

Columbia University

THE ITALIAN ACADEMY
FOR
ADVANCED STUDIES
IN AMERICA

Annual Report
2007-2008

THE MISSION OF THE ITALIAN ACADEMY

Founded in 1991 on the basis of an agreement between Columbia University and the Republic of Italy, the Academy sponsors advanced research in all areas relating to Italian history, science and society; presents distinguished examples of Italian culture and art; and promotes academic, cultural and scientific exchange at the highest level.

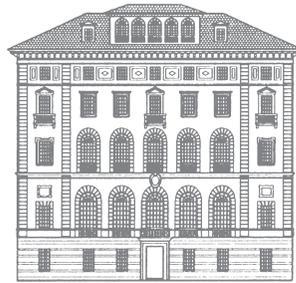
ABOUT THE ACADEMY

At the core of the Italian Academy's work lies its Fellowship Program. Fellowships are open to senior scholars at the post-doctoral level and above who wish to devote a semester or a full academic year to genuinely innovative work in any field relating to culture, cultural memory, and the relations between culture, the sciences, and the social sciences. The most advanced part of the Fellowship Program is the Academy's ongoing Project in Art and the Neurosciences, in which scholars in both the humanities and the sciences work together in assessing the significance of the latest developments in genetics and the neurosciences for the humanities – and vice-versa. The Academy also serves as the chief reference point in the United States for all links between the worlds of higher education in Italy and the U.S. Thanks to its prestige and its location in New York, the Academy has become a critical site for meetings between distinguished members of the Italian and American business and political communities. Its theater, library, and other public spaces offer important locations for a variety of conferences, concerts, films, and exhibitions.

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New York 2008

Set in Optima nova types and designed by Jerry Kelly

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GOVERNANCE OF THE ACADEMY

The Presidents of the Academy are the Presidents of the Republic of Italy and of Columbia University. The Director is the Head of the Academy. The Chairman of the Board is the Provost of Columbia University. The Board of Guarantors is comprised of 12 distinguished representatives of Italian and American cultural, academic and business life who are selected by Columbia University and by the Government of Italy; the Board advises the Director on the management of the Academy.

Presidents

HONORARY PRESIDENT OF THE ACADEMY

Giorgio Napolitano, *President of the Republic of Italy*

PRESIDENT OF THE ACADEMY

Lee C. Bollinger, *President of Columbia University*

CHAIRMAN OF THE BOARD OF GUARANTORS

Alan Brinkley, *Provost of Columbia University*

DIRECTOR OF THE ACADEMY

David Freedberg, *Pierre Matisse Professor of the History of Art, Columbia University*

BOARD OF GUARANTORS

Appointed by Columbia University

Barbara Black

George Welwood Murray Professor of Legal History, Columbia University

Daniele Bodini

Chairman, American Continental Properties

Jonathan Cole

Provost and Dean of Faculties Emeritus, John Mitchell Mason Professor of the University, Columbia University

Jane Ginsburg

Morton L. Janklow Professor of Literary and Artistic Property Law, Columbia University

Ira Katznelson

Ruggles Professor of Political Science and History, Columbia University

Edward Mendelson

Lionel Trilling Professor in the Humanities, Columbia University

Appointed by the Republic of Italy

Livio Caputo

Presidente della casa editrice Greentime SpA

Roberto de Mattei

Consigliere di Amministrazione del Consiglio Nazionale delle Ricerche

Renato Miracco

Director, Italian Cultural Institute, New York

Stefano Parisi

CEO and General Manager, FASTWEB

Giovanni Puglisi

Rettore Libera Università di Lingue e Comunicazione (IULM) e Presidente della Commissione Italiana Nazionale UNESCO

Salvatore Rebecchini

Presidente F2i Fondi italiani per le infrastrutture S.g.r.

SENIOR FELLOWS

Qais al-Awqati

Robert F. Loeb Professor of Medicine and Professor of Physiology and Cellular Biophysics, Columbia University

Enrico Arbarello

Ordinario di Geometria, Università "La Sapienza," Roma

Teodolinda Barolini

Da Ponte Professor of Italian, Columbia University

Lina Bolzoni

Ordinario di Letteratura Italiana e Direttore del Centro di Elaborazione Informatica di Testi e Immagini nella Tradizione Letteraria, Scuola Normale Superiore, Pisa

Bruno dalla Piccola

Ordinario di Genetica presso l'Università "La Sapienza" e Direttore Scientifico dell'Istituto C.S.S. Mendel di Roma

Victoria de Grazia

James R. Barker Professor of Contemporary Civilization, Columbia University

Giorgio Einaudi

Addetto Scientifico presso l'Ambasciata Italiana, Washington, D.C.

