

## **TODD PHILIP OLSON**

Professor  
Early Modern Art  
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## **EDUCATION**

University of Michigan, Ann Arbor

Ph.D., History of Art, 1994  
Dissertation: "Nicolas Poussin, His French Clientele and the Social Construction of Style."  
Chairs: Profs. Thomas Crow and Patricia Simons

University of California, Berkeley

M.A., History of Art, 1984  
Thesis: "Poussin's Phocion Landscapes: Painting in the Tradition of Visual and Verbal Responses to Death."  
Chair: Prof. Svetlana Alpers

A.B., English and History of Art (double major), 1979

## **CURRENT APPOINTMENTS**

University of California, Berkeley

Department of History of Art  
Professor, July 2014 –  
Department of Italian Studies  
Affiliated Faculty

*Representations* (University of California Press), Editorial Board Member  
Designated Emphasis in Renaissance and Early Modern Studies,  
Executive Committee Member

Diversity, Equity and Campus Climate Committee, Member, 2014 to present  
(Student Diversity and Academic Development Committee, Member, 2013-14)

## **PREVIOUS APPOINTMENTS**

University of California, Berkeley

Department of History of Art

Associate Professor, 2006-2014

University of Southern California

Department of Art History

Associate Professor, 2005-2006

Assistant Professor, 1998-2005

Gender Studies

Affiliated Faculty, 1999-2006

French and Italian Department

Associated Faculty, 2003-2006

University of California, Santa Cruz, Art History Board, Porter College

Visiting Assistant Professor, 1996-1998

Mills College, Art Department

Visiting Assistant Professor, 1997-1998

University of California, Berkeley, History of Art

Lecturer, 1996

State University of New York at Stony Brook, Department of Art

Assistant Professor, Renaissance and Baroque Art, 1994-1995

Southern Methodist University, Art History Department

Lecturer/Fellow, 1993-1994

University of Michigan London Program

Lecturer, 1990 and 1992

University of California, Davis, C.N. Gorman Museum

Assistant Director, 1984-1987

## **PUBLICATIONS**

### **Book**

Caravaggio's Pitiful Relics, Yale University Press, 2014

Poussin and France: Painting, Humanism and the Politics of Style, Yale University Press, 2002

### **Books in Progress**

Survivals: The Migration and Transmission of Graphic Media in Early Modern Europe and the New World

Jusepe de Ribera (1591-1652): Skin, Repetition and Painting in Viceregal Naples

**Articles**

- “Le Classicisme inconnu,” in *Historiographie française de l'art*, ed. Neil McWilliam and Michela Passini, Intitut National d’Histoire de l’Art, Presses du Réel (forthcoming)
- “Markers: Le Moyne de Morgues in Sixteenth-Century Florida,” in Seeing Across Cultures in the Early Modern Period, ed. Dana Leibsohn and Jeanette F. Peterson, Ashgate, 2012.
- “Reproductive Horror: Sixteenth-Century Mexican Pictures in the Age of Mechanical Reproduction,” *Oxford Art Journal* 14:3, 2011.
- “Un Jupiter tonnant: Poussin’s *Miracle of Saint François Xavier*, Japan and Antiquity,” in Poussin et la construction de l’Antique, Académie de France à Rome, 2011.
- “Caravaggio’s Religious Subjects and Secular Objects,” in Sacred Possessions – Collecting Religious Art, 1500-1900, Getty Publications, 2010.
- “Trophies: Poussin, Richelieu and the transmission of antiquity,” in Rome-Paris, 1640: Transferts culturels et renaissance d’une école artistique, Académie de France à Rome, 2010.
- “Clouds and Rain,” *Representations* 104 (Special Issue: On Form), Fall 2008, 102-115.
- “Striking Through the Artist’s Body,” in *Editing the Image: Strategies in the Production and Reception of the Visual*, ed. Mark A. Cheetham, Elizabeth Legge, and Catherine Soussloff, University of Toronto Press, 2008.
- “The Street has its Masters: Caravaggio and Marginal Social Identities,” in Caravaggio. Realism, Rebellion, Reception, ed. Genevieve Warwick, University of Delaware Press, 2006.
- “Caravaggio’s Coroner: Forensic Medicine in Giulio Mancini’s Art Criticism,” Oxford Art Journal 28/1 (March 2005), 83-98.
- “‘Long Live the Knife’: Andrea Sacchi’s *Portrait of Marc’Antonio Pasqualini*,” Art History 27/5 (Fall 2004), 697-722.
- “Pitiful Relics’: Caravaggio’s *Martyrdom of St. Matthew*,” Representations 77 (Winter 2002), 107-142.
- “*La Femme à la Puce et la Puce à l’Oreille*: Catherine Des Roches and the Poetics of Sexual Resistance in Sixteenth-Century French Poetry.” The Journal of Medieval and Early Modern Studies - Duke University (Spring 2002), 327-342.
- “Painting for the French: Poussin, the Fronde and the Politics of Difficulty,” in Commemorating Poussin: Reception and Interpretation of the Artist, ed. Katie Scott and Genevieve Warwick, Cambridge University Press, 1999, 155-189.

