



**unesco**  
Chair

# OCEANICA

Ocean navigations, the sensations of an unlimited sky, light and fog and their variations, are common materials in literature and art. In this issue of *OCEANICA*, we give space to the construction, sometimes audacious, of images of the sea transmitted by a writing that is extremely visual and to artists such as João Grama – who contribute to our cover image and offer us an aesthetic look of current affairs and whose work approaches the domain of the printed sign. Words frozen by the cold of polar latitudes melt in the hands of Panurgo and his companions and become “words of sand”, “words of blue”, “words of gold”. Some rock the reader in the coming and going of waves formed by words with a neighbouring sound (amour, amère, mère, mer), others sway him in a lugubrious ritual by sailors whose dead faces strike unknown reefs on the seabed, and others make him swing with the introspective characters in the movement of the water by the sea. In this linguistic vertigo the authors appeal to the search for the infinite over the finite of the seas (Let's lift the anchor! [to] To the depths of the unknown to find the new!), bring us closer to the whims of the autobiographical memory in a drunken boat crossing the ocean, or in a ship that was visited in childhood and is remembered as a gigantic organism full of life, or even in another ship turned by bad weather into an invaded bullet for fear. Any discovery is oneiric and physical: a white sperm whale emerges from the waters as the doomsday vision; a storm is the pretext to give literature auditory and visual properties that capture a crackle as on embers and the chaos of the sea wherever you look; the longing for the trip is awakened by the estuarine landscapes and a port is as much the vision of a “saudade de pedra” in the joyful and sad euphoria of arrivals and departures, as the place that welcomes a tired soul from the struggles of life. That is how Ulysses felt in the episodes that punctuate his return to Ithaca – each island is not always a safe harbour – which we feel are stages of a personal search, like the moment when Crusoe is saved like a soul torn by so to speak, to the grave. However, the expression of the most intense social and political perplexity is manifested in Gulliver in the face of the unsettling place, far from everything, inhabited by giants, which is the island of Brobdingnag and its autocratic order; this amazement becomes an inner questioning in the ship surrounded by rotting waves in a silent ocean, as well as in front of the architecture made up of yawning turrets and palaces and tombs, surrounded by still water and a livid sea, from which it radiates the only light (none falls from the holy sky).

IELT Editorial Team – Literary Studies Institute – Literature and Tradition \*

## EDITORIAL INFORMATION

*OCEANICA* – Newsletter of the UNESCO Chair “The Ocean’s Cultural Heritage”, n.º 8 of the 2nd Series (December, 2021).

### EDITORIAL COORDINATION

Luís Sousa Martins (IELT)

### R. U. RESPONSIBLE

Luís Sousa Martins (IELT)

### EDITING & DESIGN

Joana Baço (CHAM)

### CONTENT REVIEW (PT)

Anabela Gonçalves (IELT)

Carolina Vilardouro (IELT)

### CONTENT REVIEW (EN)

Diana Barbosa (IHC)

### MODEL REVIEW

Carlos Moreira (IEM)

### COMUNICATION

Carla Veloso (CHAM)

### COVER IMAGE

João Grama. From the project “Cordas”, Vila do Bispo. [Website](#) / [Email](#).

To send us informations, news and suggestions please write to: [catedraoceanos@fesh.unl.pt](mailto:catedraoceanos@fesh.unl.pt)

UNESCO Chair “The Ocean’s Cultural Heritage” Website: [www.cham.fesh.unl.pt/ext/catedra](http://www.cham.fesh.unl.pt/ext/catedra)

Facebook:

[@catedra.unesco.nova.oceanos](https://www.facebook.com/catedra.unesco.nova.oceanos)

Instagram: [@catedra.unesco.oceanos](https://www.instagram.com/catedra.unesco.oceanos)

Twitter: [@ChairOceans](https://twitter.com/ChairOceans)

