelga

CRISTINA MASCARENHAS
Evening fog



RENZO SCHIRATTI
Quinte



SANDRO TEDDE
Untitled #02



MICHAEL NATTER
Liquid gold

RENZO SCHIRATTI
L'onda



NATALIA LIASHENKO
Untitled #02

VITO ALAGNA

CRUEL SUMMER



Those who live on an Island have a special relationship with the sea. The flat horizon, as if it were a liquid desert, becomes that inner landscape from which it is difficult to detach oneself. Living on the coast, life takes place in this dimension, and almost continuously one finds oneself mirroring one's soul in the sea.















ORietta MASALA

THE SEA IN CERTAIN DAYS



We must not be afraid of the sea, but on certain days in the city on the sea, it is the sea that commands. Grado during a storm.





THE SEA IN CERTAIN DAYS









CAROLINA OCHOA
ContraCorriente

FRANCESCA CODOGNO
Tutti a mollo



ESTER PERTEGATO
Tutti in ammollo





TOMMASO PELLEGRINO

Flip flop



LUCA MORGANTINI

Untitled #01

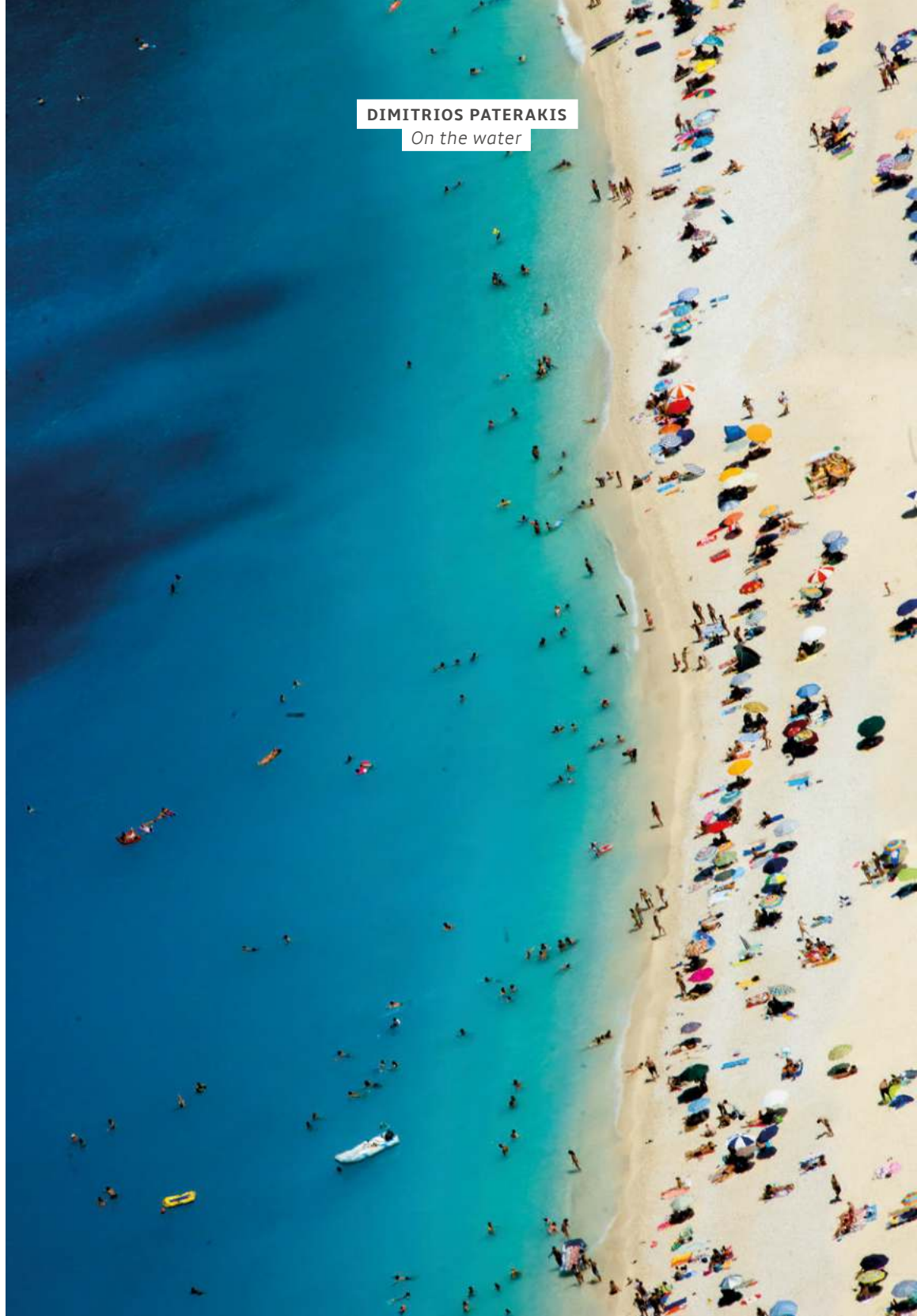
MARIA POLYCHRONIADI
Moment interpretations



DANIELE FICARELLI
Untitled

DIMITRIOS PATERAKIS

On the water





JULIE KERBEL
Free



SYNDI PILAR
Holding pattern



SYNDI PILAR

Untitled



SYNDI PILAR

Untitled



SYNDI PILAR

Untitled



PATRICIA D. RICHARDS

Out to sea



ALIDA VOLPI
Un mare di solitudine



MIRCO PANDOLFI

Lo scatto rubato

GIUSEPPE DIPACE
Untitled #01



ANDREA MARZALONI
Untitled

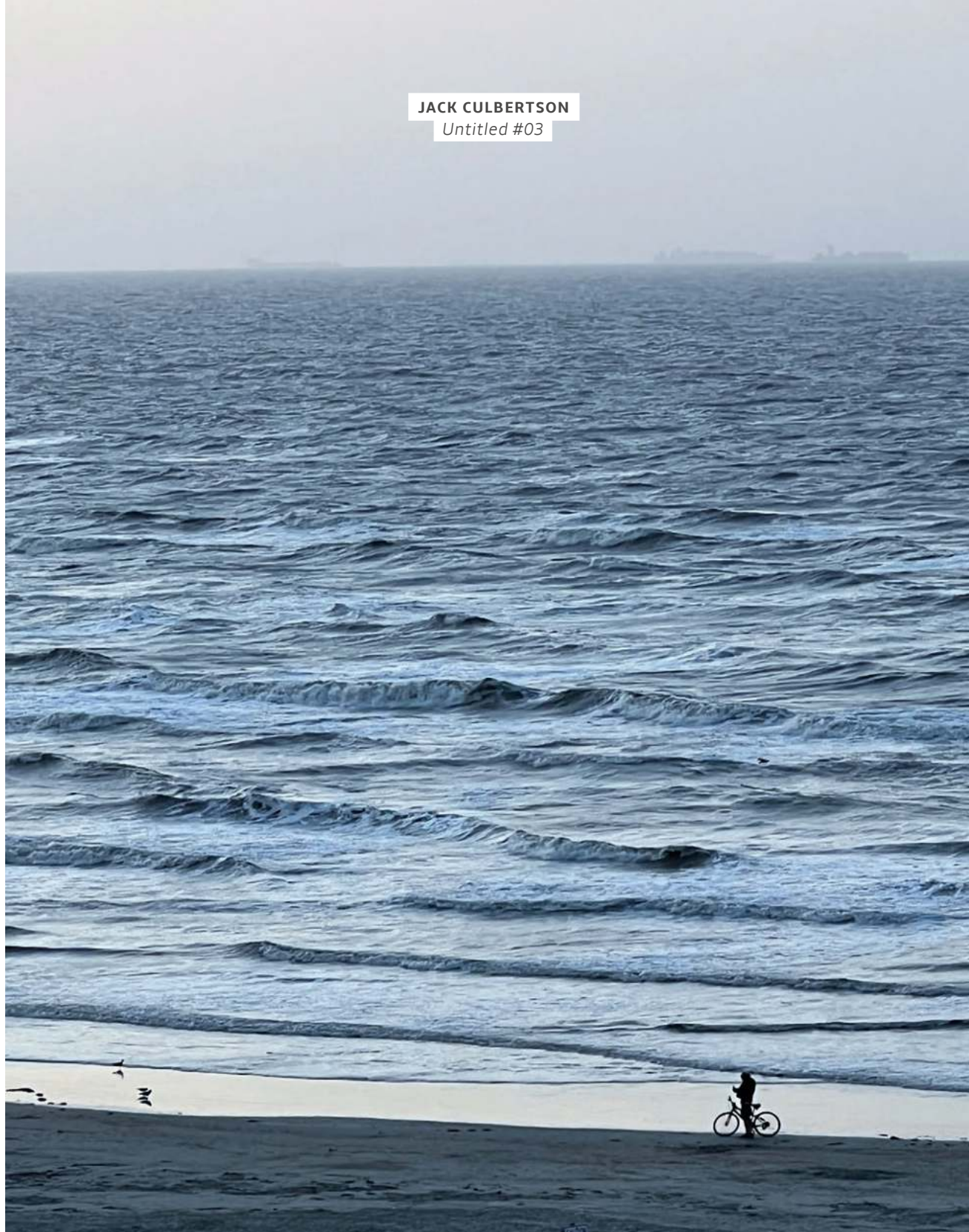
FEDERICA FADEL

Together



JACK CULBERTSON

Untitled #03





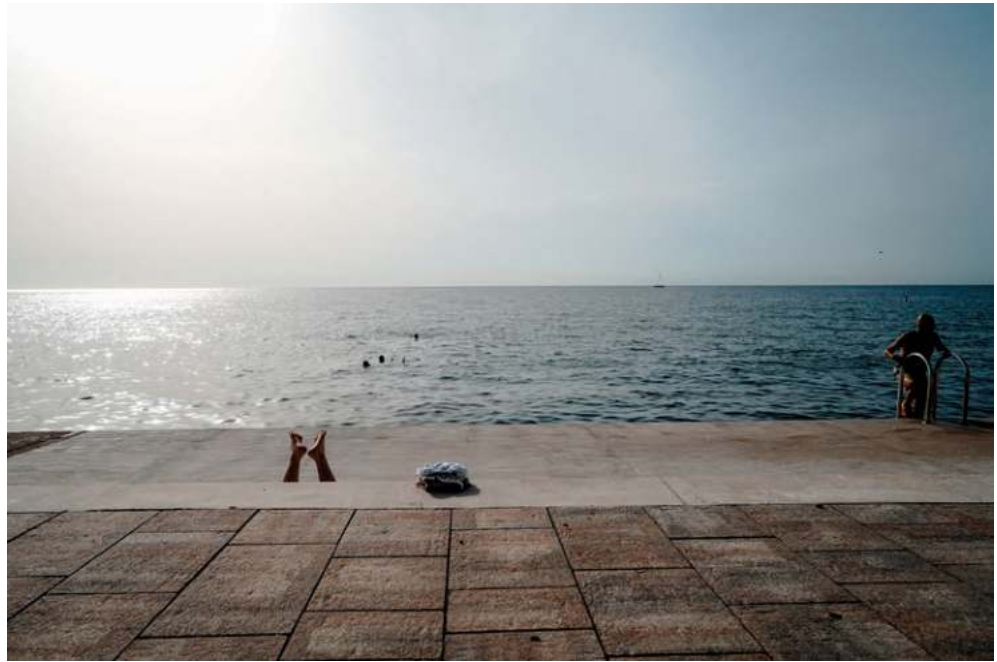
PEER HEESTERBEEK
Sea view



INGRID GIELEN
The old man and the sea

SAMANTHA DEGRASSI

*Il mare è sempre
una buona idea*



ÁGOTA CSISZÉR
Walking into love





ANDREAS LOTZ

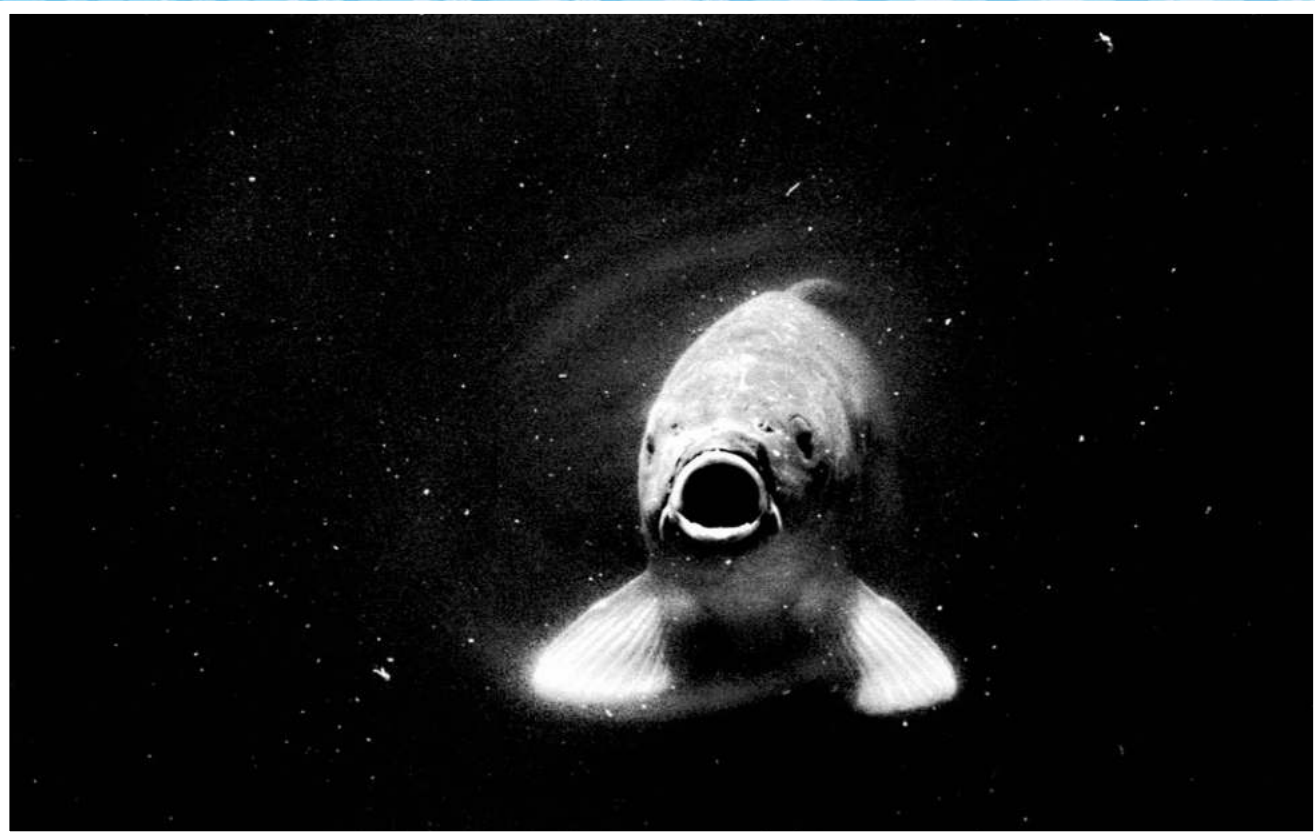
Low tide

CINZIA LEGHISSA
Meridiana



FRANCESCA CODOGNO
Mare d'inverno





SAMA SBRISSA
I(N)Spiro

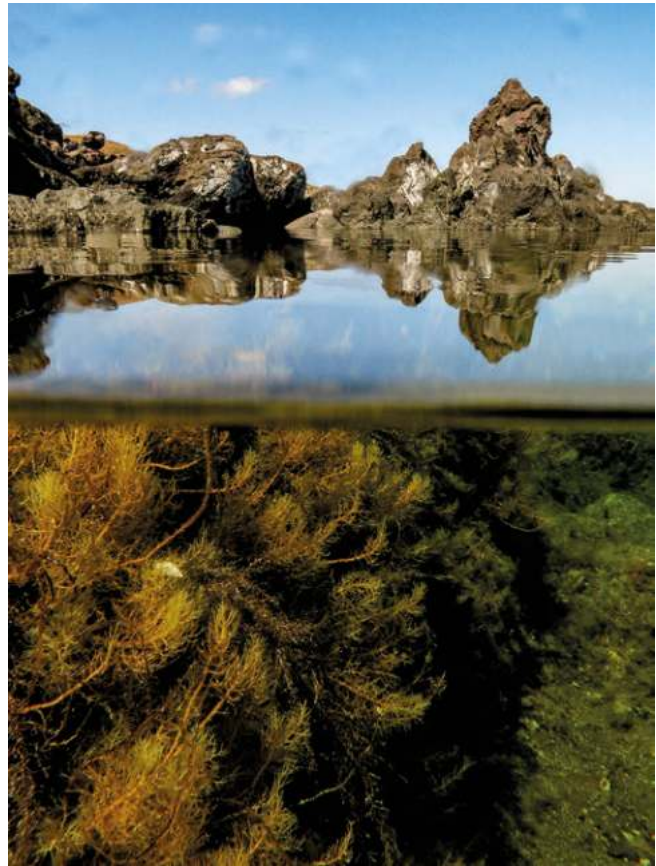


CHAPTER 3

HABITATS



SIMONETTA ROSSETTI
Riflessi



SILVANA GALLIO
Piccoli mondi acquatici



BEPPE CASTELLANI

Nature



ROBERTO DI OTTAVIO
Forze In Equilibrio



CARLO RONDINONE
*Dopo la piena
del grande fiume*



CARLO RONDINONE
Il pioppeto piegato

MAURIZIO SARTORETTO

LA SACCA DEGLI SCARDOVARI - DELTA DEL PO



The lagoon environment of the Sacca is a transition zone between freshwater and marine habitats: the variable salinity is in fact due to the continuous encounter between the waters of the rivers and the salty waters of the Adriatic. The basin is protected from the sea by narrow strips of land and sandy banks. It communicates with the Adriatic Sea through two inlets: one located near the mouth of the Po delle Tolle branch and the other to the south-east.













BEPPE CASTELLANI

Ask me now



ADRIAN MIHOC

Untitled

MATTEO FALIERO
Untitled #01



YAMILE ALFARO PICCO
Life in green







YURI PRITISK
(NOT)permafrost

GEORG WORECKI

WHITE



When snow and fog meet in Islek, the horizon often blurs and is barely visible. In these special times, the landscape is significantly reduced. The colors are also isolated, often pastel-like. The sharpness is accompanied by the blurriness. The essence of the trees, bushes and grasses comes to the fore and shows its mysterious beauty. Clouds have settled, the earth is floating. Creation is still.





WHITE





WHITE





WHITE





RENZO SCHIRATTI
Cascata dell'acqua caduta



ANTONIA RANA
Dietro la cascata



EVA VASILYEVA
Defying gravity



IMMACOLATA GIORDANO
Water painting



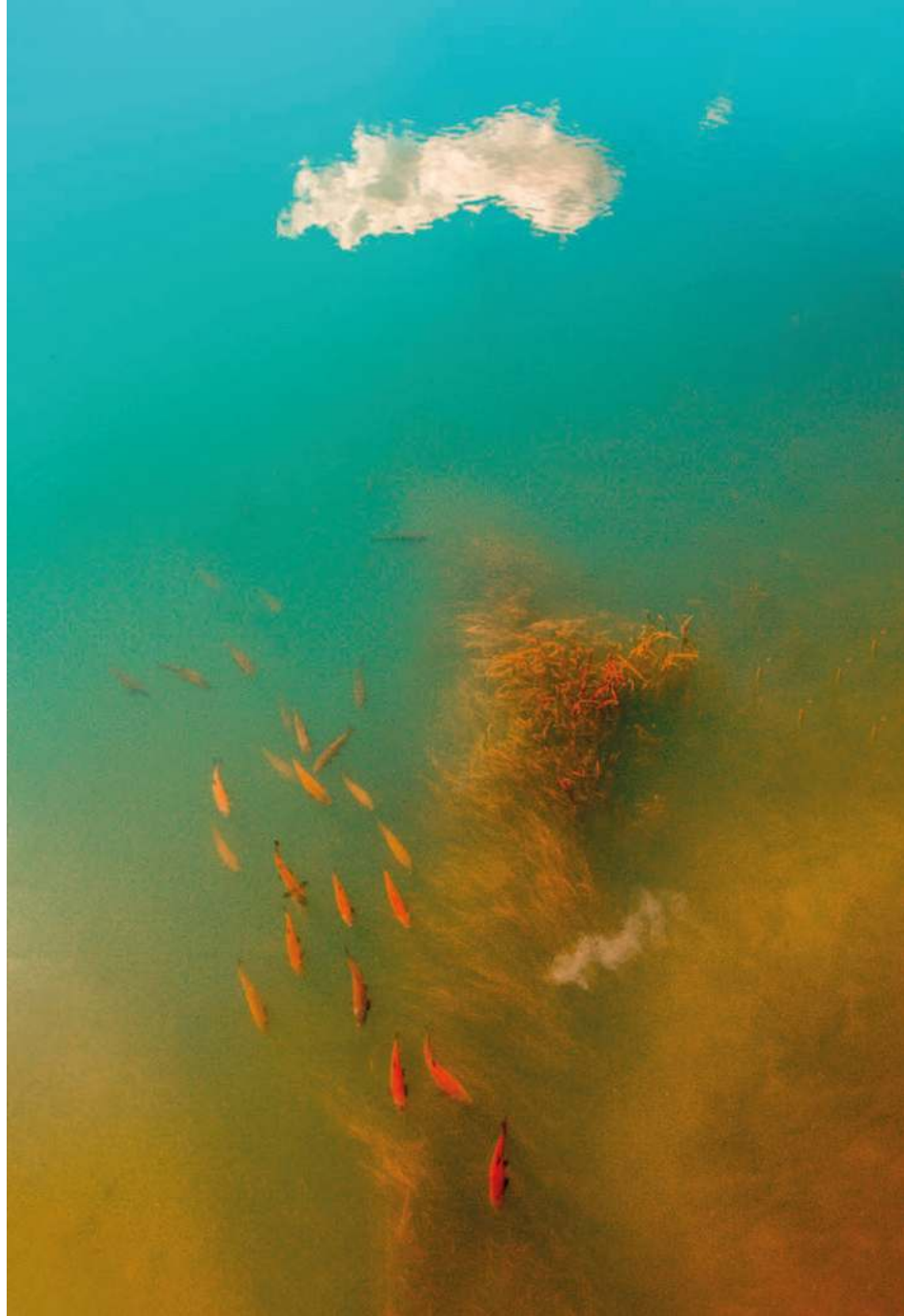
MASSIMO TABASSO

Estasi

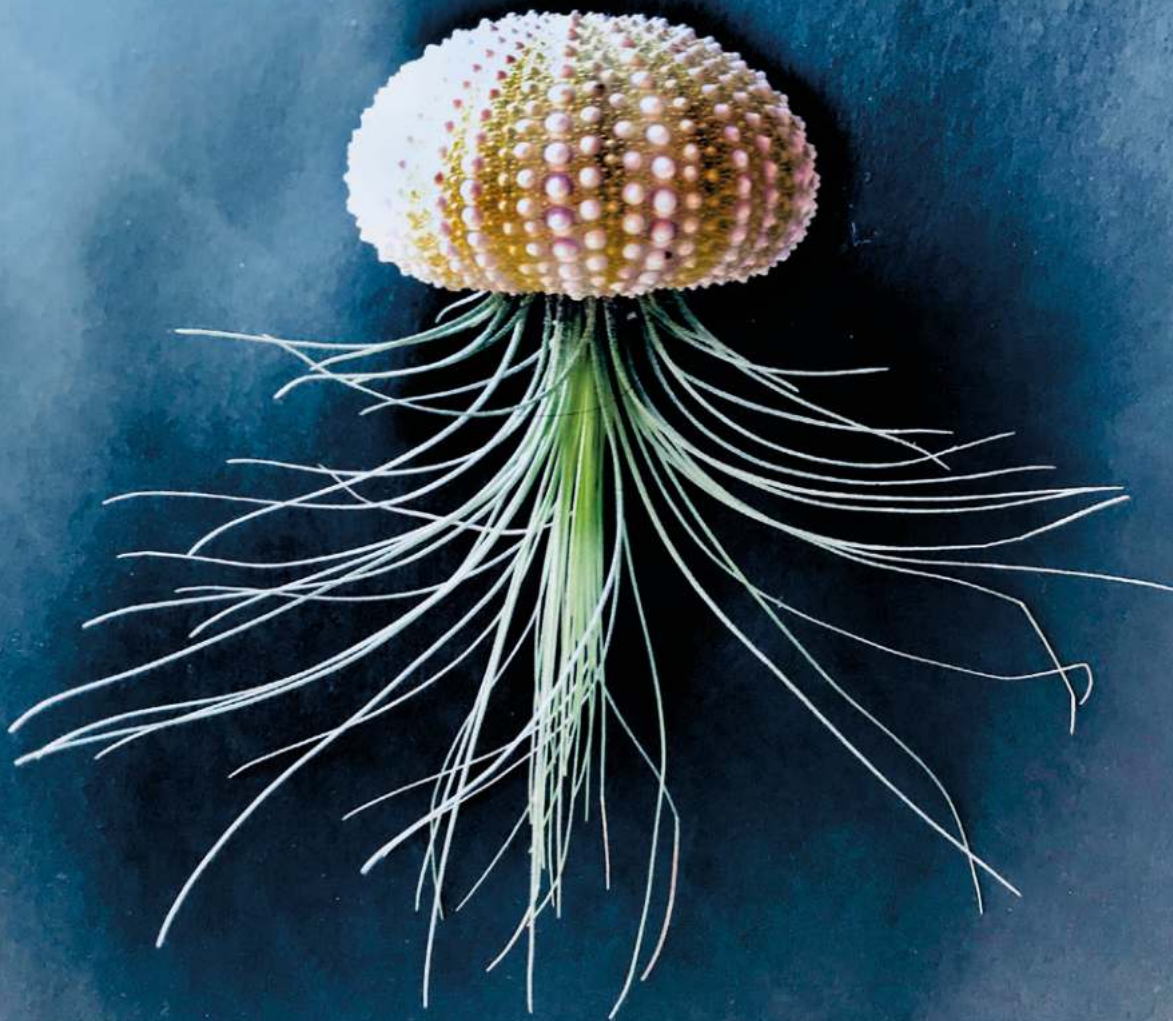


ILARIA TASSINI

Meduse in cattività



GIOVANNI GABASSI
Nuvole e pesci



SIMONETTA ROSSETTI

Dry



SIMONETTA ROSSETTI
Dancing gelly fish



LUCA CECI
Vite acquatiche



MARCO EUGENIO BIANCARDI

Cigni nebbia

FRANCESCA CODOGNO
Habitat lagunare



ELLEN JACOB
Arctic fading guillemots

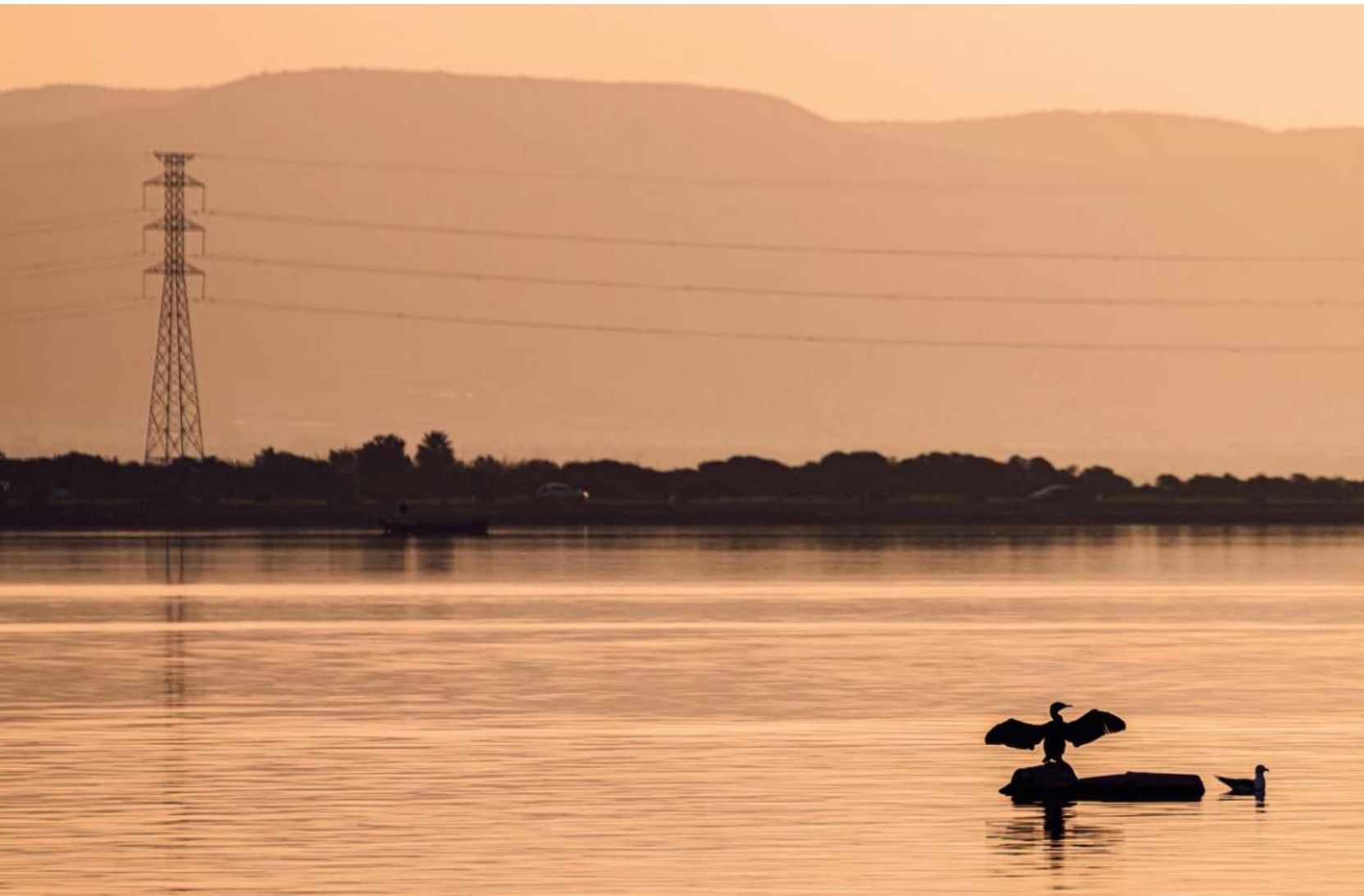




JEANNETTE MÜLLER
Gabbiani tra le onde



MARK WALSH
Mute I



NICOLA BARDI

Still



PAOLO DELLEPIANE
*The state of Water-
Environment-Caribbean
flamingo, water is life*



BIAGIO SALERNO
Il decollo



PIA PAROLIN
Untitled #01



GULAR ABBASOVA

Two drops



**CHETAN SHASHI
SURESH DODWAD**

You and me

BIAGIO SALERNO
Love



BIAGIO SALERNO
The dance



FLAVIO PEGORARO
Elephant bathing in the river

BIAGIO SALERNO
Splash splash



DONATO PORZIA
Lovely boys





BIAGIO SALERNO

Time to drink



DARIO REGGENTE

Abbeverata



PART TWO

THE STATE OF THE PEOPLE

G. M.

We are what we do, and whatever we do, we do it with regard to the environment and first of all water. In a widespread conception of the relationship between human beings and the environment, humans fulfill themselves by modifying their surroundings for their own purposes. Even though this image is more closely associated to the most powerful civilizations of history, namely those that more deeply transformed the so-called “*natural conditions*” and left enduring signs of their technology in the landscape, this feature belongs to humans as such, insofar as also marginal cultures, those that sometimes and inappropriately are labeled “*primitive*”, by interacting with the environment turn it into something different from an ideal “*natural world*”, in subtle, sometimes imperceptible, ways.

