

Curriculum Vitae of Morten Steen Hansen

Education

Ph.D. Johns Hopkins University, The Department of the History of Art. 2002

B.A. (Cand. phil.) University of Copenhagen, Department of Art History. 1993.

Professional experience

Full-Time Lecturer (temporary position), School of Art + Art History + Design, Division of Art History, University of Washington, Seattle, 2016-18. Since then Assistant Teaching Professor.

Assistant Professor, Department of Art and Art History, Stanford University, 2007-15.

Assistant Curator of Renaissance and Baroque Art, Walters Art Museum, Baltimore, 2002-05.

Acting Curator, Scandinavian Art before 1900, Statens Museum for Kunst, Copenhagen, 2001-02.

Adjunct Professor, University of Copenhagen, Department of Art History, 1999-2002, 2006.

Fellowships

Institute for Advanced Study, School of Historical Studies, Princeton.
Agnes Gund and Daniel Shapiro Member, 2020-21.

Novo Nordisk Foundation, fellowship affiliated with the Danish Academy in Rome, 2018-20.

Gerda Henkel Stiftung, one-year fellowship (changed to one month) at the Ludwig-Maximilians-Universität, Munich, 2017.

Samuel H. Kress Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC, 2015-16.

Clark Fellowship, Sterling and Francine Clark Art Institute, Williamstown, Mass., spring 2016. Declined.

Dutch University Institute, Florence, Scholar-in-Residence, June-September 2013.

Hanna Kiel Fellow, Villa I Tatti, Harvard University Center for Italian Renaissance Studies, Florence, 2006-07.

Carlsberg Foundation, fellowship at Statens Museum for Kunst, Copenhagen, 2005-06.

Publications

Books

The Sack of Rome in 1527 and the Crisis of the Image, Andrea del Sarto to Parmigianino. In Progress.

Low Style at the Absolutist Court: Artistic Performance in Baroque Florence.
Manuscript under consideration by Edizioni Quasar, Rome, for a *Supplementum* volume of *Analecta Romana Instituti Danici*.

In Michelangelo's Mirror: Perino del Vaga, Daniele da Volterra, Pellegrino Tibaldi
(University Park, PA: Penn State University Press, 2013).
Book reviewed in *Burlington Magazine* 156, no. 1338 (2014): 604; *CAA Reviews* (<http://www.caareviews.org/reviews/2201>); *Kunstchronik* 67, no. 6 (2014): 287-89; *Renaissance Quarterly* 67, no. 1 (2014): 209-10; *Sixteenth Century Journal* 45, no. 4 (2014): 1100-01.

Edited books

SPOR. Italienske aftryk på nyere dansk kunst og videnskab, co-edited with Charlotte Bundgaard and Anna Wegener. In progress.

Masterpieces of Italian Painting: The Walters Art Museum, co-edited with Joaneath Spicer (London: Dan Giles Ltd, 2005).
Wrote introduction and twenty entries out of fifty.

Articles

“The Readings of Angels: Sebastiano del Piombo and the Politics of the Immaculate Conception.” In *Compass and the Mirror: Michelangelo & Sebastiano*, ed. Matthias Wivel (Turnhout: Brepols), 297-322. Forthcoming 2021.

“Rainbow and the Incarnation: Lorenzo Lotto, Correggio, and the Flood of 1524.” In *Lorenzo Lotto. Contesti, significati, conservazioni*, Atti del Convegno internazionale di studi (Loreto, Museo Pontificio Santa Casa, 1-3 febbraio 2019), ed. Francesca Coltrinari and Enrico Maria Dal Pozzolo, *Festina Lente, Miscelanea*, vol. 5 (Treviso: ZeL Edizione, 2020), 206-225.

“The *Orlando Furioso* in the Hands of Sixteenth- and Seventeenth-Century Artists.” In *Teaching the Italian Renaissance Romance Epic*, ed. Jo Ann Cavallo (New York: The Modern Language Association of America, 2018), 251-58.

“Pen/Sword: Salvator Rosa's Drawings for the *Auckland Battle*.” *ArtItalies* 24 (2018): 88-97.

