

David Freedberg

Curriculum Vitae

Education

South African College High School	1961–65
University of Cape Town	1966
Yale University	1966–69
Balliol College, Oxford	1969–73

Degrees

B.A. (Yale)	1969
<i>Summa cum laude</i> . Honors with exceptional distinction in Classics	
D. Phil. (Oxford)	1973
Doctoral dissertation entitled <i>Iconoclasm and Painting in the Revolt of the Netherlands, 1566–1609</i> , supervised by Dr. L.M.J. Delaissé and Professor Sir Ellis Waterhouse; examined by Professor H.R. Trevor-Roper and Mr. Gregory Martin	

Scholarships

Yale South Africa Scholarship	1966
Rhodes Scholarship	1969

University Prizes

Lucius Robinson and Charles Runk Prizes for Latin	1967
Woolsey Scholarship and Galpin Prize in Classics	1968

Pre-employment Activities

Member of the British School at Rome's excavations at Narce, summer campaign	1968
Papers presented in the Department of History of Art, Oxford, and at Professor Sir Ernst Gombrich's Seminar at the Warburg Institute	1970–72

Languages

Latin, Greek, Hebrew, German, French, Spanish, Italian and Dutch (reading);
Italian, French, Dutch, German (spoken)

Employment

Lecturer in the History of Art, Westfield College, University of London	1973–76
Lecturer in the History of Art, Courtauld Institute of Art, University of London	1976–84
Professor of Art History, Columbia University and Chair, Department of Art History, Barnard College	1984–86
Professor of Art History, Columbia University	1986–Present
Director, Italian Academy for Advanced Studies in America, Columbia University	2000–Present
Pierre Matisse Professor of the History of Art, Columbia University	2007–Present
Director, The Warburg Institute, The University of London	2015–2017

Honorary Degrees and University Awards

Ph.D. <i>Honoris Causa</i> , University of Ghent	2017
<i>Sigillum Magnum</i> , University of Bologna	2018

Academies and Learned Societies

American Academy of Arts and Sciences	1997–Present
American Philosophical Society	1997–Present
Accademia Nazionale di Agricoltura, Corresponding Member	2006–Present
Istituto Veneto di Scienze, Lettere e Arti, Corresponding Member	2010–Present
Accademia Nazionale di Agricoltura, Accademico Onorario	2018

Distinguished Lectureships and Professorships

Baldwin Professor, Oberlin College	1979
Horst Gerson Lecturer, University of Groningen	1983
Slade Professor of Fine Art, Oxford	1983–84
V.L.B. Leerstoel, University of Brussels (Distinguished Visiting Professor in the Humanities and Sciences)	1988–89
Hallo Memorial Lecturer, Jewish Museum, New York	1989
Siemens Foundation Lecturer, Munich	1991
Directeur d'Etudes, École des Hautes Études en Sciences Sociales, Paris	1993
Andrew W. Mellon Professor, National Gallery of Art	1996–98
Lovis Corinth Research Professorship Lecture, Emory University	1999
Edward J. Surtz lectures, Loyola University, Chicago	2001
Nat C. Robertson Distinguished Professor of Science and Society, Emory University	2006
Rudolf Wittkower Gast-Professor, Bibliotheca Hertziana, Rome	2008–09

Collège de France: <i>Cycle de conférences</i> , Arts et Neuroscience	2011
Siemens Foundation Lecture	2016
Slade Professor of Fine Art, Cambridge University	2016–17
Professorial Fellow, Institute of Philosophy, University of London	2017–Present

Research Grants and Fellowships

London University Senior Research Fund Grants	1975,77,78
British Academy Humanities Research Grant	1979
Visiting Member, Institute for Advanced Study, Princeton	1980–81
Barnard College, Faculty Research Grant	1985–86
Visiting Member, Netherlands Institute for Advanced Study (declined)	1985–86, 1998–99
American Philosophical Society Research Grant	1986
Guggenheim Fellowship	1989–90
Fellow, Wissenschaftskolleg zu Berlin (postponed)	1995–96, 1999–2000
Fellow, Center for Advanced Studies in the Behavioral Sciences, Stanford University (postponed)	2001–2002
Fellow, Wissenschaftskolleg zu Berlin	2009
Fellow, Stellenbosch Institute for Advanced Study	2012
Visiting Scholar, Getty Research Institute	2015

Other Appointments and Boards

Secretary, Renaissance Society of Great Britain	1977–78
Overall external examiner, University of Edinburgh	1978–81
Foreign Member of Commission established by the Belgian government to supervise the restoration of Rubens's <i>Raising of the Cross</i> in Antwerp	1978–85
Trustee of the Pasternak Trust	1979–93
Secretary and Associate Chair, Board of Studies in the History of Art, University of London	1980–83
Consultant Editor, Natural History Section, Royal Library/ British Academy/Accademia Nazionale dei Lincei Project on <i>The Paper Museum of Cassiano dal Pozzo</i>	1987–99
Visiting Committee, Department of Fine Arts, Harvard University	1991–95
Consulting Editor and Contributor, <i>The Image of the Black in Western Art</i>	1992–96
Committee on Collections, Whitney Museum of American Art	1995–97
Getty Grant Program, Postdoctoral Grant Selection Committee	1995–98
Comitato dei Garanti, Parco Borghese e musei, Rome	1996–Present
Board of Directors, Fondazione Federico Zeri, Bologna	2000–Present

Advisory Board, Centrum voor de Vlaamse Kunst van de 16de en de 17de Eeuw, Antwerp	2000–2010
Board of Directors, Foundation for Italian Art and Culture	2004–Present
Commissione per la Selezione del Direttore del Dipartimento Patrimonio Culturale, Consiglio Nazionale delle Ricerche, Rome	2005
Chair, Restoration Committee, Liberty Hall, Machiasport, Maine	2006–Present
<i>Beirat</i> , Wissenschaftskolleg zu Berlin	2011–2012
Scientific Advisory Board, The Helix Center, New York	2012–2014
Chair, <i>Beirat</i> , Wissenschaftskolleg zu Berlin	2012–2017
Academic Director, The Drawings Center, The Morgan Library	2013–14
Advisory Board, Bild–Wissen–Gestaltung Project, Humboldt University, Berlin	2013–18
Board Member, Nomis Foundation, Zurich	2013–Present

