

Dr José Ramón Marcaida López – Curriculum Vitae

Instituto de Historia, Centro de Ciencias Humanas y Sociales
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PROFESSIONAL EXPERIENCE

- 2021- Científico Titular (Tenured Researcher), Departamento de Historia de la Ciencia, Instituto de Historia, Consejo Superior de Investigaciones Científicas (CSIC)
- 2018-21 Lecturer in Art History (tenured), School of Art History, University of St Andrews
- 2014-17 Postdoctoral Research Associate, Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), University of Cambridge
- 2015-17 Affiliated Lecturer, Department of History of Art, University of Cambridge
- 2012-14 Postdoctoral Researcher, Universidad de Deusto
- 2012-13 Visiting Scholar, Department of History and Philosophy of Science, University of Cambridge

EDUCATION

- 2011 Phd Universidad Autónoma de Madrid. Thesis title: *Juan Eusebio Nieremberg y la ciencia del Barroco. Conocimiento y representación de la naturaleza en la España del siglo XVII*. Supervisor: Juan Pimentel (CSIC). Institution: Instituto de Historia, CSIC
- 2005 MSc (Master) in History of Science, Medicine and Technology. University College London, UCL Centre for the History of Medicine, Imperial College London
- 2004 MSci in Physics, Imperial College London
- 2000 BA in Philosophy, Universidad de Deusto

PROYECTOS DE INVESTIGACIÓN

- 2020- “Saberes de las dos Indias. La materia medica en el mundo colonial ibérico, ss. XVI-XVII” (PID2019-106449GB-I00). Agencia Española de Investigación. PI: José Pardo Tomás and Juan Pimentel. CSIC. Full-time member of the research team.
- 2015-19 “Imágenes y fantasmas de la ciencia ibérica, ss. XVI-XVIII” (HAR2014-52157-P). Ministerio de Ciencia e Innovación. PI: Juan Pimentel. IH, CSIC. Part-time member of the research team.
- 2014-17 “Genius Before Romanticism: Ingenuity in Early Modern Art and Science” (EC617391). European Research Council, 7th Framework Programme. PI: Alexander Marr. CRASSH, University of Cambridge. Full-time member of the research team.
- 2011-14 “Naturalezas figuradas. Ciencia y cultura visual en el mundo ibérico, ss. XVI-XVIII” (HAR2010-15099). Ministerio de Economía y Hacienda. PI: Juan Pimentel. IH, CSIC. Full-time member of the research team.

- 2007-10 “Epistemología histórica. Estilos de razonamiento científico y modelos culturales en el mundo moderno” (HUM2007-63267). Ministerio de Educación. PI: Javier Moscoso. Centro de Ciencias Humanas y Sociales, CSIC. Full-time member of the research team.
- 2006-7 “Ciencia, corte e imperio. Formas de conocimiento de la naturaleza en la Monarquía hispánica en la era de la ciencia moderna, 1600-1800” (HUM2004-02590). PI: Juan Pimentel. IH, CSIC. Full-time member of the research team.

PUBLICATIONS (selection)

Books / Edited books

Richard J. Oosterhoff, José Ramón Marcaida, Alexander Marr, eds., *Ingenuity in the Making. Matter and Technique in Early Modern Europe* (Pittsburgh: University of Pittsburgh Press, 2021)

Alexander Marr, Raphaëlle Garrod, José Ramón Marcaida, Richard J. Oosterhoff, *Logodaedalus. Word Histories of Ingenuity in Early Modern Europe* (Pittsburgh: University of Pittsburgh Press, 2018)

José Ramón Marcaida, *Arte y ciencia en el Barroco español. Historia natural, coleccionismo y cultural visual* (Madrid: Marcial Pons Historia, 2014). IV Premio Internacional Alfonso E. Pérez Sánchez “Arte del Barroco”

Articles / Book chapters

José Ramón Marcaida, “Velázquez, ingenioso. Intertextuality and Biographical Artifice in Early Modern Spanish Artistic Writing”. *Bulletin of Spanish Visual Studies* (forthcoming, 2022).

José Ramón Marcaida, “Juan Eusebio Nieremberg and the celestial bird: Wonder and natural knowledge in early modern Spanish culture”. In *The Routledge Hispanic Studies Companion to Early Modern Spanish Literature and Culture*, eds. Caroline Egan and Rodrigo Cacho (London, Routledge, in press).