“Angelica's Virginity: The *Orlando Furioso* and the Female Body in Florentine Seicento Painting.” *MLN: Italian Issue* 133, no. 1 (2018): 83-99.

“‘Pro Bono Malum’: Francesco Furini, Ludovico Ariosto, and the Verso of Painting.” *Art Bulletin* 99, no. 3 (September 2017): 62-92.

“The 'Low' Style of Giovanni da San Giovanni at the Medici Court.” *Center 36*, National Gallery of Art, Center for Advanced Study in the Visual Arts, Record of Activities and Research Reports, June 2015—May 2016 (Washington, 2016): 74-77.

“Butchering the Bull of St. Luke: Unpublished Writings by and about the Painter-Poet Giovanni da San Giovanni.” *Analecta Romana Instituti Danici* 40-41 (2015-16): 63-89.

“After the Veronica: Crisis and the *Ars sacra* of Polidoro da Caravaggio and Pontormo.” *I Tatti Studies in the Italian Renaissance* 17, no. 2 (2014): 325-67.

“Giovanni Bologna's Mercury, and Pellegrino Tibaldi's.” In *Renaissance Studies in Honor of Joseph Connors*, vol. 1, *Art History*, ed. Machtelt Israëls and Louis Waldman (Florence: Leo S. Olschki Editore, 2013), 479-84, 889-90.

“‘Know Thyself’: Daniele da Volterra's Contested Subject.” *Art History* 35, no. 3 (June 2012): 498-521.

“The Infant Christ with the *arma Christi*: François Duquesnoy and the Typology of the Putto.” *Zeitschrift für Kunstgeschichte* 71, no. 1 (2008): 121-33.

“*Disegno* and Authorship in Daniele da Volterra's Late Church Commissions.” *Notizie da palazzo Albani* 36-37 (2007-08): 57-78.

“Immigrants and Church Patronage in Sixteenth-Century Ancona.” In *Artistic Exchange and Cultural Translation in the Italian Renaissance City*, ed. Stephen J. Campbell and Stephen J. Milner (Cambridge and New York: Cambridge University Press, 2004), 327-54.

“Parmigianino and the Defense of a Miraculous Image.” In *The Miraculous Image in the Late Middle Ages and Renaissance*, ed. Erik Thunø and Gerhard Wolf, *Analecta Romana Instituti Danici: Supplementum*, vol. 35 (Rome: L’“Erma” di Bretschneider, 2004), 185-203.

“The Poggi Chapel in S. Giacomo Maggiore: New Documentation.” *Analecta Romana Instituti Danici* 27 (2001): 161-68.

“Celebrating the Armenian Faith: Giorgio Morato and Pellegrino Tibaldi in the Cathedral of Ancona.” *Analecta Romana Instituti Danici* 24 (1997): 83-91.

“Kristian Zahrtmann’s Late History Paintings: The Artistic Persona of an Invert in Turn-of-the-Century Denmark.” *Periskop* 4 (1995): 43-63 (in Danish). Republished in English translation in *Perspective*, 2019. <http://perspective.smk.dk/en/kristian-zahrtmanns-late-history-paintings-artistic-persona-invert-turn-century-denmark-1995>.

Catalogue entries

Bernard Barryte, *Myth, Allegory, and Faith: The Kirk Long Collection of Mannerist Prints*, exh. cat., Stanford, Cantor Arts Center (Cinisello Balsamo [Milan]: Silvana Editoriale; Stanford, CA: Cantor Arts Center, 2015), 486-87 (cat. 100), 528-29 (cat. 118).

Book and exhibition reviews

Francesca Baldassari, *Carlo Dolci: Complete Catalogue of the Paintings*. In *Renaissance Quarterly* 69, no. 2 (2016): 655-56.

Sabine Winner, ed., *Crocevia e capitale della migrazione artistica: forestieri a Bologna e bolognesi nel mondo (secoli XV – XVI)*. In *Renaissance Quarterly* 65, no. 1 (Spring 2012): 204-05.

