

## Turmoil and Tranquillity - The Sea 1550-1700 (Greenwich, 13-14 Nov 08)

Sally Archer

Turmoil and Tranquillity: The Sea Through the Eyes of Dutch and Flemish Masters, 1550-1700

Conference

Date: 13-14 November 2008

Location: National Maritime Museum, Greenwich, UK

Generously supported by The Netherlands Embassy

This international two day conference complements the exhibition Turmoil and Tranquillity: the Sea through the Eyes of Dutch and Flemish Masters 1550-1700 (20 June 2008-11 January 2009) at the National Maritime Museum, Greenwich, UK. The Museum holds one of Europe's finest collections of Dutch and Flemish marine art from the sixteenth to the end of the seventeenth century. The conference aims to build both on the themes raised by the exhibition and on the expertise of academic and museum based scholars in the field.

Between 1550 and 1700 artists from the Netherlands, both Flemish and Dutch, captured the natural elements, air, light and water, in arresting images. Discovering nature for art in their new and particular way, they began to portray the sea in its own right and as a setting of great religious or historical drama. Painters also introduced everyday life into these seascapes ? peaceful shores and bustling quaysides, familiar and foreign, vessels sailing, trading, fishing and whaling. Since the late fifteenth century, European travel, exploration and discovery across the world's oceans had accelerated. This maritime expansion and the new scientific knowledge as well as the naval conflict related to it are reflected in many of the works.

The seascape first developed more prominently among Flemish artists in the Southern Netherlands and the split of the Northern Provinces from Spanish rule as well as the subsequent success of the young Dutch Republic certainly had an impact on the development of the subject matter and its stylistic rendering, but marine painting remained the collective achievement of both Dutch and Flemish painters. To the artists and to their contemporary audiences this subject matter proved

highly versatile, not least embracing all states of nature between storms and calms, placing their images between landscape and history painting and expressing the grand moods from turmoil to tranquillity. The genre's success, its ability to forward ideals of national identity, concepts of nature and religious metaphor was readily acknowledged by other maritime nations, not least Britain. The most prominent example of this appreciation may be Charles II's invitation to Willem van de Velde, the Elder, and his son, Willem, the Younger, to work as court painters in 1672/3.

#### CONFERENCE PROGRAMME

The full programme will be announced in due course. Speakers include:

Caroline Hampton, Head of Paintings Conservation, NMM  
Dr Friso Lammertse, Curator of Old Master paintings, Museum Boijmans Van Beuningen, Rotterdam  
Dr Richard Johns, Curator of Prints and Drawing, NMM  
Virginia Llado-Buisan, Head of Paper Conservation, NMM  
Dr Andrew Moore, Keeper of Art & Senior Curator, Norfolk Museums & Archaeology Service  
Roger Quarm, Curator of Paintings, NMM  
Dr Gary Schwartz, founding director of CODART  
Dr Martina Sitt, Head of department of paintings, Hamburger Kunsthalle, Hamburg  
Dr Joaneath Spicer, The James A. Murnaghan Curator of Renaissance and Baroque Art, The Walters Art Museum, Baltimore

#### DATES AND TIMES

Thursday 13 November, 16.00- 20.00, gallery tour, introductory talk/lecture and canapé reception  
Friday 14 November, 09.30-17.00, conference papers

#### FEE

Full Fee: £60.00  
Daily rate for 14 November only: £40.00

Student Fee: £30.00  
Student daily rate for 14 November only: £20.00

#### BOOKING

For more information or to book a place please contact:

Mrs Janet Norton  
NMM Research Administrator

Arthist.net

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Greenwich  
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Tel: + 44 (0)20 8312 6716

Website: [www.nmm.ac.uk/conferences](http://www.nmm.ac.uk/conferences)

For more information on the exhibition: [www.nmm.ac.uk/turmoil](http://www.nmm.ac.uk/turmoil)

Reference:

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