Paolo Galluzzi

Direttore dell'Istituto e Museo di Storia della Scienza, Firenze

Carlo Ginzburg

Ordinario di Storia delle Culture Europee, Scuola Normale Superiore, Pisa

Anthony Grafton

Henry Putnam University Professor of History, Princeton University

Denis Hollier

Professor of French, New York University

Eric Kandel

Nobel Laureate and Kavli Professor of Brain Science in Neuroscience, Columbia University

Francesco Pellizzi

Editor of "Res" Journal and Research Associate, Peabody Museum of Archaeology and Ethnology, Harvard University

Francesco Perfetti

Ordinario di Storia Contemporanea all'Università "Luiss Guido Carli," Roma

Angelo Maria Petroni
Ordinario di Sociologia all'Università di Bologna

Gustavo Piga
Ordinario di Economia Politica e Macroeconomia, Università "Tor Vergata," Roma

Maria Rita Saulle
Giudice della Corte Costituzionale e Professore di Diritto Internazionale, Università "La Sapienza," Roma

Salvatore Settis
Direttore della Scuola Normale Superiore ed Ordinario di Storia dell'Arte, Pisa

Rodolfo Zich
già Rettore del Politecnico di Torino ed attuale Presidente dell'Istituto Superiore "Mario Boella"

STAFF

David Freedberg, DIRECTOR

Pierre Matisse Professor of the History of Art, Columbia University

Barbara Faedda Ph.D.

Assistant Director

Allison Jeffrey

Assistant Director

Abigail Asher

Publications and Development Officer

Ellen Baird

Administrative Coordinator

Tiago Barros

Graphic Designer

Will Buford

Business Manager

Jenny McPhee

Film Series Curator

Rick Whitaker

Theater and Music Director

Work-Study Staff:

Massimo Alpian, Elise Caldarola, Austin Carr, Nathan Chang,
Katie Hathaway, Yasmine Koukaz, Fan Kong, Weijia Liu,
Adrienne Reitano, Carrie Vasios, Danny Wallace, and Gary Zhang

Volunteers:

Maria Caspani, Natia Esartia, and Louise Montalto

DIRECTOR'S REPORT

In both semesters of this academic year we had an exceptionally cohesive group of Fellows in residence. The median age of the group was younger than usual. This year, the following fields were represented: Anthropology, Law, History of Architecture, History of Art, Neuroscience, Psychiatry, Cell Biology, History of Literature, Archeology, Medieval History and Literature, Economic History, and Italian American Studies – as well, of course, as the fields of art represented by the winners of the Premio New York.

The Fellowship Program at the Academy has now achieved a level of international prestige that we could not have imagined when it was reformed eight years ago, and every year the overall quality of the applications grows higher. This year we were honored by the presence of Prof. Marc Fumaroli, of the Académie française, and Professor at the Collège de France. He could not have been a more constructive participant in the intellectual and collegial life of the Academy. His semester with us was funded by a new Fellowship at the Academy sponsored by the Alexander Bodini Foundation and dedicated to the study of the relationship between culture and religion.*

For me, one of our great achievements has been to extend our cross-disciplinary range still further, thanks in no small part to the collaborative efforts of a number of departments at Columbia. We remain grateful to Professors Gregg Gundersen (Cell Biology), Michael Goldberg (Neurology), and René Hen (Psychiatry) for their co-sponsorship or support of Fellows in their fields, and are happy to announce that next year we will be extending our co-sponsorship program to the Business School, which will jointly fund a Fellowship. We will also continue the

*As we went to press, Prof. Fumaroli wrote that he was “utterly stimulated by the opportunity offered by such a fellowship in such an hospitable environment. . . . I was already engaged at that time in the writing of an essay about the contemporary image as the lay heir of the Christian image; [the Fellows] offered me a rich terrain of experiment and of thought. I do not know if I shall finalize my project, but if I do, it will owe a great deal to the inspiration I found in this exceptional place, among this group of intelligent people and under the enlightened Directorate of Professor Freedberg.”

relationship we began last year in the field of Nanophysics with Columbia's distinguished Center for Integrated Science and Engineering under Professor James Yardley. The contributions of such departments, laboratories and schools continue to enable us to offer considerably more fellowships than our endowment would allow. Beyond Columbia, another promising sign is the recent news of the Kress Foundation's generous co-sponsorship of a Fellowship in Art History for academic year 2008-9. Indeed, the demand for Fellowships at the Academy has been so high, and the quality of the applications so distinguished, that I decided to have two new offices built in order to offer more possibilities in the future. Now all we need is to ensure the necessary financial support for new Fellowships – which I have no doubt will be forthcoming.

