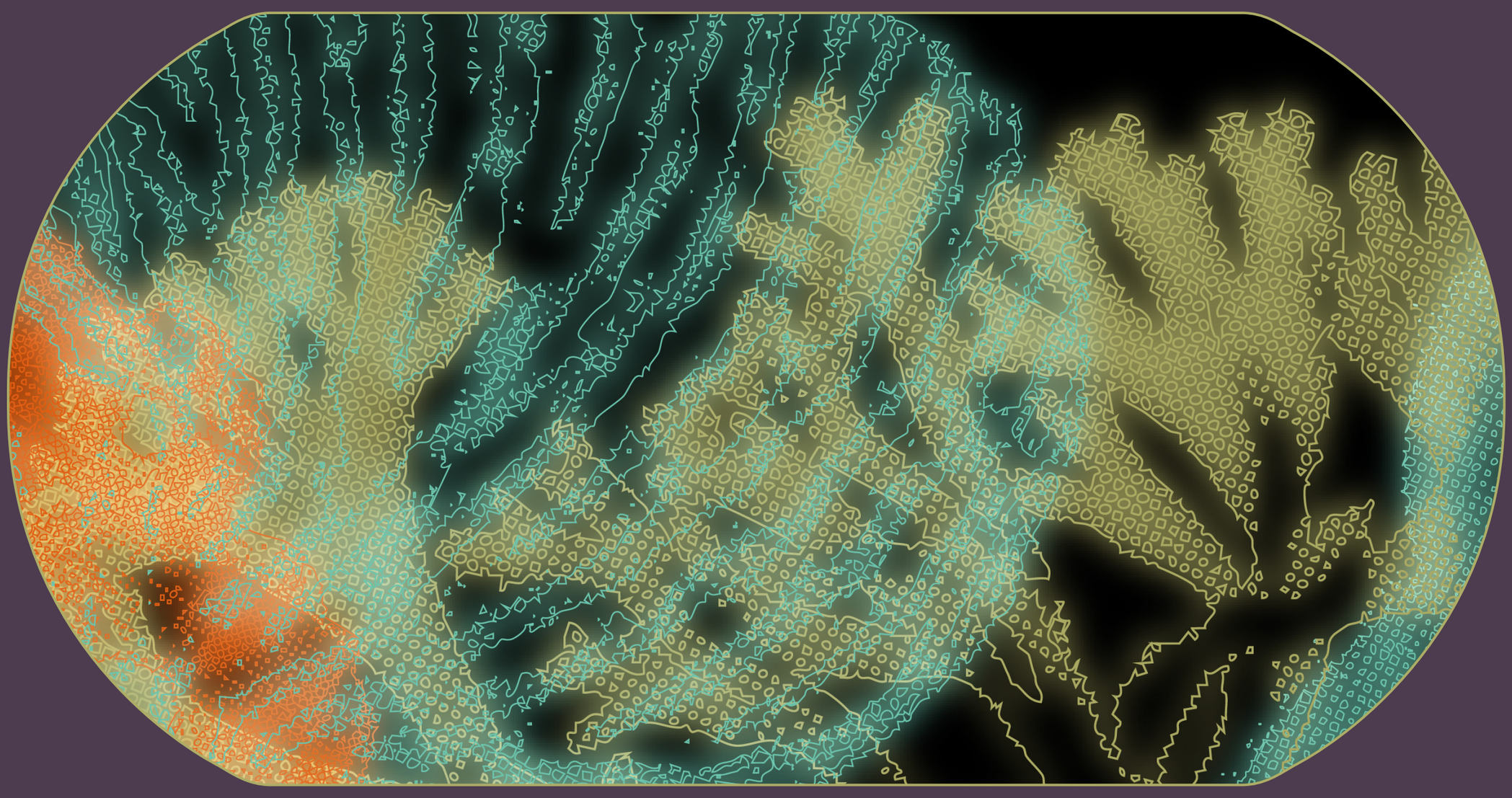
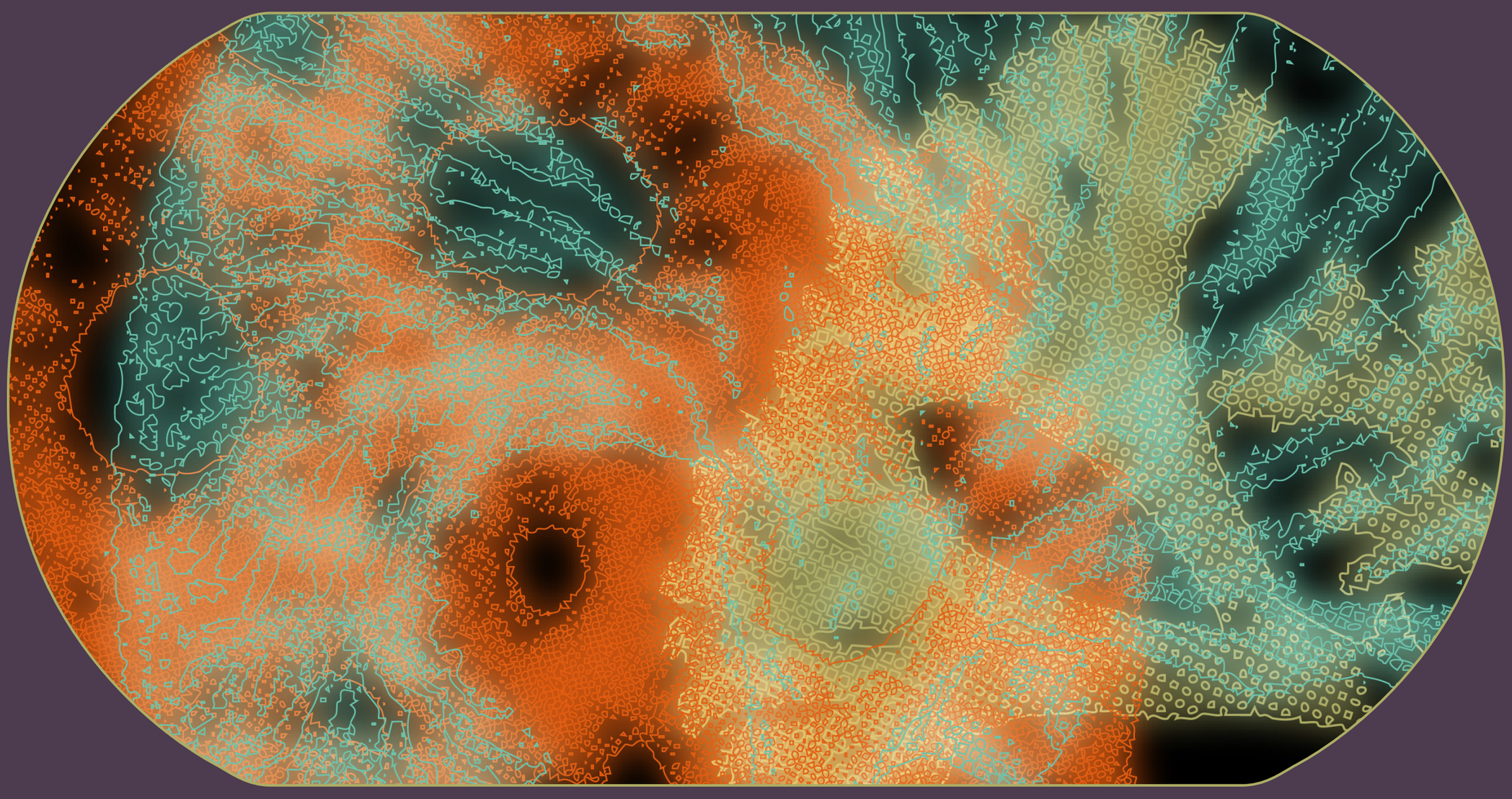
TEXTOS NA ÍNTEGRA EM PORTUGUÊS



OCEANO

OCEANO
OCEANO

O MUNDO É UM ARQUIPÉLAGO



THE WORLD IS AN ARCHIPELAGO

An archipelago is a space where interdependence and difference coexist. The islands of an archipelago should “unite shorelines and bring horizons closer,” as stated by Édouard Glissant (1928–2011). The Martinican philosopher and professor views the archipelago as an expression of globality: “the whole” that generates differences capable of giving rise to the new in opposition to globalization, which standardizes and dilutes. If earth is rooted in water, as Heraclitus proposed, the ocean is one, singular. We and the land (after all, we are humus – Homo) are archipelagos rooted in this sea. The ocean is the liquid knot that ties the parts. Utopia is precisely the pursuit of this plural unity.

