

DARCY GRIMALDO GRIGSBY

Fall 2018

**Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities
Professor, History of Art Department (appointed Assistant Professor 1995)
Clark Prize for Excellence in Arts Writing, 2018**

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Born Panama Canal Zone

EDUCATION:

Ph.D., History of Art, 1995. University of Michigan, Ann Arbor.
Women's Studies Certificate, 1990. University of Michigan, Ann Arbor.
M.A., History of Art, 1989. University of Michigan, Ann Arbor.
A.B., History of Art, 1978. University of California, Berkeley.

BOOKS:

***Enduring Truths. Sojourner's Shadows and Substance.* University Chicago Press, September 2015.**

Reviews: Eve Kahn, *New York Times*, September 25, 2015; Jessica Zack, "One Woman's Search for Truth Photographs," *San Francisco Chronicle*, November 2, 2015; "New and Noteworthy," *Prefix Photo Magazine* 32, 2015; Vicki Goldberg, *The Photobook Review* 10, 2016; Rachel Stephens, *Panorama* 3.2, Fall 2017; *Choice. A Publication of the Association of Research and College Libraries*, April 2016; Erin Blakemore, "How Sojourner Truth Used Photography to Help End Slavery," *Smithsonian.com*, July 28, 2016; Maria Porges, *SquareCylinder. Northern California Art*, September 24, 2016 (review of exhibition); *The Holland Sentinel* (Michigan), August 12, 2018.

Book-signing Fund-raiser for the African-American Shakespeare Company, November 7, 2015. (All sales donated to AASC)

Interview with James P. Stancil II: Podcast African-American Studies Channel, New Book Network, November 21, 2016.

***Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal. Transcontinental Ambition in France and the United States in the Long Nineteenth Century,* Pittsburg, PA: Periscope Publishing, 2012.**

French translation, Paris, EAC (Editions des Archives Contemporaines), trans. Karine Douplitsky, forthcoming.

Reviews: Jonathan Glancey, "True Stories of Monumental Folly," *BD (Building Design. Architects' Best Loved Weekly)*, November 30 2012; David Phythian, "Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal," *Building Engineer*, April 2013; Bill Addis, "Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal," *The Structural Engineer (The Flagship Publication of the Institution of Structural*

Engineers) 91, no. 5, May 2013; Ayla Lepine, "Size Matters," *AR (The Architectural Review)*, March 2013; Min Kyung Lee, *CAA. review*, "Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal," July 17 2014; Sheila Crane, "Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal," "H-France Review 15, no. 31, March 2015.

Extremities. Painting Empire in Post-Revolutionary France, London, Yale University Press, 2002.

Reviews: *The Spectator*, June 15, 2002 (England); *Courrier International*, July 11-17, 2002 (France); *ARLIS*, 2002; *Library Journal*, September 2002 (U.S.); *Choice*, December, 2002 (U.S.); *Artforum*, "Best of 2002 Book," December 2002 (U.S.); *London Evening Standard*, "Pick of 2002," December, 2002 (England); Simon Lee, *The Art Book*, March 2003 (England); Robert Aldrich, *H-France*, March 2003, *Oxford Art Journal*, February 2003 (England); *Art History*, Fall 2003 (England); *Art Bulletin*, September 2004 (U.S.); *Object* 6 2003-4 (England).

BOOK IN PROGRESS:

Creole. Portraying France's Foreign Relations in the Nineteenth Century (a collection of essays on the relationship between French art and the Caribbean and Americas). Under contract with Penn State University Press. Manuscript to be submitted December 2018.

EXHIBITION CURATED:

Sojourner Truth, Photography, and the Fight Against Slavery, Berkeley Art Museum, July 27-October 23, 2016. (Exhibition of my collection of Civil War cartes de visite, a gift to BAM, 2015)

ARTICLES AND BOOK CHAPTERS:

"Blow-Up! Dynamite, Photographic Projection, and the Sculpting of American Mountains," in Jennifer Roberts, ed., *Scale*, University of Chicago and Terra Foundation, 2016, pp. 66-102.

"Still Thinking about Olympia's Maid," *Art Bulletin*, December 2015, pp. 430-451.

"Cursed Mimicry: France and Haiti Again (1848-1851)," *Art History*, February 2015, pp. 68-105.

