



YALE CENTER FOR BRITISH ART | MAY 9, 2025

TURNER TODAY SYMPOSIUM

SPEAKER BIOGRAPHIES



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 *Constable* (forthcoming in 2025), the third volume in the YCBA Collection Series. He has also co-edited and contributed to several volumes of essays. Barringer has co-curated many exhibitions, most recently *Unto This Last: Two Hundred Years of John Ruskin* (YCBA and Watts Gallery, 2019) 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*.



Nicholas R. Bell

President and CEO, Glenbow

Nicholas R. Bell is president and CEO of Glenbow, one of Canada’s leading art museums. He currently leads the “Glenbow Reimagined” project, overseeing renovation of the museum’s 312,000-square-foot building in downtown Calgary, and the \$205 million campaign to transform it into an accessible and vibrant community hub, including reopening as the first major museum in Canada to offer free general admission for everyone, forever. Before joining Glenbow, Bell served as senior vice president for curatorial affairs at Mystic Seaport Museum in Mystic, Connecticut, where he launched a formidable exhibitions program at the preeminent maritime museum in the Western Hemisphere. Prior to that, he served as the Fleur and Charles Bresler Curator-in-Charge at the Smithsonian American Art Museum’s Renwick Gallery in Washington, DC. There, he led the Renwick’s relaunch, increasing attendance from 150,000 visitors annually to one million. Bell was recently honored by Siksika Elders with the Blackfoot name

Itsspai'kinaasi (Shining Star Up There), as well as with the Queen Elizabeth II Diamond Jubilee Medal for service to community. He is the author or editor of eleven books on art, museums, and contemporary culture.



Julian Brooks

Senior Curator and Head of the Department of Drawings,
J. Paul Getty Museum

Julian Brooks is a specialist in Italian and British drawings. He was co-curator of three collaborations with Tate: *JMW Turner: Painting Set Free* (2015), *London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj* (2016); and *William Blake: Visionary* (2023). Past Getty exhibitions and publications include *Guercino: Mind to Paper* (2006–7); *Taddeo and Federico Zuccaro: Artist-Brothers in Renaissance Rome* (2007–8); *Leonardo da Vinci and the Art of Sculpture* (2010); *Master Drawings Close-Up* (2010); *Luminous Paper: British Watercolors and Drawings* (2011); *Andrea del Sarto: The Renaissance Workshop in Action* (2015); *The Lure of Italy* (2017); *Michelangelo: Mind of the Master* (2020); *The Lost Murals of Renaissance Rome / Judy Baca: Hitting the Wall* (2022); and *Paper and Light* (2024). Brooks received his doctorate from the University of Oxford. From 2000 he was print room supervisor at the Ashmolean Museum, Oxford, before moving to Los Angeles in 2004 to work at the Getty.



John Chu

Senior National Curator, Pictures and Sculpture, National Trust

John Chu is a senior curator at the National Trust. He leads on engagement, research, and development across all the organization's historic fine art collections, including the third Earl of Egremont's Turners at Petworth House in West Sussex. He also has responsibility for curation of Midlands properties. He has a research background in British painting and collecting in the long eighteenth century, having completed his doctorate on the British fancy picture. He has since lectured, published, and broadcast widely on Hogarth, Reynolds, and Gainsborough, as well as on the diversity of lesser-known artists represented in National Trust collections. Before working for the National Trust, he spent several years cataloguing drawings, watercolors, and sketchbooks in the Turner Bequest at Tate Britain, focusing on the artist's French tours.



Amy Concannon

Manton Senior Curator of Historic British Art, Tate

As Manton Senior Curator of Historic British Art at Tate, Concannon leads a team of curators working on pre-1915 British art. She oversees holdings of Romantic art, including the Turner Bequest, and has curated a range of exhibitions and displays for Tate and tour venues including *Late Turner* (2014), *William Blake* (2019), *Turner's Modern World* (2020), and *Turner and Constable* (2025, forthcoming). Her PhD thesis at the University of Nottingham used Constable as a starting point to

explore the visual culture of the urban landscape in the first half of the nineteenth century. As part of her research, she was a Visiting Scholar at the YCBA in 2016. Before joining Tate in 2012, she worked at Dulwich Picture Gallery and the Wordsworth Trust, Grasmere, where she is now a trustee.