## A TEAM AND THEIR WORK

**Sciaena** is a non-profit organization based in the Algarve, with national and international scope, created in 2006, whose main objectives are a healthy marine environment and an informed and active population in its conservation. Sciaena's mission is to promote the improvement of the marine environment by encouraging sustainability in the fisheries sector and other forms of resource exploitation, and to minimize the impacts of pollution, through knowledge, education, communication and political intervention. In collaboration with various entities, associations and its own projects, it is dedicated to the importance of the sustainability of Portuguese and European fisheries; to the promotion of small-scale fishing among fishing communities; to the dissemination and environmental awareness of the oceans through the arts and also acts for the implementation at national level of the European Directive on Single-Use Plastics, combating marine litter. Sciaena has chosen the Algarve as its priority geographical area of intervention,

having developed and participated in several awareness campaigns and conservation projects in that region. Highlights include the fight against oil exploration, projects related to the conservation of the Ria Formosa and the creation of a marine area in the Armação de Pêra area. Also noteworthy is the Culatra Sustainable Community project, which began in June 2021 and aims to train local agents to effect an ecological transition on that Ria Formosa barrier island. What does the future hold? Sciaena is preparing to work in the following areas: Aquaculture, Sustainable Consumption of Fish Products, Renewable Energy, among other relevant marine conservation issues.



[Sciaena Team](#)

## ONE EDITION, ONE PHOTO



**Isac Esteves. Fishing net manufacturer. Former crew member of the ship Estrela do Cabo, Setúbal (november 10th 2021), Tiago Luciano, visual artist, freelancer. [Email](#).**

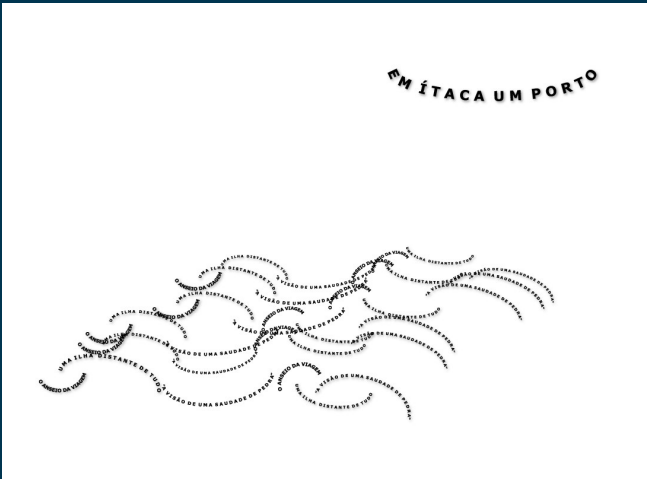
The cover of the 'SAVING MAKO SHARKS' factsheet. It features a photograph of a mako shark swimming in the ocean at sunset. The text on the cover reads: 'SAVING MAKO SHARKS HOW TO HELP THE FASTEST SHARKS ESCAPE EXTINCTION'. Logos for ANP, WWF, and Blue Ocean Foundation are visible in the top left corner.

**A CHAIR PROMOTES**

The ANP|WWF (Associação Natureza Portugal | World Wide Fund For Nature) with the support of the Blue Ocean Foundation, launched in November 2021, a new publication "FACTSHEET" about the mako shark. This [document](#) alerts us to the urgent need for conservation and preservation of this species, presenting the problems and measures that need to be taken to halt the decline of the species.

