

WALK OF WATER

AN INTERGENERATIONAL JOURNEY

- The Exhibition -

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PREFACE

Since the beginning of time, water has shaped our culture. From Mesopotamian cities in the delta of Tigris and Euphrates rivers to the lagoon of Venice, many UNESCO World Heritage sites embody civilizations that rose around water and cities that were shaped by it. Numerous intangible cultural heritage practices represent the sophisticated relationships communities around the world developed to coexist with nature, including Carolinian wayfinding and canoe making of Micronesia and the traditional system of Corongo's water judges in Peru. Oceans, rivers, lakes and ponds have also been a source of fascination and inspiration to artists around the world, with their work evoking emotional responses in us. The wealth of human expressions at the intersection of culture and water testify to our deep connection to various bodies of water, which occupy roughly 70% of the Earth's surface.

Today, climate change is shifting this dynamic. Of 322 World Heritage cities, nearly one-third are coastal and are impacted by climate change. Sea-level rise continues to affect communities, threatening cultural practices and indigenous knowledge passed down over generations. UNESCO research has found that glaciers – vital water resources to half of humanity – are retreating rapidly, with one-third of World Heritage glacierized sites set to disappear by 2050. In recent years, the devastating flooding in Pakistan left over a quarter of the country submerged, disrupting cultural practices such as crafts and music, with artisans and practitioners reporting loss of livelihoods. In the face of rising threats, UNESCO is rapidly mobilizing resources for crisis preparedness, response and recovery.

Culture can also provide solutions to the future, where humanity adapts to the new reality and lives in harmony with nature. Living heritage, in the form of local knowledge including traditional water management techniques and food security strategies, is a particularly powerful source of resilience. During Tropical Cyclone Pam that devastated Vanuatu in 2015, the traditional nakamal buildings constructed with local materials and skills suffered less damage than modern structures. Similarly, creative expressions like films, music and visual art are instrumental in raising awareness, sparking critical discussions on the relationship with nature, and propelling civic engagements and sustainable actions. For instance, contemporary artist Serge Attukwei Clottey from Ghana creates large-scale installation art using yellow plastic gallon containers, drawing attention to water scarcity and plastic pollution.

The 2001 UNESCO Universal Declaration on Cultural Diversity states that “cultural diversity is as necessary for humankind as biodiversity is for nature.” Indeed, culture and science are more alike than they are often recognized, as the epitomes of human ingenuity and innovation. The exhibition titled *The Walk of Water: An Intergenerational Journey* was developed by UNESCO World Water Assessment Programme and the Arts Coalition for Water at the occasion of UN 2023 Water Conference. The exhibition, along with this accompanying booklet funded by the European Commission’s Joint Research Centre, reveals the ever-evolving history of humanity and water over the millennia.

Finding interdisciplinary, human-centred solutions to the world’s highly complex challenges is key to achieving the 17 Sustainable Development Goals. I invite you to join us on the *Walk of Water* and seek inspirations for the future where culture and nature thrive.

Ernesto Ottone R.

Assistant Director-General for Culture
of UNESCO

Without water there would be no life on this planet. Every living creature depends on water to survive. Every nation and every individual must have access to it. Water is a natural resource that must be shared by all in order not to become a cause of conflict and misery instead of constituting the foundations of a bridge uniting people and cultures.

The UN Water Conference 2023 in New York forms part of this bridge as it is based on dialogue and the exchange of knowledge. It provides a forum for scientists, politicians, artists and social representatives to come together to recognise the importance of water in our lives in the past, present and future. The conference will look into different aspects - how water influences the planet's environment, how it is present in our daily lives or how it creates employment and ensures the sustainability of communities around the globe.

It is a well-known fact that the Earth's water resources are under significant threat. Over-exploitation, pollution, and climate change are formidable foes that are capable of wreaking havoc, causing water shortages, droughts, and extreme catastrophes. Nowhere is immune to this threat. No-one can avoid the possible consequences of inaction. In Europe, as on other continents, water scarcity is a major challenge exacerbated by population growth, industrialisation, and unpredictable extreme weather events.

Solutions do exist, but technology alone cannot deal with the global water crisis. In addition to technical and scientific solutions, it is essential to promote public awareness and stimulate interest, enhance education and develop a social consensus through engagement in water conservation. Combined, these measures would reduce water consumption and encourage its more sustainable use. Ultimately, it is essential to recognise that water is a limited resource and that we must all work together to protect and conserve it for future generations. Behavioural change is indeed crucial to the protection of global water resources. At the same time, governments also need to act and invest in infrastructures that ensure that water is managed and distributed in a sustainable and fair manner.

FOREWORD

The Arts Coalition for Water forged by UNESCO, involving also the European Commission's Joint Research Centre (JRC), demonstrates a new way to tackle the global water challenge. To accept scientific truth and facts as well as individuals' artistic perceptions lies at the heart of a novel model of collaboration across cultures, scientific disciplines and generational differences.

The "Walk of Water - WoW" expresses this concept by means of powerful images. It is a unique event, a social experiment, held during one of the most important conferences in the 21st century concentrating on the vital element on which we all depend. It is a symbolic journey that will transport participants through the history of water and its role in our lives. The exhibition reflects a desire to promote dialogue and understanding between nations and to foster collaboration between them through the universal language of empathy.

The Walk of Water demonstrates the importance of connecting science, art and culture. It is an invitation to contemplate our reality, to embrace our common purpose and to support the creation of a sustainable future. This booklet gives an overview of the experience for everyone to share.

I look forward to seeing how the exhibition will, by provoking a sense of awe as only art can, unite people to protect our blue planet.

Stephen Quest

Director-General of the Joint Research Centre,
European Commission

THE WALK

While the presence of water itself has been a constant across human history (and the future of human kind), the uses, joys, challenges, solutions and values which arise from water have indeed ebbed and flowed across the centuries. However, how we have used and are using resources is putting monumental stresses on the choices and freedom of future generations.

An important topic which must therefore be addressed when discussing water, climate change and development is intergenerational (in)equality. To truly achieve sustainable outcomes, the ways in which the actions of the past and present affect the future must be fully considered, as well as how the future can learn from the successes and challenges of the past and present to find long-term solutions to existing and emerging issues. The outcomes of the UN 2023 Water Conference will influence how water is managed in the coming decades, and so intergenerational equality must be carefully considered in this context.

The UNESCO World Water Assessment Programme gathered a group of international organisations, Member States, youth associations, NGOS and academia to create the 'Arts Coalition for Water', a partnership which supports



OF WATER

An Intergenerational Journey

and promotes the use of artistic language to foster freshwater issues and solutions. The 'Walk of Water: An Intergenerational Journey' (WoW) is an example of how art, culture and science can be used to share clear messages regarding the state of the world's water as it illustrates past, present and future perspectives of freshwater at the UN 2023 Water Conference. The artistic elements for the exhibition, including photos, paintings, drawings and books, have been provided by several members of the Arts Coalition for Water.

Hosting the Wow during the UN 2023 Water Conference offers the unique opportunity to reinforce the current discourse on water action and disseminate its key messages through artistic emotional expression. Art points to the challenges of freshwater management and governance across different geographical regions, as well as to the solutions expressed through generations and cultures, which are achievable through enhanced partnerships and cooperation. As such, the exhibition provides an opportunity for introspection and motivation for the public and the participants of the Conference, and for the consideration of the central role of water in sustainable development and for the achievement of the 2030 Agenda.



THE WATER WE WANT
future
1



GATEWAY TO THE FUTURE
OF THE MEDITERRANEAN
future
2

THE WALK

The WoW highlights different perspectives of water across generations. It features five different exhibitions which have been combined into an overall presentation, each focusing on a specific aspect of time: past, present and future. First, we walk through the Past in the section 'I Remember Water', a collection of old photographs which represent the ways in which freshwater has interacted with human society throughout history. These memories are fundamental to maintain knowledge from the past and enrich the present and future. 'I Remember Water' is curated by the Global Network of Water Museums (WAMU-NET), the UNESCO Intergovernmental Hydrological Programme's flagship initiative.

The journey continues through the Present, illustrated by two sets of photostory collections. The first is 'EverydayNile', where the viewer is taken along the Nile River through a series of photographs which tell the stories of people, communities and cultures of the Nile's riparian countries. The section aims to inform, surprise and connect the viewer with the river and to move beyond stereotypes. The curators of Everyday Nile are the IHE Delft Institute for Water Education and InfoNile.

The second section of the Present is 'Partnerships and Cooperation for Water'. This was inspired by the topic of the United Nations World Water Development Report 2023 (UN WWDR). It highlights the need to explore opportunities and accelerate progress through various forms of partnership and cooperation, within communities, different stakeholders, or even through the intrinsic relation between humans and nature. It is curated by the UNESCO World Water Assessment Programme (WWAP), who coordinates the UN WWDR's production on behalf of UNWater, and Water Science Policy, who organised a global photostory competition based on this theme.

OF WATER

An Intergenerational Journey

Finally we enter the Future, also represented by two collections. The first is 'The Water We Want', consisting of children's drawings which disclose their contrasting feelings about water: the anxiety of climate change; the fear of water scarcity; the appreciation of everything water does for them. 'The Water We Want' seeks to create a vision of the future of freshwater by those who are and will be most impacted by a changing climate. The collection is curated by WAMU-NET.

The other perspective of the Future is the 'Gateway to the Future of the Mediterranean'. This collection examines the water-energy-food-planetary health nexus through the metaphor of Ancient Mediterranean mythology, employing characters such as Medusa, Arachne and Lamia. The artwork shown here can also be found in the book, from which this collection has taken its name. It combines science and art using modern features such as Augmented Reality and animation. The launch of The Gateway book will officially take place at the UN 2023 Water Conference in the WoW. The European Commission's Joint Research Centre presents the paintings and has published the Gateway book.

In a word, the Walk of Water is an open window which allows the viewer to appreciate the connections between water, culture, science and time. It is a new approach to examining how water and humanity have changed as a result of their interaction in the past, whilst assessing the challenges and solutions of the present in order to create a brighter future.

