

WINTERTHUR LECTURE TO FOCUS ON HOW ASIAN ART WAS INTRODUCED TO THE AMERICAS

East Met West Centuries Ago, Thanks to Catholic Religious Orders

WINTERTHUR, DELAWARE—Arts and culture in the Americas developed historically important influences from Asia via Catholic religious orders, concludes Gauvin Alexander Bailey, Professor and Alfred & Isabel Bader Chair in Southern Baroque Art at Queen's University in Kingston, Ontario. Bailey will share his insights in *The Role of Religious Orders in the Introduction of Asian Arts to the Americas*, a lecture to be given Tuesday, June 21, in Winterthur, Museum, Garden & Library's Copeland Hall.

It is part of the programming enhancing Winterthur's major exhibition *Made in the Americas: The New World Discovers Asia*. The lecture begins at 6:00 pm and is \$5 for Members and \$15 for nonmembers. Reservations are encouraged online at www.winterthur.org/?p=950 or by calling 800.448.3883.

"The 16th, 17th, and 18th centuries offer a precursor to the globalization that we have today," Bailey said. One example: the largest Asian object sent to the Americas is the bronze choir screen in Mexico City's cathedral. It was designed in Mexico, produced in Macao by Chinese workers and assembled in Mexico, "like a shipment from Ikea." Other examples include ivory hands and heads that were made in Asia and assembled on wooden statues in the Americas.

The cross-cultural movement goes back to the 1560s, he said, when priests and architects went from Mexico to build Manila, in the Philippines. Another important early example was the Japanese embassy in Mexico, which dates to 1612.

Missionaries—notably the Jesuits, Franciscans and other so-called mendicant (begging) orders—made contacts throughout Asia and the New World well before European colonies were established in the Americas. Bailey's lecture will examine how these orders connected visual cultures of profoundly different peoples across vast oceans. Such interactions were among the earliest and most long-lasting interactions between Asia and the Americas, as contrasted to the mercantile and geopolitical efforts of Spanish, Portuguese, and French colonial powers.

"The Catholic religious orders went further than any other European entity into non-European cultures—even beyond conquered areas and into borderlands," he said.

Bailey has taught Renaissance, Baroque, and Latin American art in three nations—including the University of Aberdeen, Boston College, and Clark University—and has held guest professorships at Boston University and the Universidad de los Andes in Bogotá. He has done research and made presentations on six continents, enabled by his fluency in multiple languages.

He has published seven books, co-authored or edited seven more, and written more than 70 articles. He is working on a book titled *Architecture and Urbanism in the French Atlantic World, 1604-1830: Ideology and Reality in the Other Latin America*.

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Gauvin Bailey will lecture at Winterthur June 21 at 6:00 pm. Courtesy of Winterthur.

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Winterthur—known worldwide for its preeminent collection of American decorative arts, naturalistic gardens, and research library for the study of American art and material culture—offers a variety of tours, exhibitions, programs, and activities throughout the year. General admission includes a tour of some of the most notable spaces in the 175-room house as well as access to the Winterthur Garden and Galleries, special exhibitions, a narrated tram tour (weather permitting), the Campbell Collection of Soup Tureens, and the Enchanted Woods children's garden. \$20 adults; \$18 for students and seniors; \$5 for ages 2–11.

Museum hours

10:00 am- 5:00 pm, Tuesday- Sunday.

Winterthur, located on Route 52, six miles northwest of Wilmington, Delaware, and five miles south of U.S. Route 1, is closed on Mondays (except during Yuletide), Thanksgiving, and Christmas Day.

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He has held fellowships with the John Simon Guggenheim Foundation, the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, the National Endowment for the Humanities, the Arts and Humanities Research Council (UK), and the British Academy. In 2014, he was elected *correspondant étranger* of the Académie des Inscriptions et Belles-Lettres at the Institut de France. He has curated and served as consultant on exhibitions at the Smithsonian Institution, the Museum of Fine Arts (Boston), the Philadelphia Museum of Art, the Gulbenkian Museum (Lisbon), the Musée des Beaux-Arts de Caen, and the Victoria & Albert Museum, among others.

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