## PUBLIC LECTURES AND SYMPOSIA

### Lectures in Symposia

Renaissance Society of America Annual Meeting, Berlin

"Swimming against the Current: Flow and Resistance in the Global Renaissance",  
*Delimiting the Global*, chaired by Opher Mansour and Katherine Blaire Moore, 2015

Renaissance Society of America Annual Meeting, New York

"Ribera's Blinding Touch," *The Senses in Early Modern Visual Culture*,  
chaired by Lyle Massey, 2014

College Art Association Conference, New York

"Trans-Atlantic Booty: Thevet and Hakluyt abduct the Codex Mendoza,"  
*Transatlantic, Transpacific: Oceanic Exchange and the Visual Culture of Colonial Latin America*, chaired by Dana Leibsohn and Meha Priyadarshini, 2013

Humanities Institute, University of California, Irvine

"Ribera's Mordant Vision,"  
*The Senses in Medieval and Early Modern Visual Culture*, organized by the Group for the Study of Early Cultures, 2013

Courtauld Institute, University of London

"Net of irrationality: decay in early modern prints,"  
The Printed Image within a Culture of Print: Prints, publishing and the early modern arts in Europe, 1450-1700, 2011

USC-Huntington Library Early Modern Studies Institute (EMSI),

"Printed Matter: The graphic translation of the Codex Mendoza,"  
Global Visions: Material Exchanges in the Early Modern World, 2010

University of London

"Horror in the Archive: the Trans-Atlantic peregrinations of a Sixteenth-Century Mexican Codex," Early Modern Horror Conference, organized by Maria Loh, 2010

Académie de France à Rome, Villa Medici

"Un Jupiter tonnant: Poussin's *Miracle of Saint François Xavier*, Japan and Antiquity,"  
*Poussin et l'Antique*, 2009

Renaissance Society of America Annual Meeting, Los Angeles

"Caravaggio's Random Acts," *Carvaggio Reflections and Refractions*, chaired by Lorenzo Pericolo and David Stone, 2009

Académie de France à Rome, Villa Medici

“Trophies: Poussin, Richelieu and the transmission of antiquity,” Rome-Paris, 1640: Transferts culturels et renaissance d’une école artistique, 2008

College Art Association Annual Meeting, Dallas

“Markers: Le Moyne de Morgues in Sixteenth-Century Florida” in Seeing Across Cultures, chaired by Dana Leibsohn and Jeanette Peterson, 2008

Bibliotheca Hertziana, Istituto/ Max Planck per la Storia dell’Arte,

“Caravaggio’s Religious Subjects and Secular Objects”  
Sacred Possessions – Collecting Religious Art, 1500-1900, 2007

Renaissance Society of America Annual Meeting, Cambridge, UK

“Recto/Verso: Poussin’s Reversals,” Disappearing Acts: Invisibility and the Limits of Representation in Seventeenth-Century France, Chaired by Katherine Ibbett, 2005

Renaissance Society of America Annual Meeting, New York

“Life Traces: Ekphrasis in Bellori’s Biography of Caravaggio,” Figuring the Artist in Early Modern Italy Session, chaired by Catherine Soussloff, 2004

College Art Association Annual Meeting, Seattle

“Poussin’s Corpus,” Open Session on Baroque Art, chaired by Margaret Carroll and Jeff Collins, 2004

College Art Association Annual Meeting, Philadelphia

“Baglione’s Vituperative Painting: Mastering Caravaggio’s *Amor Vincit Omnia*,”  
Remastering the Renaissance Session, chaired by Joseph Leo Koerner, 2002