Michela Miletto

Coordinator/Director, UNESCO World Water
Assessment Programme (WWAP)

Bernd M. Gawlik

Portfolio Co-leader, Zero-pollution for planetary health -
integrated responses, European Commission,
Joint Research Centre



'I REMEMBER WATER'

'I Remember Water' is a global exhibition which demonstrates the myriads of ways in which freshwater, the elixir of life, has intersected with human society over the course of several centuries through agriculture, fishing and livelihoods, as well as with nature and the environment. Using photographs, 'I Remember Water' offers a chance to reflect on the central role that freshwater has played over the course of history.

From the ornate public fountains and household taps that in the last century provided free water to citizens in growing urban settlements to our emotional relationships with water – the selected images highlight the rich diversity and the striking affinities of human connections with the precious life-giving element and simultaneously also some unique assets created across the world. They illustrate the diversity and similarity of humankind's links with the heritage of water.

While water is at the core of our bodies, livelihoods and social relationships, in the last decades, water sources have been increasingly dammed, depleted

and polluted. Climate change has also exacerbated these problems. It is only by assessing the past that these issues can be resolved. Confucius once said: "learn from the past if you want to predict the future."

A new 'culture of water' cannot grow without memory. Memories, whether



they are sensory or emotional, short-term or long-term, material or immaterial, are fundamental to our existence as individuals and as collective societies. Today, we need to find new ways to re-connect people with their past water heritage, build empathy and stimulate new perceptions and awareness, supporting the judicious use of our water assets. Water museums have a key role to play for global awakening.

The Global Network of Water Museums (WAMU-NET) is a flagship initiative of UNESCO-IHP. The art pieces selected for the Walk of Water are part of two ongoing projects: 'I Remember Water' and 'The Water We Want'. Its mission is to provide an impetus to connecting past and present water uses, heritage and management practices with future needs. WAMU-NET actively promotes new relationships between humanity and water in order to reconnect people with the tangible and intangible heritage of water, including its social, cultural, ecological, artistic, and spiritual dimensions in a holistic perspective. More than 80 institutions across 32 countries are affiliated with the network.

Eriberto Eulisse, Global Network of Water Museums (Italy) and Alexander Otte, UNESCO-IHP.



watermuseums.net

THE 'BATANA' WOODEN BOAT SAILING THE INLAND HISTORICAL WATERWAYS OF VENICE

VENICE, ITALY



This traditional wooden boat, called 'batana', is now gone but until the first half of the 19th century was one of the different barges used for transport on the inland waterways of Venice. The Battaglia Canal is the historical waterway built between 1189 and 1201 to connect the flourishing city of Padua with the Venice Lagoon passing through hills rich in precious volcanic stones. This waterway was crucial for

local trade. From the 1920s, the level of the canal was regulated by a lock. An experienced boatman used to say, "it was a moment of joy and gratitude when the doors of the lock opened with a great noise ... It was the beginning of a journey across beautiful riverine villages where to meet smart people... so, it always conveyed a special feeling of freedom". In the 1970s, river navigation for trade was definitively discontinued.



THE 'BATANA' WOODEN BOAT SAILING THE INLAND HISTORICAL
WATERWAYS OF VENICE, BATTAGLIA TERME, PADUA, ITALY
© RIVER NAVIGATION MUSEUM, BATTAGLIA TERME, PADUA, ITALY

GROUP OF ICE CUTTERS ON THE DANUBE BASIN

EARLY 1900S, HUNGARY

Ice as a basic means of preservation has been a very important material in households. In winter, ice-cutting brigades marched to the rivers and lakes to cut ice. It was broken with an axe, and then the 10-20 cm thick block was pulled ashore with a pickaxe. There, it was broken into smaller pieces and transported to a nearby ice house. In the ice house dug into the ground, covered with reeds and straw, the blocks of ice were packed close together and stored there until the summer. When the warm weather arrived, the ice merchants rode around the surrounding settlements to sell the ice. Ice-cutting and the trade in ice started to decline with the appearance of refrigerators.



GROUP OF ICE CUTTERS ON THE DANUBE BASIN, EARLY 1900, HUNGARY

© DUNA MUSEUM, ESZTERGOM, HUNGARY



YOUNG WATER CARRIERS, MONTEVIDEO, URUGUAY

© BARRIOS PINTOS COLLECTION, NATIONAL LIBRARY, OSE - WATER MUSEUM, URUGUAY

YOUNG WATER CARRIERS

MONTEVIDEO, URUGUAY

This photo testifies to the hard daily work of young water carriers in Montevideo, department of Artigas, Uruguay. Throughout the first half of the 1900s, this activity was crucial in the water distribution system until it declined with the appearance of pipelines even in outlying areas of the city.

THE 'BHISTEES' AND THEIR 'MASHQS'

INDIA

Mohamad Aslam Saiyad



The word 'Bhistee' originates from the Arabic word 'Bahisht' or 'Paradise'. Hailing from Rajasthan, they played an important role during the British Raj. Every British army contingent had a group of Bhistees who were in charge of providing drinking water to all soldiers

from their goat-skin bags called mashqs. Over a period of time the British left the country and piped water was introduced. However, the Bhistees continued to live and work in the old bylanes of Mumbai for many decades supplying water for family events or small businesses.



'BHISTEES' AND THEIR 'MASHQS', INDIA
© MOHAMMAD ASLAM SAIYAD, LIVING WATERS
MUSEUM, INDIA



LAVOIR, DAVERDISSE VILLAGE, C. 1920, BELGIUM
© MUSÉE DE L'EAU ET DE LA FONTAINE, OTTIGNIES, BELGIUM

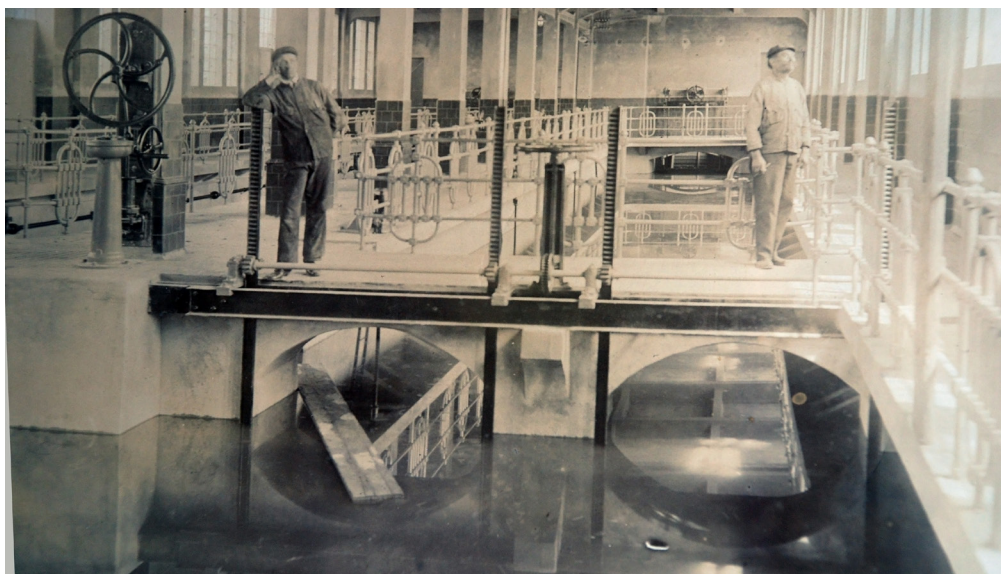
LAVOIR, DAVERDISSE VILLAGE

C. 1920, BELGIUM

Now gone, this 'lavoir' was located at the centre of Daverdisse, a small village in the south of Belgium. A lavoir was a public place to wash and mainly to rinse clothes. Washing was a strictly feminine task. This lavoir had water supplied by a nicely decorated standpipe. It filled the first small basin, the lavoir, which linked to a second basin. This bigger basin was used for the washing but also as a drinking trough for cattle.

HISTORICAL WASTEWATER TREATMENT FACILITY, 1912, ROMANIA

The Wastewater Treatment Plant of Timisoara, commissioned in 1912, had a capacity of 570 l/s and a mechanical treatment phase. The effluent was discharged into the nearby emissary, the Bega River. The image depicts the former treatment facility while in operation, which nowadays is still preserved.



HISTORICAL WASTEWATER TREATMENT FACILITY, 1912, ROMANIA
© AQUATIM'S ARCHIVE, AQUAPIC WATER MUSEUM, TIMISOARA, ROMANIA



TRADITIONAL WOODEN WATERWHEEL FOR IRRIGATION, YELLOW RIVER, CHINA
© YELLOW RIVER MUSEUM, ZHENGZHOU, CHINA



TRADITIONAL WOODEN WATERWHEEL FOR IRRIGATION

YELLOW RIVER, CHINA

Yellow River Waterwheel, also known as “Yellow River Crown Block”, is an ancient water-lifting device for irrigation in the Yellow River basin. It was created by an imperial official named Duan Xu in 1556 in Lanzhou. By promoting agricultural production considerably and solving the water-lifting problem, the Yellow River Waterwheel was popularised rapidly in farmlands along the river. By the 18th and 19th centuries, there were more than 300 waterwheels being constructed around Lanzhou, creating a special cultural landscape on the banks of the river.

THE MAT IS READY TO BE TRANSPORTED

THE NETHERLANDS

Rinus De Wind

During the flood disaster of 1953, the dikes broke in more than 150 places in Holland. As a result, there was a great demand for fascine mats to repair the dikes. A Fascine mat is a large, braided mat of brushwood. Brushwood is the collective name for twigs and branches of mostly willow wood. Willow wood has a number of properties that are important in the entire process of manufacturing and sinking a fascine mat - it is very flexible, sturdy and has the ability to float. When the wickerwork is ready, the mat is dragged to the desired location and sunk to the bottom with the help of stones. With this technology, the Netherlands has been protecting itself from floods for over 200 years.