Michael Cole, *Ambitious Form: Giambologna, Ammanati, and Danti in Florence*. In *Renaissance Quarterly* 64, no. 3 (Fall 2011): 911-13.

Achim Gnann, *Parmigianino. Die Zeichnungen*, vol. 1-2. In *Renaissance Quarterly* 62, no. 3 (Fall 2009): 928-29.

Roberto Paolo Ciardi and Benedetta Moreschini, *Daniele Ricciarelli. Da Volterra a Roma*. In *The Burlington Magazine* 148, no. 1241 (August 2006): 552.

Enigma, Monsù Desiderio: Un fantastique architectural au XVIIe siècle (Exhibition at Musées de la Cour d'Or, Metz). In *Burlington Magazine* 147, no. 1224 (March 2005): 202-03.

Vittoria Romani, *Primaticcio, Tibaldi e le "cose del cielo"*. In *Burlington Magazine* 141, no. 1151 (1999): 118-19.

Stephen J. Campbell, *Cosmè Tura of Ferrara: Style, Politics and the Renaissance City*. In *Periskop* 8 (1999): 133-35 (in Danish).

Abigail Solomon-Godeau, *Male Trouble: A Crisis in Representation*. In *Periskop* 7 (1999): 156-58 (in Danish).

Mieke Bal, *Reading "Rembrandt": Beyond the Word Image Opposition*. In: *Øjeblikket* 4, no. 21 (1994): 38-39 (in Danish).

Exhibition curated

Fokus på Zahrtmann: kroppen og historien (Focus on Zahrtmann: The Body and History).

Statens Museum for Kunst, Copenhagen, June 23 - November 11, 2002.

TV appearance

History Channel: *Da Vinci and the Code He Lived by* (2006).

Extramural lectures

Zentralinstitut für Kunstgeschichte, Munich: "Hairy Hermit, Sick Demon: Toward a Rethinking of the *Isenheim Altarpiece*" (seminar), November 2019.

University of Tennessee, Knoxville: "Rainbow and the Incarnation: Lorenzo Lotto, Correggio, and the Flood of 1524," April 2019.

Humboldt University, Berlin: "Lotto, Raphael, and Visionary Experience in an Age of Religious Dissent," December 2018.

University of Iowa, Iowa City: "Romance Epic and the Female Body in Counter Reformation Florence," November 2017.

Pennsylvania State University, University Park: "Reading Downward: Giovanni da San Giovanni and the Tuscan Seicento," March 2017.

University of California, Davis: "The Ethics of Giovanni da San Giovanni," March 2017.

Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, seminar on Old Master drawings in private collection, San Francisco, December 2016.

Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC: "*Per andare a pigliar chi piscia al muro*: The 'Low' Style of Giovanni da San Giovanni," March 2016.

Harvard University, Cambridge, Mass.: "Medici Historiography and the Embarrassment of Patronage," March 2016.

Newberry Library, Chicago: "*Pro bono malum*: Furini, Ariosto, and the Verso of Painting" (seminar), March 2016.

Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco: "The Etching in Baroque Rome" (seminar), April 2015.

Nevada Museum of Art, Reno: "After Caravaggio: Painting in Grand-Ducal Florence," May 2014.

University of Washington, Seattle: "Ariosto's Lunar Allegory: Painting and Dissent in the Sala degli Argenti," December 2013.

Dutch University Institute, Florence: "Ariosto's Lunar Allegory: Painting and Dissent in the Sala degli Argenti," September 2013.

Biblioteca Hertziana, Rome: "Ariosto's Lunar Allegory: Painting and Dissent in the Sala degli Argenti," September 2013.

Kunsthistorisches Institut, Florence: "Infernal Rome: 'Anti-Classicism' Revisited in Polidoro and Pontormo" (seminar), September 2012.

Tulane University, Newcomb Art Department, New Orleans: "Monstrous Art: Ariosto and Florence, c. 1550-1650," March 2012.