Boards of Learned Journals

Founding Director and Advisory Editor, <i>Print Quarterly</i>	1983–Present
Advisory Board, <i>Res</i>	1991–Present
Editorial Advisory Board, <i>Italian Review</i>	2000–Present
Editorial Board, <i>FMR</i>	2003–2009
Editorial Board, <i>Material Religion</i>	2003–2009
Editorial Advisory Board, <i>Nuncius</i> , Florence	2004–2015
Editorial Board, <i>The Journal of Neuroesthetics</i> , London	2005–2010
Editorial Board, <i>Arts et Neurosciences</i> , Paris	2006
Editorial Board, <i>Cognitive Science Journal</i> (SSRC)	2009
Editorial Board, <i>Arte e Psicologia</i> , Bologna	2009–Present
Conseil Scientifique, <i>Revue de l'Art</i>	2011–Present
Advisory Board, <i>Imagines: Studi visuali e pratiche della rappresentazione</i>	2012–Present
Editorial Board, <i>Polifemo</i> , IULM, Milan	2013–2014
Editorial Board, <i>Saperi Linguaggi, Reti di Sapere: Journal of Cognitive Sciences</i>	2014–Present
Editorial Board, <i>Journal of the Warburg and Courtauld Institutes</i>	2015–Present

Invited Conference Papers (selected, until 2002)

Ninth Annual Symposium on Byzantine Studies, University of Birmingham	1975
VIIème colloque internationale, Comité international d'histoire de l'art, Copenhagen	1975
<i>Humanism in the Netherlands in the Sixteenth Century</i> , Renaissance Society of Great Britain	1976
International Conference on Rubens, Antwerp	1977
24th International Conference in the History of Art, Bologna	1979
<i>Art in Culture</i> Conference, University of Ghent	1980

<i>Religion and Society in Early Modern Europe</i> , Wolfenbüttel	1981
Conference on Rubens and Flemish Painting, Ringling Museum, Sarasota	1982
Symposium Organizer and Moderator, <i>The Problem of Classicism</i> , College Art Association Meeting	1986
<i>The Lowlands in Transition</i> , Arizona Center for Medieval and Renaissance Studies, Tempe	1986
Getty–NIAS Conference on Dutch Art and Art History, Getty Center, Santa Monica	1987
<i>Aspetti del Collezionismo Barocco: Cassiano dal Pozzo 1588–1657</i> , Seminario Internazionale, Naples	1987
<i>Dutch Landscape Painting</i> , Museum of Fine Arts, Boston	1988
<i>The Holy Image</i> , Annual Byzantine Conference, Dumbarton Oaks	1990
<i>Art and Documentary Culture in the Seventeenth Century</i> , Johns Hopkins University, Villa Spelman, Florence	1990
Plenary Speaker, New England Renaissance Conference, Amherst, MA	1990
<i>Van Dyck 350</i> , National Gallery of Art	1991
Session Organizer and Moderator, <i>The Problem of Fetishism</i> , College Art Association Meeting, Washington	1991
<i>400 Anni dell'Orto Botanico di Pisa</i> , Convegno Internazionale, Pisa	1991
Session on <i>Mimesis</i> , XXVIIIth International Congress of the History of Art, Berlin	1992
<i>Seventeenth Century Dutch Landscape</i> , Fogg Art Museum, Harvard University	1992
<i>Nicolas Poussin</i> , Musée du Louvre, Paris	1994
<i>Animals in Art and Science</i> , The New School for Social Research	1995
<i>Histories of Art/Histories of Science</i> , Department of the History of Science, Harvard University	1997
<i>The Image in the Twenty-First Century</i> , Wissenschaftskolleg, Berlin	1999
<i>Bild und Repräsentation</i> , Wissenschaftskolleg, Berlin	2002
etc.	

Invited Lectures (selected, until 2002)

To the Kunstgeschichtliche Gesellschaft zu Berlin and the Zentralinstitut für Kunstgeschichte, Munich; Universities of Oxford, Warwick, East Anglia, Cambridge, Utrecht and Groningen; Bedford College and University College, London; Johns Hopkins University; Queens University, Ontario; Bryn Mawr College; Swarthmore College; Williams College; University of Chicago; Cornell University; Harvard University; Yale University; Stanford University; New York University, Institute of Fine Arts; Victoria and Albert Museum; Museum of Fine Arts, Boston; Metropolitan Museum of Art; National Gallery of Art; Scuola Normale Superiore, Pisa; etc.

For invited lectures after 2002, see “Selected Invited Lectures since 2002.”

Publications

A. Books

Dutch Landscape Prints of the Seventeenth Century. London: British Museum Publications, 1980.

Rubens: The Life of Christ after the Passion (Corpus Rubenianum Ludwig Burchard, VII). London: Harvey Miller; Oxford: Oxford University Press, 1984.

Iconoclasts and Their Motives (Second Horst Gerson Memorial Lecture, University of Groningen). Maarssen: Gary Schwartz, 1985 (reprinted in *Public*, Toronto, 1993).

Iconoclasm and Painting in the Revolt of the Netherlands, 1566–1609. New York: Garland, 1988. Reprint, with new introduction, of 1973 Oxford dissertation.

The Prints of Pieter Bruegel the Elder. Tokyo: Tokyo Shimbun, 1989. Exhibition catalogue with introduction and essays; also includes essays by K. Moxey, J. van der Stock, and L. Vergara, and catalogue contributions by K. Belkin and B. Huvane.

The Power of Images: Studies in the History and Theory of Response. Chicago: University of Chicago Press, 1989. Paperback, 1991; Spanish translation (Cátedra), 1992; Italian translation (Einaudi), 1993; French translation (Monfort), 1998; Polish translation with new introduction (Jagiellonian University Press, Cracow), 2005; Italian translation, 2nd edition with new prefaces (Einaudi), 2009; Chinese translation (Hunan Fine Arts), 2011; Slovenian translation (Studia Humanitatis), 2012; Albanian translation (Dituria), 2013; chapter 1 translated into Hungarian in *Atheneum*, Budapest, 1994; chapter 13 reprinted in *Writings about Art*, edited by Carole Gold Calo, Englewood Cliffs: Prentice-Hall, 1994; chapter 12 reprinted in *Uncontrollable Beauty*, edited by Bill Beckley with David Shapiro, New York: Allworth Press, 1998; excerpts from chapters 9 and 12 reprinted in *Lives: Gwangju Biennale 2010*, Gwangju Biennale Foundation, Gwangju, South Korea, 2010; chapter 14 (“Idolatry and Iconoclasm”) reprinted in *Images: Critical and Primary Sources*, edited by Sunil Manghani. New Delhi: Berg/SAGE, 2013; other chapters reprinted elsewhere.

Art in History, History in Art: Studies in Seventeenth Century Dutch Culture. Edited by David Freedberg and Jan de Vries. Los Angeles: The Getty Center, 1992.

