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Cultural Organization



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The Ocean's  
Cultural Heritage  
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DE LISBOA

[ 9 ]

# OCEANICA

## EDITORIAL INFORMATION

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*Graphic Design and Photo Editing*  
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*Cover Photo*  
*Mulheres da Ribeira, Roque de*  
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*Guedes family*

*Email for sending information,*  
*news and suggestions*  
oceanheritage.news@fch.unl.pt

*UNESCO Chair Website*  
*"The Ocean's Cultural Heritage"*  
www.cham.fch.unl.pt/ext/catedra

## WOMEN AND THE SEA. NEW APPROACH PERSPECTIVES TO A HISTORY OF THE OCEANS

By excluding women when we talk about the sea, about the economic activities therein connected, about the ocean crossings, about the building and development of maritime empires, about the production and circulation of natural, scientific and cultural knowledge, we are thus excluding a significant part of our common History.

The ocean has a profound impact on human activity. However, talking about that interaction is still mostly talking about male relationship to the sea. This approach whilst considering it to be a male and masculine predominant scenario, justifies that the relationship of women to the sea has been a particularly neglected subject of historiography. By excluding women when we talk about the sea, about the economic activities therein connected, about the ocean crossings, about the building and development of maritime empires, about the production and circulation of natural, scientific and cultural knowledge, we are thus excluding a significant part of our common History.

One of the millennium development goals of UN is to promote gender equality. The UNESCO chair "The Ocean's Cultural Heritage" faces this goal seriously not only considering how the team has been built up on gender impairment but also on the way subjects are approached. To reconstruct social, economic, cultural positions considering women regarding the sea, analyzing their presence at ports, their life in coastal and fishing activities, their participation on sea conservation and on its studies, are the goals of the present setup of the thematic line "History of Women and Gender" at CHAM – Centre for the Humanities. Women and their close relationship to the sea can be approached and understood by a deeper analysis of the historical sources – both by the existing and absent ones – but also by analyzing literature and oral history, scientific and artistic production, as well as turning to related objects, to memory and to materiality. We undertake this on an interdisciplinary and intercultural perspective, by creating new forms of analysis that can lead to a more inclusive understanding of the relationship between Humanity and the Oceans.

