





*striving to reconcile humanity to water*



[meetingofwaters.org](http://meetingofwaters.org)



LETTER FROM THE DIRECTOR

## *Steady in Chaos*

Dear Partners, Donors, and Friends of *Meeting of Waters*,

2025 was a year of consolidation and courage. We came into it as a young NGO still finding its ground — and we closed it having delivered a flagship exhibition programme, deepened scientific partnerships, and stepped onto the stage of global climate diplomacy.

The world around us began crumbling since the start of the year. Fractures deepened—between nations, between climate ambition and political will, between the urgency of the water crisis and the silence that too often surrounds it. We chose to work inside that silence, to use art to intervene, and to build bridges while others build walls.

None of this happened in isolation. It came together because of the scientists who opened their datasets, the artists who showed up with their whole selves, the board members who gave their time and trust, and the donors who believed before there was proof.

We are still young. We are still learning. And we are entirely convinced that the intersection of art, science, and water governance is not a niche—it is a necessity.

Thank you for being part of this movement.

With gratitude,



Charlotte Qin  
On behalf of the Board of *Meeting of Waters*



## INTRODUCTION

# *Our Story*

Water is at the heart of life, yet it remains one of the most overlooked crises of our time. Climate change, environmental degradation, and political conflicts have turned water into both a casualty and a weapon. Despite its fundamental role in sustaining ecosystems, communities, and cultures, the urgency of water issues has yet to fully resonate with the public. The complexity of water governance often keeps it siloed—separated across scientific, policy, and artistic spheres. But water is not just a resource; it is deeply woven into our histories, emotions, and faiths.

*Meeting of Waters* (MoW) was an award-winning youth initiative co-founded by artist Charlotte Qin, endorsed and mentored by Swiss Water Partnership since 2021, alongside supported by the youth programmes at the the World Economic Forum, the Swiss Agency for Development and Cooperation (SDC), and the Commonwealth. In 2024, it is officially registered as a Swiss association/non-governmental organisation with Geneva as its headquarter, evolving into an independent entity developing interdisciplinary modules across arts, culture, science, and policy.

The name “Meeting of Waters” originates from La Jonction, where the glacial waters of the Rhône and Arve rivers merge in Geneva—one clear, one sedimented—visibly illustrating the confluence of forces, ideas, and communities. What began as the artistic practice of an individual has grown into a movement—bringing together scientists, policymakers, artists, and cultural voices to reframe water not just as a crisis to solve, but as a relationship to restore.

## MISSION AND VISION

We work to restore humanity's relationship with water by extending empathy through art in concert with science—mobilizing cultural engagement and interdisciplinary dialogue to empower communities and nations, from policy change to grassroots action.

We envision a world where water flows freely and ecosystems are restored; where the human–nature relationship is reciprocal and in balance; where humanity rekindles a deep, living bond with water and the natural world; and where art and emotion are embedded in how we live, govern, and act together.

## GOVERNANCE AND BOARD

MoW is constituted as a Swiss association (CHE-467.345.960) under Art. 60 ff. CC and is governed by a Board responsible for strategy, oversight, finances, and ethics. Board members (listed below) meet regularly, records minutes, and applies a conflict-of-interest policy.

Membership is open to individuals and organizations. The General Assembly convenes annually to approve accounts, elect the Board, and set priorities; members receive notices, voting materials, and a summary of decisions to ensure transparency and accountability.

## PRESIDENT



**Christoph Stückerberger** has spent four decades working at the intersection of global values, governance, and sustainability across more than 80 countries. He brings to MoW a long commitment to integrating ethical conscience into institutional action — and a conviction that culture and spirituality belong at the table alongside science and policy.