"Loss and the Families of Empire. Thoughts on Portraits painted in India by the Irish artist Thomas Hickey," in Kathleen James-Chakraborty, ed., *India in Art in Ireland: Ends of Empire, Medieval Manuscripts to Contemporary Photography*, British Art: Histories and Interpretations Since 1700 Series, Routledge, April 2016.

"Two or Three Dimensions? Scale, Photography and Egypt's Pyramids" in Ali Behdad, and Luke Gartlan, eds., *Photography's Orientalism: New Essays on Colonial Representation*, Los Angeles, J. Paul Getty, 2013, pp. 115-128.

"Negative-Positive Truths," *Representations*, Winter 2011, pp. 16-38. Co-editor with Huey Copeland and Krista Thompson, *Special Issue: New World Slavery and the Matter of the Visual*.

"Eroded Stone, Petrified Flesh and the Sphinx of Race," *parallax* 43, April 2007, pp. 21-40.

“The First Painter and the *Prix Décennaux* of 1810,” *David after David*, ed. Mark Ledbury, Clark Institute and Getty Institute, 2007, pp.18-37.

Entries in Bill Marshall, ed., *Encyclopedia of the French Atlantic*, Clio, 2005:

Panama Canal
Statue of Liberty
Frédéric-Auguste Bartholdi
Désiré Charnay

“Out of the Earth: Egypt’s Statue of Liberty” in Mary Roberts and Jocelyn Hackforth-Jones, eds., *Edges of Empire. Orientalism and Visual Culture*, Blackwell Press, 2005, pp. 38-69.

“Geometry/Labor = Volume/Mass?” *October* 106, Fall 2003, pp. 3-34.

“Food Chains: French Abolitionism and Human Consumption (1787-1819),” in Geoff Quilley and Kay Dian Kriz, eds., *Economies of Colour: Visualizing Circum-Atlantic Exchanges in the Long Eighteenth Century*, Manchester University Press, 2003, pp. 153-175.

“Patina, painting and portentous somethings,” *Representations* 78, Spring 2002, pp. 140-44.

“Revolutionary Sons, White Fathers and Creole Difference: Guillaume Guillon Lethière’s *Oath of the Ancestors* of 1822” *Yale French Studies* 101, 2002, pp. 201-226 (special issue on Revolution edited by Howard Lay and Caroline Weber).

Reprint in Jeannene Przyblyski and Vanessa Schwartz, eds., *Introduction to 19th-Century Visual Culture*, Routledge Press, 2004.

“Orientalism and Colonies. Delacroix’s Algerian Harem,” in Beth S. Wright, ed., *The Cambridge Companion to Delacroix*, Cambridge, Cambridge University Press, 2001, pp. 69-87.

“‘Whose colour was not black nor white nor grey,/ But an extraneous mixture, which no pen/ Can trace, although perhaps the pencil may’: Aspasia and Delacroix’s *Massacres of Chios*,” *Art History* 22, no. 5, December 1999, pp.676-704.

“Nudity à la Grecque in 1799,” *Art Bulletin* 80, no. 2, June 1998, pp. 311-335.

Reprint in Norma Broude and Mary D. Garrard, eds., *Reclaiming Female Agency: Feminist Art History in the Postmodern Era*, University of California Press, 2005.

“Mamelukes in Paris: Fashionable Trophies of Failed Napoleonic Conquest” Published Morrison Library Inaugural Lecture, March 1996.

“Rumor, Contagion and Colonization in Gros’s *Plague-Stricken of Jaffa* (1804)” *Representations* 51, Summer 1995, pp. 1-61.

“Dilemmas of Visibility: Contemporary Women Artists’ Representations of Female Bodies,” *Michigan Quarterly Review*, Special Issue: Representations of the Female Body, Fall 1990, pp. 584-618.

Reprint in Larry Goldstein, ed. *The Female Body. Figures, Styles, Speculations*. UMI Press, 1991, pp. 83-101.

HONORS AND AWARDS:

Clark Prize for Excellence in Arts Writing, 2018 (ceremony N.Y.C. April 2018)

Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities (effective July 2015)

Kirk Varnedoe Visiting Professor, Institute of Fine Arts, New York University, Fall 2014 (declined).

Distinguished Teaching Award, U.C. Berkeley, Spring 2013 (the University's highest teaching award).

