

Asia Society
2021 Arts & Museum Summit: Reimagining Museum Narratives in the 21st Century

Speakers

Hoor Al Qasimi is the president and director of the Sharjah Art Foundation. Her curatorial projects include solo exhibitions of the works of Tarek Atoui (2020), Zarina Bhimji (2020), Amal Kenawy (2018), Hassan Sharif (2017), Yayoi Kusama (2016), Robert Breer (2016), Farideh Lashai (2016), Rasheed Araeen (2014), and Susan Hefuna (2014). She was a co-curator for *Joana Hadjithomas and Khalil Joreige: Two Suns in a Sunset* (2016) and of major surveys such as *When Art Becomes Liberty: The Egyptian Surrealists, 1938–1965* (2016) and *The Khartoum School: The Making of the Modern Art Movement in Sudan, 1945–Present* (2016–17). She was a co-curator of Sharjah Biennial 6 (2003) and has since continued as the Biennial’s director. She curated the national pavilion of the United Arab Emirates at the Venice Biennale (2015) and the second Lahore Biennale (2020). Serving on many boards, she is the president of the International Biennial Association and the board chair of the Sharjah Architecture Triennial.

Anida Yoeu Ali is an artist, educator, and global agitator born in Cambodia, raised in Chicago, and transplanted to Tacoma. Ali’s multidisciplinary practice includes working in performance, installation, video, images, public encounters, and political agitation. Utilizing an interdisciplinary approach to art-making, her installation and performance works investigate the artistic, spiritual, and political collisions of a hybrid transnational identity. Ali has performed and exhibited internationally at the Palais de Tokyo; Musée d’art contemporain Lyon; Malay Heritage Centre; Fukuoka Asian Art Museum; Shangri-La Museum of Islamic Art, Culture and Design; and Queensland Art Gallery. She has received awards from the Sovereign Asian Art Prize, Ford Foundation, Art Matters, and the U.S. Fulbright Fellowship. Ali earned a BFA from the University of Illinois and an MFA from the School of the Art Institute of Chicago. Ali currently serves as a senior artist-in-residence at the University of Washington, Bothell, where she teaches art, performance, and media-studies courses. A founding partner of Studio Revolt, she spends much of her time traveling and working in the Asia-Pacific region and the United States.

Brook Andrew is an interdisciplinary artist and scholar who is driven by the collisions of intertwined narratives, often emerging from the mess of what he calls the Colonial Hole (Wuba). His matriarchal kinship is from Aboriginal nations of Australia—the “land of the three rivers” (*kalar midday*) of Wiradjuri and, on his maternal grandfather’s line, Ngunnawal; paternally, he is of Celtic descent. He was the artistic director of the 22nd Biennale of Sydney, *NIRIN*, 2020, and is currently an enterprise professor in interdisciplinary practice at the University of Melbourne, associate professor of fine art at Monash University, and associate researcher at the Pitt Rivers Museum, University of Oxford. He is represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadia, Paris and Brussels.

Alexandra Chang serves multiple roles at Rutgers University–Newark (RU-N). She is an associate professor of practice in the Department of Arts, Culture, and Media; the interim associate director of the Clement A. Price Institute on Ethnicity, Culture, and the Modern Experience; and the associate director of the American Studies program. She also organizes the EcoArt Salon and the “Decolonizing Curatorial and Museum Studies and Public Humanities” project at RU-N. She directs the [Global Asia/Pacific Art Exchange \(GAX\)](#) and [Virtual Asian American Art Museum](#) with Asian/Pacific/American (A/P/A) Institute at New York University (NYU) and is a co-founding editor of [Asian Diasporic Visual Cultures and the Americas \(ADVA\)](#)

(published by Brill). Exhibitions she has co-curated include *Zarina: Dark Roads* (A/P/A Institute, NYU, 2017-18) and *Circles and Circuits: Chinese Caribbean Art*, as part of the Getty's Pacific Standard Time: LA/LA initiative (Chinese American Museum and California African American Museum, 2017-18). She is the author of *Envisioning Diaspora: Asian American Visual Arts Collectives* (Timezone 8, 2018) and the editor of *Circles and Circuits: Chinese Caribbean Art* (Duke, 2018).