THE MAT IS READY TO BE TRANSPORTED

© RINUS DE WIND, BIESBOSCH MUSEUMEILAND, WERKENDAM, THE NETHERLANDS



FOUNTAIN IN TROCADERO, PARIS, FRANCE

© MUSÉE DES EGOUTS, PARIS, FRANCE

FOUNTAIN IN TROCADERO

PARIS, FRANCE

View of the basin and the Trocadero fountain, or Warsaw fountain, located in the Trocadero gardens, below the Palais de Chaillot, in the 16th district of Paris. The fountain was built for the 1937 World Fair. Every summer, hundreds of Parisians as well as tourists meet on the grass beside the fountain to enjoy the coolness brought by fresh waters. This historical monumental basin created in the urban fabric of the city is a highly suggestive scenic space related to water.

WHEN IT RAINS TOO MUCH, LAKE ORTA, ITALY.
© FLUVIO GIORIA - ITALIAN NATIONAL ASSOCIATION OF LAND
RECLAMATION - ANBI, ROME, ITALY





WHEN IT RAINS TOO MUCH

LAKE ORTA, ITALY

Fluvio Gioria

High water in the Orta Square. The copious rains of November 2014 had raised the water level of Lake Orta, in the province of Novara, that as a consequence, flooded the main square of the beautiful town of Orta. Two local inhabitants rowed around on a boat to check the damage, while other people watched, astonished and fascinated. The calm waters, embraced by the warm light of the sunset, created an atmosphere of unreal tranquillity. Location: Orta San Giulio (province of Novara, Italy). This picture was originally submitted to the national photo contest 'Obiettivo Acqua' organised by ANBI in 2020.

present

1

'#EVERYDAYNILE'

RE-PICTURING A RIVER

The way the media portrays environments shapes the way in which they are perceived. For example, the Nile River is often depicted to be a mass of green and blue lines in the middle of the Egyptian desert, or photos are shown of political leaders negotiating water allocation among the different riparian states. How does this affect the way the Nile is viewed? While these images are not untrue, there are more stories to be told from along the river.

'#EverydayNile' brings together photojournalists and water researchers from different Nile countries to challenge these representations. '#EverydayNile' is an initiative by the project "Open Water Diplomacy. Media, science and transboundary cooperation in the Nile basin", supported by IHE Delft "Water and Development Partnership Program", which is funded by the Dutch Ministry of Foreign Affairs. The project involves researchers (IHE Delft, Nile Basin Capacity Building Network, University of Wits in Johannesburg) and journalists (InfoNile by Africa Water Journalists, and SciDev.net).

Under the coordination of InfoNile, the artistic direction of Roger Anis, and coached by Laura El Tantawy, nine photojournalists have come together to promote new stories about the relation between the people and the Nile river. These '#EverydayNile' stories are meant to inform, surprise, delight and connect. They have been published in



different national and international media outlets, including InfoNile.org. ‘#EverydayNile’ photos have been featured in regional exhibitions at the Goethe Institute in Cairo and Kampala, and they have been shared through local exhibitions in Kenya and Uganda with the communities pictured in the photo-stories.

We are delighted that #EverydayNile’s photos and stories can contribute to the Walk of Water and we hope that such a walk will lead us towards new

conversations and collaborations: between different water uses and users; between art, science and journalism; between different Nile countries. We hope that through these stories you discover new perspectives of the river, and at the same time consider your own thoughts. We invite you to follow ‘#EverydayNile’ on social media (Instagram and Twitter) to join the conversation by sharing your images, stories and emotions about the river.

Emanuele Fantini, IHE Delft Institute for Water Education (The Netherlands) and Roger Anis, Documentary Photographer & Photojournalist (Egypt).



un-ihe.org



infonile.org



WASHING AWAY THE “BLUE GOLD”, THE BLUE NILE, ETHIOPIA

CONTINUOUS CONSERVATION AND SIGNIFICANT TREE PLANTING EFFORTS AROUND JAMMA RIVER

MEKONEN TESHOME

WASHING AWAY THE “BLUE GOLD” THE BLUE NILE

ETHIOPIA

Mekonnen Teshome Tollera

The Abay River is one of the main tributaries of the Nile River. Ethiopians know the Abay as the “Blue Gold” River: blue because of its dark blue color due to heavy silt, and gold because the soil is washed away from the fertile lands of Ethiopia, which is highly important for farmers. Ethiopia faces a challenge in order to preserve the soil, where severe soil degradation has been observed as a result of erosion, landslides, deforestation, and coal-related activity. The state is making efforts to reduce these risks by reviving forests and planting seedlings along the banks of the river.

AFTER THE FLOOD

SUDAN

Roger Anis

In 2020, catastrophic floods swept 16 states in northern Sudan, where 103 people died, tens of thousands of homes collapsed, and more than half a million people were affected. These floods exceeded the devastation of the 1946 and 1988 floods, which were rated as the worst. Despite the volume of water caused by the flood, in Khartoum and the surrounding towns and villages where both the White and Blue Nile pass, many residents still suffer from long-term water cuts.



AFTER THE FLOODS, SUDAN

A DESTROYED TREE BECAUSE OF THE FLOODS IN SHUQAILAB VILLAGE IN KHARTOUM

ROGER ANIS

SINKING LAND

UGANDA

Watsemba Miriam

Humans and water collide due to floods. Rising water levels in Lake Victoria have led to a decrease in both land area and population at Ripon Landing Site, Jinja, the closest actual site to the source of the Nile. The residents of this site are facing flood losses every year. The biggest challenge is the gradual devouring of their properties by water, with the land area shrinking year after year.

Agnes Naigaga, 53, stands on Lake Victoria in a boat, at the spot where her clinic once stood in August 2020. Naigaga has been the only nurse and medical person at the site for the past 20 years. She moved there in 1997 and since then, the water has covered her clinic and forced her to migrate three times.





SINKING LAND, UGANDA
WATSEBA MIRIAM



POWERING THE 'GHOST TOWN' OF RUSINGA ISLAND, KENIA
THE FISHERMAN OTINO NGARLON A NIGHT FISHING TRIP IN LAKE VICTORIA.
TONY WILD AND ANTHONY OCHIENG

POWERING THE 'GHOST TOWN' OF RUSINGA ISLAND

KENYA

Tony Wild & Anthony Ochieng

The “Ghost Town” is one of the most important landmarks of the island of Rusinga on the great Lake Victoria in Kenya, one of the sources of the Nile. At night, the “ghost town” appears. It is a sea of light over the water. It is made up of floating lamps that attract fish to the surface. Over the years, the lights gradually changed color from yellow to white, as fishermen began using a solar-powered lamp instead of one that relies on kerosene: a positive step that helps reduce the effects of climate change, which pose great challenges to the people of the island.



IT IS STILL HOME

ETHIOPIA

Martha Tadasse

The Gambella region is one of the regional states in Ethiopia that overlooks the “Baro-Akobo-Sobat” basin which eventually flows into the White Nile. The residents of the Gambella region are facing challenges, as the annual floods of the Baro River, a tributary of the White Nile, disrupt their safe and natural way of life. Some of the challenges include crop destruction, declining food

security, and epidemics due to rising water levels and the spread of insects. The residents of this area abandon their homes every year, going to reside with relatives in other areas far from the river’s bank, and return when the water recedes a little. Despite these losses, the Baro River constitutes their source of life.



IT IS STILL HOME, ETHIOPIA

OMOT OMOT STARTED FISHING THREE YEARS AGO BY JOINING A FISHERMEN ASSOCIATION.

MARTHA TADESSE



ELUSIVE COMMODITY

D.R. CONGO

Guerchom Ndebo

The province of North Kivu, in the Democratic Republic of the Congo, witnesses from time to time the eruption of Mount Nyiragongo. In May 2021, lava caused the destruction of about seventeen villages, approximately thirty-two people were killed, nearly half a million people were displaced, and hundreds of thousands of residents of the city of Goma in that province were left without clean water. Despite the abundance of surface water in the Democratic Republic of Congo, the process of obtaining clean water in the home is a rarity.



ELUSIVE COMMODITY, D.R. CONGO

"OUR BODIES HAVE NOW GOTTEN USED TO THE DIRTY WATER. WE HAVE NO OPTION. WE TRY OUR BEST TO SURVIVE," NARRATES NYANDU KIFAKA, AGED 75. THE MAJORITY OF THE PEOPLE LIVING IN VILLAGES SURROUNDING THE VOLCANO HAVE NO ACCESS TO SAFE WATER.

GUERCHOM NDEBO



ELUSIVE COMMODITY, D.R. CONGO
WATER PIPES BURNT BY NYIRAGONGO VOLCANO LAVA IN THE NORTH OF THE CITY OF GOMA IN MAY 2021.
GUERCHOM NDEBO



THE SILENT WITNESS, BURUNDI
AERIAL VIEW FOR THE BURUNDI RIVER
SELECOUS NDIHOKUBAWAYA & HELENA KREIENSIEK



THE SILENT WITNESS

BURUNDI

Selecouc Ndiokubawaya & Helena Kreiensiek

Flowing through so many countries, the Nile plays a huge role in the lives of many Africans. One of the sources of the Nile is located in Burundi. We, Selecouc and Helena, tracked the river's flow through Burundi, from its source to the point where it leaves the country and continues to make its way through the

continent. By following the flow of the river, we encountered many different stories which we would like to share. Stories from the present and the past, stories of hope. A small trickle of water that will emerge into one of the mightiest rivers of the continent.



THE DRINKING TRUCKS, SOUTH SUDAN

A WATER TRUCK DRIVER SELLS WATER TO QUALITY PLAZA, A BUILDING IN THE CENTER OF JUBA TOWN, DIING MAGOT



THE DRINKING TRUCKS

SOUTH SUDAN

Diing Magot

Residents of Juba, the capital of South Sudan, have difficulty obtaining clean water. Thousands of families from all socioeconomic backgrounds rely on trucks to transport water collected directly from the White Nile River or from water points scattered throughout the city. Covid-19 has compounded the suffering of the majority of families in Juba, as high fuel prices have caused an increase in water charges by water carriers. However, the government plans to build a number of water kiosks, including water tanker filling stations, with the aim of diversifying the water sources for the city's residents, and reducing the cost of water from trucks by reducing transportation costs.