Joseph Kosuth: The Play of the Unmentionable. New York: The New Press, 1992.

Peter Paul Rubens: Oil Paintings and Oil Sketches. New York: Gagosian Gallery, 1995. Catalogue with essay of an exhibition at the Gagosian Gallery.

Citrus Fruit (The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné; Drawings and Prints in the Royal Library at Windsor Castle, the British Museum, the Institut de France and Other Collections. Series B: Natural History, Part One) (with Enrico Baldini). London: Harvey Miller, 1997.

Fossil Woods and Other Geological Specimens (The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné; Drawings and Prints in the Royal Library at Windsor Castle, the British Museum, the Institut de France and Other Collections. Series B: Natural History, Part Three) (with Andrew Scott). London: Harvey Miller, 2000.

The Eye of the Lynx: Art, Science and Nature in the Age of Galileo. Chicago: University of Chicago Press, 2002. Paperback 2003; Italian translation (Bononia University Press), 2007. R.R. Hawkins Prize of the American Association of Publishers for the most distinguished scholarly book of 2002; H.R. Marraro prize of the American Historical Association for Italian History; 2003 Ralph Waldo Emerson Prize of Phi Beta Kappa “for significant contributions to our understanding of the cultural and intellectual condition of humanity.”

Fungi (The Paper Museum of Cassiano dal Pozzo: A Catalogue Raisonné; Drawings and Prints in the Royal Library at Windsor Castle, the British Museum, the Institut de France and Other Collections. Series B: Natural History, Part Two) (with David Pegler), 3 volumes. London: The Royal Collection in association with Harvey Miller, 2005.

Las máscaras de Aby Warburg. Introduction by Luis Vives-Ferrándiz Sanchez and translation by Marta Piñol Lloret. Barcelona: Sans Soleil Ediciones, 2013.

Iconoclasia: Historia y psicología de la violencia contra las imágenes. Translated and with an introduction by Marina Gutiérrez De Angelis. Buenos Aires: Sans Soleil Ediciones, 2017.

Iconoclasm. Chicago: University of Chicago Press, 2021.

B. Articles

“Johannes Molanus on Provocative Paintings.” *Journal of the Warburg and Courtauld Institutes* 34 (1971): 229–45.

“The Problem of Images in Northern Europe and Its Repercussions in the Netherlands.” *Hafnia: Copenhagen Papers in the History of Art; Proceedings of the 7th International Colloquium in the History of Art*, 25–45. Copenhagen: University of Copenhagen, 1976.

“The Representation of Martyrdoms during the Early Counter-Reformation in Antwerp.” *Burlington Magazine* 118 (1976): 128–38.

“Rubens and Women.” *The Sunday Times Magazine*, June 26, 1977, 30–36.

“Rubens through Four Centuries.” *The Listener*, June 30, 1977, 843–45.

“The Structure of Byzantine and European Iconoclasm.” In *Iconoclasm*, edited by Anthony Bryer and Judith Herrin, 165–177. Birmingham: Centre for Byzantine Studies, University of Birmingham, 1977.

“Rubens as a Painter of Epitaphs, 1612–1618.” *Gentse Bijdragen tot de Kunstgeschiedenis* 24 (1976–78): 51–71.

“L’Année Rubens: Manifestations et publications en 1977, état de recherches.” *Revue de l’art* 39 (1978): 82–94.

“A Source for Rubens’s Modello of the *Assumption and Coronation of the Virgin* in Leningrad: A Case Study in the Response to Images.” *Burlington Magazine* 120 (1978): 432–41.

“The Origins and Development of the Flemish Madonnas in Flower Garlands: Decoration and Devotion.” *Münchener Jahrbuch der Bildenden Kunst* 32 (1981): 115–50.

“The Hidden God: Image and Interdiction in the Netherlands in the Sixteenth Century.” *Art History* 5 (1982): 133–153. Translated into Japanese by Michiko Fukaya and Masaya Wakabayashi and comments by Toshiharu Nakamura, *Studies in Western Art* 6 (2001): 51–76.

“Fame, Convention and Insight: On the Relevance of Fornenberg and Gerbier.” *The Ringling Museum of Art Journal: Papers Presented at the International Rubens Symposium, 1982* (1983): 236–59.

“Prints and the Status of Images in Flanders.” In *Le Stampe e la diffusione delle immagini e degli stili: Atti del XXIV Congresso internazionale di storia dell’arte, 1979*, vol. VIII, edited by Henri Zerner, 39–54. Bologna: CLUEB, 1983.

“Paintings or Prints? Experiens Sillemans and the Origins of the Dutch Grisaille Sea-Piece: Notes on a Rediscovered Technique.” *Print Quarterly* 1 (1984): 149–68 (with Aviva Burnstock and Alan Phenix).

“Assessing Response.” In *Art in Culture*, edited by Arnout Balis et al., 357–70. Ghent: Communication & Cognition, 1985.

“Charles I, Patronage of,” “Rubens and England,” and “Gentileschi, Orazio.” In *The Thames and Hudson Encyclopaedia of British Art*, edited by David Bindman, 55, 97, 213–14. London: Thames and Hudson, 1985.

Introduction to and translations of Jan de Bisschop’s Dedications to his *Paradigmata Graphices* and *Signorum Veterum Icones*. In *Jan de Bisschop and His Icones & Paradigmata: Classical Antiquities and Italian Drawings for Artistic Instruction in Seventeenth century Holland*, by Jan G. van Gelder and Ingrid Jost, edited by Keith Andrews, 75–76, 89–90, 135–36. Doornspijk: Davaco, 1985.

“De Kunst en de Beeldenstorm, 1525–1580: De Noordelijke Nederlanden”/“Art and Iconoclasm, 1525–1580: The Case of the Northern Netherlands.” *Kunst voor de Beeldenstorm. Noordnederlandse Kunst 1525–1580*, edited by J.P. Filedt Kok et al., 39–84. Amsterdam: Rijksmuseum; The Hague: Staatsuitgeverij, 1986.

“Aertsen, Heemskerck en de crisis van de Kunst in de Nederlanden.” *Bulletin van het Rijksmuseum* 35 (1987): 224–241.

“The Problem of Classicism: Ideology and Power.” *Art Journal* 47, no. 1 (1988): 1–6. Introductory essay to volume of the *Art Journal* devoted to *The Problem of Classicism*, edited by David Freedberg.

“Allusion and Topicality in the Work of Pieter Bruegel the Elder: The Implications of a Forgotten Polemic.” In *The Prints of Pieter Bruegel the Elder*, edited by David Freedberg, 53–65. Tokyo: Tokyo Shimbun, 1989.