The excellence of the Fellows we select is confirmed by their success beyond our walls, for they are often snapped up by prestigious institutions here and in Europe. Just this year, Lidia Santarelli (2006-7) was appointed Assistant Professor/Faculty Fellow at the Center for European and Mediterranean Studies at NYU, while Marco Maiuro (2007-8) received an Assistant Professorship of Ancient History in the Departments of History and Classics at Columbia. We offered historian Alessandra Russo a Fellowship, but she was simultaneously hired by Columbia; likewise, astrophysicist Simona Gallerani was offered a Fellowship but then received an appointment at the Osservatorio astrofisico di Roma.

Our series of luncheon seminars continued to offer vivid testimony to the quality and possibilities of interdisciplinary discourse, and I think it is safe to say that almost every Fellow has benefited from the discussion and conversation of other Fellows across the interdisciplinary divide. Next year marks the fiftieth anniversary of the publication of C.P. Snow's *The Two Cultures*, and we are proud to have made our modest yet effective contribution to closing that legendary gap, at a time when the benefits of doing so are becoming ever clearer. To say so is not to be blindly idealistic, but rather to be aware of the necessity of being able to critically understand the discourse of others in an age of globalization.

I did not think that we could have a more intense year of events this year than last; but we did. By now we have become accustomed to receiving compliments on the density, range and quality of our events, and we are proud not just of the ways in which we contribute to the

knowledge and understanding of the highest levels of Italian culture, art and science, but also of the role I believe we have played in enriching the cultural life of Columbia and of New York City as a whole.

The high point of our events schedule was the visit by President Giorgio Napolitano to the Academy on December 12. We had been honored by a visit to the Academy by President Carlo Azeglio Ciampi in 2003, and it seemed too much to expect that his successor should so honor us as well. But he did, and his visit was a great success. President Napolitano, with his wife, Mrs. Clio Napolitano, made a point of meeting with our Fellows before descending to the theater to give his remarkable public address largely about the image of Italy in the United States. He commented perceptively and wittily on the differences between constructive public engagement with and public indifference to the possibilities of politics in our two countries. Everyone present was impressed by his eloquence, grace, and insight; we could have listened to him for much longer than the half-hour in which he spoke. We are grateful to Ambassador Castellaneta and Consul General Talò for having helped arrange President Napolitano's visit, as well as the staff of the Ceremonial Office of the Quirinale and the staff of the Consulate of New York for making matters run so very smoothly. As always, of course, I must thank our small but devoted staff for the enormously significant role they played in this respect as well. If President Napolitano and the accompanying Ministers of State were impressed by the Academy it is in no small part due to the efforts of our team at the Academy, by now accustomed to organizing state visits. We all look forward to welcoming President Napolitano back to the Academy as soon as possible.

Amongst the conferences and seminars held at the Academy this year were those on Folk Epistemologies (organized by our ex-Fellows Drs. Noga Arikha and Gloria Origgi), a symposium on Giuseppe Garibaldi (to commemorate the bicentenary of Garibaldi's birth) in collaboration with the Calandra Italian American Institute, *Dante and Cultural Transmission* (organized by Professor Teodolinda Barolini of Columbia's Italian Department), and a symposium on the occasion of the Giorno della Memoria discussing the scientific and legal manifestations of the 1938 *Leggi razziali* and the *Manifesto della razza*. Then in March we had our now annual event in the field of the relations between art and neuroscience, this year

entitled *Vision, Attention, and Emotion*. It was organized by our own Fellow, Dr. Anna Ipata, and brought together a number of distinguished young scientists to discuss the latest research in these fields. Our theater was packed for the whole day (nearly 200 people attended) and the event was covered by *The New York Times*. Our major April symposium was on the subject of a reevaluation of the Italian Risorgimento, organized by another of our alumni Fellows, Professor Silvana Patriarca of Fordham University, along with Professor Lucy Riall of Birkbeck College in London (Professor Riall also gave a brilliant lecture on the image of Garibaldi at our Garibaldi symposium earlier in the year). Co-sponsors included Columbia's University Seminars, the Italian Cultural Institute of New York, the Calandra Institute, the Journal of Modern Italian Studies and the Casa Italiana Zerilli-Marimò. Once again we were pleased to see a large audience caught up in discussion of these important years in the history of Italy.

