

## Artist Plenary Speaker

### **Sutapa Biswas**



Sutapa Biswas was born in Santineketan, India, in 1962. Her poignant films and poetic artworks have been shown in museums and art galleries worldwide. Biswas studied at the University of Leeds from 1981-85, at the Slade School of Art from 1988-1990, and at the Royal College of Art between 1996-1998. She works in a wide range of media including installation, film and video, drawing and painting. Since the mid 1990s Biswas has been interested in exploring themes of time, gender, identity and desire in relationship to space or systems of knowledge and power. Her work constitutes one of the most significant critiques of empire in recent British art.

She has exhibited extensively internationally and in 2021 has held two landmark exhibitions in the UK, at BALTIC Contemporary and Kettle's Yard, both centering on her major moving image project 'Lumen'. Amid recent accolades, her work was the subject of a recent article in the *New York Times* by Lauren Elkin (10/15/2021).

## Keynote Speakers

### **Anna Arabindan-Kesson**



Anna Arabindan-Kesson (she/her) is an assistant professor of Black Diasporic art with a joint appointment in the Departments of African American Studies and Art and Archaeology at Princeton University. Born in Sri Lanka, she completed undergraduate degrees in New Zealand

and Australia and worked as a Registered Nurse before completing her PhD in African American Studies and Art History at Yale University. Anna focuses on African American, Caribbean, and British Art, with an emphasis on histories of race, empire, medicine, and transatlantic visual culture in the long 19th century. Her first book, published with Duke University Press, is called *Black Bodies White Gold: Art, Cotton and Commerce in the Atlantic World* and she is also the director of the digital humanities project *Art Hx: Visual and Medical Legacies of British Colonialism* [www.artandcolonialmedicine.com](http://www.artandcolonialmedicine.com).

### Lucy Hartley



Lucy Hartley (she/her) is Professor of English at the University of Michigan. She is the author of *Physiognomy and the Meaning of Expression in Nineteenth-Century Culture* (2001), and *Democratising Beauty in Nineteenth-Century Britain: Art and the Politics of Public Life* (2017), and editor of *The History of British Women's Writing, 1830-1880: Volume Six* (2018). She is currently writing a book about Henrietta Barnett and a related book on poverty and the literature of crisis.

### Morna O'Neill



Morna O'Neill (she/her) is Associate Professor of Art History in the Department of Art at Wake Forest University. She is the author of *Walter Crane: The Arts and Crafts, Painting, and Politics* (Yale University Press, 2011), which won the Historians of British Art Book Prize for Best Book before 1900, and *Hugh Lane: The Art Market and the Art Museum, 1893-1915*, published in 2018 by Yale. She is co-founder and co-editor (with Anne Nellis Richter and Melinda McCurdy) of "Home Subjects," a digital humanities working group dedicated to the display of art in the private interior in Britain (<http://www.homesubjects.org/>).

## Mary Roberts



Mary Roberts (she/her) is the John Schaeffer Professor of Art History at the University of Sydney. She specializes in nineteenth-century British and Ottoman art with particular expertise in Orientalism, the history of artistic exchanges between the Ottoman Empire and Europe and the culture of travel. Her books include: *Istanbul Exchanges. Ottomans, Orientalists and Nineteenth-century visual culture* (University of California Press, 2015), *Intimate Outsiders. The Harem in Ottoman and Orientalist Art and Travel Literature* (Duke, 2007) and four co-edited books: *The Poetics and Politics of Place. Ottoman Istanbul and British Orientalism* (Pera Museum and University of Washington Press, 2011) *Edges of Empire. Orientalism and Visual Culture* (Blackwells, 2005), *Orientalism's Interlocutors*, (Duke, 2002) and *Refracting Vision. Essays on the Writings of Michael Fried* (Power Publications, 2000/2012)

## Speakers

## Caitlin Beach



Caitlin Beach (she/they) is assistant professor art history at Fordham University, where her teaching and research focus on the transatlantic histories of eighteenth- and nineteenth-century art. Her book, *Sculpture at the Ends of Slavery*, is forthcoming from University of California Press in Autumn 2022. She holds an AB from Bowdoin College and a PhD from Columbia University.

### Jo Briggs



Jo Briggs (she/her) is the Jennie Walters Delano Curator of 18th- and 19th-Century Art at the Walters Art Museum in Baltimore. Her research focuses on British visual culture, European academic art, and the history of collecting in 19th-century America. She is currently researching Pre-Raphaelite hair jewelry and hair relics for a special issue of *The Journal of Pre-Raphaelite Studies*, and collaborating with Gabriel Weisberg on an exhibition and catalogue raisonné of the work of French watercolorist, Léon Bonvin. Jo is also the co-curator of *Majolica Mania: Transatlantic Pottery in England and the United States, 1850-1915*, with Susan Weber, Director of the Bard Graduate Center. In 2016, Manchester University Press published her book *Novelty Fair: British Visual Culture between Chartism and the Great Exhibition*, based on research undertaken as a graduate student at Yale, and as a Post-doctoral Research Associate at the Yale Center for British Art. She lives in downtown Baltimore, and is the proud guardian of a rescue kitty, named Luna.