“Cassiano dal Pozzo, Natural Historian” and “Cassiano dal Pozzo’s Drawings of Citrus Fruits.” In *Il Museo cartaceo di Cassiano dal Pozzo: Cassiano naturalista (Quaderni puteani 1)*, 10–36. Milan: Olivetti, 1989.

“From Hebrew and Gardens to Oranges and Lemons: Giovanni Battista Ferrari and Cassiano dal Pozzo.” In *Cassiano dal Pozzo: Atti del Seminario Internazionale di Studi*, edited by Francesco Solinas, 37–72. Rome: De Luca, 1989.

“Science, Commerce and Art: Neglected Topics at the Junction of History and Art History.” In *Art in History, History in Art: Studies in Seventeenth-Century Dutch Culture*, edited by David Freedberg and Jan de Vries, 376–428. Los Angeles: The Getty Center, 1991. Updated and better-illustrated version published as “Science, Trade and Art.” In *Brazil and the Dutch 1630–1654*, edited by Paulo Herkenhoff, 192–217. Rio de Janeiro: Sextante Artes, 1999.

“Cassiano on the Jewish Races of Rome.” *Quaderni puteani* 3, II (1992): 41–56.

“Censorship Revisited.” *Res* 21 (1992): 5–11.

“Ferrari on the Classification of Oranges and Lemons.” In *Documentary Culture: Florence and Rome from Grand-Duke Ferdinand I to Pope Alexander VII; Papers from a Colloquium Held at the Villa Spelman, Florence, 1990 (Villa Spelman Colloquia 3)*, edited by Elizabeth Cropper, Giovanna Perini, and Francesco Solinas, 287–306. Bologna: Nuova Alfa Editoriale, 1992. Translated and revised as “Gli agrumi di Giovanni Battista Ferrari.” In *Miti, arte e scienza nella pomologia italiana*, edited by Enrico Baldini, 127–55. Rome: Consiglio Nazionale di Ricerca, 2008.

“Iconoclasm and Idolatry.” In *A Companion to Aesthetics*, edited by David E. Cooper, 207–9. Oxford: Blackwell Reference, 1992.

“The Movements of the Soul.” In *Dancers*, by Philip Trager, 17–26. Boston: Bullfinch Press, 1992.

“Peter Paul Rubens: The Crowning of St. Catherine.” In *Flemish Paintings in America: A Survey of Early Netherlandish and Flemish Paintings in the Public Collections of North America*, selected by Guy C. Bauman and Walter A. Liedtke, 208–210. Antwerp: Fonds Mercator, 1992.

“Cassiano and the Art of Natural History.” In *The Paper Museum of Cassiano dal Pozzo*, 141–54. Ivrea: Olivetti; London: The British Museum, 1993.

“Imitation and Its Discontents.” In *Künstlerischer Austausch/Artistic Exchange: Akten des XVIII. Internationalen Kongresses für Kunstgeschichte, Berlin, 1992*, edited by Thomas W. Gaechtgen, 483–91. Berlin: Akademie Verlag, 1993.

“Kunst und Gegenreformation in den südlichen Niederlanden, 1560–1660.” In *Von Bruegel bis Rubens: Das goldene Jahrhundert der flämischen Malerei; Eine Ausstellung des Wallraf-Richartz-Museums, Köln, des Koninklijk Museum voor Schone Kunsten, Antwerpen und des Kunsthistorischen Museums, Wien*, edited by Ekkehard Mai and Hans Vlieghe, 55–71. Cologne: Locher; Vienna: Kunsthistorisches Museum, 1993.

“Painting and the Counter Reformation in the Age of Rubens.” In *The Age of Rubens*, edited by Peter C. Sutton, 131–46. Boston: Museum of Fine Arts, 1993.

“The Classical: Concept and Ideology.” In the brochure accompanying the exhibition *In a Classical Vein: Works from the Permanent Collection*. New York: The Whitney Museum of American Art, 1993–1994.

“Context, Visuality, and the Objects of Art History.” *Art Bulletin* 76 (1994): 394–96.

“The Failure of Colour.” In *Sight and Insight: Essays on Art and Culture in Honour of E.H. Gombrich at 85*, edited by John Onians, 245–62. London: Phaidon, 1994.

“Van Dyck and Virginio Cesarini: A Contribution to the Study of Van Dyck’s Roman Sojourns.” In *Van Dyck 350 (Studies in the History of Art 46)*, edited by Susan J. Barnes and Arthur K. Wheelock Jr., 152–74. Washington: National Gallery of Art, 1994.

“Claus Sluter's Mourners: ‘Images of Fearful Strangeness and Power.’” *Art News* 94, no. 1 (January 1995): 119–120.

“Poussin et Sienna.” In *Nicolas Poussin, 1594–1665*, edited by Pierre Rosenberg and Louis-Antoine Prat, 62–68. Paris: Réunion des Musées Nationaux, 1994. Catalogue of the exhibition held at the Galeries Nationales du Grand Palais, Paris, 1994–1995.

“Ferrari and the Pregnant Lemons of Pietrasanta.” In *Il Giardino delle Esperidi: Gli agrumi nella storia, nella letteratura e nell’arte*, edited by Alessandro Tagliolini and Margherita Azzi Visentini, 41–58. Florence: Edifir, 1996.

“Holy Images and Other Images.” In *The Art of Interpreting (Papers in Art History from the Pennsylvania State University)*, edited by Susan C. Scott, 68–87. University Park, PA: The Pennsylvania State University, 1996.

“Poussin, Ferrari, Cortone et l’*Aetas Florea*.” In *Nicolas Poussin (1594–1665): Actes du colloque organisé au Musée du Louvre par le Service culturel, 19–21 octobre 1994*, vol. 1, edited by Alain Mérot, 337–62. Paris: La documentation française, 1996.

“Iconography between the History of Art and the History of Science: Art, Science and the Case of the Urban Bee.” In *Picturing Science, Producing Art*, edited by Peter Galison and Caroline Jones, 272–96. London: Routledge, 1998.

“The Limits of Translation.” *Res* 34 (Autumn 1998): 71–75.

“Rubens and Titian: Art and Politics.” In *Titian and Rubens: Power, Politics, and Style*, 29–66. Boston: Isabella Stewart Gardner Museum, 1998.

“De l’effet de la musique, aux effets de l’image; ou pourquoi les *affetti* ne sont pas les modes.” In *La Jérusalem délivrée du Tasse: Poésie, peinture, musique, ballet; Actes du colloque organisé au Musée du Louvre par le Service Culturel en collaboration avec l’Istituto Italiano di Cultura de Paris les 13 et 14 novembre 1996*, edited by Giovanni Careri, 311–38. Paris: Klincksieck; Musée du Louvre, 1999.