## 4 SMALL MOMENTS OF KNOWLEDGE IN...

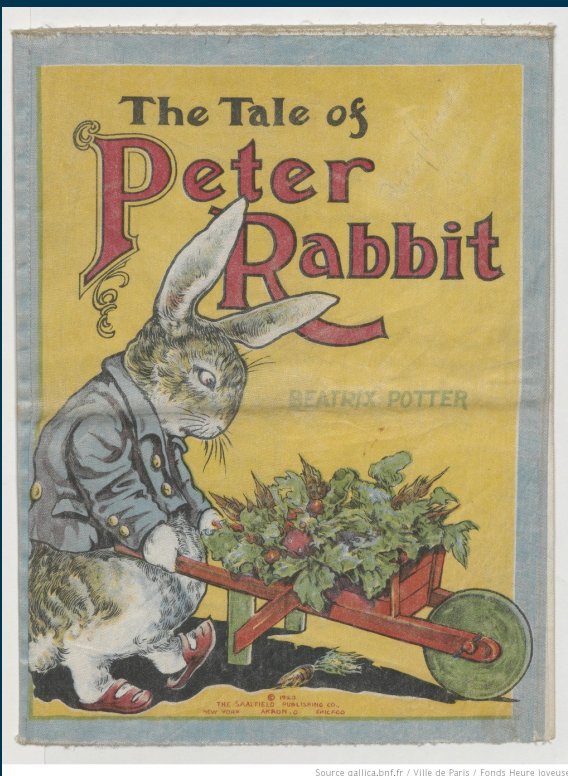
Literature, by the IELTS editorial team



**Intersemioticity** - is an exercise that develops creative processes crossing semiotic expressions, which can unfold very different characteristics, to merge the visual and the verbal, space and time, and create an experience of the aesthetic look and reading in which images are organised as texts to be read, and writing manifests itself in the plastic sphere. (See Édeline, Francis, 2021, *Entre la Lettre et l'Image – à la recherche d'un lieu commun*, Louvain-la-Neuve: Academia – L'Harmattan). [Image: Graphic poem from [Sal Moreno](#), inspired by the editorial text].



**A Descent to the Seabed** – Underwater diving with the support of devices is often mentioned in literature, especially containers that are turned upside down to retain air, allowing the diver to breathe. Aristotle, tutor of Alexander the Great, speaks of them in *Parts of Animals* (II, xv-xvi) and in *Problemata*. This image is one of many illuminations in the romanced biographies of this Macedonian king. We read in the *Roman d'Alexandre* (12th century), a compilation in verse of 12 syllables (for this reason called "Alexandrines"), in the vernacular language, made by Alexandre of Paris, that Alexandre had ordered the construction of a glass ship, barrel-shaped, and was lowered to the bottom of the sea to learn about the life of the fish and beings that live there. [Image: Alexander the Great's descent to the bottom of the sea, available [here](#)].



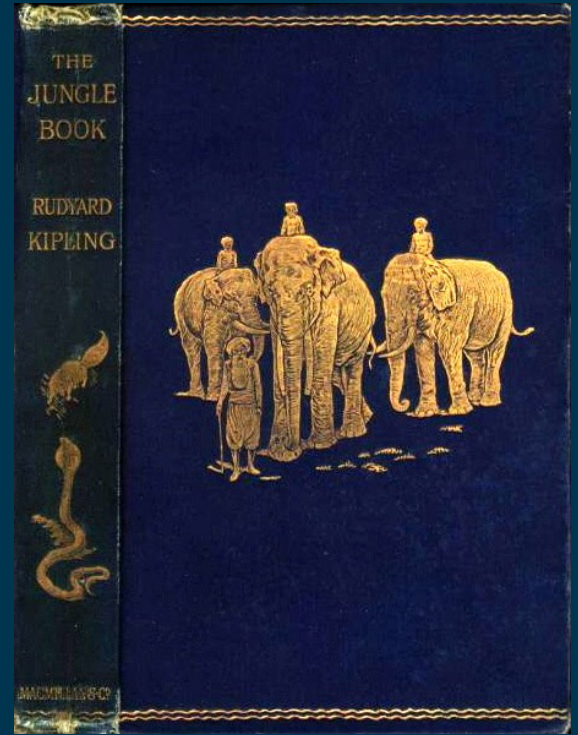
**Literature and Biodiversity** – "[The Rise and Fall of Biodiversity in Literature](#)" is the title of the article published by *People and Nature* (2021), the result of a survey by researchers from the German Center for Integrative Biodiversity Research and which points to a decrease in the density, variety and frequency of animal and plant labels in fictional texts from 1835 onwards. We must, however, be aware of the publication in recent decades of fictional texts that constitute a bestiary of some endangered species, such as the tiger in *The Tiger Who Came to Tea* (Judith Kerr, 1968) and *Life of Pi* (Yann Martel, 2001), or the sardine in *Éloquence de la Sardine* (2019), where Bill François uses an essay style to turn the specific behaviour of these pelagic fish into a powerful metaphor for the subtleties of the universe of marine beings. The emergence of a literature attentive to scientific discoveries is accompanied by the perception that nature has its own paths and protagonists that can be incorporated into fiction through their characteristics, instead of being mere anthropomorphic agents: the octopus in *Other Minds*, the Octopus and the Evolution of Intelligent Life (Godfrey-Smith, 2016); the fungi kingdom and its extended family in *Entangled Life* (Merlin Sheldrake, 2020); a fig tree as narrator in *The Island of Missing Trees* (Elif Shafak, 2018). [Image: Front cover of *The Tale of Peter Rabbit* (Beatrix Potter, 1920), available [here](#)].