Readers of this report will notice that this year we paid renewed attention to topics in the history of the Italian American contribution to American society. In addition to the symposium on Garibaldi, which drew attention to his important American years, and the successful Conference on the Risorgimento, our Fellow Dr. Javier Grossutti organized a lovely – and remarkably popular – exhibition on the contribution of Italian mosaic and terrazzo workers to New York life and New York buildings from the end of the 1800s onwards. Dr. Grossutti thus filled in an important and forgotten – yet still splendidly visible – moment in the history of Italian immigration to the United States. (The exhibition was partly funded by the Port Morris Tile & Marble Corp., a living link to those skilled terrazzo workers of generations past.)

In addition to this topic, we also devoted attention this year to the culture of Sicily. This culminated in a splendid evening in which Dr. Caterina Napoleone presented the marvelous *Enciclopedia della Sicilia* and a beautiful yet unknown illustrated Florilegium from Acireale (both produced by the distinguished publisher Franco Maria Ricci) to an enthusiastic full house. Professor Holger Klein of Columbia's Department of Art History supplemented Dr. Napoleone's engaging presentation with an authoritative account of Norman ecclesiastical architecture in Sicily, and the event concluded with a showing and discussion of Visconti's *Il Gattopardo*. This was the inaugural screening in our Film Series

on the subject of Sicily, organized as always with wit, intelligence and originality by Jenny McPhee.

In addition to the series of films on Sicily, Jenny McPhee also helped bring a series of films made by RAI Fiction, which played to packed houses in the Fall; Vittorio Storaro, who lectured on his work for the RAI film *Caravaggio*, was a notable attraction. This was followed by a small series of classic films on the place of Italy in the Wider World (each commented upon, as always, by excellent academic speakers), in conjunction with a lecture series on that topic by Prof. Victoria de Grazia.

Our book presentations have become increasingly well-attended. Besides the event dedicated to the presentation of the *Enciclopedia della Sicilia*, Prof. Laura Nader and Prof. Ugo Mattei presented their radically important *Plunder: When the Rule of Law is Illegal*, and our own alumnus Fellow, Prof. Stanislao Pugliese, presented his new edition, published by Columbia University Press, of Carlo Levi's *Fear of Freedom*.

Once more Rick Whitaker, our energetic Theater Manager, organized the ever more popular and significant series entitled "*Italy at Columbia*," consisting of representative lectures on Italian subjects by distinguished Columbia professors. These events give the opportunity to the wider community to attend talks on Italy by some of our ablest scholars. This year Professor Victoria de Grazia gave a series of lectures, as noted above, on Italy in the Wider World, while Prof. Teodolinda Barolini, Prof. Holger Klein and Prof. Flora Ghezzi also brought their expertise (and students) to the Academy to participate in the series. We are grateful to them all for the myriad ways in which they keep Italian culture vivid in the minds of our students at Columbia (although their lectures also attract many from outside).

Mr. Whitaker also continued to be the *spiritus rector* (as well as the practical one) behind the continuing success of our series of concerts chiefly dedicated to contemporary Italian music. Despite the density of New York's music calendar, the Concert Series at the Italian Academy has become known for its adventurous and exciting planning, and it is a pleasure to see how such fresh and often difficult programs attract ever-growing audiences. Once more a measure of their success can be gauged from the several reviews they received in *The New York Times*.

We had a rich series of exhibitions this year. It began with a challenging

exhibition about unfinished architecture in Sicily (a topic with wide and interesting ramifications) and concluded with a showing of some notable photographs of or about Piedmont from the famous agency Magnum. This range is indicative of the ways in which our concerns have not only been focused on Italy at large, but also on the diversity of its regions. Along with our focus on the Italian American contribution, this attentiveness to the *regioni* marks a new focus in the planning of our events. Here I would like to register our gratitude to the Regione Piemonte for their subvention of the Magnum event, and would like to encourage other regions to follow suit. We have occasionally had regional support for events in the past, but next year we look forward to working with the Regione Abruzzi and the Regione Sardegna on a number of collaborative projects.

The exhibition series included a showing of the compelling series of large paintings of Floriano Vecchi, which attracted widespread interest in the press and elsewhere. The series' central element remained, of course, the exhibitions of our outstanding winners of the Premio New York this year, Ettore Favini and Linda Fregni Nagler in the Fall Term, and Silvia Vendramel and Andrea Mastrovito in the Spring.

These latter exhibitions reminded us of two areas in which the Academy needs support: firstly the provision of adequate studio spaces for artists working on a larger scale, and secondly the ensuring of adequate protection of fragile free-standing works in our public spaces.