“Les images dans les rêves.” In *Crises de l’image religieuse/Krisen religiöser Kunst*, edited by Olivier Christin and Dario Gamboni, 33–53. Paris: Éditions de la Maison des Sciences de l’Homme, 1999.

“The Paper Museum.” *Natural History* 108, no. 8 (October 1999): 58–62.

“Rubens: The Arch of Ferdinand.” In *The Triumph of the Baroque: Architecture in Europe 1600–1750*, edited by Henry A. Millon, 528–29. Venice: Palazzo Grassi; Montreal: Museum of Fine Arts, 1999.

“Del nominare i fiori: Ferrari, Poussin e la storia della storia naturale.” In *Quaderno di dieci anni, Gruppo Giardino Storico dell’Università di Padova*, edited by Luciano Morbiato, 57–84. Padua: Gruppo Giardino Storico, 2000.

“The Power of Wood and Stone.” *The Washington Post, Outlook*, Sunday, March 25, 2001, B2. On Taliban destruction of art.

“Apollo, David, Santa Cecilia: Musica y pintura en algunas obras de Poussin en el Prado.” In *Historias Inmortales*, 239–260. Madrid: Fundación Amigos del Prado; Barcelona: Galaxia Gutenberg, 2002.

“E.H. Gombrich and Erwin Panofsky.” *Art News* 101, no. 10 (November 2002), 184 (in the “Speaking Volumes” section).

“*Damatio Memoriae*: Why Mobs Pull Down Statues.” *The Wall Street Journal*, April 16, 2003, D10.

“Against Cliché: Glenn Brown and the Possibilities of Painting.” In *Glenn Brown: Three Exhibitions*, 105–12. London: Gagosian Gallery; New York: Rizzoli, 2004.

“La ‘Danza de aldeanos’ de Rubens en el Prado.” In *Historias Mortales: La vida cotidiana en el arte*, 128–42. Madrid: Fundación Amigos del Museo del Prado; Barcelona: Galaxia Gutenberg/Círculo de Lectores, 2004.

“Pathos a Oraibi: Ciò che Warburg non vide.” In *Lo sguardo di Giano: Aby Warburg fra tempo e memoria*, edited by Claudia Cieri Via and Pietro Montani, 569–611. Turin: Nino Aragno, 2004.

“Warburg’s Mask: A Study in Idolatry.” In *Anthropologies of Art*, edited by M. Westerman, 3–25. Williamstown: Clark Institute, 2005. Translated into Polish in *Konteksty: Polska Sztuka Ludowa* 65 (2011), 2–3 (293–94), 70–82; and into French as “La masque de Warburg: Une étude sur l’idolatrie.” In *Penser l’image II: Anthropologies du visuel*, edited by Emmanuel Alloa, 103–50. Dijon: Les Presses du Réel, 2015.

“Composition and Emotion.” In *The Artful Mind*, edited by Mark Turner, 73–89. Oxford: Oxford University Press, 2006.

“Why Connoisseurship Matters.” In *Munuscula Amicorum: Contributions on Rubens and His Colleagues in Honour of Hans Vlieghe*, edited by Katlijne van Stighelen, 29–43. Turnhout: Brepols, 2006.

“Empathy, Motion and Emotion.” In *Wie sich Gefühle Ausdruck verschaffen: Emotionen in Nabsicht*, edited by Klaus Herding and Antje Krause Wahl, 17–51. Berlin: Driesen, 2007.

“Empatia, movimento ed emozione.” In *Immagini della Mente: Neuroscienze, arte, filosofia*, edited by Giovanni Lucignani and Andrea Pinotti, 13–68. Milan: Cortina, 2007.

“Empatia, movimento ed emozione.” In *Sistemi Emotivi: Artisti contemporanei tra emozione e ragione*, edited by Franziska Nori and Martin Steinhoff, 38–61. Milan: Silvana, 2007. Catalogue of an exhibition held at the Centro di Cultura Contemporanea Strozzi, Palazzo Strozzi, Florence.

David Freedberg and Vittorio Gallese. “Motion, Emotion and Empathy in Esthetic Experience.” *Trends in Cognitive Science* 11, no. 5 (May 2007): 197–203. Translated into Italian in *Prometeo* 26, no. 103 (2008): 52–59; and again, with commentary, in *Teorie dell'immagine: Il dibattito contemporaneo*, edited by Andrea Pinotti and Antonio Somaini, 331–51. Milan: Cortina, 2009.

Vittorio Gallese and David Freedberg. “Mirror and Canonical Neurons Are Crucial Elements in Esthetic Response.” *Trends in Cognitive Science* 11, no. 10 (October 2007): 411.

“Antropologia e storia dell’arte: La fine delle discipline?” *Ricerche di Storia dell’arte* 94 (2008): 5–18. Translated into Spanish as “Antropología e Historia del Arte: ¿El fin de las Disciplinas?” in *Revista Sans Soleil – Estudios de la Imagen* 5, no. 1 (2013): 31–46.

“C’è un altro modo di guardare l’arte.” *Il Giornale dell’Arte* 281 (November 2008): 64–65.

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C. **Reviews of the following:**

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D. Interviews and Discussions (Selection)

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Interview by Rosemary Crumlin. In *Beyond Belief: Modern Art and the Religious Imagination*, 12–15. Melbourne: National Gallery of Victoria, 1998.

Interview by Dominique Clévenot. *Beaux-Arts* (January 1999): 40–44.

Interview by Mario Margiocco. *Il Sole 24 Ore*, July 4, 2003.

Interview by Laura Lazzaroni. *Il Foglio*, January 25, 2004, 2.

Interview by Benedetta Cestelli Guidi. *Il Manifesto*, June 24, 2004.

Interview by Catterina Sei, *Artkey*, April 24, 2010.
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Interview by Alessia Cervini. “La natura delle emozioni.” *Fata morgana: Quadrimestrale di cinema e visioni* IV, no. 12 (2010): 7–19.

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Interview by Jan Plamper. “Zurück zu Aby Warburgs Versprechen!” *Frankfurter Allgemeine*, 1 April, 2015, N4.

Interview by Shany Littman. *Ha-aretz*, April 17, 2015, 16–22.

Interview by Jack Grove. “New Warburg Director Outlines Plan to Stop ‘Slide into Obscurity.’” *Times Higher Education Supplement*, October 15, 2015.

Interview by Alexander Menden. “Zurück ins Heute.” *Süddeutsche Zeitung*, January 4, 2016, 10 (feuilleton).