However, we act in the modern world as if we were absolute, autonomous islands, whether individually or within our continents. “It is not by isolating ourselves that we will combat the homogenizing forces of globalization,” said Glissant. This way of life, disconnected from the world’s interdependence, leads us to a state of polycrisis (climate change, biodiversity loss, and wars), whose inevitable consequence is a shipwreck: a rupture that imposes individual and collective transformations, leading to the birth of a new state of being. What surfaces after the shipwreck is a fertile combination of the living and the dead.

We, human beings, bear the marks of the ocean in our bodies, minds, and spirits: evolutionary, ecological, cultural, and historical. Our species has a history of attention and intimacy with the sea, which has always provided food, transportation, and culture. Modern science has greatly broadened our logical and rational capacity to anticipate future scenarios, and yet, even in the face of the worst projections, modern society does not grasp the risks and hesitates to change

its polluting and degrading habits. Therefore, data and facts about the state of the ocean are not enough to inspire change. We must feel it, and the source of these feelings is our “inner oceans.”

Could these oceanic “attitudes” be voluntary? What if the ocean is capable of acting? Acting implies choosing and discerning, which is precisely what defines intelligence. Is the ocean intelligent? Like everything that lives, the ocean carries memory, attention, and anticipation: the memory of the origin of life and myths; the attention and reaction to the impacts of human activity; and the anticipation of post-shipwreck futures.

The exhibition is built around the axes of memory, attention, and anticipation, proposing a dialogue between human and oceanic intelligence. As Clarice Lispector explains, we are “concomitant beings”, and gather in ourselves time past, the present, and the future. Thus, the intention is not to address the themes in a linear fashion, but rather in a meandering, spiral form. This is done through the use of art and technology,

combined with readings and interpretations of modern science and ancestral origin stories. The expectation is to restore our relationship with the ocean, remembering that we came from it, we are made of it, and we must navigate it in order to create new tomorrows. The exhibition, in this sense, does more than teach: it makes us feel intimacy, respect, and familiarity with the ocean.

Fabio Scarano
Curator at Museu do Amanhã
(“Museum of Tomorrow”)

MERGULHO

OUR BLUE PLANET WAS ONCE GREEN

The ocean predates everything we call life. When the Earth was still young, between 4.3 and 3.8 billion years ago, the first condition for life appeared: water. It was in this deep and fluid body that organisms capable of transforming light into chemical energy emerged – the cyanobacteria: almost invisible beings that, through photosynthesis, began a process of oxygenation that reshaped the planet. The ocean, once green, became blue. The air we breathe today was formed. The planet was able to breathe.

Leandro Lima
São Paulo, SP, 1976

Mergulho (“Dive”), 2025
Multimedia installation

A D >

OCEANIC INTELLIGENCE

Life pulses in the ocean.The planet’s waters are home to a diversity of beings, ranging in size from microscopic creatures to the largest animal that ever existed. Science estimates that over 2 million marine species exist, but only 10% are known. The ocean and its inhabitants remain a great mystery to humanity.

All this life exists in an interdependent manner, and each species fulfills several essential functions for the planet: some filter water, others store carbon, and there are those that sustain food chains or produce oxygen. Like all living things, the ocean displays intelligence: the capacity to discern, make choices, and adapt over time.

However, this marine diversity is under constant threat due to human action. How do marine creatures encourage us to think about our own intelligence and about ways for us to learn to better care for the planet?

DID YOU KNOW?

BODY OF WATER

Just as the Earth's surface is composed of 70% ocean and 30% land, the human body, at certain stages of life, is made up of about 70% water and 30% carbon. Babies are born with approximately 78% water, and in adulthood this percentage drops to about 55-60%.

The size of organisms in the ocean ranges from the smallest virus to the largest animal that has ever inhabited the Earth: the blue whale.

It is estimated that between **50%** and **80%** of all life on Earth is found beneath the ocean’s surface.

THE INVISIBLE THAT KEEPS US ALIVE

The largest group of organisms in the ocean is, for the most part, invisible to our eyes, but their importance is immense: they are the basis of the marine food chain.

The plankton community consists of a vast diversity of organisms that live adrift. They are divided into two categories: phytoplankton, responsible for producing about 50% of the planet's oxygen and for maintaining global temperatures suitable for life as we know it; and zooplankton, a group composed of small crustaceans and the larvae of countless marine species.

GUARDIANS OF MEMORY

This is a window into ancient beings, witnesses of remote eras that we know only from books. In the deepest regions of the ocean, where sunlight never reaches and the pressure is crushing, live creatures that carry the memory of time in their bodies, fantastic beings that withstand extreme cold and conditions that defy the logic of human life.

DID YOU KNOW?

DAILY VERTICAL MIGRATION

Every day, trillions of zooplankton perform the largest known synchronized migration of living organisms on Earth. At night, they rise from the depths to feed. At dawn, they dive back down to escape predators. This invisible journey is essential for climate regulation, as it transports carbon absorbed from the surface to the deep ocean.

DID YOU KNOW?

TIDES OF LIGHT

Some planktonic organisms can glow in the dark. When in large quantities and stirred by the movement of waves, boats, or people swimming, they produce a bioluminescent spectacle, transforming the breaking waves into bluish or greenish tides of light.

DID YOU KNOW?

ANCIENT SHARK

The Greenland shark is the longest-living shark in the world. This species can live for more than four centuries. A single individual born around the time the Portuguese arrived in Brazil may still be swimming in the oceans today.

THE NETTLE USERS

Boneless and brainless, jellyfish are known for the burning sensation they cause on the skin. They belong to the group of cnidarians, which means “nettle users” – a reference to the cells in their tentacles that fire invisible micro-darts loaded with potent venom.

DID YOU KNOW?

THE SECRET OF YOUTH

The so-called “immortal jellyfish” (*Turritopsis dohrnii*) possesses an extraordinary trick: it can rejuvenate itself! When it suffers physical damage or faces environmental stress, its adult cells return to a juvenile stage and restart their life cycle. It’s not absolute immortality, since predators and injuries can still kill it, but it is a remarkable survival mechanism.

COLLECTIVE POWER

The school of fish is one of nature’s demonstrations of collective intelligence. Without a leader, each fish acts with attention to the group and the environment. With so many watchful eyes, danger is perceived almost instantly, allowing escape maneuvers that confuse predators. Swimming together is an example of efficiency, as each fish expends less energy to move in this formation.

The school of fish teaches us three lessons: when we move together, we expend less energy, increase our chances of survival, and discover ways of living that no being could achieve alone.

SKIN INTELLIGENCE

Octopuses are cephalopods (which literally means “head-feet”), and the brilliance of these creatures extends throughout their entire bodies. Each tentacle can explore, taste, and “decide” what to do on its own. They are masters of camouflage: in less than a second, they can change color and even texture, thanks to special skin cells that function as “living pixels.”

And do you know what’s even more extraordinary? Octopuses cannot see color. Studies show that they only distinguish light and shadow through their eyes. Scientists believe that cells in their skin sense the wavelength of light and thus are able to reproduce colors.

DID YOU KNOW?

THREE HEARTS

Do octopuses have three hearts, instead of one? Yes. Two of them pump blood to the gills in order to receive oxygen for breathing, and the third one sends oxygenated blood to the rest of the body. However, this third heart simply stops beating when the octopus starts swimming, which is why octopuses prefer to live on the seabed and “walk” on the ground.