More radically, it could be said that humans are their environment, and that consequently everything they do in, with and to their environment is a work through which they build themselves. A long established Western tradition of thought has separated humans

from Nature, that in this context appears to be “*in front of*” or “*exterior to*” human society, but, on the contrary, an emergent philosophical and anthropological trend conceives humans as part of the environment, and this is actually what can be said about the cosmology of several “*indigenous peoples*” whose wisdom has been foolishly underrated by Western culture. In other words, the “*state of the planet*” is “*the state of the people*”.

As already mentioned above, our sense of bearing has to cope with water, first of all in order to distinguish those spaces that are fit for settlement from those that are not, those that are accessible and those that are not, but this distinction is culturally determined and also depends on technology, namely culture, again. Construction, in its broadest sense, is oriented to make the space habitable and/or accessible, basically by taking into account the dynamics of water.

The titles of the chapters included in Part 2, “*Constructions*”, “*Transport*”, “*Work*”, “*Activity*”,

"Sacred Waters", point to topics that taken together cover a great part of the anthropological concept of culture.

The concept of culture is etymologically connected to the polyvalent Latin verb *colere*, whose semantic spectrum encompasses a variety of activities and attitudes: *"to cultivate"*, *"to work"*, *"to take care of"*, *"to inhabit"*, *"to frequent"*, *"to adorn"*, *"to embellish"*, *"to honor"*, *"to worship"*, *"to practice"*, *"to celebrate"*. In general terms, culture implies the idea of an intervention modifying the external conditions of a *"given"* or *"natural"* status quo. It goes without saying that the external conditions that the human intervention modifies have to do, first of all, with water.

Humans are committed to intervene in the environment for purposes related to water in several ways: as a physical obstacle to human mobility, in the case of bridges; as the very *"ground"* to reach for mobility itself, on the contrary, in the case of all the construction work related to harbors and ships; as a necessary resource for life, in the case of the management of drinkable water and water for irrigation.

Obviously, from the point of view of humans rooted in this or that specific context in time and space, most of this work turns into the basic, *"natural"*, condition of everyday life, the ground upon which everything is later constructed, and also the solid basis of reference to establish what is ordinary and what is extraordinary, what is familiar or traditional and what is ground-breaking.

As an example, one of the most impressive sequences of *"Nanook of the North"*, the 1922 silent movie by Robert J. Flaherty about the life

of a Inuit man and his family, shows how igloos are built. Basically, building an igloo means building with water in its solid state. The striking contrast between the ease of construction by the local man and the astonishing effect that this sequence presumably has on the audience illustrates how manifold our relation with water can be. However, the way a house is built, whatever a house may look like, is in turn a powerful marker of cultural identity, even though it changes as time goes by. In other words, for better or for worse, building a house tells who we - the people - are.



PIERRE HAUSER
Up the Hudson



CHAPTER 4

CONSTRUCTIONS



MIRCO PANDOLFI
Cavalc'acqua



VALENTINA D'ALIA
Rotterdam landscape



ANDREA BEVILACQUA
Lago di Amal; Svezia



NAME CRISTINA EMBIL
Bilbao estuary

ANDREAS LOTZ
Endless



MARKUS SCHNABEL
Tide land structures





NICOLE VITTORIA DE JAGER

Shadow self



PIERRE HAUSER

Untitled #01

MATTIA PASINI

Untitled #04



MARGHERITA PASINI

Untitled #03



GIOVANNI MOREA

Untitled



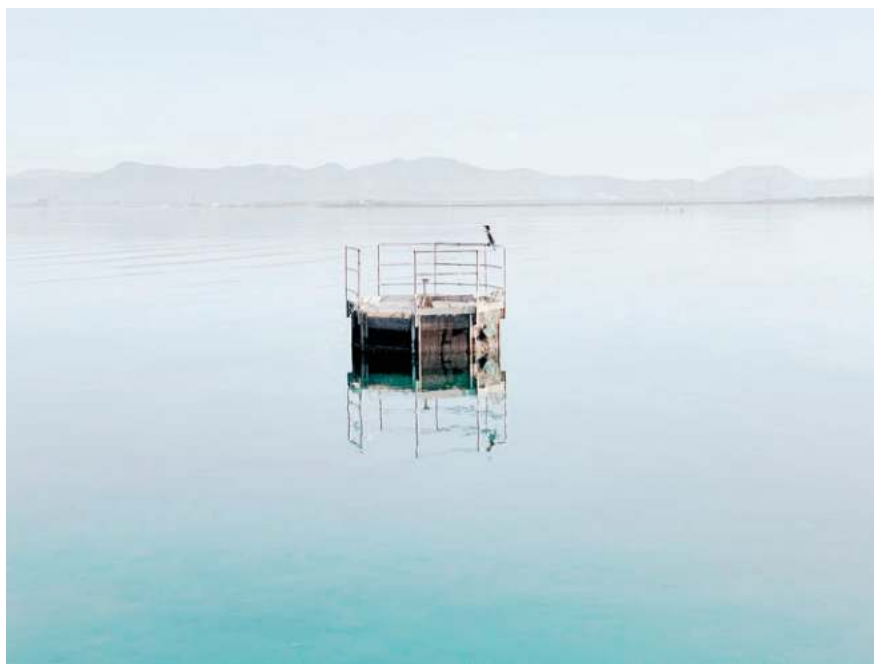
VALENTINA D'ALIA
Floating forest

VLADISLAV SHAPOVALOV
Robinson



OLEG ZHYLIN
Untitled





FEDERICA FADEL
The cormorants mirror



PATRICIA D. RICHARDS
Summer time



REBECCA WILTSHIRE

Untitled #03



GIOIA ALOISI
Oculus



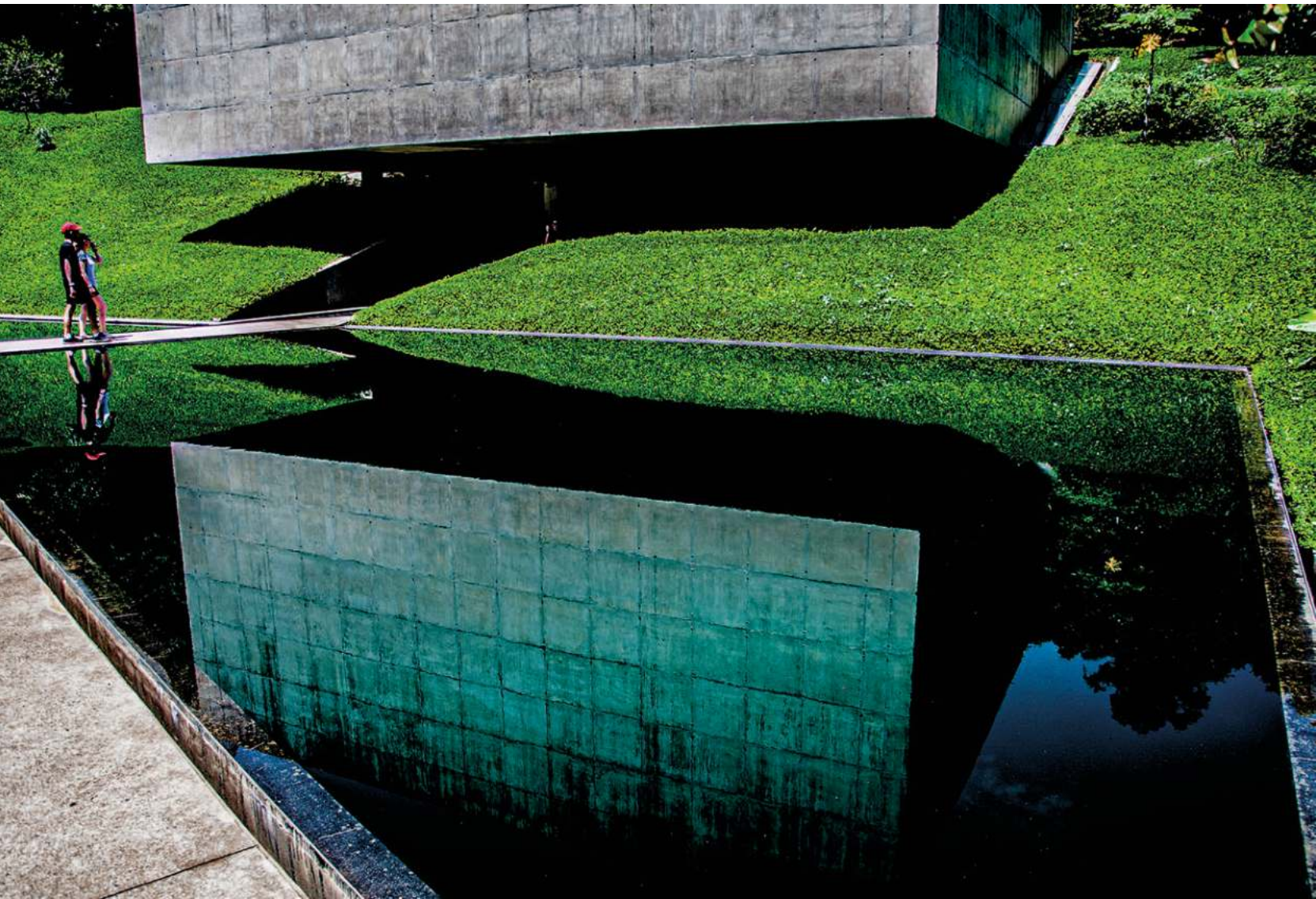
ANDREAS LOTZ
Water reflections

GERHARD WAGNER
Reflections #2



AUGUSTO BARBIERI
*Diga del Panperduto
e Canale Villoresi*





CARLA COSENZA MORMILE
Varejão Inhotim



PIERRE HAUSER

Untitled #03

PIERRE HAUSER

PUDDLE SCAPES



In trying to depict the much-photographed city of New York in an innovative way, I have created a series called Puddle Scapes, photos of the city as captured in unstable reflections on street corners and sidewalk depressions—among the smallest and most evanescent bodies of water. In this series, I've tried to give fresh energy to a common subject by striving for dynamic compositions that open up evocative alternative worlds. What attracts me to the subject is the chance to combine multiple layers and textures in painterly collages:



cement cracks, rusty curb lining, the bold geometry of traffic markings, fleeting glimpses of rushing New Yorkers, and skyscrapers reflected as dreamy, soft-focus apparitions. Ultimately my goal is to unveil and showcase the odd dreamscapes that surround us on every corner if we bother to look. At the same time, in some ways, they might be seen as nightmare-scapes: a foreshadowing of the watery state that might befall the city if climate change is not soon addressed in a serious way. To address a few of the individual works: In



"Blastoff", for instance, the apartment building with its green and white windows seems to burst forth like a futuristic spaceship from the curvilinear curb and crosswalk. Or it could be dropping fast into a hole in the pavement—in the alt world of puddles, things are never fully clear. *"In His Lane"* suggests a landscape that has been so shaken that its component pieces are no longer where they should be. *"Deep Brooklyn"* seems to present a portal through which to enter the alternative puddle world that I continued to document.











