

Craig Ashley Hanson

ART & ART HISTORY DEPT • CALVIN COLLEGE
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EDUCATION

- Ph.D. **University of Chicago**, Art History, with honors, 2003
Dissertation: “Embodying Erudition: English Art, Medicine, and Antiquarianism in the Age of Empiricism” (Advisor: Barbara Stafford)
- M.A. **University of Chicago**, Art History, 1996
Thesis: “Nationalizing Eschatology: The Nazarenes and a ‘New Great Age of German Art’”
- B.A. **Harding University**, Searcy, AR, English, *summa cum laude*, 1995

ADDITIONAL ADVANCED STUDY

Wellcome Trust Centre for the History of Medicine in London, January–December 2001
Status as a Research Associate facilitated dissertation research.

Attingham Summer School for the Study of British Country Houses, July 1999
The program offers extensive exposure to the history of British country houses and their contents. In three weeks participants see over thirty houses and hear evening lectures from leading scholars.

American School of Classical Studies in Athens, Summer Session, June–July 1998
In six weeks students visit dozens of archaeological sites in and around Athens, Crete, the Peloponnese, and Northern Greece.

EMPLOYMENT

Assistant Professor, Calvin College, Grand Rapids, MI, Fall 2004–present
Survey, I & II / Ancient to Contemporary Art *Visual Culture*
Art History Methods and Historiography *Italian Renaissance Art*
Seventeenth- and Eighteenth-Century Europe *Nineteenth-Century Europe*
The History of the Museum *Introduction to the Arts of China*
Venetian Art and Architecture (interim course) *Art of Bathing* (interim course)

Visiting Lecturer, Emory University, Atlanta, GA, Fall 2003–Spring 2004
Late Nineteenth-Century Europe *The Social Life of Portraits*
Genius and Melancholy, 1500-1900 *Art and Fashion*

BOOKS

The English Virtuoso: Art, Medicine, and Antiquarianism in the Age of Empiricism (Chicago: University of Chicago Press, 2009).

From Leiden to London: Anglo-Dutch Relations and the Arts in Early Modern England (in progress).

Annotated and illustrated edition of John Evelyn’s 1662 *Sculptura* (in progress).

ARTICLES & EXHIBITION CATALOGUES

- “Between Art and Science: The Rhinoceros Horn of Dr. James Parsons and Its ‘Double Pleasure’ for the Royal Society,” *The Journal of Eighteenth-Century Studies* (2009). Article accepted for a forthcoming special issue, ed. Glynis Ridley.
- “Between Rembrandt’s Shadow and the Glow of the Dutch Golden Age,” in *Between Nature and Nationality: The Hague School in the Nineteenth Century*, exhibition catalogue (Grand Rapids: Calvin College, 2007), 23-38.
- “Dr. Richard Mead and Watteau’s *Comédiens Italiens*,” *Burlington Magazine* 145 (April 2003): 265-72.
- “Siting the Antique in Nature, the Academy, and Antiquarian Travel,” in *The Place of the Antique in Early Modern Europe*, exhibition catalogue, ed. Ingrid Rowland (Chicago: Smart Museum of Art, 1999), 85-90.

REFERENCE ENTRIES & REVIEWS

- Entry for “Elgin Marbles,” in *The Classical Tradition*, ed. Anthony Grafton, Glenn Most, and Salvatore Settis (Cambridge: Harvard University Press, forthcoming).
- Entry for “Francis Wise,” in *Eighteenth-Century British Historians (Dictionary of Literary Biography, volume 336)*, ed. Ellen J. Jenkins (New York: Thomson Gale, 2007).
- Review of Susan Weber Soros, ed., *James “Athenian” Stuart 1713-1788: The Rediscovery of Antiquity*, exhibition catalogue (New Haven: Yale University Press, 2007); and Victoria C. Gardner Coates and Jon Seydl, eds., *Antiquity Recovered: The Legacy of Pompeii and Herculaneum* (Los Angeles: Getty Museum, 2007), *caa.reviews* (October 2007).
- Review of Susan Foister, *Holbein and England* (New Haven: Yale University Press, 2004), *Historians of British Art Newsletter* (Fall/Winter 2005): 15-16.
- Review of the exhibition “Peter Paul Rubens: The Life of Achilles,” *Burlington Magazine* 146 (January 2004): 48-50.