A JOURNEY TO THE ROOTS

EGYPT

Asmaa Gamal

Over the course of many years, many of the people of Upper Egypt have migrated to the north in search of job opportunities and the formation of their families, but the majority of them still embark on an annual journey from north to south, returning to their roots and the villages and homes of their fathers. On this journey, Asmaa returns to the land of sugar in the south of Egypt, where cane sticks appear along the road, to the house of her great-grandfather in a village overlooking the Nile.



A JOURNEY TO THE ROOTS EGYPT

THE FARMER, NOOR, INHERITED HIS LAND FROM HIS FATHER AND PLANTS IT WITH SUGARCANE.

ASMAA GAMAL





'WATER, PARTNERSHIPS AND COOPERATION'

"In an increasingly divided world, building and strengthening partnerships is becoming more important than ever, particularly as the effects of climate change grow in both intensity and frequency. For instance, freshwater can be the most important resource for adaptation to climate change or, conversely, be a great risk. It is increasingly necessary for the world, its countries, its organisations, and individuals to come together and join hands, ideas, and efforts so that everyone can enjoy access to clean, safe, and affordable water." (UN WWDR, 2023).

Photography turns abstract concepts into visual realities. It tells inspiring stories in an instant, and helps spread awareness of issues through accessible means. Since 2021, Water Science Policy, in collaboration with the UNESCO World Water Assessment Programme, has run an international photostory competition on the theme of the respective year's UN World Water Development Report. 2023's theme is 'Partnership and cooperation for water'. The photo competition ran for three

months and over 150 entries were received from 47 countries, all telling their perspectives of how water can lead to greater collaboration, and how partnerships and cooperation can contribute to more sustainable environmental resource management, strengthened communities and a better life. The winning photostories of the 2023 contest are exhibited at the Walk of Water, and wield the power to inspire action by telling stories of how people come together to improve water resources, connect the



unconnected, celebrate life and value nature. The United Nations World Water Development Report (UN-WWDR) is the UN Water flagship report on freshwater. Its production and publication is coordinated by the UNESCO World Water Assessment Programme (UNESCO WWAP). It offers an authoritative and comprehensive assessment of the overall state, use and management of the world's freshwater resources and aims to provide decision-makers with tools to formulate and implement sustainable water policies. The UN-WWDR focuses on a different theme every year, with past themes including groundwater, valuing water and leaving no one behind. UNESCO WWAP aims to

meet the growing requirements of UN Member States and the international community for a wider range of policy-relevant, timely and reliable information in various fields of water resources developments and management.

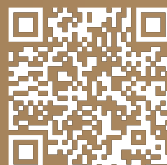
Water Science Policy is a multilingual multimedia platform that delivers water-related content to all. WSP publishes and translates original articles into more than a dozen languages and produces educational and engaging stories that are brought to life through photos, videos, graphics, and websites. It is driven by its boundless passion and creativity, which is how the platform came about. It exists for '*water rockstars*', those who are making it happen, who fight the good fight and pull others into the journey. All its content is free to read and view, so that everyone can access the latest water-related news, research, and policy insights from around the world.

Eliana Harrigan, UNESCO World Water Assessment Programme; Christian Fischer, Ivana Čeković, Kseniia Gonjaeva, Paul Toma, Water Science Policy.

sent



en.unesco.org/en/wwap



watersciencepolicy.com

A BRIDGE TO THE GREATEST FUTURE, KAJENJENG, INDONESIA
STRUGGLE TO CROSS THE OBSTACLE
AINUN ISKANDAR



A BRIDGE TO THE GREATEST FUTURE

KAJENJENG, INDONESIA

Ainun Iskandar



A natural reservoir has appeared in Kajenjeng in recent years because of heavy climate change-related rains. This natural reservoir has separated residential areas from the main district where schools and markets are located. Everyone has had to adapt to these new conditions. Young people and students are the most affected group, who must now use canoes to get to school.

Education is a human right. The community is getting together to overcome the difficulty of travelling to school; they cooperate to sustainably manage the reservoir. Different stakeholders, including governments and NGOs must be engaged in these processes now and in the future to ensure that the right to education is upheld.

These photos were submitted by Ainun Iskandar to Water Science Policy's Water, Partnerships and Cooperation Photo Story Competition 2023.





A BRIDGE TO THE GREATEST FUTURE, KAJENJENG, INDONESIA
WE ARE READY TO LEARN
AINUN ISKANDAR



WALKING TOGETHER THE LONG ROAD TOWARDS WATER RESILIENCE IN THE MEXICAN ALTIPLANO, HIDALGO, MEXICO
 APAN, PAISAJE Y RESILIENCIA IS A TASKFORCE THAT UNITES LOCAL ACTORS WITH A COMMON GOAL: TO ACHIEVE THE SOCIO-ENVIRONMENTAL REGENERATION OF THE PLAINS OF APAN.
 CHARLOTTE CHAMBAR, DIANE DAVIS, GUSTAVO MADRID VÁZQUEZ, LORENA BELLO GÓMEZ

WALKING TOGETHER THE LONG ROAD TOWARDS WATER RESILIENCE IN THE MEXICAN ALTIPLANO

HIDALGO, MEXICO

C.Chambard, D.Davis, G. M. Vázquez, L. Bello Gómez

The Central Mexican altiplano is suffering due to unsustainable agricultural practices, deforestation and the pressures associated with industrial land transformation. To combat these issues, Espacio + Tiempo Estudio has launched the project Apan, Paisaje y Resiliencia, which sits at the interface of green finance and climate policy support, promoting forest land restoration and freshwater management best practices that could foster the transition to a greener and more

sustainable economy. The aim is to build partnerships to enhance the efforts of farmers, government, education institutions, industries and experts to manage and conserve soil and water by using cost-effective nature-based solutions.

This project began in 2021 with the support of UK Pact and involved applied learning and action, conducted in a participatory and inclusive manner with *ejido* members (*ejido* is a specific form of farming in Mexico), public sector authorities, local industries, and other affected residents in Apan. The team of national and international experts is working closely with all key stakeholders in a process of self-assessment, co-creation, and management of locally adapted solutions.

These photos were submitted by Charlotte Chambard, Diane Davis, Gustavo Madrid Vázquez, Lorena Bello Gómez to Water Science Policy's Water, Partnerships and Cooperation Photo Story Competition 2023.



WALKING TOGETHER THE LONG ROAD TOWARDS WATER RESILIENCE IN THE MEXICAN ALTIPLANO, HIDALGO, MEXICO

WE WILL KEEP PUSHING FORWARD SO THAT THE NEXT GENERATIONS CAN ENJOY A RESILIENT TERRITORY
WHERE THEY CAN BE GUARANTEED A SUITABLE LIVELIHOOD.

CHARLOTTE CHAMBAR, DIANE DAVIS, GUSTAVO MADRID VÁZQUEZ, LORENA BELLO GÓMEZ

WATERSHED, OAXACA, MEXICO

SOME PEOPLE OF THE INDIGENOUS COMMUNITY OF MOGOTE COLORADO, ARE SEEN WORKING ON THE PREPARATION OF A NATURAL FERTILISER TO BE USED IN THEIR PLANTATIONS. MATTEO BASTIANELLI





WATERSHED

OAXACA, MEXICO

Matteo Bastianelli

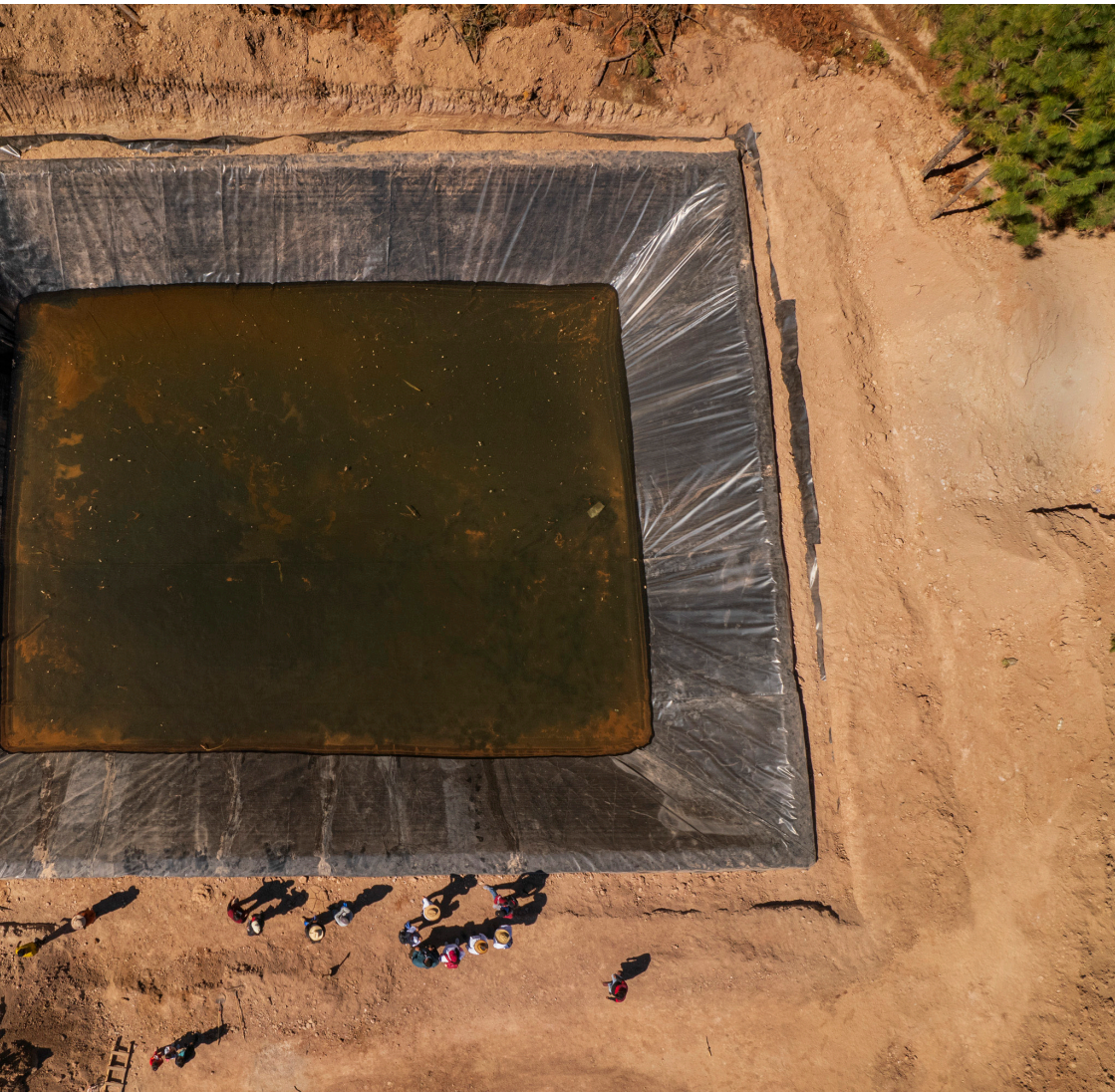
In Mexico, many communities are paradoxically forced to live without access to clean water despite frequent rains. An organisation run by indigenous women is aiming to put an end to this.