## 4 SMALL MOMENTS OF KNOWLEDGE IN...

*Literature (continuation)*

**Literature and Time** – We capture the evolution of species in short periods of time (including viruses and bacteria). We measure in millions of years the biological changes that occur in the deep history of organisms. We apprehend the differences in the life expectancy of terrestrial organisms: a butterfly lives from days to months, the Bowhead whale is estimated to live over two centuries, many species reach millennia. We use technological devices to gauge processes that occur outside social time, in the biology of rapid phenomena and microbiology. However, given the frightening numbers in the UN and WWF reports on the disappearance, in recent decades, of around 60% of the animal population, with one million animal and plant species at risk of extinction, Literature is a privileged medium to, creatively, articulate time as a social and cultural factor (lived in microseconds, seconds, minutes, hours, days, months, years, and so on) with these multiple temporal scales, and become a powerful instrument of study and awareness of the balances and sensitivities of our planet's ecology.

Read two related articles on the topic, [here](#) and [here](#).



The Jungle Book by Rudyard Kipling. Front cover of the original edition, from 1894. Public domain.

## “WE ARE ALL ON THE SAME BOAT”

*Projects, news, publications and quick readings*

### *Atlas of Traditional Portuguese Boats (2022)* ◆



The publication of the Atlas of Traditional Portuguese Boats (2022) is being prepared as a result of the research project by Carlos Mateus de Carvalho (Lisbon 1949 – Santiago do Cacém 2021), architect, communication and graphic designer, museographer, and naval heritage researcher, started in 2005. He carried out field work, research and investigation for the state of the art and collected all possible documentary, bibliographic, graphic, photographic, textual, and handwritten material. He visited and corresponded with all the museums with collections of models and iconography of traditional boats, visited all fishing, maritime, and riverside communities where it was still possible

to follow traditional boats, visited traditional boatyards and interviewed protagonists in search of all the possible information on the construction details and on the way each boat “worked”, whether in fishing or transport between banks, upstream and downstream. He shared reflections with the scientific community and civil society in communications in Meetings, Seminars and Congresses and published theoretical articles around the concept of the traditional boat. The structure of the Atlas was prepared by organising the country from North to South (from the river Minho to the Guadiana), divided into five coastal zones and eight fluvial areas, with each zone being preceded by a general map with the typology distribution and another map with details of the distribution of the boats by their recognizable silhouette, all with the same scale, to emphasize both the grandeur and smallness of each of the boats studied, including the smaller boats supporting larger ones, as well as river and maritime examples that, even not being “boats”, fit in the traditional sailing devices, such as rafts and other primitivisms.

