

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). *Summa cum laude*. Honors with exceptional distinction in Classics.

D. Phil. (Oxford). Doctoral dissertation entitled *Iconoclasm and Painting in the Revolt of the Netherlands, 1566-1609*, 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,	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-
Director, Italian Academy for Advanced Studies in America, Columbia University	2000-
Pierre Matisse Professor of the History of Art, Columbia University	2007-

Academies and Learned Societies

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

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, Ecole des Hautes Etudes 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
Fellow, Wissenschaftskolleg, Berlin	2009
Collège de France: cycle de conférences sur et Neurosciences	2011

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
Wissenschaftskolleg Berlin (postponed)	1995-96, 1999-2000
Fellow, Center for Advanced Studies in the Behavioral Sciences, Stanford University (postponed)	2001-2002
Wissenschaftskolleg, Berlin,	2009
Stellenbosch Institute for Advanced Study,	2012

Other Appointments

Secretary, Renaissance Society of Great Britain	1977-78
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
Overall external examiner, University Edinburgh	1978-81
Secretary and Associate Chair, Board of Studies in the History of Art, University of London	1980-83
Trustee of the Pasternak Trust	1979-93
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-
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
Getty Grant Program, Postdoctoral Grant Selection Committee	1995-98
Committee on Collections, Whitney Museum of American Art	1995-97

Comitato dei Garanti, Parco Borghese e musei, Rome	1996-
Board of Directors, Fondazione Federico Zeri, Bologna	2000-
Advisory Board, Centrum voor de Vlaamse Kunst van de 16de en de 17de Eeuw, Antwerp,	2000-
Board of Directors, Foundation for Italian Art and Culture,	2004-
Commissione per la Selezione del Direttore del Dipartimento Patrimonio Culturale, Consiglio Nazionale delle Ricerche, Rome	2005
Chair, Restoration Committee, Liberty Hall, Machiasport Maine	2006
Beirat, Wissenschaftskolleg, Berlin	2011-

Historical Preservation:

Leader of project to save Liberty Hall, Machiasport, Maine. Major example (1873) of American Italianate architecture overlooking site of first naval battle (1775) of the American Revolution. 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, Portland Maine, and a variety of engineering and construction firms.

Boards of Learned Journals:

Founding Director and Advisory Editor, <i>Print Quarterly</i>	1983-
Advisory Board, <i>Res</i>	1991-
Editorial Advisory Board, <i>Italian Review</i>	2000-
Editorial Board, <i>FMR</i>	2003-2009
Editorial Board, <i>Material Religion</i>	2003-2009
Editorial Advisory Board, <i>Nuncius</i> , Florence	2004-
Editorial Board, <i>The Journal of Neuroesthetics</i> , London	2005-
Editorial Board, <i>Arts et Neurosciences</i> , Paris	2006
Editorial Board, <i>PsicoArt</i> , Bologna	2009-
Editorial Board, <i>Cognitive Science eJournal</i> (SSRC)	2009-

Invitational Lectures (selected locations until 1998):

To the Kunstgeschichtliche Gesellschaft zu Berlin and the Zentralinstitut für Kunstgeschichte, Munich; at the Universities of Oxford, Warwick, East Anglia, Cambridge, Utrecht and Groningen; at Bedford College and University College, London; at the 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; the Victoria and Albert Museum; Museum of Fine Arts, Boston; the Metropolitan Museum of Art; the National Gallery of Art; the Scuola Normale

Superiore, Pisa; etc., etc

Invited Conference Papers (selected, till 2002)

Ninth Annual Symposium on Byzantine Studies, University of Birmingham	1975
VIIème colloque internationale, Comité inter- nationale 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> , Villa Spelman, Johns Hopkins University, Florence	1990
Plenary Speaker, New England Renaissance Conference, Amherst, Mass.	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> , XXVIIth 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	1997

<i>The Image in the Twenty-First Century</i> , Wissenschaftskolleg, Berlin	1999
<i>Bild und Repräsentation</i> , Wissenschaftskolleg, Berlin etc. etc.	2002

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 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

Selected Interviews

(With Suzanne Ramljak), *Sculpture*, January-February 1994, pp. 12-16.

