

The logo for the Asian Civilisations Museum (ACM), consisting of the letters 'ACM' in white on a red rectangular background.

ACM

A historical painting depicting a large wooden galleon ship docked at a pier. The ship is the central focus, with a large figurehead. In the background, there is a fortified city with various buildings and a church. In the foreground, a busy market scene is shown with people, some on horseback, and various goods being traded.

MANILA GALLEON

INTERNATIONAL CONFERENCE

Saturday and Sunday, 9–10 March 2024

10am–5.15pm

Ngee Ann Auditorium

Asian Civilisations Museum



Woman with a Manila shawl
Juan Luna (Filipino, 1857–1899)
Spain, Madrid, 1880s
Oil on canvas, 112.5 x 77 cm
Ayala Museum, Makati City
Gift of Mercedes Zobel McMicking

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Day One – 9 March 2024 (Saturday)

9am Registration	MARITIME ARCHAEOLOGY AND SHIPBUILDING	CROSS-CULTURAL EXCHANGES
10am Opening remarks Kennie Ting Director ACM Merle. A Hinrich Chairman Hinrich Foundation	11–11.30am Iván Valdez-Bubnov Universidad Nacional Autónoma de México <i>The construction of the Manila galleons (16th –18th centuries)</i>	2.45–3.15pm Baltazar Brito Guadarrama Biblioteca Nacional de Antropología e Historia, Mexico <i>Mesoamerican codices: Icons of cultural exchange</i>
10.15–10.50am Ambeth R. Ocampo Ateneo de Manila University, Philippines	11.30–11.40am Discussion 11.40–12.10pm Tea break	3.15–3.25pm Discussion 3.25–3.55pm Cuauhtémoc Villamar Independent researcher
Keynote address <i>Tornaviaje: Looking back on the legacy of the galleon trade</i>	12.10–12.40pm Roberto E. Junco Instituto Nacional de Antropología e Historia, Mexico	<i>The Manila galleons at the heart of globalisation</i>
10.50–11am Discussion	<i>Archaeological research on the Manila galleons in Mexico</i>	3.55–4.05pm Discussion
	12.40–12.50pm Discussion	4.05–4.35pm Tea break
	12.50–1.20pm Bobby C. Orillaneda National Museum of the Philippines <i>The archaeology of the Manila galleons in the Philippines</i>	4.35–5.05pm Alan Chong Independent researcher <i>What’s so great about global art? Ownership, race, and death</i>
	1.20–1.30pm Discussion	5.05–5.15pm Discussion
	1.30–2.45pm Lunch	5.15pm End of Day One programme

Day Two – 10 March 2024 (Sunday)

THE ART OF A NETWORK

9am

Registration

10–10.30am

William R. Sargent

Independent curator

Chinese arts for the Spanish market

10.30–10.40am

Discussion

10.40–11.10am

Sonia Ocaña-Ruiz

Universidad Juárez
Autónoma de Tabasco,
Mexico

The paths of Asian lacquer in New Spain

11.10–11.20am

Discussion

11.20–11.50am

Tea break

11.50am–12.20pm

Yoshie Kojima

Waseda University, Japan

Japanese seminary paintings and the Western Pacific

12.20–12.30pm

Discussion

12.30–1pm

Abraham Villavicencio

Museo Franz Mayer, Mexico

From phoenix to quetzales: The legacy of the Manila galleons in the arts of Mexico

1–1.10pm

Discussion

1.10–2.30pm

Lunch

2.30–3pm

Florina H. Capistrano-Baker

Ayala Museum, Philippines

Visualising national dress in the Philippines in the 19th and 20th centuries

3–3.10pm

Discussion

3.10–3.40pm

Circe Henestrosa

LASALLE College of the Arts, Singapore

Cross-cultural fertilisation and borrowing: Hybrid textiles and fashion along the galleon route

