



## **"Around Alone. Documenting Ocean Relationships"**

**New short-documentary premiered at the Royal Geographical Society with IBS Annual Conference 2025, Birmingham**

*Press release*

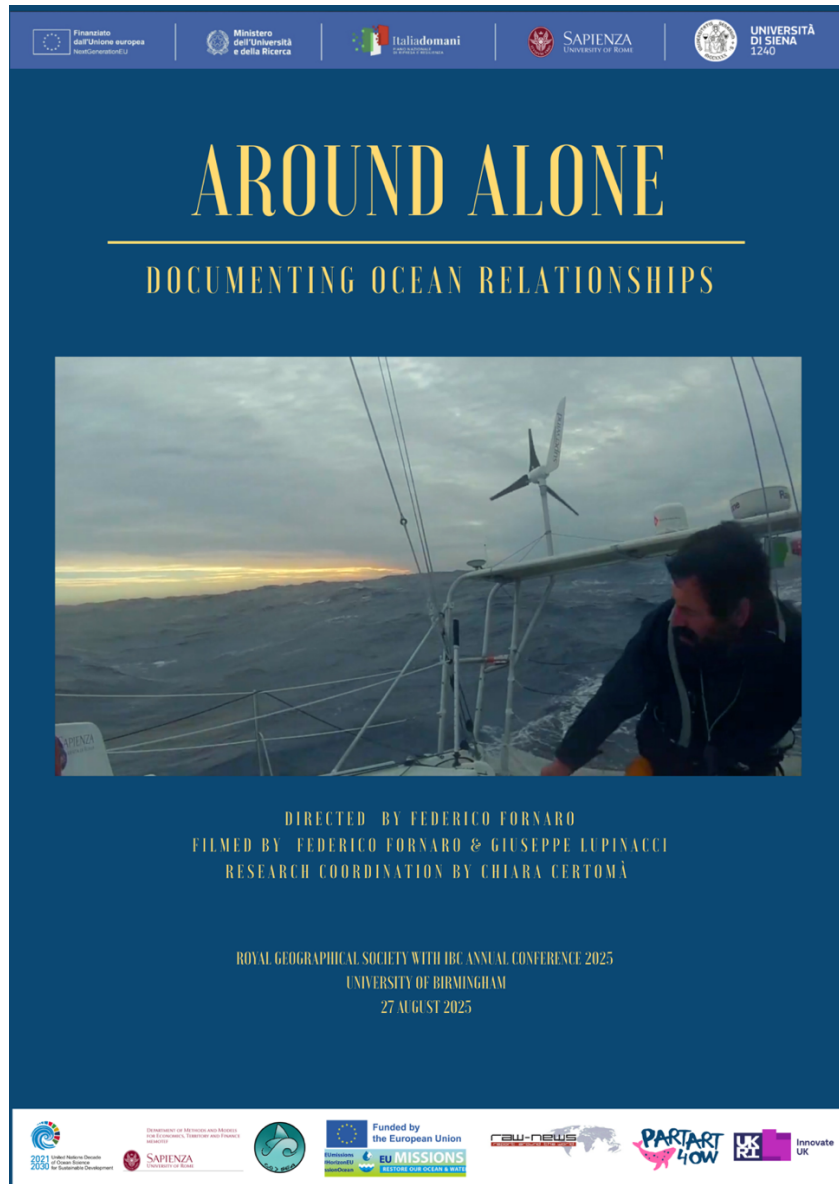


On the **27th of August 2025**, Chiara Certomà ([Sapienza University of Rome, MEMOTEF Dep.](#)) and Federico Fornaro ([Raw-News Visual Production Agency](#)), research team [CO>SEA](#), presented the **premiere of the new short-documentary "Around Alone. Documenting Ocean Relationships"** at the [Royal Geographical Society with IBS Annual Conference 2025 \(RGS AC2025\)](#), University of Birmingham, "Film Geography" session.