Alison Hokanson

Curator of European Paintings, The Metropolitan Museum of Art

Alison Hokanson is a curator of European paintings at the Metropolitan Museum of Art and a specialist in nineteenth- and early twentieth-century Central and Northern European and British art. She has curated and co-curated exhibitions on the landscapes of Turner, Pre-Raphaelite art and design, and Victorian painting. Most recently, she co-organized *Caspar David Friedrich: The Soul of Nature* (2025) at the Met. Her scholarship ranges from French drawings of the Romantic period to the cypresses of Vincent van Gogh. She received her BA in art history from Brown University and her MA and PhD from the Institute of Fine Arts at New York University and joined the Met in 2012.



Lizzie Jacklin

Keeper of Art at North East Museums

Lizzie Jacklin is a keeper of art at North East Museums. She works with the collections at the Laing Art Gallery and the Hatton Gallery in Newcastle. She has curated a range of exhibitions, including the recent *Turner: Art, Industry and Nostalgia* (Laing Art Gallery, 2024), which saw *The Fighting Temeraire* displayed in North East England for the first time as part of the National Gallery's "National Treasures" project. She also authored an accompanying publication, aiming to interpret the picture through a North East lens. She is particularly interested in works on paper and has previously held roles at the V&A and at Tate, where she contributed with other cataloguers to the research publication *J. M. W. Turner: Sketchbooks, Drawings and Watercolours* and authored a book highlighting the institution's large print collection.



Lucinda Lax

Interim Head of the Curatorial Division and
Curator of Paintings and Sculpture, Yale Center for British Art

Lucinda Lax joined the Yale Center for British Art (YCBA) 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.



Martin Myrone

Head of Research Support and Pathways,
Paul Mellon Centre for Studies in British Art

Martin Myrone is head of research support and pathways at the Paul Mellon Centre for Studies in British Art (PMC). In this role he has scholarly oversight of the PMC's grants and fellowships program, the learning programs, and the two networks run from the Centre – the Doctoral Researchers Network and the Early Career Researchers Network. He also acts as convenor for the British Art Network. Before joining the Paul Mellon Centre in 2020, Myrone spent more than twenty years in curatorial roles at Tate, latterly as senior curator, pre-1800 British art. His many exhibitions at Tate Britain have included *Gothic Nightmares* (2006), *John Martin: Apocalypse* (2011), *British Folk Art* (2014), *William Blake* (2019), and *Hogarth and Europe* (2021). His research and publications have focused on eighteenth- and nineteenth-century British art.



Aimee Ng

John Updike Curator, The Frick Collection

Aimee Ng is John Updike Curator at the Frick Collection, New York. A specialist in Italian Renaissance art, she has organized exhibitions on painting, sculpture, and drawings of the period. Recent projects have focused on British art of the eighteenth and nineteenth centuries. Prior to joining the Frick, she held positions at the Morgan Library and Museum and at Columbia University, where she earned her PhD.



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 YCBA 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 alumna 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.



Jennifer Tonkovich

Eugene and Clare Thaw Curator of Drawings and Prints,
Morgan Library and Museum

Jennifer Tonkovich serves as the Eugene and Clare Thaw Curator of Drawings and Prints at the Morgan Library and Museum in New York. Her research focuses on French and British drawings, as well as the history of collecting and art dealing during the eighteenth and twentieth centuries. Her recent publications include a series of articles on Hogarth's drawings, featuring installments on *Beer Street* and *Gin Lane* (2021), along with a collaboration with Laurel Peterson on *Stages of Cruelty* (2024), and an essay dedicated to the intriguing medical illustrator and drawing collector Jan van Rymsdyk (2022). Currently, she is preparing the exhibition *William Blake: Paradise Lost* with colleague Sheelagh Bevan to mark the 200th anniversary of Blake's death in 2027, while also researching the personal collection of prominent late eighteenth-century London print dealer Nathaniel Smith.