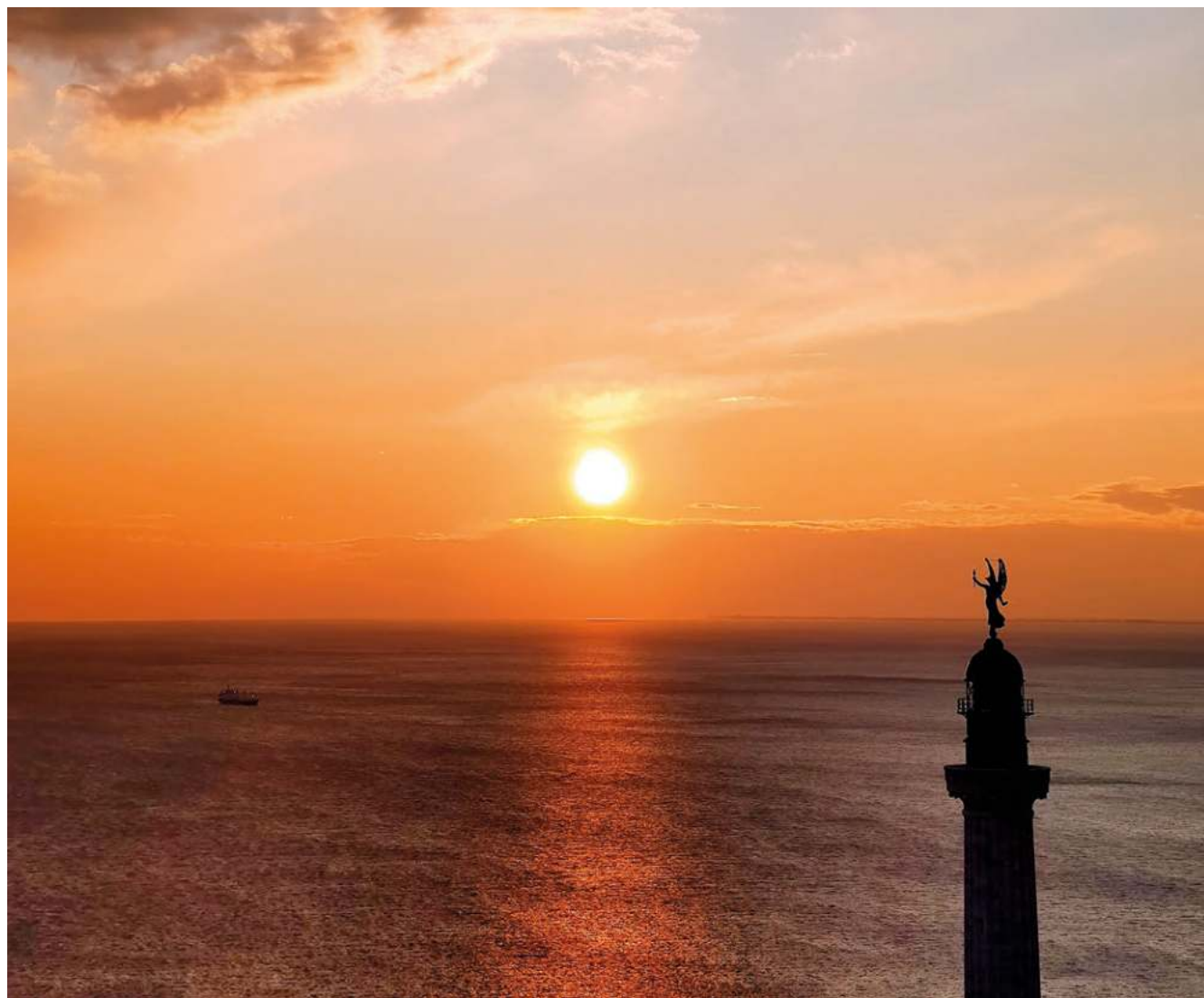


ANDREAS LOTZ

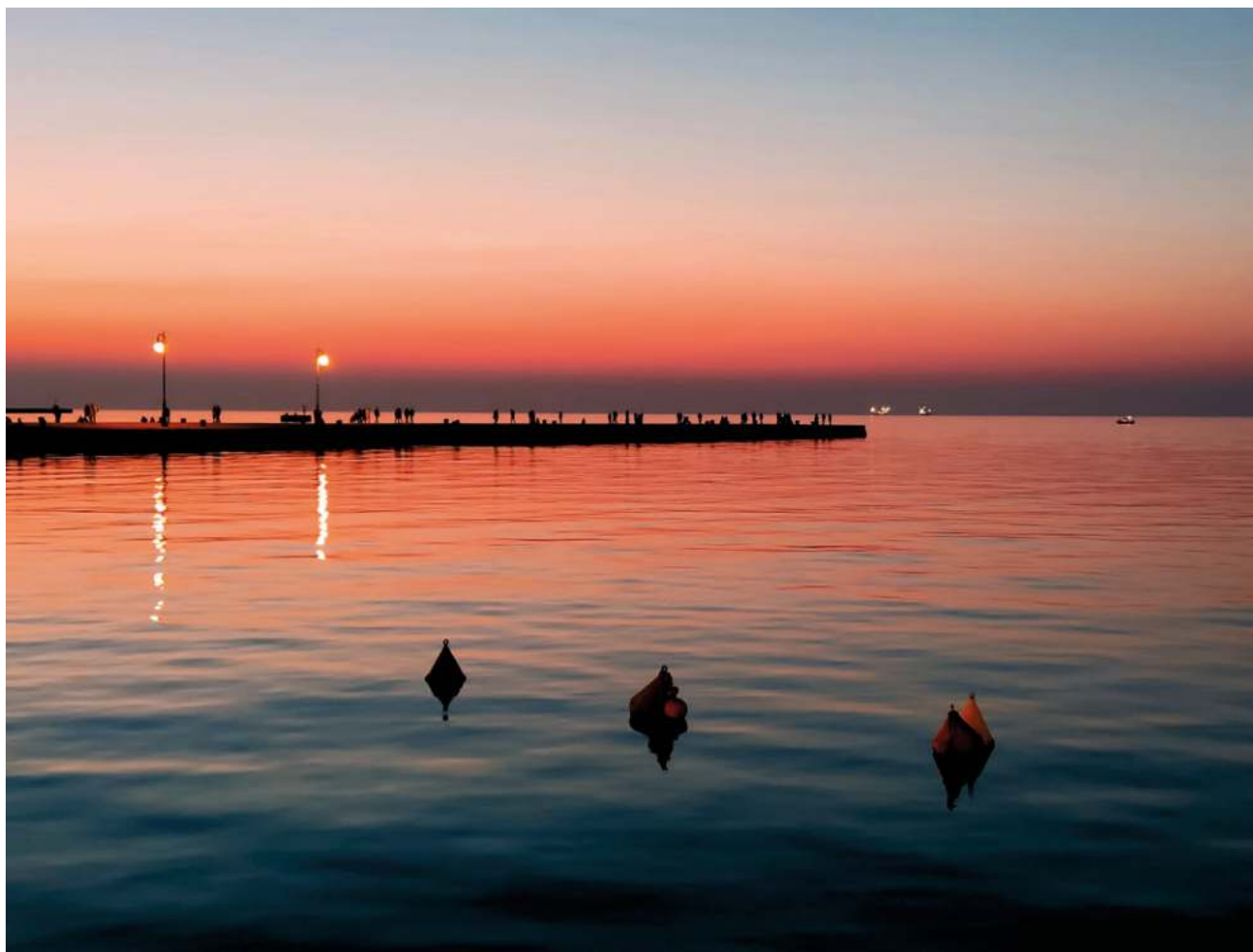
White house



ANDREAS LOTZ
Dublin bay



ANDREA CIPRIANI
Home



ANDREA CIPRIANI

Red buoys



STEFANO SACCHETTI

Una meravigliosa cittadina lacustre

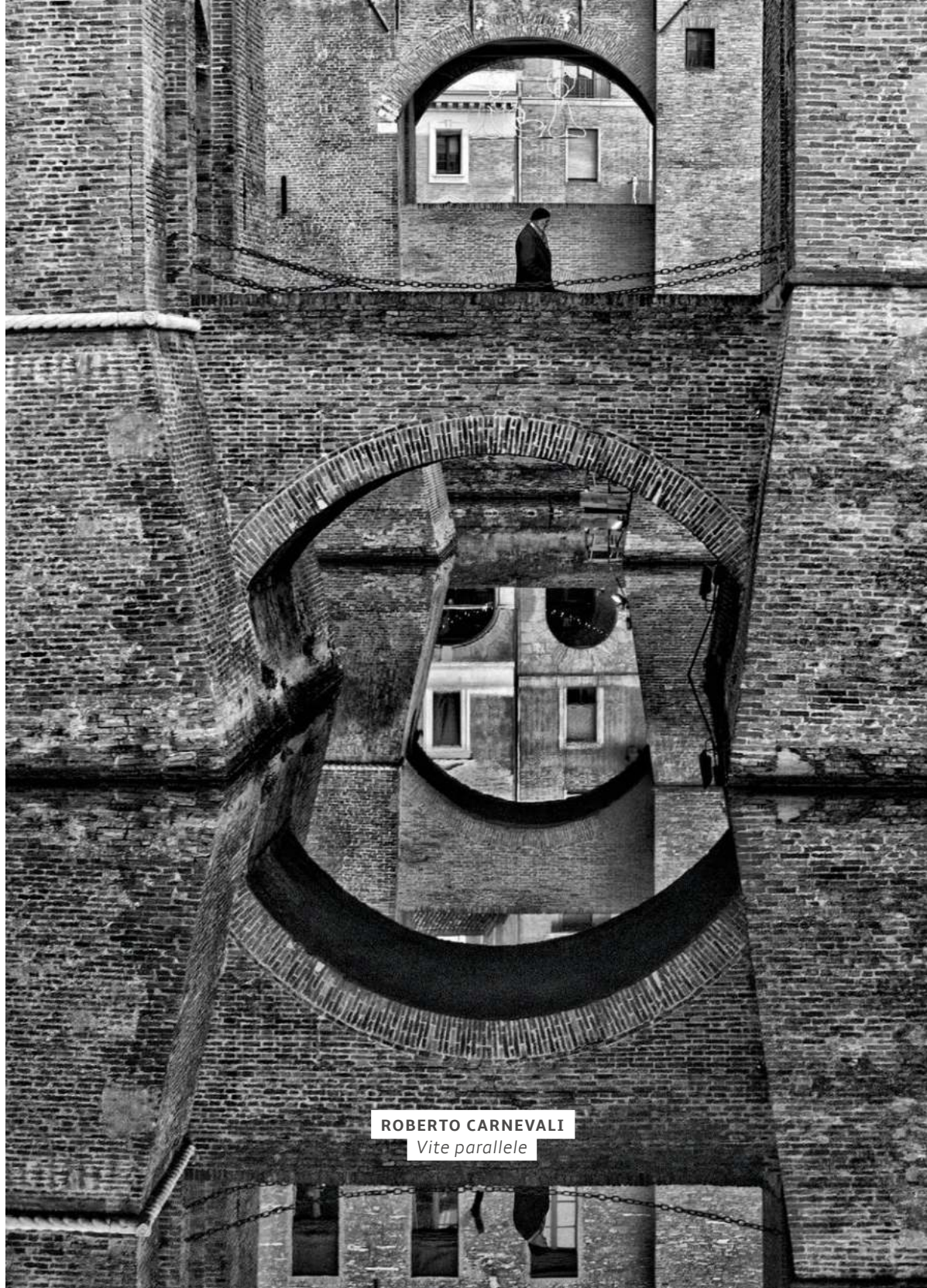
ALESSIO ROBERTO
Cloths laid out



ALESSIO ROBERTO
Amsterdam



VALENTINO GRIECO
Living thunderstorm



ROBERTO CARNEVALI

Vite parallele



NANCY OLIVER
Fountain



MAURO DE FLAVIIS
Fonte di Oporto



MATTIA PASINI

Lisboa



PIA PAROLIN

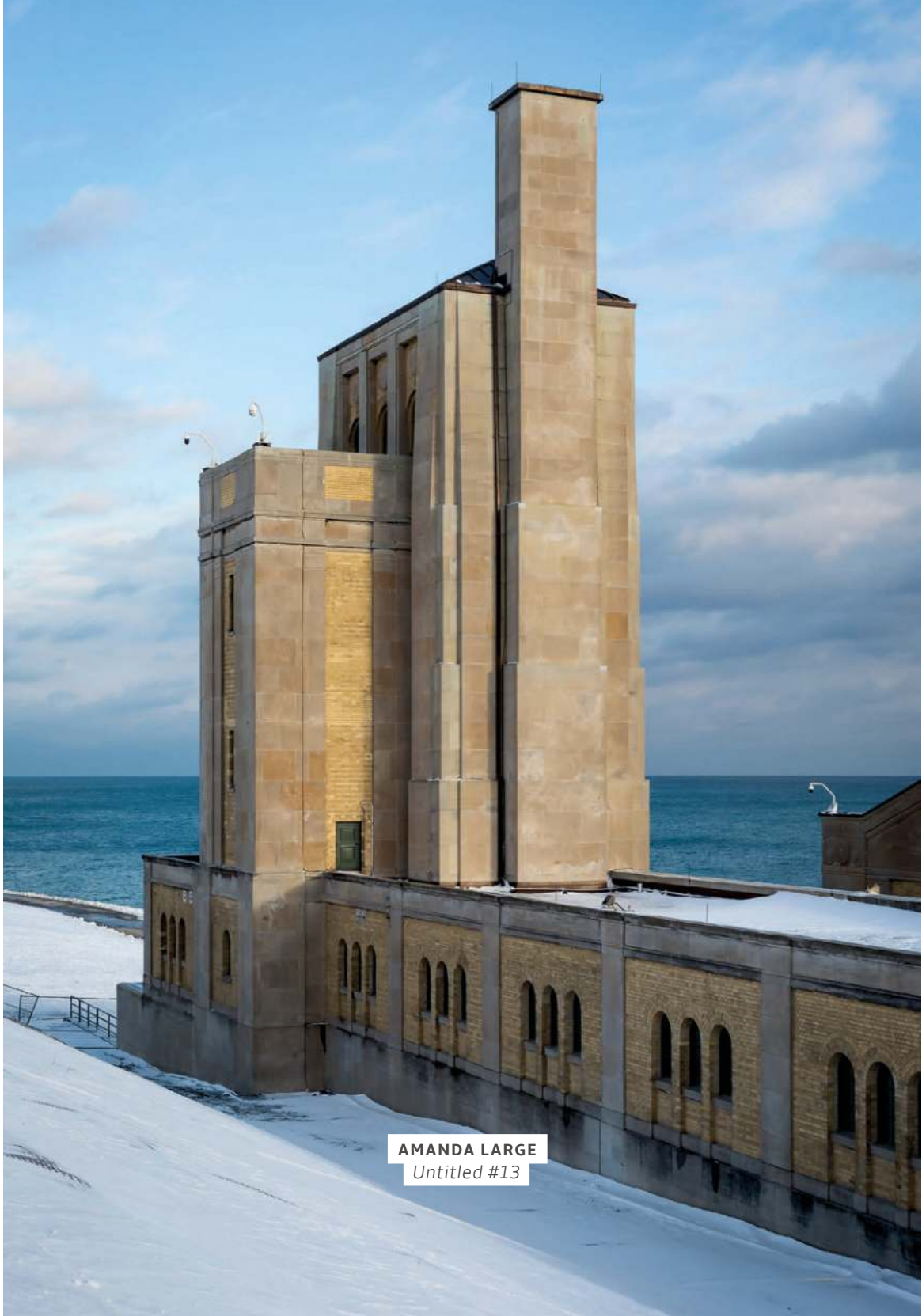
Untitled #02



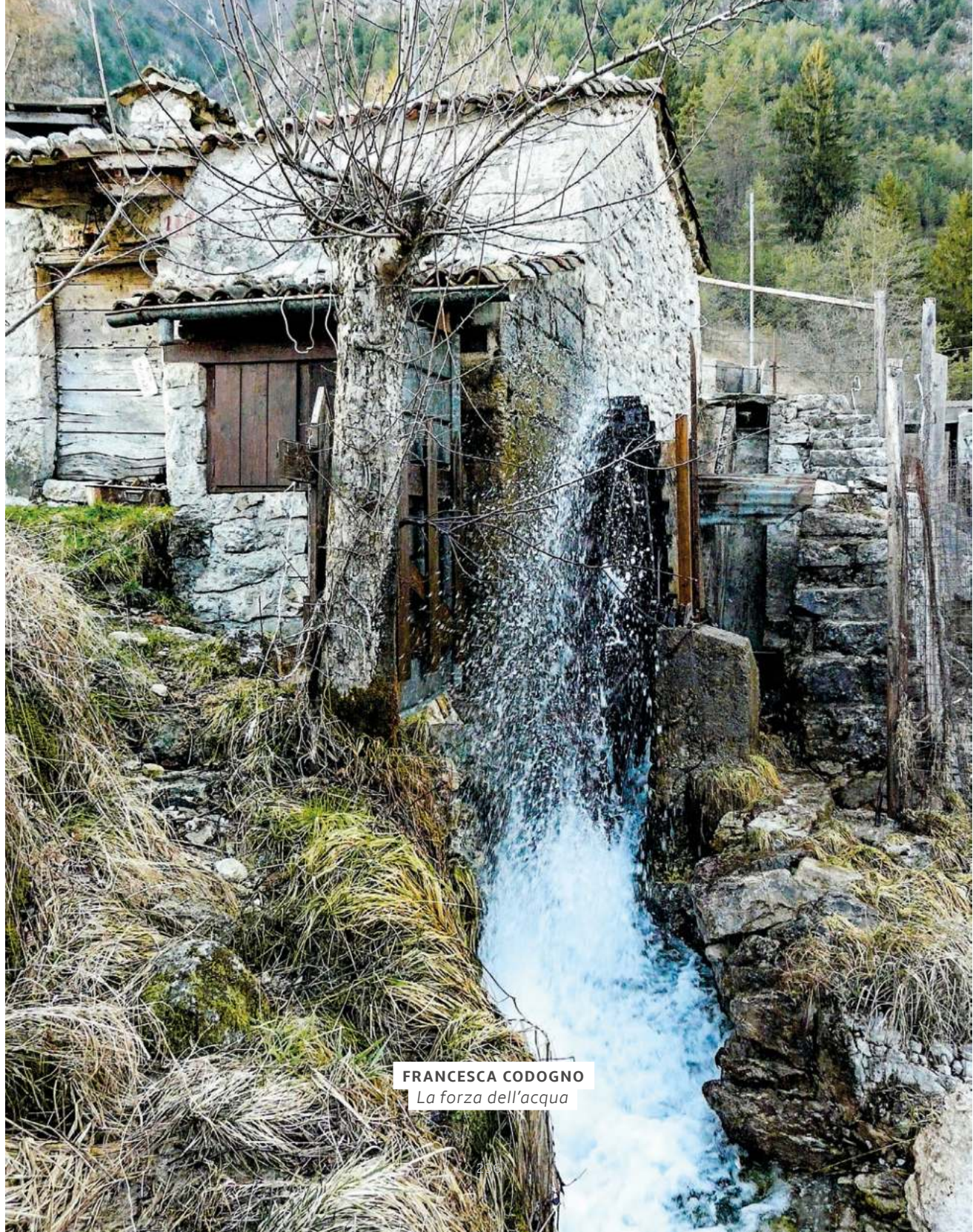
AMANDA LARGE
Untitled #06



AMANDA LARGE
Untitled #04



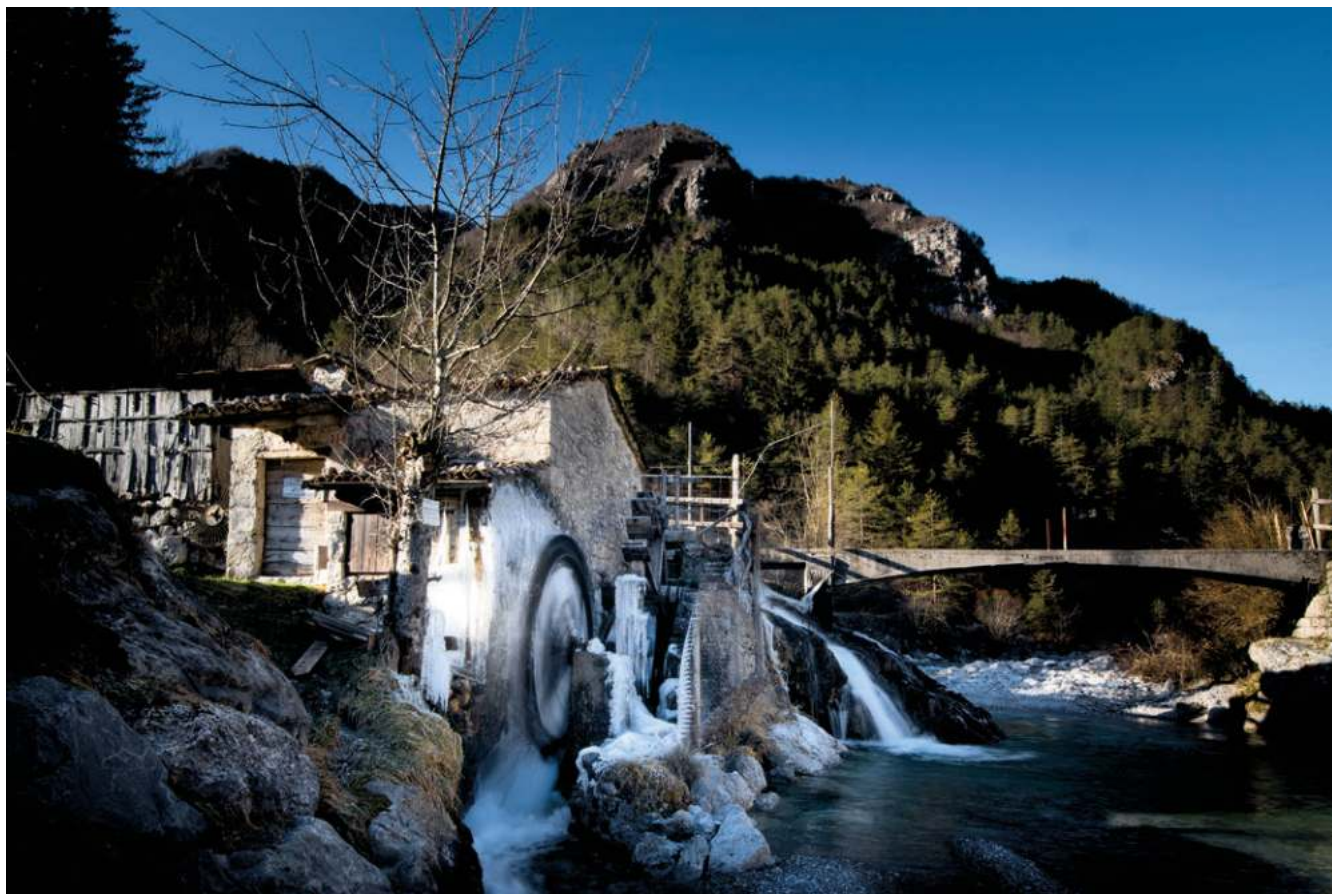
AMANDA LARGE
Untitled #13



FRANCESCA CODOGNO
La forza dell'acqua



UMBERTO CENEDESE
Molinetto della Croda



MATTEO FALIERO

Untitled #02



PAOLO DELLEPIANE
Life on the canals windmills



CLAUDIA ALBERTI
Centrale idroelettrica



FLORIAN RIEGLER
Wasserspeicher



JENNY LAM
Beyond the sea



CHAPTER 5

TRANSPORT

SILVIA ABBIEZZI

ACQUA ORIGINE DELLA VITA



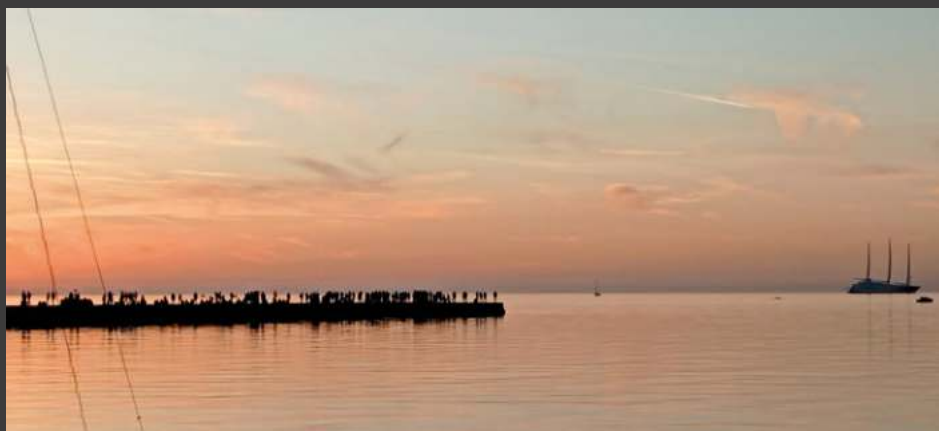
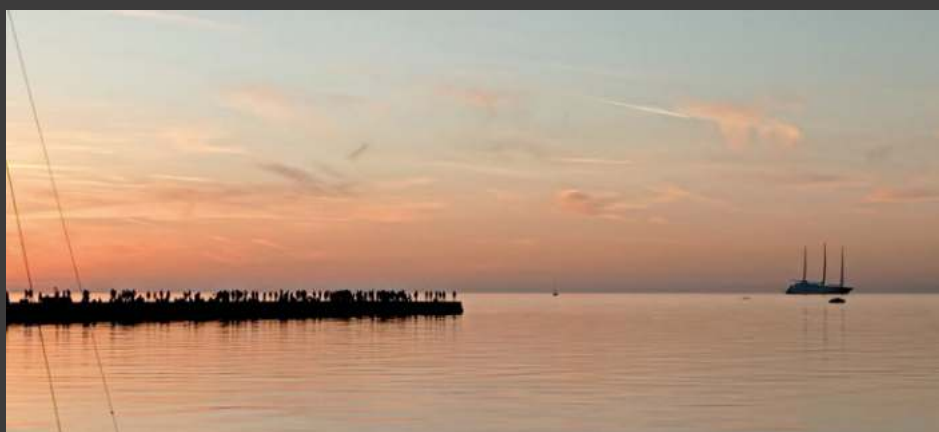
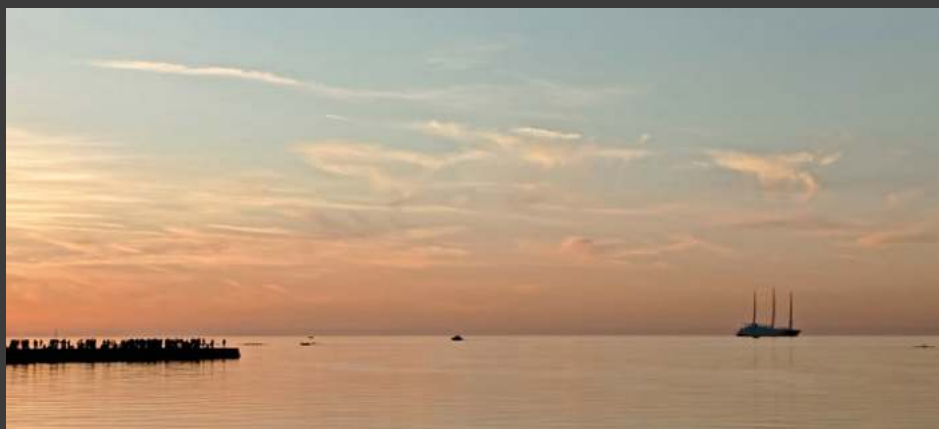
“Everything was born from water, everything is given to us from water” Johann Wolfgang Goethe.
Life on earth originated at the bottom of the sea, and the oceans produce 50 percent of the oxygen on the planet, thanks to the microorganisms that live there. When we admire the seascape, we are actually observing the origin of our existence. Water plays an essential role in the life of human beings, both for their

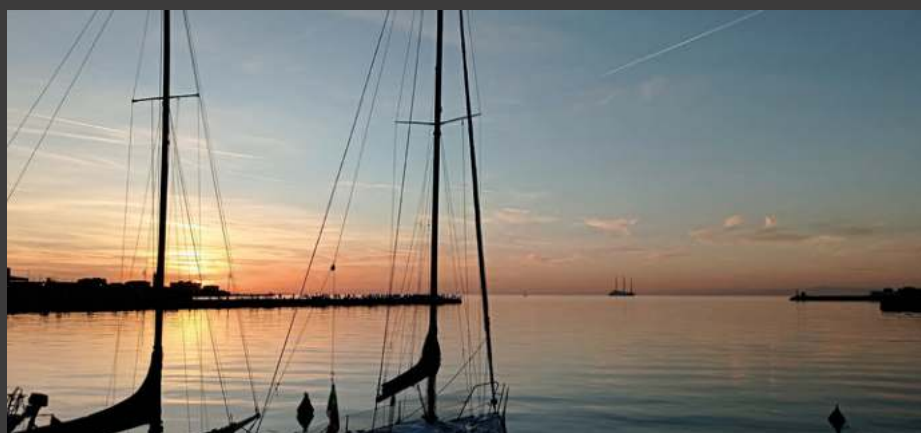


health and for social, economic, political, cultural and artistic development. I find the spectacle of sunset over the sea fascinating, it seems that the day ends where life begins. Taken in October 2022, in conjunction with Trieste Photo Days, the proposed photographs are meant to be a tribute to the City for its welcome.















CINZIA LEGHISSA
Partenze



SIMONE ABADINI
Casa flottante



IMMACOLATA GIORDANO

Fifteen seconds



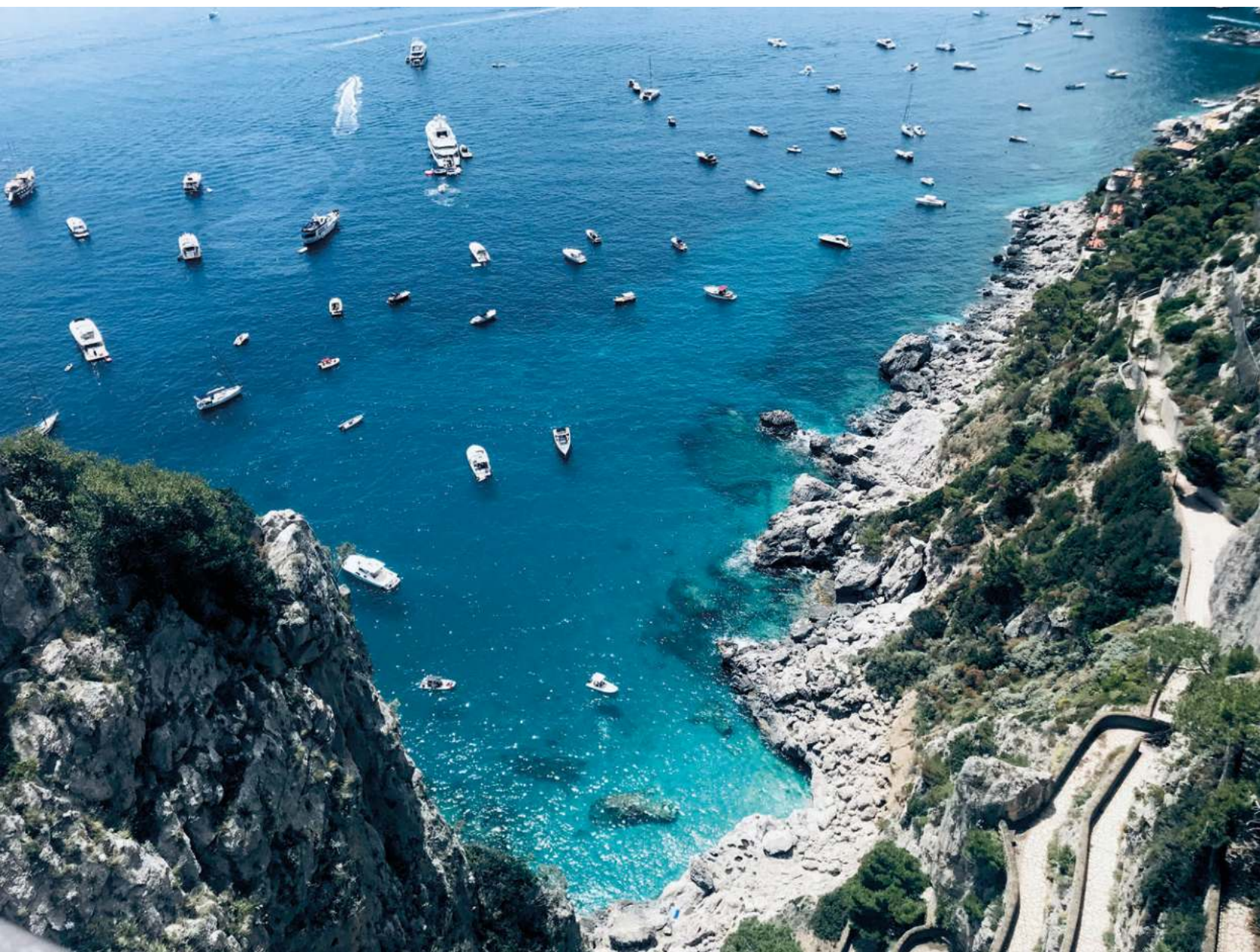
PATRICIA D. RICHARDS
Crossing the Grand Canal



DEAN YEADON
EU Idling



MARIA POLYCHRONIADI
Belief in the dream



SIMONETTA ROSSETTI

Capri

JENNY LAM

Blissed



DAVIDE ROSSI

Riflessi sull'acqua

JENNY LAM
Heaven



DARIO REGGENTE
Solitaria



VALENTINA D'ALIA
Ponte de le Colonne



UMBERTO CENEDESE

Le regatanti



JONATHAN JASBERG

Jump



YAMILE ALFARO PICCO
Silver waters at sunset



JOSE GASTON BARRIGA

Untitled #01



MARIA FRANCESCA BERTOLI

Gold beach

GEORGE DIGALAKIS

Ghost ship



GEORGE DIGALAKIS
Sleeping dragon



LIA DONDINI TADDEI
Untitled #02



ALESSANDRO CECCARELLI
Untitled

NADEZHDA BAKINA
Nebbia



SOFIA ERTO
Barca



GIACOMO MASON

THAMES



The Thames has been snaking through this land since humans have been walking it. But the way people have interacted with it is in constant change and motion, much like the river itself. This project aims to document the relationship between the Thames and the people who walk its banks and sail its waters.













VALENTINA D'ALIA
In a gondola



CHAPTER 6

WORK



LIA DONDINI TADDEI
Untitled #01



MAGDALENA RITTENHOUSE
Fisherman



MARCO BORDIGNON

Fate / Faith

ANDREA COCCO

NOSU BIVEUSU PO LASSAI ARRASTU



In 1957, Parliament enacted Law No. 634 to foster the industrialisation of the Mezzogiorno. A few years later, in 1962, Parliament approved the Piano di Rinascita, the purpose of which was to finance the industrialisation of Sardinia. A number of industrial poles came into being, including that of Macchiareddu-Grogastu, on the shores of the Santa Gilla lagoon. The Santa Gilla lagoon, located between the municipalities of Assemini, Cagliari, Capoterra and Elmas, is one of the most important wetlands in Europe in terms of



extension and biodiversity significance. The birth of the industrial pole and the strong urbanization of the surrounding areas profoundly altered the lagoon's natural boundaries, reducing its area from 40Km² to 13Km². Urban sewage and industrial effluents, spilled directly into the lagoon, caused serious environmental damage to the extent of altering water quality to the detriment of fish fauna. The fish sector in the lagoon, which consisted of around 450 fishermen at the time, was the first to suffer the effects of the pollution.





The cholera epidemic that broke out in Cagliari in 1973, most probably developed in the Santa Gilla lagoon, prompted the Region to intervene: fishing was immediately stopped, putting all the fishermen in the lagoon on the breadline. Land reclamation works were also carried out, which made the entire area safe, but it was not until the mid-1990s that complete productive activity was restored. However, the more than 80 billion liras spent on the reclamation and channelling of urban and agricultural waste water towards the sea was



not enough to stem the inflow of polluting water into the lagoon. The industrial sector also contributed to the pollution of the area with the input of heavy metals and other pollutants, damaging the subsoil and infiltration waters. The cyclical nature of the problems related to the pollution of the lagoon's waters was such that it caused repeated fishing stoppages, leading fishermen to abandon their activities. Despite the modifications made to the drainage channels and the provision of purifiers by the municipalities bordering





the area, every time the floods became massive, sewage water flowed into the lagoon, causing great inconvenience to fishermen. The story of Tarcisio, one of over 200 fishermen in the Santa Gilla lagoon, is an exploration of an archaic world, rich in history and tradition. In his face, marked by the sun and saltiness, can be perceived a proud attitude that reveals sacrifice, passion and love for the lagoon, which despite the fragility of its ecosystem and a lack of protection by the political class, has been going on for over 30 years.





ROBERTO MALAGOLI
L'Acqua....materia di vita

MARISA PAOLI
Untitled #01





CHETAN SHASHI SURESH DODWAD
The Fisherman at Sandhyamath



FEDERICA FADEL
The call of the fisherman



STEPHANIE DUPRIE ROUTH
Hurricane preparations



STEPHANIE DUPRIE ROUTH
Outbound

ROBERTO MALAGOLI
Pescatore sul Brahmaputra



UMBERTO CENEDESE
Pescatore



BART VOS
Catch of the day



ROBERTO MALAGOLI
Vivere sull'acqua



INGE COLIJN

Bringing in the catch from the Bay of Bengal in Cox's Bazar

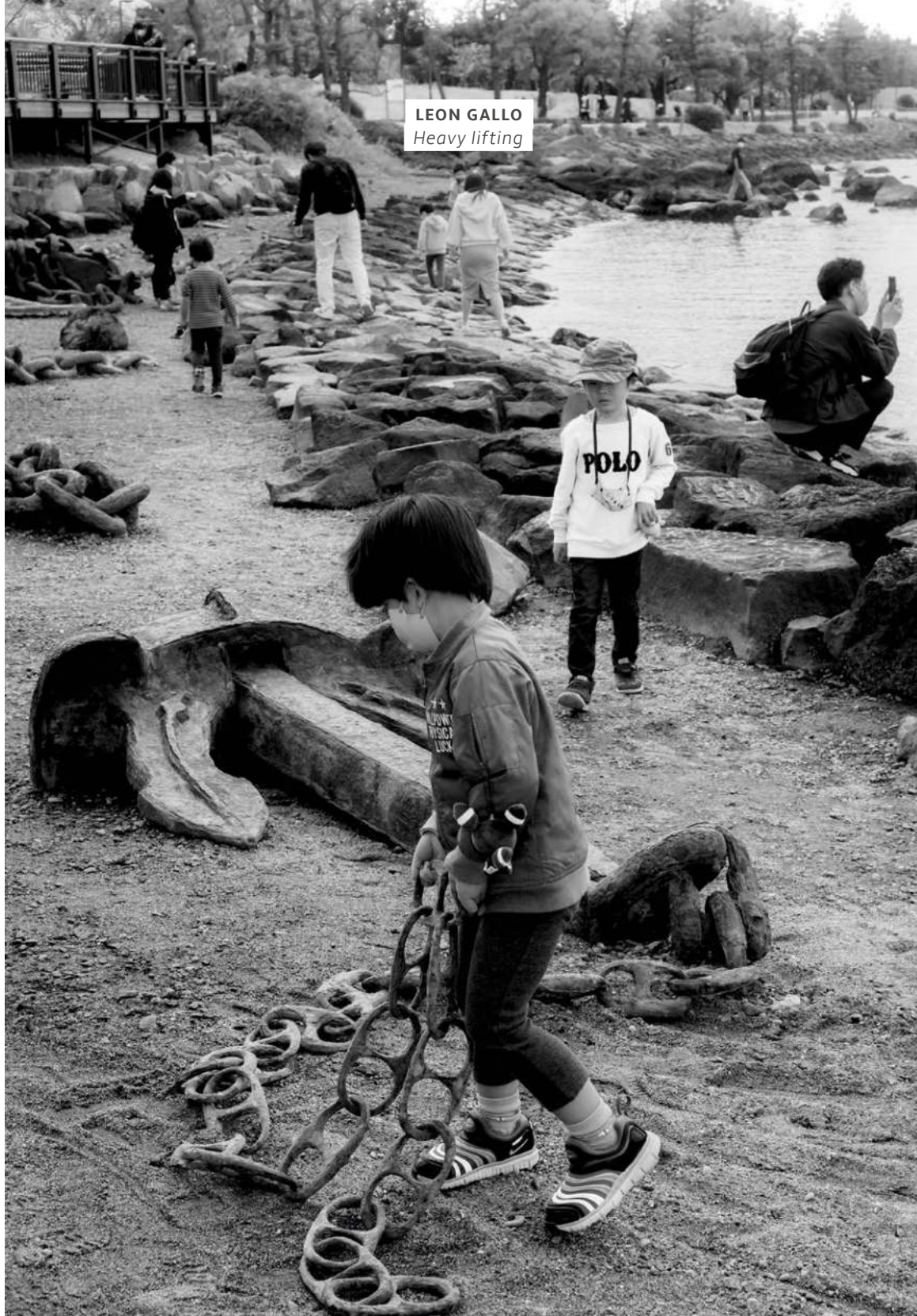
STEPHANIE DUPRIE ROUTH
Dinner



GERHARD WAGNER
The end



LEON GALLO
Heavy lifting



PAULINA TERENDY
Fishing boat



PAULINA TERENDY
Fisherman





MARISA PAOLI
Untitled #02



**MARIA GRAZIA
CASTIGLIONE**
Washing clothes



MARCO BORDIGNON

Fate / Faith #2



FRANCESCA CODOGNO
Aspettando



DIMITRIOS PATERAKIS
A journey for water



MASSIMO TABASSO
Acqua potabile



TESSA RISSO-RESTANO

Life



TESSA RISSO-RESTANO

Singing well



MATTEO MAURIZIO MAURO
Salt and water



VALENTINA D'ALIA
Salt and sun



ANTONINO CLEMENZA

Saline



LEON GALLO
Underwater extraction

WORK



JOSE GASTON BARRIGA

Untitled #02



ANDREAS LOTZ
Untitled



CHAPTER 7

ACTIVITY



ALIDA VOLPI
A leap into the blue



MICHAEL NATTER

Splash!