Carlos Carvalho (1949-2021) †

Adolfo Silveira Martins (CICH—Autónoma University of Lisbon)  
Ivone Baptista Magalhães (CICH—Autónoma University of Lisbon)

For slow reading:

- ◆ François, Bill (2021) *The Eloquence of the Sardine – The secret life of fish & Other underwater mysteriers*, was initially published in French language in 2019. In two lines, an allegory to the exuberance of marine beings and life beneath the surface of the oceans.
- ◆ *Sirènes de Légende*, by Rémi Giordano, Olivia Godat and Laura Pérez (La Martinière, Jeunesse, 2020), a beautifully illustrated book that tells us about mermaid legends from different parts of the world (Inuit, Brazilian, German, etc.).

Quick readings:

- ◆ Freitas, Joana Gaspar de, Robert James e Isaac Land. “Coastal Studies and Society: The tipping point”, in *Coastal Studies & Society*, 2021, Vol. 0 (0), pp.1-7. Available [here](#).
- ◆ Clavero, Miguel, et al. “Historical citizen science to understand and predict climate-driven trout decline”, in *Proceedings: Biological Sciences*, The Royal Society, Vol. 284, no. 1846 (11 January 2017), pp.1-7. Available [here](#).

## THE PORT OF THE CITY

### The port of Sesimbra

The first project for a breakwater in Sesimbra dates back to 1896, carried out by the engineer Adolfo Loureiro, who reproduced it partially in his work “The seaports of Portugal and adjacent islands” (1904-1909). However, it was not until 1921 that the construction began on another breakwater project (smaller than the one designed by Adolfo Loureiro) including a ramp. However, the winter storms of that year damaged it, opening cracks and taking away part of the rockfill. Despite the reinforcement works carried out, in January 1922 new storms caused further damage and the work was abandoned, leaving only the root of the breakwater for years.

From Raúl Brandão's passage through Sesimbra's port, we have his description of the work of the “maritime workers” – as the fishermen called themselves, as they were actually employees of capitalist companies and complained of being frequently recruited for heavy work on land, which had nothing to do with their maritime job – one of the most popular fishing activities of the time. It's the “Valencian Armação”, of which you can see the large cork buoys in the water: a complicated construction, a maze to capture the fish; more or less regular trapezoids, closed by vertical nets that go from the surface to the bottom. The “tail” comes from the land to the “mouth” of the “Armação”, so that the sardine, finding it, goes to the “glass”, where it gets trapped. “When I arrive, the men, in oilcloth aprons, pull the ‘glass’ to the edge of the boats, tightening the grip a little bit...” (The Fishermen, 1923).



Hydrographic chart of the port of Sesimbra, by Adolpho Loureiro, 1901.

João Augusto Aldeia, Economist, Researcher.

### NOTE FROM THE EDITORIAL TEAM:

The last issue of OCEÂNICA in 2021 is an opportunity for us to wish that this Christmas season, and the year 2022, will bring generous and rewarding moments to our Research Units. On the one hand, in these pages IELT has gathered the ingenuity of building very visual images of the sea with the help of words and phrases; on the other hand, the practice of a literature that speaks of that same sea from very different perspectives. Including the desire to observe aquatic life and landscapes supported by devices that help the diver breath and reach great depths. Because of that, the handover to CHAM, the Unit editing the next issue, has in these pages a symbolic moment: Alexander the Great's descent into the sea can be seen as an anticipation of the historical imaginary of our knowledge of the seabed. The preparation for publication, in 2022, of the Atlas of Traditional Portuguese Boats, authored by architect Carlos Carvalho, is also a significant moment. We received this information alongside the news of his passing. Carlos Carvalho defended, with tenacity, that traditional boats should be studied as pieces of archaeology, and in the Atlas we will find the reasons why. We pay tribute to him in this issue.

## SPECIAL SUPPLEMENT—INTERVIEW WITH JOÃO GRAMA

Photographer and artist. Author of the images of this interview.

### ◆ Q: Is it possible to understand how, from your training in photography, you make the transition to an approach to art?