## VICE-PRESIDENT

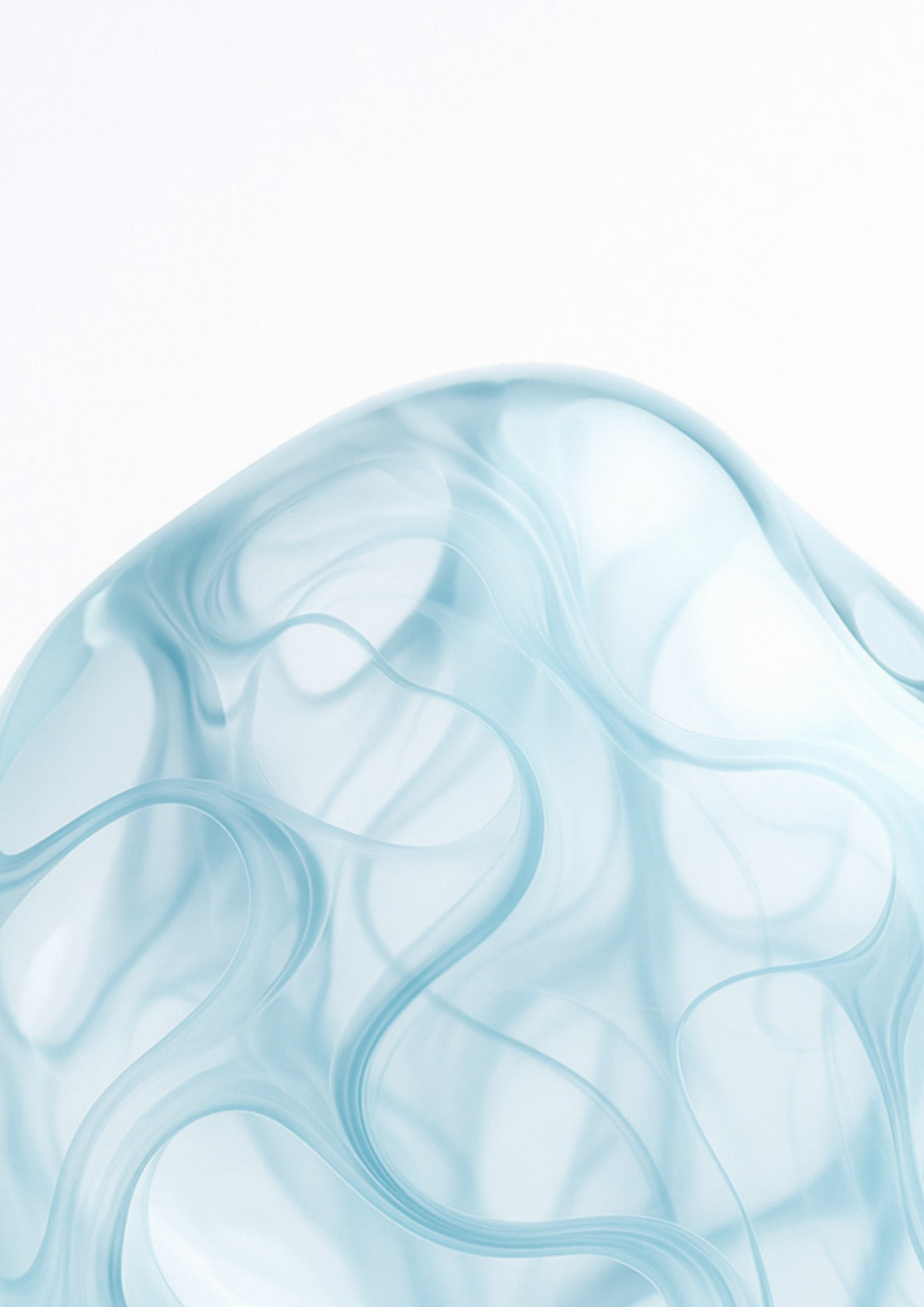


**Frédéric Elkaïm** has built one of Geneva's most vital spaces for contemporary art that refuses to stay decorative. His gallery has been the site of MoW's most ambitious productions — including *Killer Water* and *Fourth State of Water* — and his conviction that art must operate where transformation is needed most shapes how MoW curates its public presence.

## EXECUTIVE DIRECTOR



**Charlotte Qin** founded *Meeting of Waters* from the conviction that the water crisis is above all a crisis of relationship. Trained in physics at McGill and in innovation design at the Royal College of Art and Imperial College London, she works across performance, painting, and AI to give water a voice in the rooms where its future is decided.



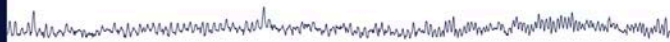
## WATER AND CLIMATE

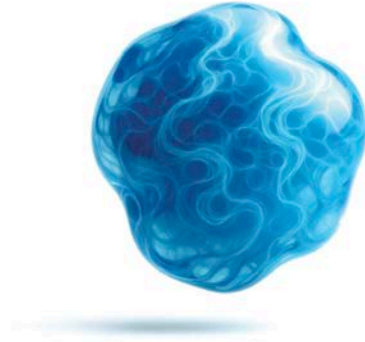
### *Noéa*

*Noéa* is an affective artificial intelligence designed to interpret the emotional states of Earth's hydrological systems. Positioned at the intersection of science, art, and planetary sensing, *Noéa* did not simply visualise climate data — it translated it into embodied emotional experiences. Drawing from real hydrometeorological records — rainfall, glacier mass loss, river gauges and discharges — *Noéa* used unsupervised machine learning and affective science models to map shifts in the climate into valence-arousal coordinates, creating emotionally legible representations of the Earth system.