THIS IS NOT A WHALE

Actually, it's an orca (*Orcinus orca*).

This skeleton belongs to an adult male found on the coast of Ceará, measuring 6.33 m long and 2.64 m wide.

But how is it that orcas aren't whales?

This is a common misconception. Orcas belong to the dolphin family (Delphinidae); they are the largest dolphin species in existence.

So, what is the difference?

Orca (*Orcinus orca*)
Skeleton of an adult male.
Length: 6,33 m
Width: 2,64 m
Height: 1,18 m

The animal was found on Tabuba Beach, in Caucaia, Ceará, in 1999. The skeleton was recovered by the Aquasis NGO team, and prepared and assembled by Amâncio Osteomontagem, in partnership with Museu Nacional ("National Museum") and Museu do Amanhã ("Museum of Tomorrow").

The difference is that all of them – whales, orcas, dolphins, porpoises, belugas, and sperm whales – are part of the group of large marine mammals, the cetaceans. This group is divided into two lineages: odontocetes and mysticetes.

Toothed whales are predatory animals and have teeth, which are useful for catching prey, such as fish and squid, in very (very!) deep waters with no light.

Mysticetes, on the other hand, are the true whales. Instead of teeth, they have baleen plates in their mouths, which look like brushes and are made of keratin (the same protein that forms our nails and hair). By opening their enormous mouths, whales filter gigantic amounts of water and retain their main food source in these “brushes”: the plankton that lives near the surface.

Now is it clear? Orcas are toothy hunters, cousins of dolphins. Whales are giants that filter water through baleen plates to feed.

DID YOU KNOW?

WHALES CAME FROM LAND

Fifty million years ago, a small wolf-like animal (called indohyus) began adapting to life in water, probably to escape predators. Over millions of years, its body evolved. This gave rise to the dorudon, the “great-great-great-grandfather” of cetaceans, such as today’s whales, orcas, and dolphins.

DID YOU KNOW?

THE FALL OF THE WHALE

When a whale in the deep sea feels that its long journey (around 80 years) has come to an end, it fills its lungs with air and begins a final dive into the deep ocean. The pressure of the water compresses its body, and it can no longer return to the surface. In the depths, its carcass becomes a fertile soil for a new ecosystem, feeding and sheltering hundreds of other species.

ORCAS: NEITHER WHALES NOR KILLERS

Not only are orcas not whales, but they are also not killers. Their reputation as “killer whales” stems from an unfortunate translation. Ancient Basque sailors, upon seeing them hunting in groups, nicknamed them “whale killers,” but over time the expression transformed to “killer whale.”

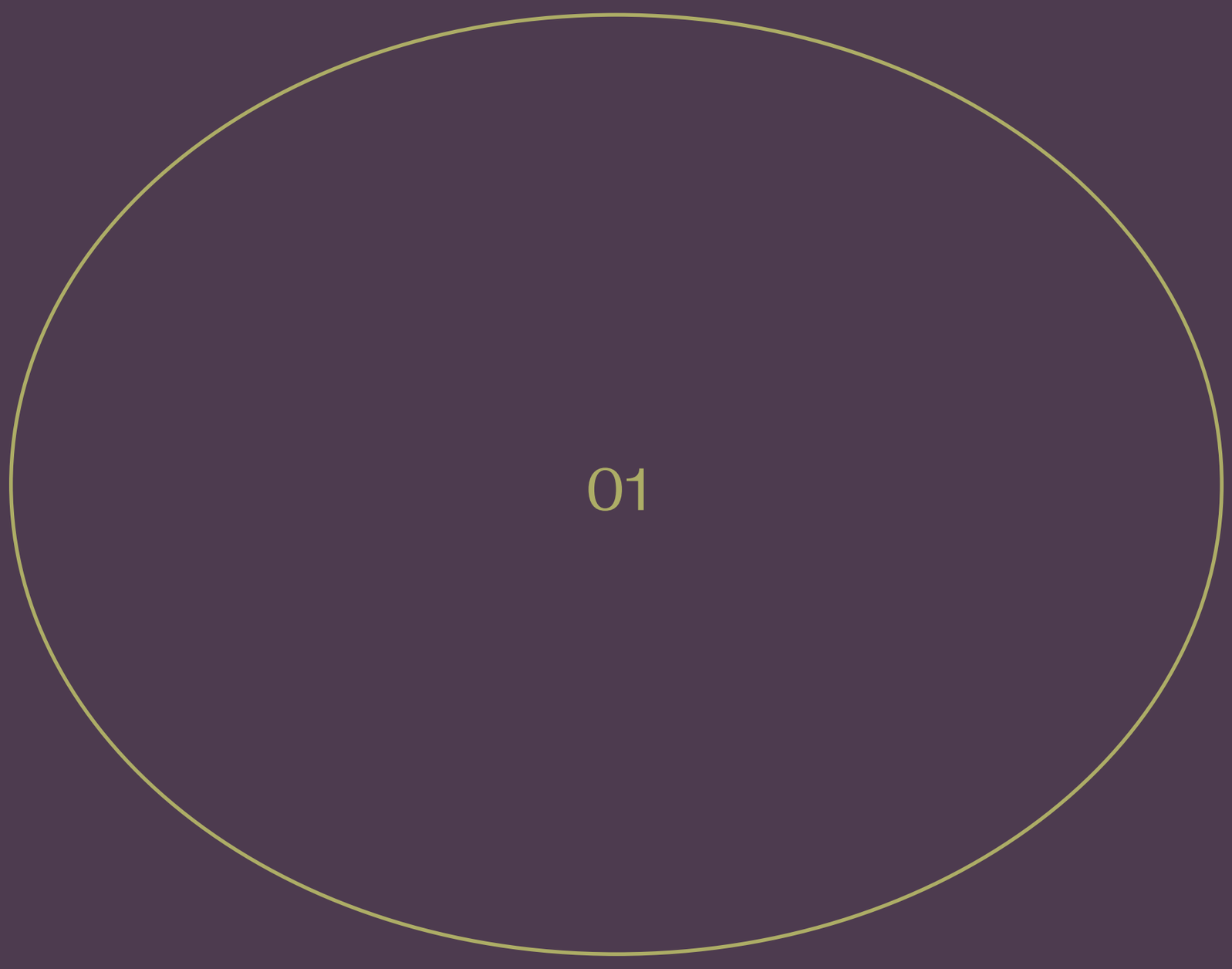
It is very true that they are extraordinary hunters, but to this day no fatal attacks by orcas against humans have been recorded in the wild. Their reputation as killers has more to do with their ability to cooperate in hunting and their social intelligence.

THE MATRIARCHAL CULTURE OF ORCAS

Orcas are cosmopolitan animals, meaning they inhabit and circulate throughout all of the planet's ocean basins. They organize themselves into family groups led by the oldest female, the matriarch. Different groups specialize in hunting specific prey, developing and passing on their techniques.

Matriarchs are key to the future of the group, as they are fundamental to the survival of calves and to the transmission of cultural knowledge: migration routes, hunting techniques, and communication patterns. Studies in the Pacific Ocean have shown that young orcas living with grandmothers are more likely to survive, and that the death of a grandmother drastically increases the risk of death for calves in the following two years. They are the guardians of essential expertise for the species' survival.

VIDA



01

Leandro Joaquim (attributed)
Rio de Janeiro, RJ, 1738–1798

Pesca de Baleia na Baía de Guanabara ("Whaling in Guanabara Bay"), 1750–1798
Oil on canvas
Museu Histórico Nacional ("National Historical Museum") / IBRAM Collection

FROM SPEAR TO CARE

In Brazil, 1602 marks the beginning of a period of more than three hundred years of whaling. The oil extracted from these marine giants was a predominant economic resource at the time (compared to petroleum today), used in public lighting and as mortar for construction. In the 20th century, exploitation became an industrial-scale massacre that brought entire populations of whales to the brink of extinction.