(With Rosemary Crumlin), in: *Beyond Belief: Modern Art and the Religious Imagination*, Melbourne: National Gallery of Victoria, 1998, pp. 12-15

(With Dominique Clévenot), *Beaux-Arts*, January 1999, pp. 40-44.

(With Mario Margiocco), *Il Sole 24 Ore*, July 4, 2003.

(With Laura Lazzaroni), *Il Foglio*, January 25, 2004, p. 2.

(With Benedetta Cestelli Guidi), *Il Manifesto*, June 24, 2004.

(With Kurt Andersen), *Studio 360*, PBS, 2006.

(With Catterina Seia), *Artkey*, April 24, 2010
(http://www.teknemedia.net/magazine_detail.html?mId=7813)

(With Alessia Cervini), "La Natura delle Emozioni", in *Fata Morgana. Quadrimestrale di Cinema e Visioni*, 2010, IV, 12, pp. 7-19.

(With Domenica Bruni), *FOR Rivista per la formazione*, 87, Milan: Franco Angeli,

2011, pp. 81-86.

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 University Press, London and New York, 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 (Exhibition Catalogue with Introduction and Essays), Tokyo: Tokyo Shimbun, 1989. 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 and London: Chicago University 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; Albanian translation, 2011; Slovenian translation, 2011; chapter 1 translated into Hungarian in *Atheneum*, Budapest, 1994; chapter 13 reprinted in *Writings about Art*, ed. C. Gold Calo, Englewood Cliffs: Prentice-Hall, 1994; chapter 12 reprinted in *Uncontrollable Beauty*, ed. 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; other chapters reprinted elsewhere.

Art in History, History in Art Studies in Seventeenth Century Dutch Culture, ed. by D. Freedberg and J. 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. Catalogue with Essay of an Exhibition at the Gagosian Gallery, New York, 1995.

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 E. 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 Brepols, 2006.

B. Articles:

"Johannes Molanus on Provocative Paintings," *Journal of the Warburg and Courtauld Institutes*, XXXIV, 1971, pp. 229-245.

"The Representation of Martyrdoms during the Early Counter-Reformation in Antwerp," *Burlington Magazine*, CXVIII, 1976, pp. 128-138.

"The Structure of Byzantine and European Iconoclasm," in: A. Bryer and J. Herrin, eds., *Iconoclasm*, Birmingham, 1977, pp. 165-177.

"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), 1976, pp. 25-45

"Rubens and Women," *The Sunday Times Magazine*, 26 June, 1977, pp. 30-36.

"Rubens Through Four Centuries," *The Listener*, 30 June, 1977, pp. 843-845.

"L'Année Rubens: Manifestations et publications en 1977, état de recherches," *Revue de*

l'Art, XXXIX, 1978, pp. 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*, CXX, 1978, pp. 432-441.

"Rubens as a Painter of Epitaphs, 1612-1618," *Gentse Bijdragen tot de Kunstgeschiedenis*, XXIV, 1976-78, pp. 51-71.

"The Origins and Development of the Flemish Madonnas in Flower Garlands: Decoration and Devotion," *Münchner Jahrbuch der Bildenden Kunst*, XXXII, 1981, pp. 115-150.

"The Hidden God: Image and Interdiction in the Netherlands in the Sixteenth Century," *Art History*, V, 1982, pp. 133-153 (translated into Japanese, in *Studies in Western Art*, 2001).

"Prints and the Status of Images in Flanders," in: H. Zerner, ed., *Le Stampe e la diffusione delle Immagini e degli Stili (Atti del XXIV Congresso Internazionale di Storia dell'Arte*, 1979, vol. VIII), Bologna, 1983, pp. 39-54.

"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), Sarasota: The Ringling Museum, 1983, pp. 236-259.

"Paintings or Prints? Experiens Sillemans and the Origins of the Dutch Grisaille Sea-Piece: Notes on a Rediscovered Technique," *Print Quarterly*, I, 1984, pp. 149-168 (with A. Burnstock and A. Phenix).