JG: I got into art as a result. I started my photography studies at Ar.Co with the aim of being a travel photographer, but after a few years of practice, I realized the difficulty in writing or photographing a neighbourhood, or a city, in just three or four days. No matter how much we train, there are always dimensions that escape the foreigner. Author's projects, because they allow for a broader temporal dimension, overcome this frustration, which I must admit is very personal. In this sense, the five years of work in the territory of Vila do Bispo can be understood as a great journey of transformation and discovery, from a personal point of view.

In 2011, the Calouste Gulbenkian Foundation made me a proposal to carry out a work on European identities, and I pursued the mental image of ropes in the landscape that had remained since Vila do Bispo - a strange moment, a surreal landscape. I wasn't sure the topic would respond to the order. Time took care of answering me. The way in which the strings are used by the local community as a working tool is unique across the planet.

It is a territory inhabited by ancestral practices such as fishing, agriculture, and hunting, just as it is crossed by this idea of progress, namely through tourism. The resulting tension between these two dimensions, so notorious in rural spaces, was new to me and provoked profound political changes. I remember, at a certain point, and already in Vila do Bispo, responding to an interview, "I don't know what Sagres gave me, but one thing was absolutely fundamental: it made me realize which side I'm on."

Two demonstrations contributed to this. Being on the side of fishermen, of your community, means understanding that this is a group of people who have lived under oppression since the beginning, it is enough to attend to what they still represent in the value chain. On the other hand, there is a heroic, almost epic, dimension to its connection with the sea. Think, for example, of a sixty-year-old man climbing a seventy-metre cliff, with fifteen kilos of barnacles on his back, plus another fifteen of material.

On the other hand, the dimension of courage inherent in the life of a barnacle (*Pollicipes pollicipes*) catcher. I am interested in the expression of this brave, fearless side. As if it were an absolute necessity, because in some cases, due to the precarious life, this is what it is all about. A sixty-year-old man climbs a seventy-metre cliff, carrying fifteen kilos of barnacles on his back, plus another fifteen of material. There is a difficult side to life that interests me, a very beautiful dimension in putting ourselves in a position of discomfort, of deprivation. Conquering these adversities until they become a kind of code of honour. I always found an echo in people with courage, with this heroic facet.

It makes sense to think, therefore, that my work as an artist reflects my political vision and position in the world. And that, in the same way, the territory of Vila do Bispo and what I found allowed me to reflect on these matters.



### ◆ There are several issues implied here. And I apologize for the shift in focus. The most obvious, how can art contribute to an awareness of the need to change behaviours in society and in nature?

I believe that each artist has a specific way of approaching their work and their practice. In my case, and a lot could be said about the subject, I feel that it fights an idea, very current, that is, of the absolute need to answer questions. And this positioning is, in theory and at the outset, in deep contradiction with the predominant culture of photography - the medium I use the most, insofar as this form of expression is expected to provide an answer, a knowledge, something tangible or measurable. One of the things that most interests me in art, even as a spectator, is precisely the opening of this field, of this experience of the sensitive and, at the same time, of the unknown.

Art is a language, just like television. But these are different visual languages. This confusion is recurrent, an image of a television program being understood in the same way as an exhibition. And I talk about a television show, but I could talk about a magazine, a newspaper. All of this can be misleading, and it seems important to me that people are equipped with the tools that allow them to interpret the differences. In the case of art, you have to practice it, visit exhibitions, read the history of photography, listen. This frantic daily consumption puts photographs in front of a problem that painting does not have, for example. Between us and the painting, and for those who don't paint like me, a distance prevails. In photography, on the contrary, everyone clicks.

## SPECIAL SUPPLEMENT — INTERVIEW WITH JOÃO GRAMA

Photographer and artist. Author of the images of this interview.

People, understandably, transpose what I understand images to be into an object that is not quite within the language of images they are used to.