### Jongwoo Jeremy Kim



Jongwoo Jeremy Kim (he/him) is an Associate Professor of Critical Studies in art history and theory in Carnegie Mellon University's School of Art. His books include *Painted Men in Britain* and *Queer Difficulty in Art and Poetry*. Dr. Kim's new monograph *Male Bodies Unmade* is currently under review for publication.

## Sophie Lynford



Sophie Lynford (she/her) is the Rousseau Curatorial Fellow at the Harvard Art Museums. Her research addresses American and British art of the nineteenth century, with a focus on transregional artistic exchange within the Atlantic world. Her forthcoming book, *Painting Dissent: Art, Ethics, and the American Pre-Raphaelites*, will be published by Princeton University Press in 2022.

## Natalie Prizel



Natalie Prizel (she/her) holds a Ph.D. in English from Yale University and has served as a postdoctoral fellow in the Princeton Society of Fellows and as visiting assistant professor at Bard College. She works at the intersection of literary studies, art history, and aesthetic thought with particular attention to queer/crip bodies and race and empire. Her first book, *Innocent Eyes: Victorian Ethical Optics and Aberrant Bodies*, is under review, and she is at work on a book titled *Pre-Raphaelite in Black*, a comprehensive study of the presence of Black figures in Pre-Raphaelite painting and drawing. Prizel's work has been published in *Victorian Poetry*, *GLQ*, *Victorian Literature and Culture*, *Victorian Studies*, and *Literature Compass*, among other venues.

### Andrea Wolk Rager



Dr. Andrea Wolk Rager (she/her/hers) is the Jesse Hauk Shera Assistant Professor in the Department of Art History and Art at Case Western Reserve University in Cleveland, Ohio. She received her PhD from Yale University and held a Postdoctoral Research Associate position at the Yale Center for British Art from 2008 to 2011. In 2012, she served as co-curator with Angus Trumble for the exhibition *Edwardian Opulence: British Art at the Dawn of the Twentieth Century*, and co-edited the accompanying catalogue of the same title. Her talk is adapted from her book, *The Radical Vision of Edward Burne-Jones* (The Paul Mellon Centre for Studies in British Art, distributed by Yale University Press, forthcoming 2022).

### Jason Rosenfeld



Jason Rosenfeld, Ph.D. (he/him), is Professor of Art History at Marymount Manhattan College, New York, and a Senior Writer and Editor-at-Large at *The Brooklyn Rail*. He has recently co-authored a monograph on Cecily Brown for Phaidon (2020). He is the author of the monograph on John Everett Millais (Phaidon, 2012). He was curator of *Ben Wilson: From Social Realism to Abstraction*, at the George Segal Gallery, Montclair State University, New Jersey (2017); co-curator of the exhibition *River Crossings* at Cedar Grove, the Thomas Cole National Historical Site, in Catskill, New York, and Olana, in Hudson, New York (2015); co-curator of *Pre-Raphaelites: Victorian Avant-Garde* at Tate Britain, London, the National Gallery of Art, Washington, DC, the State Pushkin Museum of Fine Arts, Moscow, the Mori Arts Center Gallery, Tokyo, and the Palazzo Chiablese, Turin (2012-2014); and co-curator of *John Everett Millais* at



Tate Britain, the Van Gogh Museum, Amsterdam, the Kitakyushu Municipal Museum of Art, Fukuoka, and the Bunkamura Museum, Tokyo, Japan (2007-2008).

### Emerging Scholar Speakers

#### **Susannah Blair**



Susannah (she/her) is a doctoral candidate in the department of Art History and Archaeology at Columbia University. She specializes in nineteenth-century European art with a focus on new technologies of reproduction, mass media, and the visual culture of the news. Her dissertation, *Constantin Guys: Printing the Modern News from 1843-1861*, explores Constantin Guys's twenty-year career as artist, agent, and correspondent for the Illustrated London News. Before coming to Columbia, she worked at the Metropolitan Opera, the Clark Art Institute, and the J. Paul Getty Museum. She holds a master's degree in the History of Art from Williams College, and graduated from Swarthmore College with high honors in Art History and History. She lives in Brooklyn.

#### **Tara Contractor**



Tara Contractor (she/her/hers) is the Assistant Curator of European Paintings and Sculpture at the Philadelphia Museum of Art and a PhD Candidate at Yale University. She holds an MA from

the Courtauld Institute of Art in London, and has previously held positions at the Brooklyn Museum and Yale Center for British Art.