University of Pennsylvania, Department of Art History, Philadelphia: "Infernal Rome: 'Anti-Classicism' Revisited in Pontormo and Polidoro da Caravaggio," March 2012

University of Richmond (VA), Department of Art and Art History: "Infernal Rome: 'Anti-Classicism' Revisited in Pontormo and Polidoro da Caravaggio," February 2012.

State University of New York at Stony Brook, The Center for Italian Studies, New York: "Ariosto's Challenge: The 'Orlando furioso' at the Hands of Artists, 16th-17th Century" (double lecture), February 2012.

Herbst Theater, Humanities West Lecture Series, San Francisco: "Michelangelo and the Medici: A Forced Relationship?" *The Florence of the Medici: Commerce, Power, and Art in Renaissance Italy*, May 2010.

Stanford University, Department of Art and Art History: "In Michelangelo's Mirror: Daniele da Volterra from the 1540s," March 2007.

Conference lectures

"Alcina's Artifice and the Untruthfulness of Painting: Nicolò dell'Abate's Ariosto Cycle in Bologna," *The Art of Truth: Providing Evidence in Early Modern Bologna*, The Norwegian Institute in Rome, October 2019.

"Lorenzo Lotto's *Trinity* and the Deluge of 1524," *Lorenzo Lotto: Convegno internazionale di studio: Contesti, Significati, Conservazione*, Museo Pontificio Santa Casa, Loreto, February 2019.

"Lotto's Heresy," *Renaissance Society of America Annual Conference*, Chicago, March 2017.

"Angelica's Virginity: The *Orlando Furioso* in Florentine Seicento painting," *Ariosto at 500: 1516-2016*, Johns Hopkins University, Baltimore, October 2016.

"Vision, Desire, and the Failure of Touch in Rubens's *Angelica and the Hermit*," *Renaissance Society of America Annual Conference*, New York, March 2014.

"Ariosto's Florentine Fortune," *College Art Association Annual Conference*, Los Angeles, February 2012.

"Ariosto and Painted Narrative in Bologna before the Carracci," *Renaissance Society of America Annual Conference*, Venice (Italy), April 2010.

"Raphael Deconstructed in Polidoro da Caravaggio," *Renaissance Society of America Annual Conference*, Los Angeles, March 2009.

“Polidoro da Caravaggio and Anti-Classicism after the Sack of Rome,” *Revisiting the Periphery: Sicily and the Arts*, Center for Medieval and Early Modern Studies workshop, Stanford University, February 2009.

“Pellegrino Tibaldi’s *Apologus Alcinoi*,” *Performing Homer: From Epic to Opera*, Department of Music, Princeton University, January 2009.

“Pellegrino Tibaldi’s Hubristic Subject,” *Pellegrino e Domenico Tibaldi. Architettura e Arte a Bologna nel Secondo Cinquecento. Convegno internazionale di studi*, Palazzo Saraceni, Bologna, December, 2006.

“Ambiguous Painting in Tridentine Bologna,” *Renaissance Society of America Annual Conference*, Cambridge, UK, April 2005.

“Image Theology and Renaissance Art: The Case of Parmigianino,” *Sixteenth Century Studies Conference*, Toronto, November 2004.

“Daniele da Volterra, Michelangelo, and a Contested Lineage,” *College Art Association 92nd Annual Conference*, Seattle, February 2004.

“Parmigianino and the Defense of a Sacred Image,” *The Miraculous Image in Late Medieval and Renaissance Culture*, The Danish Academy in Rome, co-arranged with the Bibliotheca Hertziana, June 2002.

“Mock Epic for the Bishop: Pellegrino Tibaldi in Bologna,” *College Art Association 87th Annual Conference*, Los Angeles, February 1999.

“Pellegrino Tibaldi in the Poggi Palace and the Question of Mock Epic,” *The New Aristotle, Forum for Renaissance Studies*, University of Copenhagen, April 1998.

“Armenian Patronage in Sixteenth-Century Ancona,” *Middle Atlantic Symposium in the History of Art*, National Gallery of Art, Washington, D.C., April 1998.