3.40–3.50pm

Discussion

3.50–4.20pm

Tea break

4.20–4.50pm

Cristina Martinez-Juan

SOAS University of London, UK

Cross-cultural forms: Mapping material culture entanglements via the Manila galleons

4.50–5pm

Discussion

5–5.15pm

Closing remarks

Clement Onn

Deputy Director and
Principal Curator
ACM

5.15pm

End of Day Two programme

OPENING ADDRESS

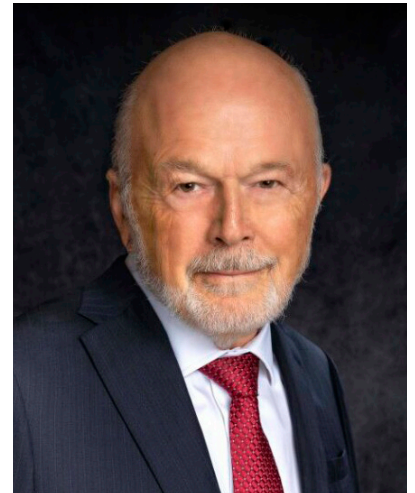
Kennie Ting is the Director of the Asian Civilisations Museum and the Peranakan Museum. He has overseen the shift in the museum's curatorial approach from a geographical focus to a thematic, cross-cultural focus, and from ethnography to the decorative arts and design. He has helmed exhibitions on the arts of Myanmar, Korea, Cambodia, Indonesia, and Japan, and on the material culture of cosmopolitan Asian port cities. Most recently, ACM under his direction has presented exhibitions and experimental showcases on contemporary fashion and photography, spotlighting Asian masters such as Russel Wong, Guo Pei, and BINhouse in partnership with Singapore's fashion community and industry. He is interested in the history of travel and the heritage of Asian port cities, and is the author of *The Romance of the Grand Tour – 100 Years of Travel in South East Asia*, *Singapore Chronicles: HERITAGE*, and *Singapore 1819 – A Living Legacy*.



Mr Kenzie Ting
Director,
Asian Civilisations Museum &
Peranakan Museum,
Group Director of Museums, NHB

WELCOME ADDRESS

Merle A. Hinrich is a global business leader, trade pioneer, and philanthropist. He has dedicated his 60-year career to promoting global trade as the founder and executive chairman of Global Sources and the chairman of the Hinrich Foundation. His work is driven by the belief that mutually beneficial and sustainable global trade can bring inclusive prosperity and stability in international relations.



Mr Merle A. Hinrich
Chairman,
Hinrich Foundation

KEYNOTE ADDRESS

Moderator

Clement Onn, Deputy Director and Principal Curator, ACM

Tornaviaje: Looking back on the legacy of the galleon trade

Ambeth R. Ocampo is the Horacio de la Costa Professor in History and the Humanities at Ateneo de Manila University, editorial page columnist for the *Philippines Daily Inquirer*, and the moderator of growing FB and IG Pages. He previously served as chairman of the National Historical Commission of the Philippines; chairman of the National Commission for Culture and the Arts, Ateneo History Department, co-chair of the Manila Historical and Heritage Commission, and president of the Philippine Historical Association. In his lucid moments he enjoys reading 18th-century friar dictionaries of Tagalog.



Dr Ambeth R. Ocampo

Horacio de la Costa Professor of History and the Humanities, Ateneo de Manila University, Philippines

PANEL 1 | Maritime Archaeology and Shipbuilding

Moderator

Michael Ng, Assistant Curator (Maritime Archaeology), ACM

The construction of the Manila galleons (16th–18th centuries)

Studies on the galleon construction industry reveal the often-overlooked role of the Spanish shipbuilding industry in the Americas, Philippines, and other parts of Southeast Asia. This resource-intensive industry was reliant on complex networks of exchange between Europe, the Americas, and Asia, which laid the foundations for transpacific trade.