Jacqueline Chao, PhD, is the senior curator at the Crow Museum of Asian Art of the University of Texas at Dallas. Her exhibitions have presented works ranging from the historical to the contemporary in all media from across the globe. A specialist in East Asian and Buddhist art, she is a widely published author and frequent lecturer on Asian art. In addition to her museum appointment, she is a faculty member of the Edith O'Donnell Institute of Art History and sits on the Asian Art Advisory Council of the Kalamazoo Institute of Arts. In 2019 she was recognized for her curatorial work in *Patron* magazine's "Best Of: Curators" issue, for bringing advanced perspectives to the Crow Museum's collections and for broadening perceptions of Asian art. She is also the recipient of a 2021 Award for Excellence from the Association of Art Museum Curators.

Joselina Cruz is the director and curator at the Museum of Contemporary Art and Design (MCAD), De La Salle–College of Saint Benilde, Manila. Cruz has worked as a curator at the Lopez Memorial Museum in Manila and the Singapore Art Museum. She was a curator for the 2nd Singapore Biennale in 2008 and the Philippine Pavilion for the 57th Venice Biennale in 2017. She is a recipient of fellowships from the Nippon Foundation Asian Public Intellectuals and the Asian Cultural Council. She studied art history at the University of the Philippines and received an MA in curating contemporary art at the Royal College of Art, London. She continues to write essays, reviews, criticism, and commentary on art and culture.

Parul Dave-Mukherji is a professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. Her doctoral thesis at Oxford University involved bringing out a critical edition of a classical Sanskrit text, *The Citrasutra of the Vishnudharmottara Purana*. Her recent publications include: *InFlux: Contemporary Art in Asia* (co-edited with Naman P. Ahuja and Kavita Singh; Sage, New Delhi, 2013); "Whither Art History in a Globalizing World," *Art Bulletin*, 2014; *Arts and Aesthetics in a Globalizing World* (co-edited with Raminder Kaur; Bloomsbury, 2014); "Art History and Its Discontents in Global Times" in *Art History in the Wake of the Global Turn* (edited by Jill H. Cassid and Aruna D'Souza; Clark Art Institute, 2014); *Rethinking Aesthetics in a Comparative Frame* (co-edited with R. N. Misra; Indian Institute of Advanced Study, 2020). Her current interest is in decolonizing art history and aesthetics via *anukṛti vada*, the theory of performative mimesis.

Tania El Khoury is a performance artist whose work focuses on audience interactivity and its political potential. Her work has been translated into multiple languages and shown in thirty-two countries across six continents, in spaces ranging from museums to cable cars. She is the recipient of a Soros Art Fellowship, the Bessie Award for Outstanding Production, the International Live Art Prize, the Total Theatre Innovation Award, and the Arches Brick Award. El Khoury is the director of the Open Society University Network (OSUN) Center for Human Rights and the Arts at Bard College in New York. She holds a PhD from Royal Holloway, University of London. She is associated with Forest Fringe, a collective of artists in the United Kingdom, and is a co-founder of Dictaphone Group in Lebanon, a research and live-art collective that interrogates our relationships to cities in order to redefine public space.

Jessica Hong is a curator and cultural worker who dedicates her practice to highlighting overlooked narratives and to revealing and shifting the colonial frame of institutional sites in order to implement long-lasting change. She reconsiders curatorial practice that centers on artist support and mentorship to build community and facilitate critical dialogues while foregrounding collaboration, transparency, and equity. Hong is the curator of modern and contemporary art at the Toledo Museum of Art, where she is responsible for broadening art historical narratives and shaping a dynamic collection and exhibition program. She previously served as the associate curator of global contemporary art at the Hood Museum of Art, Dartmouth College. Hong received an MA with distinction in art history from the Institute of Fine Arts, New York University, and a BA in art history from Barnard College, Columbia University, graduating cum laude and with department honors.