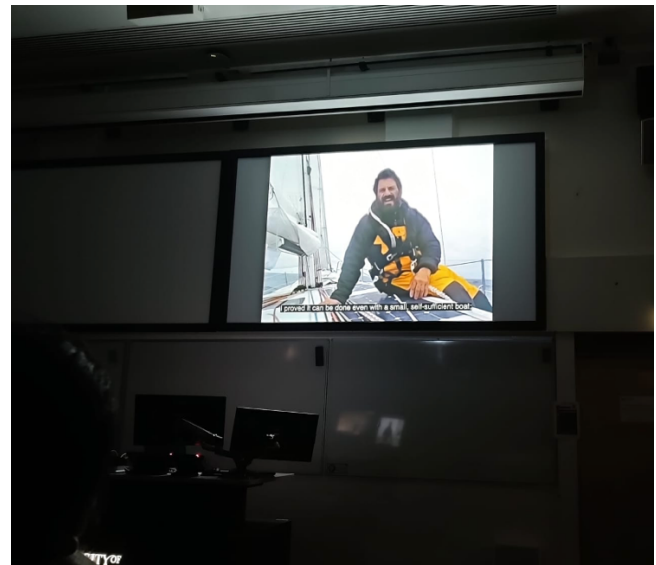
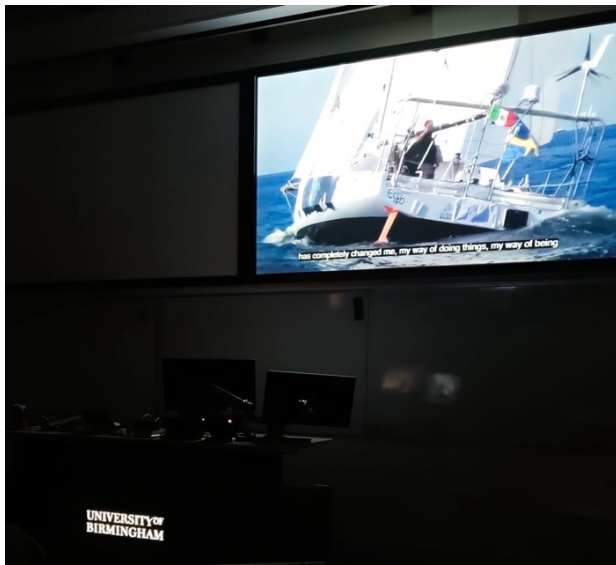
The documentary is available here :

<https://www.youtube.com/watch?v=MTyU36leNWg&feature=youtu.be>

The documentary has been filmed in Ostia and the Atlantic Ocean, directed by Federico Fornaro and shot by Federico Fornaro and Giuseppe Lupinacci, with the scientific project coordination of Chiara Certomà, has been produced by Raw-News Visual Production Agency for the [PRIN2022 MIUR project "DSICity"](#), in collaboration with the EU Project [PartArt4OW](#) and with the endorsement of the [UN Ocean Decade Program](#).



Tackling with the pervasive use of digital and sustainable technologies for social innovation, world-famous navigator Matteo Miceli's story shows us the high seas can be regarded as a space imbued with cultural and symbolic meaning, discovered and experienced with the aid of eco-sustainable equipment on a completely self-sufficient world voyage aboard the Eco40 vessel. "Around Alone" is the part of a series of visual geography investigation on Marine Social Geography advanced by CO>SEA research team, and reports the living experience of seagoing people to document the multiple ways a sense of oceanic place can shape into the multiple connections between society and the Ocean. This third documentary contribute to documenting Ocean Relationships in creative, together with the first two short docs (["Blue Kinships. Documenting Ocean Relationships"](#) and ["Sense of Place. Documenting Ocean Relationships"](#)), both screened at the RGS during the "Film Geography" session.



