

An underwater photograph showing a dense field of bubbles rising from the bottom. Several green leaves are scattered throughout the scene, some appearing to float or drift. The lighting is soft and diffused, creating a serene and ethereal atmosphere. The overall color palette is dominated by various shades of teal and blue-green.

FREEWATER

Angelica d'Ettorre

















The Freewater project is a visual hymn to the rebellion of the body and the conflict of the soul through a physical and spiritual journey into the “Mare dimension.”

Each image is a testimony to the urgency of asserting an essential freedom. A freedom that, is not only an escape from oppression, but also a reconquest of one's inner space through a cultural journey and a spiritual transformation. In it, change is not expressed as a violent rupture, but rather as a silent fermentation, like water bubbling up before it becomes air.

Freewater is a collective breath, a ceaseless floating toward the possibility of being beyond all imposed boundaries.

The videos, generated through the most advanced artificial intelligence-based technologies, explore the sea as a primordial space. They portray the perpetual flow of water, from which, through the veil of the protagonists, the ethereal dance of their souls emerges, embodying a tension between the invisible and the visible, between the natural element and its spiritual transfiguration.

CULTURAL VEIL

Veils, with their colors and textures interwoven with meanings, embody the cultural structures they cover and, at the same time, oppress. Each veil is a symbol of belonging, but also of limit, an invisible frontier that separates and disciplines the body. Beneath this layer of codes and expectations, the protagonists of the Freewater project—Muslim women and Western women—find themselves united in the same struggle: to free themselves from an imposed order and access an essential freedom. Their quest is not just a geographical escape to a “new world,” but an inner movement, a journey for self-determination. The veil is no longer a definitive boundary, but a threshold that, once crossed, reveals the possibility of a regained identity.

In this encounter between sea and fabric, between water and culture, Freewater recounts a universal conflict: the body struggling to breathe, the soul seeking space to expand. Thus, change becomes a necessary act of rebellion, like the flow of water that erodes the edges and, drop by drop, opens up pathways to new horizons.

SEA DIMENSION

The sea presents itself as a primordial space, a cosmic womb that welcomes without distinction, suspended between freedom and silence. Here all judgment dissolves in the liquid vastness, and the rules of societies lose their grip, leaving the soul to sway weightlessly. The water, with its slow and incessant movement, works a continuous transformation: its waves, like invisible brushstrokes, sculpt and recreate a free identity on a veil of becoming emotions. The sea becomes a loyal and sincere environment, capable of accommodating every scattered fragment of being. It thus offers a place where change is not imposed, but indulged like a natural current. In it, identity is not fixed, but dissolves and recomposes, finding its authentic form in fluidity.

























































I make mine, the interpretation of Luca Giuliani, a historian and critic who has thoroughly expressed his own view of the “Freewater” project:

“Because it is precisely the colors of the veils that have fascinated me so much and that for me overpower the idea of the veil they are supposed to represent—I would have a hard time abandoning those colors, I would rather keep them. I sense a disagreement between the freedom and vitality of those colors and the idea of constraint of the veil.

What I see in the bright vividness of the colors in your photos is the struggle with the reflections of the light underwater that draw a kind of canvas on the skin: a kind of struggle between a body still imprisoned (albeit very dynamic in its movements in the water) and the values, ideas, and torments that animate the mind toward a transformation and a journey that is by no means obvious. And for this I am reminded of Marcel Proust: *Le véritable voyage de découverte ne consiste pas à chercher de nouveaux paysages, mais à avoir de nouveaux yeux.*

Then if I continue to reflect, Ludwig Wittgenstein also comes to mind but it becomes too complicated to explain his statement, which in the end simply means: I call red, what I mean red.

“Ich kenne das Rot, weil ich Rot–empfinde. Ich kenne das Rot, weil ich Englisch kann. Ich kenne das Rot, weil ich sehe, daß dies ein roter Stuhl ist.”

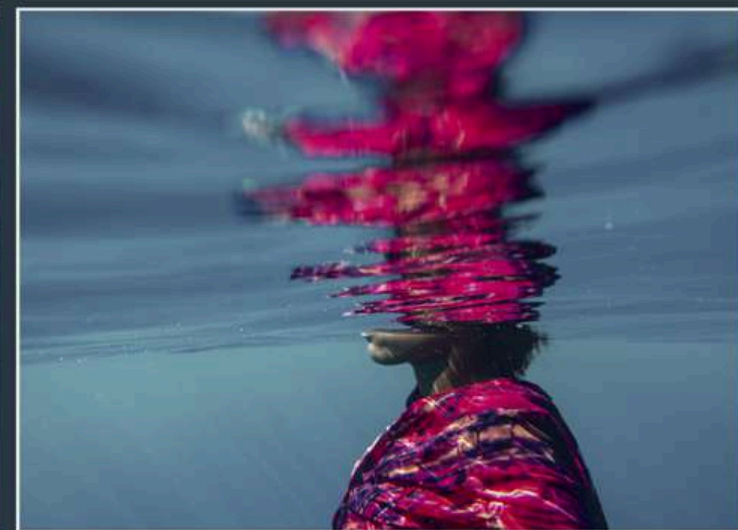
“I know red because I perceive red. I know red because I know English. I know red because I see that this is a red chair.”

This idea that values, ideas can also be transformed through a struggle of one's body (of the journey) with what it wants to imprison and control

TRILOGY





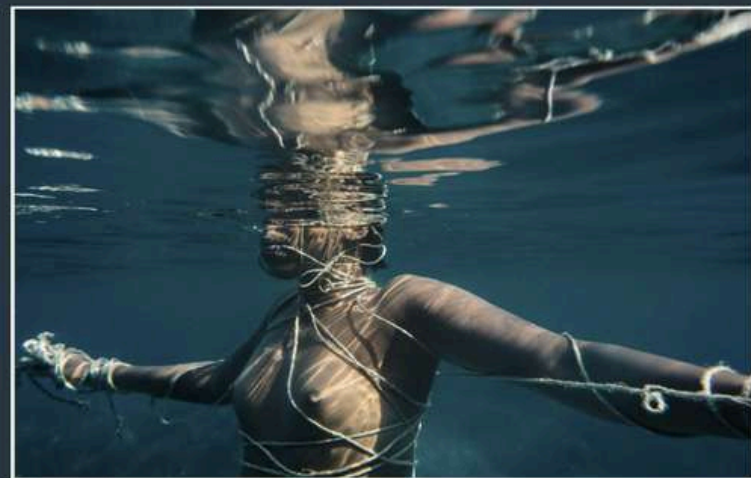




















Angelica d'Ettorre is a photographer, actress and director. Acting, cultivated since childhood, gave her the basis to build a photography that is not only film, but above all performance. She graduated in “Cinema” from Prifysgol Cymru University of Wales and began working with national and international entities such as Iveco, Rai, Netflix, Redibis Film and Italian International. In 2018 he undertook a master's degree in “Cinema and New Media Communication” following which he moved to Niger where he participated in photography projects for UNHCR and UNICEF. He continues his adventure in the African continent moving first to Senegal, where he collaborates with COOPI and Italian Swiss Radio, then to Kenya, always working for international cooperation. In recent years she re-established herself in Italy where, inspired by the vibrant artistic world around her, she developed a particular interest in art photography. She collaborates with important galleries of ancient art and contemporary art and pursues an intimate photographic and videographic research marked by an incessant investigation into the aesthetics of the image. His practice is oriented towards the formulation of an essential and conceptual visual language capable of conveying universal principles, with a predilection for freedom that stands at the heart of his creative investigation.

FREEWATER

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