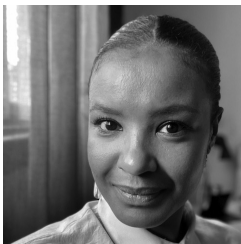




YALE CENTER FOR BRITISH ART | APRIL 25, 2025

ART, MUSEUM, NATION SYMPOSIUM

SPEAKER BIOGRAPHIES



Nana Adusei-Poku

Assistant Professor in African Diasporic Art History
Yale University

Nana Adusei-Poku, PhD, is assistant professor in African diasporic art history in the departments of history of art and African American studies at Yale University. She is the author of *Taking Stakes in the Unknown: Tracing Post-Black Art* and the editor of *Reshaping the Field: Arts of the African Diasporas on Display*. She curated *Performances of Nothingness* at the Academy of Arts, Berlin, in 2018, and *Black Melancholia* at the Hessel Museum of Art, Bard College, New York, in 2022.



Patricia Allerston

Deputy Director and Chief Curator, European and Scottish Art
National Galleries of Scotland

Tricia Allerston is deputy director and chief curator of European and Scottish art at the National Galleries of Scotland. She co-directed its major capital project to create a new suite of galleries for Scottish art at the National Gallery in Edinburgh. Allerston was responsible for design, conceptualization, and interpretation in the new galleries, which opened in September 2023 and range in date from 1780 to 1945. Leading a team of curators, she curated two of the displays and co-authored the book *Scottish Art in 100 Works*. Allerston was head of education at the National Galleries of Scotland from 2005 to 2013. Prior to that, she was a lecturer in European history at the Universities of Edinburgh and Glasgow. She is a fellow of the Royal Historical Society and an honorary fellow in the School of History, Classics, and Archaeology at the University of Edinburgh.



Horace D. Ballard

Theodore E. Stebbins Curator of American Art
The Fogg/Harvard Art Museums

Horace D. Ballard serves as Theodore E. Stebbins Curator of American art at the Fogg / Harvard Art Museums. His research interests include the legibilities of gender in Anglo-colonial and federal-era portraiture; queer ecologies within

the genres of still life and landscape; colonial men's fashion; and the visual and material cultures of religion in the Americas. He received his doctorate from Brown University and holds degrees from Yale and the University of Virginia. Ballard has held positions in the curatorial, education, and interpretation departments of the Williams College Museum of Art; the Rhode Island School of Design Museum; the Birmingham Museum of Art; the Yale University Art Gallery; Monticello, the home of Thomas Jefferson; and the Bayly (now Fralin) Museum of Art at the University of Virginia.



Tim Barringer

Paul Mellon Professor of the History of Art
Yale University

Tim Barringer is Paul Mellon Professor of the History of Art at Yale University. He specializes in British art and art of the British Empire and has served as advisor for more than thirty doctoral dissertations in the field. He chaired the department of history of art from 2015 to 2021 and in spring 2025. His books include *Reading the Pre-Raphaelites* (1999), *Men at Work: Art and Labour in Victorian Britain* (2005), and *John Constable* (forthcoming in 2026), the third volume in the YCBA Collection Series. He co-edited *Frederic Leighton* (1998), *Colonialism and the Object* (1998), *Art and the British Empire* (2007), *Victorian Jamaica* (2018), *On the Viewing Platform* (2020), and *Frederic Church: Global Artist* (forthcoming in 2026). He has co-curated the exhibitions *American Sublime* (Tate Britain, 2002), *Art and Emancipation in Jamaica* (YCBA, 2007), *Before and After Modernism* (Lethaby Gallery, Central Saint Martins, 2010), *Pre-Raphaelites: Victorian Avant-Garde* (Tate Britain, 2012), *Pastures Green and Dark Satanic Mills* (American Federation of Arts, 2015), *Thomas Cole's Journey* (Metropolitan Museum of Art, 2018), *Picturesque and Sublime* (Thomas Cole National Historic Site, 2018), and *Victorian Radicals* (YCBA and Birmingham Museum and Art Gallery, 2019–22). In 2019 he gave the Paul Mellon Lectures at the National Gallery, London, on “Global Landscape in the Age of Empire.” He is completing a book titled *Broken Pastoral: Art and Music in Britain, Gothic Revival to Punk Rock*.



Andrea Bayer

Director of Collections and Administration
Metropolitan Museum of Art

Appointed the Met's director of collections and administration in 2018, Andrea Bayer was previously the Jayne Wrightsman Curator in the department of European paintings. She received her PhD from Princeton University in 1990 and has been on the staff of the Met since then. An expert on Italian Renaissance art, Bayer has worked on a range of exhibitions, both thematic investigations — such as *Painters of Reality: The Legacy of Leonardo and Caravaggio in Lombardy* (2004), *Art and Love in Renaissance Italy* (2008–9), and *Unfinished: Thoughts Left Visible* (2016) — and monographic shows on artists such as Evaristo Baschenis, the great still-life painter of musical instruments, and Dosso Dossi, the inventive painter of Renaissance Ferrara. Her most recent exhibition is *Making The Met*,

1870–2020, organized in celebration of the museum’s 150th anniversary. Outside the department of European paintings, Bayer served as interim head of education (2008–9), and for six years was coordinating curator for the Curatorial Studies program run jointly by the museum and NYU’s Institute of Fine Arts. She was the founding co-chair of the Director’s Exhibition Committee in 2013. In 2016 the Italian government honored her as an Ufficiale of the Ordine della Stella d’Italia.