In this presentation, Iván Valdez-Bubnov reveals how the study of shipbuilding industries in Southeast Asia offers new perspectives on trade, navigation, and the emergence of the first global economy.

ABOUT THE SPEAKER

Iván Valdez-Bubnov is a research fellow at the Universidad Nacional Autónoma de México (UNAM). He specialises in the history of Spanish naval shipbuilding in Europe, America, and Asia during the Age of Sail. He is the author of *Poder Naval y Modernización del Estado: política de construcción naval española (siglos XVI–XVIII)* (2012) and associate editor of the *International Journal of Maritime History* and *Revista de Historia Naval*. He is also the founder and coordinator of the Philippines-Mexico Studies Program at UNAM, and the Red Filipiniana Network.



Dr Iván Valdez-Bubnov
Research Fellow,
Universidad Nacional
Autónoma de México

PANEL 1 | Maritime Archaeology and Shipbuilding

Moderator

Michael Ng, Assistant Curator (Maritime Archaeology), ACM

Archaeological research on the Manila galleons in Mexico

Over the past two decades, archaeological research on the Manila galleons has flourished in Mexico. The study of a wrecked galleon on the coast of Baja California that began in 1999 has provided valuable evidence of its cargo and construction. In this presentation, Roberto E. Junco discusses his work on the Baja California wreck, and reveals how investigations at historic ports like Acapulco and San Blas have uncovered important information on maritime activity and the exchange of goods along the Manila-Acapulco galleon route.

ABOUT THE SPEAKER

Roberto E. Junco is the director of the Underwater Archaeology Office at the Instituto Nacional de Antropología e Historia. He has directed excavations at the Nevado de Toluca volcano, the Manila galleon wreck in Baja California, and the Port of Acapulco. His research focuses on the study of Chinese porcelain, the archaeology of Manila galleons, and maritime navigation during the colonial period.



Dr Roberto E. Junco

Director,
Underwater Archaeology Office,
Instituto Nacional de
Antropología e Historia, Mexico

PANEL 1 | Maritime Archaeology and Shipbuilding

Moderator

Michael Ng, Assistant Curator (Maritime Archaeology), ACM

The archaeology of the Manila galleons in the Philippines

Archaeological surveys in the Philippines have resulted in the discovery of the numerous galleon wrecks, including the *San Diego* (1600), *Nuestra Señora de la Vida* (1620), *San Jose* (1694), and *Santo Cristo de Burgos* (1726). Other galleons believed to be in the region remain undiscovered. The archaeological data generated from these surveys has been instrumental in elucidating the role of the Manila galleons as the primary vehicles of global trade and exchange, migration, religion, and diplomacy from 1575 to 1815.

This presentation provides an overview of archaeological investigations of galleons in the Philippines, and highlights the role of the National Museum of the Philippines as the sole government agency that supervises all maritime and underwater archaeological research in the country.

ABOUT THE SPEAKER

Bobby C. Orillaneda is a curator and officer-in-charge of the Maritime and Underwater Cultural Heritage Division of the National Museum of the Philippines. He is the former president of the Guild of Archaeologists in the Philippines, and is a member of the International Council on Monuments and Sites-International Committee on the Underwater Cultural Heritage (ICOMOS-ICUCH). He has carried out fieldwork and research in the Philippines, Thailand, Indonesia, Malaysia, Sri Lanka, and Egypt, including as part of a UNESCO team that conducted underwater archaeological training programmes.



Mr Bobby C. Orillaneda

Curator,
Maritime and Underwater
Cultural Heritage Division,
National Museum of the
Philippines

PANEL 2

Cross-cultural Exchanges

Moderator

Clement Onn, Deputy Director and Principal Curator, ACM

Mesoamerican codices: Icons of cultural exchange

The Mesoamerican codices are folding books written before and shortly after the Spanish conquest of the Americas in the 16th century. This presentation explores how the production and content of these codices was adapted to reflect Spanish influences imposed on indigenous peoples.