CONFERENCE PANELS

- Co-organizer and Chair with Anne Helmreich, “Rethinking the Archive: Methodological Problems and Practical Strategies”
College Art Association, Los Angeles (February 2009)
- Co-organizer and Chair with Juilee Decker, “Amateurs, Dilettantes, and the Story of British Art”
College Art Association, Dallas (February 2008)
- Organizer and Chair for “Reconsidering Civic Humanism in the Visual Arts”
American Society for Eighteenth-Century Studies, Montreal (March 2006)
- Organizer and Chair for “Retrospection, Sources, and Standards in the Eighteenth Century”
Midwestern Art History Society, Notre Dame (April 2004)

CONFERENCE PRESENTATIONS

- “From the Netherlands to England: The Arts, Virtuosi Culture, and the Rhetoric of a National School in the Eighteenth Century”
American Society for Eighteenth-Century Studies, Richmond (March 2009)
- “Painting as Natural Philosophy in the Age of Feeling”
American Society for Eighteenth-Century Studies, Portland (March 2008)

CONFERENCE PRESENTATIONS, continued

- “Early Modern British Art and the Limits of Nationalism”
American Society for Eighteenth-Century Studies, Atlanta (March 2007)
- “Between Art and Science: Representation, Dr. Richard Mead, and the Royal Society in the Eighteenth Century”
Beyond Mimesis and Nominalism, London School of Economics, London (June 2006)
- “‘Inspiring Reciprocal Emulation and Esteem’: The Case of Dr. Richard Mead and His Collection at Great Ormonde Street”
American Society for Eighteenth-Century Studies, Montreal (March 2006)
- “The ‘Royal Task’ of the History of Trades Program: Francis Bacon, His Legacy, and the Fine Arts in Seventeenth-Century England”
Renaissance Society of America, San Francisco (March 2006)
- “Dissection on Display: John Evelyn’s Anatomical Tables and the Circulation of Virtuosity”
College Art Association, Atlanta (February 2005)
- “‘The Extream Delight You Take in Pictures’: The Royal Society and Dr. William Aglionby’s *Painting Illustrated*”
Midwestern American Society for Eighteenth-Century Studies, Chicago (November 2003)
- “From the Founding of the Royal College of Physicians to the Founding of the Royal Society: The Impact of the Italian Renaissance on English Art and Medicine”
COPIA: A Graduate Renaissance Studies Conference, Yale University (April 2003)
- “Assuming Empirics, Arrant Quacks: Antiquarianism and the Empirical Legacy of *Don Quixote*”
Canadian Society for Eighteenth-Century Studies, Québec City (October 2002)
- “Sensibility and the Virtuosi: Spectacular Connoisseurship and the Rembrandt Hoax”
Canadian Society for Eighteenth-Century Studies, Saskatoon (October 2001)
- “Aquatic Flow and Antique Form: The Tower of the Winds in Athens, to the English Countryside, to Chicago’s Lakefront”
Fluid: A Conference at Binghamton University, Binghamton, NY (March 1999)

PUBLIC LECTURES

- “The Fine Arts in the White City: Painting from the 1893 Chicago World’s Fair”
Grand Rapids Art Museum (19 May 2005)
- “The Grand Tour and the Place of the Antique”
Humanities Open House, University of Chicago (23 October 1999)

AWARDS & HONORS

- NEH Summer Stipend for *From Leiden to London: Anglo-Dutch Relations and the Arts in Early Modern England* (2007)
- Historians of British Art Publication Grant to assist with illustration fees for *The English Virtuoso* (2007)
- Calvin Research Fellowship for a one-semester reduced teaching load (2006)
- Freeman Foundation Faculty Development Grant for travel in Asia in preparation for teaching an introductory course on Chinese art (2005)
- Royal Oak Foundation Scholarship for tuition for the Attingham Summer School for the Study of British Country Houses (1999)

PROFESSIONAL SERVICE

Newsletter Editor for the Historians of Eighteenth-Century Art and Architecture (2009-)

Reader for the College Board's Advanced Placement Art History Exam (2006, 2008)

Book Reviewer for *Choice: Current Reviews for Academic Libraries* (2006–present)

AFFILIATIONS

College Art Association (CAA)

Renaissance Society in America (RSA)

American Society for Eighteenth-Century Studies (ASECS)

Historians of Eighteenth-Century Art & Architecture (HECAA)

Historians of British Art (HBA)

American Association of University Professors (AAUP)