College Art Association Annual Meeting, New York

“Caravaggio’s Coroner: Medicine and Art Criticism in Seicento Italy,” Alchemy of Anatomy: Art, Science and the Dissected Body Session, chaired by Lyle Massey, 2000

Art Historians of Southern California Annual Meeting

“Diagnosis and Decorum in Mancini’s Writings on Art and Society,” 1999

College Art Association Annual Meeting, New York

“*Evviva il coltello: Marsyas and the Castrato.*” In/versions, Sub/versions, Per/versions: New Versions of the Past Session, chaired by Nancy Locke, 1997

Royaume de Fémynie: Femmes et pouvoirs en France à la Renaissance, Château de Blois, France,

“*La Femme à la Puce et la Puce à l’Oreille: Catherine Des Roches and the Poetics of Sexual Resistance in 16th-century French Poetry*,” 1995

College Art Association Annual Meeting, San Antonio

“Shifting Structures: Constraint and Agency in the Drawings of Nicolas Poussin,”  
Agency in Art History Session, 1995

Midwest Art History Society Meeting,  
“Poussin's Phocion Landscapes in the Tradition of Visual and Verbal Responses to Death,” 1990

“Some Other Versions of Pastoral: High and Low Social Registers in the Art of Jean-Baptiste Oudry,” 1990

Midwest Art History Society Meeting,  
“Reconstituting the Subject in 18th-century French Painting: Condillac, Chardin and Diderot,” 1989

### **Workshops, Symposia Chaired and Panel Responses**

Université de Québec à Montreal

« *non perit*: Ribera, Tityos et le mort-vivant,” Actualité de la recherche en histoire de l’art : La mort aux troussees: Représentations de la mort, des mourants et des ressuscités dans l’art occidental, director, Itay Sapir, 2015

Renaissance Society of America Annual Meeting, Berlin

Respondent, “New Approaches to Seventeenth- Century French Art,” Chairs, Frédéric Cousinié and Tatiana Senkevitch, 2015

Sixteenth-Century Studies Conference, New Orleans

“Sensuous Suffering,” roundtable sponsored by the Italian Art Society, 2014

Designated Emphasis in Early Modern Studies, Session Chair,

Migrating Images: A Mini-Conference, 2012

Northern California Renaissance Conference, UC Berkeley

Respondent, “Overlapping authorities? The King, the Church and the Theater in Seventeenth-Century France,” chaired by Déborah Blocker, 2008

Musée des Beaux-Arts, Lyon (France)

*Poussin et La Fuite en Egypte (journée d’étude)*

May 2008

Getty Research Institute, Los Angeles

La Vita Agrodolce di Taddeo Zuccaro: Visual Narrative and Artistic Biography (workshop), October 2007

Renaissance Society of America, Cambridge, UK  
Co-Chair (with Katherine Ibbett, French Dept., University of Michigan, Ann Arbor),  
Disappearing Acts: Invisibility and the Limits of Representation in Seventeenth-Century France, 2005

USC-Huntington Early Modern Studies Institute Conference  
Respondent, Consumers: The Men of Science Panel, 2004

University of Southern California/Getty Research Institute, Los Angeles  
“Notes on the Collectable and the Agency of Objects,” Approaches to the History of Collecting Workshop, USC-Getty Program in the History of Collecting and Display, 2004

J. Paul Getty Research Institute, Los Angeles  
Respondent, Works in Progress Series: Ann Bermingham, “Landscape-o-rama: The exhibition landscape at Somerset House and the rise of popular landscape entertainments,” 2001

Northeast American Society for 18th-Century Studies Conference, Ottawa  
Co-Chair with Darcy Grimaldo Grigsby, Female Spectators and Feminized Audiences Session, 1995

### **Invited Lectures and Seminars**

McGill University, Montreal, Canada  
“Ribera’s Body Doubles,” *Le Séminaire des Nouveaux-Modernes*, Research Group in the History of Art from the Middle Ages to the Enlightenment, 2015

Art Gallery of Alberta, Edmonton, Canada  
“A woman, fair above, ends in a fish: the early modern print and the grotesque imagination” on the occasion of the exhibition *Beautiful Monsters: Beasts and Fantastic Creatures in Early European Prints*, 2012.