ABOUT THE SPEAKER

Baltazar Brito Guadarrama is a researcher of codices and Mexican indigenous history. He is the author of many books and articles, including *El Lienzo de Tlaxcala* (2021) and *El Códice Boturini o Tira de la peregrinación* (2023). He is currently vice president of the Mexican committee for UNESCO's Memory of the World Programme, which funds and administers projects to safeguard the documentary heritage of humanity.



Dr Baltazar Brito Guadarrama
Director,
Biblioteca Nacional de
Antropología e Historia, Mexico

Saturday, 9 March, 3.25pm

PANEL 2

Cross-cultural Exchanges

Moderator

Clement Onn, Deputy Director and Principal Curator, ACM

The Manila galleons at the heart of globalisation

The Manila galleon commercial trade system played an essential role in connecting multiple societies in Asia, the Americas, and Europe, leading to an early form of economic globalisation. Cuauhtémoc Villamar discusses how exchanges along this interconnected network led to profound social and cultural effects, expressed through evolving cosmopolitan tastes, material culture, and the spread of Asian artistic influences across the Americas.

ABOUT THE SPEAKER

Cuauhtémoc Villamar is an independent researcher of Pacific history and a former diplomat in the Mexican Foreign Service. He specialises in economic and cultural promotion and facilitating technical cooperation between countries. He is the author of *Portuguese Merchants in the Manila Galleon System, 1565–1600* (2021).



Dr Cuauhtémoc Villamar
Independent researcher

Saturday, 9 March, 4.35pm

PANEL 2

Cross-cultural Exchanges

Moderator

Clement Onn, Deputy Director and Principal Curator, ACM

What's so great about global art? Ownership, race, and death

Hybrid, cross-cultural art seems to demand new approaches, but art history has been slow to respond to the challenge. Instead, we have perpetuated traditional categories and methods, whether the old colonial systems, preoccupation with questions of influence, or terms which perpetuate older modes of thinking (Hispano-Filipino, Indo-Portuguese, trade art, imperial ware). Are terms such as the global Renaissance useful?

Many of the works exhibited in the *Manila Galleon* exhibition have been the subject of disputed ownership, for example, Spanish, Filipino, Mexican, or Chinese. The colonial systems that fostered trade and migration in Southeast Asia beginning in the 16th century produced intense conflict, but also alluring works of art that fall outside expected categories.

ABOUT THE SPEAKER

Alan Chong was the director of the Asian Civilisations Museum and Peranakan Museum from 2010 to 2016, and has also worked at the Cleveland Museum of Art, Isabella Stewart Gardner Museum, and the Currier Museum of Art. His publications include *Port Cities: Multicultural Emporiums of Asia, 1500–1900* (2017), *Christianity in Asia: Sacred Art and Visual Splendour* (2016), *The Tang Shipwreck: Art and Exchange in the 9th Century* (2017), and *Journeys East: Isabella Stewart Gardner and Asia* (2009).



Dr Alan Chong
Independent researcher

PANEL 3 | The Art of a Network

Moderator
Alan Chong, Independent researcher

Chinese arts for the Spanish market

The Florentine merchant and writer Francesco Carletti (1573–1636) wrote, “[in the islands of the Philippines] the Chinese ... come every year in ships laden with raw silk... and many cotton cloths, musk, sugar, porcelain and various other merchandises, all of which are for trade with the Spaniards. The Spaniards buy them to bring to Mexico in New Spain.”

The first two galleons that arrived in Acapulco in 1575 carried cargoes which included 22,300 porcelains and other commodities, marking the start of a trade which continued until the 19th century. Over the course of 250 years, the luxury arts of China travelled through Mexico, to other parts of New Spain and later Europe. This presentation explores the demand for Chinese art by the Spanish church, state, and homes, offering new art historical and curatorial perspectives on the galleon trade.

