The peculiar qualities of seawater—to preserve and erase—have captured the imagination of creative writers throughout the ages, from William Shakespeare to Rachel Carson. Yet this materiality is also what makes the ocean significant for media theory, which has traditionally focused on the “dry” media of print books, telegraphs, type, gramophones, cinema, computer technologies, and networks. Oceanic conditions of flux require that we attend to processes of ephemerality and change, challenging the ways that we have conceptualized media at the level of language and metaphor. I trace a Shakespearean aesthetic of “sea change” through Rachel Carson’s imagination of the deep sea and artist Jason de Caires Taylor’s “Underwater Museum,” showing how each work both imports and resists a terrestrial bias while imagining the ocean as media. In doing so, I develop a critical strategy of “conceptual displacement” for rethinking the conditions of knowledge production in environmentally-specific contexts.