

S. 5.1. – VISUAL AND WRITTEN REPRESENTATIONS OF THE SEA

Chair: Tirza Mol
(Rijksmuseum)

Ancient Thalassography: The Role of the Ancient Maritime Records for the Discovery of Terrae Incognitae

ERKAN KURUL (Akdeniz University)

Abstract

With the title of “Ancient Thalassography: The Role of the Ancient Maritime Records for the Discovery of Terrae Incognitae”, this presentation aims to examine the ancient written sources concerning historical maritime activities on the Oceans and in the Mediterranean Sea. It also focuses upon the evaluation of Greek and Latin texts within a complementary synthesis within the scope of ancient maritime literary studies. In the context of this evaluation, particularly in the case of the ancient sources, navigation records are analysed, i.e. periplus and periegesis texts. Finally, a part of the presentation will focus upon terminological evaluations, concerning the naming of the Oceans and the Mediterranean Sea. In consequence, the scope and focus of the above-mentioned study aims primarily at determining the areas and the limits of Ancient Thalassography (= the maritime written tradition). Further, it aims to determine the contribution of thalassographic investigation to the field of maritime research into antiquity. It also states that current ancient maritime studies can be supported from philological-based data, in addition to the material culture remains obtained as a result of archaeological and underwater research.

Keywords

Thalassography, Periplus, Periegesis, Terrae Incognitae

Biography

My name is Erkan Kurul and I am working as a research assistant (Ph.D.) in the Mediterranean Civilisations Research Institute at Akdeniz University in Antalya, Turkey.

I study ancient maritime history and culture, specifically thalassography, focussing on ancient-medieval maritime written sources.

A part of my thesis concerns the “Thalassographic Sources of the Ancient-Medieval Periods” and “Ancient-Medieval Maritime Culture.” I am able to use three languages in my studies; Ancient Greek and Latin, as also English.

My educational background is listed below;

PHD: Mediterranean Civilisations Research Institute, Department of Ancient Mediterranean Studies, Akdeniz University (2016-)

MA: Mediterranean Civilisations Research Institute, Department of Ancient Mediterranean Studies, Akdeniz University (2013-2016)

UNDERGRADUATE: Department of Classics, Akdeniz University (2007-2012)

Picturing Seafarers – New perspective on the maritime crew portrait ca. 1870-1940.

ANNE TOVE AUSTBØ (Stavanger Maritime Museum/Museum Stavanger)

Abstract

This paper examines the genre of the maritime crew portrait ca. 1870-1920, the harbour photographers who photographed them, and museum collections of the seafarers.

Surprisingly, the visual representations of ship crews and seafarers in photographs known as “crewvphotos” have not been systematically mapped or analysed in international research literature. Nevertheless, such images were a widely spread commercial product in the last decades of the 19th Century and the beginning of 20th. The portraits were sold by numerous photographers in the major harbour cities internationally. The seafarers brought the images with them home as souvenirs. Today, such images are seldom found in major photographic collections. However, some images were later collected in maritime museums of European coastal nations.

The paper study such images through the prism of maritime museum collections and answers the following questions: How were seafarers represented in such images, what were the original use contexts, and how have the meanings of the images changed over time? Who were the photographers and how did they work? Why have maritime museums collected the portraits? How can they be understood and re-conceptualized today?

Biography

Anne Tove Austbo is curator museum at Stavanger maritime museum/Museum Stavanger and her research is mainly focused on maritime history c. 1700-1950 and on museology.

From sea-work to sea-tragedy. Memories and visual representations of Nazaré

DÓRIS SANTOS (Art History Institute (IHA/NOVA-FCSH))

Abstract

In the Portuguese village of Nazaré, a traditional fishing economy generated an identity based on the relationship with the sea, that attracted many writers and artists. Many Portuguese and foreign artists painted, photographed and filmed its boats, people and ancestral customs, contributing to define a “Nazaré identity paradigm”, consolidated throughout the 20th century. In turn, this art gallery also fed the exotic vision about the community, emphasizing its uniqueness as a “world apart” in post-World War II industrialized Europe. Very incited by tourism, Nazaré was often evoked to materialize the Portuguese connection with the sea.

More than the sea itself, these artists represented the “Sea-Work”. They focused on the common man, working in the beach, individually or inserted in ethnographic groups; the relation with the sea is always orderly, even when the danger of shipwrecks is evoked. The latter dramatically marked this community life; until the 1980s, the fishermen faced the strong waves in their little boats and the tragedy was always imminent.

