DARCY GRIMALDO GRIGSBY
Born Panama Canal Zone

Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities
Professor, History of Art Department, University of California, Berkeley
(appointed Assistant Professor 1995; Associate Professor, 2001)
Clark Prize for Excellence in Arts Writing, 2018
Distinguished Teaching Award, U.C. Berkeley, 2013

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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.
Equivalent of a second A.B. Studio Art, 1986, U.C. Davis.
A.B., History of Art, 1978. University of California, Berkeley.

BOOK IN PROGRESS:

***HAND COLORED: When People Painted on Camera's Photographs*. (1839-1960s) N.Y., George Eastman Museum, Forthcoming Fall 2026.**
Based on my collection of hundreds of handcolored photographs, primarily by amateurs, a gift to the museum.

Brown Bag regarding my manuscript "*HAND COLORED: When People Painted on Camera's Photographs*." History of Art, U.C. Berkeley, September 2024

BOOKS:

***Creole. Portraits of France's Foreign Relations in the Nineteenth Century*, Pennsylvania State University Press, December 2022 (delayed by Covid).**

Released in paperback August 2024.

Nine chapters on French art and the Caribbean and Americas.

Book Event for *Creole. Portraits of France's Foreign Relations in the Nineteenth Century*, Berkeley Art Museum and Pacific Film Archive (BAMPFA), April 12, 2023.

Townsend Book Chat on *Creole. Portraits of France's Foreign Relations in the Nineteenth Century* with Karl Britto. Townsend Center, U.C. Berkeley,

***Enduring Truths. Sojourner's Shadows and Substance.* University of Chicago Press, 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; Jasmine Nicole Cobb, *Art Bulletin* 98, no. 4, 2016; Vicki Goldberg, *The Photobook Review* 10, 2016; Elizabeth Hutchinson, *African American Review* 49, no. 4, Winter 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; Wanda Sapir, *S.F. Bay View. National Black Newspaper*, July 31, 2016; Maria Porges, *SquareCylinder. Northern California Art,* September 24, 2016 (review of exhibition); S.R. Robinson, *Journal of Southern History* 83, no. 1, February, 2017; *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).

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

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

Collaboration with Meredith Bergmann concerning her sculptural representation of Sojourner Truth in her Women's Rights Pioneers Monument for Central Park, New York City (suggested revisions/corrections, many of which were incorporated in the final proposal). Formal statement of support as part of her final official dossier submitted to the City of New York, October, 2019. Sculpture approved October 2019.

"Sojourner Truth by Committee," "Black Images, Black Histories," From History to Freedom FHI Lab, Duke University, January 2020.

***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.**

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.

Colossal. Concevoir le Canal de Suez, la Statue de la Liberté, la Tour Eiffel, et le Canal de Panama. French translation by Karine Douplitsky. EUD (Presses Universitaires de Dijon), January 2025 (Delayed due to Covid).

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

Interview about *Colossal* for the documentary film by Pascal Cuissot, Director, *Tour Eiffel, Rêve d'un Visonnaire*, May 2023. Opened December 2023. To be translated into English-language film by PBS. GLOBAL DOC, with the participation de FRANCE TÉLÉVISIONS, PBS NOVA / GBH (US), ZDF (Allemagne), NHK

(Japon), SBS (Australie), ICI Explora (Radio Canada), TOUTE L'HISTOIRE, RTS (Suisse). In partnership with Musée d'Orsay. 90 minutes. Shorter English adaptation by PBS, 2024.

***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).

Possible French translation to be published by Flammarion

ARTICLES, BOOK, AND CATALOGUE CHAPTERS:

"Erasure and Portraiture's Promise," *Haitian Journal*, Special Issue on Carlos Célius's *Création plastique d'Haïti. Art et culture visuelle en colonie et postcolonie*, Éditions de la Maison des sciences de l'homme, 2023. Forthcoming 2025.