José Ramón Marcaida, “*Ingenio* and *artimaña*. Technique and the art of painting in early modern Spain”. In *The Making of Technique in the Arts. Concepts and Practice from the Sixteenth to the Twentieth Century*, eds. Marieke Hendriksen and Sven Dupré (Brepols, under review).

José Ramón Marcaida, “Leonardo y los manuscritos de Madrid”. In *Dibujos españoles e italianos del siglo XVI en la Biblioteca Nacional de España*, eds. Benito Navarrete Prieto and Gonzalo Redín Michaus (Madrid: Ministerio de Cultura, Biblioteca Nacional, 2021), 121–31. *Italian version: “Leonardo e i manoscritti di Madrid”. In *Disegni spagnoli e italiani del Cinquecento della Biblioteca Nazionale*, eds. Navarrete Prieto and Redín Michaus (Roma: De Luca Editori d’Arte, 2020), 103–9.

José Ramón Marcaida, “Opossum” and “Bird of Paradise”. In *New World Objects of Knowledge. A Cabinet of Curiosities*, eds. Mark Thurner and Juan Pimentel (London: University of London Press, 2021), 155–57; 183–86.

José Ramón Marcaida, “Examen de ingenios en la pintura de género de Murillo”. In *Murillo ante su IV Centenario: Perspectivas historiográficas y culturales*, ed. Benito Navarrete Prieto (Sevilla: Universidad de Sevilla; Instituto para la Cultura y las Artes de Sevilla, 2019), 211–20.

José Ramón Marcaida, “Echoes of Aldrovandi. Notes on an illustrated album from the Natural History Museum”. In *Ulisse Aldrovandi. Libri e immagini di storia naturale nella prima età moderna*, eds. Fulvio Simoni and Giuseppe Olmi (Bologna: Bononia University Press, 2018), pp. 23–27.

José Ramón Marcaida, “Essay Review: Pictures and Conversation. How to Study the Visual Cultures of Science”. *Isis. A Journal of the History of Science Society*. 107, no. 1 (March 2016): 134-139.

José Ramón Marcaida, “Afterword: #Iberian Science”, Special issue of *Early Science and Medicine*, 21 (2016), pp. 273-276.

José Ramón Marcaida and Juan Pimentel, “Green treasures and paper floras: the business of José Celestino Mutis in New Granada (1783-1808)”, in *Accumulation and Management in Global Historical Perspective*, ed. Lissa Roberts. Special Issue *History of Science*, 52:3 (2014): 277-296.

José Ramón Marcaida, “Rubens and the bird of paradise. Painting natural knowledge in the early seventeenth century”, *Renaissance Studies* 28:1 (2014): 112-127.

José Ramón Marcaida, “El ave del paraíso: historia natural y alegoría”. In *Alegorías. Imagen y discurso en la España moderna*, ed. María Tausiet (Madrid: CSIC, 2014), pp. 93-108.

José Ramón Marcaida, “Wandering Exotica. The Illustrations in Nieremberg’s *Historia Naturae* (1635)”. In *The Circulation of Science and Technology: Proceedings of the 4th Conference of the European Society for the History of Science*, ed. Antoni Roca-Rosell (Barcelona: Institut d'Estudis Catalans; Societat Catalana d'Història de la Ciència i de la Tècnica, 2012), pp. 975–979.

José Ramón Marcaida and Juan Pimentel, “Dead Natures or Still Lives? Science, Art and Collecting in the Spanish Baroque”. In *Collecting Across Cultures. Material Exchanges in the Early Modern Atlantic World*, eds. Daniela Bleichmar and Peter C. Mancall (Philadelphia: University of Pennsylvania Press, 2011), pp. 99-115. *Spanish translation: ‘¿Naturalezas vivas o muertas? Ciencia, arte y coleccionismo en el Barroco español’. *Acta Artis: Estudis d'Art Modern*, 2 (2014): 151-167.

José Ramón Marcaida, “Ciencia, Barroco, y la polifonía de las cosas”. In *Le milieu naturel en Espagne et en Italie (XVe-XVIIe siècles). Savoirs et représentations*, ed. Nathalie Peyrebonne and Pauline Renoux-Caron (Paris: Université Sorbonne Nouvelle, 2011), pp. 21-34.

Javier Moscoso, Manuel Lucena, José Ramón Marcaida, eds., *Historia polifónica / Polyphonic History. Un homenaje a Peter Burke*. *Arbor. Ciencia, Pensamiento y Cultura*, vol. 186, no. 743 (2010)

José Ramón Marcaida, “Portraying technology in gallery paintings”, *History and Technology* 25, no. 4 (2009): 391-397.