ABOUT THE SPEAKER

William R. Sargent is an independent curator, former H. A. Crosby Forbes Curator of Asian Export Art at the Peabody Essex Museum, senior consultant in Chinese Art at Bonhams (US), and an expert advisor to the Hong Kong Museum of Art. He has given nearly 300 lectures, and consults for many museums worldwide. His publications include *Chinese Porcelain in The Conde Collection* (2014), *Treasures of Chinese Export Ceramics from the Peabody Essex Museum* (2012), *The Copeland Collection: Chinese and Japanese Ceramic Figures* (1991), and *Views of the Pearl River Delta: Macao, Canton and Hong Kong* (1996).



Mr William R. Sargent
Independent curator

PANEL 3 | The Art of a Network

Moderator
Alan Chong, Independent researcher

The paths of Asian lacquer in New Spain

The Manila galleons brought many kinds of Asian lacquer to Mexico and other parts of New Spain. This led to the production of new forms of lacquer, including *enconchados* (paintings inlaid with mother-of-pearl), painted folding screens, objects made with techniques of Pre-Columbian origin, and works that combined Asian lacquer with European chinoiserie. This presentation looks at the impact and circulation of these works, both as luxury products in New Spain and as gifts collected by Spanish viceroys to be sent to Spain.

ABOUT THE SPEAKER

Sonia Ocaña-Ruiz is a professor in the History Department of the Universidad Juárez Autónoma de Tabasco, Mexico, and a member of the Mexican National Researchers System. Her work focuses on the study of artistic exchanges between New Spain and Asia. In 2017, she curated *Lacquer: Color and Bright in New Spain* at the Museo Nacional del Virreinato in Tepetzotlán, Mexico. Her first book, *La domesticación de Asia: las relaciones artísticas transpacíficas en la Nueva España (The Domestication of Asia: Cross-Pacific Artistic Relationships in New Spain)*, will be published in 2024.



Dr Sonia Ocaña-Ruiz
Professor,
History Department,
Universidad Juárez Autónoma
de Tabasco, Mexico

PANEL 3 | The Art of a Network

Moderator
Alan Chong, Independent researcher

Japanese seminary paintings and the Western Pacific

The Italian Jesuit painter Giovanni Cola founded a painting seminary in Nagasaki around 1590. Due to Christian persecution in Japan, Cola and his disciples had to flee to Macao in 1614, where he died 12 years later. The works of Cola's school spread to Macao and Manila in the early 17th century through Western missionaries. One of the most notable examples is a painting of the *Madonna of the Rosary*, which was made in Manila by Cola's disciples and reproduced multiple times by local painters in the Philippines. The art of Cola's school in Nagasaki is believed to have reached Macao and the Philippines through this preexisting Asian network of exchange, which in turn found connections with Mexico via the Pacific Ocean through Spanish mendicant orders and merchants.

ABOUT THE SPEAKER

Yoshie Kojima is a professor in the Department of Art History at Waseda University, Tokyo. Her main areas of research are the reception of Western art in Japan during the 16th and 17th centuries, and the Romanesque and Gothic art of Northern Italy. Her publications include "Fumi-e: Trampled Sacred Images in Japan" in *Sacred Images and Normativity* (2022), "Orthodoxy and Acculturation of Christian Art in Japan: The Transformation of the Eucharistic Representation of 'Hidden' Christians" in *Interactions between Rivals* (2021), and *Storia di una cattedrale: il Duomo di San Donnino a Fidenza* (2006).



Dr Yoshie Kojima
Professor,
Department of Art History,
Waseda University, Japan

PANEL 3 | The Art of a Network

Moderator

Alan Chong, Independent researcher

From phoenix to quetzal: The legacy of the Manila galleons in the arts of Mexico

Since Asian goods first arrived in Mexico at the start of the galleon trade, the objects that remained have decorated the households of the economic and political elite, while also enriching the altars of chapels and oratories. Silk textiles were incorporated into the clothing of various social groups and castes, just as Asian spices and fruits became part of the daily diet. Various objects were adapted according to taste and necessity: Chinese porcelain objects were fitted with metal mounts, sometimes silver, to enhance their beauty or to adapt them to new functions.