"Charles I, Patronage of," "Rubens and England," and "Gentileschi, Orazio," in: *Encyclopedia of British Art*, London: Thames and Hudson, 1985, pp. 55, 97, 213-214.

"Assessing Response," in: *Art in Culture*, ed. A. Balis et al., Ghent, 1985, pp. 357-370.

Translation of and Commentary on Jan de Bisschop's Introductions to his *Paradigmata Graphices* and *Signorum Veterum Icones*, ed. J.G. van Gelder, I.I.E. van Gelder Jost and K. Andrews, Doornspijk: van Coevoerden, 1985.

"De Kunst en de Beeldenstorm, 1525-1580. De Noordelijke Nederlanden" / "Art and Iconoclasm, 1525-1580. The Case of the North Netherlands," Introductory essay in [Cat. Exhib.], *Kunst voor de Beeldenstorm. Noordnederlandse Kunst 1525-1580*, ed. J.P. Filedt Kok et al., Amsterdam: Rijksmuseum, 1986, pp. 39-84.

"Aertsen, Heemskerck en de crisis van de Kunst in de Nederlanden," *Bulletin van het Rijksmuseum*, XXXV, 1987, pp. 224-241.

"The Problem of Classicism: Ideology and Power," *Art Journal*, XLVII, No. 1, 1988, pp. 1-6. Introductory essay to volume of the *Art Journal* devoted to *The Problem of Classicism*, ed. David Freedberg.

"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*, ed. F. Solinas, Rome: De Luca, 1989, pp. 37-72.

"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*, I, 1989, pp. 10-36.

"Science, Commerce and Art: Neglected Topics at the junction of History and Art History", in D. Freedberg and J. de Vries, eds., *Art in History, History in Art. Studies in Seventeenth Century Dutch Culture*, The Getty Center: Los Angeles, 1991. Updated and better-illustrated version published as "Science, Trade and Art", in Paolo Herkenhoff, ed., *Brazil and the Dutch 1630-1654*, Rio de Janeiro: Sextante Artes, 1999, pp. 192-217

"Cassiano on the Jewish Races of Rome," *Quaderni Puteani*, 3, II, 1992, pp. 41-56.

"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), ed. E. Cropper, G. Perini, and F. Solinas, Bologna, 1992, pp. 287-306 (translated and revised as "Gli Agrumi di Giovanni Battista Ferrari," in: E. Baldini, ed., *Mito, arte e scienza nella Pomologia italiana*, Roma: Consiglio Nazionale di Ricerca, 2008 ed. E. Baldini, pp. 127-155).

"Rubens: Madonna Surrounded by Saints," in: *Flemish Paintings in America*, Antwerp-New York: Mercatorfonds, 1992.

"Kunst und Gegenreformation in den südlichen Niederlanden, 1560-1660," in: *Von Bruegel bis Rubens. Das goldene Jahrhundert der flämischen Malerei*, Cologne, Wallraf-Richartz-Museum/Vienna, Kunst-historisches Museum/Antwerp, Koninklijk Museum voor Schone Kunsten, 1992-1993, pp. 55-71.

"Censorship Revisited," *Res*, 21, 1992, pp. 5-11.

"The Movements of the Soul," in: Philip Trager, *Dancers*, Boston: Bullfinch Press, 1992.

"Iconoclasm and Idolatry," in: *The Oxford Dictionary of Aesthetics*, ed. D.E. Cooper, Oxford: Oxford University Press, 1993.

"Van Dyck and Virginio Cesarini: A Contribution to the Study of Van Dyck's Roman Sojourns," *Studies in the History of Art*, 46, *Van Dyck 350*, ed. Susan J. Barnes and Arthur K. Wheelock, National Gallery of Art, Washington, 1994, pp. 152-174.

"Cassiano and the Art of Natural History," in: *The Paper Museum of Cassiano dal Pozzo*, The British Museum, London, 1993, pp. 141-154.

