



SYMPOSIUM

DE WIND IS OP!

Climate, Culture and Innovation in Dutch Maritime Painting

9:00 – 10:00 am Registration, Coffee, and the Exhibition is open!

Jacobs Family Gallery

10:00 – 10:30 am Opening Remarks, Tour of *De Wind is Op!*

Exhibition themes and highlights

Wattles Family Gallery

Christina Connett Brophy, PhD

The Douglas and Cynthia Crocker Endowed Chair for the Chief Curator,
New Bedford Whaling Museum

Roger Mandle, PhD

Co-Founder of Design Art Technology Massachusetts (DATMA), Former Deputy Director and Chief Curator of the National Gallery of Art, and former President of the Rhode Island School of Design

10:30 – 11:10 am *De Wind is Op! (but not always)*

Cook Memorial Theater

Arthur Wheelock, Jr., PhD

Senior Advisor to The Leiden Collection. He recently retired as curator of Northern Baroque painting at the National Gallery of Art in Washington, D.C., and as Professor of Art History at the University of Maryland

Dutch seventeenth-century marine painters knew the sea and the ships that sailed it. They accurately recorded the distinguishing features of the various types of boats, from large warships to small fishing boats and cargo vessels, and set them convincingly in the water. Some of their most exhilarating paintings depict large wooden ships navigating their way through choppy waters on a windy day, with spray crashing over their bows. The wind, however, did not always blow, and so the Dutch also learned how to paint quiet seas, with entirely different light and atmospheric effects. They displayed great sensitivity to the ever-shifting and variable clouds, winds and waters along the North Sea, and they sought to convey these changing weather conditions in their marine paintings. This talk will discuss the wide range of atmospheric effects the Dutch depicted in their marine paintings, from placid waters, choppy seas, to violent and threatening storms, and the varied techniques they used to create their remarkable works.

11:10 – 11:30 am Coffee Break

Jacobs Family Gallery

SCHEDULE

Friday, October 18, 2019



NEW BEDFORD
WHALING
MUSEUM

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11:30 am – 12:10 pm Monogrammist PDP: Storm and Strife in the Work of a Mysterious Early Marine Painter

Cook Memorial Theater

Lawrence Otto Goedde, PhD, Professor and Chair, Department of Art, University of Virginia

The collection of Dutch seascapes in the New Bedford Whaling Museum includes a vivid small painting of Dutch ships in a storm with sea monsters. Both style and features of naval architecture date this picture to the earliest phase of Dutch marine painting in the first decades of the seventeenth century. Formerly attributed to Hendrick Cornelisz Vroom, the progenitor of seascape in the Netherlands, it bears the initials PDP in the white stripe of the flag on the mainmast of the central ship. This is almost surely the artist's monogram as it is not uncommon to find artists' signatures and monograms inscribed on flags in Dutch seascapes. Though this artist remains unidentified, it has been possible to assemble a small body of paintings by or attributable to him, including two pictures bearing the same monogram and three other pictures attributable to PDP on the basis of style. This paper explores the links of these paintings to the development of Dutch and Flemish seascape in the first half of the seventeenth century, and in the process identifies a number of idiosyncratic features of the work of the mysterious Master PDP.

12:10 – 1:30 pm Lunch

Harbor View Gallery

1:30 – 2:10 pm Early Personifications of the Wind, from Medieval Art to Flemish and Dutch Maps

Cook Memorial Theater

Chet Van Duzer, Researcher in Residence, John Carter Brown Library

This talk will examine how the winds were represented in European art from the earliest medieval images to sixteenth-century Dutch maps. The talk will focus first on medieval wind diagrams, that is, representations of winds in a scientific context, and then on the decorative "wind-heads" on maps, which are usually arrayed around the edges of a map to show the directions from which the various winds blow. These wind-heads derive from the maps that illustrate the *Geography* of Claudius Ptolemy. The talk will conclude by showing how wind-heads were received and deployed by Flemish and Dutch cartographers.

2:10 – 2:50 pm Overseas: Maritime Imagery and Dutch Global Expansion

Cook Memorial Theater

Joanna Sheers Seidenstein, PhD, Stanley H. Durwood Curatorial Fellow, Harvard Art Museums

This talk will consider seventeenth-century representations of sea and coast in relation to the Dutch Republic's colonial and commercial activities overseas, in particular its colonization of Northern Brazil and its involvement in the Atlantic slave trade. Central to this discussion is Caspar Barlaeus's 1647 account of Dutch Brazil, written at the behest of the colony's governor, Johan Maurits, and richly illustrated with landscapes and seascapes designed by Frans Post. These images will be examined alongside depictions of the native Dutch landscape which, through their inclusion of coastlines, ports, sea-walls, and other boundaries between land and water, point beyond the Republic's geographic borders. Drawings from the Maida and George Abrams Collection at the Harvard Art Museums will form the basis of this exploration of the motif of the water's edge and its myriad associations.



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SCHEDULE
Friday, October 18, 2019



2:50 – 3:10 pm Coffee Break

Jacobs Family Gallery

3:10 – 3:50 pm Maritime Art and Dutch Trade: What the Pictures Tell Us

Cook Memorial Theater

Co-Presenters:

Antien Knaap, PhD, Curatorial Research Fellow at Museum of Fine Arts, Boston

Benjamin Weiss, Director of Collections and Leonard A. Lauder Curator of Visual Culture, at Museum of Fine Arts, Boston

Water is everywhere in Dutch art of the seventeenth century, even when water is not depicted at all. The phrase “maritime painting” brings to mind formal seascapes of the sort featured in *De Wind is Op!*; and, indeed, such paintings serve as potent reminders of the importance of the ocean and its constant presence in the Dutch consciousness, during the seventeenth century. But if you widen the frame, watery themes permeate nearly all Dutch art of the period in a way that parallels the intimate relationship of land and water in the Dutch landscape. Sometimes that presence is explicit, in the off-hand inclusion of unglamorous pieces of the complex machinery the Dutch developed for controlling and exploiting water: rivers, canals, boats, barges, and other hydraulic infrastructure. This domesticated water was just as important to Dutch prosperity as the more glamorous overseas trade celebrated in ocean seascapes. Sometimes the presence of water is implicit, reflected only in the depiction of goods and products whose role in Dutch society was made possible because of the nation’s mastery of water. This talk looks at Dutch art of the seventeenth century through a watery lens, to consider what Dutch paintings and prints tell us about the constant presence of water in the lived world of the Dutch, both its presence in the landscape and its importance in the emerging consumer society of the period.

4:00 – 5:00 pm Display and Discussion of Dutch Rare Books, Manuscripts, Maps and Prints from the NBWM Permanent Collections

Grimshaw-Gudewicz Reading Room and Archives

5:00 – 6:30 pm Reception and Closing Remarks

Jacobs Family Gallery

Registration:

\$50 Members; \$65 Non-Members; \$25 Students with ID

To Register: 508-997-0046 x100 or online at whalingmuseum.org

The *De Wind is Op Symposium* is presented by the New Bedford Whaling Museum in partnership with the Museum of Fine Arts, Boston, Harvard Art Museums, and the Dutch Culture USA Program of the Consulate General of the Kingdom of the Netherlands. The symposium is supported in part by Deborah and William R. Elfers.