Interview by Anna Somers-Cocks. “What Academics Can Teach Us about ISIL.” *The Art Newspaper*, May 2016.

Interview by Dionigi Mattia Gagliardi. “Il dialogo possibile tra arte e neuroscienze.” *Nodes* 9–10 (2017): 30–39.

Television and Radio

Rubens Through Four Centuries, BBC Third Programme	1977
The Ghent Altarpiece, BBC Radiovision Talk A101 (16)	1980
Series on British Art, Segment 7, BBC Channel 4	1993
Attitudes to Contemporary Art and Artists, CBC	1996
Interviews on Censorship on CBC, WGBH	1997
Intervista sull’iconoclastia, RAI documentary	2002
Program on Velazquez’s <i>Rokeby Venus</i> , BBC2	2003
Interview with Kurt Anderson on Mirror Neurons, Studio 360, PBS	2006
Interview with Leonard Lopate on Neuroesthetics, WNYC	2013

Selected Invited Lectures since 2002

“Apollo, David, St Cecilia: Poussin and Music.” Museo del Prado, Madrid, January 26, 2002.

“Apollo, David, St Cecilia: Poussin and Music.” Fundación Pedro Barrié de la Maza, La Coruña, January 28, 2002.

“Pathos at Oraibi: What Warburg Did Not See.” Institute of Fine Arts, New York, February 2002.

“Laocoon and Kachina: Warburg and Photography.” Edward Surtz Memorial Lecture, Loyola University Chicago, March 2002.

“Warburg’s Mask: A Study in Idolatry.” Zentrum für Kunst und Medien, Karlsruhe, July 2002.

“Warburg and the Pueblo.” Wissenschaftskolleg, Berlin, December 2002.
Response to T.J. Clark’s Tanner Lectures on Poussin and Bruegel. Princeton University, April 2003.

“L’occhio della linca: Il contributo della prima Accademia dei lincei alla storia naturale moderna.” Accademia dei Lincei, Rome, May 2003.

“The Early Lincei and the Inquisition.” Keynote address, *I Primi Lincei e Il Sant’Uffizio: Questioni di Scienza e di Fede*, Accademia dei Lincei, Rome, June 12, 2003.

“Poussin, la Danza, e le sculture della Villa Borghese.” Villa Borghese, Rome, June 2003.

“The Failure of Pictures: From Description to Diagram in the Circle of Galileo.” Konrad Lorenz–Institut, Vienna, December 2003.

“Emotion, Art and the Brain: The Historical Background.” Keynote speaker, 3rd Annual Neurosciences Conference, Berkeley, January 10, 2004.

“Rubens’ Peasant Dance.” Museo del Prado, Madrid, February 3, 2004.

“Rubens’ Peasant Dance.” Museo de Bellas Artes, Bilbao, February 4, 2004.

“Emotion and Brain in the History of Art.” Allen Lectures, Northern Illinois State University, February 14, 2004.

“Art, Emotion and the Brain: New Approaches.” Académie de France à Rome, Villa Medici (Rencontres l’histoire de l’art et les sciences humaines et sociales: Histoire de l’art et anthropologie), May 25, 2004.

“Pictures and Collecting in the Circle of the Early Lincei.” University of Bologna, Ravenna (Natural History Collections and Museums, European Science Foundation Conference), June 19, 2004.

“Empathy, Motion and Emotion in the History of Art.” Stanford University, December 10, 2004.

“Warburg and the Snake Dance.” Case Western Reserve University, Cleveland, March 3, 2005.

“Antropologia e Storia dell’arte: Il fine delle discipline?” Università di Roma “La Sapienza,” May 6, 2005.

“Geografia e storia dell’arte.” École de Printemps, Scuola Normale Superiore, Pisa, May 9, 2005.

“Why Connoisseurship Matters.” Keynote address, Symposium in Honor of Hans Vlieghe, University of Louvain, May 13, 2005.

“Action, Emotion and Empathy.” New York Academy of Sciences, November 5, 2005.

“Choirs of Praise.” Symposium in Honor of Marilyn Lavin, Institute of Fine Arts, New York, November 12, 2005.

“Galileo and the Picturing of Nature: A Forgotten Chapter in the History of Science.” Emory University, Atlanta, February 8, 2006.

“Naming the Visible: Galileo, Foucault, and the Beginning of Modern Natural History.” University of Georgia, Athens, GA, April 13, 2006.

“Pictures of Torture: The Neural Substrate.” Humboldt University, Berlin, April 28, 2006.

“The Failure of Trust: Francesco Barberini and the Early Linceans.” Clark Center, University of California at Los Angeles, May 12, 2006.

“Motion, Emotion and Empathy in the History of Art.” University of Parma, June 4, 2006

“Galileo e i Primi Lincei.” The Galileo Lecture, University of Padua, June 9, 2006.

“Perchè Galileo non fece disegni microscopici.” University of Pisa, September 29, 2006.

“Violence, the Sacred, and the Hidden God: Religious Art in the Twentieth Century.” Fordham University/Museum of Biblical Art, New York, January 26, 2007.

The Ostrow Lectures. Reed College, Portland, OR, February 19–23, 2007.

“Movement, Embodiment, Emotion: On the Borders of Anthropology and the History of Art.” Keynote address at the International Conference on Art History and Anthropology, INHA/Musée du Quai Branly, Paris, June 21, 2007.

“Movement and Morality in the Renaissance: Botticelli, Dante, Savonarola.” The National Gallery, London, November 17, 2007.

“Emotion, Body and Brain.” Forum on Intellectual Unity, Tokyo, December 8, 2007.

“Poussin’s Roads.” Metropolitan Museum of Art, New York, April 6, 2008.

“Art History and Neuroscience.” Yale University, New Haven, CT, April 23, 2008.

“The Body in Motion: Art, Anthropology and Neuroscience.” Dean’s Distinguished Lecture, Columbia Medical School, New York, April 29, 2008.

“The Body in Movement: Art and Neuroscience.” Duke University, Durham, NC, May 7, 2008.

“Immagini e risposte emotive: le dimensioni neuroscientifiche.” Keynote address at Inauguration of Fondazione Zeri, University of Bologna, October 10, 2008.

“Painting in Antwerp, 1566–1585: New Material.” Keynote address at *Art after Iconoclasm*, University of Amsterdam, December 3, 2008.

“Los retratos de Van Dyck en el Museo del Prado: Las conexiones españolas y flamencas.” Museo del Prado, Madrid, February 3, 2009.

“Movement and Emotion in the History of Art: The Neuroscientific Dimension.” Bibliotheca Hertziana–Max Planck Institut, Rome, February 23, 2009.