Worldwide, blue whale populations fell from 150,000 to about 15,000 individuals. In the South Atlantic Ocean, the right whale population, once of almost 60,000, was reduced to less than 2,000 individuals.

The creation of the law in 1987 (the result of an intense campaign by environmental activists) was crucial in reversing this scenario. The humpback whale population, which once numbered only five hundred individuals off the Brazilian coast, is now estimated at over 25,000.

Whales have taught us a lesson about environmental respect: when humans stop treating nature as a resource to be extracted, life regenerates itself.

“Fishing, or any form of intentional disturbance, of any species of cetacean in Brazilian jurisdictional waters is hereby prohibited.” – Article 1, Federal Law No. 7,643, 1987.

Excerpts from the documentary

Baleia a óleo: A caça de baleias no Rio de Janeiro colonial (“Oil Whale: whaling in colonial Rio de Janeiro”)

Directed by Lísia Palombini.
Photographs by Tuna Mayer
Visual design by Julia Lima.

Documentary originally aired on Canal Futura as part of the show Sala de Espera, in 2016.

Duraçãõ: 5’48’’

JOURNEY OF GIANTS

Whales are the largest animals to have ever lived on Earth! The blue whale still holds the title of largest animal on the planet, reaching up to thirty meters in length, and the humpback whale is famous for its songs, which can last from seven to thirty minutes. To stay connected across long distances, they produce lasting sounds capable of traveling more than 2,500 km through the ocean.

The gigantic size of these creatures developed over millions of years for a reason: the ocean is extremely rich in food, but these nutrients are spread across regions very distant from each other. An enormous body functions as a huge fuel tank, essential for those who need to travel long distances in search of food.

This journey of up to 10,000 km is based on knowledge built up over generations: the older whales teach the younger ones. Guided by memory, whales remember the safest routes. By paying attention to the ocean's signals, such as temperature and salinity, they know the exact moment to set off on their journey.

Julia Debasse
Rio de Janeiro, RJ, 1985

Migração ("Migration"), 2024
Acrylic on canvas
Private collection

Creative Direction: Radiográfico
Motion Design: Bruna Nogueira
Rio de Janeiro, RJ

Baleia (“Whale”), 2025
Video art [projection screen]

Duration: 6’00”

DID YOU KNOW?

LOOKS LIKE, BUT ISN’T.

Rhodoliths look like stones, but they are actually nodules of calcified red algae: they absorb carbon from the water to build their rigid structures. These organisms grow very slowly on the seabed, about one millimeter per year, and some can live for more than 8,000 years, bearing witness to the millennial history of the oceans. The Abrolhos shelf, off the coast of Bahia, has the largest area covered by rhodoliths in the world: a range of more than 20,000 square kilometers.

THE OCEAN FORESTS

Algae are organisms ranging from microscopic phytoplankton to large macroalgae, as in kelp forests. They are divided into three main groups according to their predominant color: green, brown, and red. These colors are adaptations that allow each group to capture light in different parts of the ocean, ensuring photosynthesis in a variety of environments. These underwater forests function as nurseries and refuges for countless species, and feed nearly all marine life.

ALGAE BLOOMS

When there is an increase in nutrient levels under favorable light and heat conditions, an explosive growth of phytoplankton, known as a bloom, takes place. This process can be natural or triggered by human activities and, in some cases, has harmful consequences: some of these microalgae release large amounts of toxins, which affect marine organisms and humans, in addition to causing a decrease in oxygen levels in the water.

Rhodolith specimens from the collection of Instituto de Pesquisa Jardim Botânico do Rio de Janeiro (“Rio de Janeiro Botanical Garden Research Institute”), collected at depths between 1 and 70 meters.

SEA GARDENS

Corals are neither plants nor colorful rocks – they are animals, close relatives of anemones and jellyfish. The confusion occurs because corals and algae live in symbiosis: microscopic algae find shelter and protection in the coral tissues and, by performing photosynthesis, they provide energy for corals to survive and produce their characteristic variety of colors.

Coral reefs are formed by the accumulation of hard coral colonies, where thousands of species take refuge. However, these “sea gardens” are among the most fragile environments on the planet.

Tactile Mediation Object
Accessible resources from the scientific-educational collection of Seção de Assistência ao Ensino do Museu Nacional, UFRJ (“UFRJ National Museum’s Teaching Assistance Section”).

Tactile Mediation Object
Coral specimens from the collection of Instituto de Pesquisa Jardim Botânico do Rio de Janeiro (“Rio de Janeiro Botanical Garden Research Institute”).

CORAL BLEACHING

The increase in water temperature forces corals to expel the algae living inside them, causing them to lose both their color and the energy the algae provide – which leads to their death.

Since 1998, four global coral bleaching events have been recorded. The most recent one, in 2025, was the largest bleaching event in the history of the planet: almost 84% of reefs in more than 80 countries were affected by extreme ocean heat. In Brazil, six out of seven monitored areas were placed on alert, and more than 90% of corals were impacted.

Protective measures, however, have proven to be highly effective in the recovery of these ecosystems. In Palau, Micronesia, for example, ten years after the creation of environmental protection areas and fishing regulation laws, Helen's Reef, one of the most biodiverse coral reefs on Earth, was completely regenerated.

The colors of corals are a sign of ocean health.

CARBONATE ARMOR

Shells are structures made of calcium carbonate, which serve as “natural armor” for some mollusks to protect themselves from predators. Their colors and patterns hold records of the organism’s life and its environmental conditions.

In addition to being beautiful, shells play important ecological roles: they help fix carbon removed from the water, contributing to the control of ocean acidity. They also give an indication of the ocean’s health, since they grow fragile and thin in more acidic waters.

Shell specimens from the collection of Aquário Marinho do Rio de Janeiro (“Rio de Janeiro Marine Aquarium”) (AquaRio).

THE PLAYFUL INTELLIGENCE

Dolphins are famous for their leaps, spins, and lively social life. They live in groups that constantly form and dissolve, but that doesn’t stop them from creating lifelong bonds of friendship. Each dolphin has a unique signature whistle, like a name, stored in the group’s memory for life.

But the social intelligence of dolphins goes far beyond acrobatics. They also use their entire bodies to “talk” through gestures and touches, and habitually swim at the bow of boats. It’s a way to have fun and, at the same time, take advantage of the momentum to rest.

Images recorded by Gabriel Marchi and provided by Instituto de Pesquisa Cananéia (“Cananéia Research Institute”) (IPeC-SP/Brazil).

Visual records of gray dolphins made in Sepetiba Bay, Mangaratiba, RJ, in 2024, and of pink dolphins in the Rio Negro (“Black River”), Manaus, AM, in 2025.

Duraçãо: 1’22’’

OCEAN OF SOUND

To us, the ocean may seem silent, but for cetaceans (whales, dolphins, etc.) it is a universe ruled by sound. In water, sound travels four times faster than in air, which is why these animals have developed extraordinary hearing: with hearing three times more sensitive than humans, they can perceive sounds with remarkable clarity.

This world of sound is being invaded by human noise. The oil industry, for example, uses air cannons when searching for new reserves. Each blast emits almost the same levels of sound as a rocket launch, every ten seconds, for months on end.

Amidst this chaos, dolphins are forced to “shout” and fragment their language, an effort that leads to exhaustion and weakens their health. Dolphins’ shouts are a clear sign of a serious imbalance.

DID YOU KNOW?

OCEANIC AND RIVER DOLPHINS: COUSINS OR SIBLINGS?

River dolphins live in rivers and oceanic dolphins in the ocean, right?

Not always! In the salt waters of Guanabara Bay, for example, lives the gray dolphin, a type of river dolphin which is a symbol of Rio de Janeiro, featured on the city's coat of arms. In effect, the popular distinction between "river dolphin" (boto, in Portuguese) and "oceanic dolphin" (golfinho) describes very close "cousins" that share skills such as echolocation, social behavior, and exceptional intelligence.

LIVING BAY

The word “guanabara” comes from the Tupi language and means “bosom of the sea”, a reference to the rounded shape of the cove and the abundance of fish that its waters have always provided.