This way, it is not to be expected, at least in my way of understanding, that the author's photography has objectively the capacity of, to give an example, to sensitize for questions of preservation of the species or of the impacts deriving from climate changes, and I refer to these subjects because they are treated, roughly, from factual data, numbers, statistics. It may even do so at a given moment. But its limits are the set of those it reaches, and so in this field the contribution of the discourse of biologists, anthropologists, of people who have the capacity, the power and the knowledge to change is much greater. I don't think that artistic thought has this capacity, even so, it is a fact that the freedom to think can create paths, points of light, islands of thought.

What we should expect from author photography is that it puts us in positions we've never been in, that's all – and that's a lot. And this for me is important, this for me is what is relevant in my work as an author. It is the obligation of art and any artist. What interest is there in seeing a face carved into the wall if the same exercise has been performed over and over again? It may even be aesthetically beautiful, it may even leave a memory, but for me this repetition is of no interest from an intellectual point of view – repetition becomes a formula.

The work I have been doing in Vila do Bispo involves looking at that territory, at practices that are known or not – as in the case of illegal objects, understanding and discovering in them a set of associated values. Although the “listening” process is similar to anthropologists and biologists, the validation of my work does not go through the same set of procedures. Art enjoys a freedom like no other discipline, and it is this gap between the two that allows me to say, if I wish, that the colour black is red, and this is how my work has to be understood.

### ◆ We could say that there is a cycle of collecting and giving back to the communities that welcome you. Can we clearly identify this involvement in your projects?

The Ropes Project bears witness to a dimension of inventiveness and intuition that is very characteristic among these fishermen, although this idea, and because photography has limitations, as I mentioned above, is not easily detectable. It becomes more visible, indeed, when we experience this project together with the others carried out in that territory, the photographs of *O Vício da Terra* [*The Vice of Earth*], the film *Hoje o Mar Não Deixa* [*Today the Sea Doesn't Allow*] and *O Acto de Assomar* [*The Act of Appearing*]. Now, this is only possible because in my work there is a very important dimension of time, time that is also intimacy, unity, a position that, if we look closely, contradicts that initial idea of the travel reporter.

The work on Illegal Objects proposes a different experience from that which is usual for the consumer of images: they are placed on a wall, illuminated, but in darkness. It's a project that brings together eight objects, all apparently with a very similar dimension, a necessarily different experience if you put all this device in a newspaper, in a magazine. In this specific case, a less rich experience. It can even happen, but it won't be the exact way to receive them.

There is a space for those images, there is a device, and the language of art is very specific. It makes sense in the context in which it makes sense. There is no a priori condition. I at least try not to have any conditions. In my process, which is clearly inscribed in a language of the plastic arts, it is the work itself that answers the questions I am asking it. I keep thinking about it, I keep executing it, it's something that haunts me, it stays with me and there are issues, like any trivial matter that we have to resolve in our lives. For example, in the illegal objects of *O Vício da Terra*: for me, it was important that the image somehow responded to this illegality. And this illegality in those images is answered by that kind of curtain that separates us from the objects. It responds to the aim of “wanting to show them, but at the same time I don't want to show them”. To the point where they are barely visible. A person moves from right to left and no longer sees objects. A person is five meters away, if facing forward, and the only thing they see is a profile. And that was a need built throughout the process. It was the work itself that said: “These objects need to be kept hidden so that they still remain in the community”.

I often use the analogy of leaving the forest as I find it, if possible, leave one or two more, make the forest leafier. It is a critical position regarding the plastic arts that deal with the dimension of the other, especially in a rural context, a very recurrent theme nowadays. I see many trees cut down. I deal with secrets and ethical respect is demanded. In a research process, what we see as a result is always poorer than the sum of the experiences that took us there. There are stories, people, meetings that are part of it, but that remain with the researcher. In a project, in any project that I have carried out so far, I am interested in questioning the image, historically questioning the image. How we receive it, what we see, what remains to be seen but remains with us, what can even be a much richer experience than just what the image allows us to see.