“Movement and Morality in the Renaissance.” Josephine Waters Bennett Lecture of the Renaissance Society of America, Los Angeles, March 20, 2009.

“Galileo, Astronomia e Scienza Naturali.” *Giornata Lincea in occasione del IV centenario delle scoperte di Galileo Galilei Linceo*, Accademia Nazionale dei Lincei, Rome, April 6, 2009.

“Distinguishing between Life, Art and Bad Art: Cortical Modulations of Motor Responses.” Department of Neuroscience, University of Parma, April 27, 2009.

“Movement and Emotion in the History of Art: The Neuroscientific Dimension.” Berlin-Brandenburgische Akademie der Wissenschaften, May 7, 2009.

“The Body in Motion: Art, Anthropology and Neuroscience.” Berlin School of Mind and Brain, May 20, 2009.

“The Painter without Hands.” Humboldt-Universität, Berlin, November 6, 2009.

“Painting and the Other Side of Consciousness.” Zentrum für Literaturgeschichte, Berlin, November 20, 2009.

“Art after Iconoclasm: The Case of Antwerp during the Early Revolt of the Netherlands.”

Freie-Universität, Berlin, December 6, 2009.

“From Description to Diagram in the Circle of Galileo.” Accademia delle Scienze, Turin, December 9, 2009.

“Art and Neuroscience.” Biblioteca Nazionale, Turin, December 10, 2009.

“Motion and Emotion in the History of Images.” Department of Psychology, Princeton University, March 10, 2010.

“The Painter without Hands: Art and Neuroscience.” Bruce Museum, Greenwich, CT, March 24, 2010.

“Il pittore senza braccia: Visione ed azione.” International Association for Art and Psychology, Montepulciano, June 19, 2010.

“Art after Iconoclasm: Painting in Antwerp between 1566 and 1609.” Nationalmuseum, Stockholm, September 7, 2010.

“Art and Neuroscience.” University of Stockholm, September 8, 2010.

“Fotografia e Tortura.” Keynote address, Convegno – Studi Forme e modelli: La Fotografia come modo di conoscenza, Facoltà di scienza della formazione, Palazzo Giavanti, Noto, October 7, 2010.

“Il pittore senza mani: Visione ed azione.” Seminario Facoltà di scienze cognitive, Università di Messina, October 10, 2010.

“Galileo e gli inizi della storia naturale moderna.” *Lectio magistralis*, Università di Messina, October 11, 2010.

“The Materiality of the Brain and the Material of Culture.” Bard Graduate Center, New York, February 9, 2011.

“Monumenti e iconoclastia.” Accademia di Belle Arti di Brera, Milan, February 23, 2011.

“Erasmus e Pietro Bembo.” Keynote address, Convegno Pietro Bembo, Padua, February 24, 2011.

“Ruolo dell’Italia nella cultura occidentale: Visto da New York.” Keynote address, Convegno Federazione Ambiente Italiana (FAI) 2011, Naples, February 26, 2011.

Art History and Neuroscience: The Challenge for the Humanities. Four lectures at the Collège de France, May 18–June 9, 2011.

“Pictures, Books, and Science: From Description to Diagram in the Circle of Galileo.” The

Hanes Lecture, University of North Carolina, September 22, 2011.

“Art and Neuroscience: The Challenge for the Humanities.” Walters Museum of Art, Baltimore, MD, October 31, 2011.

“Law and Embodiment: The Sixteenth-Century Example.” Humboldt University, Berlin, December 2, 2011.

“The Failure of Pictures: From Description to Diagram in the Circle of Galileo.” Harn Eminent Scholar Lecture, University of Florida, January 26, 2012.

“The Painter without Hands: Art and Neuroscience.” University of Southern California, February 19, 2012.

“Metamorphoses of Natural History Illustration during the Scientific Revolution.” Society of Bibliophiles, Cape Town, March 24, 2012.

“Iconoclasm Past and Present.” The University of Stellenbosch, Cape Town, May 22, 2012.

“Empathy in Aesthetic Response.” Swiss Center for Affective Sciences, Université de Genève, August 28, 2012.

“Visuomotor, Visuotactile and Audiovisual Responses to Pictures: Some Aesthetic and Therapeutic Implications.” The Metropolitan Museum of Art, New York, October 27, 2012.

“Visual Multimodality and the Power of Images.” Museo d’Arte Contemporanea Luigi Pecci, Prato, November 11, 2012.

“From Defamation to Mutilation: Gender Politics and Reason of State in South Africa.” Kunsthistorisches Institut, Florence, November 16, 2012.

“Pictures, Books, and Science: From Description to Diagram in the Circle of Galileo.” The Grolier Club, New York, December 6, 2012.

“Empathy and Aesthetic Response: Adjusting the Neuroscientific Perspective.” Zentrum für Literatur- und Kulturforschung, Berlin, January 10, 2013.

“Movement and Morality in Renaissance Art.” The James Beck Memorial Lecture, Columbia University, April 24, 2103.

“Simbolo, Emblema e Linguaggio nella prima Accademia dei Lincei.” Keynote address, *Le Virtuose Adunanze*, Convegno Internazionale di Studi, Sperlonga, May 9, 2013.

“The Great Paradox of Civil War Painting and Photography: Art History, Neuroscience, and

the Real War.” The Metropolitan Museum of Art, New York, May 31, 2013.

“Art and the Mind/Perception and Response.” Keynote address, World Science Festival, The Metropolitan Museum of Art, New York, June 2, 2013.

“Art History and Neuroscience: The Challenge for the Humanities.” The Getty Center, Los Angeles, October 17, 2013.

“How the Pathosformel Works.” The Courtauld Institute of Art, London, November 23, 2013.

“Arte e neuroscienze.” Università di Roma “La Sapienza,” March 19, 2014.

“The Neural Substrates of Aesthetic Judgement.” Università di Roma “La Sapienza,” Scuola di Studi Avanzati, March 20, 2014.

“From Scaffold to Scaffold: Representations of Justice from Bruegel to Rembrandt.” The Blizzard Lecture on Art, The Fralin Museum of Art, University of Virginia, Charlottesville, VA, April 18, 2014.

“Art, Empathy and Neuroscience.” Keynote address, Psychoanalysis and Art: Sixth International Symposium, Florence, May 16, 2014.

“Empathy, Inhibition and Judgement.” Keynote address, International Association of Empirical Aesthetics, New York, August 23, 2014.

“From Scaffold to Scaffold: Representations of Justice during the Revolt of the Netherlands.” The Munich History Lecture, Ludwig-Maximilians-Universität, Munich, November 17, 2014.