Mellon Project Grant, 2012-2013.

Andre Chastel Bourse, INHA (Institut national d'histoire de l'art), Villa Medici, Rome. Residential fellowship at the French Academy in Rome to conduct research December 2011.

France-Berkeley Fund Award, 2011 (Funding to support collaboration with Anne LaFont, French scholar and curator of an exhibition at the Louvre of French representations of blacks, 1700-1825; the award funded a research trip to Paris with two graduate students Summer 2012).

Senior Fellow, Terra Foundation for American Art, Giverny, June-July 2010.

Andrew W. Mellon New Directions Fellowship II, 2008-9.

Mellon Library/Faculty Fellowship for Undergraduate Research, 2005-2006 (declined).

Graham Foundation for Advanced Studies in the Fine Arts Grant, 2005.

History of Art Undergraduate Association Award for Outstanding Contribution to Art Historical Education, 2003.

Andrew W. Mellon New Directions Fellowship I, 2002-3.

Townsend Center Initiative Grant for Associate Professors, Spring 2003.

Chancellor's Initiative Grant, 2001

J. Paul Getty Postdoctoral Fellowship, 1998-9.

President's Research Fellowship in the Humanities, 1998-9.

Stanford Humanities Center Fellowship, 1998-9 (declined).

Humanities Research Fellowship, U.C. Berkeley, 1998 (declined).

Hellman Family Faculty Fund Award, 1997-8.

Junior Faculty Research Grants, 1996-7; 1997-8, 1998-9, 1999-2000.

Junior Faculty Mentor Grant, 1996.

Distinguished Dissertation Award, University of Michigan, 1996.

Rackham One-Term Dissertation Fellowship, 1995.

Samuel H. Kress Dissertation Fellowship, 1994-1995.

Samuel H. Kress Two-Year Institutional Fellowship, Paris, 1992-1994.

Social Science Research Council Doctoral Fellowship, 1992-1994.

Fulbright Full Grant, 1991-1992.

Institute for the Humanities Fellowship, University of Michigan, 1992-1993 (declined).

Lurcy Fellowship, 1991-1992.

Marvin Eisenberg Award for Outstanding Achievement in Graduate Studies, 1989.

Rackham Merit Fellowship, University of Michigan, 1987-1991.

INVITED LECTURES/ PRESENTATIONS:

Keynote, Impressionism around the World Conference, 10th Annual Anne d'Harnoncourt Symposium at the Philadelphia Museum of Art, April 2019

“Creole Degas,” Santa Barbara Museum of Art, February 28, 2019.

“Ingres’s Creoles,” Katherine Tsanoff Brown Lecture, Rice University, September, 2018.

“Ingres’s Creoles,” Keynote at the Colloquium, *Journées d’études sur l’esclavage et les cultures visuelles*, University of Chicago and INHA, Paris, March 2018. Agnes Lugo-Ortiz, Cécile Fromont and Anne LaFont, organizers.

“Ingres’s Creoles,” Bettmann Lecture, Columbia University, December 2017.

“Creole Degas,” Visualizing the Social Conference organized by Alex Potts, University of Michigan, September 2017.

“Welcome? The Statue of Liberty,” Festival de l'histoire de l'art, Château de Fontainebleau, organized by Minister of Culture, INHA, Terra Foundation June 2017.

Panelist, Art to Activism to Change, Oakland School for the Arts, April 25, 2017.

“Creole Degas,” University of Illinois, Chicago. March 2017.

“Sojourner Truth, Photography and the Civil War as a book,” University of Illinois, Chicago. March 2017.

“Creole Degas,” Patron’s Circle Lecture, Ohio State University, Columbus, Ohio, December 2016.

Keynote, “Manet’s Execution,” Keynote, XL International Colloquium on Art History, “World, Empires and Nations: the Redefinition of “Colonial Art,” Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México (UNAM), Mexico City, October 12, 2016.

Keynote, Congreso Internacioanal, “Imágenes en Resistencia: Perspectivas decoloniales en los Estudios de Arte [Images in resistance: Decolonial Perspectives in Art Studies]” Universidad Iberoamericana (UIA-Mexico City), October 13, 2016.

“Sojourner Truth, Photography and the Civil War as a book and as an exhibition,” Holy Names University, California, September 27, 2016

“Creole Degas,” Utah State University, Logan, September 22, 2016.

