

Presenters and Abstracts, April 3-6, 2014

**Jennifer Anderson** is an associate professor of history at SUNY-Stony Brook. Her book *Mahogany: The Costs of Luxury in Early America* is based on her New York University Ph.D. dissertation that won the Society of American Historians' Nevins Prize.

*From Rainforest to Parlor: The Mahogany Trade in the Eighteenth-Century Global Economy*

The desire for mahogany and the schemes that developed to satisfy the demand are part of a story of human and environmental exploitation that was intertwined with America's growing self-confidence and prosperity.

**Judy Bullington** is a professor of art history at Belmont University. Her articles on women artists and the intersections of art and travel literature have appeared in the *American Art Journal*, *Woman's Art Journal*, *Prospects*, *Nineteenth Century Studies*, and *The Gazette Des Beaux Arts*, among others.

*In the Chinese Taste: Ornamenting Early American Landscape Gardens*

British and Early American domestic landscape gardening practices evolved during a period of increasing globalization. The Chinese aesthetic, popular in eighteenth century Georgian England, appeared in the visual vocabulary transplanted into the ornamentation of gardens surrounding the country seats and townhouses of prosperous gentlemen, merchants, planters, consumers and tastemakers living in the New World. Knowledge of design trends was transmitted through pattern books, travel sketches, and imported consumer goods, thus positioning America's gardening culture at the crossroads of an international Orientalized encounter rooted in global trade.

**Dennis Carr** the Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston, where he specializes in American and Latin American art. He was a co-curator of the MFA's new 53-gallery wing for Art of the Americas and contributed to the book *A New World Imagined: Art of the Americas* (2010). He is currently organizing a major exhibition on the Asia trade with the colonial Americas, opening at the MFA in 2015, which has been awarded grants from the National Endowment for the Humanities and the Terra Foundation for American Art.

*'A world united in order and agreement': The Asia Trade with the Colonial Americas, 1565–1800*

Beginning in the sixteenth century, the colonial Americas became a global hub of the trade in Asian export goods. This paper explores the beginning of the Asia trade with the colonial Americas and its impact across the hemisphere, both

among the European colonizers and the indigenous populations, who readily adapted their own artistic traditions to the new fashion for Asian ceramics, textiles, screens, furniture and other fine objects.

**Kee Il Choi Jr.**, a native of Massachusetts, received his B.A. from Tufts University, and an M.A., in the History of Art from Williams College. Since 1980, he has lived and worked in New York as an art consultant and historian. Early this year, he was appointed Associate Fellow in the department of history at the University of Warwick (U.K.) Mr. Choi specializes in the export art of China and Japan, as well as the Art of the Global Encounter. His clients include private collectors and museums worldwide, including the Peabody Essex Museum, The Metropolitan Museum of Art, the Victoria & Albert Museum, and the Hong Kong Maritime Museum. In 2003 and 2005, he was instrumental in the acquisition by the Rijksmuseum, Amsterdam, of objects from the Chinese collection of the Andreas Everardus van Braam Houkgeest (1739-1801); and in 2011, in the acquisition of the Sèvres ‘Vase Japon’ of 1774, by the Frick Collection in New York.

*Encounters Past and Present with the China Trade*

“The China Trade and Its Influences,” staged at the Metropolitan Museum of Art in the Spring of 1941, was the first exhibition anywhere to contextualize the China trade beyond the comfortable limitations of the Colonial Revival of the 1920s, and to frame it more broadly within a nexus of global connections in the early modern world. Taking this seminal exhibition as a point of departure, this paper will examine the aesthetic, cultural and personal lenses through which the China Trade as a paradigm of global material culture has been perceived, both in the past and present.

**Jeffrey A. Cohen** (Ph.D., University of Pennsylvania) teaches in the Growth & Structure of Cities Department at Bryn Mawr College. His work has focused on architects Benjamin Latrobe and Frank Furness, early architectural drawing, city houses, digital media in architectural and urban history, manuscript surveys from the eighteenth and nineteenth centuries and, most recently, on representations of evolving new nineteenth-century downtowns in both the New World and the Old.