The authors explained: "We expanded our considerations on using filmmaking and in general visual documentation as a research practice building our theoretical and methodological considerations on the immersive experience of the research projects. We adopted an engagement approach firmly based on visual products not merely as a mean of communication but also as the base for stimulating debated by making things public and gathering attention, while documenting the entire research process. We used the visual to make evident the matter of concern, stimulating the debate and engaging people in doing research with us on the field; to making ocean environment accessible for everybody; to give a narrative of the entire process. We interrogated on how film-making can involve people in in the processes of knowledge production (how visual documentation helps to understand the phenomena studied), discussion of what is happening (how the choice of shots, lights and specific technical solutions helps to highlight the problem and provide a specific vision of it), propose interventions (such as images produce an emotion that leads to action). Visual techniques possess a unique heuristic power, compelling researchers to adopt different perspectives and approaches when documenting, collecting information and interpreting them. Visual techniques can materially alter our perspectives, enriching our understanding of the subject matter. They can draw attention on aspects unnoticed by existing understandings, thus reshaping narratives and complementing scientific discourses. As such, the visual serves as tools for research, integrating, prosecuting, and expanding scientific discussions through alternative means. Rather than merely presenting the same theoretical concepts in different communicative forms, visual techniques contribute to the evolution and enrichment of scientific discourse by offering unique perspectives and insights. These contribute to knowledge production interventions through deliberate choices in preliminary studies and specific working conditions, framing, lighting, and technical elements The gaze of the operator imbues meaning into the captured image, guiding viewers in the discovery process and shaping their perception of the issue at hand."



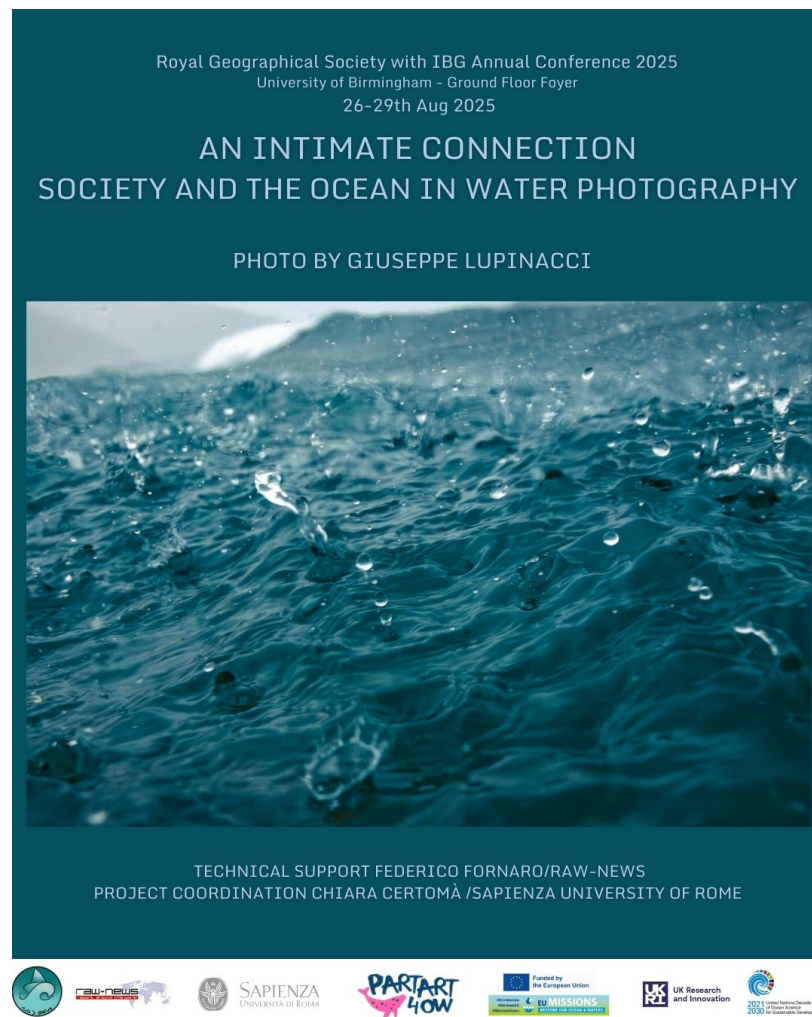
On the **28th Aug 2025**, Chiara Certomà and Federico Fornaro are giving a broader presentation with the overall contribution "[CO>SEA. Creative experimentations with visual methods in Marine Social Geography](#)" during the session "Cultivating creativity for inclusive research practice: Experiences, rewards and challenges". They explained [CO>SEA Collaboratorium for Socio-Environmental Analysis of the Ocean](#) is a newly established research group conducting engaged action-research and participatory transformative practices. It aims to reconceptualise and practicize the material-semiotic nature of societal assemblages in relationship with the Ocean, through transdisciplinary exploration, documentation, engagement and creative and grassroot techniques. They presented lessons learned from past research projects to wonder whether and how genuine openness to creative, innovative practices beyond traditional academic approaches, along with transdisciplinary and cross-sectoral collaboration, can advance theoretical and methodological development in the new field of Marine Social Geography and Visual Research. Specifically, they questions how creative methods, especially those combining video-photographic research, complement and challenge scientific investigation, influence research contexts, and enrich participatory practices. This is particularly relevant at the liminal land/sea interface, in the turbulent materiality and fluid spatiality of the open ocean.