This “Sea-Tragedy”, always so present in the discourses about Nazaré, was a theme widely explored by the fine arts; but it mainly oscillated between the praise of the fisherman’s heroic character and the restrained pain of their women waiting on the beach. In the 1940s-50s, these themes were exploited by the propaganda of Salazar’s dictatorial regime.

But, beyond this official view, we can find authors that aimed at social denunciation through art. If the portraits by Eduardo Malta satisfied an official vision, and Lázaro Lozano’s triptychs invoked the sublimated pain of women, the dramatic blackness of Manuel Filipe drawings denounce another Nazaré – the Nazaré of hard work and terrible shipwrecks.

However, even this more social compromised neo-realist tendency, although unofficial, is part of an artistic pantheon that endures the eternal chimera about the “Nazaré of the Fishermen”, that remains nowadays.

Keywords

Nazaré; Shipwrecks; Painting; Identity; Memory

Biography

PhD Student in Art History - Museum Studies and Artistic Heritage Specialization (NOVA-FSCH, Lisbon). PhD project: “Art, museums and maritime memories. Contributions to the study of visual culture of fishing communities” [Advisor: Raquel Henriques da Silva].

Master in Museology and Heritage (NOVA-FCSH, 2006), with the dissertation “Museum José Malhoa. How do you make an art museum? Image and discourse (s)”.

Degree in History, variant Art History, by FLUC (Coimbra, 1997). Also has degree in Educational at the same course (1999).

Coordinator in Dr. Joaquim Manso Museum (Nazaré Museum), previously assuming its direction, since 2009. Researcher at the Art History Institute (IHA/NOVA-FCSH, Museum Studies).

Educational Animator and Curator at José Malhoa Museum, Caldas da Rainha (1999-2009). Teacher, Coimbra (1998-99).

Author of several publications and papers about art history, history and museum studies.

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Images of Ocean, the discourse of photography on the sea

CRISTINA FERREIRA (Faculty of Fine Arts, University of Porto)

Abstract

Photography can be primarily a particular way of understanding the sea and the ocean, and a general way of understanding the world. At a time when there is so much talk about taking care of the seas, respecting the fauna and flora that inhabit them, it is urgent to take a careful and critical look at this part of our planet. In this reflection we propose to create images about the ocean, specifically about our, the Atlantic. Thus, part of this work will be a set of images about the maritime landscape that is - to us Portuguese - so familiar. Through photography, we seek to create images that sensitise and alert to the urgency of preserving a resource so essential to the maintenance of human life. The universe of photographic language is used to freeze the sea in time, fix its colour, understand how it moves, and contemplate its grandiosity. For example, exploring how the shutter speeds, the various levels of depth of field, the multiple exposure, the focused and the blurred, the analogue nature of the film or the pragmatism of the digital, among other aspects, can change the perception we have about the ocean. Since the theme of the sea and the oceans has accompanied the 180-year history of photography, the works of some photographers such as Emílio Biel, Michael Kenna, Sebastião Salgado, Hiroshi Sugimoto, David Doubilet, to name a few, will also be revisited. All of them with different ways of looking at the ocean, using a language that is peculiar to them, both in the aesthetic options and in the technique. The way in which these images captured the poetry, sometimes drama and action, of our oceans both on the surface and in the depths will be discussed. Images are a universal language that has the power to alter behavior, win hearts and change minds.

In this way we will seek to create visual metaphors for a changing sea by telling stories in the form of images that add meaning to the oceans.

Keywords

Photography, ocean, image, history

Biography

Graduate of the Faculty of Fine Arts of the University of Porto, with a master's degree in Art and Multimedia and a PhD in Art and Design by the same institution. Teacher of higher education at FLUP (2002 - 2005) and at FBAUP (2006 - to the present) where she is Assistant Professor in the Design Department. She develops research work in the area of Communication Design, Photography and Image Narrative and Documentary. She teaches curricular units in the scientific areas of Design and Visual Communication, Photography and Multimedia Com-

munication. Orients research work ranging from Editorial Design, Communication Sciences, Photography, Street Art, through visual literacy in health. Member of the research center ID+ and collaborator of the research center i2ADS. She is part of the LAC LIS internal panel (Creation Laboratory for Health Literacy of the University of Porto). Coordination and artistic direction (in partnership) of the Communication and Public Relations Office of FBAUP.