Previously, the women of these communities had to walk 5 kilometres for two buckets of water. The local NGO “MUDEM”, supported by an international project funded by the European Union

and the government of Oaxaca and implemented by the AVSI Foundation, cooperates with the local community to improve water security and accessibility. Together, they are building ferrocement tanks across the area. Rainwater is collected in these tanks through channels installed on the roofs of the houses, which can then be harvested for drinking. The community’s right to water is now being respected.

These photos were submitted by Matteo Bastianelli to Water Science Policy's Water, Partnerships and Cooperation Photo Story Competition 2022/23.





WATERSHED, OAXACA, MEXICO

SOME PEOPLE OF THE INDIGENOUS COMMUNITY OF SAN JOSÉ YATANDOYO ARE SEEN GATHERED IN FRONT OF A RAINWATER HARVESTING BASIN BUILT TO COPE WITH THE LACK OF WATER RESOURCES IN THE AREA.

MATTEO BASTIANELLI

BRINGING SAFE DRINKING WATER TO MADAGASCAR THROUGH PARTNERSHIPS: A MISSION BY RANONTSIKA

REGION OF TAMATAVE, MADAGASCAR

1001fontaines

As a key player in the WASH (Water, Sanitation and Hygiene) sector, Ranontsika's laboratory analyses water samples for local NGOs and businesses, enabling overall progress on water quality in the region.

Using a unique hybrid model, Ranontsika also delivers safe drinking water to even the most remote areas across Madagascar. Micro-enterprises called water kiosks produce and distribute 20-litre jerry cans along the east coast, while a larger



BRINGING SAFE DRINKING WATER TO MADAGASCAR THROUGH PARTNERSHIPS:

A MISSION BY RANONTSIKA, REGION OF TAMATAVE, MADAGASCAR

RANONTSIKA, A LOCAL NGO, ENSURES THE PROVISION OF SAFE DRINKING WATER UP TO THE LAST MILE, HERE IN RURAL AREAS.

REMY PORTIER



**BRINGING SAFE DRINKING WATER TO MADAGASCAR THROUGH PARTNERSHIPS:
A MISSION BY RANONTSIKA, REGION OF TAMATAVE, MADAGASCAR**

EDUCATING THE YOUNG GENERATIONS IS KEY TO GENERATE LONG-LASTING BEHAVIOUR CHANGE. HERE, AN AWARENESS
SESSION ABOUT SANITATION, HYDRATION, AND WATERBORNE DISEASES IN A PRIMARY SCHOOL OF TAMATAVE.

1001FONTAINES

production facility in Tamatave, the second-largest city in the country, serves in-house points of sale, reaching vulnerable populations and creating a systemic impact toward safer habits.

Ranontsika regularly cooperates with the local community to improve public health, for example by giving talks to younger generations on the topics on drinking water, sanitation and entrepreneurship.

These photos were submitted by 1001fontaines to Water Science Policy's Water, Partnerships and Cooperation Photo Story Competition 2023.



DAILY ACTIVITY ON WATER, INLE LAKE, MYANMAR
SELLING ON INLE LAKE
KYAW ZAY YAR

DAILY ACTIVITY ON WATER

MYANMAR

Kyaw Zay Yar

Water is one of the most important substances for life on Earth. At Inle Lake, many people depend on it for their survival and livelihoods. Everyone works in different ways but with a common underlying theme: the lake is the source of their life. For some it is fishing, for others it is floating markets. Even though these stakeholders may appear separate at first, they have an intrinsic partnership as the lake is the thread which unites them.

These photos were submitted by Kyaw Zay Yar Lin to Water Science Policy's Water, Partnerships and Cooperation Photo Story Competition 2022/23.





DAILY ACTIVITY ON WATER, INLE LAKE, MYANMAR
TEXTILE DESICCATION
KYAW ZAY YAR





'THE WATER WE WANT'

'The Water We Want' is the Youth Prize Contest hosted by the Global Network of Water Museums annually since 2019. The contest gives a voice to young people between the age of 6 and 18 and offers them a platform to express their perspective on water heritage – natural and cultural, tangible and intangible through an online exhibition.

With drawings, videos and other media, including photography and soundscapes, young people express their views on the future of freshwater, their hopes and also their concerns. Year after year, students have thrilled the judges with their creative and imaginative work. Entries have included proposals of futuristic solutions to the problem of water scarcity, critical reflections on the impact of water pollution in their local

areas and projects intended to preserve local water knowledge for sustainable futures.

With this project and with reference to the Resolution n. 5-XXIII of the Intergovernmental Council of UNESCO-IHP (2018), the Global



Network of Water Museums wishes to support practices of water-sustainability education by engaging young people as storytellers of our 'liquid' futures. The contest also creates opportunities for cooperation and creative collaboration between the water museums and local institutions such as schools, educational centres, and civil society organizations. This exhibition features a selection of the drawings submitted to 'The Water

We Want' across its three editions from countries worldwide. It seeks to contribute a vision for the future of freshwater from the perspective of young and passionate water ambassadors. Their vision – for the water they want – is often shaped by a sense of urgency to take collective care of the most precious resource we share.

Eriberto Eulisse and Lucrezia Gigante,
Global Network of Water Museums (Italy).

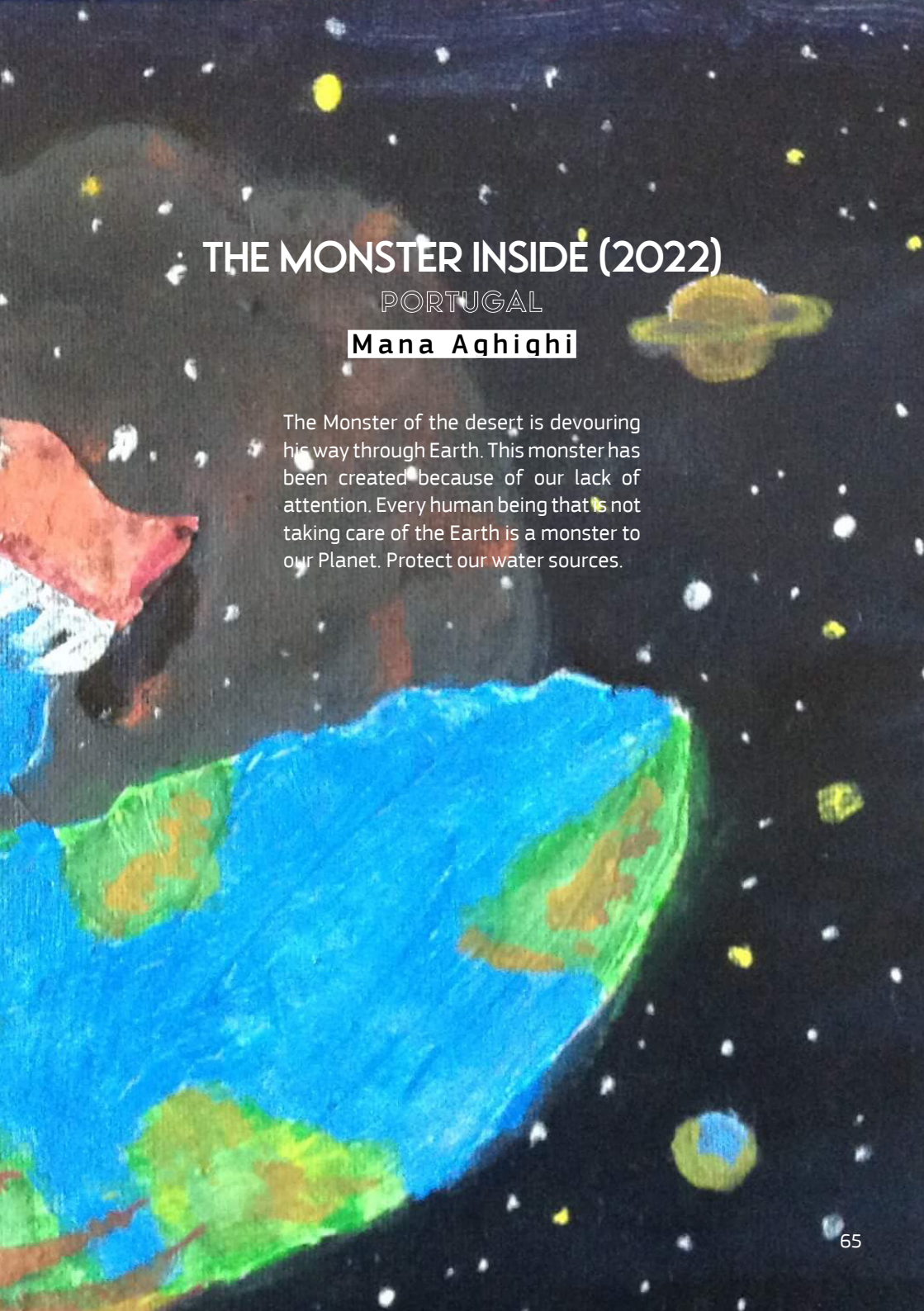


watermuseums.net



THE MONSTER INSIDE (2022), PORTUGAL

© EPAL WATER MUSEUM LISBON. ESCOLA BÁSICA E SECUNDÁRIA ALFREDO DA SILVA, SINTRA, PORTUGAL. MANA HAGHIGHI. SPECIAL MENTION 2022 IN DRAWINGS, 6-12 YEARS OLD.