Oral presentation of the CO>SEA team is complemented with the RGS AC2025 hosted the photographic exhibition [“An intimate connection. Society and the Ocean in Water Photography”](#) (27-29<sup>th</sup> August, “Digital Art Installation” session). The photographic exhibition by Giuseppe Lupinacci (Raw-News) for the EU project [PartArt4OW](#) presents thirty one artistic photos, realised from below and inside the sea that portray diverse ways in which people create and understand their connection with the liquid, turbulent, mutable and unpredictable watery context. Framed within the marine social geography perspective investigated by the CO>SEA research, the exhibition narrates the ocean as a site of constant chance and transformation, biochemical transformation and cultural understanding.

The slideshow is available here: [https://youtu.be/O9bv9TXZVPk?si=2mPqUu\\_F-dan2owm](https://youtu.be/O9bv9TXZVPk?si=2mPqUu_F-dan2owm)



Displayed photography have been realised as a solo chapter for the just released book [“Blue Kinships. An Exploration of Society & the Ocean”](#) (ed.by C.Certomà, Palgrave MacMillan, New York, 2025), available here <https://link.springer.com/book/10.1007/978-3-031-78619-8>



On the **28<sup>th</sup> Aug 2025**, Certomà is presenting on **"Community economies in place. Reading for difference Digital Social Innovation in augmented cities for imagining diverse economies"** (by Certoma' and Paolo Giaccaria, University of Turin), in the "Thinking creatively about futures for geographical research on the economy" session. Supported by the PRIN2022 MIUR project, the contribution drew on non- dualistic digital geography contributions, and the material semiotic perspective, to suggest the possibility for genuinely emancipatory socio-technological agency performed by heterogenous networks in the urban context toward creative social economies; and considered how DSI operating in the multi-layered spaces of everyday urban life is relevant for a critical geography open to weak theorising emancipatory practices.

On the **29<sup>th</sup> Aug 2025**, CO>SEA team is among the conference session organisers (led by Baiba Pruse, University of Cork), **"Where Art meets Science for Our Ocean and Seas"** facilitating ocean encounter with society via creative practices, promoted by the EU project TidalArt and PartArt4OW. On the same day, Certomà and Fornaro are also contributing to the collaborative workshop **"On the sea edge: creative approaches to marine and coastal future"**.

"Around Alone. Documenting Ocean Relationships"

<https://www.youtube.com/watch?v=MTyU36leNWg>

<https://zenodo.org/uploads/16813616>

"An Intimate Connection" [https://youtu.be/O9bv9TXZVPk?si=2mPqUu\\_F-dan2owm](https://youtu.be/O9bv9TXZVPk?si=2mPqUu_F-dan2owm)

"Blue Kinships. An Exploration of Society & the Ocean" <https://link.springer.com/book/10.1007/978-3-031-78619-8>

## Information

- "Around Alone" Premiere  
<https://www.raw-news.net/around-alone-documenting-ocean-relationships-2-cloned/>  
<https://crowdusg.net/2025/07/31/around-alone-technologies-society-and-the-sea-premiered-at-the-rgs2025/>
- CO>SEA at RGS AC 2025  
<https://crowdusg.net/2025/08/04/cosea-partart4ow-at-the-rgs2025/>

## Contacts

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DSICity <https://dsicity.unisi.it/>

PartArt4OW project: <https://partart4ow.eu/>



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2021  
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