### **Emily Cox**



Emily Cox (she/her/hers) is a 4th-Year PhD Candidate in the History of Art at Yale University. She is currently at work on an interdisciplinary dissertation project which argues for the fundamentally transnational landscape of politics and aesthetics in the fin de siècle.

### **Caterina Franciosi**



Caterina Franciosi (she/her/hers) is a second-year PhD student in History of Art at Yale University. She studies late nineteenth-century British art, focusing on the intersection of the history of science and representations of bodies and environments. Her MA dissertation at the Courtauld Institute of Art, which was awarded the 2019 Courtauld Prize for an Outstanding Dissertation, explored the impact of geophysical histories of the Earth and the universe on the formal aspects and narrative constructions of Edward Burne-Jones's art. Her current research questions center around the links between energy theories, nostalgia, and utopian ideas in the visual culture of the British Empire.



### Isabella Galdone



Isabella Galdone (she/her/hers) is a second-year PhD student studying nineteenth-century British painting and material culture. Her research thus far has focused primarily on female creators associated with the Pre-Raphaelite movement. Before beginning her PhD studies at Yale, she received a BA in History of Art and French Studies from Smith College. She went on to earn an MA with Distinction from the University of York, where she produced a dissertation on the work of Elizabeth Siddall, which was supported by a departmental studentship.

### Victoria Hepburn



Victoria Hepburn (she/her) is a doctoral candidate in the history of art at Yale University. A specialist in nineteenth-century British art and the Pre-Raphaelites, her current research centers on the Scottish artist, poet, and art educator William Bell Scott. She contributed an essay to the exhibition *William Morris: Designing an Earthly Paradise* at the Cleveland Museum of Art (2017) and was co-curator of the exhibition *Unto this Last: Two Hundred Years of John Ruskin* (Yale Center for British Art and Watts Gallery - Artist's Village; 2019-20).

### **Ariel Kline**



Ariel Kline (she/they) is a PhD candidate in the Department of Art and Archaeology at Princeton University. Their dissertation is titled, “Of Monsters and Mirrors: Art and Empire in Nineteenth-Century Britain.”

### **Sarah Mead Leonard**



Dr. Sarah Mead Leonard (she/her/hers) is Research Historian for the North Carolina Division of State Historic Sites and Properties. She received her PhD from the University of Delaware Department of Art History in 2020. Her dissertation explored William Morris’s relationship with the landscapes and ecosystems of the River Thames. She has held fellowships at institutions including the Huntington Library, Dumbarton Oaks, and the Yale Center for British Art. She currently serves as Vice President of the William Morris Society in the United States. Her article “Printed Ecologies: William Morris and the Rural Thames” will appear in “Thames River Works: Art, Industry, and Environment,” a special issue of *British Art Studies*, in spring 2022.

### **Gavi Levy Haskell**



Gavi (she/her; they/them) received her BA in art history and computer science from Smith College, and her MA in art history from the Courtauld Institute of Art. Now a PhD candidate at Yale, she works on the formal aspects of storytelling in nineteenth-century British narrative paintings: the techniques of plot, dialogue, and character, as collaboratively built by artists and viewers. She also works at the Yale University Art Gallery, where she recently organized an exhibition called "Staging the Page" on turn-of-the-century American book illustrators, and teaches workshops on pedagogy at the Poorvu Center for Teaching and Learning.

### **Haruka Miki**



Haruka Miki received her MA from the University of Manchester, and her PhD in the History of Art from Gakushuin University in 2021. Her dissertation examined the reception history of John Ruskin and his thought on art and aesthetics in modern Japan. Her article "Ernest Fenollosa's Lectures on Aesthetics, 1890: From the Perspective of the Reception History of John Ruskin in Modern Japan" will appear in the March 2022 issue of *The Journal of the Japan Art History Society*. She is currently a visiting fellow of the Research Institute for Humanities, Gakushuin University, in Tokyo.

### Christine Olson



Christine Olson (she/her) is a PhD Candidate in the History of Art at Yale University, researching nineteenth-century British decorative arts and material culture. Her dissertation, a critical reassessment of the well-known designer and design reformer Owen Jones, explores the entanglements between commodity design and art historical knowledge production. Before coming to Yale, Christine was the Tiffany and Co. Curatorial Intern in American Decorative Arts at the Metropolitan Museum of Art (New York). She holds an M.A. and Advanced Certificate in Museum Studies from New York University and a B.A. from Oberlin College.