FRANCESCA FERMEGLIA

Lago di Garda



BORNA BURSAC

The minotaur



REBECCA WILTSHIRE

Untitled #02



STEFANO SACCHETTI
La mitica traversata



JULIE KERBEL
The swimmers



DEAN YEADON
Noe clears



SILVANA GALLIO
Vedere dentro



DEAN YEADON
Ballet underwater



**MARCO EUGENIO
BIANCARDI**
Mare oceano



KARL DEDOLPH
Under the pier

LESLIE NORMAN

Self portrait with scuba mask





ANDREA CIPRIANI
Eighteen



JOSE GASTON BARRIGA
Stand up paddle boarding



BORNA BURSAC
The dream of reality



BEPPE CASTELLANI
Survivors



ALIDA VOLPI

Deux



NATALIA LIASHENKO
Untitled #03



DARRAN ROPER
Untitled

ANDREAS LOTZ
Surfer



DARIO REGGENTE
Katesurfing





ANDREA CIPRIANI

Nice to meet you



CATERINA ROMEO

Spensieratezza



DEAN YEADON
Kite supreme

UMBERTO CENEDESE

REGATE E REGATANTI



Since its foundation, Venice has had an important and continuous relationship with water, the sea, the lagoon and the canals. The transports have always been carried out by boat between the islands and the sandbanks. From the beginning the engine was represented by the arms and oars. An art still envied today is represented by the construction of boats, oars and forks.



The challenges between the inhabitants could only take place between boats; the regattas represent the characteristic competition of the city. Winning the first prize is the ambition of every racer who sacrifices and sweats on the oars to receive the coveted recognition and arouse the admiration of those who incite him from the shore.







REGATE E REGATANTI







DARIO REGGENTE
Pagaiando



PEER HEESTERBEEK
The man and the sea

MELISSA PERITORE
Untitled



ANGELA MARIA ROMANO
The game of life





SVEN DELAYE
Flip



STEFANO SACCHETTI
Flyboard

ISABELLE DE ROYS

Dont look back



TERESA MOLINARO

Surfing

JACK CULBERTSON

Summer fun





NANCY OLIVERI
Lifeguard



MAGDALENA RITTENHOUSE

Water basin



CHAPTER 8

SACRED WATERS

MARTIN KESTING

SARA-LA-KÂLI



According to legend, two witnesses to Jesus' crucifixion were abandoned by enemies on a boat and washed up on the coast of the Camargue in southern France. Also on board was her dark-skinned servant Sara, who begged to ensure the survival of the shipwrecked. She became the patroness of travelers. Her relics are kept in the fortified church of Les-Saintes-Maries-de-la-Mer. Every May 24th, Travelers from all over the world meet to honor Black Sara or Sara-la-Kâli. Her statue is carried into the sea in a procession.



The ritual reminds us of similar rituals in India, in which the goddess Durga or Kali are carried into the water. The streets vibrate with joy. Do you expect a savior or a rock star? The energy is contagious, we become part of the flow. Sara, big sister. She is hugged, kissed and wetted with sea water. Tough guys go soft. After Sara has merged with the sea, the tension ebbs. A deep stillness and connection remains. Bon Voyage! See you next year.









ALAIN SCHROEDER

GANGES



The Ganges River is considered holy by Hindus. Millions of people visit its banks every year to perform religious rituals and purify themselves. However, the river is heavily polluted, posing a severe threat to public health and the environment. The Indian government has launched initiatives to improve water quality. Accelerating change in cleaning the river is a crucial step towards preserving its sacred and cultural significance for future generations.







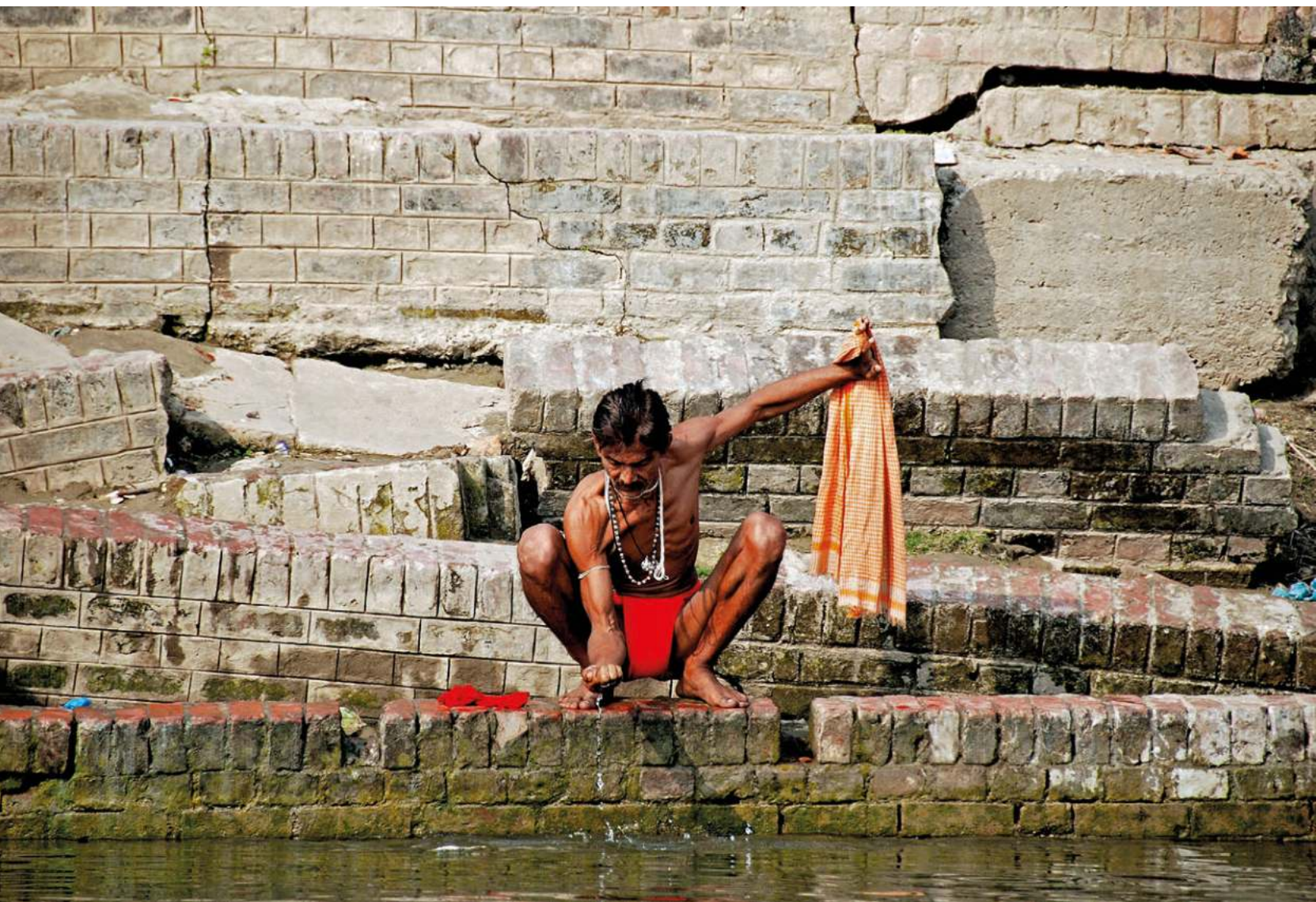


GANGES









MATTEO MAURIZIO MAURO

Like water slipping away



CHETAN SHASHI SURESH DODWAD
Chath pooja moment



ROBERTO MALAGOLI
Con l'acqua si prega e si gioca

MATTEO MAURIZIO MAURO
Ablution in mosque



MATTEO MAURIZIO MAURO
The holy pool

KAREN COX

THE THAR DESERT



Life in the Thar Desert in northern Rajasthan is far from easy; in this inhospitable environment, the females in the family are mainly responsible for the collection of water in this extremely arid part of India where the average rainfall is 100-200 mm annually. 88 million people in India lack access to safe water. Clean water and sustainability are essential and education is key to the empowerment and survival of these desert women.

















ROMAIN MIOT
The walk of life - Tichitt



ROMAIN MIOT

The camels conductor - Oualata

JUAN ORTIZ

TURKANAS PEOPLE



Nestled on the borders of lake Turkana in Northern Kenya, you will find small villages and communities of people all relying on the lake for food and water. These communities, for the most part members of the Turkana tribes, have lived on the lake's edges for generations. In fact this area is known around the world as the Cradle of Humanity, a popular archeological hot spot where the bones of our early ancestors who also lived along the lake are often found. Because of the desert surrounding it, people and animals in the area almost exclusively



drink from the lake, and since little vegetation grows in this region the fish in the water are also the main source of food. With no industry and little to no work available, the community's only income also comes from these fish, selling them on the roadside to the very few travelers that come to this beautiful but desolate area. With climate change, droughts and heat spells threatening the water levels of lakes like this around Africa, we must come together and try to find solutions before the people and cultures that depend on our waterways disappear.



TURKANAS PEOPLE



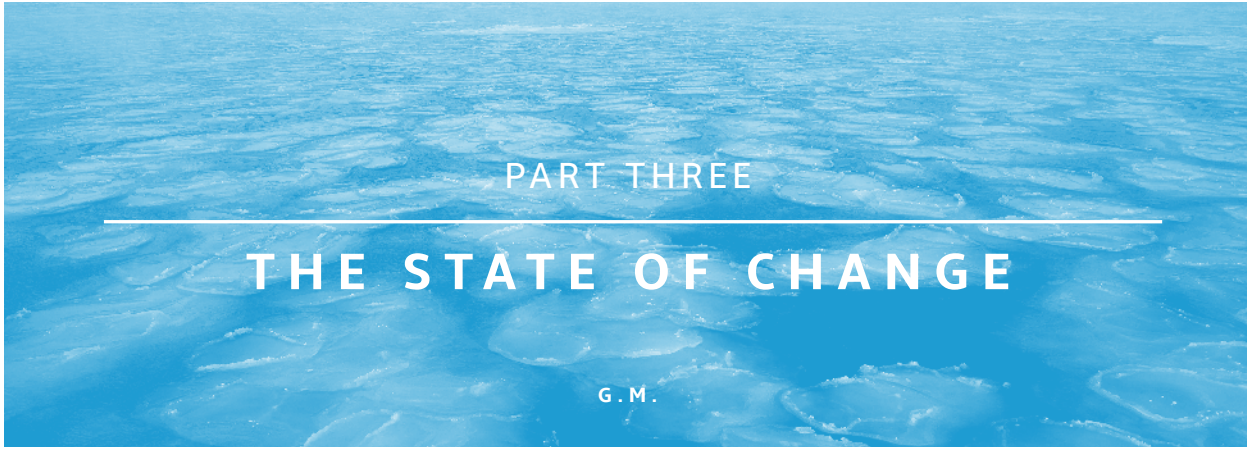


TURKANAS PEOPLE









According to the British anthropologist Gregory Bateson, the ecological crisis is rooted in a fundamental mistake concerning the identification of the key unit of survival in evolution, which is not the organism as such, let alone the human organism, but rather the system consisting of an organism and its environment.

We need to understand what we are doing to the planet because basically we are doing it to ourselves. Furthermore, a deep comprehension of this matter needs to pass not only through the important but sometimes ineffective level of conscious purpose, namely the awareness we use to locate in the mind, but also through the body as the subject of feeling and the locus of attitudes.

Pictures and accounts about water receding or disappearing somewhere, in barren areas, and advancing elsewhere, along coastlines, are tangible examples of climate change that recall the disruptive effects on adaptive strategies by human and non-human beings. There is

a striking contrast between the geometrical perfection of pictures showing arid scenarios consisting of clumps of dirt, which are somehow sublime, and their dramatic meaning in terms of life processes. Water, as an agent, molds the landscape and draws on it either when it is present and active in a place and also while flowing away or evaporating and leaving a sense of death.

One of the pictures included in the section shows a sign saying “*Teach your children not to waste water*”. This picture points to a subject, the misuse of water, which is an issue of major importance, as it combines the structural level of policy, organization and management, on the one side, and the individual level of personal choices and attitudes, on the other side. In those contexts where it is clear that the wastefulness of water depends on poor management at the level of infrastructures, individual behavior might have just a marginal role. In other contexts the emphasis on good individual or family practices may sound more appropriate.

By all means, it seems that an advanced level of technology and an easy access to water in the houses, if isolated from a cultural sensitivity to the value of water, does not stimulate awareness about the reality of wastefulness and the associated risks. As tap water is taken for granted in Western countries (even though it is not always available everywhere), using water does not require any effort; to the contrary, in those areas of the world where the basic necessities of everyday life depend on water pumps, wells or natural sources external to the domestic space, the perception of the value of water could not be more different. In rural areas of Northern Ghana, as an example, where most households do not enjoy the comfortable availability of tap water, it is necessary to collect water from wells or pumps and take it to the houses by carrying a bucket on the head.

For a “*shower*”, each individual has one bucket of water at her disposal and uses a glass to pour water on the body. Whereas a bucket definitely appears to be enough for personal hygiene in this context, it is easy to imagine how inadequate this amount of water would be for those who usually take their shower without apparent limits in the consumption of water. Indeed, the physical effort to take water to the house has a deep educational effect. With regard to this, it would be appropriate to speak of a “*pedagogy of bodily effort*”, that overcomes by far the persuasive effectiveness of words.

If global warming is a matter of concern that worries a growing number of people in the world, it is through water that it puts pressure on and gives shape to collective imagination. Maps of the future, in which the higher level of water radically transforms the profile of coastlines

and consequently redraws the world as we know it in a totally new form, are probably the most effective means for depicting the consequences of global warming.

Venice, in this context, plays a key role insofar as it is considered a rare phenomenon of pure beauty, it is a global symbol and it is already under threat - to be fair, this is hardly recent news. Even though several cities, villages, settlements of any sort, each one with their own unique heritage of history and culture, risk to disappear under the ongoing rise of the global sea level, it seems that the global discourse on the global threat posed by global warming needs a global language and global icons. Venice is definitely the most powerful symbol of the risks connected to the rise of the sea level. As such, the complex of representations of Venice and/or other places endowed with some kind of collective relevance might help in spreading awareness.



ROBBI LING MONTGOMERY

Melting glacier



CHAPTER 9

GLOBAL WARMING

ARKAMEYERS

BORIA



There is a kind of boria (fog in Cartagena's slang) that seems to prevent seeing what is happening in the Mar Menor for more than four decades: the pollution and destruction of Europe's largest salt lagoon, which could have been partly avoided had the 1987 Coastal Act not been repealed. The causes of the collapse of the Mar Menor are better known and more than documented: the entry of heavy metals from abandoned mines washed away by the rains; the massive construction; the dredging and widening of the Estacio Canal;



intensive agriculture... All these impacts have had tremendous consequences such as the episode of the famous green soup (eutrophication) of 2016 caused by discharges loaded with nitrates or tons of dead fish. At present the most important economic sectors of the Mar Menor are intensive agriculture with extensive areas of illegal irrigation and second residence tourism. The permanent populations coexist with agricultural and livestock farms, whose majority employment is generated by the primary sector and services. Although



the Mar Menor has numerous figures and laws for its protection, the boria seems to have made them disappear. In the many conversations we have had about the Lesser Sea, there is a constant repeating factor: greed. Flag of the Anthropocene, current geological epoch whose beginning takes place in the industrial revolution of the eighteenth century and reaches to the present day. What characterizes it is that the environmental impact is generated by us humans. A possible future is the urbanization and/or villa with





pool and views of the Mar Menor with its destroyed ecosystem announced by signs “Sludge” or “Forbidden bathing”. A future of selfie sunsets where no one can bathe or fish because it poses a health hazard. Boria is a collaborative project between Raquel Meyers (Cartagena, 1977) and Arkaitz Saiz (Bidasoaldea, 1978). Two views that reflect on the Mar Menor. One from the Marmenoran diaspora and another as an unusual visitor to its unknown space.









NICOLA BARDI
Contrasts



ROBERTO MALAGOLI

Oceano ipnotico



DARIO REGGENTE
Ops manca l'acqua



CARLO RONDINONE
Alveo del Po, estate 2022

FLACAU FLORIN
Earth's thirst



MASSIMO TABASSO
Dopo la pioggia



TANIA BARBAGLI
Waiting for the rain



DANIELE FICARELLI
Trasimeno in secca

RENZO SCHIRATTI
Scolpito dal mare



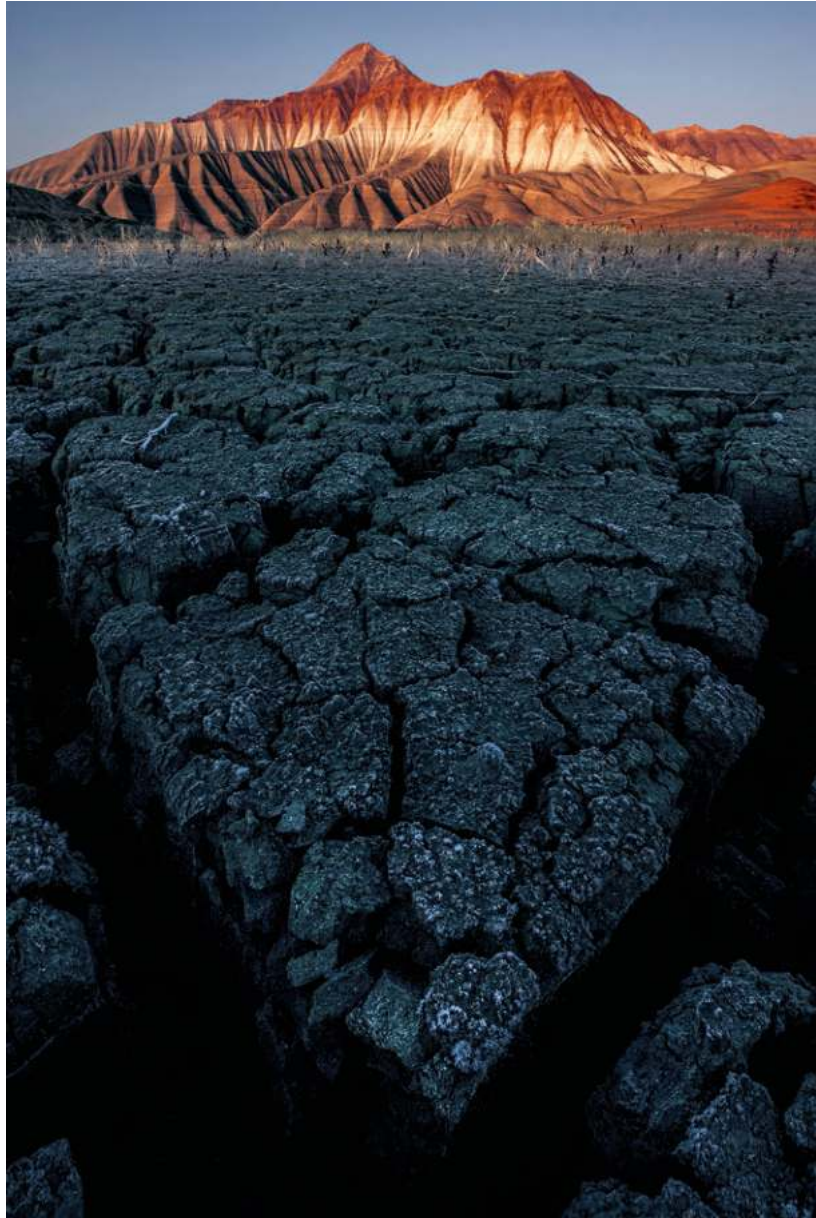
AGNES BUDAI
Albero secco





JEAN PAUL SOUJOL - BENEDETTI

Cracked



CUNEYT GUMUSHANELI

Drought in Turkey



MICHAL KRAUSE
Cold beauty



MICHAL KRAUSE
The frozen land

NATALIA LIASHENKO
Untitled #05



NATALIA LIASHENKO
Untitled #04





GIANLUCA GASPARINI

Wounds

ELLEN JACOB
Arctic fading seascape



FRANCESCA POMPEI
Pure silence.

MARIA KREMNEVA

MELTING GREENLAND



Greenland is an island 80% of which is covered by ice sheet which contains 8% of all the water on Earth. It is a barren however beautiful land. Melting ice raises global sea levels, though it gives us opportunity to capture stunning nature untouched by human activity such as glaciers that are huge like mountains, icebergs that take shapes in which we can easily recognize animals, geometric figures and even sphinxes.



I could not stop myself from spending hours capturing reflections of cliffs and icebergs of different sizes and shapes in the cold waters of Greenland.



MELTING GREENLAND





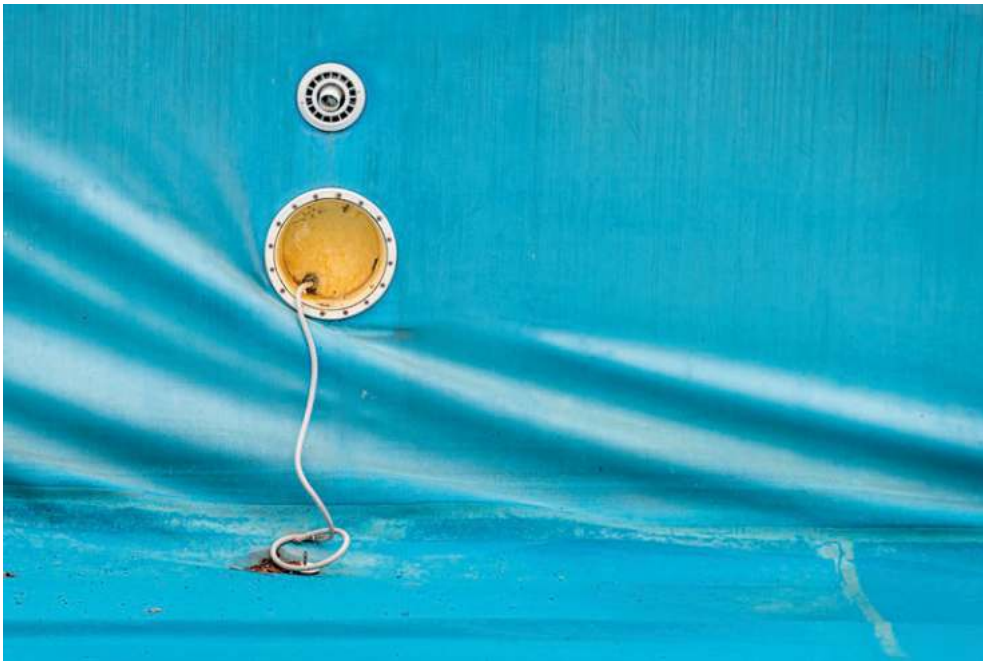








MARIA FRANCESCA BERTOLI
Untitled #07



MARIA FRANCESCA BERTOLI
Untitled #04

UMBERTO CENEDESE
Acqua alta



BEPPE CASTELLANI
Amor Omnia Vincit





LUCA CECI
Privazione



DOMENICO MORETTI
2030 I hope to be wrong

MARCO CLAUDIO CAMPI

THE SINKING CITY



Venice is sitting atop sediments deposited at the mouth of the Po river. After surviving this precarious condition for more than fourteen centuries, its vulnerable nature was eventually laid bare by early industrial projects which affected the sea floor in ways that made the city more prone to sinking effects. Recent climate changes have dramatically worsened the situation. The sea level rise and increasingly strong winds blowing from the open sea into the lagoon jeopardize the very integrity of the city. With Venice



slipping to its doom, the scientific community debates how it can possibly be saved from its destiny.

It is in this scenario that a series of adverse meteorological conditions peaked in the great flood of November 2019. To live a first-hand experience, I planned to travel to Venice twice on that occasion. During those visits, I recorded images of the conditions in which the population had to live which were later gathered in the collection *"The last tide"*. This name was meant as a good omen because the MOSE, a massive flood protection system that had been in construction for over sixteen years, was expected to start operation in the following months.

The MOSE was first activated on 3 October 2020 when Venice was hit by a high tide of 135 centimeters. Without the MOSE, this tide would have put more than half the city underwater, but on that day the city remained almost dry. A Venetian, who had suffered from too many floodings, told CNN *"this is historic ... like*





the first step of Armstrong on the moon." But, all that glitters is not gold and today the MOSE seems to be able to only partially keep its promise. In the following, I want to share with you my personal vision based on my background in systems theory, a subject that I teach regularly at the University of Brescia.

Let me start by observing that scientists have hypothesized various scenarios for sea level rise. According to the most likely scenario, sea level will rise 1 meter by year 2100 and 0.5 meters by year 2060, while the worst-case scenario foresees a rise of 0.5 meters by 2040 and 2.5 meters by 2100. On the ground of these forecasts, understanding how the MOSE operates becomes crucial to see why it cannot be a long-term solution to the problem.

Let me start by observing that every system is a low-pass. This means that every system cuts frequencies above a certain range so that an input that oscillates above the cut-off frequency disappears in the output



example, if we move up and down fast enough one end of an elastic, a mass appended at the other end barely moves. This is the principle by which MOSE works: tides sway above the cut-off frequency of the lagoon system so that the city of Venice gets shielded away from the effect of tides. On the other hand, it is essential to observe that the gates of the MOSE do not form a watertight barrier and this implies that a rise in the average sea level, whose variability hovers around frequency zero, will raise the level in the lagoon even when the gates are closed.

In other words, the MOSE is entirely unsuitable to face the sea level rise that will happen in future years. It appears that, after 33 years from its initial plan and just two years after it has started operation, the MOSE is already getting unsuitable to face the new challenges, those posed by global warming.

THE SINKING CITY





THE SINKING CITY



FRANCESCA CODOGNO

PORTUS NAONIS CITTÀ SOTTO ACQUA



*P*ortus Naonis (Pordenone) over the past two decades has gone under water several times during several floods that inundated parts of the city. Thanks to the raising of the levees, the problem has been solved, but due to the scarcity of rainfall in recent years, the reverse phenomenon, that of drought, now arises.





PORTUS NAONIS CITTÀ SOTTO ACQUA









RITA RINALDI

Cio che sembra non è



CHAPTER 10

POLLUTION

ANTONIO TARTAGLIA

FISHING FOR PLASTIC



7 31 tonnes of waste are dumped into the Mediterranean Sea every day and 95% of these are plastic (UNEP source). Italy is one of the top three countries that pollute this area of the sea, with over 90 tonnes poured every day (WWF report). Until last year, fishermen who brought ashore waste collected risked substantial fines and of being accused of illegal waste trafficking, due to the lack of specific rules on this issue. On 17 May 2022 the Italian Parliament approved the law called SAVE THE SEA, which will



finally allow transporting plastic waste and other materials caught in the seabed to the port, in specific separate collection areas, dispose and recycle them. The navy of San Benedetto del Tronto, through the initiative FISHING FOR PLASTIC as part of the European project Clean Sea Life, has been the largest fleet ever engaged in Italy in fishing aimed at combating marine pollution. More than 40 fishing vessels and 100 fishermen collected over 24 tonnes of waste from the Adriatic Sea in only the first 7 months of activity. The







FISHING FOR PLASTIC





in-depth analysis of the recovered waste shows that 48% of them are disposable, 34% concerns fishing gear and the remaining 18% are materials difficult to identify.

A great deal of them come from land sources, while many others come from marine sources. Reliable studies warn that by 2050 the oceans could be inhabited more by plastic than by fish. It is estimated that over 150 million tonnes of plastic have already been poured into the world's seas, of which over one



million tonnes in the Mediterranean and that a further 9 million tonnes will be added each year if the current trend does not change. The countdown to the point of no return seems inexorably begun, but concrete and very important actions by governments like the law SAVE THE SEA give hope that a change of direction toward a better future for the sea and all humanity is still possible.



DEAN YEADON
Coral damage fishing



GIANLUCA AFFLITTI

Reato

ROSALBA ROMANA

SEA TURTLES GREAT NAVIGATORS TO BE SAVED



Sea turtles are famous for their long migrations across the seas and oceans, during which they face dangers of all natures. The passion for the sea and my strong sensitivity for issues such as animal protection and environmental protection, pushed me to deepen this project by participating in a research field in the sea of the Aeolian Islands, the Mediterranean. During the marine monitoring carried out daily during the camp, several fishing gears, “lost” or illegal, were been recovered by our group for disposal, but



also plastic, bottles already colonized by mussels and even the carcass of an adult caretta caretta with the carapace ripped open. An estimated 150,000 sea turtles are accidentally caught in fishing gear each year in the Mediterranean and that more than 40,000 of these die. A sea turtle can live up to 50 years, reaches sexual maturity around 30 and its reproductive activity lasts about 10 years. Although the Aeolian Islands were named a UNESCO World Heritage Site in 1999, it has never been created a marine protected area.







