

**Catherine LABIO**  
Department of English  
University of Colorado Boulder

**EDUCATION**

- **Ph.D.**, Comparative Literature, New York University (1992)
- **Licence**, Germanic Philology, Université Libre de Bruxelles, Brussels, Belgium (1981)

**ACADEMIC EMPLOYMENT HISTORY**

- **University of Colorado Boulder**
  - Associate Professor of English, 2009 – present
  - Executive Director, Center for British and Irish Studies, January 2023 – present
  - Chair, Arts and Sciences Council, 2013 – 2015
- **Yale University**
  - Associate Professor of Comparative Literature and French, 2004 – 08
  - Assistant Professor of Comparative Literature and French, 1998 – 2004
  - Assistant Director, Whitney Humanities Center, 2003 – 06
- **Reed College**
  - Visiting Assistant Professor of English and Humanities, 1992 – 93, 1996 – 98
- **Brussels Management School (ICHEC)**
  - Visiting Assistant Professor, Master in Intercultural Management Programme (MIME), 1993 – 96 (fall semesters)
- **Université Libre de Bruxelles**
  - Adjunct Assistant Professor, European Studies Program, 1995 – 96
- **New York University**
  - Lecturer, General Studies Program, 1990 – 92
  - Adjunct Lecturer, General Studies Program, 1989 – 90
  - Instructor, Expository Writing Program, 1986 – 89

**AREAS OF INTEREST**

Comparative approaches to literary and cultural European history since the seventeenth century

The global Enlightenment

Literature/culture and economics/economic thought, incl. finance

Literature and the visual arts; book arts; comics (esp. the *bande dessinée* tradition)

Aesthetics; critical theory; art history

Belgian literature, art, and culture

**PUBLICATIONS**

**Books**

1. *The House of Comics* (in progress)
2. *The Year of Wonder and Despair: France and the Mississippi Bubble of 1719–1720* (in progress)

3. (ed.) *The Great Mirror of Folly: Finance, Culture, and the Crash of 1720*, co-ed. with William N. Goetzmann, K. Geert Rouwenhorst, and Timothy Young, foreword by Robert J. Shiller (Yale University Press, 2013). 346 pp.
4. *Origins and the Enlightenment: Aesthetic Epistemology from Descartes to Kant* (Ithaca, NY: Cornell University Press, 2004). 194 pp.
5. (ed.) *Belgian Memories* (Yale French Studies 102, Yale University Press, 2002). 210 pp.

### Exhibition Catalogue

*From Bande Dessinée to Artist's Book: Testing the Limits of Franco-Belgian Comics*, catalogue of the exhibit held at The Center for Book Arts, New York, NY, 19 April – 29 June 2013. 40 pp.

### Articles

1. "Art and Aesthetic Theory," *Cambridge Companion to the Scottish Enlightenment*, 2<sup>nd</sup> ed., ed. Alexander Broadie and Craig Smith (Cambridge: Cambridge UP, 2019), 271–288.
2. "'Belgium Is an Industrialist': Pride and Exploitation in the Black Country, 1850–1900," in *Nature's Mirror: Reality and Symbol in Belgian Landscape*, ed. Jeffery Howe, exh. cat. (Chestnut Hill, MA: Boston College, McMullen Museum of Art, 2017), 49–61.
3. "The Inherent Three-Dimensionality of Comics," in *Bande Dessinée: Thinking Outside the Boxes*, ed. Laurence Grove and Michael Syrotinski, *Yale French Studies* 131/132 (Spring 2017): 84–100.
4. "Le Rêve de Law au pays du désespoir" [Law's Dream in the Land of Despair], in *"Gagnons sans savoir comment!" Représentations du Système de Law du XVIIIe à nos jours*, ed. Florence Magnot-Ogilvy (Rennes: Presses Universitaires de Rennes, coll. Interférences, 2017), 245–263.
5. "The Architecture of Comics," *Critical Inquiry* 41.2 (winter 2015): 312–343.  
(Awarded the 2017 triennial Max Nänny Prize for best article in Word & Image Studies by the International Association of Word and Image Studies)
6. "Staging Folly in the Dutch Republic, France, and England," in *The Great Mirror of Folly: Finance, Culture, and the Crash of 1720*, co-ed. with W. Goetzmann, K. Rouwenhorst, and T. Young (Yale University Press, 2013), 142–157.
7. "Introduction" (with W. Goetzmann, K. Rouwenhorst, and T. Young), *'The Great Mirror of Folly': Finance, Culture, and the Crash of 1720*, co-ed. with W. Goetzmann, K. Rouwenhorst, and T. Young (Yale University Press, 2013), 2–17.
8. "Adam Smith's Aesthetics," *Oxford Handbook of Adam Smith*, ed. C. Berry, M. Paganelli, and C. Smith (Oxford University Press, 2013), 105–125. Revised paperback edition, 2016.
9. "Sign, Signified, Signifier," *The Princeton Encyclopedia of Poetry and Poetics*, 4<sup>th</sup> edition (Princeton University Press, 2012), 1304–06.
10. "What's in a Name? The Academic Study of Comics and 'The Graphic Novel'," *Cinema Journal* 50:3 (2011): 123–26.

11. "Introduction," *Word & Image* (catalogue of the student-curated exhibit on view in Sterling Memorial Library, Yale University, December 9, 2008 – March 8, 2009), 3–7.
12. "The Solution Is in the Text: A Survey of the Recent Literary Turn in Adam Smith Studies," *The Adam Smith Review*, vol. 2 (October 2006): 149–76.
13. "Reading by the Gold and Black Clock, Or, the Recasting of Bernardin de Saint-Pierre's *Paul et Virginie*," *Eighteenth-Century Fiction* 16:4 (July 2004): 671–94.
14. "Editor's Preface: The Federalization of Memory," *Belgian Memories, Yale French Studies* 102 (2002): 1–8.
15. "Epistolarité et épistémologie: La Fayette, Descartes, Graffigny et Rousseau," *SVEC – Studies on Voltaire and the Eighteenth Century* 2002:6 (June 2002): 79–91.
16. "Woman Viewing a Letter," *L'Esprit créateur* 40:4 (Winter 2000): 7–12.
17. " 'What's in Fashion vent': Behn, La Fayette, and the Market for Novels and Novelty," *Journal of Medieval and Early Modern Studies* 28:1 (Winter 1998): 119–39.
18. "The Aesthetics of Adam Smith's Labor Theory of Value," *Eighteenth Century: Theory and Interpretation* 38:2 (1997): 134–149.
19. "Reading Catharine MacKinnon in Europe," *The European Legacy: Toward New Paradigms* 1:3 (1996): 1004–1009.
20. "Can 25% of GDP Remain an Afterthought?" Preface to *Taal, Vertaling, Management: Verkenningen in een economisch niemandsland* [Language, Translation, Management: Explorations in an Economic No-Man's-Land] by Johan Hermans and Peter Simoens. Publications of the CERA Chair for Translation, Management, and Culture No. 1. (Leuven, 1994).

#### **CURATORIAL EXPERIENCE**

1. Curator, *From Bande Dessinée to Artist's Book: Testing the Limits of Franco-Belgian Comics*, The Center for Book Arts, New York, NY, April 19 – June 30, 2013.
2. Curator (with Lisa Tamiris Becker), *Hockney and Hogarth: Selections from the CU Art Museum's Collection of British Art*, CU Art Museum, Boulder, CO, September 7 - October 27, 2012.