The great admiration for Asian objects resulted in the local production of luxury goods that imitated their shapes and ornamentation. These new works of art represent a complex process of selection, transformation, and adaptation, the legacy of which survives today in the traditional arts of Michoacán, Guerrero, Puebla, Oaxaca, and Chiapas.

ABOUT THE SPEAKER

Abraham Villavicencio is the chief curator of the Museo Franz Mayer (MFM) and a member of Faculty of Arts and Design, Universidad Nacional Autónoma de México (UNAM). He previously served as curator of viceregal art and as a curatorial coordinator at the Museo Nacional de Arte (MUNAL), Mexico. Villavicencio has curated, co-curated, and coordinated more than 30 exhibitions, including *The Hispanic Monarchy in Art* (MUNAL, 2015), *Caravaggio: A Work, a Legacy* (MUNAL, 2018), and *Treasures of China: Porcelain and Decorative Arts* (MFM, 2022). He has also worked on exhibitions with contemporary artists, such as Gabriel de la Mora, Bosco Sodi, Nizaac Vallejo, Mauro Terán, Damián Lescas, Sandra del Pilar, and Alejandra España.



Mr Abraham Villavicencio
Chief Curator
Museo Franz Mayer, Mexico

PANEL 3 | The Art of a Network

Moderator

Naomi Wang, Curator (Southeast Asia), ACM

Visualising national dress in the Philippines in the 19th and 20th centuries

Florina H. Capistrano-Baker traces the changing notions of national dress in the Philippines. She begins by discussing 19th-century watercolours known as *tipos del pais* (“country types”), which portray ethnicities, occupations, and costumes in and around Manila during the Spanish colonial period, as well as closely related *costumbrista* paintings in Latin America. She reviews her discovery of the previously undocumented phenomenon of the Chinese replication of Philippine watercolours for the Western market, as well as the parallel replication of *costumbrista* paintings. She concludes with a discussion of the garments portrayed in these images, and the questions these works raise about the postcolonial invention of “traditional” dress in the Philippines

ABOUT THE SPEAKER

Florina H. Capistrano-Baker is the former director of the Ayala Museum, where she currently serves as a consulting curator and special projects consultant. Her scholarly work has been supported by grants from Columbia University, Ford Foundation, Asian Cultural Council, American Association of University Women, Japan Foundation, Locsin Foundation, Metropolitan Museum of Art, and the Getty Research Institute. She is the co-editor of the multi-author volume *Transpacific Engagements: Trade, Translation, and Visual Culture of Entangled Empires, 1565–1898* (2020) and the curator and author of *Intertwined: Transpacific, Transcultural Philippines* (2022).



Dr Florina H. Capistrano-Baker
Consulting Curator
Ayala Museum, Philippines

Sunday, 10 March, 3.10pm

PANEL 3 | The Art of a Network

Moderator

Naomi Wang, Curator (Southeast Asia), ACM

Cross-cultural fertilisation and borrowing: Hybrid textiles and fashion along the galleon route

This presentation looks at cross-cultural borrowing and hybridities in fashion expressed through different textile motifs along the galleon route.

ABOUT THE SPEAKER

Circe Henestrosa is a Mexican fashion curator and the Head of the School of Fashion at LASALLE College of the Arts, in Singapore. She curated the exhibition *Frida Kahlo: Appearances Can Be Deceiving* (2012) at The Frida Kahlo Museum, Mexico, as well as *Frida Kahlo: Making Her Self Up* at the Victoria and Albert Museum, London (2018), which travelled to the Brooklyn Museum, New York (2019); the Fine Arts Museum DeYoung, San Francisco (2020); and the Fashion Museum Palais Galliera in Paris (2022).