SEA TURTLES GREAT NAVIGATORS TO BE SAVED





SEA TURTLES GREAT NAVIGATORS TO BE SAVED



GIANNI OLIVETTI

RED WATER



On 11/5/2015 in the municipality of Bento Rodrigues, Minas Gerais, Brazil, the failure of a tailing dam (artificial basin built near mining sites, into which sludge, contaminated water and other material related to mining are spilled) creates the worst social/environmental disaster in the history of this country, allowing the release of millions of cubic meters of toxic sludge. Result? Grief, community and environment destroyed, economy reset. Rivers and ocean of a disturbing red / orange color, due to metals, LEAD,



ARSENIC, CHROME, IRON and others present in the water contaminated by mining waste. Scientists and environmentalists speak of a river (the RIO DOCE) and its tributaries completely dead. It will take decades to get back to normal. Meanwhile, the ocean continues to receive and disperse its polluted waters everywhere. 01/25/2019 municipality of Brumadinho, Minas Gerais, Brazil. Same problem, same disaster, same result, same multinational, SAMARCO S.A. Waiting for the next one... let's remember that we only have this planet



RED WATER





RED WATER





RED WATER







CARRIE AND ERIC TOMBERLIN
Flooded brick factory Ashulia



JEANNETTE MÜLLER
Non sprechiamo l'acqua!



JOSE GASTON BARRIGA
Wendy the water droplet mascot and rainfall water droplets



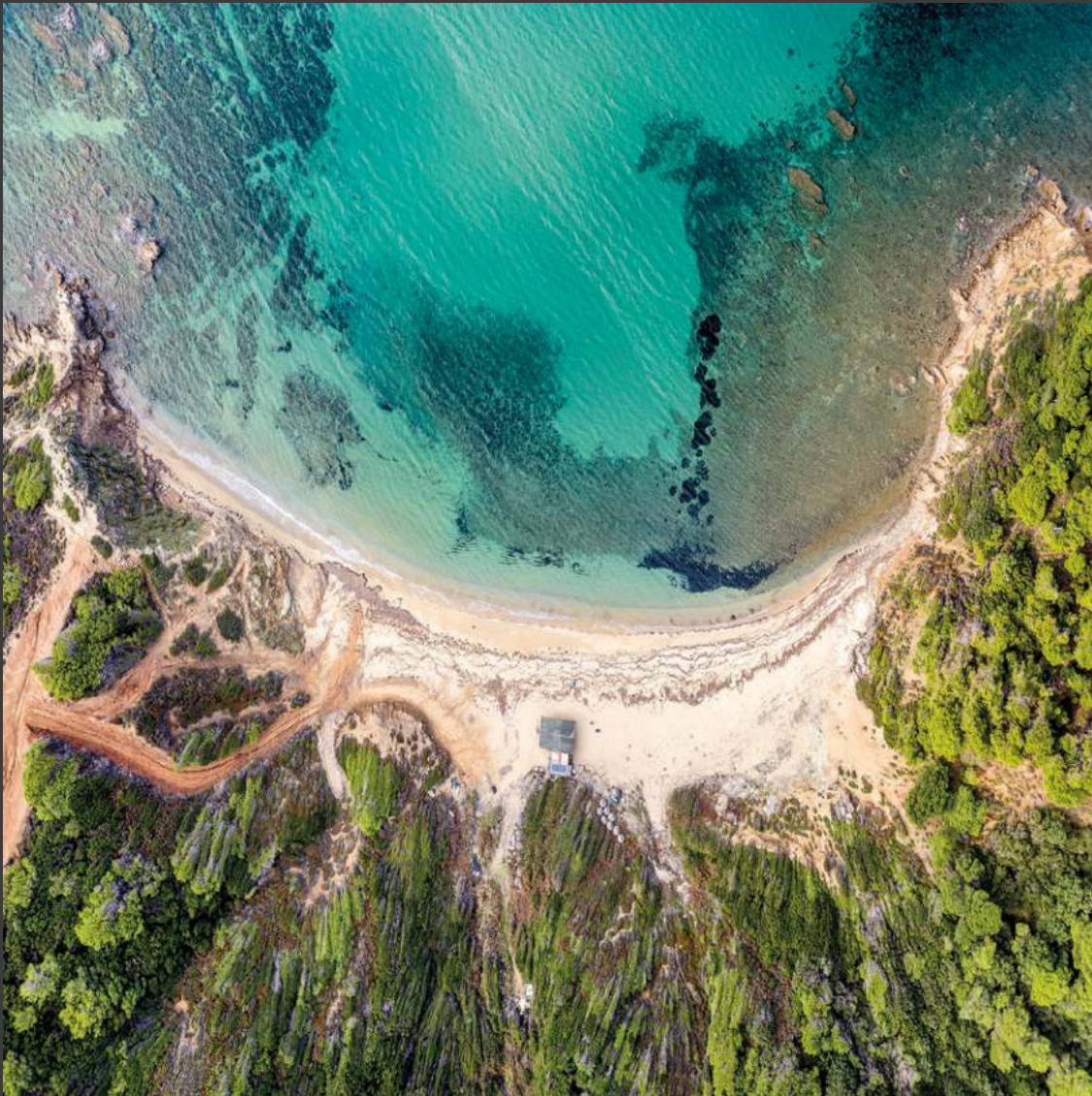
NANCY OLIVERI
Gowanus canal

PYGMALION KARATZAS

TYPHOON PROJECT

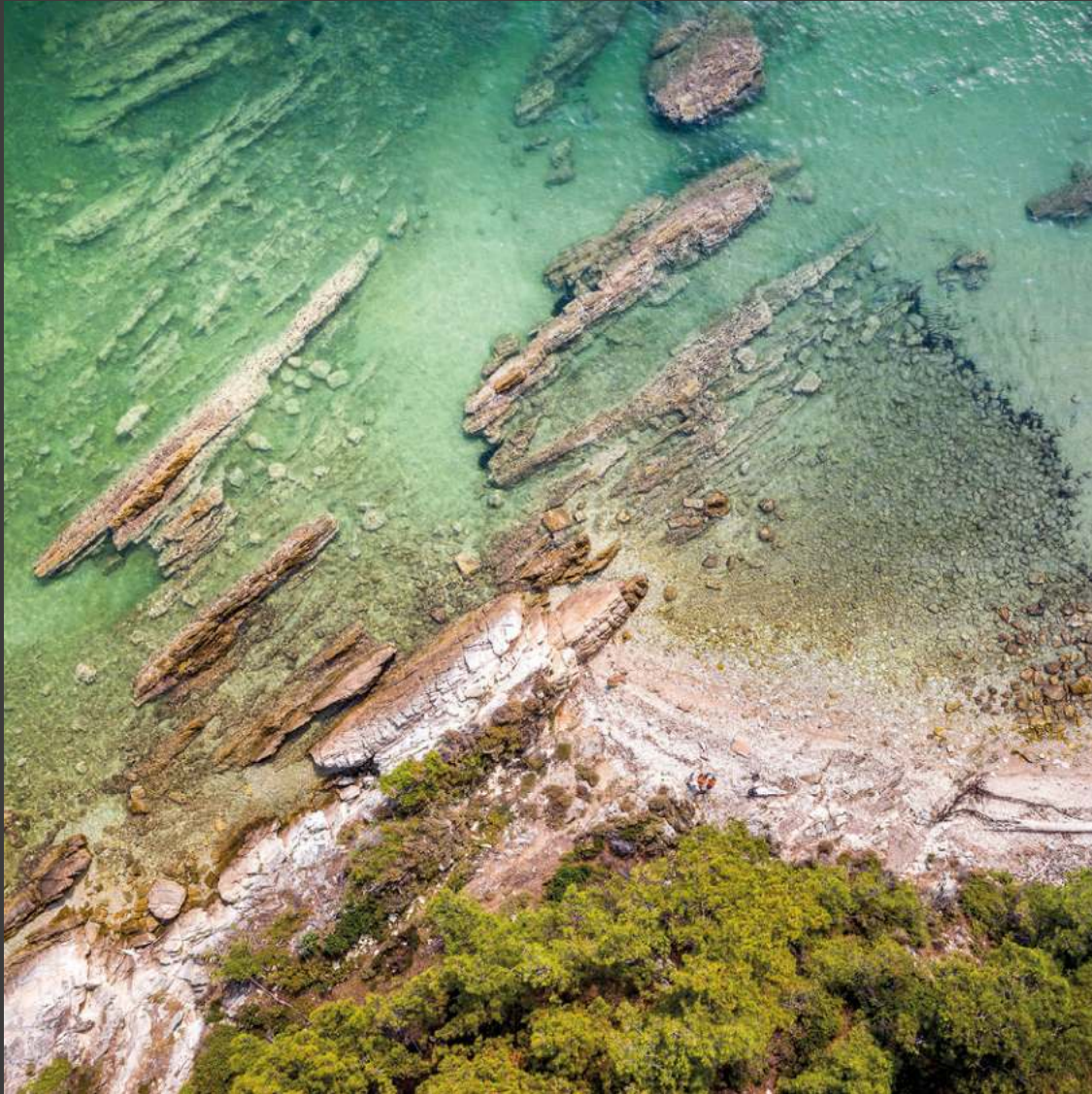


The Typhoon is the only vessel in the Mediterranean with the sole purpose to clean up the most inaccessible Greek coast lines, which has become, unfortunately, in some places a waste concentration. This initiative is within the A.C. Laskaridis Charitable Foundation "*Project Typhoon*", an important and indeed ambitious initiative for the maritime environment and its maintenance. Typhoon operates in the Greek waters as the catalyst for the protection of the environment from pollution and fulfills the scope for the



mega vision and mission set by the Foundation's founder: to contribute with determination in the clean-up of Greece's coast lines as well as that of its thousand islands – small and big ones, from any type of pollutants. Pygmalion Karatzas was selected by the Foundation to document the Typhoon Project in various locations. Following the crew's schedule and living onboard the Typhoon vessel, the visited shorelines were photographed during the cleaning operations. The daily schedule consists of two shifts, one in the morning



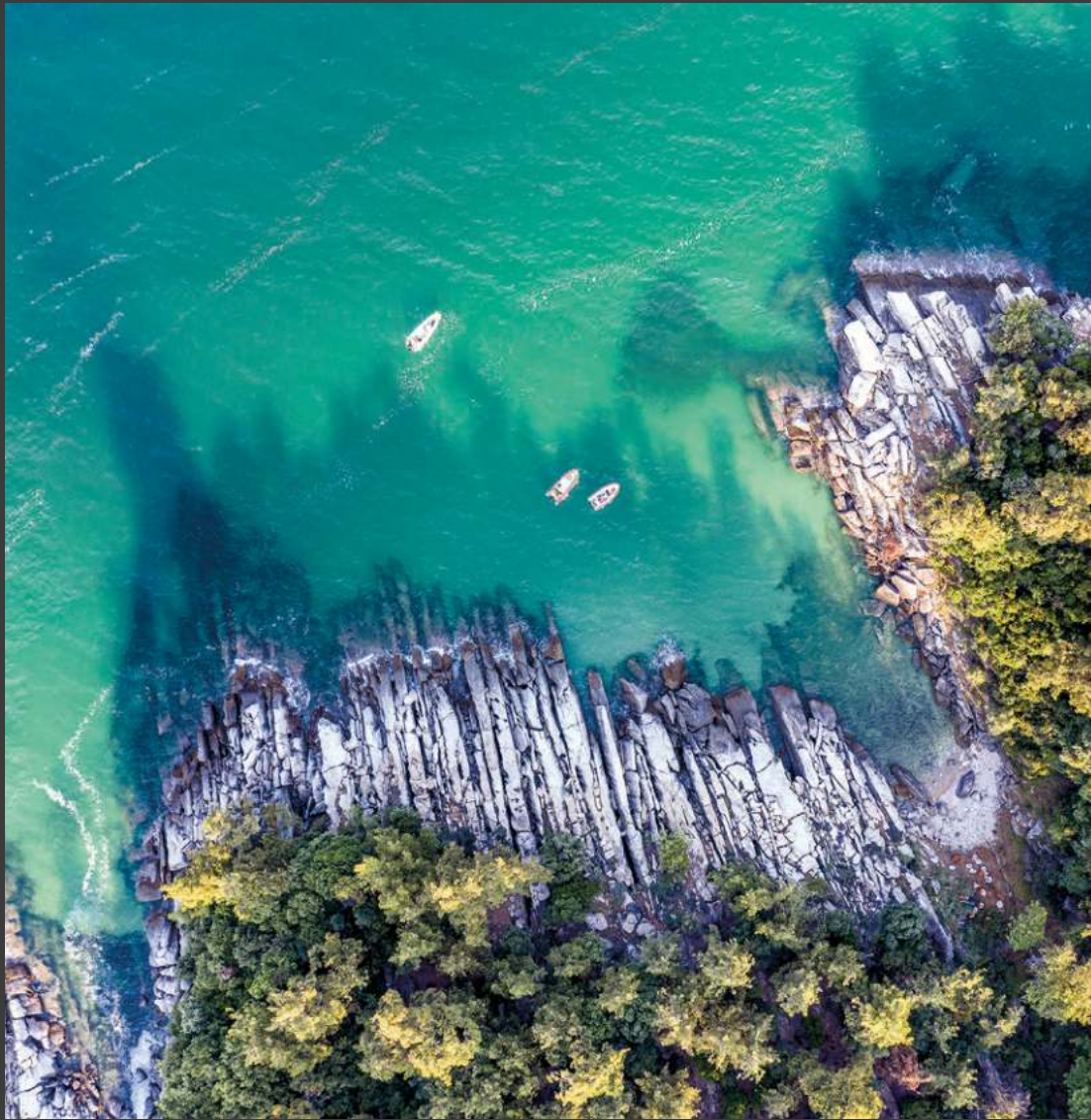


and one in the afternoon with an intense routine to maximize the available time, given the heavy-duty conditions of cranes lifting the zodiacs, carrying various equipment and difficulties approaching beaches due to terrain and weather while maintaining safety protocols. Emphasis is given to remote locations difficult to approach by land, for which 3 zodiac type boats along with a crew of approximately 20 people collect litter to be taken onboard the vessel for separation and storage management before their final



recycling destination in specialized processing facilities on land. The coordinates, shoreline mileage, weight and type are recorded as well as the before and after condition of the beach. The photographic approach was a multi-perspectival one, using various types of photography to provide a comprehensive coverage, include and portray multiple perception modes. Extra attention was given to planar aerial images that are a product of a more meticulous and intuitive investigation of the terrain. Such images looking straight down

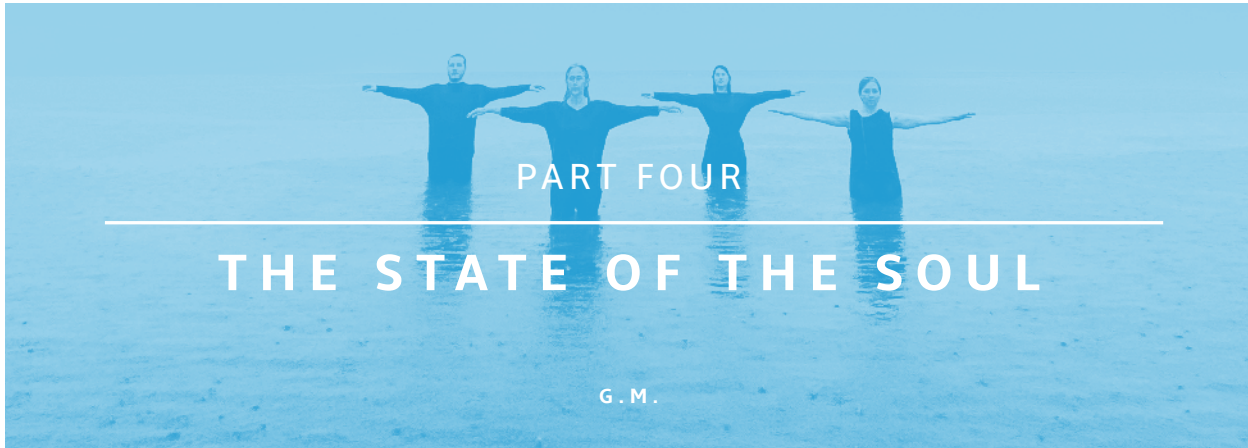




from different heights capture the scope of the operations in various scales, while at the same time bring out the formalistic elements of the surrounding environment. They also ended up providing a subliminal connection across the variety of visited locations, creating this series of images. The motto *"Think global, act local"* has become the central mentality of environmental activism around the world for decades now, which keeps reminding us to retain both the micro and the macro perspectives at the same time. We typically



associate these remote landscapes in a perpetual pristine condition, yet we are becoming increasingly aware of the far reaches of pollution albeit not in our immediate eyesight. These images coupled with the statistics of their cleaning operations, brings us to a similar dissonance. Their macro perspective holds true to their innate beauty while their micro perspective reveals the impact of our bad habits or inadequate waste management, hopefully bringing us closer to facing our environmental cognitive dissonance.



Wonderful beaches with an amazing sea, at disposal of the global flow of privileged tourists, are the symbolic counterpart of coastlines overloaded with plastic and any other kind of garbage. Peaceful and attractive oases guaranteed by the management of tourism, but producing on they turn garbage that will be disposed of elsewhere, these marvelous places remind us of the world as it could be if we were able to change our system of production and consumption, even though tourism flows are part of that very system. Both wonderful and depressing images are able to shape our imagination by provoking different emotions.

Despite an inevitable trend in understanding and describing emotions through words, emotions are bodily phenomenons whose substance transcends their verbal transcript. In general terms, emotions are related to specific experiences that are located in spaces with biocultural and historical identities, and consequently they are rooted in the enduring sense of place and of belonging to that place. Consistently, the same can be said about

emotions related to experiences with and/or in water. swimming in the Mediterranean Sea, snorkeling around an island, taking a shower in a comfortable European house or taking a bath in a West African pond are more or less obvious activities for people who are familiar with them or extraordinarily attractive for those who are not, but they are somehow connected to specific contexts and specific forms of humanities located in time and space, and it is in this way that they mold humanity in its kaleidoscopic variability.

The physical contact with water is part of the experience of everyday life, but the commodification of water is able to extract samples of this relation from life itself and reconfigure, enforce and embellish them in order to give life to new chances of getting in touch with water and feel unprecedented, sometimes astonishing, bodily emotions, in purposely designated places that attract people with their promise of special comfort. Through this process, the experience of getting in touch loses its strict relation with geography and local

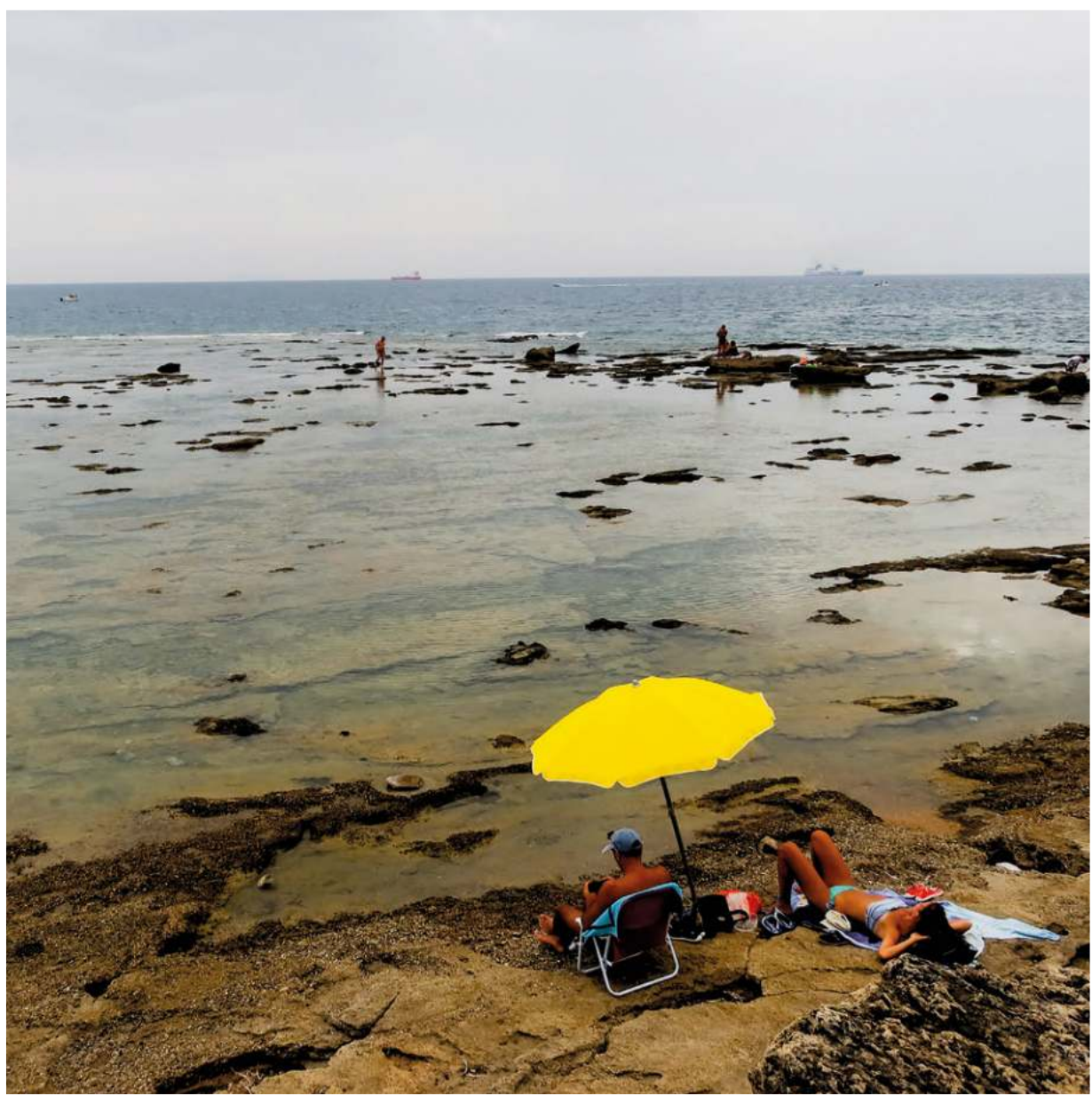
culture and becomes a global practice that can be produced anywhere a specific technology is available.

As it is fundamental to human life, water has a gigantic potential in suggesting metaphors and in shaping imagination. Basically, imagination has to do with seeing the world as it could be by adding elements to or removing them from a familiar scenario, in order to explore another world. If the management of water is able to emulate natural contexts or invent new ones and provide leisure experiences based on some kind of alteration of the flow of water, the imagination of the artist can put water where it is not supposed to be or remove it from where it is supposed to be, can extract natural elements from a water world and relocate them on the ground, or conversely select human beings, non-human beings, objects and activities that are commonly located on the ground and reinstall them in water.

Even ordinary experiences in water are somehow extraordinary, insofar as we enter a different world that we can perceive with all our senses. Nevertheless, human creativity is attracted by the augmented otherness of imaginary water worlds, it suggests the existence of a mythical dimension behind the curtain of altered visibility, a fairy, poetic world where things are slightly or tremendously different from how they appear in ordinary life.

This dimension, the *Other World*, takes place in manifold circumstances and terrains: first of all, it is certainly something that writers use to create in their works; in the second place, it is one of the most fascinating applications of photography, as this book witnesses; last

but not least, it is imagined and structured by indigenous cosmologies all over the world, in which the environment is overcrowded by a plethora of non human entities or persons endowed with intentionality, entities that often reside in water, have to do with water or consist of water.



ANTONELLA BALZANO
Reef life



CHAPTER 11

LEISURE



JEAN ROSS
Winter swimming

JEAN ROSS
Winter swimming



JEAN ROSS
Winter swimming



NICOLA DI LUCCIO

IT IS ABOUT SUNNY ON GARDA LAKE



A little tale about Northern Europeans living the water life.