"Painting and the Counter Reformation in the Age of Rubens," in: *The Age of Rubens*, Museum of Fine Arts, Boston, 1993, pp. 131-146.

"Imitation and its Discontents," in: *Künstlerischer Austausch/Artistic Exchange. Akten des XVIII. Internationalen Kongresses für Kunstgeschichte*. Berlin, 1992, ed. Thos. W. Gaehtgens, Berlin, 1993, pp. 483-491.

"The Classical: Concept and Ideology," Brochure accompanying: *In a Classical Vein: Works from the Permanent Collection*, The Whitney Museum of American Art, New York, 1993-1994.

"The Failure of Colour," in: *Sight and Insight. Essays on Art and Culture in honour of E.H. Gombrich*, ed. John Onians, London: Phaidon, 1994, pp. 245-262.

"Context, Visuality, and the Objects of Art History," *Art Bulletin*, LXXVI, 1994.

"Poussin et Sienna," *Catalogue Exposition Nicolas Poussin*, ed. Pierre Rosenberg et. al., Musée du Louvre, Paris, 1994, pp. 62-68.

"Claus Sluter's Mourners," *Art News*, January, 1995.

"Holy Images and Other Images," in: *The Art of Interpreting (Papers in Art History from the The Pennsylvania State University)*, Ed. Susan C. Scott, University Park (Pennsylvania): The Pennsylvania State University, 1996, pp. 68-87.

"Ferrari and the Pregnant Lemons of Pietrasanta," in: *Il Giardino delle Esperidi. Gli agrumi nella storia, nella letteratura e nell'arte*, eds. A. Tagliolini e M. Azzi Visentini, Florence: Edifir, 1996, pp. 41-58.

"Poussin, Ferrari, Cortone et l'Aetas Florea," in: *Nicolas Poussin (1594-1665). Actes du Colloque Poussin au Musée du Louvre....19-21 octobre 1994*, ed. A. Mérot, Paris: La documentation Française, 1996, I, pp. 337-362.

"Rubens and Titian: Art and Politics," in: *Titian and Rubens: Power, Politics, and Style*, Boston: Isabella Stewart Gardner Museum, 1998, pp. 29-66.

"Iconography between the History of Art and the History of Science: Art, Science and the Case of the Urban Bee," in Peter Galison and Caroline Jones, eds., *Picturing Science Producing Art*, London: Routledge, 1998, pp. 272-296.

"The Limits of Translation," *Res*, XXXIV, Autumn, 1998, pp. 71-75.

"Rubens: The Arch of Ferdinand," in: Henry A. Millon, ed. *The Triumph of the Baroque, Architecture in Europe 1600-1750*, Venice-Washington-Montreal-Marseille, 1999, pp. 528-529.

"De l'effet de la musique, aux effets de l'image; ou pourquoi les *affetti* ne sont pas les modes," in *Le Tasse, Actes du Colloque....au Musée du Louvre....13-14 novembre, 1996*, Paris: La documentation Française, 1999, pp. 311-338.

"The Paper Museum," *Natural History*, 10/99, pp. 58-62.

"Les Images dans les Rêves," in: Olivier Christin and Dario Gamboni, eds., *Crises de l'image religieuse/Krisen religiöser Kunst*, Paris: Éditions de la Maison des sciences de l'homme, 1999, pp. 33-53.

"Del nominare i fiori: Ferrari, Poussin e la storia della storia naturale," in: Luciano Morbiato, ed., *Quaderno di dieci anni, Gruppo Giardino Storico dell'Università di Padova*, Padua: Università degli Studi, 2000, pp. 57-84.

"The Power of Wood and Stone," (on Taliban destruction of art), *The Washington Post, Outlook*, Sunday, March 25, 2001, p. B2.

"E.H. Gombrich and Erwin Panofsky," in "Speaking Volumes," *Art News*, November 2002, p. 184.

"Apolo, David, Santa Cecilia: musica y pintura en algunas obras de Poussin en el Prado," in: Miguel Zugaza, intr., *Historias Inmortales*, Madrid: Fundacion Amigos del Prado, 2002, pp. 239-260.