Chia-Wei Hsu is an artist, filmmaker, and curator whose work merges the language of contemporary art and film, unearthing the complex production mechanisms that are behind the process of image creation. Through his practice, Hsu weaves together connections between humans, materials, and places that have been overlooked or omitted from conventional historical narratives. Hsu graduated from Le Fresnoy–Studio national des arts contemporains, France. Hsu has had solo exhibitions at MoNTUE, Taipei (2019); Mori Art Museum, Tokyo (2018); *Huai Mo Village* at Hong-Gah Museum, Taipei (2016); and *Position 2* at Van Abbemuseum, Eindhoven, Netherlands (2015). He has participated in exhibitions at Gwangju Biennale (2018, 2021); Singapore Biennale (2019); Eye Filmmuseum, Amsterdam, (2019); Shanghai Biennale (2018); Busan Biennale (2018); Biennale of Sydney (2018); *2 or 3 Tigers* at Haus der Kulturen der Welt, Berlin (2017); and Taipei Biennial at the Taipei Fine Arts Museum (2016). He was a co-curator, with Ho Tzu Nyen, of the 2019 Asian Art Biennial at the National Taiwan Museum of Fine Arts.

Manray Hsu is an independent curator and art critic based in Taipei. His recent exhibitions include *The South: An Art of Asking and Listening* (Kaohsiung Museum of Fine Arts, 2017); *Autostrada Biennale: The Future of Borders* (Prizren, Kosovo, 2017); *Herbal Urbanism: An Artistic Project on Cosmopolitics* (Hong Gah Museum, Taipei, 2018); *When Kacalisian Culture Meets the Vertical City: Greater Sandimen Contemporary Art* (Taiwan Aboriginal Culture Park, Pingtung, 2019); *Crossing the Tuniu Ditch: Reactivating Tribal Deities – The Name Rectification of Makatao* in *Assembly of Communities: MIX* (Museum of Contemporary Art, Taipei, 2020); *Futurist Wave: Contemporary Art from Greater Sandimen* (Pingtung Museum of Art, 2020); *Herbal Urbanism Hsinchu* (Hsinchu Museum of Art and 241 Art Space, 2021); *Distances between Us and the Future: An Exhibition of Taiwanese Indigenous Contemporary Art* (Indigenous Peoples' Cultural Park, 2021). Hsu's current research is on contemporary art from Taiwanese indigenous peoples and on intercultural dialogues on cosmologies, technology, and art.

Vibha Joshi is a social anthropologist and holds a doctorate from the University of Oxford. She is a research affiliate of the School of Anthropology and Museum Ethnography, University of Oxford, and a consultant anthropologist for *Talking Threads* at the Pitt Rivers Museum, Oxford. Her postdoctoral research on the Naga textiles was funded by the British Academy and the Wenner-Gren Foundation. She is a guest lecturer in the Department of Social and Cultural Anthropology, Eberhard Karl University, in Tübingen, Germany, where she was a professorial research fellow and lecturer until 2019. Previously she was a research fellow at the Max Planck Institute for the Study of Religious and Ethnic Diversity in Göttingen, Germany. She has authored the research monograph *A Matter of Belief: Christian Conversion and Healing in North-East India* (Berghahn, 2012), the book *The Land of the Nagas* (Mapin, 2004), and several articles in peer-reviewed journals and book chapters. She co-curated the international exhibition

Naga: A Forgotten Mountain Region Rediscovered at the Museum der Kulturen Basel (2008–09) and co-edited the accompanying book of the same title (Christoph Merian, 2008). Her main research interests are Naga material cultural heritage—especially Naga textiles, religious conversion, healing, and decolonization of museum collections.

Jennifer King is an associate curator of contemporary art at the Los Angeles County Museum of Art (LACMA). She received a PhD from Princeton University and an MA in art history from Williams College. Her recent curatorial projects include: *Vera Lutter: Museum in the Camera*, an exhibition featuring works produced during Lutter's two-year residency at LACMA, and *Luchita Hurtado: I Live I Die I Will Be Reborn*, an eight-decade career survey of the Venezuelan artist, co-organized with the Serpentine Galleries, London. King was a co-curator—with Michael Govan, the CEO and Wallis Annenberg Director of LACMA—of the museum's 2016 exhibition *Agnes Martin*, and in 2015 she was curator of *From the Archives: Art and Technology at LACMA, 1967–1971*. Her writing has appeared in *Artforum*, *The Art Newspaper*, *October*, and *East of Borneo*, and she is editor of the volume *October Files: Michael Asher* (MIT, 2016).