*Mapping New Spaces in a New World (with Min Kyung Lee)*

Maps are often understood as images that identify the boundaries of a terrain, networks of movement, borders between and within nations, and distinguish land from sea, interior from exterior. This descriptive capacity, however simultaneously generates a terrain, making visible spatial aspects that were not necessarily available to direct vision. Maps are not mere reflections, but are both products and productive of the world through historically contingent representational strategies, tied to planning and projecting built environments.

**Jeremy Clarke, S.J.**, Boston College and the Australian Centre for China in the World, Canberra

Thursday afternoon speaker

*An Apostolate of Books: Jesuits, Their Publications and Their Travels through Asia and the Americas*

**Caroline Frank** teaches early American visual and material cultural studies at Brown University. She co-directs two projects: the “Asia-Pacific in the Making of the Americas” global history symposia and the “Greene Farm Archaeology Project” in Warwick, Rhode Island. Her recent publications include *Objectifying China, Imagining America: Chinese Commodities in Early America* (University of Chicago Press, 2011) and, as coauthor, *Global Trade and Visual Arts in Federal New England*. Frank also teaches American history and material culture at the Rhode Island School of Design. She received a Ph.D. in American Studies from Brown University, and an M.A. in Anthropology from the University of Chicago.

*Federal New England Imperial Aesthetics: The Asian-Pacific as American Classical Antiquity*

The Federal-era United States, led by New England mariners, forged the greatest critical mass of transoceanic seafarers the Pacific had ever known. In the wake of independence, Yankee merchants and whalers sailed into every corner of the Pacific, and shiploads of Asian-Pacific goods returned with them, comprising in Massachusetts port towns up to one-fifth of household effects. Such trade goods informed a new aesthetic, engaged with notions of both republican simplicity and an emerging ideology of U.S. mastery in the Pacific. As art historian Christin Mamiya tells us, “Decorating a home involved the management of social signifiers” (2007). Art historians have traditionally interpreted federal era neoclassicism as an American affinity for simple patrician virtue. But the Romans were also well known for their imperial victories. New Englanders carried their admiration of imperial prowess into the Pacific region, seamlessly blending Roman and Greek neoclassicism with a new imperial sensibility built on Asia-Pacific aesthetics in their homes, dress, and decorative styles. This paper draws on examples from Rhode Island, and merchant Edward Carrington’s house in particular.

**Kirsten Hammerstrom** is director of collections at Rhode Island Historical Society, where she also serves as museum curator.

*Reduced, Reused, and Recycled: The Browns of Providence, Rhode Island, Seen Through their Textiles*

A roundtable on textiles with Emily Murphy and Madelyn Shaw

**Holly V. Izard** is curator and historian at Worcester Historical Museum in Worcester, Massachusetts. She holds the Ph.D. in American and New England Studies from Boston University. She formerly worked as a research historian at Old Sturbridge Village and now writes regularly for *Early American Life*.

*Uneven Encounters: Sturbridge, Massachusetts In Early America*

Sturbridge, in the southwestern edge of Worcester County, was incorporated in 1738. It was first named “New Medfield,” as the preponderance of people came from that community. With poor soil and far from established transport routes it was a last choice place of settlement for most, though it proved an advantageous opportunity for others not averse to risk-taking. While there are stunning exceptions, overall the material culture here—evidenced primarily through probate inventories—is remarkably different from the seaboard and the River Valley.

**Yinghe Jiang**, Ph.D. is a professor in the department of history, Sun Yat-sen University, Guangzhou, China

*A Cantonese Export Painter’s Studio during Qing Dynasty*

Through the middle eighteenth-century to the middle nineteenth-century, Canton port saw the appearance of professional painters drawing art works in western style. Their works are defined now as “Cantonese Export Painting.” This new industry emerged as the port of Canton became increasingly involved in global exchange. The painters started to learn to paint in the western style and make their works welcomed by the western customers. On the basis of the historical documents and relevant scholarship, my talk addresses the reasons and the characters of the appearance and change of the export painters’ studios in the light of the historical transition of Canton port.

**Min Kyung Lee** is an assistant professor of visual arts at the College of the Holy Cross. An architectural historian, she holds the Ph.D. from Northwestern University, and specializes in the nineteenth-century urban planning of Europe and the Americas and the relations between mapping and architectural practices. She is currently completing a book manuscript titled, *The Tyranny of the Straight Line: Mapping Modern Paris*.