Medieval and Early Modern Institute (MEMI) University of Alberta, Edmonton, Canada  
Keynote Address: The 6<sup>th</sup> annual interdisciplinary graduate student colloquium:  
“Martyred Bodies and Religious Communities in Medieval and Early Modern Europe,” 2010

University College London, Early Modern Visual Seminar, Dept. of History of Art,  
“Hatching: Persistence and Migration,” 2008

Department of Italian Studies, UC Berkeley  
“*Della pittura vituperio*: Caravaggio and the Poetics of Libel,” 2007

Early Modern Studies Reading Group, UC Berkeley  
“Work in Progress,” Spring, 2007

Norton Simon Museum, Pasadena

Narrative and Genre

In conjunction with the exhibition Telling Stories, 2006

Berkeley Art Museum, Berkeley

Rothko and Caracciolo: A conversation with John Zurier, 2005

University of Leeds, UK

“Caravaggio’s Medical Models,” 2004

University of California, Berkeley, Department of French/Comparative Literature

“Caravaggio. Problems in Genre,” 2004

McMaster University, Art History and History Departments

“Anatomy of a Painting: Caravaggio, Art Criticism and Early Modern Medicine,” 2004

University of California, Berkeley, History of Art Department

“Caravaggio’s Pitiful Relics: Painting History After Iconoclasm,” 2000

J. Paul Getty Research Institute, Los Angeles

“‘Pitiful Reliques’: Caravaggio’s Ruined Martyrs,” Works in Progress Series, 1999

American Academy in Rome

“Painting After Caravaggio,” 1999

University of Southern California, Department of Art History

“Painting’s Incisions,” 1998

J. Paul Getty Museum, Los Angeles

“Fleeing Confusion: Poussin and the Inscription of Disorder,” 1998

University of California, Berkeley, Department of the History of Art

“The Burden of Obligation: Looking at Poussin,” 1996

Emory University

“Painting for the French: Poussin and the Politics of Difficulty,” 1995

Courtauld Institute of Art

“Painting for the French: Poussin and the Politics of Difficulty,” 1995

State University of New York at Stony Brook

“Viewing Factions: Nicolas Poussin’s *Testament of Eudamidas* and the Politics of the Inscribed Audience,” 1994

Southern Methodist University, Dallas

“Nicolas Poussin’s *Coriolanus* and the Painting of Civil War,” Haakon Lecture, 1994

## **GRANTS, FELLOWSHIPS AND HONORS**



André Chastel Fellowship  
National Institute of History of Art (INHA, Paris) /  
French Academy in Rome - Villa Medici, Rome, 2010

Mellon Project Grant, 2009-10

Townsend Humanities Center, Graduate Research Assistantship, 2007-2008

Getty Consortium Scholar, The Getty Research Institute, Los Angeles, 2005-6

USC-Huntington Early Modern Studies Institute, Research Grant, 2005-6

James Zumberge Faculty Individual Research Grant, University of Southern California, 2003-4

Mellon Post-doctoral Research Fellowship, Rome Prize Fellowship, American Academy in Rome, 1998-1999

Haakon Post-Doctoral Fellow, Meadows School of the Arts, Southern Methodist University, Dallas, 1992-4

### **PRE-DOCTORAL FELLOWSHIPS**

The Florence J. Gould Tocqueville Fellow in Art History, (ACLS, SSRC), 1991-2.

Chateaubriand Fellowship (French Government) 1991-2 (declined)

Fulbright-Hays Full Grant, France, 1990-1991

Columbia University Graduate Research Institute Fellowship, Reid Hall (Paris), 1990-1

Walter Read Hovey Memorial Award, The Pittsburgh Foundation, 1991

### **ACADEMIC AND PROFESSIONAL SERVICE**

University of California,

Member, Committee on Diversity, Equity, and Campus Climate, 2014-15

Mills College (External Academic Review)

University of British Columbia (Tenure Review)

University of British Columbia (Outside Dissertation Examiner)

University of Edinburgh (Promotion Review)

University of Toronto (Promotion Review)

Reviewer, Polity Press (UK)

Reviewer, Princeton University Press

Reviewer, Yale University Press

Reviewer, *Memoirs of the American Academy in Rome*  
Reviewer, *Journal of Historical Sociology* (Blackwell)  
Reviewer, *Art Bulletin*  
Reviewer, University of California Press  
Reviewer, Ashgate Press (UK)  
Reviewer, *Seventeenth-Century French Studies*  
Reviewer, Getty Foundation