Sria Chatterjee

Head of Research Initiatives
Paul Mellon Centre for Studies in British Art

Sria Chatterjee is head of research initiatives at the Paul Mellon Centre for Studies in British Art in London, where she also directs the multiyear research project Climate & Colonialism. Chatterjee is currently finishing a book on the relationship between art and the long environmental and agrarian crisis. Her writing has been published widely in academic journals, museum catalogues, and public-facing venues. Her work has been supported by fellowships and grants from the Max-Planck Kunsthistorisches Institut, the Swiss National Science Foundation, and the Terra Foundation, among others. In 2020, she founded and led the award-winning digital project *Visualizing the Virus*. In spring 2024, she was a fellow at the Davis Center for Historical Studies at Princeton University. Chatterjee received her PhD from the art and archaeology department at Princeton University. She serves as editorial advisor for *British Art Studies* and as a steering group member for the British Art Network. In 2023, she served as a judge for the PEN Hessell-Tiltman Prize for historical nonfiction.



Julie Crooks

Curator, Arts of Global Africa and the Diaspora
Art Gallery of Ontario

Julie Crooks has been a curator at the Art Gallery of Ontario (AGO) since 2017. During her tenure, she has curated many exhibitions and collection installations, written and contributed to several publications, participated on international panels, and maintained an active academic profile. Her recent curatorial projects at the AGO include *Free. Black. North* (2017); *Mickalene Thomas: Femmes Noires* (2018); *Fragments of Epic Memory* (2021); *Life Between Islands: Caribbean-British Art 1950s – Now* (2023); and *The Culture: Hip Hop and Contemporary Art in the 21st Century* (2024). She holds a PhD from the department of history of art and archaeology at the School of Oriental and African Studies (SOAS), University of London. Crooks’s areas of specialty include vernacular photography of West Africa and the diaspora, and contemporary African art. In 2020, Crooks initiated the new Arts of Global Africa and the Diaspora department at the AGO, with the goal of addressing historic gaps and erasures related to the representation of Africa and its diasporas through programming, acquisitions, and exhibitions.



Lucinda Lax

Interim Head of the Curatorial Division

Yale Center for British Art

Lucinda Lax joined the Yale Center for British Art as curator of paintings and sculpture in January 2023. She holds a PhD from the University of York, UK, and came to Yale from Edinburgh, where she was a senior curator at the National Galleries of Scotland. Lax recently oversaw a full reinstallation of the YCBA's permanent collection, showing for the first time its full chronological range in a single cohesive display. At the same time, she curated the exhibition *J. M. W. Turner: Romance and Reality*. Bringing together an extensive selection of paintings, watercolors, and prints from the YCBA's exceptional holdings, the exhibition emphasizes the complex and contradictory strands in Turner's career and their centrality to his creative achievement. Lax's research focuses on British art of the long eighteenth century, including the candlelight paintings of Joseph Wright of Derby and the emergence of the first public art exhibitions.



Andrew McClellan

Professor of Art History

Tufts University

Andrew McClellan is professor of art history at Tufts University. He has written and edited numerous books and articles about the history of collecting and museums, including *Inventing the Louvre*, *Art and its Publics*, *The Art Museum from Boullée to Bilbao*, and *The Art of Curating: Paul Sachs and the Museum Course at Harvard*. His current book project is *Rivals on the Fenway: Isabella Stewart Gardner, the Museum of Fine Arts, Boston, and the Destiny of the American Art Museum*.



Mark D. Mitchell

Holcombe T. Green Curator of American Paintings and Sculpture

Yale University Art Gallery

Mark D. Mitchell is the Holcombe T. Green Curator of American Paintings and Sculpture at the Yale University Art Gallery. He completed his doctorate at Princeton University in 2002 and previously worked at the Philadelphia Museum of Art, National Academy Museum, Hood Museum of Art at Dartmouth College, and Princeton University Art Museum. His research interests in American art extend from the colonial period to the later twentieth century in all media, with particular depth in landscape and still-life painting. His most recent exhibition was *The Dance of Life: Figure and Imagination in American Art, 1876–1917*.