*Visual Networks of Maps (with Jeffrey A. Cohen)*

Maps are often understood as images that identify the boundaries of a terrain, networks of movement, borders between and within nations, and distinguish land from sea, interior from exterior. This descriptive capacity, however simultaneously generates a terrain, making visible spatial aspects that were not necessarily available to direct vision. Maps are not mere reflections, but are both products and productive of the world through historically contingent representational strategies, tied to planning and projecting built environments.

**Simon P. Newman** is professor of history at the University of Glasgow, where he teaches courses on the social and political history of early America, with particular reference to the American Revolution; the early modern British Atlantic world; the Transatlantic Slave trade and the development of plantation slavery; historical and modern understandings of American history and society. His most recent book is *A New World of Labor: The Development of Plantation Slavery in the British Atlantic* (University of Pennsylvania Press, 2013)

*Sweet Labor: England, Sugar, and Slavery*

This paper will discuss the significance of sugar in the England and British empire and the development of a brutal new labor system based on English and West African precedents on which sugar agriculture and processing was completely dependent.

**Gwenn Miller** and **Karen Turner** both teach at the College of the Holy Cross. **Gwenn Miller** is an associate professor of history whose courses in American Indian and Early American history are taught from a global perspective. Her book *Kodiak Kreol: Communities of Empire in Early Russian America* was published in 2010. **Karen Turner** is a professor of history who specializes in the study of law and human rights in Asia. Among the documentary films she has produced and directed is *Hidden Warriors: Voices from the Ho Chi Minh Trail*.

*Canton Connections: The China Trade*

*Through the Friendship of J. P. Cushing and Wu Bingjian (or Howqua)*

This paper explores links between the Atlantic world and the Pacific world in the early nineteenth century through the close connection between two of the most prominent merchants in the China Trade. In 1803, John Perkins Cushing left Boston for Canton when he was sixteen years old. Upon his arrival, he soon met Wu Bingjian and the two formed a friendship that would last for the next thirty years. This paper moves beyond one-sided descriptions of the trade to consider American intent and Chinese reception together. The complex relationship between Howqua and Cushing offers insight into the advantages for both sides of a trade centered at Canton and distant from official scrutiny until the Opium Wars would force the issue at mid-century.

**Marina Moskowitz** is a cultural historian who teaches history at the University of Glasgow. Her interests are in material and visual culture; landscape and the built environment; business and consumption; and constructions of the middle class. Her interdisciplinary approach draws on the sources and methods of literature, cultural geography, and history of art. Her current research examines the trade of seeds in nineteenth-century America, and the ways in which this exchange--commercial, cultural, and horticultural--contributed to the expansion of the United States. She is in residence at the American Antiquarian Society in the 2014 spring semester as a National Endowment

for the Humanities fellow to complete her book manuscript “Seed Money: Improvement and Exchange in the Nineteenth-Century American Garden.”

*Seeing with Seeds: Horticultural Commerce in Early Nineteenth-Century America*

At the turn of the nineteenth century, a few prescient Americans, such as David Landreth and Bernard M’Mahon, began to develop a specialized trade in seeds to replace what they perceived as a haphazard supply of plant material from both home and abroad. The transatlantic exchange of seeds had occurred for centuries, and greatly affected the flora, both ornamental and economic, of the young United States. The use and arrangement of varied plant material exhibited a tension, common in American cultural expression of the early republic, between displaying knowledge and achievement of European taste, and fostering a national culture. American horticulturists of the early nineteenth century recognised that, on the vast continental landmass that the United States was rapidly traversing, ‘foreign’ plant material might be much more familiar to many growers than the ‘native’ plants that were being newly discovered (and bred) by botanists and commercial seedsmen. This paper will explore how the trade in seeds both reinforced and blurred these categories and promoted seeds as a means of experiencing distant landscapes.

**Emily A. Murphy** has served as Park Historian at Salem Maritime National Historic Site (National Park Service) in 2008 and is also the site’s Public Affairs Officer. Murphy received the Ph.D. in American Studies from Boston University. Her dissertation, “*To Keep Our Trading For Our Livelihood: The Derby Family and Their Rise to Power*,” examines how mercantile families used material culture, social connections, and political participation to exert control in eighteenth-century Salem, Massachusetts. She will participate in the round table on textiles with Kirsten Hammerstrom and Madelyn Shaw.