Dinh Q. Lê was born in Vietnam. He received his MFA in photography and related media at the School of Visual Arts in New York City in 1992. Lê's work has been exhibited worldwide. His recent solo exhibitions include: *Dinh Q. Lê: Memory for Tomorrow* at Mori Art Museum, Tokyo; *Destination for the New Millennium: The Art of Dinh Q. Lê* at the Asia Society Museum, New York; and *Project 93: Dinh Q. Lê* at the Museum of Modern Art, New York. His work was also included in *Delays and Revolutions* at the 50th Venice Biennale (2003); *dOCUMENTA 13* (2012); and the 2013 *Carnegie International*. Lê co-founded the Vietnam Art Foundation (VNFA) and San Art, the most active non-profit gallery and residency program in Vietnam. He is a member of the Arts Network Asia Peer Panel, the Danish Embassy Cultural Development and Exchange Fund, the Asia Society Global Council, and the Guggenheim Asian Council. Lê was a 2010 Prince Claus Laureate for visual art and a 2014 fellow at the Rockefeller Foundation Bellagio Center.

Việt Lê is an academic, artist, writer, and curator whose work centers on spiritualities, trauma, representation, and sexualities with a focus on Southeast Asia and its diasporas. Dr. Lê is the author of *Return Engagements: Contemporary Art's Traumas of Modernity and History in Sài Gòn and Phnom Penh* (Duke, 2021). He collaborated with Latipa (née Michelle Dizon) on the book *White Gaze* (Sming Sming, 2019). Lê has presented his work at the Banff Centre, Bangkok Art and Culture Centre, Shanghai Biennale, Rio Gay Film Festival, the Smithsonian Institution, and other venues. Lê curated *Charlie Don't Surf!* (Centre A, Vancouver, 2005) and co-curated *humor us* (Los Angeles Municipal Art Gallery, 2008), *transPOP: Korea Việt Nam Remix* (ARKO, Seoul; Galerie Quynh, Sài Gòn; University of California, Irvine; Yerba Buena Center for the Arts, San Francisco; 2008–09), and the 2012 Kuandu Biennale in Taipei. Lê is an associate professor in the History of Art and Visual Culture Program and the Visual & Critical Studies Graduate Program at California College of the Arts.

Stephen A. Murphy is the Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art at SOAS, University of London. Prior to this he was the senior curator for Southeast Asia and curator-in-charge of the Tang Shipwreck Gallery at the Asian Civilisations Museum, Singapore. He holds a PhD from the Department of History of Art and Archaeology, SOAS. He specializes in the art and archaeology of early Buddhism and Hinduism in Southeast Asia with a focus on Thailand and Laos. He has a particular interest in the seventh to ninth centuries CE and looks at connections between Southeast Asian cultures and the wider world of Tang China, India, and beyond. His museological focus engages with issues surrounding colonialism and debates surrounding the possibilities and limitations of decolonizing museums. He has

organized several exhibitions on Southeast Asia and has edited and contributed to a number of museum catalogues and academic journals.

Apinan Poshyananda received an MFA at Edinburgh University and a PhD in art history at Cornell University. He was the guest curator of *Traditions/Tensions* and *Montien Booma*, exhibitions organized by the Asia Society Museum, New York, that traveled to Australia and Taiwan. He has curated international exhibitions and lectured in Asia, Europe, Australia, Brazil, and the United States. As artist, he received three medals at the National Exhibition of Art, Bangkok, and presented solo exhibitions at the Johnson Museum at Cornell University, Bhirasri Institute of Art, and the National Gallery of Art, Bangkok. As a professor at Chulalongkorn University, he was conferred Outstanding Researcher status by the National Researcher Council, Bangkok, and was a recipient of the Rockefeller Foundation Bellagio Fellowship. Poshyananda's books include *Modern Art in Thailand* (Oxford University), *Behind Thai Smiles* (Office of Contemporary Art and Culture, Ministry of Culture, Thailand [OAC]), and *Play with Slippery Lubricants* (OAC). He is the permanent secretary and acting minister at the Ministry of Culture, Thailand. For his cultural contributions, he was granted knighthood of the Order of the Polar Star, Sweden, and of the Order of the Star of Italian Solidarity, Italy; and made officer of the Ordre des Arts et des Lettres, France. He is the artistic director of the 2022 Bangkok Art Biennale.