"*Damnatio Memoriae*: Why Mobs Pull Down Statues," *The Wall Street Journal*, April 16, 2003, p. D10.

"Against Cliché. Glenn Brown and the Possibilities of Painting," in: *Glenn Brown*, New York: Gagosian Gallery, 2004.

- "La 'Danza de aldeanos' de Rubens en el Prado," in *Historias Mortales. La vida cotidiana en el arte*, Madrid, Prado, 2004, pp. 128-142.
- "Pathos a Oraibi: Ciò che Warburg non vide," in: Claudia Cieri Via and Pietro Montani, eds., *Lo Sguardo di Giano, Aby Warburg fra tempo e memoria*, Turin: Nino Aragno, 2004, pp. 569-611.
- "Warburg's Mask: A Study in Idolatry," in: M. Westerman, ed. *Anthropologies of Art*, Williamstown: Clark Institute, 2005, pp. 3-25 (translated into Polish in *Konteksty, Polska Sztuka Ludowa*, 2011, 65, 2-3 (293-4), pp. 70-82).
- "Composition and Emotion," in Mark Turner, ed., *The Artful Mind*, Oxford: Oxford University Press, 2006, pp. 73-89.
- "Why Connoisseurship Matters," in: Katlijne van Stighelen, ed., *Munuscula Discipulorum: Essays in Honour of Hans Vlieghe*, Turnhout: Brepols, 2006.
- "Empatia, movimento ed emozione," in: G. Lucignani and A. Pinotti, eds., *Immagini della Mente. Neuroscienze, arte, filosofia*, Milan: Cortina, 2007, pp. 13-68.
- Freedberg, D. and Gallese, V. 2007. "Motion, Emotion and Empathy in Esthetic Experience," *Trends in Cognitive Science*, May 2007, Vol. 11, No. 5, pp. 197-203 (translated in *Prometeo*, 26, 103, 2008, pp. 52-59, and in *Teorie dell'immagine. Il dibattito contemporaneo*, eds. A. Pinotti and A. Somaini, Milan: Cortina, 2009).
- Gallese, V. and Freedberg, D., "Mirror and Canonical Neurons are Crucial Elements in Esthetic Response," *Trends in Cognitive Science*, May 2007, Vol. 11, No. 7, p. 6 (reprinted in *Prometeo*, 26, 103, 2008, pp. 52-59; and again, with commentary, in A. Pinotti and A. Somaini, eds., *Teorie dell'immagine. Il dibattito contemporaneo*, Milan: Raffaello Cortina, 2009, pp. 331-351).
- "Empathy, Motion and Emotion," in: K. Herding and A. Krause Wahl, eds., *Wie sich Gefühle Ausdruck verschaffen: Emotionen in Nahsicht*, Berlin: Driesen, 2007, pp. 17-51.
- "Empatia, Movimento ed Emozione" in: Franziska Nori and Martin Steinhoff, eds., *Sistemi Emotivi. Artisti contemporanei tra emozione e ragione*, Catalogue of an exhibition held at the Centro di Cultura Contemporanea Strozzi Palazzo Strozzi, Florence, 2007, pp. 38-61.
- "Antropologia e storia dell'arte: la fine delle discipline?" *Ricerche di Storia dell'arte*, 94, 2008, pp. 5-18.

"C'è un altro modo di guardare l'arte" *Il Giornale dell'Arte*, No. 281, November 2008, pp. 64-65.

"Acts of Praise: Some Aspects of Action Understanding in Fifteenth Century Painting and Sculpture," in D. Levine and J. Freiberg, eds., *Medieval Renaissance Baroque: A Cat's Cradle for Marilyn Aronberg Lavin*, New York: Italica Press, 2009, pp. 65-81.