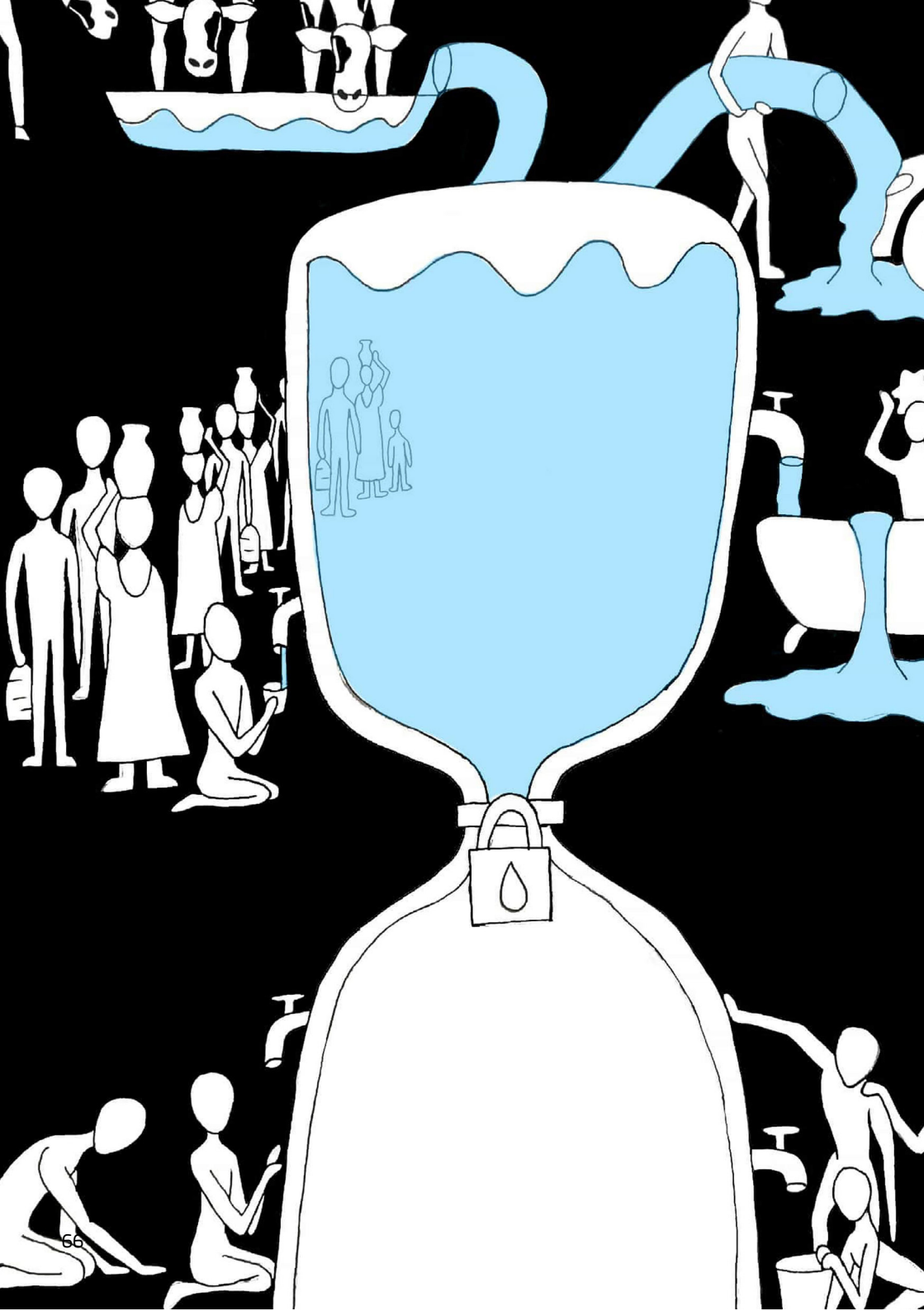


THE MONSTER INSIDE (2022)

PORTUGAL

Mana Aqhighi

The Monster of the desert is devouring his way through Earth. This monster has been created because of our lack of attention. Every human being that is not taking care of the Earth is a monster to our Planet. Protect our water sources.





HOURGLASS (2021)

PORTUGAL

André Correia

All actions have consequences and all
consequences produce results that will
appear in due time.

HOURGLASS (2021), PORTUGAL

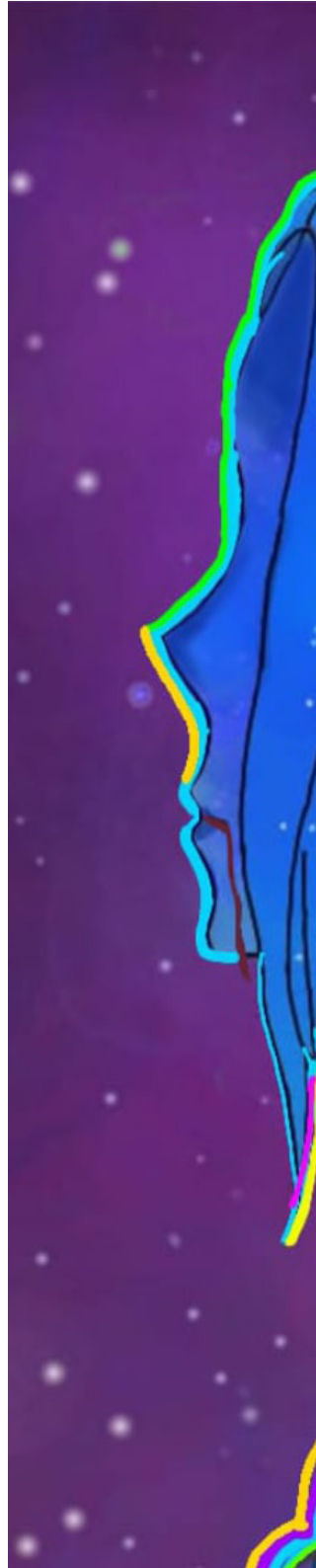
© EPAL WATER MUSEUM, LISBON. AGRUPAMENTO DE
ESCOLAS DA BEMPOSTA, PORTIMÃO. ANDRÉ CORREIA,
7TH GRADE. SPECIAL MENTION 2021 IN DRAWINGS,
13-18 YEARS OLD.

THE WATER WE WANT (2021)

MARRAKECH

Lina Zerkem & Yasmine Ougague

Our message behind this drawing is a metaphor. Water is represented by a chained woman, condemned by our selfishness and our greed. Water is losing its value because of us and our ignorance. Our water is precious, and so is our earth. When the last drop falls, will we still be able to save it? Let's stop being selfish and start conserving our planet's most valuable resource.





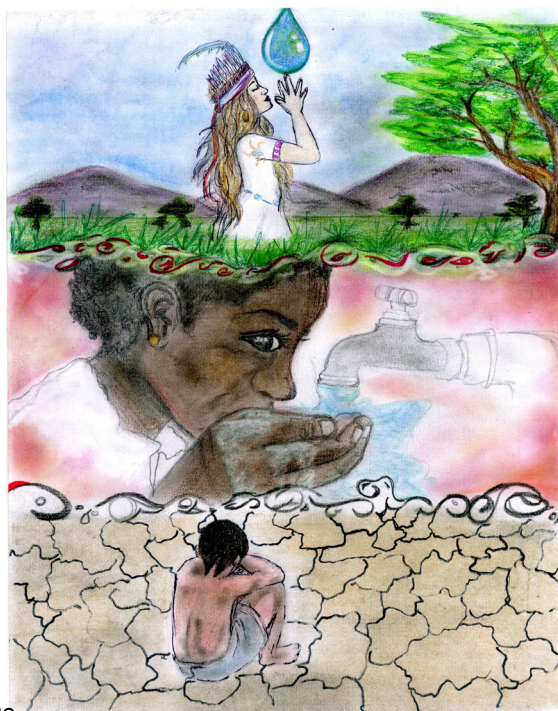
THE WATER WE WANT (2021), MARRAKECH

© MOHAMMED VI MUSEUM FOR THE CIVILIZATION OF WATER. SCHOOL GROUPE SCOLAIRE JACQUES MAJORELLE, MARRAKECH. LINA ZRIKEM AND YASMINE OUAGAGUE. WINNER 2022 IN DRAWINGS, 13-18 YEARS OLD.

YOU CAN CHANGE THE WORLD WITH ACTIONS. JOIN THE CAUSE OF TAKING CARE OF WATER (2020)

MEXICO

My drawing reflects water and life. In it, I have embodied my thinking and purpose to reflect upon what we can provoke, and therefore leave a landmark of willingness to change. As we know, the water is and will be the essential element that we cannot replace. When human beings first found water, they worshiped it and longed for it. But we always want more; every time there is something new, and this leads to the consumption of new products, producing garbage and provoking global warming, and droughts, leaving the surroundings in water need. These effects will not end until human beings realize the mistake they have made. There will be no remedy, it will be too late. We are the ones that could have found a treasure, but we will be the ones who will make it disappear.



YOU CAN CHANGE THE WORLD WITH
ACTIONS. JOIN THE CAUSE OF TAKING
CARE OF WATER (2020), MEXICO
© AGUA PARA SIEMPRE, MEXICO. SCHOOL
'CONALEP CALIPAM 151'.