"Seeing Black and White and Colour," and "Degas and the Black World" in Anne Robbins and Chiaro di Stefano, eds., *Discover Degas and Miss La La*, (London: National Gallery of Art, 2024), catalogue for exhibition at the National Gallery of Art, London, June 6- September 1, 2024.

"Lethière's *Oath of the Ancestors*," in Esther Bell and Olivier Meslay, eds., *Guillaume Lethière* (Williamstown, MA: Clark Art Institute, 2024), catalogue for exhibitions at the Clark Art Institute, Williamstown, Massachusetts, June 15–October 14, 2024; and the Musée du Louvre, Paris, November 14–February 17, 2025.

Review of Deborah Willis, *The Black Civil War Soldier. A Visual History of Conflict and Citizenship*. New York University Press, 2021. *African-American Review* 56, nos. 1-2, Spring/Summer 2023, pp. 122-125. (delayed due to Covid)

Author, 150 Years of Women at Berkeley: Women Faculty in the History of Art Department. Online, Spring 2021.

Author, 150 Years of Women at Berkeley: Staff. Nora Esmeria Grigsby Lee Walters. Online, July 2021.

Author, Official Statement to NYC Public Designs Commission in Support of Meredith Bergmann's Women's Rights Pioneers Monument, (Other official reviewers were African American historians of Sojourner Truth: Margaret Washington, Cornell University; Nell Irvin Painter, Princeton University,) 2019.

"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.

ARTICLES, BOOK, AND CATALOGUE CHAPTERS (continued):

"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.

"Orients 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*': Aspasie 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 (July 2015-2020)

Terra Foundation Publication Grant for EAC (Editions des Archives Contemporaines) French translation of *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*, 2016.

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 2011).

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.

HONORS AND AWARDS (continued):

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.

CURATED EXHIBITIONS AND RELATED EVENTS:

***Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again,* Berkeley Art Museum and Pacific Film Archive (BAMPFA) April 12-July 30, 2023**

Exhibition of my collection of caricatures and cartes- de-visite of Dumas père, Dumas fils, and Adah Isaacs Menken. Co-Curated with Vanessa Jackson.

Roundtable in conjunction with guest co-curated exhibition, "Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again" at Berkeley Art Museum and Pacific Film Archive (BAMPFA), April 12-July 30, 2023. With Nana Adusei-Poku, Karl Britto, and Zama Nsele, moderated by guest co-curator Vanessa Jackson, April 2023.

***Sojourner Truth, Photography, and the Fight Against Slavery*. Berkeley Art Museum and Pacific Film Archive, (BAMPFA) July 27- October 23, 2016.**

Exhibition of my collection of Civil War cartes de visite, a gift to BAMPFA

CONFERENCES ORGANIZED:

Roundtable with Nana Adusei-Poku, Zama Nsele, and Karl Britto on co-curated exhibition *Alexandre Dumas's Afro: Blackness Caricatured, Erased and Back Again*, Berkeley Art Museum and Pacific Film Archive (BAMPFA), April 29, 2023.

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).

CONFERENCES ORGANIZED (continued):

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.

INVITED LECTURES/ KEYNOTES:

Invited Lecture and Roundtable at the Louvre in conjunction with the the exhibition *Guillaume Lethière*; co-organized by INHA, February 11, 2025.

"Creole Secrets," Lecture and Book Event, Santa Barbara Museum of Art, April 2023.

"Creole Secrets: Ingres, Chassériau, and Joseph," Lecture and Creole Seminar, invitation by Eva Kernbauer. Universität für angewandte Kunst, Vienna, January 2022 (online)

"Creole Degas (Brightness and Blindness)," Shouky Shaheen Lecture, University of Georgia, Athens, October 2019.

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

"Ingres's Creoles," Keynote in Honor of the Retirement of Alex Potts and Susan Siegfried, University of Michigan, Ann Arbor, April 2019.

"Creole Degas," Santa Barbara Museum of Art, February 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.