### Sarah Rapoport



Sarah Rapoport (she/her) is a third year doctoral student at Yale University, where she studies nineteenth-century British and French art and visual culture. She received her B.A. in Art and Archaeology from Princeton University and has held curatorial internships at The Frick, The Philadelphia Museum of Art, the Princeton University Art Museum, and the Huntington. Prior to joining the doctoral program at Yale, she served as the Louise Bourgeois 12-Month Intern in Drawings and Prints at the Museum of Modern Art, where she assisted with the exhibitions *Lincoln Kirstein's Modern, Engineer, Agitator, Constructor: The Artist Reinvented*, and *Cézanne Drawing*.

### Shirlynn Sham



Shirlynn Sham (she/her/hers) is a PhD candidate in the History of Art at Yale University. She studies the visual culture and industrial technologies of the nineteenth-century Anglo-American world, and is currently writing a dissertation titled “Visual Modernity and the Industrial Subterranean, 1826 – 1941.”

### Judith Stapleton



Judith Stapleton (she/her) studies nineteenth and twentieth century Irish and British art at Yale University. Her dissertation, entitled *Sly Modernism: William Orpen, Irish Edwardian*, examines the artist’s position within the cognate fields of Irish, British, and continental modernism. Judith holds a bachelor’s degree from Franklin & Marshall College and an M.A. from the University of Bristol, where she was a Fulbright Fellow. She is the co-curator of *Unto this Last: Two Hundred Years of John Ruskin* (Yale Center for British Art, 2019) and the curator of *An Indelible Mark: British Art of the First World War* (Yale Center for British Art, 2018).

### **Frances Varley**



Frances Varley (she/her/hers) is a PhD Candidate at the Courtauld Institute of Art, University of London. Her doctoral dissertation considers how art collections were used as tools in the negotiation of individual, regional, and (trans)national identities in nineteenth-century Britain and the United States. She is supervised by Professor David Peters Corbett, Director of the Courtauld's Centre for American Art, with whom she also completed her MA. She received her bachelor's degree from the University of Oxford, and has received research grants from the Association for Art History and the Terra Foundation for American Art.

### **Sarah Weston**



Sarah Weston (she/her) is a joint PhD Candidate in the History of Art and English Departments at Yale, with a graduate certificate in Environmental Humanities. She specializes in art and literature of the eighteenth and nineteenth centuries, with a particular interest in William Blake, Romanticism, history of science, ecocriticism, and media studies. She is the primary investigator for BlakeTint, a digital humanities project built by the Yale DHLab that traces Blake's use of color in his illuminated books.



## Convener

### **Tim Barringer**



Tim Barringer is Paul Mellon Professor the Department of the History of Art at Yale University. He specializes in British art and art of the British Empire, with a particular interest in the Victorian period. His books include *Reading the Pre-Raphaelites* (1999) and *Men at Work: Art and Labour in Victorian Britain* (2005). He was co-curator of *American Sublime* (Tate, 2002); *Art and Emancipation in Jamaica* (Yale, 2007); *Pre-Raphaelites: Victorian Avant-Garde* (Tate, 2012) and *Thomas Cole's Journey: Atlantic Crossings* (Metropolitan Museum of Art, New York and National Gallery, London, 2018). He is co-curator of *Victorian Radicals* (eight US museum venues, 2019-21).

## Musical Performers

### **Lucy Fitz Gibbon**



Soprano Lucy Fitz Gibbon's repertoire spans the Renaissance to the present. She believes that creating new works and recreating those lost in centuries past makes room for the multiplicity and diversity of voices integral to classical music's future. As such, Ms. Fitz Gibbon has given U.S. premieres of rediscovered works by Baroque composers Francesco Sacrati, Barbara Strozzi, and Agostino Agazzari, as well by 20th century composers including Tadeusz Kassern, Roman Palester, and Jean Barraqué. She has also worked closely with numerous others, workshopping and premiering works by a wide range of composers including John Harbison, Kate Soper, Sheila Silver, David Hertzberg, Reena Esmail, Roberto Sierra, Anna Lindemann, and Pauline Oliveros. In helping to realize the complexities of music beyond written notes, the experience of working

with these composers translates to all music: the commitment to faithfully communicate not only the score, but also the underlying intentions of its creator.

### Ryan McCullough



Pianist Ryan MacEvoy McCullough has developed a diverse career as soloist, vocal and instrumental collaborator, composer, recording artist, and pedagogue. Ryan's music-making encompasses work with historical keyboards, electro-acoustic tools and instruments, and close collaborations with some of today's foremost composers. His longstanding collaborative (and life) partnership with soprano Lucy Fitz Gibbon has yielded a substantial crop of new art song repertoire, as well as his work in contemporary ensemble and commissioning project HereNowHear, 2017 recipient of a Fromm Foundation award. Ryan's growing discography features many world premiere recordings and he has been featured as concerto soloist with major orchestras including the Los Angeles Philharmonic and Toronto Symphony, and has appeared at major festivals and concert halls around the world. He is a collaborative piano fellow in the Bard College-Conservatory of Music, and visiting lecturer at Cornell University.