Guanabara Bay, on whose shore Museu do Amanhã (“Museum of Tomorrow”) stands, is the second largest bay on the Brazilian coast, with an area of approximately 380 km² . The movement of the tides and the rivers that flow into it are essential for sustaining its diverse and numerous forms of life. The waters are renewed every ninety days, at an average rate of 30% in summer and 20% in winter, bringing oxygen and vital nutrients to all marine life.

If you want to learn more about Guanabara Bay, visit the “Bay in Motion” installation on the Museum’s second floor.

Images captured by drone and provided by Gabriel Klabin.

The images were recorded on the coast of Rio de Janeiro between 2021 and 2025.

Duraçãõ: 2’54’’

SEA OF RIO

The coast of Rio de Janeiro is a biodiversity hotspot. Among its most notable inhabitants and visitors are humpback whales, right whales, orcas, turtles, rays, dolphins, and various species of fish.

Along our coast, life multiplies and intertwines with human hands. Several coastal communities rely on the waters for food, for family sustenance, and livelihoods. In this scenario, there are a number of artisanal extraction activities that stand out for promoting environmental preservation and restoration.

VISIBLE IMPACTS

The coast of Rio de Janeiro and especially the waters of Guanabara Bay, have suffered for decades from various kinds of pollution: industrial waste, domestic sewage, plastics, and debris. There are also lesser-studied contaminants such as pharmaceuticals, hormones, narcotics, and pesticides. Science does not yet know all the effects of these substances on marine life, but biochemical damage and changes in diversity indices are inevitable under conditions of unregulated disposal. It is urgent to contain the chemical impacts on Guanabara Bay.

The ocean is one. A single, continuous body of water that embraces all continents and connects all forms of life.

Most of Earth’s life is in the water. The ocean contains **97%** of the planet’s biosphere.

Tactile Mediation Object

Pufferfish
A species of fish known for inflating when stressed and releasing toxins through its spines.

Tactile Mediation Object

Scales
Fish scales protect their bodies and help with camouflage by reflecting light.

Tactile Mediation Object

Octopus Arm
An octopus arm that contains thousands of neurons.

Tactile Mediation Object

“Headless Chicken Monster”
A species of swimming sea cucumber with a transparent body and a peculiar nickname.

ARDOR

HEART OF THE PLANET

The ocean pulses in sync with the cosmos. This immense mass of moving water generates a complex circulatory system that makes life on Earth possible.

The harmony of this movement, however, is being disrupted by a human-made imbalance: global warming, a direct result of our species' excessive production and consumption patterns, causes the ocean to heat up, affecting the climate, and marine life across the planet. This water "fevers" and the resulting thermal expansion melts the polar ice caps, leading to the rise of sea levels and harming many coastal ecosystems and the creatures that inhabit them.

The heart of the planet needs care.

96.5% of the planet's water is found in seas and oceans. The ocean is responsible for absorbing about **25%** of the carbon dioxide we produce. The ocean absorbed **91%** of the heat stored in the Earth system over the past 50 years.

EARTH HAS A NATURAL SATELLITE, THE MOON. THE INTERACTION OF CELESTIAL BODIES CAUSES TIDES.

EARTH'S ROTATION SETS THE WATERS IN MOTION. THIS MOVEMENT REGULATES THE CLIMATE.

ASTRONOMICAL TIDES

Tides are the rhythmic rise and fall of sea levels, caused by the gravitational pull exerted by the Moon and the Sun.

The Moon, being closer, plays a major role in generating the movement of ocean waters. When the Sun, Earth, and Moon are aligned (during the full moon or new moon), tides become more intense.

This constant motion regulates the delicate ecosystems that depend on the balance between sea and land.

OCEAN IN MOTION

Ocean currents are large flows of water that circulate around the planet. This movement is driven by Earth's rotation and by the action of the winds: the effect of inertia pushes masses of air and water in the opposite direction of the planet's rotation.

This circulatory system distributes warm equatorial waters toward the polar regions. This temperature exchange is essential for regulating the global climate.

DID YOU KNOW?

WHEN DOES THE TIDE CHANGE?

The gravitational interaction between celestial bodies – Earth, Moon, and Sun – causes two high tides and two low tides each day, in cycles of approximately 12 hours and 25 minutes. In other words: every 6 hours and 12 minutes, the tide changes.

DID YOU KNOW?

WHERE DOES ALL THIS WATER COME FROM?

Science still doesn’t know the answer to this question. Some scientists suggest that, during Earth’s early history, asteroids, and comets may have brought intact organic molecules that formed the planet’s water. In other words, the ocean may have come from space.

ARQUIPÉLAGO

THE OCEAN DOES NOT SEPARATE. IT CONNECTS.

Living in community requires imagining a shared beginning. Each generation, when reflecting on origin, creates images that attempt to answer where we came from and, above all, where we want to go.

The identities of many peoples were shaped through their contact with the ocean: ways of living shaped by and made for life in the water, emphasizing that we are made of relationships and interdependence. Just as the Earth depends on the ocean to exist, we too depend on this connection. We are archipelagos rooted in the sea.

The ocean connects: it is a crossing, a route to encounters, a path to new beginnings, it is life, death, memory, and culture. It is a liquid archive of untold stories and traces of pain, but also of the creativity and discoveries that emerge from movement.

The sea transforms walls into membranes and barriers into bridges, bringing us back to motion, to rhythm, to wholeness.

We know more about the surface of the Moon than we do about the bottom of the ocean.

Creative Direction: Radiográfico
Rio de Janeiro, RJ

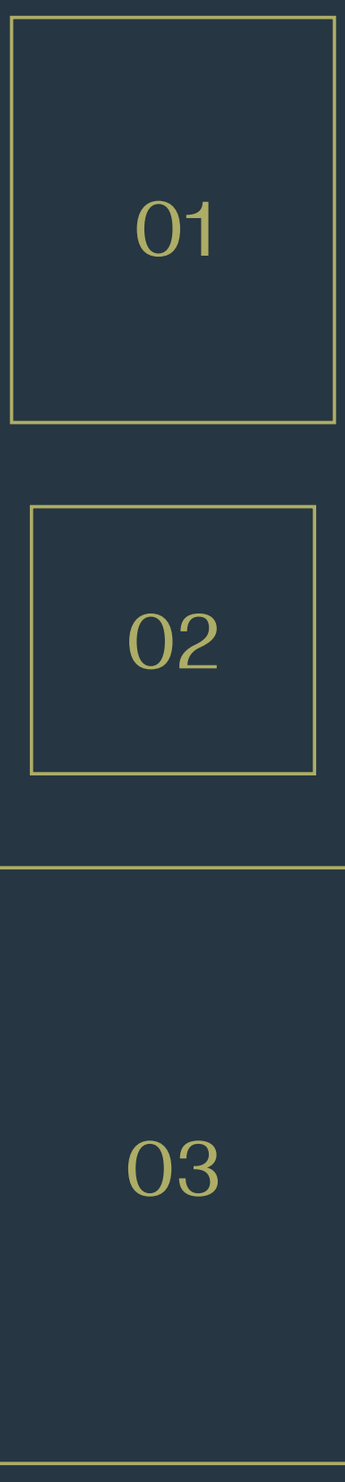
Mitos (“Myths”), 2025
Video art, projection on water

Duration: 4’00’’

DID YOU KNOW?

INVISIBLE WATERWAYS

Nowadays, almost all international communications travel along the ocean floor. The internet is maintained through more than 500 submarine fiber optic cables: totaling more than 1 million kilometers, they form a gigantic and invisible network of “digital waterways” that connect the entire world. About 10 trillion dollars in financial transactions pass through these cables every day! Basically, the “cloud” we use is actually anchored to the bottom of the ocean.