**Maria Barreto Dávila**  
CHAM – Centre for the Humanities

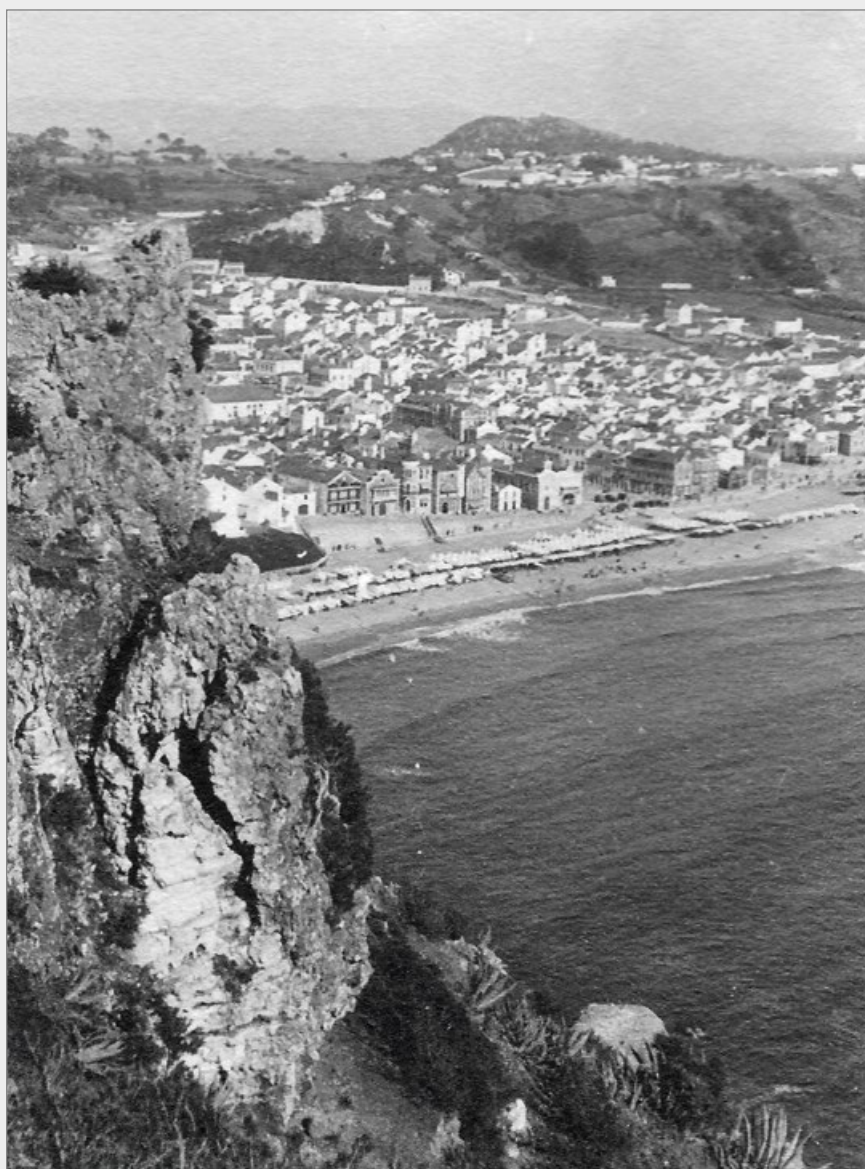
## A RESEARCHER AND HER WORK

Ana Catarina Garcia

Ana Catarina Garcia is an archaeologist and a research assistant at the Post-Medieval and Colonial Archeology research group, from CHAM – Center for the Humanities, at NOVA FCSH. She is currently a research assistant at CHAM research line “Environmental History and Sea”, in the project “Ngulu-maza, iguaragua or cow-fish? Local and global natural knowledge production and diffusion; practices and perceptions about marine in the Atlantic 1453-1786”. She also works about maritime history and, more recently, environmental history. She is finishing her PhD entitled: “Port systems in Portuguese and British maritime empires: a comparative approach (16th-18th centuries)”. Her research in-terests are connected to nautical and underwater archeology, with special emphasis in the Azores, where, between 1998 and 2011, she led several projects, namely the classification of Angra do Heroísmo bay as Underwater Archaeological Park.



▲ Photo: Hermano Noronha.



▲ Nazaré beach. Roque de Arriaga. Courtesy of Arriaga Correia Guedes family.

## THE BEACHES OF PORTUGAL

### Nazaré Beach

In 1876, Nazaré was a bathing beach used by the population of the nearby areas: Caldas, Leiria, Torres Novas and Santarém. The Portuguese writer Ramalho Ortigão described it as a comfortable place, with furnished houses to rent and a hotel located near the beach. The fish was abundant and excellent. Which is not a surprise, given that Nazaré was a famous fishing village. Settlement here started in the 18th century, with the arrival of fishers and their families from Ílhavo, in the north, and from the neighboring area of Pederneira. In 1833, the only houses in the beach were the fishermen's huts. But, with the sea bathing fashion growth, Nazaré became a well-known bathing beach and the urban area was developed with infrastructures to receive the new-comers. During the 20th century, this beach attracted several amateur and professional artists, both Portuguese and foreigners. The Nazare' sea, the boats and fishing gears, the traditional costumes of the men and women living from fishing activities, their red squares shirts and the seven skirts, were registered in paintings, photography and cinema, by Lino António, Jorge Barradas, Roque de Arriaga, Artur Pastor, António Lopes Ribeiro, Leitão de Barros, Henri Cartier Bresson, Eduard Boubat, Agnés Varda, Stanley Kubrick and many other. Today, Nazaré is famous because for its powerful wave that attracts surfers and tourist from all over the world to that beach.

## HERITAGE COMMUNICATION

Dr. Joaquim Manso Museum is the museum about Nazaré and its relationship with the Sea

Opened to the public in 1976, it is housed in the former vacation house of the writer Joaquim Manso (1878-1956), that was donated to the Portuguese State in 1968, by the emeritus Amadeu Gaudêncio (1890-1980), to host the Museum of Nazaré.

A heterogeneous collection, based on the human's relationship with the sea, testifies how the latter has been a structuring element of the historical and socio-economic evolution of this region, from the prehistoric occupation on the banks of the lost Pederneira lagoon, to shipbuilding in the "Era of Discoveries", to fishing, bathing and tourist activity in the 19th and 20th centuries, which became its most recent and charismatic feature.