WATER – THE SOURCE OF LIFE (2022), CHINA

© YELLOW RIVER MUSEUM, CHINA. NO. 2 PRIMARY

SCHOOL OF WENHUA ROAD. LIU YIYANG.

WATER - THE SOURCE OF LIFE (2022)

CHINA

Liu Yiyang

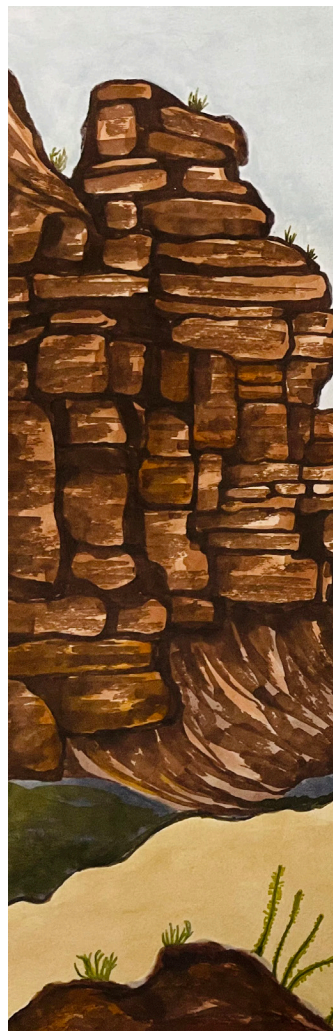
Water is the source of life, without water, there will be no green world; without water, there will be no beautiful clouds in the sky. Everything will lose life without water. If we save a drop of water every day, it can bring a tree, a person, an elephant back to life and even save our earth. Please turn off the tap in time and cherish every drop of water in our life! Protecting water resources needs everyone to join together.

THE WATER SHOP (2022)

CHINA

Tong Zeping

In the future, water will become the most precious thing on earth. Humans live under the management of robots that do not need water. Due to the lack of water, the whole earth has become a desert. This is a shop selling water. Not only does it cost ten dollars for every drop of water, but a person can only buy ten millilitres at most. If we do not save water and continue to waste water resources, this is likely to be our future life. Therefore, please cherish every drop of water, protect ourselves and protect nature!



THE WATER SHOP (2022), CHINA

© NATIONAL WATER MUSEUM OF CHINA. HANGZHOU CHOVAN CENTURY CITY EXPERIMENTAL SCHOOL. TONG ZEPING.
SPECIAL MENTION 2022 IN DRAWINGS, 6-12 YEARS OLD.



It is a simple fact but which has a big impact on us. Every year especially in summer, we face a huge scarcity of water. We say, "Save water". But do we mean it? Not exactly. Only 0.5% of all water is fresh and drinkable. Of that between 250 – 575 litres of water per person are being wasted every day. Many countries face drought in the summer. People come here for water. That one minute of leaving the tap open, while brushing your teeth, can affect a person. Recently, the water scarcity rate has risen. We can create

awareness about this, but again, only we ourselves can do something about it. Some water harvesting techniques can be introduced for collecting rain water, saving water in a small area for everyone's use. Surface and underground water tanks can be found in most areas.

I have created this poster keeping in mind the main theme, 'Save water', a digital poster creating awareness for saving water with a slogan and important elements visualizing the written text.



SAVE WATER (2022)

INDIA

Armaan Ahmad



SAVE WATER (2022), INDIA

© WATER MUSEUM OF UDAIPUR, RAJASTHAN: SUNBEAM
LAHARTARA, VARANASI, INDIA, ARMAAN AHMAD



WATER AND THE EARTH (2021) CHINA

© NATIONAL WATER MUSEUM OF CHINA, HANGZHOU XIAOSHAN NO. 2 VOCATIONAL SCHOOL. LI JICAN.

WATER AND THE EARTH (2021)

CHINA

Li Jican

The title 'Water and the Earth' represents the fact that the Earth can't live without water. Moreover, people can't live without water. At the bottom of the picture is the dry surface of the Earth. It shows the current situation of water resources reduction. With such an emergency, we can imagine that maybe in a distant future, we will have no water on the Earth and all the rivers and all the seas will be filled with sand. The water, mountains and trees which appear mirrored in the space helmet are what people wish to have in the future. It also says that people all over the world need to protect water resources as soon as possible. Protect our common blue planet!

WATER OF LIFE (2022)

ITALY

Our thoughts about water are linked to everyday life and to what happens every day in our homes. All of us, young and old, need water to live. Water is fundamental and necessary for human beings and it is essential for the subsistence of plants and animals. Thanks to water, wonderful colourful flowers bloom in the green meadows, all animal species breed and populate the Earth. In the rivers, flowing water tells the story of the planet: it reminds us of the past, it gives us the present and, if we learn to respect and care for it ...it will be our future! Thanks water!

WATER OF LIFE (2022) ITALY

© WATER MUSEUM OF VENICE, ITALY. PRIMARY SCHOOL 'G. LEOPARDI' OF CAMPAGNA LUPAIA. 2/A AND 2/B.



THE RAINBOW FARM (2022)

INDIA

Ayaan Jariwala



The drawing is a reflection of colours in the farm which are brought through sustainable practices and constant irrigation facilities in the villages of India. The story of life on the farm and its rich biodiversity has also been displayed through the drawing.

The drawing depicts the importance of dams, the canals which have reached the interior villages and the rivers which bring minerals and life to the crops and the produce. The waters from the rivers truly bring 'rainbows' to the farms and people's lives.



THE RAINBOW FARM (2022), INDIA

© LIVING WATERS MUSEUM, INDIA, MANTHAN
EDUCATIONAL PROGRAMME SOCIETY AND APROCH.
AYAAN JARIWALA/ 4. WINNER 2022 IN DRAWINGS,
6-12 YEARS OLD.



'GATEWAY TO THE FUTURE OF THE MEDITERRANEAN'

The Gateway to the Future of the Mediterranean explains the interplay between water, energy, food and the ecosystems in the region. Compelling illustrations and graphics employing a companion app (The Gateway Companion App) which you can download via a QR code on the back cover of the book, give access to new audiovisual content, paintings and augmented reality features which create a unique user experience.

This novel and innovative form of engaging disclosure of scientific content associated with arts and united by a common leitmotif of the Mediterranean



identity is the result of an unprecedented alliance of organizations, led by the European Commission's Joint Research Centre and the Union for the Mediterranean. It includes inter alia

contributions from the UN Environment Programme, the World Bank, the UN Economic Mission for Europe, the Global Water Partnership or EURECAT, the Catalan Research Centre for Technology, to name but a few.

The Gateway also includes new interactive features bringing its content to life by using augmented reality or giving its text a voice generated by artificial intelligence. Arts are used as a subtle way to address inequalities and gender questions behind the mere technological reality of the Mediterranean and its struggle to feed more with less resources, whilst ensuring progress.

This is achieved by introducing the MEDUSA Nexus into the classical narrative of what is called the water-energy-food-ecosystem nexus. This unique SciArt Experience addresses the need to empower women as essential actors for a better future of the region.



europa.eu

THE MEDUSA NEXUS

CZESTOCHOWA, POLAND - FIGUERES, SPAIN

Natalia Glowacka & Montse Capel

For centuries, half of the Ancient Mediterranean World has remained invisible. The lives of the women of antiquity have been to a great extent, ignored. While the myths of Medusa, Arachne, or the Sphinx are famous, we know little about what daily life in the past meant for women. In a period in which goddesses were as powerful as gods, why was it that the status of women was so low and why was female intelligence and beauty demonised?

In Mediterranean societies, men traditionally benefit from a historical link between land ownership and community leadership. Women have always been discriminated against and affected negatively by decisions related to water, energy or food. Such gender dynamics are influenced by cultural and socio-economic realities. Women who have challenged traditional thinking have been demonised and depicted as an evil force defying the patriarchal status quo.

To shape one's future, one needs to understand one's past. If society is to defy the anachronistic situation of women, mythological female characters must be reinterpreted. This would permit

an open discussion aimed at inducing a behavioural change capable of leading to a social acceptance of the Water-Energy-Food-Ecosystem Nexus. Only with a true and equal partnership between the sexes can Nexus-based solutions realise their full potential.

The Medusa-Nexus concept aims to address the issue through emotional stimuli and engagement. Naming without blaming is key to the generation of the empathy required to induce behavioural change. Eight paintings by the Polish artist Natalia Głowacka reinterpreting female characters from Mediterranean mythologies are accompanied by the portraits of eight modern Mediterranean women by the Spanish photographer and artist Montserrat "Moon" Capel.

The testimonies of women who work with water, energy, food or the ecosystem interact with the paintings by way of Augmented Reality and Artificial Intelligence. The past interacts with the future. A ninth painting encapsulates the experience and constitutes a mirror, the reflection of which encourages women of today to realise their potential.



MEDUSA



THE HARPY



EVA



LAMIA



NEXA



VAMPIRA



THE SPHINX




ARACHNE



THE MERMAID

THE PROTAGONISTS



“ART IS FOR ME AN
INTERNAL FANTASY
WORLD, A WORLD TO
WHERE I OFTEN RUN
AND WITHOUT WHICH
I CANNOT LIVE.”

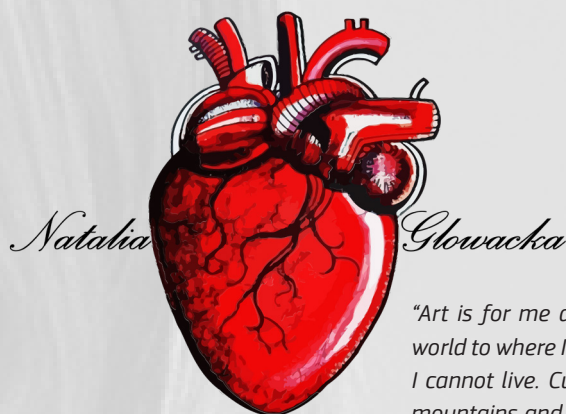


nataliaglowacka.com

THE ARTIST

Natalia Głowacka, M.Sc., M.A., PhD., finished Fine Arts at the Faculty of Art Education at Jan Długosz University in Częstochowa (Poland) in the studio of Prof. Werner Lubos (2012 – Master's degree – easel painting, Master of Fine Arts). She also obtained her Master's degree in Biotechnology specialising in the Biotechnology of microorganisms. In 2018 she finished her doctorate (PhD) at the Slovak University of Agriculture in Nitra, Slovakia.