"Photography and Black Activism from the Civil War to Black Lives Matter," BAMPFA Roundtable with Professors Leigh Raiford (African-Americans Studies, UCB) and Makeda Best (California College of Art) regarding my exhibition, “Sojourner Truth, Photography and the Civil War.” September 17, 2016

“Egypt’s Pyramids and Representation,” Kunsthistorisches Institut - Max Planck Institut, Florence, May 2016.

“Ruin and Reparation: Haitian Ancestors,” Lecture at Conference on “Art of Decay” organized By Cora Gilroy-Ware, California Institute of Technology, May 2016.

“Brilliance and Blindness from Paris to New Orleans and Back: Creole Degas,” Stoddard Conference: “Difference/Distance: Picturing Race Across Oceans in the Eighteenth and Nineteenth Centuries,” April 2016.

“Creole Degas,” Mollie Ruprecht Visiting Artist Lecture, University of Vermont, Burlington. March 2016.

“Manet’s Execution,” Mollie Ruprecht Visiting Artist Seminar Presentation, University of Vermont, Burlington. March 2016.

Book Chat, *Enduring Truths. Sojourner’s Shadows and Substance*, Townsend Center for the Humanities, November 2015.

“Miniature Immensity: The Panama Canal at the Panama–Pacific International Exposition” Jewel City Symposium, De Young Museum, October 2015.

“Creole Degas,” Pennsylvania State University, October 2015.

“Still Thinking about Olympia’s Maid,” Forum Transregionale Studien Berlin, March, 2015.

“Paper, Metal and the Civil War,” “Modern Money (Aesthetics after the Gold Standard)” Conference, U.C. Berkeley, November 2014.

“Blow-Up! Dynamite, Photographic Projection, and the Sculpting of American Mountains,” “Sculpture and Photography. The Art Object in Reproduction,” Conference, Getty Research Institute, October 25, 2014.

- “Still Thinking about Olympia’s Maid,” “Manet Then and Now” Conference, University of Pennsylvania, April 2014.
- “Still Thinking about Olympia’s Maid,” Dartmouth College, February 2014.
- “Incorrectness and Delacroix: Liberty Again,” Santa Barbara Museum of Art, November 2013.
- “Still Thinking about Olympia’s Maid,” The Glass Lecture, Brown University, February 2013.
- “Small Colossal,” Courtauld Institute Book Launch, November 2012.
- “Small Empire,” in Conference “Size Matters: Questions of Scale in Art History,” Kunsthistorisches Institut, Florence, Italy, November 2012.
- “Small Colossal” at the Conference “Models and Scale” at the University of Chicago and Northwestern University, November 2012.
- “Apprehending Egypt’s Pyramids (Scale, Labor and Photography of Two and Three Dimensions,” at “Reception of Antiquity” Conference at the Institute for the Study of the Ancient World, New York University, September 2012.
- “I sell the shadow to support the substance,” Princeton Institute of Advanced Studies and Art History Department, January 2012.
- “When Contact is a Bullet,” Keynote Lecture, Art Association of Australia and New Zealand (AAANZ) Conference, Victoria University of Wellington, New Zealand, December 2011.
- “Where we look,” Reed College, November, 2011.
- “Targets (Manet’s *Execution of Maximilian*), *Visible Race*, U.C. Berkeley, October 2011.
- “Pictorial Execution,” Keynote Lecture, Art and Violence, Stanford Graduate Student Symposium, October 2011.
- “Panama Again,” Amon Carter Museum of Photography, April 2011.
- “Panama Again,” Faculty Seminar, Southern Methodist University, April 2011.
- “Cursed Mimicry: France and Haiti Again” Keynote Lecture. University of Pennsylvania and Philadelphia Museum of Art Graduate Symposium, March 2011.
- “Nineteenth-Century American Copyright and Photography,” in conversation with Steve Edwards, Townsend Center Photographic Thread, March 2011.
- “French Revolution, Abolition, and Haiti Again: 1848,” “The Long Nineteenth Century: Time, History and Culture,” Yale University, November 2010.
- Keynote Lecture, “U.S. Government and U.S. Art Abroad: the case of Panama,” “Geographies of Art: Sur le Terrain” Terra Foundation for American Art Symposium, Musée des Impressionismes, Giverny; Institut national d’histoire de l’art (INHA), Paris. June 2010

“Two or three dimensions? Scale and Egypt’s pyramids,” "Zoom Out: The Making and Unmaking of the "Orient" through Photography,” Getty Research Institute, May 2010.