## SPECIAL SUPPLEMENT — INTERVIEW WITH JOÃO GRAMA

Photographer and artist. Author of the images of this interview.

When I think about illegal objects, I detect a very strong individual expression in their use, in their construction. Among fishermen there is a daily, constant dimension of finding solutions. The old man from *The Old Man and the Sea* of Hemingway finds solutions to his problems, even though he is on a boat. He has a little bit of rope, a stick. It's a precarious, rudimentary life, and yet, and because of that, there are solutions within it. I am very interested in reflecting on this intuitive dimension of fishermen, but also ours. I am deeply convinced that the construction of intuition is closely linked to the act of seeing and observing. And to see the world. These people I work with look at the cliffs and find a small slit where they can tie the knot in a rope. Because they have an absolutely extraordinary ability to observe and relate to their work.

### ◆ You continually bring to your experiences a demand for observation, which commits you, but also demands the commitment of "others". We remember the movie *Hoje o Mar Não Deixa* [*Today the Sea Doesn't Allow*].

The film *Hoje o Mar Não Deixa* [*Today the Sea Doesn't Allow*] was born from a simple experience, the moment when two people, in this case the barnacle catchers and me, look at the sea, and see completely different things. Although subliminal, barely visible, it is also a good example of the dimension of this intuition. It's a very powerful experience, and the sea has that ability. What interested me in this film, among other things, was giving presence to an exercise in observation, giving body. For me it was important to place the image and the voice, the text, in two different planes. The dialogue was recorded at a certain moment and the image, the film, at another. Not only because of the technical limitation of being alone and being unable to do everything at the same time, but above all so that the image would correspond to the experience of seeing the sea and understanding what people say. As we repeat the viewing, a second, third or fourth time, we understand better what is said, and this is closely linked to the experience of observing the sea and knowing it as these fishermen know it. But this is also true of anything. The more we observe a tree, a bird, the more we know them. It's a very present dimension of time in my work, this thing of observing. I have always been interested in reflecting, in the image, both what is possible to see in it and its opposite. They are very difficult limits, and they are very personal limits. And, once again, this is a dimension of photography that is not found in a newspaper, it is not on television. They are means of communication with other goals, faster, with other rules. I'm interested in thinking about the image as a possibility in something different from that. The image has other possibilities.

There are authors (in the field of photography) who work on this aspect of the image, who raise questions about what we see, how we see it, and whether what we are seeing is actually what we are seeing or are we seeing other things. Watching is completely different from seeing images. It is within these limits that I am interested in being: I have the opportunity to reflect on the construction of the image and on this spirit of observation, in decline. The beginning of the image, the crystallization of observation. We know that the experience of observation is much richer, because it has other implications, how the scientist can transmit a scientific study partially through images. It is this difficult space, with very fine limits, that I work on.



\*Words and thoughts expressed in the editorial text are from different authors and books, in order of appearance: Rabelais, *The Fourth Book*, 1552; Pierre de Marbeuf, "À Phylis", 1628; Victor Hugo, "Oceano Nox", 1840; Virginia Woolf, *The Waves*, 1931; Charles Baudelaire, *The Flowers of Evil*, 1857; Rimbaud, "The Drunken Boat", 1871; Blaise Cendrars, "Naples", Bourlinguer, 1948; Goethe, *Autobiographical Writings*, 1789; Herman Melville, *Moby Dick*, 1851; Pierre Loti, *An Iceland Fisherman*, 1886; Joseph Conrad, *The Mirror of the Sea*, 1906; Álvaro de Campos, *Naval Ode*, 1915; Charles Baudelaire, "Le Port", *Le Spleen de Paris* XLI, 1869; Homer, *Iliad*, XIII, 96 et seq.; Daniel Defoe, *Robinson Crusoe*, 1719; Jonathan Swift, *Gulliver's Travels*, 1726; Samuel Coleridge, "Ballad of the Old Mariner," 1798; Edgar Allan Poe, "The City in the Sea", 1845.