IT IS ABOUT SUNNY ON GARDA LAKE









IT IS ABOUT SUNNY ON GARDA LAKE





INGE COLIJN
*Relaxing at Marine Drive
in Mumbai*



ELISA MEDEOT
Water is fun

ELISA MEDEOT
Playing in the water



MATTIA PASINI
Untitled #03





ISABELLE DE ROYS
At the end of the day



SOFIA ERTO
Golden beach

SVEN DELAYE
Dogfight



CARLA COSENZA MORMILE
Sundays morning



TERESA MOLINARO
Summer day in Sicily



NANCY OLIVERI
Coney Island venus



PATRICIA D. RICHARDS

Chess in the water

NANCY OLIVERI
New Years day



NANCY OLIVERI
Heat wave





MATTIA PASINI

The runner

GEORGIOS BLOUKAS

Untitled #01





LUCA MORGANTINI
Untitled #02



JULIE KERBEL
Summer down under

MICHAEL NATTER
My place



PEER HEESTERBEEK
The man and the Sea





VASILEIOU MELETIS
Untitled #02



BORNA BURSAC
The yellow baloon

MARCO RIVA
Il bagno



BENEDETTA LEPRI
Bambini



ILARIA TASSINI
Un tuffo nel tramonto



VASILEIOU MELETIS
Untitled #01

NANCY OLIVERI
Girls of summer



GEORGIOS BLOUKAS
Untitled #03



CRISTINA ACHUCARRO
Fishing



MARGHERITA PASINI
Untitled

BEPPE CASTELLANI
Meditation



ELISA MEDEOT
Sea of feathers





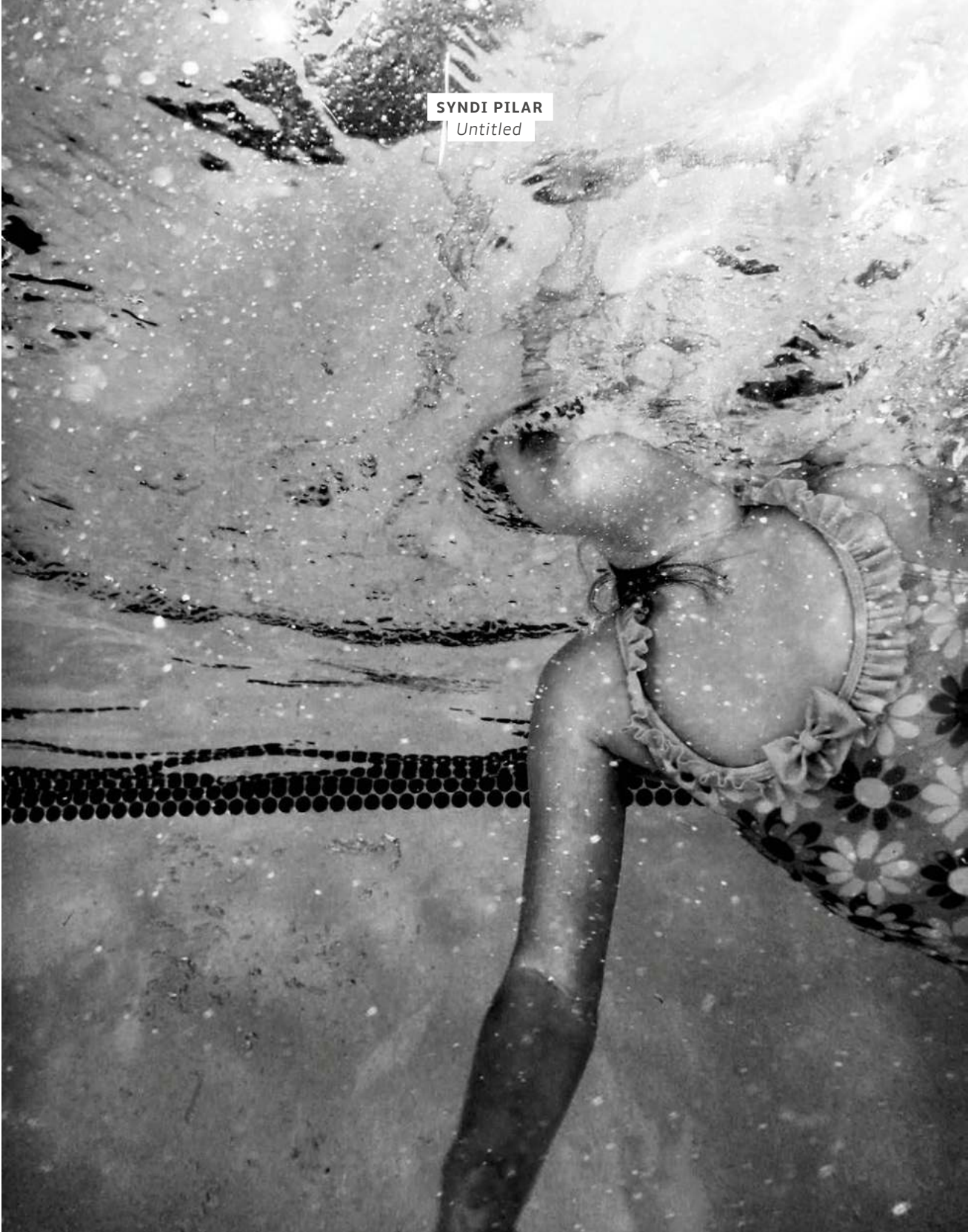
MARITZA CANECA
Untitled #01

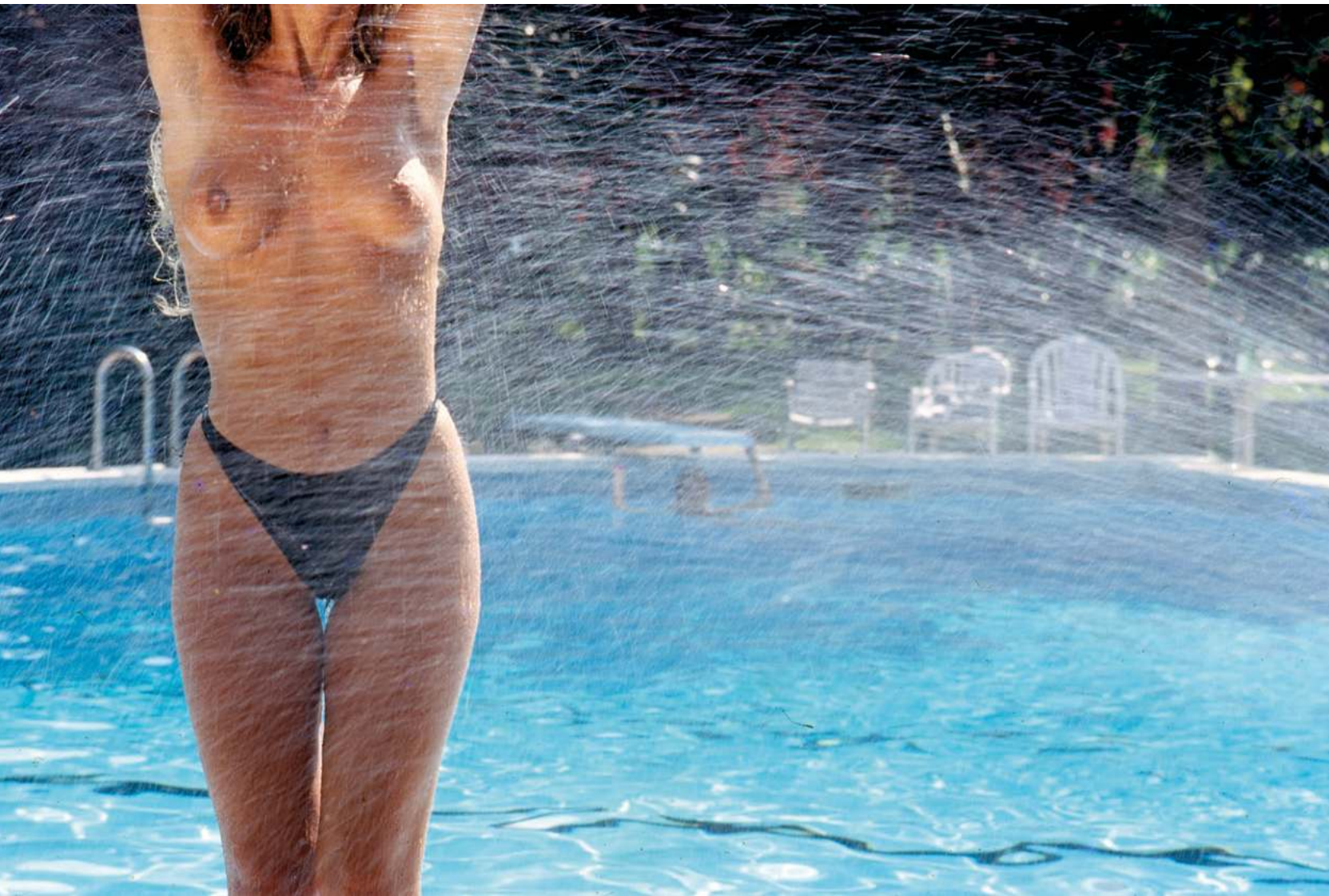


MARITZA CANECA
Untitled #03

SYNDI PILAR

Untitled





UMBERTO CENEDESE

Piscina



NICOLE VITTORIA DE JAGER

Ingrid

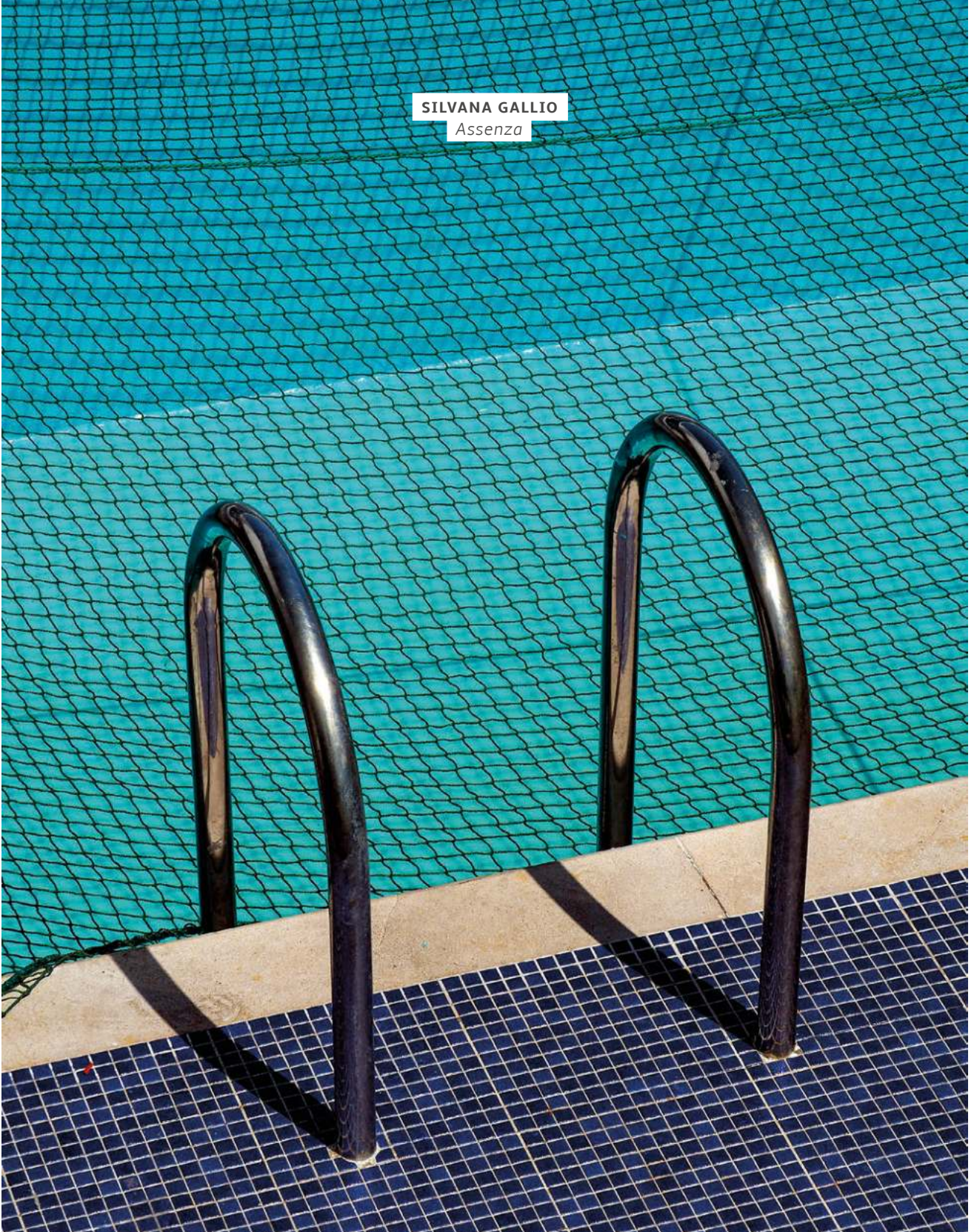


SIMONETTA ROSSETTI
My swimming pool



JULIE KERBEL
Flamingo

SILVANA GALLIO
Assenza





MARIJON WALTER
Wave pool



JONATHAN JASBERG
Sea change



VALENTINA BASSI
Untitled



VASILEIOU MELETIS
Untitled #03

MARIA POLYCHRONIADI
Expectation



NICOLE VITTORIA DE JAGER
Serenity and curiosity





MARCO RIVA
I bagnanti

SAMANTHA DEGRASSI
Blizzard



MARKUS SCHNABEL
Pop art lovers



VERENA ANDREA PRENNER
Habitus



VERENA ANDREA PRENNER
Habitus 05



VERENA ANDREA PRENNER
Habitus 07



MATTIA PASINI
Untitled #01



BENEDETTA LEPRI
Papà



ALIDA VOLPI
Il sogno di Mosè



MATTEO MAURIZIO MAURO
Sikh holy pool



MARITZA CANECA
Untitled #02

BORNA BURSAC
Ocean healing



BORNA BURSAC
The water girl





BENEDETTA LEPRI
Varazze



FERNANDO SARANO

064-11



TANIA BARBAGLI
Meeting the sea



PAOLO MASCHIO
Italian summer



DARIA TSYGANKOVA
Don't drown in your fears



CHAPTER 12

EMOTIONS

PATRICIA D. RICHARDS

AFTER THE RAIN



The joy of rain happens when it stops falling, allowing new adventures to unfold in the fresh air.





AFTER THE RAIN













MARIA GRAZIA CASTIGLIONE

The drop



JAVID TAFAZOLI
Baluch children



GIANDRA DE CASTRO

Calmy waiting for the joy of jumping



MARCO EUGENIO BIANCARDI

La traversata



PEER HEESTERBEEK
Watching the sea

MIMMA LIVINI
Senza orizzonti





ANDREA GLUCKMAN
Weight of water



LAURA ALLY
Making magic



ANNA KIRYAKOVA
Spruzzi d'estate



FLACAU FLORIN
Symphony



FILIFE BIANCHI
Untitled



MARCO RIVA

Il pugile



AGNES BUDAI
Passatempi



GERHARD WAGNER
Blue hour



CARLA COSENZA MORMILE
Yemanjá the goddess Of the sea

MARIA LAURA BORGOGNONI

THE LIGHT SIDE OF WATER



The project, inspired by Tagore's poem *"On the seashore"*, is a collection of backlit portraits, where *"the sea plays with the children"*, where the faces are unrecognizable, know no differences and are illuminated by the sketches of games and waves. The focus of the work is on the relationships, between children and between children and water, told by the expressions of the body.



A celebration of water as a natural element of which we are composed and an element that binds us, as a means by which we can share joy, the bright side of life, in a historical moment where *"ships get wrecked in the trackless water"* and water becomes more and more a symbol of death every day.



THE LIGHT SIDE OF WATER









SVEN DELAYE
Meditation of a child



TERESA MOLINARO
Fishing in the morning

CRISTINA GARLESTEANU

Loneliness



ALIDA VOLPI

Ed è subito sera



HELMUT OBERRITTER
FOUNTAIN GAMES



Children playing at a fountain in the summer in Bonn, Germany





FOUNTAIN GAMES









MAURO DE FLAVIIS
Giochi d'acqua



GERHARD WAGNER
Jump out

**CHETAN SHASHI
SURESH DODWAD**
Learning moments



**CHETAN SHASHI
SURESH DODWAD**
Where r u dad



INGE COLIJN

Happy summer night in Batumi



JULIE KERBEL
Postcards from Esperance



FOIVOS STAMPOLIADIS

Untitled



INGE COLIJN

Enjoying the monsoon at Miramar beach in Panjim



LEON GALLO
Zorbing



MAŁGORZATA MIKOŁAJCZYK

Untitled #01



SVEN DELAYE
Hurricane Kay



NICOLA BARDI
Chill view

LAURA ALLY
Intimidation



LUISA MONTAGNA
Sand castle





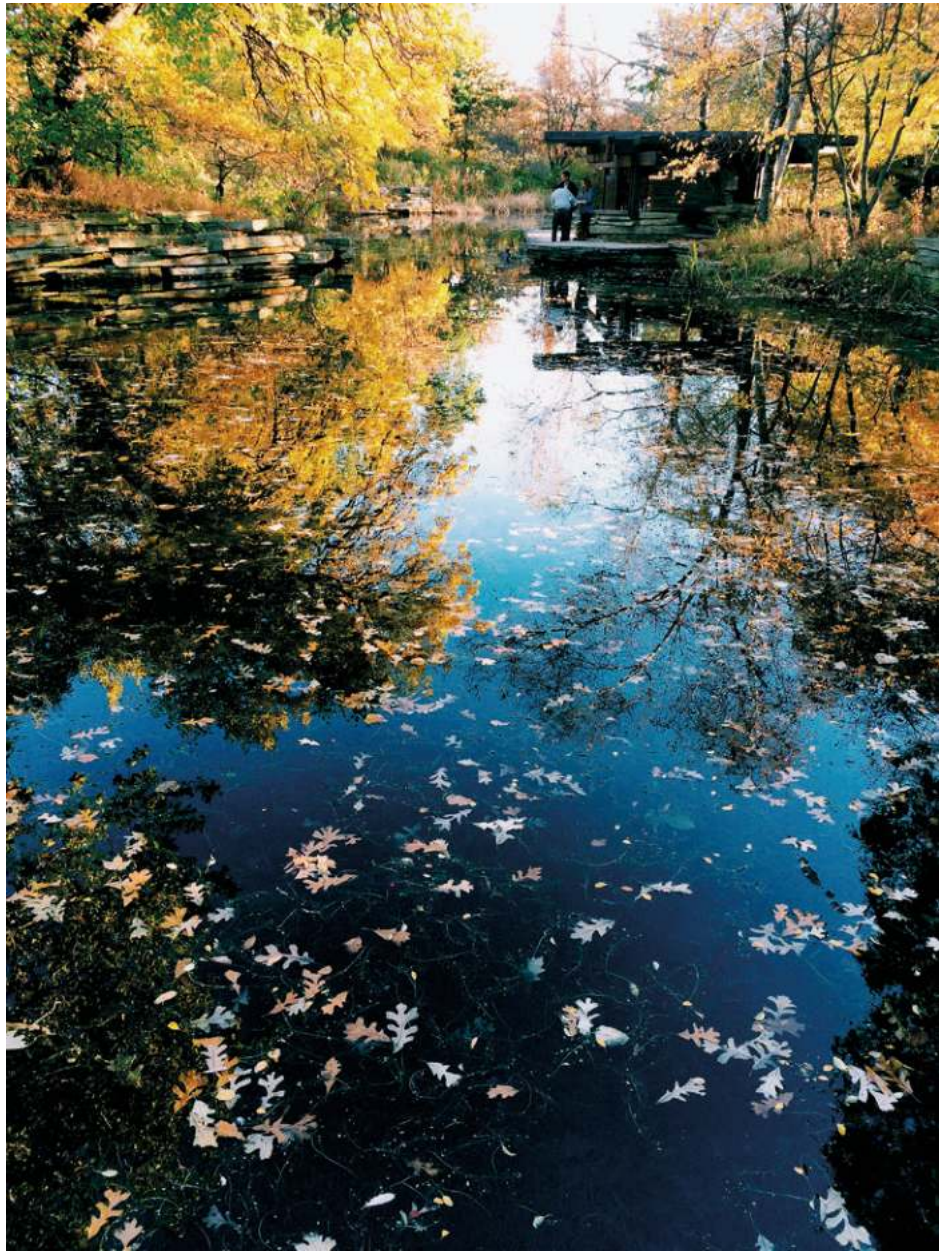
ANGELA MARIA ROMANO

*Dalla pace
del mare lontano*



PAOLO DELLEPIANE

*Life on the canals
- a day at the park*



JENNY LAM

Fall in love



DARIA PICCOTTI

Inside

INGRID GIELEN
Beyond infinity



PETER SALZMANN
Beach walk





LINDA HOLLINGER
Sirens of the Cenotes 3



CHAPTER 13

IMAGINATION

MONIA MARCHIONNI
PRIMO AMORE



Every time Monia Marchionni walks the streets of her town overlooking the Adriatic, Porto San Giorgio, she wonders about her first love: the SEA. She begins a reflection on water as an artistic expression and symbol of life, on time and memories, on how they appear in her imagination; most of the moments she experienced become fictionalized narratives of poetic visions.



It happens to preserve the truth of an intimate feeling from a larger vision that could demolish them. All the people are part of a story with a plot open to the imaginative. With *"Primo Amore"* (First Love) she tells how she reconciled with her people through the metaphor of the sea, reconnecting those emotional and cultural ties that make her country so special.















PATRIZIA PEZZINO

Untitled #02



PATRIZIA PEZZINO
Untitled #01

SAMA SBRISSA

PROGETTO RIGETTO AQUALGIA



Project rejected. My waters have broken. All that remains for me is to transform my loss and my silent words into new matter. Inside of me you are gone. Out of me, they took you lifeless. I voice the pain. I scream without making noise. The liquid protects and helps us. We are made of the same material. Water.













ANDREA GLUCKMAN
Swimming in light

REBECCA WILTSHIRE
Untitled #01



LINDA HOLLINGER
Sirens of the Cenotes 2



MARINE FONTEYNE

DROWNING IN YOURSELF

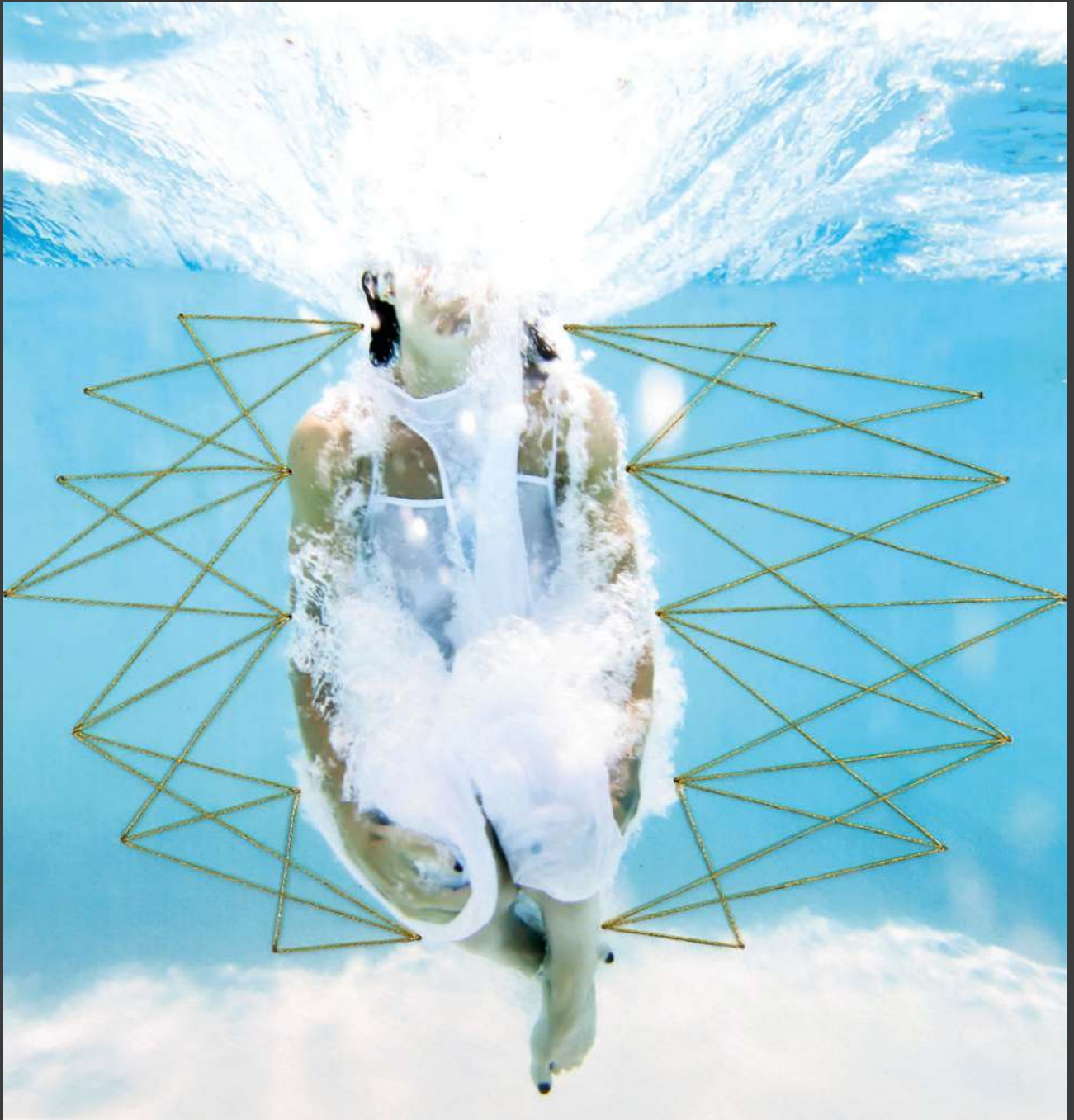


This is an ARTIVISM project. Art as an instrument to raise awareness about important environmental issues such as the importance of protecting our water sources is a great way to engage people and inspire change. Metaphors and symbolism can be especially effective in conveying a message, and the use of women jumping into the water is a poignant way to illustrate the urgent need for action.

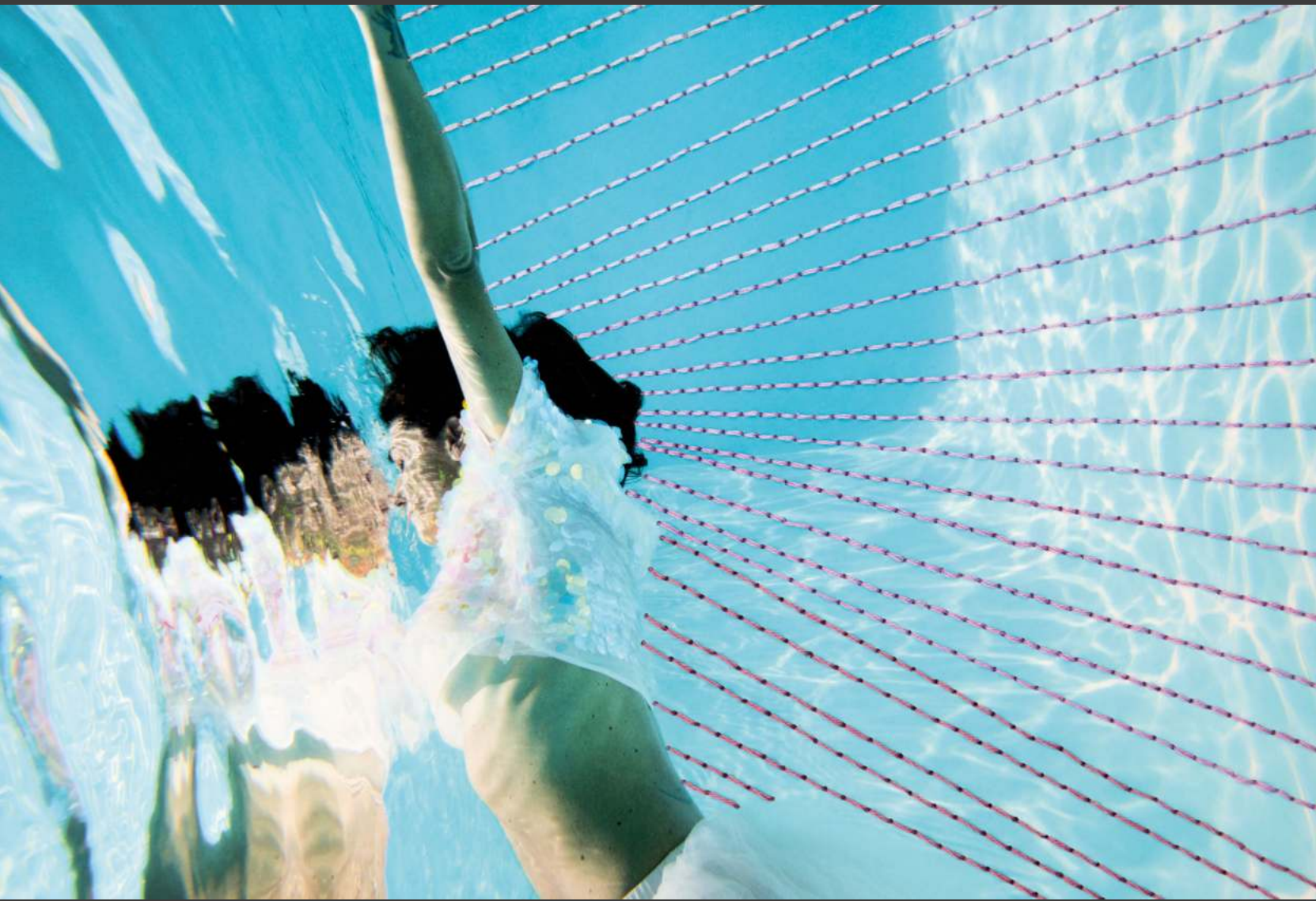


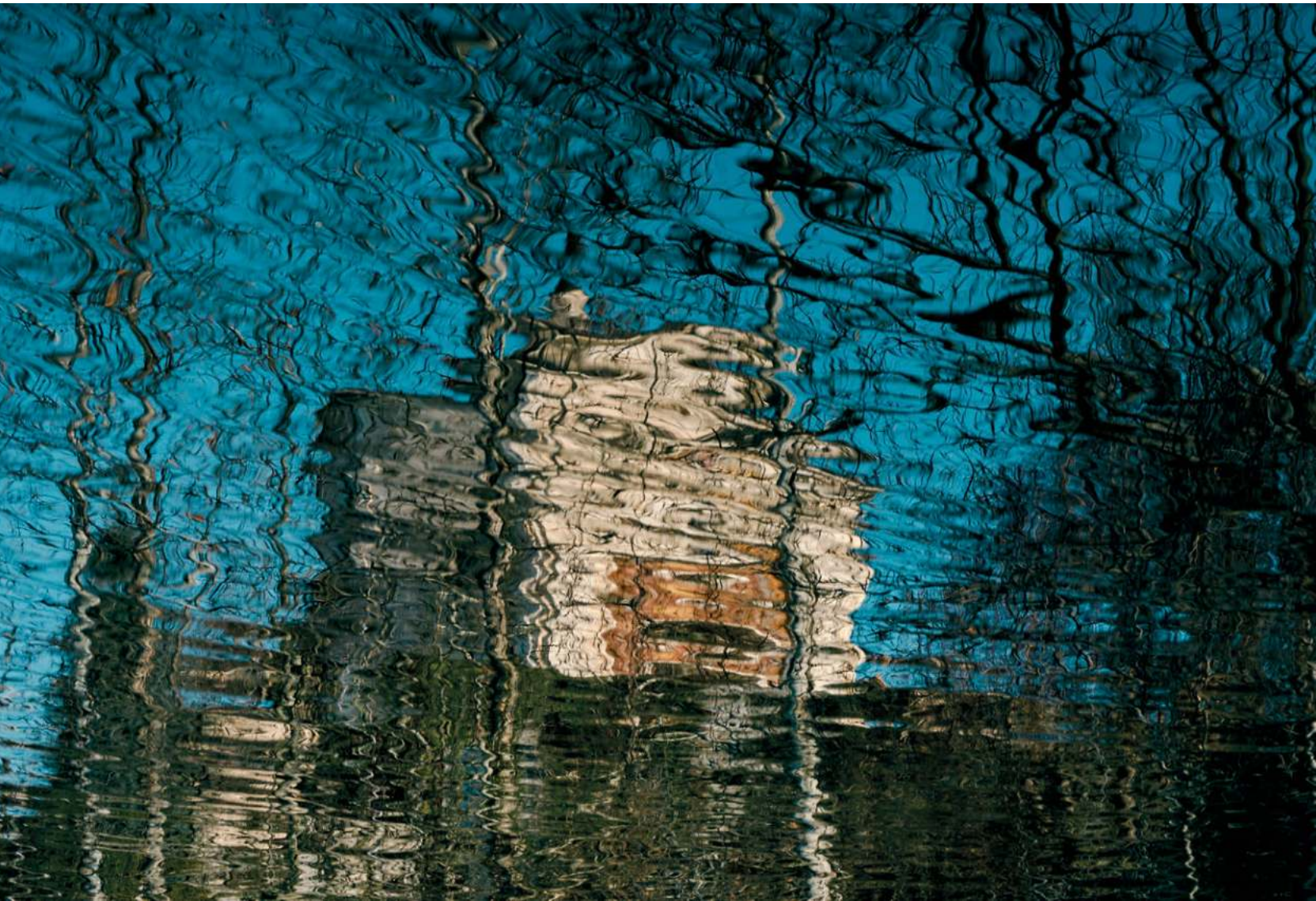
The embroidery on top adds an extra layer of complexity and meaning, and invites the viewer to reflect on the relationship between humans and the natural world. I hope your project will help to raise awareness and inspire people to take action to protect our water sources, which are indeed the source of all life on this planet.