“Manet’s Race,” Colloquium on Modern Life Painting, Clark Institute, October 2009

Keynote Lecture, “Revolution, Slavery, and Abolition Again: 1848,” “1789, 1989, 2009: Changing Perspectives on Post-Revolutionary France,” Courtauld Institute, June 2009.

“Irish Orientalism,” two lectures, University College Dublin April 2009

“Cutting Panama,” University of Colorado, Boulder, February 2009.

“Cutting Panama,” "Materialism and the Materiality of the Image," reprise of conference organized by Susan Siegfried at the University of Michigan, Ann Arbor, April 2008

“Cutting Panama,” Lecture series, Modernities: Visual and Political Economies, Spanish Department, U.C. Berkeley, February 2008.

“Which 18th century?” Respondent to “Critical Influences: The 18th Century, the 1980s, and a Generation of Scholarship,” College Art Association Conference, February 2008.

“More on drawing, engineering, and scale: Ancient Egypt,” Center for Eighteenth-Century Studies at Indiana University, Bloomington, December 2007.

“Slavery and Camouflage,” Lecture in conjunction with the exhibition “Kara Walker: My Complement, My Enemy, My Oppressor, My Love.” Whitney Museum, November 2007

“Cutting Panama,” "Materialism and the Materiality of the Image" Conference, University of Michigan, September 2007.

“Panama Panorama” New Perspectives on the Panorama, Yale Center of British Art, Yale University, April 2007.

“Truth’s Shadow, Slavery’s Substance,” Out of Sight : New World Slavery and the Visual Imagination. Northwestern University, March 2007

Discussant, “Manet and the Execution of Maximilian: Representing Politics and the Spectacle of War,” New York Museum of Modern Art, January 2007

“Girodet, Empire and Loss: *Atala*,” “Girodet: Romantic Rebel” Symposium, Chicago Art Institute, April 22, 2006.

“Girodet and France’s Empire,” Public Lecture in conjunction with Girodet Exhibition, Chicago Art Institute, April 13, 2006.

“Blind Compulsion: Forming the Statue of Liberty,” Art History Department, University of Southern California, May 2005.

“Painting the Panama Canal,” Conference on “Maritime Modernity,” Center for the Study of the Novel, Stanford University, April 2005.

- “Blind Compulsion: Forming the Statue of Liberty,” Art History Department, Yale University, April 2005.
- “The Statue of Liberty, More or Less,” Keynote Lecture, Graduate Symposium “Excess and Impoverishment,” University of British Columbia, Vancouver, March 2005.
- “Colossal Engineering,” School of Architecture Colloquium, U.C. Berkeley, March 2005.
- “Translations,” Keynote Lecture, Graduate Student Symposium, Northwestern University, April 2004.
- “Translations,” Columbia University, April 2004.
- “Egypt’s Statue of Liberty?” “Globe/Empire” Conference, Yale University, April 2004.
- “The Sphinx of Race,” “Other Enlightenments. Gender and the Long Eighteenth Century” Conference, University of Florida, Gainesville, January 2004.
- “Out of Egypt’s Earth,” Stanford French Culture Workshop, Stanford University, January 2004.
- “Egypt’s Statue of Liberty?” “Out of Africa: Aspects of Egypt in the West,” Conference organized by the University of Leeds AHRB Centre for Cultural Analysis, Theory and History; National Museum of Photography, Film and Television, Bradford, England, December 2003.
- “Colossal Engineering,” Mellon Discovery Seminar, Townsend Center, November 2003.
- “Extremities,” Race seminar, French Department, September 2003.
- “Hands have tears to flow” Commencement Address, European Languages, Comparative Literature, U.C. Berkeley, May 2003.
- “‘She’s my sister:’ Adoption and longing in Josephine Baker’s *ZouZou*,” “Diaspora and Film” Symposium, U.C. Berkeley, April 2003.
- “Seeing Race,” “Race Across Time in France. Genealogy of a Concept” Symposium, U.C. Berkeley, March, 2003.
- “Geometry/Labor = Volume/Mass? (Reconnecting the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal),” University of Southern California, January 2003.
- “Describing Colossal Egypt,” Aga Khan Lecture, Massachusetts Institute of Technology, April 2002.
- “Colossi and Frenchmen in Egypt,” Keynote Lecture, Graduate Symposium, “Expanding the Visual Field: Manifestations of Cultural Ex(Change),” University of Southern California, April 2002.
- “Revolutionary Sons, White Fathers and their Gifts: Guillaume Guillon-Lethière's *Oath of the Ancestors* of 1822,” Harvard University, February, 2002.
- “Revolutionary Sons, White Fathers and their Gifts: Guillaume Guillon-Lethière's *Oath of the Ancestors* of 1822” Getty Institute of Research Works-in-Progress Series, June 2001.