Juan Pimentel and José Ramón Marcaida, “La ciencia moderna en la cultura del barroco”, *Revista de Occidente* 328 (2008): 136-151.

Translation

Peter Dear, *Revolutionizing the sciences. European knowledge and its ambitions, 1500-1700* (Palgrave, 2001). Spanish translation: Peter Dear, *La revolución de las ciencias. El conocimiento europeo y sus expectativas, 1500-1700* (Madrid: Marcial Pons Historia, 2007).

FELLOWSHIPS / AWARDS

Ayudas para la Formación Postdoctoral, Ministerio de Economía y Competitividad (awarded and rejected), 2014.

IV Premio Internacional Alfonso E. Pérez Sánchez ‘Arte del Barroco, Fundación Focus, 2013, for the book *Arte y ciencia en el Barroco español. Historia natural, coleccionismo y cultura visual* (Marcial Pons Historia, 2014). Award committee: Aurora Egido (Universidad de Zaragoza), Marcello Fagiolo (Sapienza, Università di Roma), Karin Hellwig (Zentralinstitut für Kunstgeschichte, Munich), Ronda Kasl (Metropolitan Museum of Art), Manuela Mena (Museo del Prado), Benito Navarrete (Universidad de Alcalá) y Jesús Urrea (Universidad de Valladolid).

Ayuda de Perfeccionamiento de Personal Investigador Doctor, Departamento de Educación, Universidades e Investigación, Gobierno Vasco. Host institutions: University of Cambridge, 2012-2013; Universidad de Deusto, 2012-2014.

School of Arts and Humanities Fellowship, IE Business School, 2011.

Becas de Posgrado para la Formación de Profesorado Universitario FPU, Ministerio de Educación y Ciencia, 2007-2011.

Beca Roberto Fernández de Caleyá y Álvarez para investigadores en Ciencias Experimentales e Historia de la Ciencia de estancia en la Residencia de Estudiantes. Fundación Esquerdo, 2007-2010.

Beca para estudiantes de Tercer Ciclo (Modalidad Ciencias Sociales y Humanidades) de estancia en la Residencia de Estudiantes, Ayuntamiento de Madrid, 2006-2007.

Premio Burgen Scholar, Academia Europaea, 2007.

CONFERENCE AND WORKSHOP PRESENTATIONS (selection)

“Painters’ *artimañas*. Ingenuity and technique in the age of Velázquez”, Zurbarán Centre for Spanish And Latin American Art Research Seminar Series, Durham University, 09/02/2022.

“Los sentidos del baquiano”, *La memoria de los sentidos. El Nuevo Mundo y los sentidos menores*. CSIC; Universidad Nacional Autónoma de México, Madrid, 15/12/2021.

“Los códices de Leonardo de la Biblioteca Nacional desde la perspectiva de la historia de la ciencia”. *Congreso internacional Dibujo español e italiano del siglo XVI en las colecciones de la Biblioteca Nacional de España*. Biblioteca Nacional de España. 21/1/2020

“Early Modern Woodcuts”, *Talking Things Seminar*, University of St Andrews, 11/12/2019.

“Nature, ingenuity and invention in seventeenth-century Spanish thought: the writings of Juan Eusebio Nieremberg (1595-1658)”, *History of Science Society Annual Meeting*, Utrecht, 24/7/2019.

“*Ingenio*: variations on a theme in the writings of Juan Eusebio Nieremberg”, *Ingenuity in Early Modern Art and Science*, University of Cambridge, 11/4/2019.

“Velázquez’s *Pablo de Valladolid*”, *Early Modern Visual Wit*, University of Cambridge, 27/6/2018.

“Mechanical Wits: Epitomes of Ingenio in the Early Modern Spanish World”, *Renaissance Society of America Conference*, New Orleans, 22/3/2018.

“Examen de ingenios en la pintura de género de Murillo”, *Murillo en su centenario. Perspectivas historiográficas y culturales*, Universidad de Sevilla, 20/3/2018.

“Worldly Feathers”, *Imaginative Things: Curious Objects 1400-2000*, CRASSH, University of Cambridge, 8/11/2017.

“Technique in early modern Hispanic culture”, *The Making of Technique in the Arts: Concepts and Practice from the Sixteenth to the Twentieth Century*, Utrecht University, 26/10/2017.

“Whose “baroque”? Notes from an interdisciplinary perspective”, *European Baroque in a Global Perspective. International Conference In honour of Renata Ago*, Università di Roma La Sapienza, 19/10/2017.