Anni A. Pullagura

Margaret and Terry Stent Associate Curator of American Art

High Museum of Art

Anni A. Pullagura is the Margaret and Terry Stent Associate Curator of American Art at the High Museum of Art, Atlanta. Previously, she was a postdoctoral research fellow at the Yale Center for British Art and the Center for Advanced

Study in the Visual Arts, National Gallery of Art, Washington, DC, as well as assistant curator at the Institute of Contemporary Art / Boston. An alum of the Center for Curatorial Leadership, she has assisted on the organization of several national and international exhibitions, monographs, and publications and currently serves on the Art of the Americas Advisory Think Tank for the Harvard Art Museums. Pullagura holds a doctorate in American studies from Brown University. Her forthcoming book manuscript, *Seeing Feeling: Troubling Empathy in Contemporary Art*, recasts the museum as the critical ground for engaging with the social and political dimensions of feeling and sentiment in the art encounter.



Christine Riding

Director of Collections and Research
National Gallery

Christine Riding was appointed director of collections and research at the National Gallery (UK) in February 2023, having been the Jacob Rothschild Head of the Curatorial Department and curator of British paintings for four years. Before joining the National Gallery, Christine held curatorial positions, first at the Museum of London and the Palace of Westminster and then, from 1999 to 2011, at the Tate, where she co-curated numerous exhibitions including *Hogarth* (2007) at Tate Britain and *Gauguin: Maker of Myth* (2010) at Tate Modern. From 2011 to 2018 she was head of arts and curator of the Queen's House at the Royal Museums Greenwich and led on the acquisition of *Kangaroo* and *Dingo* by George Stubbs and the Armada Portrait of Elizabeth I.

At the National Gallery, she has curated the exhibitions *Kehinde Wiley: Prelude* (2021), *Gainsborough's Blue Boy: The Return of a British Icon* (2022), *Turner on Tour: Masterpieces from the Frick Collection* (2022), *Discover Constable and the Hay Wain* (2024), and the forthcoming *Joseph Wright of Derby: From the Shadows* (opening November 2025). She is the directorial lead on "NG200: The Wonder of Art," a project for the Gallery's bicentenary celebrations. This will be the first complete redisplay of the National Gallery's world-class art collection in more than thirty years, with some 1,000 works of art within sixty-six galleries. She led on the gallery's new research strategy (2023–28) and is now focusing on the major refurbishment of the Research Centre for 2028.



Kishwar Rizvi

Robert Lehman Professor of Islamic Art and Architecture
Yale University

Kishwar Rizvi is the Robert Lehman Professor of Islamic Art and Architecture at Yale University, with a joint appointment in the history of art department and the School of Architecture. She is a past president of the Historians of Islamic Art Association. Rizvi is the author of *The Transnational Mosque: Architecture and Historical Memory in the Contemporary Middle East* and *The Safavid Dynastic Shrine: Architecture, Religion, and Power in Early Modern Iran*, and the editor of two well-received anthologies, *Affect, Emotion, and Subjectivity in Early Modern Muslim Empires* and (with Sandy Isenstadt) *Modernism and the Middle East: Architecture and Politics in the Twentieth Century*.



Stephanie Sparling Williams

Andrew W. Mellon Curator of American Art
Brooklyn Museum

Stephanie Sparling Williams is the Andrew W. Mellon Curator of American Art at the Brooklyn Museum. Her curatorial practice is predicated on interdisciplinary research, writing, and teaching on American art, and foregrounds Black Feminist space-making. Her scholarly work is invested in the space of the museum, with a focus on African American art and culture, and the work of US-based artists of color. Related interests include material histories, cross-cultural exchange, strategies of address, and contemporary art that engages with the history of the United States.



Marina Tyquiengco

Ellyn McColgan Associate Curator of Native American Art
Museum of Fine Arts, Boston

Marina Tyquiengco is a CHamoru scholar who received her PhD and MA from the University of Pittsburgh and her BA from the University of Virginia. She previously taught at Brown University and the University of Pittsburgh. She has published articles in *Feminist Studies*; *Panorama: Journal of the Association of Historians of American Art*; and *Lateral: Journal of the Cultural Studies Association*. Recent curatorial projects at the MFA include *Ancestors and Place: Indigenous North American Prints*, a temporary exhibition co-curated with MFA curator Edward Saywell and artist Duane Slick. Her independent curatorial projects include *James Tylor: From an Untouched Landscape* at the George Eastman Museum and the Kluge-Ruhe Aboriginal Art Collection.



Linsey Young

Independent Curator and Researcher

Linsey Young is a curator and researcher. From 2016 to 2024 she held the position of curator of British contemporary art at Tate. In this role she delivered major exhibitions and commissions with artists such as Rachel Whiteread and Anthea Hamilton. Young was lead curator of the Turner Prize in 2016, 2018 and 2024. In 2019, during a sabbatical from Tate, she commissioned and curated Scotland and Venice's presentation at the 58th Venice Biennale with Charlie Prodger. In 2023 she curated the major exhibition and publication project *Women in Revolt! Art and Activism in the UK 1970–1990* at Tate (now on view at the Whitworth, University of Manchester, through June 1, 2025). The first of its kind in mainstream institutions, the exhibition is a wide-ranging exploration of feminist art by more than one hundred women artists working in the UK. In September 2024, Young began a London Arts and Humanities Partnership-funded PhD at the Royal College of Art focused on British feminist art practice. She is an external faculty member for the New Curators program.