01

Tiago Sant’Ana
Santo Antônio de Jesus, BA, 1990

Rosa dos ventos (“Compass rose”), 2021
Sugar, resin, fiberglass
Private collection

02

Tiago Sant’Ana
Santo Antônio de Jesus, BA, 1990

Aguardente (“Brandy”), 2018
“Cachaça”, laser-engraved glass, wood, and velvet
Courtesy of the artist and Galeria Leme (“Leme Gallery”)

03

Tiago Sant’Ana
Santo Antônio de Jesus, BA, 1990

Cruzeiro do Sul (“Southern Cross”), 2021
Mineral pigment on cotton paper
Courtesy of the artist and Galeria Leme (“Leme Gallery”)

DID YOU KNOW?

FORMATION OF AFRO-BRAZILIAN CULTURE

The African influence on Brazilian culture is the result of millions of people taken from Africa and continuously brought to Brazil over the course of four centuries.

As a consequence of this violent colonial system, the average life expectancy of an enslaved person after arrival was only 7 years, and life expectancy at birth was only 23 years.

This scenario produced an immense flow and massive contact between different cultures, languages, and knowledge traditions, which led to a continuous process of cultural reconfiguration. In 1823, about 73% of the Black population of the city of Rio de Janeiro was still composed of Africans born in Africa, who preserved their roots and traditions here.

OBRA EXPOSTA EM VITRINE

Stefanie Queiroz
Rio de Janeiro, RJ, 1989

Em memória (“In memory”), 2024
Ceramic vases with artist intervention
Artist’s collection

05

06

05 **Wendy Andrade**
Rio de Janeiro, RJ, 1994

No curso do rio (“Along the river”), 2013
Todo menino é um mar (“Every boy is an ocean”) Series
Mineral pigment on cotton paper
Artist’s collection

06 **Wendy Andrade**
Rio de Janeiro, RJ, 1994

O que sobrou do céu (“What remains of the sky”), 2015
Todo menino é um mar (“Every boy is an ocean”) Series
Mineral pigment on cotton paper
Artist’s collection

07

08

07 **Carlos Pertuis**
Rio de Janeiro, RJ, 1910 – 1977

Barca do Sol (“Sun Ferry”), 1976
Crayon on paper
Museum of Images from the Unconscious Collection

08 **Carlos Pertuis**
Rio de Janeiro, RJ, 1910 – 1977

Untitled, 1970
Oil on canvas
Museu de Imagens do Inconsciente (“Museum of Images from the Unconscious”) Collection

DID YOU KNOW?

AFRO-BRAZILIAN FLORA

Several plant species of great cultural and ritualistic importance were intentionally brought from Africa to Brazil. Others arrived accidentally, mixed in with luggage or as loose seeds in ships' holds. Many of these plants were cultivated in the backyards, patches of land and small fields of enslaved people, becoming part of Afro-Brazilian daily life and spirituality. Even in a landscape of unfamiliar plants, Africans who lived here sought to recognize similar species and rebuild their practices based on the similarity of leaves, aromas, and usage – reinterpreting the new through the memory of the roots.

AFRICA-BRAZIL CROSSING

In the history of the African continent and of Brazil, the Atlantic was both a route of death and a path to a new world. Those who resisted the ocean gave rise to new branches of life, whose roots remained grounded in African soil. After the crossing, new existences “sprouted”: reexistences.

In the African philosophy of the Bakongo people, the crossing is also a passage of life: the continuous cycle of birth, life, death, and rebirth. At the center of the cosmogram (“image of the world”), a watery boundary – Kalunga – separates and unites two worlds: the material, visible world, and the invisible, ancestral one.

From this point of view, the ocean is more than a path: it is a portal between worlds and a witness to the experiences of those who could not tell their stories. Each wave carries the struggle of those who did not arrive and the life force of those who survived and reinvented themselves.

In this sense, the crossing continues.

09

10

11

09 **Olívio Fidélis dos Santos**
São Paulo, SP, 1930 – unknown

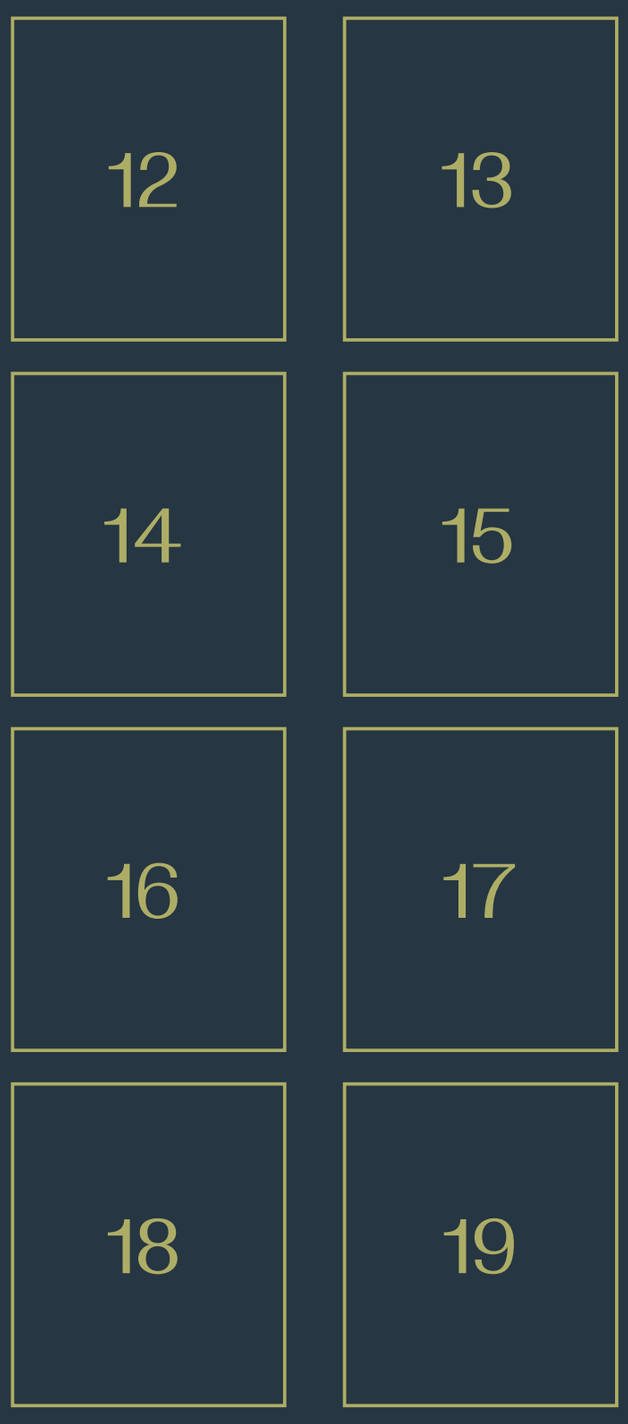
Untitled, 1967
Gouache, colored pencil, and graphite on paper
Museu de Imagens do Inconsciente (“Museum of Images from the Unconscious”) Collection

10 **Joseca Yanomami**
Rio Uxi U (Yanomami Indigenous Territory), AM, 1971

Omama recolhe as espumas que usou para criar os ancestrais dos Yanomami e também dos napë pë (não-indígena) [“Omama collects the foams used to create the ancestors of the Yanomami and also those of the napë pë (non-indigenous people)”], 2005
Marker ink, colored pencil, and graphite on paper
Bruce Albert Collection

11 **Joseca Yanomami**
Rio Uxi U (Yanomami Indigenous Territory), AM, 1971

Os espíritos Pirimaarixiri e Yurikori (“The spirits Pirimaarixiri and Yurikori”), 2005
Marker ink, colored pencil, and graphite on paper
Bruce Albert Collection



12, 13, 14,
15, 16, 17,
18 e 19

Julieta Sobral
Paris, France, 1966

Xapiri, 2021
Série *Xapiri*
Cyanotype print on cotton paper
Artist's collection

—

Xapiri is a series composed of eight small beings that glow like fireflies in the garden at dusk. A mixture of plants and animals, their "scientific" names unite the species that constitute them. A reinterpretation of those who, according to shaman Davi Kopenawa, are images of the ancestral animals that inhabited primordial times. They sleep when the sun rises and wake up at night, dancing on mirrors of light. Tiny, luminous, and protective; invisible to ordinary eyes. (They could be fearsome if disrespected). A tribute to botanist and photographer Anna Atkins, a pioneer of cyanotypes in the 19th century.