“Invisible Presences: Notes on Some Spectres of American Natural History (with Juan Pimentel), *Collect and Display: Subjects and Objects of New World Knowledge*, Institute of Latin American Studies, University of London, 5/04/2017.

“Pictorial Wit and Still Life Painting in Early Seventeenth-century Spain”, *Shaped by Nature, Forged by Art. Image, Object, Knowledge, and Commerce in Early Modern Europe*, Northwestern University, 21/05/2016.

“Visual Ingenuity in the Age of Velázquez”, *Renaissance Society of America Conference*, Boston, 30/04/2016

“What’s the matter in Velázquez’s art?”, *Things-(Re)constructing the Material World*, University of Cambridge, 27/04/2016.

“Capricious Ingenuity and the Art of Painting in Early Seventeenth-century Spain”, *Ingenuity and Imagination in Early Modern Northern Art and Theory*, University of Cambridge, 22/01/2016.

“Aldrovandi’s bird illustrations and their replicas”, *Ulisse Aldrovandi. Libri e immagini di storia naturale nella prima età moderna*, Università de Bologna; Museo di Palazzo Poggi, 18/09/2015.

“On goats and sheeps. Capricious ingenuity in Huarte de San Juan’s *Examen de ingenios para las ciencias*”, *The language of ingenuity in early modernity*, University of Cambridge, 29/05/2015.

“Fernández de Oviedo y el caso del *pájaro extremado*”, *Una nueva Historia Natural. Primeras noticias ibéricas sobre la naturaleza de las Indias*, Universitat de Barcelona, 12/05/2015.

“Sketches of New Spain”, *Renaissance Society of America Conference* Berlin, 26/03/2015.

“*Ad vivum* as visual entanglement. Painting “*al natural*” during the Hernández expedition (1570-1577)”, *Ad vivum? Conference*, The Courtauld Institute of Art, 21/11/2014.

“Christoffel Jegher and his woodcuts. The status of the artist in early seventeenth-century natural history”, *Art and Science in the Early Modern Period Workshop*, University of Wuppertal, 03/07/2014.

“Picturing the Passion flower. Natural history and visualization in the early modern Hispanic world”, *Scientiae. Disciplines of Knowledge in the Early Modern World*, University of Vienna, 24/04/2014.

“Velázquez's *Las Meninas*' and the history of Spanish science in the short seventeenth century”, *Early Modern European History Seminar*, University of Cambridge, 31/10/2013.

“Rubens in Madrid (1628-1629): Natural History and the Arts in Early Seventeenth-century Spain”, *Early Modern Research Seminar*, The Courtauld Institute of Art, 28/10/2013.

“Madrid, a Kaleidoscopic Court. Art, Natural Knowledge and Collecting in Early Seventeenth-Century Spain”, *Objects, Commodities and Knowledge on the Move*, University of Basel, 04/10/2013.

“Don Juan de Espina and his chair. Material culture and ephemerality in a seventeenth-century Spanish collection”, *Ephemerality and durability in early-modern visual and material culture*, University of Southern California, 28/09/2013.

“A palace with empty walls. The illustrations in Nieremberg’s *Historia Naturae*”, *24th International Congress of History of Science, Technology and Medicine*, Manchester, 23/07/2013.

“Chasing the ‘*pájaro celeste*’. Natural history, literature and painting in early seventeenth-century Madrid”, *Natural histories and “World-cities”. Madrid, Rome and Mexico between comparison and entanglement*, University of Mainz, 27/06/2013.

“Preservation and image-making in the early modern world. The case of the bird of paradise”, *Ephemerality and durability in early-modern visual and material culture*, University of Cambridge, 25/05/2013.

“Restricted sources for a global natural history. Nieremberg and the materials of the Hernández expedition”, *Scientiae. Disciplines of Knowledge in the Early-Modern World*, Warwick, 18/04/2013.

“All things must pass. Playful vanity in seventeenth-century Spanish still-life painting”, *Things: Early Modern Material Cultures*, University of Cambridge, 06/11/2012.

“Of sharks and manucodiatas. Hernández, Nieremberg, and the transoceanic dimensions of early modern Hispanic natural history”, *Cambridge Maritime & Oceanic History Workshop*, 24/10/2012.

“Pious commodification. The passion flower and the bird of paradise as motifs in seventeenth-century Spanish visual culture”, *Natural History and the Arts from the Perspective of Religion and Politics, 15th-18th centuries*, University of Münster, 25/05/2012.