"Immagini e risposta emotiva: la prospettiva neuroscientifica", in : Anna Ottani Cavina, ed. *Prospettiva Zeri*, Turin: Umberto Allemandi & C., 2009, pp. 85-105,

"Los Retratos de Van Dyck en el Prado: las conexiones españolas y flamencas", in: *La Senda Española de los Artistas Flamencos*, Fundación Amigos del Museo del Prado Madrid: Galaxia Gutenberg, 2009, pp. 287-306.

"Movement, Embodiment, Emotion", in: Th. Dufrenne and A.-C. Taylor, eds., *Cannibalismes Disciplinaires, Quand l'histoire de l'art et l'anthropologie se rencontrent*, Paris: INHA/Musée du Quai Branly, 2009, pp. 37-61.

"Memory in Art: History and the Neuroscience of Response", in: S. Nalbantian, P.M. Matthews and J.L. McClelland eds., *The Memory Process: Neuroscientific and Humanistic Perspectives*, Cambridge (MA): MIT Press, 2011, pp. 337-358.

Battaglia, F., Lisanby, S.H. and Freedberg, D., "Corticomotor Facilitation during Observation and Imagination of a Work of Art", *Frontiers in Human Neuroscience*, 2011, 5, 1-6.

Andrade, B., Freedberg, D., Lisanby S.H., Chusid, E., Galoyan, M, Battaglia, F., "Functional Networks Underlying Motor Facilitation during Stimulus-Evoked Movement Observation," forthcoming.

Humiltà, M.A., Berchio, C., Freedberg, D., Gallese V. , "Abstract Art and Motor Resonance: An EEG Study", forthcoming.

Massaro, D., Savazzi, F., Di Dio, C., Freedberg, D., Gallese, V., Gilli, G., Marchetti, A. "When Art Moves the Eyes: A Behavioral and Eye-Tracking Study," forthcoming.

C. Reviews of the following:

J.A. van Dorsten, *The Radical Arts. First Decade of an Elizabethan Renaissance*, in *Notes and Queries*, N.S. XVIII, 1971, pp. 234-236.

Th.A.G. Wilberg Vignau-Schuurman, *Die emblematischen Elemente im Werke Joris Hoefnagels*, in: *Burlington Magazine*, CXVI, 1974, pp. 337-338.

J.R. Martin, *The Decorations for the Pompa Introitus Ferdinandi*, in: *Burlington Magazine*, CXVI, 1974, p. 545.

B. Knipping, *The Iconography of the Counter Reformation in the Netherlands*, I-II, 1975, in: *Burlington Magazine*, CXIX, 1975, p. 45.

B. Kirschenbaum, *The Religious and Historical Paintings of Jan Steen*, and F. Gallego and J. Gudiól, *Zurbarán*, in: *The New Review*, Summer, 1978, pp. 109-112.

P. Sutton, *Pieter de Hooch*, in: *Quarto*, 7, June, 1980, p. 4.

J.S. Held, *The Oil Sketches of Peter Paul Rubens*, in *Art History*, IV, 1981, pp. 484-85.

J. Marrow, *Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance*, in: *Speculum*, LVII, April, 1982, pp. 395-397.

J.A. Emmens, *Verzameld Werk*, 4 vols., 1979-81, in: *Simiolus*, XIII, 1983, pp. 142-146 (review-article).

R.A. d'Hulst, *Jacob Jordaens*, 1983, in: *Times Literary Supplement*, no. 4193, 1983, p. 863.

R. Grosshans, *Maerten van Heemskerck. Die Gemälde*, in: *Burlington Magazine*, CXXVI, 1984, pp. 298-300.

K. Ertz, *Jan Brueghel der Ältere. Die Gemälde*, in: *Burlington Magazine*, CXXVI, 1984, pp. 575-77.

B. Haak, *The Golden Age: Dutch Painters of the Seventeenth Century*, and C. Brown, *Scenes of Everyday Life: Dutch Genre Painting of the Seventeenth Century*, in: *Times Literary Supplement*, 4277, 22 March, 1985, p. 313.

S. Alpers, *Rembrandt's Enterprise: The Studio and the Market*, in: *The New York Review of Books*, XXXV, No. 21-22, January 19, 1989, pp. 29-31.

