

Fall 2023 Arts of Asia Lecture Series
Views from the Other Side
Sponsored by the *Society for Asian Art*

A Curious Affair – Toward an Understanding of Art and Globalization

Forrest McGill, Asian Art Museum of San Francisco

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How does an art object get from one place to another, and why does it move?

How does the maker of an art object envision the viewer or customer?

If the maker is emulating a model such as an imported object, does the maker know or care where the model object came from, or how it was used or what it signified in its home country?

Does a buyer know or care where the imported art object came from, or how it was used or what it signified in its home country?

If an artist is depicting a foreign place or person, where does the artist get their information from—direct observation, other artworks, book illustrations, verbal descriptions?

If an artist is depicting a foreign place or person, what’s their motive? Do they strive for “objectivity,” or do they have an agenda?

Why do buyers want art objects depicting foreign places or people?

Historical periods (much simplified)

Ottoman (Turkey, &c.)	1300-1922
Safavid (Iran)	1501-1722
Qajar (Iran)	1724-1925
Mughal (India, Pakistan)	1562-1857
British rule (India, Pakistan)	1857-1947
(British dominated parts of India earlier)	
Toungoo (Burma/Myanmar)	1510-1752
Konbaung (Burma/Myanmar)	1752-1885
British domination	1886-1948
(British dominated parts of Burma earlier)	
Ayutthaya (Thailand)	1351-1767
Bangkok (Thailand)	1782-present
Vietnamese kingdoms	1400s-1800s
French domination in Cambodia, Laos, Vietnam	late 1800s-mid 1900s
Indonesian sultanates	1500s-1800s
Dutch domination	

in parts or all of Indonesia	1600s-1949
Ming (China)	1368-1644
Qing (China)	1644-1911
Joseon (Korea)	1392-1920
Edo (Japan)	1615-1868
Meiji (Japan)	1868-1912

For further reading and browsing. A few recent works. There are many, many more.

Arthur M. Sackler Gallery (Smithsonian Institution). *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin*. 2009.

Bennett, James, et al. *Treasure Ships: Art in the Age of Spices*. Art Gallery of South Australia 2014.

Breazeale, Kennon, ed. *From Japan to Arabia: Ayutthaya's Maritime Relations with Asia*. Toyota Thailand Foundation: The Foundation for the Promotion of Social Sciences and Humanities Textbooks Project 1999.

Cooke, Edward S. *Global Objects: Toward a Connected Art History*. Princeton University Press 2022.

Dalal, Radha, Sean Roberts, and Jochen Sokoly, eds. Biennial Hamad bin Khalifa Symposium on Islamic Art and Culture. *The Seas and the Mobility of Islamic Art*. Yale University Press; in Association with Qatar Foundation; Virginia Commonwealth University; and Virginia Commonwealth University School of the Arts in Qatar 2021.

Dale, Stephen Frederic. "Imperial Cultures" in *The Muslim Empires of the Ottomans, Safavids, and Mughals*. Cambridge University Press 2010.

Golombek, Lisa. *Persian Pottery in the First Global Age: The Sixteenth and Seventeenth Centuries*. Koninklijke Brill NV 2013.

Gunn, Geoffrey C. *Imagined Geographies: The Maritime Silk Roads in World History 100-1800*. Hong Kong University Press 2022.

McGill, Forrest et al. *A Curious Affair: The Fascination between East and West*. First ed. Asian Art Museum 2006.

Natif, Mika. *Mughal Occidentalism: Artistic Encounters between Europe and Asia at the Courts of India 1580-1630*. Brill 2018.

Peck, Amelia, et al. *Interwoven Globe: The Worldwide Textile Trade, 1500-1800*. Metropolitan Museum of Art 2013.

YouTube Video

John Guy, "The Tang Shipwreck's Ceramic and Precious Metal Cargo," Asia Society, May 23, 2017 <https://www.youtube.com/watch?v=wUxSVX9qLIo&t=1754s> or search by title and John Guy's name