“Peter Paul Rubens and the bird of paradise. Natural knowledge and painting in seventeenth-century Europe”, *Cabinet of Natural History Seminar*, University of Cambridge, 05/03/2012.

“New World Transfers: Francisco Hernández in the works of Juan Eusebio Nieremberg”, *The Global Dimensions of European Knowledge, 1450-1700*, Birkbeck College London, 24/06/2011.

“Wandering Exotica. The Illustrations in Nieremberg’s *Historia Naturae*”, *The Circulation of Science and Technology, 4th Conference of the European Society for the History of Science*, 19/11/2010.

“Paintings and diagrams”, *Astronomical Images Seminar*, University of Cambridge, 19/02/2009.

“Naturaleza y conocimiento en el Barroco hispano”. *Le milieu naturel en Espagne et en Italie (XVe-XVIIe siècles): savoirs et représentations*, Université Sorbonne Nouvelle Paris 3, 13/03/2009.

“On allegories and vanities, and the connections between science, art and collecting in the Spanish Baroque culture”, *Scientific Images Seminar*, University of Cambridge, 12/11/2008.

“Science, art and collecting in the Spanish Baroque culture”, *3rd International Conference of the European Society for the History of Science*, Vienna, 10/09/2008.

ORGANIZATION OF ACADEMIC ACTIVITIES

Memes and Art History. Challenges for Research and Teaching Workshop (with Luis Vives Ferrándiz), School of Art History, University of St Andrews, 6/12/2019.

Botanical Illustration Workshop (with Daryl Green and Laura Moretti). Magdalen College Library, University of Oxford.13/06/2019.

The Painted Picture and the Scientific Diagram Symposium (with Sam Rose and Stephanie O’Rourke), School of Art History, University of St Andrews, 23/11/2018.

Teaching Art History in the Wake of the Global Turn Symposium (with Sam Rose and Stephanie O’Rourke), School of Art History, University of St Andrews, 2/11/2018.

America in the Making of Early Modern Ingenuity International Workshop (with Richard J. Oosterhoff), University of Cambridge, 30/6/2017.

Ingenuity in the Making. Materials and Technique in Early Modern Europe International Conference (with Richard J. Oosterhoff), University of Cambridge, 10-12/05/2017.

Ingenium and Imagination in the Renaissance: Diseases, Demons and Dreams International Workshop (with *Genius before Romanticism* team), University of Cambridge, 18/05/2016.

Ingenuity and Imagination in Early Modern Northern Art and Theory International Workshop (with *Genius before Romanticism* team), University of Cambridge, 21- 22/01/2016.

The Language of Ingenuity in Early Modernity International Workshop (with *Genius before Romanticism* team), University of Cambridge, 29- 30/05/2015.

Things: Early Modern Material Cultures Graduate Seminar (co-organiser), University of Cambridge, Academic Year 2013-2014.

Knowledge and Visual Culture. International Workshop for Young Researchers, CSIC, 25/05/2010.

Polyphonic History. A Seminar in Honour of Professor Peter Burke, dir. Javier Moscoso and Manuel Lucena; coord. José Ramón Marcaida, CSIC, 21-22/01/2008.

TEACHING EXPERIENCE

School of Art History, University of St Andrews (2018-2021)

Undergraduate Courses: AH1001: Art in Europe and Beyond to 1600; AH1003: European Art and Architecture in the Seventeenth and Eighteenth Centuries; AH1901: Western Art from Renaissance to Baroque; AH3235: Spanish Painting in the Age of Velázquez; AH4236: Images and Knowledge in the Early Modern World.

Postgraduate Courses: AH5162: Art and Technology; AH5163: Representation and the body; AH5166: The Image of the Artist.

Supervision: 2 PhD Dissertations (in progress); 5 Postgraduate Dissertations; 11 Undergraduate Dissertations

Administrative roles: Director of Impact (Jan. 2020-Dec. 2021); Study Abroad Coordinator (Sept. 2018-Dec. 2021); Sub-Honours Academic Adviser (2018-2021); Equality, Diversity and Inclusion Committee member (Aug. 2019-Dec. 2021); Social Media Officer (2018 - 2021).

Department of History of Art, University of Cambridge (2015-2017)

Undergraduate Courses: The Objects of Art History; The Meaning of Art; Approaches to the History of Art.