- “When Revolutionary Sons and White Fathers Return: Guillaume Guillon Lethière’s *Oath of the Ancestors* of 1822,” University of Illinois, Urbana-Champaign, February 2001.
- “Travel: Delacroix in Morocco,” Faculty Humanities Group on Travel, University of Illinois, Urbana-Champaign, February 2001.
- “Stumps and Men,” University of Southern California, Spring, 2000.
- “‘Brush to the right, pencil to the left, advance march and we march’: Girodet’s Resistance and Napoleon’s Mamelukes,” Symposium on Arts and Culture under Napoleonic Empire, Trinity University, October 1999.
- “Hunger and Men,” American Academy in Rome, April 1999.
- “Delacroix’s Slaves,” International Delacroix Symposium, Philadelphia Museum of Art, October 1998.
- “Stumps, Cannibalism and Géricault’s *Raft*” French Department Colloquium, UCB, April 1998.
- “‘Beings in some way sacred’: Robinson Crusoe, Cannibalism and the *Raft of the Medusa*,” Nineteenth-Century Studies, Rice University, February 1998.
- “Extremities in Paint,” Guest Seminar, Nineteenth-Century Studies, Rice University, February 1998.
- “‘The Effects of Hunger’: Cannibalism and Other Colonial Intimacies” Géricault, History and Trauma International Conference, University of British Columbia, Vancouver, October 1997. (invited)
- “Delacroix’s *Massacres of Chios* and the Risks of Heterosexual Conquest,” State University at Stony Brook, April 1997.
- “Colonization, Terror and National Identity in Gros’s *Plague-Stricken of Jaffa* (1804),” Southern Methodist University, April 1994.
- “Post-Revolutionary French Painting and the Problem of History Embodied,” Public Lecture, Dallas Museum of Art, February, 1994.
- “Mamelukes in Paris: Girodet’s *Revolt of Cairo* (1810),” San Francisco Art Institute, February 1997.
- “Researching Art of the Napoleonic Empire,” Symposium in Honor of Distinguished Dissertation Awards, University of Michigan, May 1996.
- “Mamelukes in Paris: Fashionable Trophies of Failed Napoleonic Conquest,” Morrison Library Inaugural Lecture, U.C. Berkeley, March 1996.
- “Noble Bodies, Paralyzed Brains, and the Problems of Post-Revolutionary Hierarchies,” U.C. Berkeley, March 1995; University of Michigan, April 1995.
- “An Introduction to the Barnes Collection, International Society of Business Fellows, Kimbell Museum, Fort Worth, June 1994.

CONFERENCES ORGANIZED:

- Co-Organizer and Presenter, *Black/ Art/ Futures. African Diasporic Art Histories*, U.C. Berkeley, March 2017. History of Art and African-American Studies; co-organizers: Leigh Raiford, Lauren Kroiz, Todd Olson.
- Co-Organizer with graduate students Kailani Polzak and Thadeus Dowad, *Difference/Distance: Picturing Race Across Oceans in the Eighteenth and Nineteenth Centuries*, April 14-15 2016, U.C. Berkeley. (Speakers included Suzanne Preston Blier, Allen Whitehill Clowes Chair of Fine Arts and of African and African American Studies at Harvard University, Professors Krista Thompson, Northwestern University, and Bronwen Douglas, Australian National University).
- Organizer, *Visible Race*, October 2011, U.C. Berkeley (Speakers: Elizabeth Abel, Natalia Brizuela, Huey Copeland, Darby English, Jennifer Gonzalez, Darcy Grimaldo Grigsby, Fabiola Lopez-Duran, Courtney Martin, Barbaro Martinez-Luis, Leigh Raiford)
- Organizer, *Materialism and the Materiality of the Image*, 2008, reprise of conference organized by Susan Siegfried at the University of Michigan, Ann Arbor.