Through three main thematic nucleus, the exhibition presents the history of the village and the cult of Our Lady of Nazaré, the vessels and handmade fishing gears, and the traditional costume; documented by paintings, sculptures and photographs by Álvaro Laborinho (1879-1970), which attest the election of Nazaré and its people by national and foreign artists throughout the 20th century.

For centuries compelled by subsistence purposes, the Nazaré fishermen went to the sea in their fragile vessels. Today, it is the biggest national and world surfers who challenge the powerful waves of North Beach, pointing out the new ways of Nazaré relationship with the sea, which is now supported on tourism and sport. Committed to safeguarding maritime culture, Dr. Joaquim Manso Museum is also concerned with representing these contemporary experiences. More information at: <http://drcc.qs.pt/museu-dr-joaquim-manso>

Dóris Santos

Coordinator of the Dr. Joaquim Manso Museum

►  
*Exhibition, Nazaré. Photo: Dr. Joaquim Manso Museum / Regional Directorate of Culture of the Center.*



## NEWS AND EVENTS

INTERNATIONAL CONFERENCE AD BRUDGIAS PORTUM  
Bruges, Belgium, October 23 to 25, 2018

The Ghent University and Raakvlak organize this international conference on the Bruges' medieval port system as a maritime cultural landscape. From the Bruges' example, the conference aims to focus on harbor hubs as gateways for goods, people and thoughts. More information at: [www.adbrudgiasportum.ugent.be](http://www.adbrudgiasportum.ugent.be)

3RD WORLD CONGRESS OF ENVIRONMENTAL HISTORY  
Florianópolis, Brazil, July 22 to 26, 2019

Organized by the International Consortium of Environmental History Organizations (ICEHO) and the Federal University of Santa Catarina, this international meeting is a unique opportunity to gather scholars from different disciplines to discuss environmental history in a global perspective. Call for papers is open until September 10. More information at: [www.3wceh2019.floripa.br/site/capa](http://www.3wceh2019.floripa.br/site/capa)

## OCEANS' HERITAGE ACROSS THE WORLD

Izcuña rock art paintings: ancient marine hunting practices from the Atacama desert coast

In the coast of one of the driest and most inhospitable world deserts, the Atacama, at northern Chile, there are a series of rock art sites characterized by their spectacular and vivid marine hunting scenes painted in red color over the rocks. The images are mainly naturalistic representations of sea animals, especially whales, sharks, turtles, squids, dolphins, swordfishes and other marine creatures, some of them acting in collective scenes associated to manned rafts by linear brushstrokes representing the harpoon lines. While animals are the most popular motifs, carefully illustrated, respecting the anatomic and physiognomic features that distinguishes the different species, humans are less frequent and painted with simple schematics strokes. The central topic of this art is clearly based in the human knowledge about the sea and their submarine inhabitants, the marine activities portrayed by some individuals – the hunters –, and their successful and accomplished tasks.

The distribution of these pictorial expressions is geographically restricted to 40 kilometers of coast: inside a few rock shelters near the coastline and mostly in steep ravines of the coastal mountain range, between 600 and 1300 meters above the sea level, 10 to 40 kilometers from the sea. The first discovered site was recorded a century ago, in 1918, by the archaeologist Augusto Capdeville, in the El Médano ravine, near Taltal town, at northern Chile. El Médano was the only ravine with these characteristics known until recently, when four other ravines containing similar paintings were found. The systematic study of one of them, called Izcuña, was newly published in the journal *Antiquity* (92). There, along 5 kilometers of the gully course, 328 motifs were registered in 74 panels and 24 blocks. We have yet to study in detail the sites recently discovered, and more importantly, to develop new surveys projects to search and identify similar rock art sites along the archaeologically unexplored coastal mountain range of the Atacama Desert.

**Benjamín Ballester**

UMR7041 ArScAN, Ethnology Team, Pre-History, University  
Paris 1 Panthéon Sorbonne, France



▲ Izcuña rock art paintings, Atacama desert. Photos: Benjamín Ballester.

OCEANICA newsletter was created to disseminate the initiatives and activities carried out within the frame of the UNESCO Chair “The Ocean’s Cultural Heritage”.

Its other purpose is to foster the development of a worldwide network of people and institutions interested in the theme. Partnerships, news and suggestions are welcome.

Email for sending information, news and suggestions

[oceanheritage.news@fcsh.unl.pt](mailto:oceanheritage.news@fcsh.unl.pt)