Walking the line between the worlds of art and science, she works closely with the European Commission's Joint Research Centre as well as the World Water Quality Alliance, coordinated by the UN Environment Programme, where she supports the activities related to social engagement and science and art diplomacy.



"Art is for me an internal fantasy world, a world to where I often run and without which I cannot live. Currently, I live in the land of mountains and beautiful nature – Slovakia, where I work and try to develop my artistic world. Art gives me true freedom and is the best way to express my thoughts and feelings. The most interesting topic for me was always the human being, a mysterious creature that hides many beautiful but also dark elements of their nature. In this world, water is for me a connector, between the heart and the mind, the individual and the collective, between science and arts."

MEDUSA

She symbolises the terrifying beauty of the Nexus (the snakes on her head). The fascination of studying the Nexus often jeopardises its implementation. In a sense the beheading of Medusa, signifies the victory of silo-based thinking leading inexorably to death.

MEDUSA (2021), CZĘSTOCHOWA, POLAND
MIXED TECHNIQUE, 1 X 1 METRE
© NATALIA GŁOWACKA





EVA

Many would justify gender inequality because of this narrative. The forbidden fruit, the serpent and the tree as well as the infringement of rules constitute elements of the nature of the Nexus; the difficulty to establish an equilibrium between human desire beyond the physical needs for survival and the limited resources of the planet to satisfy them. A knowledge of what is wrong and what is right enables us to regain part of the Paradise lost.

EVA (2021), CZEŚTOCHOWA, POLAND

MIXED TECHNIQUE, 1 X 1 METRE

© NATALIA GŁOWACKA





THE SPHINX (2021), CZĘSTOCHOWA, POLAND

MIXED TECHNIQUE, 1 X 1 METRE

© NATALIA GŁOWACKA

THE SPHINX

Its form illustrates the Nexus. The Serpent tail reminds one of the viper living by water, its wings bring to mind the energy of an eagle, the body represents the most efficient of all hunters, whilst the erosion of its face mirrors human interaction with the environment. The purge of Ancient Thebes represents a warning to the Mediterranean of today. If the riddle of how one converts the study and contemplation of the Nexus into tangible action is not solved, the lands surrounding the Middle Sea will become a desert.





The unfortunate Queen symbolises humankind seeking momentary but ultimately futile pleasure. The consequences of sacrificing all for short-term gain is a warning. The Nexus requires patient, long-term development and an awareness of how our actions affect nature. Unfortunately, humankind has always tended to be a reflection of Lamia, demonstrating a selfish short-sightedness whilst devouring its children's future.

LAMIA

LAMIA (2021), CZĘSTOCHOWA, POLAND
MIXED TECHNIQUE, 1 X 1 METRE
© NATALIA GŁOWACKA

ARACHNE

The simplicity and perfect integration within the environment of Nature-Based Solutions yield better results than the thinking of industrial gods. The figure of the spider encapsulates the inherent fear that humans show when faced with the unknown, perceiving such elements as a threat. A fruitful approach to the Nexus requires the existence of an equilibrium between the needs of humankind and nature. This balance can only be achieved by understanding and bringing together the individual elements, as if it were a light, yet powerful spider web that was being created to ensure the survival of its weaver.

ARACHNE (2021), CZĘSTOCHOWA, POLAND

MIXED TECHNIQUE, 1 X 1 METRE

© NATALIA GŁOWACKA





THE HARPY (2021), CZĘSTOCHOWA, POLAND
MIXED TECHNIQUE, 1 X 1 METRE
© NATALIA GŁOWACKA

THE HARPY

She reflects a being who falls victim to its own instincts. It acts in an abhorrent way despite knowing better. The Harpy has no freedom to decide, its natural inclinations always taking precedent over any other consideration. Therefore, the Harpy reflects what humans must feel when society knowingly disregards the relationship between food, water, energy and the environment simply to satisfy one's basest of instincts.

VAMPIRA

Addressing the Nexus demands the creation of new rules, a liberation from conventional ways of thinking and a determination to go beyond the status quo. These qualities are encapsulated by the character of Vampira. Innovative solutions to longstanding challenges are the result of intellectual and emotional rebellion.

The environment is not something which can be chained to human desire and design. It is the source of our life. The death of a hundred infants each day, as described in the myth symbolises humankind's destruction of a natural balance. The relentless greed displayed in order to ensure human society endangers the very origin of life itself.

VAMPIRA (2021), CZĘSTOCHOWA, POLAND
MIXED TECHNIQUE, 1 X 1 METRE
© NATALIA GŁOWACKA





THE MERMAID

She represents the power of the elements, which when unleashed become destructive and even lethal. The origin of life, water, is the natural habitat of this creature. The origins of the cult of Atargatis can be traced to the earliest Mediterranean civilisations and the daughter of Atargatis, named Semiramis, inspired Nebuchadnezzar to create the Hanging Gardens of Babylon, an example of what past cultures combining elements of the Nexus were capable of achieving.

THE MERMAID (2021), CZĘSTOCHOWA, POLAND

MIXED TECHNIQUE, 1 X 1 METRE

© NATALIA GŁOWACKA





NEXA (2021), CZĘSTOCHOWA, POLAND

MIXED TECHNIQUE, 1 X 1 METRE

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NEXA

According to popular legend, the first olive tree still stands in front of the Parthenon in Athens. Nexa is therefore the personification of the Nexus. Her roots, embedded in the ground, strive for the sun and if provided with water, she gives sustenance. Her grace is an expression of gratitude for all that nature offers humankind.





“I DECLARE
MYSELF AN ART
LOVER, I FIND
INSPIRATION IN
EVERYDAY
LIFE.”



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montsecapel.com

THE ARTIST

Montse Capel was born in Figueres, the birthplace of Salvador Dalí and famed as the city of surrealism. Considered to be one of the most exciting new talents in Spanish photography, she first attracted the attention of experts and the general public when, aged 16, she began to publish her work as 'Moon' both a personal and artistic personality which has, over the years come to define this artist. "I use the black and white self-portrait to undress my body, my ideas, my feelings and values, making it a way of life." Trained in fashion design and photography in Barcelona, her provocative visual creations have resulted in her receiving a number of awards in Catalonia and exhibitions in Girona, Valencia, Murcia and Madrid. Her reputation became further enhanced when one of her self-portraits

entitled, 'I am Moon' went viral internationally and became a cause celebre due to the fact that without her consent the image was and continues to be used all over the World on bags and T-shirts and has become a cult image for tattoo parlours. The work of Montse Capel has been hailed as thought-provoking and critical with a certain air of erotica that is capable of breaking new ground. "I am an artist who enjoys being able to convert the spectator into the accomplice of an intimate exhibitionist". As a portrait photographer, she has demonstrated an innate talent for revealing her models' true personality whilst maintaining an imaginative approach that converts the expression of her subject into a high form of art.



MONTSE CAPEL

"I use the black and white self-portrait to undress my body, ideas, feelings and values, making it a way of life. Self-taught, I started publishing my work on social networks under the name of Moon when I was sixteen, a character that has been growing little by little both personally and artistically. Provocative and with a certain erotic, transgressive and critical connotation, I express myself, enjoy and play with photography, making the viewer an accomplice of an exhibitionist intimacy. I declare myself an art lover, I find inspiration in everyday life and I never leave home without painting my lips."

THAIS AS THE MERMAID (2021), FIGUERES, SPAIN
© MONTSE CAPEL



THAIS
THE MERMAID

NOELIA AS EVA (2021), FIGUERES, SPAIN
© MONTSE CAPEL

NOELIA
EVA





LUCIA AS ARACHNE (2021), FIGUERES, SPAIN
© MONTSE CAPEL

LUCIA
ARACHNE

MONTSE

VAMPIRA

MONTSE AS VAMPIRA (2021), FIGUERES, SPAIN

© MONTSE CAPEL

N



CLAUDIA

LAMIA



CLAUDIA AS LAMIA (2021), FIGUERES, SPAIN
© MONTSE CAPEL



LADY XINTHIA

THE HARPY

LADY XINTHIA AS THE HARPY
(2021), FIGUERES, SPAIN
© MONTSE CAPEL

HAWA
THE SPHINX

HAWA AS THE SPHINX (2021),
FIGUERES, SPAIN
© MONTSE CAPEL



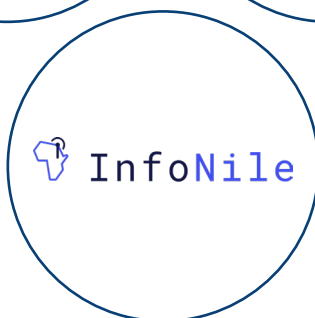


MEDUSA

PET



PETRA AS MEDUSA (2021),
FIGUERES, SPAIN
© MONTSE CAPEL



THE EXHIBITORS

THE COALITION



SPECIAL THANKS

The Walk of Water organisers would like to express their thanks to the many artists, photographers, painters and storytellers who shared their perspectives on water within this exhibition. This would not have been possible without their artwork.

A special thanks goes to the Arts Coalition for Water, who have been very supportive throughout the entire process. We hope that the Arts Coalition for Water can continue its mission beyond this experience, and that the Walk of Water can be the first of many other exhibitions to be organised in the future.

Finally, the Walk of Water organisers would like to thank you, the visitor, for taking the time to come to our exhibition. We hope that it has inspired you to contemplate, reflect upon and consider the many ways in which water and the concept of water, has changed over time.

Michela Miletto

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