The name echoes the ancient story of Noah: a tale of climate crisis, warning, and renewal. Where Noah responded to divine foresight with a vessel of survival, *Noéa* responded to scientific foresight with a vessel of emotional sensing — a bridge between science and society, reason and intuition, data and feeling.

The Climate Heartbeat prototype offered a macro-emotional pulse of Earth systems, drawing from precipitation records, flood dynamics, and glacier mass balance. The model was trained on rainfall data from the Hong Kong Observatory (HKO) and aligned with WMO datasets. Extended Reality (XR) outputs projected the emotional dynamics of water into multisensory experiential space—allowing audiences to walk through and feel the climate's pulse.





emotional sensing

extended reality

human-water interface

noëa



art

data

immersive technology

noëa

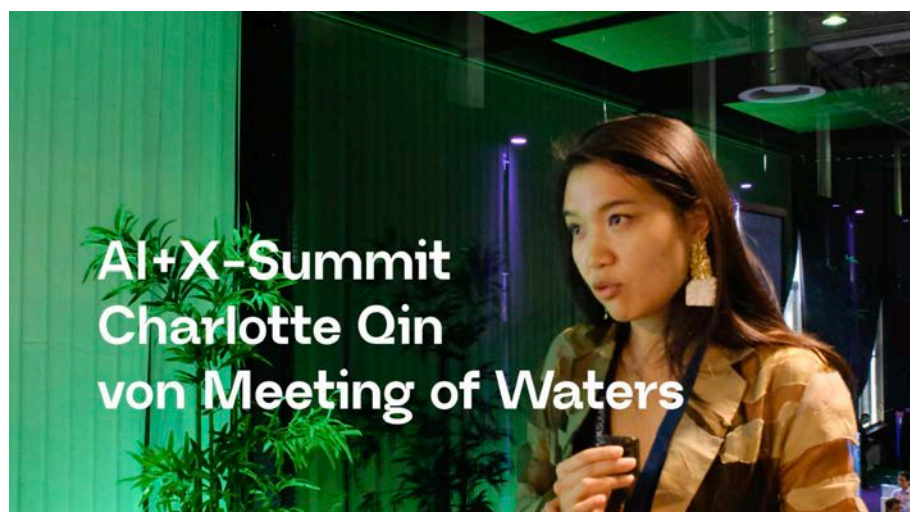
Not only data to insight, but  
data to feeling.

## ZURICH AI FESTIVAL

On 1 October 2025, *Noéa* was presented at the AI + Environment Summit of the Zurich AI Festival, and on 2 October at the AI + X Summit — at the invitation of David Dao, founder of GainForest, whose work at the intersection of machine learning and tropical forest conservation has made him one of the most credible voices in the climate-AI space. Hosted within GainForest’s presence at the festival, *Noéa* brought a rare cultural perspective to an audience of technologists, policymakers, and innovators — positioning MoW’s “data-to-feeling” methodology as a distinctive contribution to a field still learning to speak beyond the algorithm.

Within that context, *Noéa* occupied an unusual position. Among the few artistic projects present at AI + X Summit, it introduced a question the rest of the room was not asking: not what AI can measure, but what it can make us feel. Where the surrounding work spoke the language of optimisation and scalable impact, *Noéa* proposed affective translation — the idea that emotional legibility is not a soft addition to climate science but a necessary condition for public engagement with it. The reception confirmed something MoW had suspected: in rooms built around data and efficiency, the arrival of feeling is not a disruption. It is a relief.

This set the ground for what followed at COP30 in Belém — a different audience, a different urgency, and a different test of what *Noéa* could do.



## COP30

With *Noéa*'s XR prototype, MoW deepened its COP strategy and prepared for expanded engagement at COP30 in Belém, Brazil. Targeted positioning was developed across key platforms—including the Youth Pavilion, Swissnex Brazil, the Digital Innovation Pavilion, and the Korea Pavilion. These pathways reflected MoW's intent to operate across both multilateral climate infrastructure and civil society networks, ensuring cultural methodologies could support policy-facing agendas while remaining grounded in participatory, life-centred approaches.