Henestrosa has researched and conducted fashion exhibition projects in Asia, including Singapore, Cambodia, the Philippines, and South Korea. She is studying for her PhD at the London College of Fashion, focusing on curation, fashion, and diversity. Her recent publications include *Frida Kahlo by Katerina Jebb-Corpus* (2022) and *Frida and San Francisco* (2020).

Photo credit: Natsuko Teruya



Ms Circe Henestrosa

Head of the School of Fashion,
LASALLE College of the Arts,
Singapore

PANEL 3 | The Art of a Network

Moderator

Melissa Viswani, Assistant Director (Education), ACM

Cross-cultural forms: Mapping material culture entanglements via the Manila galleons

Cross-cultural interactions between the Philippines and Mexico during the galleon trade are expressed in various physical forms. The Mapping Philippine Material Culture Project focuses on creating a visual inventory of Philippine material culture, and looks at ongoing baselining inventory work, deeper provenance research, and the annotation of existing data. This presentation showcases a sampling of artistic and narrative interventions into these baseline inventories through Mexican-Filipino collaborations.

ABOUT THE SPEAKER

Cristina Martinez-Juan is a faculty member at the SOAS School of Languages, Cultures, and Linguistics. She also serves on the editorial board for Southeast Asia Research. In 2017 she established the Philippine Studies programme at SOAS, a cross-disciplinary platform dedicated to Philippine-related teaching, research, and cultural production in the UK. She serves as the principal investigator for two digital humanities research projects funded by the UK's Arts and Humanities Research Council.

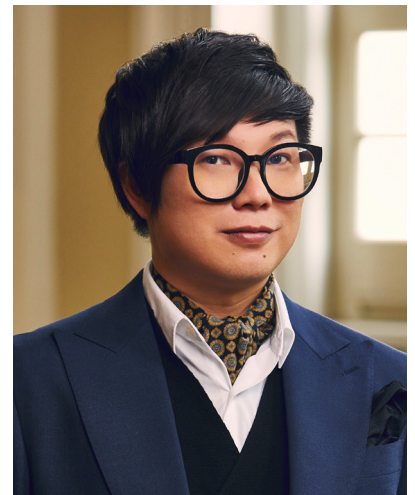


Dr Cristina Martinez-Juan
Project Head, Philippine Studies,
SOAS University of London

Sunday, 10 March, 5pm

CLOSING REMARKS

Clement Onn is the Deputy Director of Curatorial & Research and Principal Curator of Asian Export Art and Peranakan at the Asian Civilisations Museum. His research interest lies in exchanges between Asia and Europe in the 16th and 18th centuries. His primary focus is trading networks and the spread of the Christian faith in Asia, particularly in the Indian subcontinent, Japan, China, and the Philippines. He co-curated *Christianity in Asia: Sacred Art and Visual Splendour* (2016), *Port Cities: Multicultural Emporiums of Asia 1500–1900* (2016), *Life in Edo x Russel Wong in Kyoto* (2021), and *Manila Galleon: From Asia to the Americas* (2023).



Mr Clement Onn

Deputy Director (Curatorial & Research) and Principal Curator (Asian Export Art and Peranakan),
Asian Civilisations Museum & Peranakan Museum

Front cover:

Chest with view of Manila

Philippines, around 1650–60

Wood, iron, pigments, oil

Museo José Luis Bello y González/

Gobierno del Estado de Puebla/

Secretaría de Cultura/OPD “Museos Puebla”

Below:

Basin

Mexico, Puebla, late 17th or early 18th century

Tin-glazed earthenware

Asian Civilisations Museum

2021-00271



This conference is held in conjunction with

MANILA GALLEON

FROM ASIA TO
THE AMERICAS

16 NOV 2023 – 17 MAR 2024

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