DID YOU KNOW?

THE VAST OCEAN OF THE UNCONSCIOUS

According to the Swiss psychiatrist Carl Jung (1875–1961), human beings are born unconscious, carrying inherited contents from their ancestors and only later become self-aware. Thus, the unconscious – characteristic of the human mind – precedes consciousness.

OCEAN OF STORIES

Before maps, before science, the unknown took the form of an abyss.

We gazed at the sea and sowed stories. We named monsters where there was only the fear of the immense and the deep. Each community, from its origin, in its own way, seeks to make the invisible visible and to shed light on mystery.

In the act of telling the stories of the world, a common ground is built, where human beings, rivers, seas, plants, animals, and mountains share the same field of existence, values, meaning of life, relationships, and unveil a possible world.

Origin myths and legends of the future now rest in the sea. But imagination never sleeps, because the abyss of the unknown dwells within us. The sea overflows us; we are oceanic citizens.

OCEAN CULTURE

It is estimated that more than 40% of the world's population lives in coastal regions. Considering this scenario, Brazil is an oceanic nation. It has 8,500 kilometers of coastline, which encompasses 17 states, 443 municipalities, 13 capitals, 111 quilombola territories, and 61 Indigenous lands. About half of the country's population lives in this coastal strip.

Coastal residents or not, everyone shares ways of life somehow connected to the sea. For many of these populations, the sea means food; for others, it means a pathway, a school, memory, and divinity: the ocean sustains and teaches.

20

Arthur Bispo do Rosario
Japaratuba, SE, 1909 – Rio de Janeiro, RJ, 1989

Vitrine - Fichário XVI - Aurério Nunes ("Showcase - Binder XVI - Aurério Nunes"), 20th century
Assemblage, drawing, woodwork, writing, and painting.
Museu Bispo do Rosario ("Bispo do Rosario Museum") Collection

OBRA EXPOSTA EM VITRINE

Arthur Bispo do Rosario
Japaratuba, SE, 1909 – Rio de Janeiro, RJ, 1989

Vela roxa (“Purple sail”), 20th century
Assemblage, woodwork, painting, and sewing.
Museu Bispo do Rosario (“Bispo do Rosario Museum”) Collection

Arthur Bispo do Rosario
Japaratuba, SE, 1909 – Rio de Janeiro, RJ, 1989

Cata-vento (“Pinwheel”), 20th century
Assemblage, woodwork, painting, writing, sewing, and embroidery.
Museu Bispo do Rosario (“Bispo do Rosario Museum”) Collection

DID YOU KNOW?

IS ALL FISHING SUSTAINABLE?

Brazilian legislation defines two main types of fishing. Industrial fishing was introduced in Brazil by immigrants in the 1950s and is practiced by companies with large vessels. Artisanal fishing, on the other hand, is carried out autonomously or by families, and reflects the cultural blending of the country's history, combining knowledge from indigenous, African, European, and Asian peoples. But it is important to remember: Brazilian legislation is based on the principle that all fishing activity generates significant impacts. Therefore, the sustainability of the practice depends on the environmental awareness of those who engage in it.

DID YOU KNOW?

DESTRUCTION, PROHIBITION AND REGENERATION

Trawling is one of the most harmful practices to marine ecosystems. On the seabed, nets rip out sessile (attached) organisms, destroy reefs, and capture all life they encounter, desertifying entire environments. The vast majority of these beings are not even the target of fisheries: they are caught by the trawl and are then discarded back into the sea, injured or dead. Regulating this practice is fundamental to the preservation of corals and other seabed organisms.

21

Gilvan Samico
Recife, PE, 1928 – 2013

A pesca (“Fishing”), 2007
Woodcut
Artist’s family collection

22

23

24

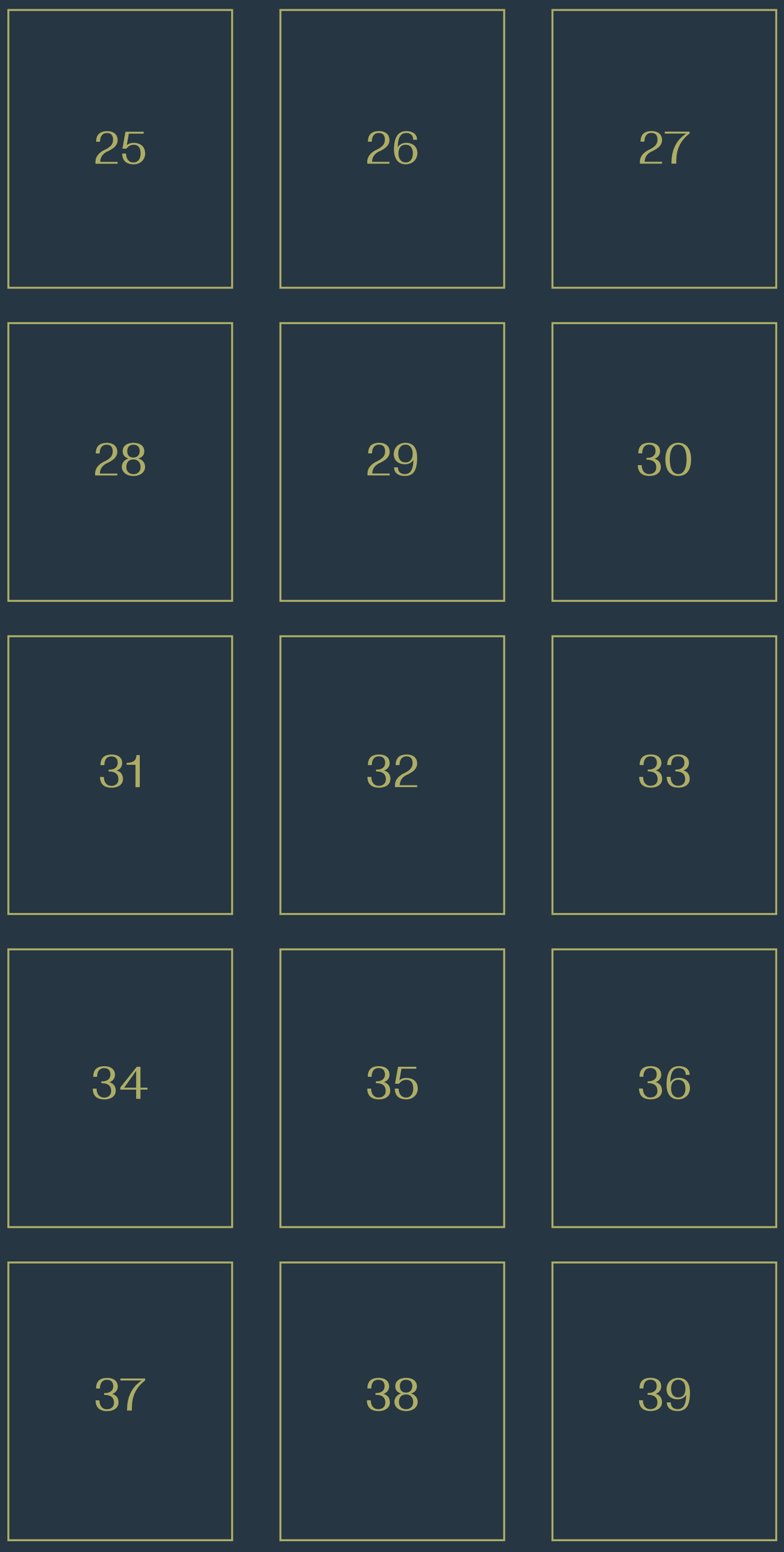
22, 23 e 24 **Luciano Candisani**
São Paulo, SP, 1970

Mulheres do mar (“Women of the sea”), 2017
Haenyeo, mulheres do mar (”Haenyeo, women of the sea”) Series (South Korea)
Mineral pigment on cotton paper Artist’s collection

DID YOU KNOW?