CONFERENCE TALKS:

- “Colossal Engineering. France’s Orientalism and its Modernity,” in “Naming the ‘Modern’ in Nineteenth-Century Art,” Hollis Clayson and Martha Ward, chairs, College Art Association, Chicago, March 2001.
- “Mixed-Bloods, Mixed Colors: Fecundity and Degeneration in Delacroix’s *Massacres of Chios*” College Art Association, February 1998.
- “Queer Egyptomania,” Middle East Studies Association of North America Conference, November 1997.
- “*La fin du monde ou la fin du goût?* The Politics of Catastrophe after Revolution,” American Society for Eighteenth-Century Studies National Conference, Nashville, TN, April 1997.
- “*Nudité à la grecque* in 1799,” Western Society for Eighteenth-Century Studies Conference, UCB, February 1997.
- “Forgotten Intimacies: The Competing Fortunes of Girodet’s *Déluge* and David’s *Sabines*,” College Art Association, San Antonio, January 1995.
- “Colonizing Classicism: Terror and the Construction of National Identity in Gros’s *Plague-Stricken of Jaffa* (1804),” College Art Association, San Antonio, January 1995 (upon the request of CAA and session chairs)
- “Orientalism as Resistance: Violence, Desire and Excess in Girodet’s *Revolt of Cairo*,” North East American Society for Eighteenth-Century Studies Conference, New York, October, 1994.
- “Laboring Space: Sight and Touch in Gustave Caillebotte’s *Floor-scrappers*,” Chicago Art Institute Graduate Student Symposium, April 1990.

“Liberty’s Fragmented Body: Revolutionary Politics and the Initial Reception of Delacroix’s *Liberty Guiding the People*,” Midwest Art History Society’s Seventeenth Annual Meeting, March 1990.

“Portraying One Self Nude: Genre and Gender in a Self-portrait by Suzanne Valadon,” Midwest Art History Society’s Seventeenth Annual Meeting, March 1990.

“When Spectacle has a Center: Female Enchantment in Louis XIV’s *Les Plaisirs de l’Ile Enchantée*,” Ohio Area Student Symposium, Toledo Museum Of Art, April 1989.

SELECT PROFESSIONAL SERVICE:

Acting Chair, History of Art Department, June 2014-June 2015.

Member, Advisory Board, Interdisciplinary Studies Field (ISF), 2014-present.

Founder and Editor, *Annual Newsletter for Friends of the History of Art Department*, U.C. Berkeley, 2009, 2010, 2011, 2013.

Faculty Mentor, Undergraduate Research Apprenticeship Program, 1996-present.

Affiliated Faculty Member, Graduate Group in Women, Gender and Sexuality, U.C.B., 1997- present.

Member or Chair of Departmental Search Committees for Faculty Appointments in Modern Art, Visual Culture, Roman Art, Medieval Art, Global Modernism.

Reviewer, Princeton Institute of Advanced Studies, annually 2008-present.

Reviewer, ACLS pre-doctoral fellowships, 2017-present.

Reviewer of submissions to British journal, *Art History*, 2015-16

Outside Reviewer for tenure promotion of Americanists at Boston University, University of Tennessee, summer- fall 2016

Outside Reviewer for tenure promotion of French, Caribbean and Latin American specialists, Dartmouth, Tulane University and Rice University, Fall 2017.

Reviewer for Yale University Press, University of California Press, Penn State University Press, University of Delaware Press, *Art Bulletin*, University of Nebraska Press.

Faculty Mentor, McNair Scholars, Summer and Fall 2011.

Respondent to Peter Greenaway, Townsend Center of the Humanities, U.C. Berkeley, September 2011.

Reviewer, Berkeley-France Fund, 2009-2010.

Faculty Mentor, Haas Scholars, Spring 2005, Fall 2008.

Member, Editorial Board, *Representations*, Spring 1997-Fall 2004.