"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 Autónama de México (UNAM), Mexico City, October 2016.

INVITED LECTURES/ KEYNOTES (continued):

Keynote, "Creole Degas," 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 2016.

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

"Creole Degas," Utah State University, Logan, September 2016.

"Egypt's Pyramids and Representation," Kunsthistorisches Institut - Max Planck Institut, Florence, May 2016.

"Ruination 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.

"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.

INVITED LECTURES/ KEYNOTES (continued):

"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 Methodiust 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 Assocition Conference, February 2008.

INVITED LECTURES/ KEYNOTES (continued):

"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.

INVITED LECTURES/ KEYNOTES (continued):

"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.

INVITED LECTURES/ KEYNOTES (continued):

"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.

LECTURES AT CONFERENCES/ ROUNDTABLES/ BROWN BAGS/ BOOK CHATS:

Participant, "Echoes of the Haitian Revolution, Music, Sound and Memory, 1791-1934;" U.C. Berkeley, all day conference organized by Professor Nicolas Mathew, Music, and Henry Stoll, Assistant Professor, Music, University of Michigan, Ann Arbor. October 5, 2024.

Townsend Book Chat with Michael Iarocci regarding his new book, *The Art of Witnessing: Francisco de Goya's Disasters of War*, March 20, 2024.

Conversation with Michael Iarocci on his new book, *The Art of Witnessing: Francisco de Goya's Disasters of War*, City Lights Bookstore, San Francisco, July 2023.

"'Svetlana Alpers (Mrs. Paul J.)': Women Faculty in the History of Art," in Roundtable on "150 Years of Women at Berkeley. An Ongoing Revolution. Reflections on Gendered Struggles and Feminist Scholarship in the Humanities." Moderated by Catherine Gallagher. April 2021. https://150w.berkeley.edu/sites/default/files/grigsby_rev.pdf

"Distancing: Sight and Touch and Painting," in "Art and Literature in Times of Crisis." Cal Conversation organized by Dean Anthony Cascardi. April 2020.

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

"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.

"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.

LECTURES AT CONFERENCES, ROUNDTABLES, BROWN BAGS, BOOK CHATS (continued):

"*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-scrapers*," 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:

Co-Chair, History of Art Department, June 2014-July 2015.
Acting Chair, History of Art Department, June-August 1996, June-July 2011.
Faculty Mentor, Undergraduate Research Apprenticeship Program, 1996-present.
Affiliated Faculty Member, Graduate Group in Women, Gender and Sexuality, U.C.B., 1997- present.
Member, Advisory Board, Interdisciplinary Studies Field (ISF), 2014-present.
Reviewer, ACLS pre-doctoral fellowships, intermittently since 2017.
Reviewer, Princeton Institute of Advanced Studies, intermittently since 2008.
Reviewer of submissions to the *Art Bulletin*, *Word and Image*, *Art History*, *Arts*, *African American Review* to present.
Reviewer for Yale University Press, University of California Press, Pennsylvania State University Press, University of Pittsburgh Press, University of Delaware Press, University of Nebraska Press.
Member or Chair of Departmental Search Committees for Faculty Appointments in Modern Art, Visual Culture, Roman Art, Medieval Art, Global Modernism, and African American/African/African Diaspora.
Panelist, Art to Activism to Change, Oakland School for the Arts, April 25, 2017.
Outside Reviewer for tenure promotion and promotion to Full Professor, Dartmouth, 2017, Tulane University, 2017, Rice University, 2017, Boston University, 2016, University of Tennessee, 2017, Vanderbilt University, 2021, University of California San Diego, 2023; University of PA, 2023; Penn State University, 2023. (for American, French, Caribbean, African American and Latin American specialists), University of Pennsylvania 2024; University of Pittsburgh, 2024; New York University, 2024.
Founder and Editor, *Annual Newsletter for Friends of the History of Art Department*, 2009, 2010, 2011, 2013, 2023.
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.