*Silk and Nankeens: Textile Imports into Salem, Massachusetts*

**Romita Ray**, who was born and brought up in Calcutta, India, holds a B.A. in art history from Smith College and a Ph.D. in art history from Yale University. She works on the art and architecture of the British Raj and on Orientalism and post-colonial theory. Her recent book *Under the Banyan Tree: Relocating the Picturesque in British India* (2013) offers a glimpse into the landscapes of tea cultivation in Darjeeling, ushering in the main subject of her second book about the visual cultures of tea consumption in Victorian and post-Independence India. Ray is associate professor of art history in the Department of Art and Music Histories at Syracuse University.

*Mobilizing Tea: Aesthetics and the Thresholds of Global Encounter*

At the heart of global encounters is the movement of people, objects, and ideas. These in turn embody cultural, political, and economic thresholds that are rearranged, disputed, dissolved, and re-invented as encounters evolve through dynamic and transformative networks of exchange. What happens when a

commodity produces an array of corporeal experiences and performances that underscore the making of global encounters? Taking my cue from Steven Lubar and William David Kingery's idea that history is produced from, and not just by, things, in this paper, I look at how tea, a Chinese commodity so prized by English East India Company merchants, articulated visions of America as an emergent nation, while also creating new spaces of colonial taste and consumption in places like India. How did a Chinese product crystallize into a threshold of revolt, even as it reiterated an investment in economic botany in Britain's nascent empire in Asia?

**Madelyn Shaw** is a textile historian, independent curator, and author who specializes in American textiles and fashion--including all things silk. She is lead author and co-curator of the Civil War sesquicentennial project *Homefront and Battlefield: Quilts and Context in the Civil War* (American Textile History Museum, 2012), with Lynne Z. Bassett.

*Perceptions & Misconceptions: China Trade Silks at the RISD Museum*

A round table on textiles with Kirsten Hammerstrom and Emily Murphy.

**Alan Wallach** is Ralph H. Wark Professor of Art and Art History and Professor of American Studies Emeritus at the College of William and Mary. He was co-curator of *Thomas Cole: Landscape into History* (1994), author of *Exhibiting Contradiction: Essays on the Art Museum in the United States* (1998), and co-editor of *Transatlantic Romanticism* (forthcoming 2014) He has published more than a hundred articles on American art and art institutions. Wallach has served as visiting professor at UCLA, Stanford, the University of Michigan, Williams College, and Berlin's Free University. In 2007, he was the recipient of the College Art Association's Distinguished Teaching of Art History Award. He will present concluding remarks at the Global Encounters Symposium.

**James A. Welu** joined the staff of the Worcester Art Museum in 1974 as assistant curator and went on to serve six years as chief curator and twenty-five years as director. A specialist in seventeenth-century Dutch and Flemish art, Welu has published and lectured widely and organized a variety of exhibitions. Now the Director Emeritus, he is currently teaching at the College of the Holy Cross, WPI, and the Worcester Art Museum.

*Stephen Salisbury II's Grand Tour: An Opportunity for Strategic Acquisitions*

The only heir of one of Massachusetts' leading colonial merchants, Stephen Salisbury II (1798-1884) first visited Europe in his early thirties, a trip that lasted three years. During his travels intended for "information and pleasure," Salisbury made purchases in a number of different countries. Each of these acquisitions reflects the interests of a family that led the way in making Worcester a major industrial city.

**Patricia Johnston**, project director and conference organizer, holds the Rev. J. Gerard Mears, S.J., Chair in Fine Arts at the College of Holy Cross. Her edited volume *Seeing High and Low: Representing Social Conflict in American Visual Culture* (University of California Press, 2006) examines how changes in the concepts of high and low art from the eighteenth to the twentieth centuries influence representations of social conditions and values. Her first book, *Real Fantasies: Edward Steichen's Advertising Photography* (University of California Press, 1997), won three book awards for its study of the relationship between fine and commercial photography. She has held fellowships from the American Antiquarian Society, the Charles Warren Center for Studies in American History at Harvard University, and the National Endowment for the Humanities Research Division, and she has directed several NEH summer institutes on early American arts. Her Ph.D. is from Boston University. In summer 2014 her book, *Global Trade and Visual Arts in Federal New England*, co-edited with Caroline Frank, will be published by the University Press of New England.

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