Sara Raza is a curator, writer, and founder of Punk Orientalism, a global curatorial studio based in New York. She is the 2021–2022 Red Burns Fellow at the Interactive Telecommunications Program of New York University. She was recently the Guggenheim UBS MAP Global Art Initiative curator for the Middle East and North Africa. At the Guggenheim Museum, New York, she organized the 2016 exhibition *But a Storm Is Blowing from Paradise*, which traveled to the Galleria d'Arte Moderna, Milan in 2018. Raza has curated exhibitions and projects for international museums, biennials, and festival. She was formerly the head of education and public programs at YARAT Contemporary Art Centre, Baku; the curator at Alaan Artspace, Riyadh; and the curator of public programs at Tate Modern, London. Raza is the West and Central Asian editor for *ArtAsiaPacific* magazine and received the ArtTable New Leadership Award in 2016.

Nancy Rosoff is the Andrew W. Mellon Senior Curator in the Department of Arts of the Americas, at the Brooklyn Museum. She joined the museum in 2001 and is responsible for the ancient and Native American art collections, consisting of some 35,000 objects. Her most recent projects include *Welcome to Lenapehoking* (January 2021–ongoing) and *Climate in Crisis: Environmental Change in the Indigenous Americas* (February 2020–June 2022). She was a collaborating curator for *Frida Kahlo: Appearances Can Be Deceiving* (2019), a co-curator of *Cecilia Vicuña: Quipu Desaparecido* (2018), a curatorial team member for the American Art gallery reinstallation and the exhibition *Infinite Blue* (both in 2016), project director and co-curator of the Arts of the Americas gallery reinstallation entitled *Life, Death, and Transformation in the Americas* (2013), and co-curator of *Tipi: Heritage of the Great Plains* (2011). A graduate of Connecticut College in New London, Rosoff has an MA in anthropology from the University of California, Los Angeles.

Grace Samboh was born in 1984 in Jakarta and lives and works in Yogyakarta, Jatiwangi, Jakarta, and Medan. She is in search of what comprises curatorial work in her surroundings. She jigs within the existing elements of the art scene around her, for she considers outdated the claim that Indonesia is lacking art infrastructure, especially state-owned or state-run. She believes that curating is about understanding and making at the same time. With the online publication *Hyphen* (founded 2011), her concern is to encourage Indonesian arts and artistic research projects and publications. Her research looks at contemporary practices outside the

existing centers of the Indonesian art scene to reconnect them all with earlier and central narratives. With Enin Supriyanto, Yustina Neni, and Ratna Mufida, she organized the Equator Symposium (Yogyakarta Biennale Foundation, 2010–18). In 2019, she joined a gallery-based initiative in Jakarta, RUBANAH Underground Hub, as the program director.

Yoshiko Shimada was born in 1959, in Tokyo, Japan, and is a visual artist, art historian, and archivist working in Japan. She received a PhD from Kingston University, London, in 2015. She explores the themes of cultural memory and the role of women in the Asia-Pacific War, as both aggressors and victims, using printmaking, video, performance, research, and archiving as mediums for her expression. Her research interests include art and politics in post-war Japan, alternative art education, and feminism. Her art was featured at the Aichi Triennale (2019) and *Beyond Hiroshima* at Tel Aviv University Art Gallery (2015). Her recent publications include “Matsuzawa Yutaka and Spirituality in Suwa” (in *Conceptualism and Materiality*, Brill, 2019), and “Undercurrents in Art and Politics in Japan” (in *The Red Years: Theory, Politics, and Aesthetics in the Japanese '68*, Verso, 2020). She lectures on feminism and art at the University of Tokyo.

Gayatri Chakravorty Spivak is a professor in the Division of Humanities, Columbia University, and holds honorary degrees from the University of Toronto; University of London; Oberlin College; National University of General San Martín, Buenos Aires; University of St. Andrews; Vincennes University; Presidency University, Kolkata, India; Yale University; University of Ghana; and University of Chile. Her books include: *In Other Worlds* (1987), *Thinking Academic Freedom in Gendered Post-Coloniality* (1993), *Outside in the Teaching Machine* (1993), *Imperatives to Reimagine the Planet* (1997), *A Critique of Postcolonial Reason* (1999), *Death of a Discipline* (2003), *Other Asias* (2007), *An Aesthetic Education in the Age of Globalization* (2012), and *Du Bois and the General Strike* (forthcoming). She has translated Jacques Derrida's *Of Grammatology* (1976), Mahasweta Devi's fiction, Ramproshad Sen's *Song for Kali* (2000), and Aimé Césaire's *A Season in the Congo* (2012). She has been a full-time activist in primary health care, ecological agriculture, rural elementary education, and feminist social movements, from the sphere of the United Nations to academic theory to grassroots practice.