S. Schama, *Rembrandt's Eyes*, in: *The New Republic*, December 6, 1999, pp. 44-52.

D. Selected Lectures since 2002:

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

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

"Pathos at Oraibi: What Warburg did not See," Institute of Fine Arts, New York.

"Laocoon and Kachina: Warburg and Photography," Edward Surtz Memorial Lecture, Loyola University Chicago.

"Warburg's Mask: A Study in Idolatry," Zentrum für Kunst und Mediengeschichte, Karlsruhe, July 2002.

"Warburg and the Pueblo," Berlin, Wissenschaftskolleg, December 2002.

Response to Tim Clark's Tanner Lectures on Poussin and Bruegel, Princeton University, April 2003.

"L'occhio della lince: Il contributo della prima Accademia dei lincei alla storia naturale moderna," Rome Accademia dei Lincei, May 2003.

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

"Poussin, La Danza, e le sculture della Villa Borghese," Rome, Villa Borghese, June 2003.

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

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

"Rubens' Peasant Dance," Museo del Prado, Madrid, 3 February, 2004.

"Rubens' Peasant Dance," Museo de Bellas Artes, Bilbao, 4 February, 2004.

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

"Art, Emotion and the Brain: New Approaches," Académie de France a Rome, Villa Medici (Rencontres l'histoire de l'art et les sciences humaines et sociales: Histoire de l'art et anthropologie), Tuesday 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, 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," Institute of Fine Arts, Symposium in Honor of Marilyn Lavin, November 12, 2005.

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

"Naming the Visible: Galileo, Foucault, and the Beginning of Modern Natural History," University of Georgia, Athens, Georgia, 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, January 26, 2007.

The Ostrow Lectures, Reed College, Portland Oregon, 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/Musee 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, April 6, 2008.

"Art History and Neuroscience," Yale University, April 23, 2008.

"The Body in Motion: Art, Anthropology and Neuroscience," Dean's Distinguished Lecture, Columbia Medical School, April 29, 2008.

"The Body in Movement: Art and Neuroscience," Duke University, May 7, 2008.

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

"Painting in Antwerp, 1566-1585: New Material," Keynote Address at Conference on Painting 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, February 3, 2009.

"Movement and Emotion in the History of Art: The Neuroscientific Dimension," Bibliotheca Hertziana–Max Planck Institut, 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, April 6, 2009.

"Distinguishing between life, art and bad art: Cortical modulations of motor responses," University of Parma, Department of Neuroscience, April 27, 2009.

"Movement and Emotion in the History of Art: The Neuroscientific Dimension," Berlin-Brandenburgische Akademie der Wissenschaften, May 7, 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", Turin, Accademia delle Scienze, December 9, 2009.

"Art and Neuroscience", Biblioteca Nazionale, Turin, December 10, 2009.

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

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

"Il pittore senza braccia: visione ed azione", Montepulciano, 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", Noto, Convegno La Fotografia come modo di conoscenza, Facoltà di scienza della formazione, Palazzo Giavanti, Keynote Address, 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”, Convegno Pietro Bembo, Padua, February 24, 2011.

“Ruolo dell’Italia nella cultura occidentale: visto da New York”, Convegno 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 Haines Lecture, University of North Carolina, September 22, 2011.

“Art and Neuroscience: The Challenge for the Humanities”, Walters Museum of Art, Baltimore, Maryland, 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.

E. Conference Posters:

Humilta, M.A., Berchio C., Di Dio, C., Della Volta, R., Freedberg, D., and Gallese, V. *Motor mirroring in the perception of abstract art: a high density EEG study*, Annual Neuroscience Conference San Diego 17 November 2010

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

F. 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

G. Current Projects: Art and Neuroscience

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

Initiated program enabling post-doctoral Fellows at the Academy to work in neuroscientific laboratories at Columbia.

In association with members of the 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), and *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; and a series of smaller workshops on the potential of the neurosciences for the understanding of behavior and culture.

H. Dissertations sponsored or cosponsored: 55 completed; 10 current (separate list available)