“Motor Potential and Image Power.” University of Hamburg, December 6, 2014.

“Iconoclasm in the Age of Digital Reproduction.” Getty Research Institute, Los Angeles, March 3, 2015.

“Image Making and Image Breaking in the Middle East Now.” London, Asia House, November 16, 2015.

“Per Monstra ad Sphaeram: Aby Warburg and the Future of the Humanities.” Carl Friedrich von Siemens Foundation Lecture, Munich, March 1, 2016

Art, History and Neuroscience: The Work of Art in the Age of its Digital Reproducibility. The Slade Lectures (a series of 8 lectures), University of Cambridge, October–November 2016.

“Phantom Limbs and Living Images.” University of Copenhagen, November 10, 2016.

“The Necessity of Emotion: Antonello da Messina’s *Pietà* in the Prado.” The Prado, Madrid, January 10, 2017.

“Iconoclasia e iconodulia: Culto e violencia.” Universita de los Andes, Bogota, September 4, 2017.

“Warburg and America: From Pueblo to Passamaquoddy.” UNAM, Mexico City, September 7, 2017.

“Ecumenical Rubens.” The Morgan Library and Museum, New York, April 11, 2018.

“Dai Mostri alla matematica: Descrizione e diagramma nel circolo di Galileo.” Accademia dell’Agricoltura, Bologna, October 8, 2018 (lecture given upon conferral of title of Honorary Academician of the Accademia Nazionale dell’Agricoltura).

“Imagination and the Neuroscience of Action: The Implications for Art and Design.” University of Bologna, October 10, 2018 (lecture given upon conferral of the Sigillum Magnum of the University).

“Monstrous Fruits, Monstrous Bodies: Bruegel, Bosch and Galileo in the Genealogy of Surrealism.” *Endless Enigma* Symposium, The Kitchen, New York, October 27, 2018.

“The Age of the Earth: Fossil Theories in the Age of Galileo.” Danish Academy, Rome, May 17, 2019.

“Phantom Limbs and the History of Art.” University of Messina, Department of Cognitive Sciences (COSPECS), Noto, October 30, 2019.

“Real and Banal Empathy: Movement and Feeling.” University of Messina, Department of Cognitive Sciences (COSPECS), Noto, November 6, 2019.

“Inhibition and Judgement: The Paradox of Disinterest.” University of Messina, *Lectio Magistralis*, November 14, 2019.

“Iconoclastia e Iconofilia nell’era digitale.” University of Palermo, November 19, 2019.”

“On the Biology of Mind: Bridging the Two Cultures; Creativity and Reasoning.” Texas Tech University, Lubbock, October 26, 2020.

“Why Does Art Matter? What Use Is Art History?” Novo Nordisk Foundation, Copenhagen, November 23, 2020.

“Destruction of Monuments: Past and Present.” Agor Akademi, Nomis Foundation / EHESS, Paris, December 4, 2020.

“The Power of Images between Art and Neuroscience.” Brain Awareness Week conference, Numero Cromatico, Rome, March 18, 2021.

“Does Matter Matter? The Iconicity of An-icons” (on virtual reality and interactivity). ERC An-Iconology Project, Università degli Studi di Milano, Milan, May 20, 2021.

“How Does an Image Become a Body? Empathy and Aesthetics after Covid-19.” Festival d’Histoire de l’Art, INHA, Fontainebleau, June 6, 2021.

“VR, AR, and *Einbildungskraft*.” DFG-Kolleg-Forschungsgruppe “Imaginarien der Kraft,” Universität Hamburg, June 8, 2021.

Conference Posters

M.A. Umiltà, C. Berchio, C. Di Dio, R. Della Volta, D. Freedberg, and V. Gallese. *Motor Mirroring in the Perception of Abstract Art: A High Density EEG Study*. Annual Neuroscience Conference, San Diego, November 17, 2010.

F. Battaglia and D. Freedberg. *Augmenting Physical Therapy through Modulation of Dorsal Premotor-Motor Connectivity*. Annual Neurorehabilitation Conference, Atlanta, 2011.

Books in Progress

Anaxagoras: An Essay on the History of Classification

Modes of Seeing: Mind, Body and Emotion in the History of Art

On the Dance and Architecture of the Pueblo Peoples

Humanities and Neuroscience

Founded the Humanities and Neuroscience Project at the Italian Academy for Advanced Studies in America in 2001.

Initiated program enabling postdoctoral fellows at the Academy to work in neuroscience laboratories at Columbia.

In association with members of the above program, organized major conferences at the Italian Academy on *Art and the New Biology of Mind* (March 24, 2006), *Art and Vision Science* (June 13, 2006), *Mirror Neurons, Embodied Simulation and Aesthetic Experience* (April 24, 2007), *Vision, Attention and Emotion* (March 25, 2008), *Neurotechniques: New Approaches to Understanding*

Mind, Brain and Behavior (December 3, 2010), *Brainbeat: Frontiers in the Neuroscience of Music* (December 5, 2011), *The Default Mode Network in Aesthetics and Creativity* (February 10–11, 2014), and a series of seminars, workshops and symposia on the potential of the neurosciences for the understanding of culture and behavior.

Founded global cross-disciplinary program at the Italian Academy which by now has included over 250 post-doctoral researchers in all fields of the Humanities and Social Sciences, as well as selected scientific fields, notably Neuroscience, Physics, Astronomy, and Nanotechnology.

Created and obtained funding for a Professorship and Laboratory on Neuroscience and the Humanities at the Warburg Institute, London; continuing membership of the BIAS Project (Body and Image in Art and Science) established by Prof. Manos Tsakiris and myself at the Institute.

Historical Preservation and Conservation

President, *The Friends of Liberty Hall*. Leader of project to save Liberty Hall, Machiasport, Maine. Major example of American Italianate architecture (1873) overlooking site of first naval battle of the American Revolution (1775). Founded 501(c)(3) organization, *The Friends of Liberty Hall*, to raise funds to restore building. Raised \$1 million in 2½ years; supervised works in conjunction with TTL architects and Consigli, Portland, Maine, and a variety of engineering and construction firms.

Founded the International Observatory for the Conservation of Cultural Heritage at the Italian Academy in 2014 (after 2014, see www.italianacademy.columbia.edu).

Ph.D. Dissertations Sponsored or Co-sponsored

71 completed; 6 current. Separate list available.

Relevant Websites

For summary, supplements and downloadable publications, see personal website on Columbia Faculty pages: www.columbia.edu/cu/arthistory/faculty/Freedberg.html

For the website of the Italian Academy for Advanced Studies in America: www.italianacademy.columbia.edu