“Celebrating the Armenian Faith: Church Patronage in Mid-Sixteenth-Century Ancona,” *Fourth Annual Arizona Center for Medieval and Renaissance Studies Conference*, Tempe, February 1998.

“The Violence and Poetics of Christian Conversion: Pellegrino Tibaldi in Mid-Sixteenth-Century Bologna,” *College Art Association 85th Annual Conference*, New York, February 1997.

“Pellegrino Tibaldi and the Armenians of Ancona: Giorgio Morato's Patronage in S. Ciriaco,” *Pellegrino Tibaldi (1527-96): Studies in the Paintings, Sculptures and Architecture of His Early Career*, Bibliotheca Hertziana, Rome, October 1996.

“Pellegrino Tibaldi and Counter-Reformation Politics in Mid-Sixteenth-Century Bologna,” *Art, Theology, and Art Theory*, The Danish Academy in Rome, October 1996.

“The Late History Paintings of Kristian Zahrtmann: The Artistic Persona of an Invert in Turn-of-the-Century Denmark,” *Queer October*, The Johns Hopkins University, Baltimore: October 1994.

Conferences: organizer and chair

Organizer, “Sicily: Architecture and Art 1400-1700, I-II,” *Renaissance Society of America Annual Conference*, Washington, DC, March 2012.

Chair, “Image and Devotion before and after Trent,” *Renaissance Society of America Annual Conference*, Montreal, March 2011.

Organizer, *Revisiting the Periphery: Sicily and the Arts*, Center for Medieval and Early Modern Studies workshop, Stanford University, February 2009.

Chair, “Gender, Epic, and Empire: Lucrezia Marinella’s *Bisanzio aquistato*,” *Renaissance Society of America Annual Conference*, Chicago, April 2008.

Courses designed and taught

GRAD: indicates an undergraduate class with a graduate component.

University of Washington, Seattle

Undergraduate courses

"Northern Renaissance Art." Winter 2018.

"Leonardo da Vinci and the Renaissance Imagination." Fall 2017.

"Survey of Western Art: Modern." Spring 2017.

"Italian Mannerism." Spring 2017.

"Rome in the Seventeenth Century." Winter 2017; Fall 2017. GRAD.

"Northern Baroque Art." Winter 2017, Winter 2018.

"Rubens and Rembrandt." Fall 2016, Winter 2018. GRAD.

"Southern Baroque Art." Fall 2016, Spring 2018.

Stanford University

Graduate seminars

- “Baroque: 1900-2000,” winter 2012-13, winter 2014-15.
- “Methods and Historiography,” fall 2010-11.
- “Michelangelo,” fall 2008-09, spring 2013-14.
- “Problems in Italian Mannerism,” fall 2007-08, winter 2009-10.

Undergraduate seminars, upper level

- “Renaissance Florence,” spring 2007-08, spring 2012-13, spring 2014-15.
- “Renaissance Print Culture,” taught at the Cantor Arts Center, winter 2008-09, winter 2010-11, fall 2013-14-GRAD.

Freshmen seminar

- "Mythologies in Early Modern Europe," spring 2014-15.

Lecture courses

- “Art1,” fall 2008-09.
- “European Baroque Sculpture,” spring 2007-08.
- “Introduction to Italian Renaissance Art,” fall 2008-09, winter 2012-13, fall 2014-15.
- “Picturing the Papacy: 14th-19th Century,” spring 2008-09-GRAD, fall 2010-11, spring 2013-14.
- “Mystical Naturalism: Northern Renaissance Painting,” winter 2007-08-GRAD, spring 2010-11-GRAD, Winter 2013-14.
- “Titian, Veronese, Tintoretto,” spring 2009-10, spring 2012-13.

Courses designed and taught, University of Copenhagen

In the years 1999-2002, 2005-06 I taught numerous lecture courses and seminars at the University of Copenhagen on such topics as Scandinavian nineteenth-century art, the Italian Renaissance, the afterlife of the classical tradition, and the courses "Survey of Western Art, I-II" and "Survey of Western Architecture, I-II."