Postgraduate Courses: 2 MPhil Seminars

Supervision: 2 Undergraduate Dissertations

Peterhouse, University of Cambridge (2015-2017)

Director of Studies, History of Art (2015-2017)

Corpus Christi College, University of Cambridge (2014-2017)

Preceptor, History of Art (2014-2017); Director of Studies, History (Michaelmas Term, 2016); Director of Studies, History of Art (Lent Term, 2016)

Universidad de Deusto, Facultad de Ciencias Sociales y Humanas (2013-2014)

Undergraduate Courses: History of Art

IE University, Facultad de Artes y Humanidades (2011-2012)

Undergraduate Courses: Foundations of Western Culture

IE Business School, School of Arts and Humanities (2010-2011)

Postgraduate Courses: Creative Management Thinking (teaching assistant)

Invited lectures

Master of Arts in History of Art: *Bodies of Knowledge in the Early Modern Netherlands, ca. 1550-1650*, The Courtauld Institute of Art; Victoria & Albert Museum Research Institute and Academy; Master Universitario en Historia del Arte y Cultura Visual, Universidad de Valencia; Curso de especialización *El Arca de Noé. Historia e Imágenes Naturales*, CSIC; Curso de especialización *La luz en la pintura del Museo Thyssen-Bornemisza*, Museo Thyssen-Bornemisza; Curso de especialización *Los usos de la imagen. Una mirada desde la Historia de la Ciencia*, CSIC; Curso Arte y Ciencia, Universidad Carlos III, Círculo de Bellas Artes, Madrid.

PUBLIC ENGAGEMENT (selection)

“Ventanas al mundo del conocimiento”. *Saberes en acción*. Societat Catalana d’Història de la Ciència i de la Tècnica y el Institut Interuniversitari López Piñero, 2021. ISSN 2696743X <https://sabersenaccio.iec.cat/es/ventanas-al-mundo-del-conocimiento/>

Contribution to *Emerging Canon, Contested Histories: Global Art Historians in Conversation*, eds. Francesco Gusella and Meha Priyadarshini. Edinburgh: Institute for Advanced Studies in the Humanities, University of Edinburgh, 2021.

“Un detalle de la pintura “El Aire” del Museo del Prado. Investigart (Blog). 2020.
<https://www.investigart.com/2020/06/16/un-detalle-de-la-pintura-el-aire-del-museo-del-prado/>

“La historia del arte (del tití común)”. *The Conversation*. 2019.
<https://theconversation.com/la-historia-del-arte-del-titi-comun-125894>

“Picturing the passion flower. Art, science and religion in the early modern period”. Public lecture. Magdalen College, University of Oxford. 13/6/2019.

“Conocimiento y representación de los fenómenos naturales”. Public lecture. Guggenheim Museum, Bilbao. Programa “Arte y Ciencia”. 26/04/2017.

“Ingenuity in the Age of Cervantes” (with Rodrigo Cacho), Pop-up Talks, Rare Books, Cambridge University Library. 21/02/2017.

Co-curator of the virtual exhibition *Fighting windmills: the many interpretations of Don Quixote*. University Library, University of Cambridge.
<https://exhibitions.lib.cam.ac.uk/fightingwindmills/case/introduction/>

Invited participant, *What was Europe? A New Salon*, Victoria & Albert Museum, London. Organised by the V&A and sponsored by the British Academy. December 2015-March 2016.

“La historia natural y sus imágenes en la época de Rubens”. Public lecture. Museo del Prado, Ciclo de Conferencias Exposición ‘Historias Naturales’. 15/02/2014.

#HistoriasNaturales. Public engagement collaboration with the Museo del Prado via social media (Twitter). 10 sessions, December 2013- April 2014.

“Tener o no tener (patas): la curiosa historia del ave del paraíso”. *Cuaderno de Cultura Científica*, Cátedra de Cultura Científica de la Universidad del País Vasco. 03/06/2013.

José Ramón Marcaida, “Andreas Vesalius”, “El sueño del caballero”, “Willem Kalf”, “Adriaen van Stalbemt”. In *101 Obras Maestras. Ciencia y Arte en los Museos y Bibliotecas de Madrid*, ed. Sandra Sáenz-López (CSIC, Fundación Española de Ciencia y Tecnología, 2013).

“Circling the heavens. Visual culture and the bird of paradise”. Department of Research Communication, University of Cambridge. 24/11/2012.

“Ciencia y cultura visual. El conocimiento del mundo a través de las imágenes”. Public lecture. Centro de Arte Contemporáneo Bilbao Arte, Bilbao. 26/02/2010