WOMEN OF THE SEA

On Jeju Island, South Korea, live the Haenyeo, or “women of the sea”. They follow a centuries-old tradition, diving deep using only the air in their lungs to collect seafood – a low-impact environmental practice that ensures the livelihood of their families. The diving skills of these women (some over 90 years old) combines knowledge of the sea and a breathing capacity honed and passed down through generations. The result is a rare example of human adaptation to the sea.



25, 26, 27	**Vila, Prainha, Itaúna**
28, 29, 30	**Pedra do Tubarão, Piscina do Padre, Pedra do Índio**
31, 32, 33	**Casca grossa, Barrinha, Manitiba**
34, 35, 36	**Ponte, Canoa caiçara, Lagoa**
37, 38 e 39	**Salve a baleia, Salvamento, Salto**

25 **Mulambö**
Saquarema, RJ, 1995

Vila (“Village”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

26 **Mulambö**
Saquarema, RJ, 1995

Prainha, 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

27 **Mulambö**
Saquarema, RJ, 1995

Itaúna, 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

28 **Mulambö**
Saquarema, RJ, 1995

Pedra do Tubarão (“Shark Rock”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

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29 **Mulambö**
Saquarema, RJ, 1995

Piscina do Padre (“Priest’s pool”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

30 **Mulambö**
Saquarema, RJ, 1995

Pedra do Índio (“Indian Rock”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

31 **Mulambö**
Saquarema, RJ, 1995

Casca grossa (“Thick skin”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

32 **Mulambö**
Saquarema, RJ, 1995

Barrinha, 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

33 **Mulambö**
Saquarema, RJ, 1995

Manitiba, 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

34 **Mulambö**
Saquarema, RJ, 1995

Ponte (“Bridge”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

35 **Mulambö**
Saquarema, RJ, 1995

Canoa caiçara (“Caiçara canoe”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

36 **Mulambö**
Saquarema, RJ, 1995

Lagoa (“Lagoon”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

37 **Mulambö**
Saquarema, RJ, 1995

Salve a baleia (“Save the whale”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

38 **Mulambö**
Saquarema, RJ, 1995

Resgate (“Rescue”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

39 **Mulambö**
Saquarema, RJ, 1995

Salto (“Leap”), 2025
O canto da vila (“The village corner”) Series
Acrylic on marine plywood
Artist’s collection

DID YOU KNOW?

TECHNOLOGIES BORN FROM THE SEA

The colonization process in Brazil brought together Indigenous, African and European knowledge, especially that related to boatbuilding and navigation. The encounter with new materials, conditions, and the need to adapt ancestral techniques led to unique innovations, such as the rafts (jangadas) of the Northeast region: light and sturdy vessels built to navigate between reefs and shallow waters. These boats, now recognized as cultural heritage, combine elements from different traditions, such as European sails, African lashings and traditional Indigenous canoes.

ARQUIPÉLAGO

Video

Julia Naidin
Rio de Janeiro, RJ, 1983

Mar Concreto (“Concrete Sea”), 2021
Video art, 15’08’’

Video wall

Images of the Rio de Janeiro coastline
courtesy of Instituto Mar Urbano (RJ/Brazil)

Creative Direction: Radiográfico
Editing: Gabriel Duran
Video art [video wall]

Duration: 6’00’’

Podcasts

Episode 0: **A letter to the vibrancy of Guanabara Bay**
Duration: 9:12

Episode 1: **A letter to the first woman in fisheries**
Duration: 29:13

Episode 2: **A letter to the act of weaving nets**
Duration: 27:18

Episode 3: **A letter to the feet that touch the mangrove**
Duration: 30:41

Episode 4: **A letter to the hands that haul fishing nets**
Duration: 30:32

Letters to Guanabara Bay is an original series created by **Museu do Amanhã (“Museum of Tomorrow”)**, produced by the **Observatory of Tomorrow and the UNESCO Chair in Planetary Well-Being and Regenerative Anticipation**. Hosted by Fabíola Fonseca, each episode features experts, fisherwomen, and researchers exchanging knowledge about the past, present, and possible futures for such a vibrant landscape.

QR code - Access the full content

NAUFRÁGIO

AGE OF SHIPWRECKS

We are living in the “age of shipwrecks”:
a necessary period of individual and collective transformation. Climate, political, and social crises point to a way of life that urgently needs to sink.

Modern science has greatly expanded our logical and rational capacity to project future scenarios, yet modern society still does not feel the approach of risks and hesitates to change its habits. We have already been overtaken by the consequences of our environmental irresponsibility. What more needs to happen for us to put an end to this experience of self-destruction?

For Antonio Bispo dos Santos (1959 – 2023), life is “beginning, middle and beginning.” Shipwrecks, then, are not the end, but the means for an inevitable transformation: a process of “composting” that acknowledges and learns from what we have been in order to fertilize the best of what we can become.

“Someone who has lived through a shipwreck (...) can no longer be the same individual, they undergo transformation.”
— Nise da Silveira (1905 – 1999)

Video piso

Creative Direction: RadiográficoMotion
Design: Bruna NogueiraRio de Janeiro, RJ

Começo, meio, fim (“Beginning, middle, end”), 2025

Video art [LED floor]

Duration: 5’00’’

NAUFRÁGIO

BEGINNING.
MIDDLE.
BEGINNING.

WORDS DISSOLVE IN SALT.

FALL,
SLIDE,
DROP,
DRIFT.

NOTHING

BREAKS

IT ONLY BLENDS.

I ISLAND.
WE ARCHIPELAGO.
THE SEA ONE.

BOUNDARY SINKS.

MEMORY
OF THE PLANET GREEN BEFORE BLUE.
SUBMERGED
AIR

NAUFRÁGIO

THE UNCONSCIOUS IS
LIQUID.
OCEAN MYSTERY.

WHAT SINKS,
GIVES RISE.

THE RUINS FLOAT:
PIECES OF EARTH,
SHELLS OF WORLDS,
SHARDS OF
CERTAINTY.

SHIPWRECK IS COMPOSTING.

THEY BLOOM FROM THE DEEP:
MEMORY-ALGAE,
WORD-CORALS,
LIGHT-FISH.

NAUFRÁGIO

THE

SURFACE

IS NOT A RETURN: IT IS COMING-TO-BE.
ONE RISES SLOWLY,
AS IF RELEARNING TO BREATHE.

LIFE IS DIFFERENT

THE WATER-VERB.
THE SHIPWRECK,
CROSSING.

BETWEEN THE I AND THE
WE,
CURRENT.

BETWEEN YESTERDAY AND WHAT IS TO
COME,
TIDE.

BETWEEN SILENCE AND SOUND,
BREATH.

NAUFRÁGIO

NOW,

EVERYTHING BREATHES.

NOW, THE OCEAN ANTICIPATES.

UNDERNEATH THE COLLAPSE,
A RHYTHM

I UNLEARN THE CONTINENT

I MISKNOW

THE OUTLINE

I RESTART THE

COMMON

THE

FUTURE IS LIQUID

IN MEMORY

RE
SUR
FACE
IS

NAUFRÁGIO

TO DISSOLVE

THERE IS NO END – THERE IS DEPTH.

AND THE DEPTH IS THE BEGINNING

BEGINNING

Leandro Lima
São Paulo, SP, 1976

Travessia (Esforço Coletivo) [“Crossing (Collective Effort)”], 2021
Wooden structure, LED lamps, microcontroller, and electric servos
Artist’s collection

OCEANO: O MUNDO É UM ARQUIPÉLAGO (“OCEAN: THE WORLD IS AN ARCHIPELAGO”)

Director Museu do Amanhã (“Museum of Tomorrow”)
Cristiano Vasconcelos

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Instituto Mar Urbano

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O MUNDO É UM ARQUIPÉLAGO