Sarah Suzuki is the associate director of the Museum of Modern Art (MoMA), serving as the liaison between senior administration officers and the museum's six curatorial departments and as the head of the Curatorial Affairs Division, which includes: Archives, Library and Research Collections; Conservation; Editorial and Content Strategy; Education; and Publications. She also oversees the International Program and leads the coordination of MoMA's research programs, including the Cisneros Research Institute for the Study of Art from Latin America and the Mellon-Marron Research Consortium. Suzuki served as the Deputy Director for Curatorial Affairs from 2020 to 2021. Suzuki first joined the museum as a research assistant in 1998 and was appointed Curator in the Department of Drawings and Prints in 2016 before serving as the Director for the Opening of the New Museum with oversight of the planning and implementation of all aspects of the museum's renovation and expansion project that was completed in 2019.

Tamarra was born in Tasikmalaya, West Java, in 1989 and is a self-taught artist studying at the University of Sanata Dharma, Yogyakarta, majoring in history. In 2008, Tamarra moved to Yogyakarta and worked as a busker until 2013. From 2011 to 2013, Tamarra participated in the Makcik Project, through which the artist generated personal work in the field of visual arts. Tamarra's works address the issues of gender and sexuality, the histories of transgender people in Indonesia, and the topics of religion and humanity. Tamarra has been involved in various arts projects and exhibitions, including: *Ancient MSG* (Gertrude Contemporary, Australia, 2015); *Unsung Museum* (Roh Projects, Jakarta; Ruang Gerilya, Bandung, 2016–17); “Calabai Janggeng,” a collaborative research presentation with Emma Frankland on *bissu*,

recognized as embodying both the masculine and the feminine in the Bugis tradition that identifies five distinct genders, commissioned by the British Council in 2019; Biennale Jogja XV—Equator #5: *Do we live in the same playground?* (2019); and Jakarta Biennale 2021: — ESOK.

Ming Tiampo is a professor of art history and a co-director of the Centre for Transnational Cultural Analysis at Carleton University in Ottawa, Ontario. She is interested in transcultural models and histories that provide new structures for understanding and reconfiguring the global. She has published writings on the subjects of Japanese modernism, global modernisms, and diaspora. Tiampo's book *Gutai: Decentering Modernism* (University of Chicago, 2011) received an honorable mention for the Robert Motherwell Book Award. In 2013, she was a co-curator with Alexandra Munroe of the AICA-award-winning exhibition *Gutai: Splendid Playground* at the Guggenheim Museum in New York. Her current book projects include: *Transversal Modernisms: The Slade School of Fine Art*, a study that reimagines transcultural intersections through global micro-history; *Intersecting Modernisms*, a collaborative sourcebook on global modernisms; and *Jin-me Yoon*, an Art Canada Institute book on the diasporic Korean-Canadian artist. Tiampo is an associate member of ICI Berlin; a member of the advisory board for the Hyundai Tate Research Centre: Transnational; a fellow on the "London, Asia, Art, Worlds" project at the Paul Mellon Centre for Studies in British Art; a founding member of the Transnational and Transcultural Art and Culture Exchange consortium (TrACE); and a co-lead on TrACE's "Worlding Public Cultures" project.

Amy Whitaker is an assistant professor of visual arts administration at New York University. A longtime teacher of business to artists, she is an interdisciplinary researcher who publishes in law, sociology, finance, entrepreneurship, and cultural policy. Her research proposing fractional equity in art received the 2021 Edith Penrose Award from the European Academy of Management. Her work has been cited in the *Financial Times*, *Time*, *Fast Company*, *The Atlantic*, *The Guardian*, *Harper's*, *The Art Newspaper*, *Artsy*, *Hyperallergic*, and many others. She is the author of *Museum Legs* (Hol Art Books, 2009), *Art Thinking* (Harper Business, 2016), and *Economics of Visual Art* (Cambridge University, 2021). She began her career in museums, including the Guggenheim Museum, the Museum of Modern Art, and the Tate. She holds degrees from Williams College (BA), Yale University (MBA), University College London (MFA), and University of London (PhD).