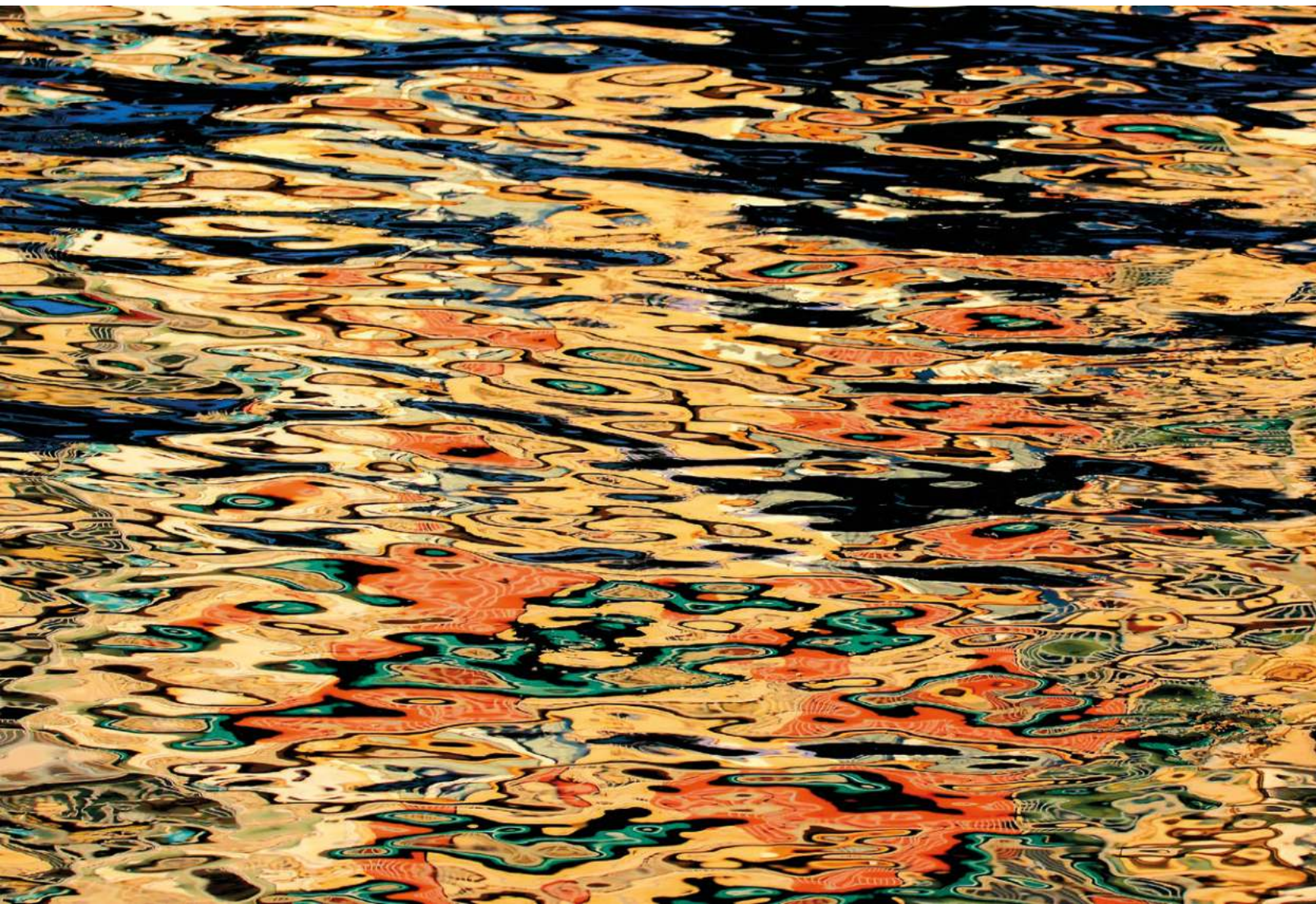






DARIA PICCOTTI

Polifonia



ELISA MEDEOT
All the colors of water

GIOVANNI SACCO

ABSTRACT VENICE



I am fascinated by the power of water to mirror things while distorting them in such a way as to render them unrecognizable. Here is an abstract sequence in one of Venice's canals, where Klee-sque forms become clearer or less identifiable, as time passes.





ABSTRACT VENICE





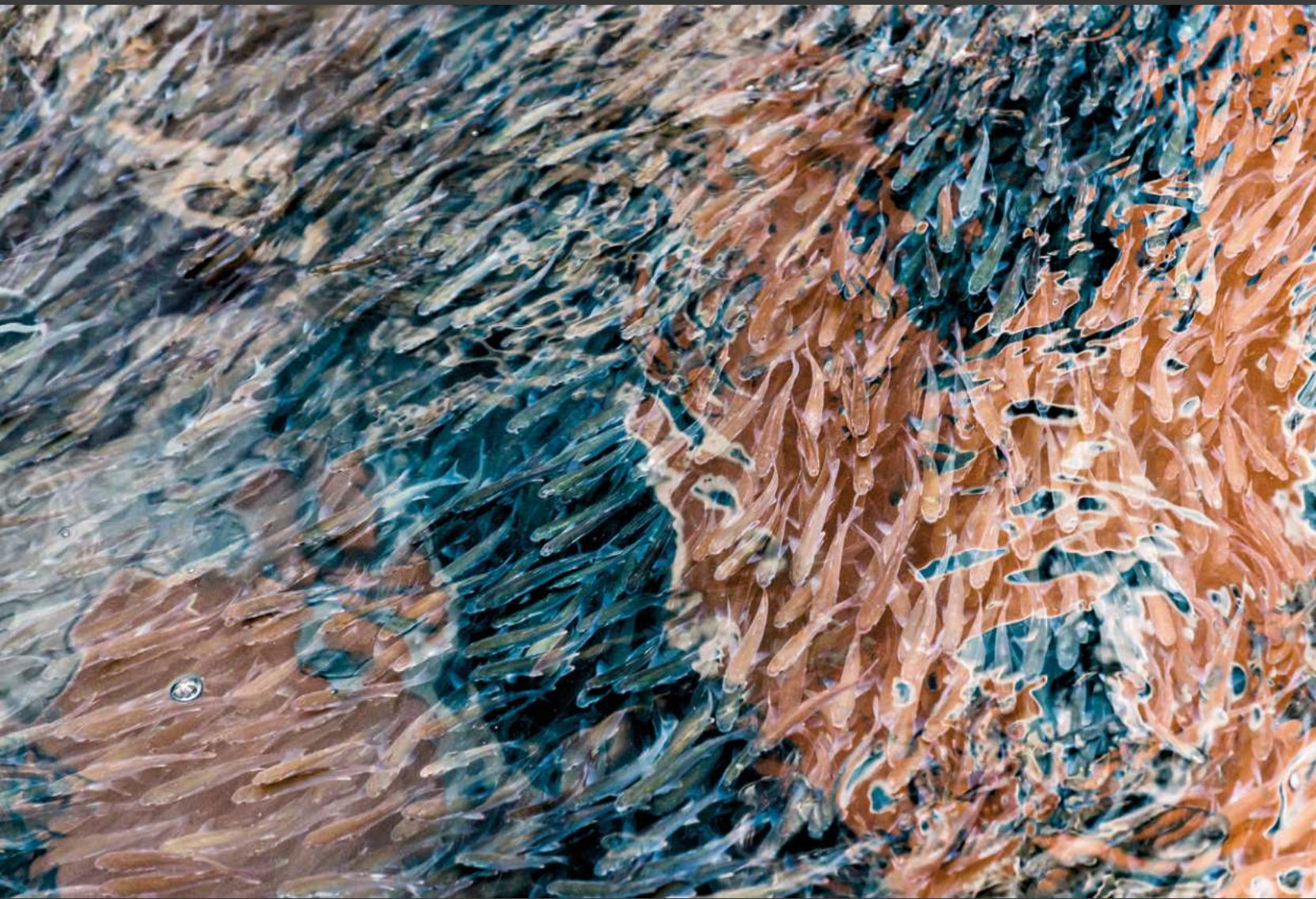


MARY CATHERINE MESSNER

VENETIAN WATER COLORS



Art is not just found hanging on the walls of La Serenissima, the city of water. Whether you are walking, riding or rowing, the liquid canvases of Venetian canals offer a panoply of art styles to the everyday observer. The combination of boat traffic, current, and breeze dissipates a realistic rendering of the city's



colors, forms, and lines into disjointed elements that transform into eye-popping examples of every possible art style. The colors are rhythmically boosted by the undulations of the water. On the canals of Venice, reality and imagination exist side by side as the pastiche of colors and forms repeatedly mesh, dissipate and regenerate.



VENETIAN WATER COLORS



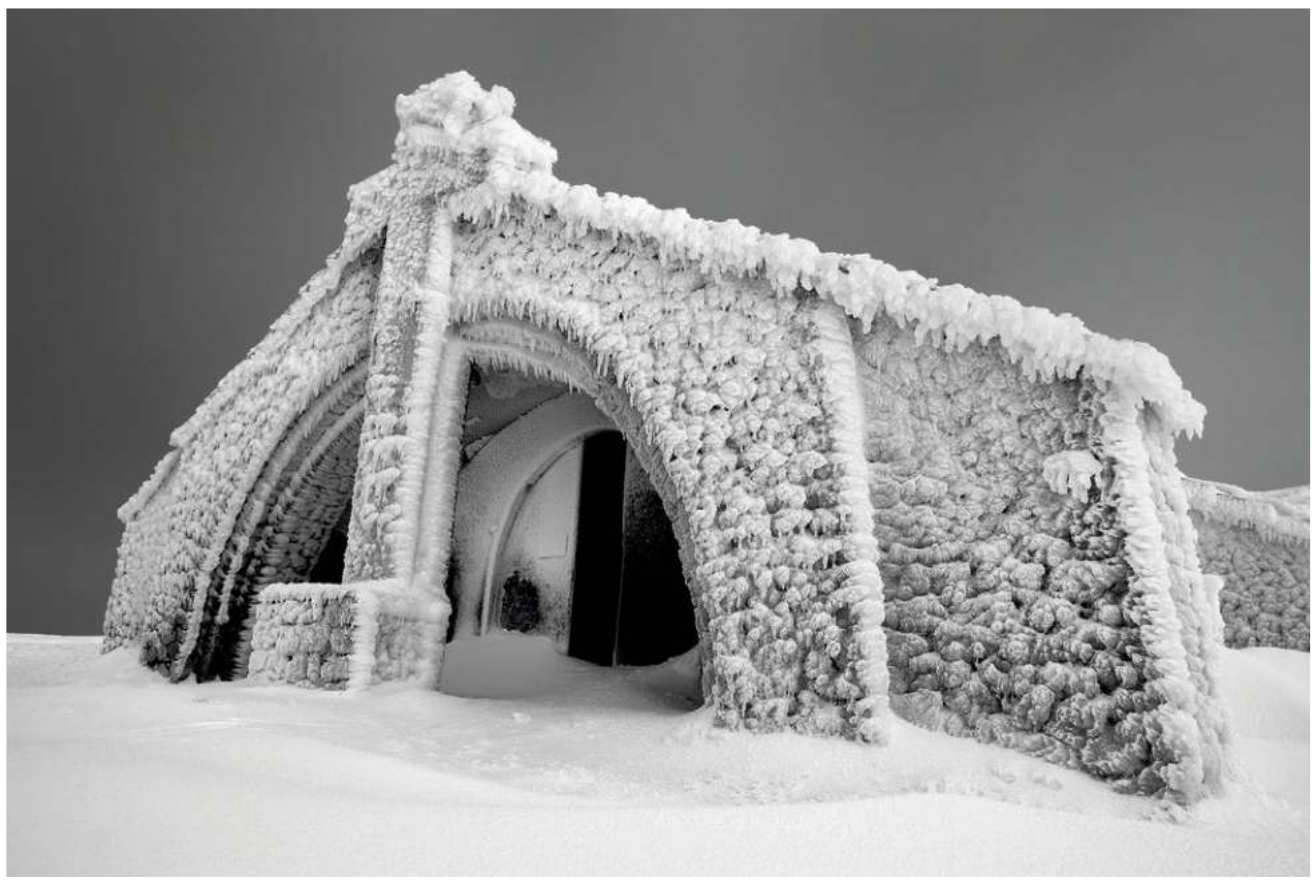






VENETIAN WATER COLORS





JEAN PAUL SOUJOL - BENEDETTI

Frost chapel



CHAPTER 14

SUBLIME WATERS

HOUDAYER BRUNO

WATER FAIRIES

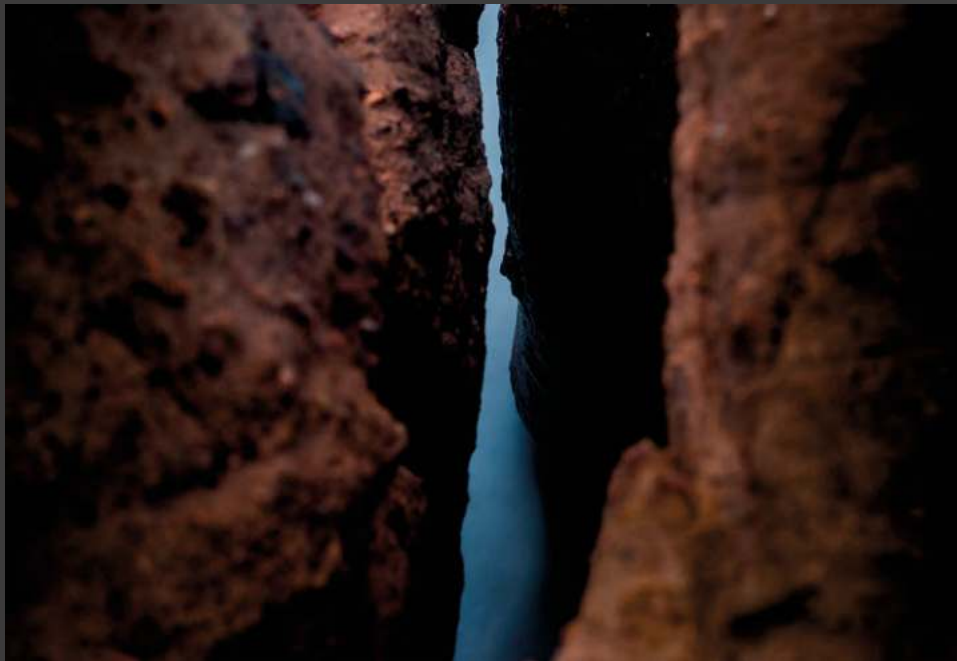


This series, titled *"Water Fairies"*, is first of all for the continuity of my art, one ceaseless quest to offer viewers an invitation to take a break, to contemplate, to dream, to meditate, to recharge the batteries...This series captures the duality of man's fascination with water and his planet and his powerlessness in the face of its relentless depletion. Here, water in all its molecular states seems almost tangible and graspable to us, but equally elusive and untouchable, which is what makes it so majestic and





WATER FAIRIES

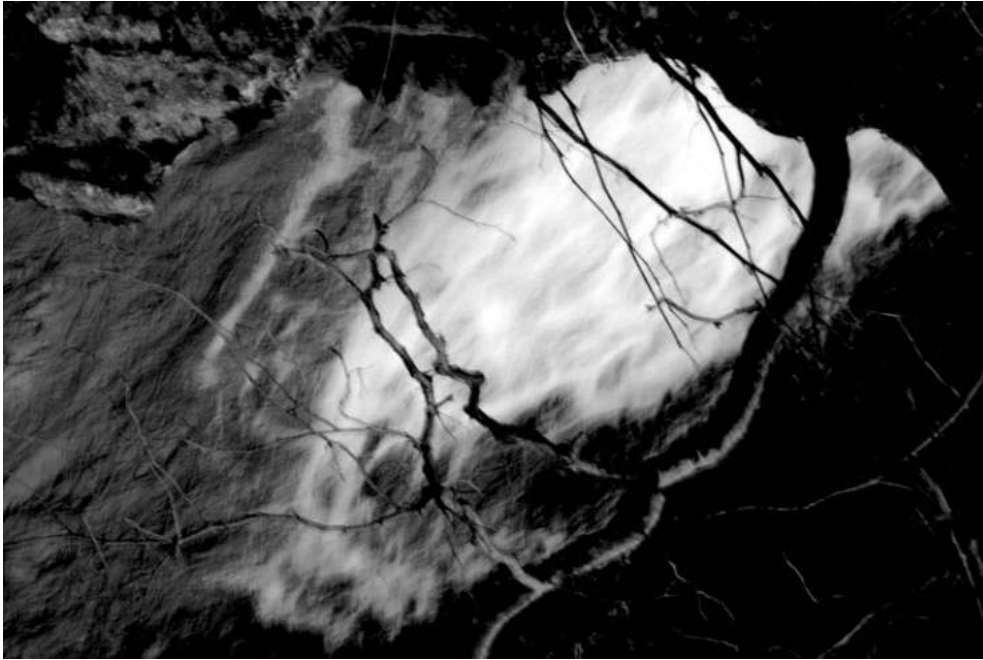




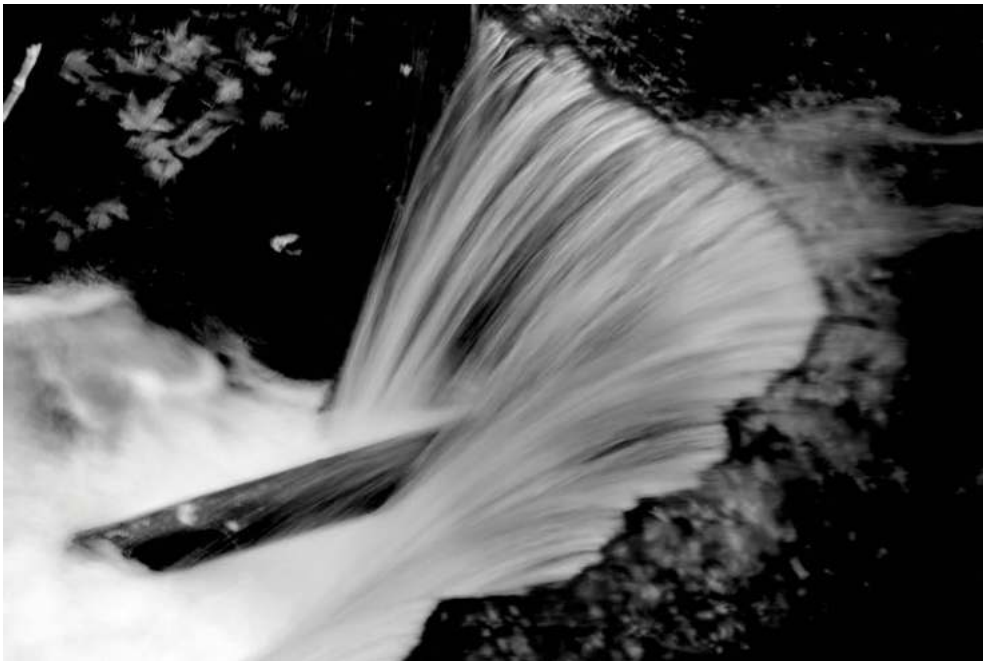
WATER FAIRIES



magical. Let us imagine a manifestation of water that may not have arrived yet, but may have already left, just like our spirit, which is constantly searching. The water fairies have just left the scene here, leaving their steamy breath, luring us to come and dream, to taste and rejuvenate, to reach the change of state in each moment and connect with the present dreamy moment. You may find your own fairy in these photos or discover that you already are one.

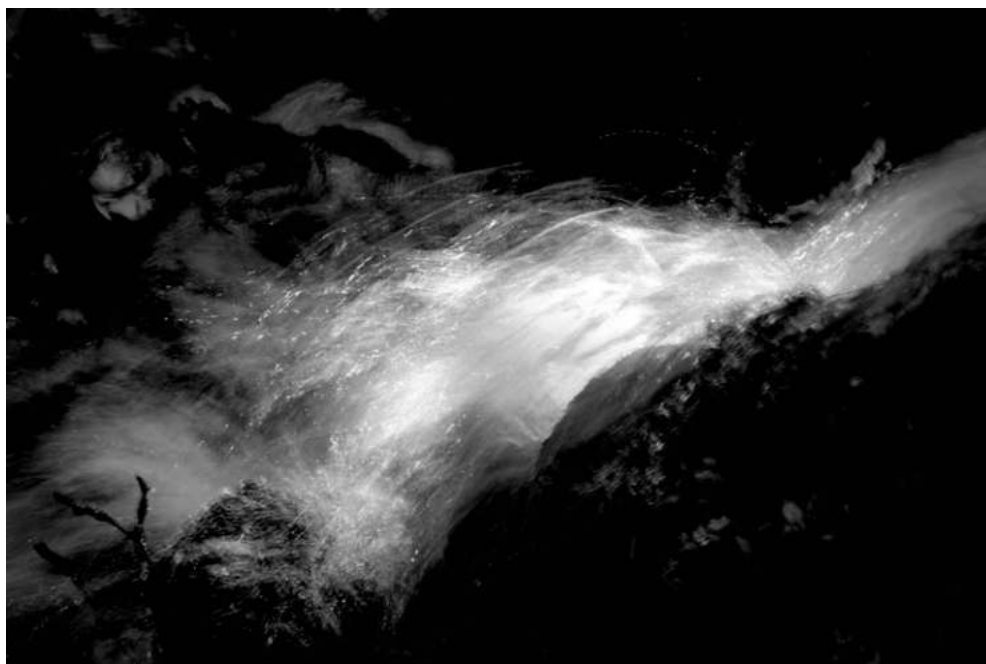


ATHINA ALEXI-BOURTZI
Water manifesto.