At our main event hosted at the Digital Innovation Pavilion, we were honoured to welcome Biosample — a research and music creation laboratory working in the field of acoustic ecology, transcribing scientific research into artistic and educational experiences. Following a live painting and music performance by Charlotte Qin, the artists shared their practices on expanding the meaning of climate data and fostering social engagement around conservation. The evening was joined by Stefan Uhlenbrook, science-policy specialist and scientific advisor to *Noéa*, grounding the artistic dialogue in the governance realities that make this work urgent.







Mirante do Rio, Mangal das Garças, Belém

WATER AND WOMEN

## *The Fourth State of Water*

*The Fourth State of Water* began not as an institutional programme but as an artistic necessity — a space opened by Charlotte Qin at Art Now Projects in Geneva to explore feminine strength and fluidity through the allegory of water, before MoW had the infrastructure to produce it. Visual work, performance, and public dialogue came together to anchor climate and ecology in embodied experience.

The vernissage opened with a live performance; an art talk followed, connecting the work to the wider cultural and social realities of our time. What started as an experiment on the ground has since become the seed of what MoW intends to develop into a continuing curatorial series — one that will carry this language of water, body, and ecology forward as a permanent thread in the organisation's programme.

Art Now  
*projects*  
présente

The Fourth State of Water  
*Le quatrième état de l'eau*

Charlotte Qin

du 7 au 31 mai 2025





The questions it raised were not abstract.

*What binds women and water at a deep, lived level?*

*What can the fluid, living matter of water teach us about the feminine in a world in crisis?*

Feminine power here was situated not in rupture or isolation, but grounded in the capacity to carry, nourish, sustain, and transform. Water becomes pedagogy: a somatic intelligence rooted in the living — descending, enveloping, shaping without domination.

For decades, climate discourse had been dominated by carbon metrics, pushing water to the margins — just as dominant thinking too often dismissed fluidity, care, and embodied wisdom as merely “feminine.” The Earth had been treated like a dry object to be measured, extracted, and controlled, rather than a living being that nourishes us and with whom we hold a deep relational bond. This work proposed a reversal: a return to the liquid. By centring water, the narrative shifted from control to relationship; by centring women’s ways of knowing, attention, caregiving, and resilience were revalued — not as demand but as foundation.





Galerie Art Now Projects, Carouge

# *hydrophilia*

*hydrophilia* is the name MoW has chosen for the water museum and gallery space it is building — and it names more than a venue. It names a curatorial position.

The aesthetic manifesto is *Hydro Primitivism*: the body before culture, desire before language, water before governance. It situates *hydrophilia* in art historical territory — connecting to Arte Povera, process art, the contested legacy of primitivism as a critical term — while staking out something new. Where climate discourse quantifies and abstracts, *hydrophilia* returns to the sensory, the pre-rational, the lived. Where policy speaks of water as a resource, *hydrophilia* insists on water as a force that shaped us before we named it.

The programme brings together artists whose practices operate at this edge: work that is embodied, durational, materially alive. It engages scientists and hydrologists not as consultants but as co-authors of a cultural language still being formed. And it addresses public policy not through advocacy but through affect — proposing that the way we feel about water is itself a governance question.

*hydrophilia* is MoW's curatorial horizon. Between 2026 and 2027, the programme will develop through iteration — beginning with *Fourth State of Water* as its living laboratory, testing the aesthetic language of Hydro Primitivism in public before committing it to walls. The physical space, the permanent team, the institution: those come after the work has found its form.



SUPPORT US

## *Join the Movement*

Water does not wait. Neither do we.

If this work resonates — the science, the art, the stubborn conviction that feeling and governance belong in the same room — there are ways to stay close to it.

A donation, of any size, sustains what cannot yet sustain itself: the early programmes, the emerging partnerships, the experiments that have not yet found their funders. You can give toward the general fund or toward a specific project — *Noéa*, *hydrophilia*, or the work still being named.

### **BANK TRANSFER**

Holder: Meeting of Waters  
Beneficiary Bank: PostFinance Ltd., Bern  
IBAN: CH26 0900 0000 1631 9519 4 (CHF)  
BIC / SWIFT: POFICHBEXXX

### **MEMBERSHIP**

Membership is for those who want to stay inside the work — not as spectators but as part of the community that makes it possible. Members receive invitations to exhibitions and events before they are public, a reduction on artwork, and access to a network of people who take water seriously.

|                       |                |
|-----------------------|----------------|
| Individual membership | CHF 100 / year |
| Enterprise membership | CHF 240 / year |





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