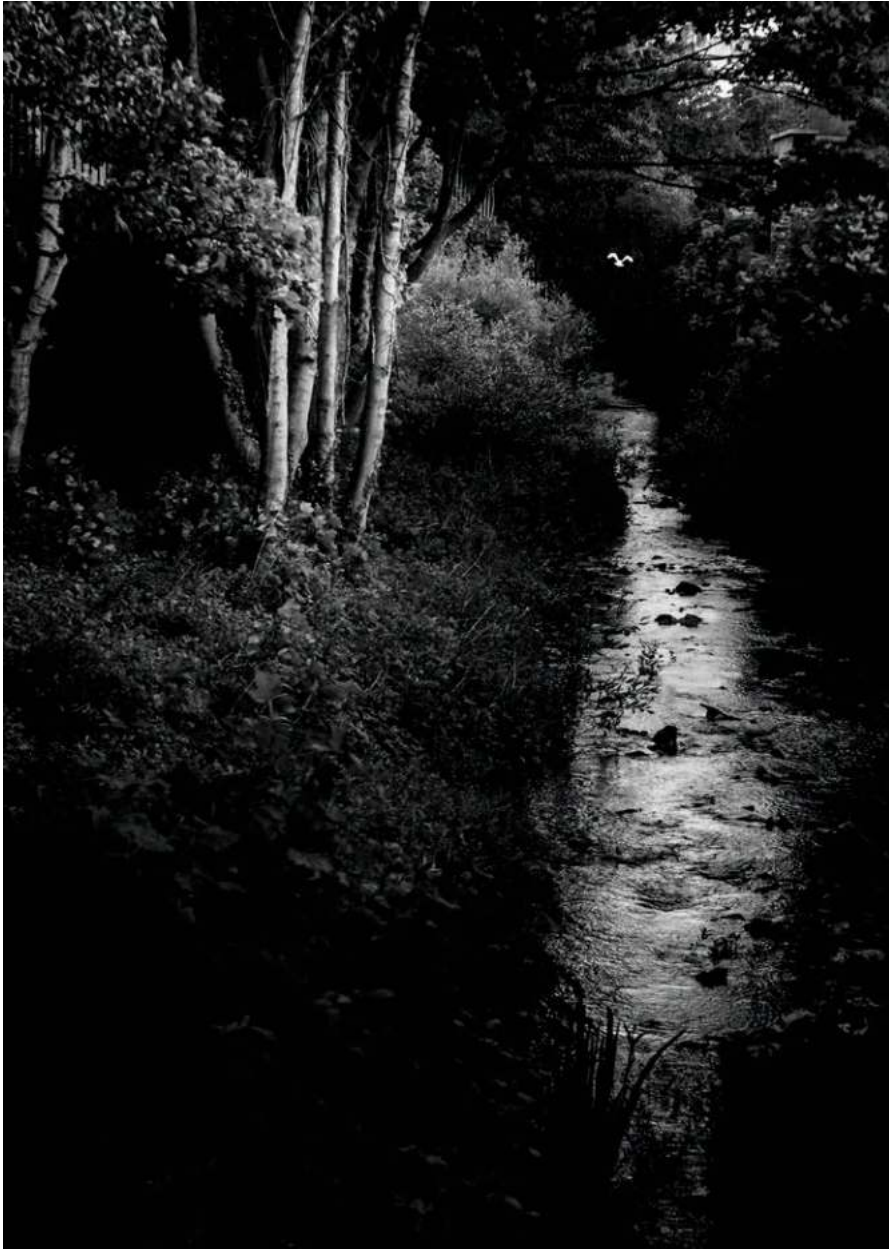
ATHINA ALEXI-BOURTZI
Waterway

ATHINA ALEXI-BOURTZI
Momentum

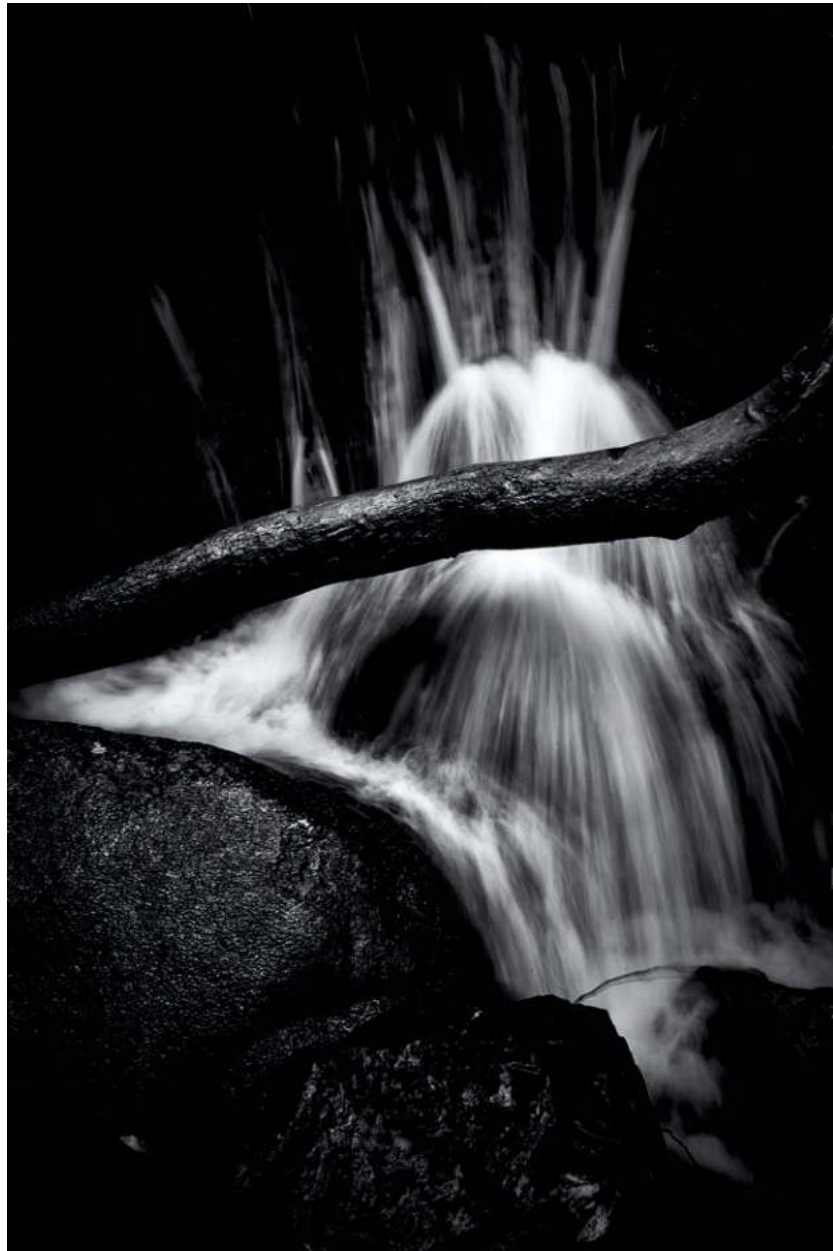


NICOLA GIORDANO
Fluido





MARK WALSH
Requiem III



YAMILE ALFARO PICCO

Untitled

THE STATE OF THE SOUL

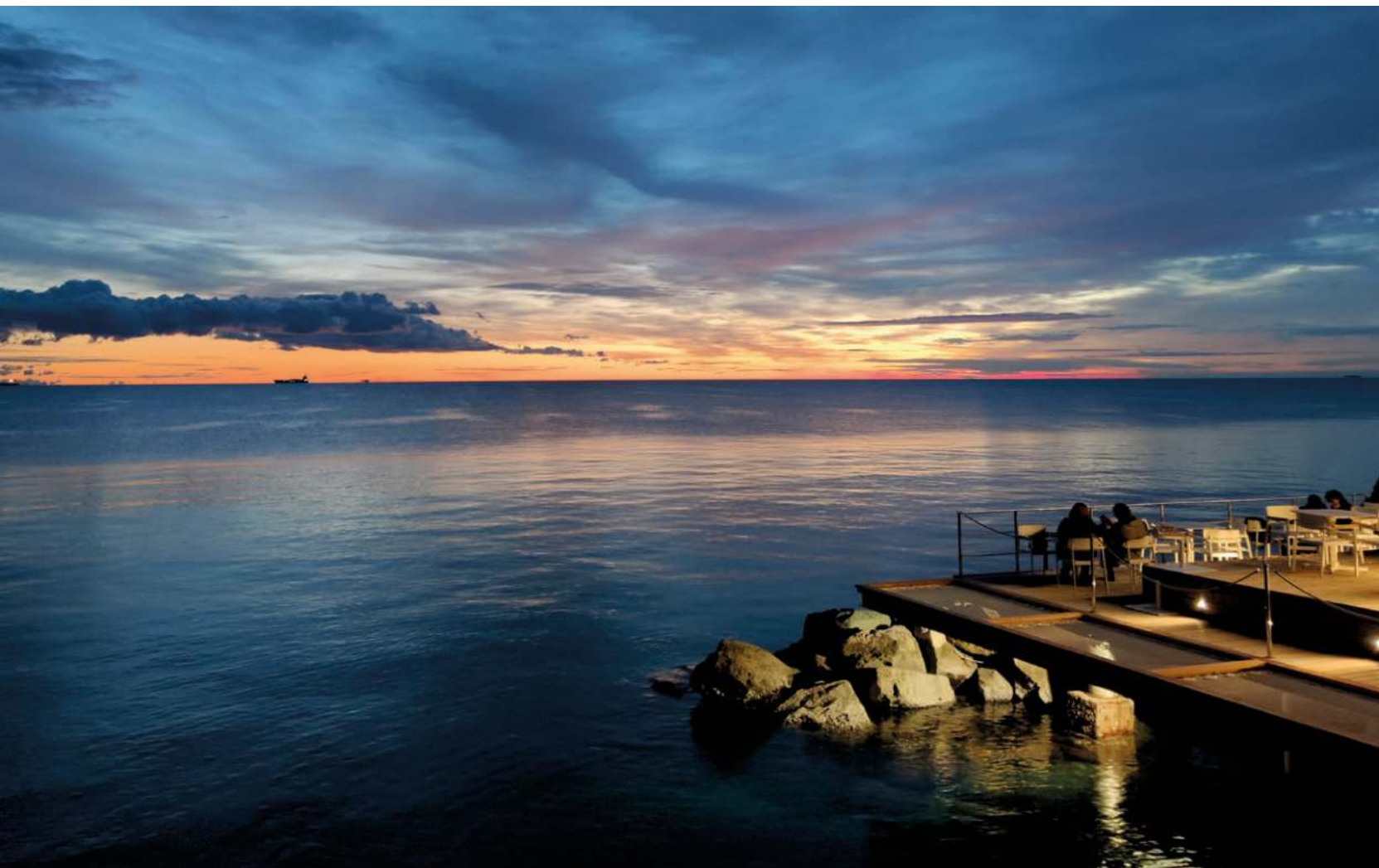
ANDREA BEVILACQUA

Trevignano Romano, lago all'alba con imbarcazione pescino



VICTORIA POPKOVA

Moon



ANDREA CIPRIANI

Dusk



**JEAN PAUL
SOUJOL - BENEDETTI**
Ocean of frost

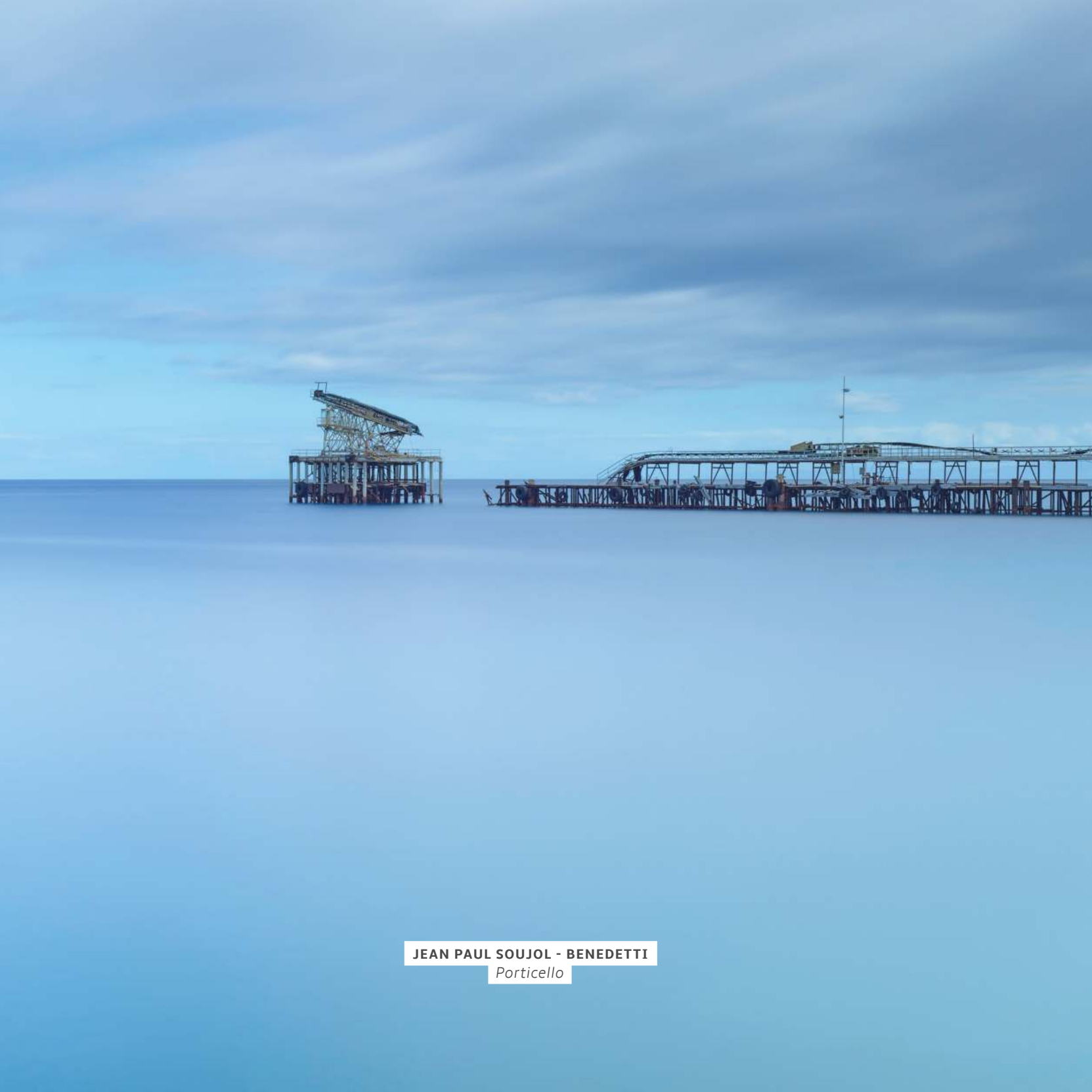


MICHAL KRAUSE
Ice and fire

PETER WACH
Lake light
November 9 2022



TODOR TILEV
The wave



JEAN PAUL SOUJOL - BENEDETTI

Porticello



JEAN PAUL SOUJOL - BENEDETTI

Under the wharf



ANASTASIOS MOUMTZOGLOU

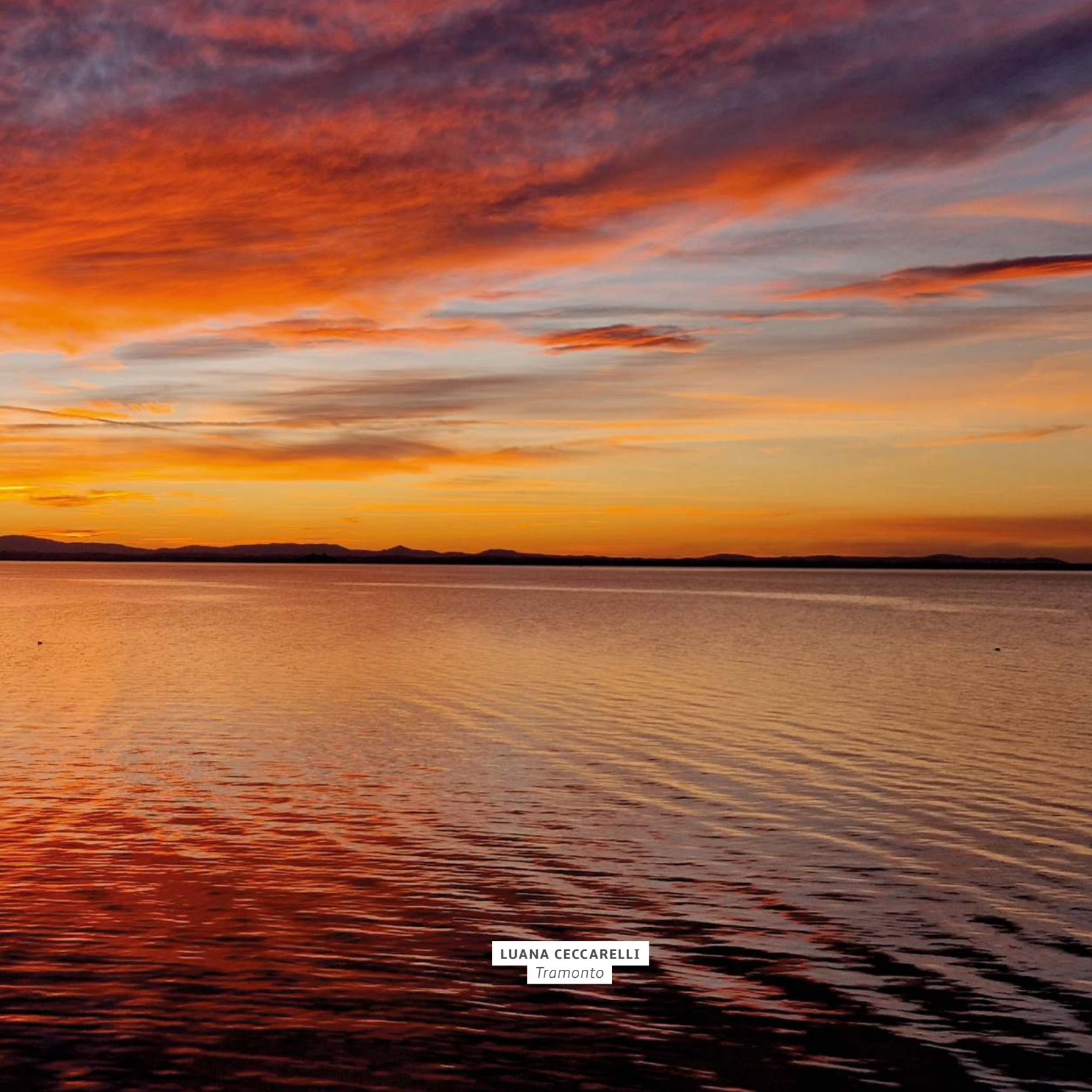
Untitled



ELISA MEDEOT

Water street





LUANA CECCARELLI

Tramonto



MARINA TOSOLINI

Tra cielo e mare

ED LEE

*A lone surfer
enters the sea*



SANDRO TEDDE

Untitled #01

JEAN PAUL SOUJOL - BENEDETTI

Kéraunos



JEAN PAUL SOUJOL - BENEDETTI

The beauty of nature



HAL GAGE

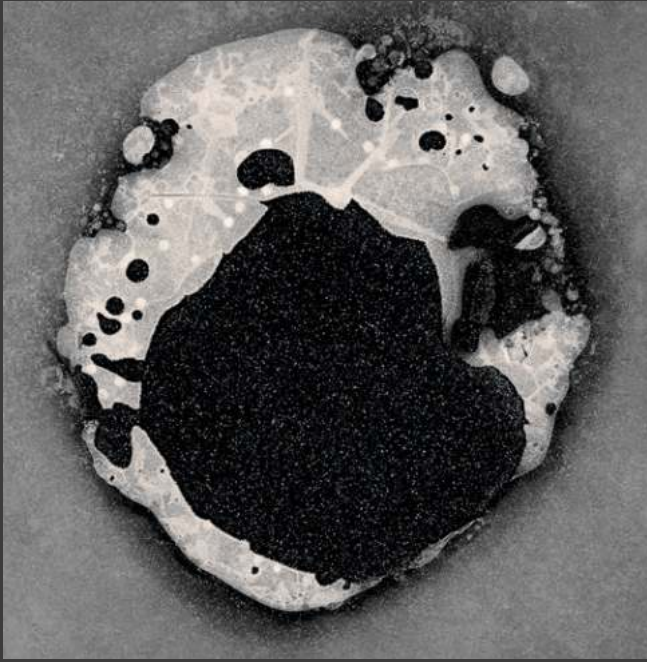
ICE A PERSONAL MEDITATION



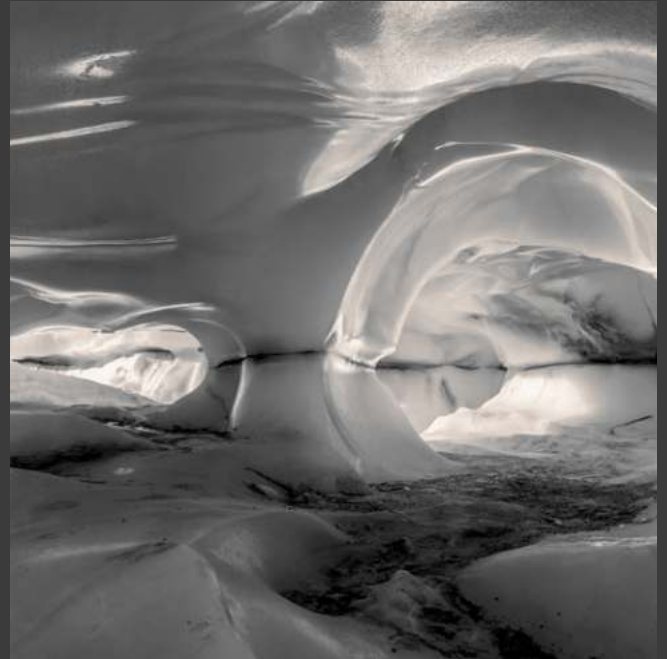
Ice is the third phase of water on Earth (gas, liquid, solid). It accounts for two thirds of all freshwater on the planet. Global warming is accelerating the melting of the ice caps and glaciers around the world rising sea levels and affecting the seasonal cycle of water to ice and back again. I started documenting my experience with ice over 30 years ago. At the time climatologists were predicting that by 2050 there would be no sea ice that touched the shores of Alaska (bordering the Arctic).

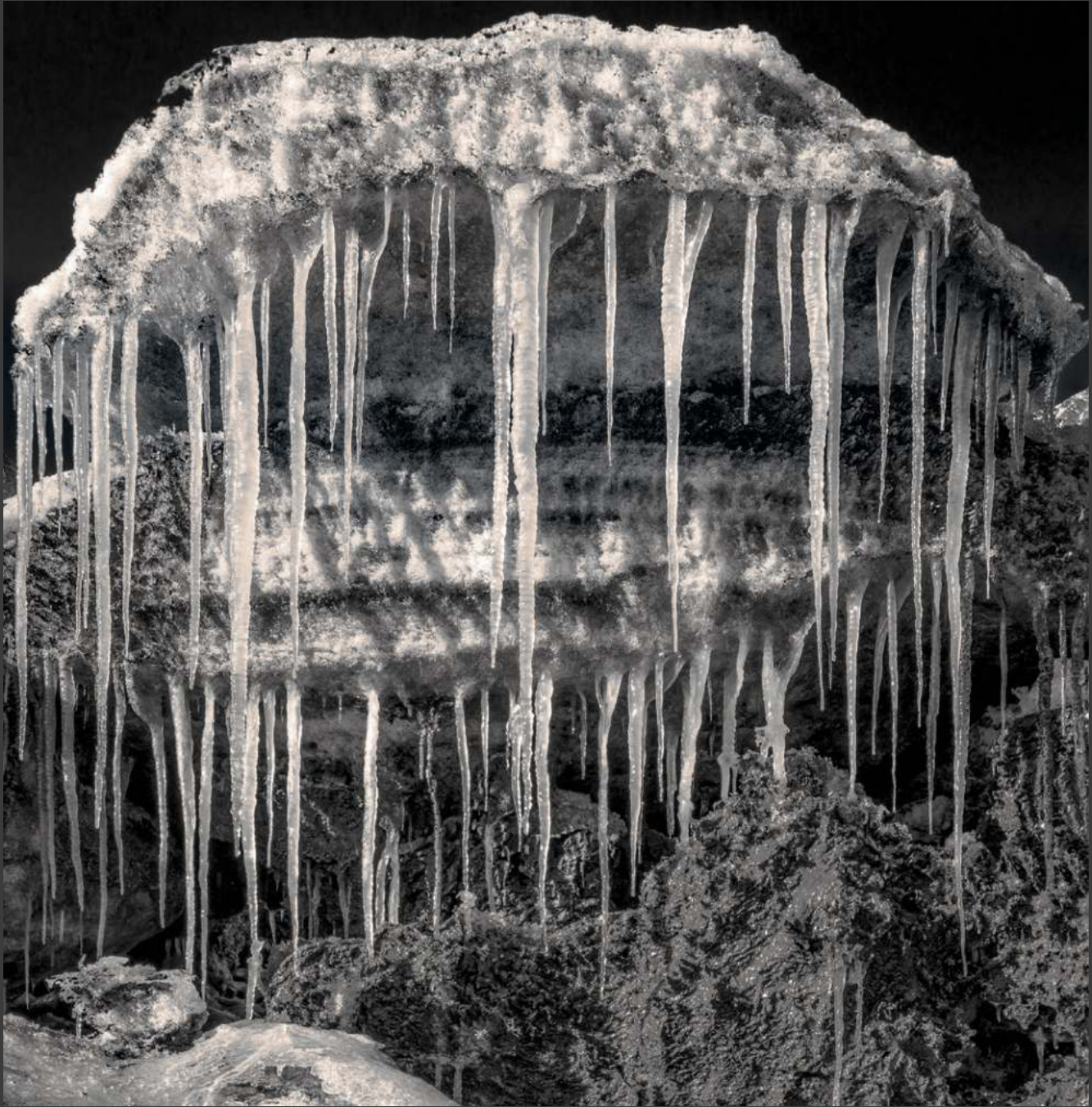


That sent a wave of sadness over me and spurred me to take a closer look at ice. Over the years I have photographed sea ice, freshwater ice, and glaciers around my home of Alaska. I have come to consider ice a fellow companion on this Earth. Like a snowflake, every encounter shows me a new and unique facet of this slowly disappearing friend.



ICE A PERSONAL MEDITATION









TODOR TILEV

The storm

NICOLA GIORDANO
Salsedine



NADEZHDA BAKINA
Pietre





CLAUDIO CERON
Orizzonte 4



CLAUDIO CERON
Orizzonte 6



STEFANIE WAIBLINGER

The old man and the sea

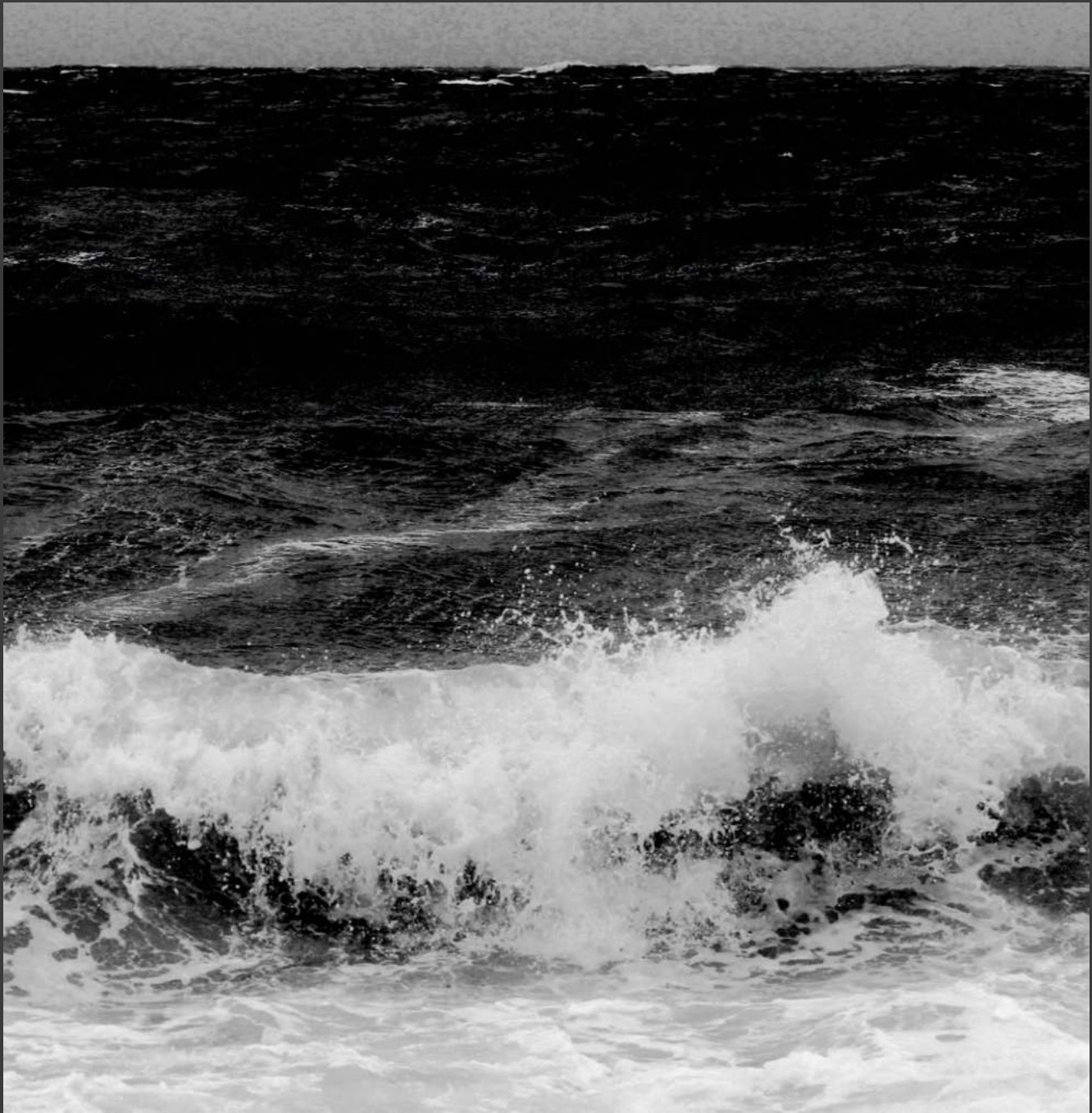
STEFANO ZANCAN

WAVES



A photographic description of waves as a visual and repetitive manifestation of energy. Generated by distant winds and driven to break on waiting shores, where we wait for them, we breathe their power and are enchanted by their hypnotic charm.









WAVES







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MAX MORGANTE

L'onda

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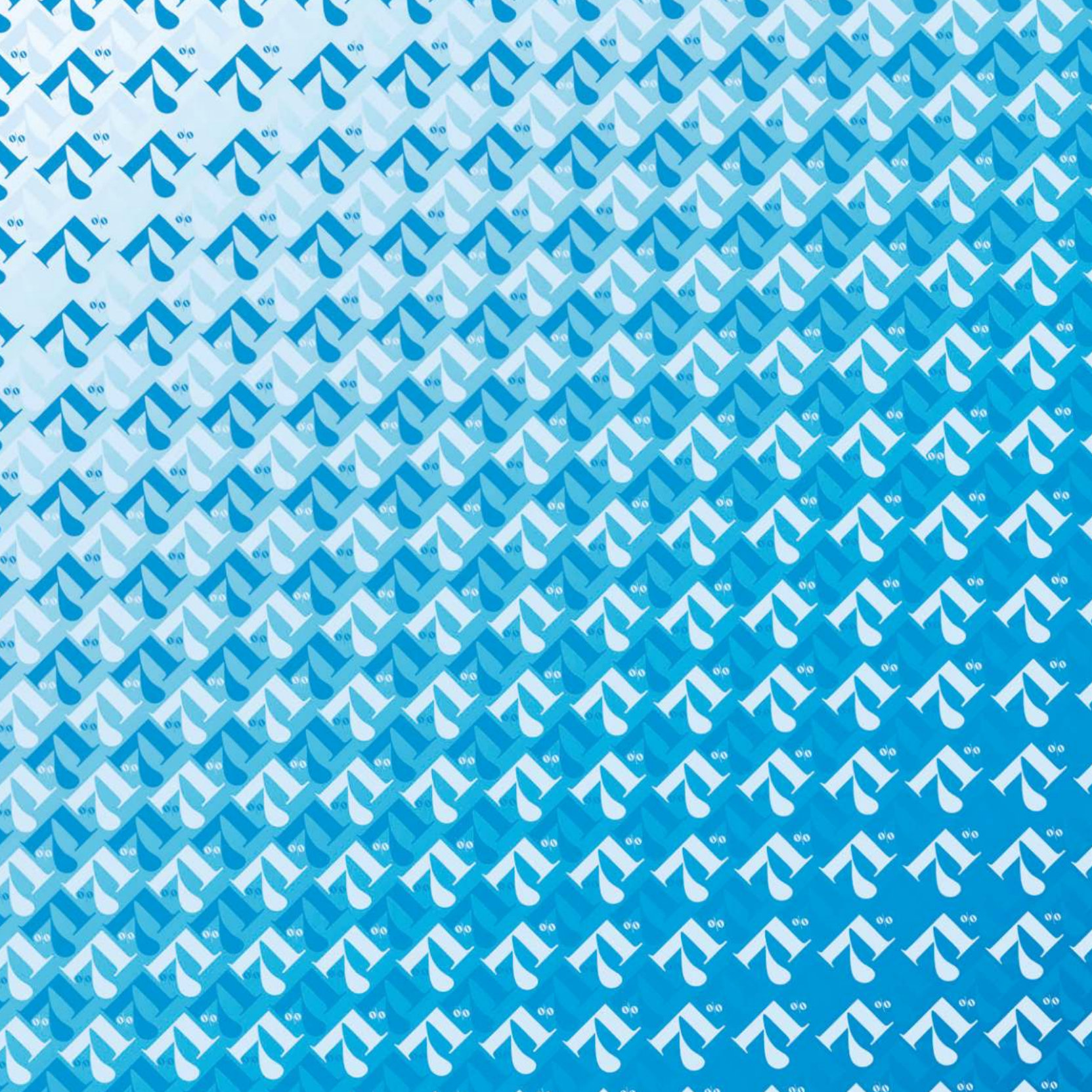






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