The Academy continues to house and to work with three important Columbia organizations dedicated to the history and culture of Italy: first (in order of foundation), the Columbia University Seminar in Modern Italian History; second, the exceptionally active Center for the Ancient Mediterranean directed by Prof. William Harris; and third, the *Italian Poetry Review*, edited by Prof. Paolo Valesio.

Greater numbers attended our events than ever before this year. On several occasions we have been constrained by the new limit placed on our theater by the New York Fire Department (down from 220 to 196 guests). But this is a good sign. The Italian Academy has become known for the quality, vigor and variety of its events both at Columbia and throughout the City. More importantly, our Fellowship Program has achieved a level of international prestige unimaginable just a few years ago. Indeed, we now receive many more applications than we can com-

fortably manage to process. We could certainly welcome more Fellows than we can presently afford or house. Under these circumstances I would like to launch an appeal to our supporters to give generously to the Academy this year. The Academy stands on the verge of becoming one of the premier institutes for advanced research in the world. The Fellowship Program is notable not only for the quality of its individual scholars, but also for its distinctive interdisciplinary range. In this way the Fellowship Program at the Italian Academy represents the very best of the inventiveness, range and brilliance that have marked Italian culture and science at their respective peaks. We continue to be proud of the results that have been produced by the unparalleled relationship between a university and a nation that is represented by the Academy.

Before concluding this report, I want to thank the staff of the Academy for their devoted service to our work and our ideals this year. Amongst the changes I would like to mention are the following: William Buford, our logistics coordinator, took over as Business Manager in April, while Abigail Asher, who has worked for us on a part-time basis for several years, has now joined us as a full-time staff member. Both have been dedicated members of our community for several years, and it will be exciting to work with them in their new roles. Ms. Asher has worked for some time now on a website that more adequately reflects the spirit of innovation and elegance that we hope marks our work.

Allison Jeffrey took charge of our rich program of events, and ensured that each program went smoothly. It can not have been easy to keep cool at the most pressured moments of the calendar this year, but somehow Ms. Jeffrey managed to guide us all with her usual calm and common-sense. Dr. Barbara Faedda manages all aspects of the Fellows Program while offering assistance to the director in diplomatic and political relations. Her insights about the practical aspects of the Academy administration – as well as her policy decisions – have become critical to us. Tiago Barros has brilliantly revamped the design of almost all our publications; and working with Ms. Asher has helped improve our website beyond recognition. Together with Ms. Jeffrey he produced event calendars that attractively reflect the vitality of our programs; every aspect of our public image has been improved as a result of his work. Ellen Baird has kept charge of our extraordinarily busy office with a firm and

beneficent hand. She also helped many of our Fellows with their written English in preparation for their seminar presentations. Our work would not be possible without the help of our loyal and dedicated band of work-study assistants. Massimo Alpian, Elise Caldarola, Austin Carr, Nathan Chang, Katie Hathaway, Yasmine Koukaz, Fan Kong, Weijia Liu, Adrienne Reitano, Carrie Vasios and Danny Wallace are the cheerful public face of the Academy, whether on a day-to-day basis at the office, or in regular and unfailingly helpful attendance at our events. We also thank our volunteers Maria Caspani, Natia Esartia and Louise Montalto for their generous help when we needed them. I am grateful to each of them for their boundless commitment to the work of the Academy.

This year a new Consul General took office in New York, Francesco Maria Talò, and his support for our activities has been apparent from the very moment he arrived. I am grateful to him for his active support of our events and our programs, and much look forward to continuing to work with him in future years. The new Director of the Italian Cultural Institute, Dr. Renato Miracco, has already shown much energy in ensuring that our two institutions work seamlessly together in the promotion of Italian culture in New York City. I have no doubt that exciting new forms of cultural endeavor will emerge from his tenure in New York.

To the members of our Board of Guarantors I extend my thanks for their continued support and encouragement, as well as for their devotion, in many cases very practical, to the ideals on which the Academy is built. Special thanks go to Ambassador Daniele Bodini for his continuing subvention, through the Alexander Bodini Foundation, of a number of important initiatives at the Academy, including the two Alexander Bodini Fellowships. Prof. Alan Brinkley, Provost of the University, has been an inspiring leader in the University, and he has brought a seemingly endless supply of understanding and solidarity to his role as Chair of the Board of Guarantors. Without his constant willingness to help us in every respect, and his encouragement of everything we do, the Academy would not be what it has become. None of our work would be possible without the commitment of President Lee Bollinger and the entire Columbia community to the ideals of the Italian Academy.

DAVID FREEDBERG
Director

FELLOWS' SEMINARS

At the weekly luncheon seminars, each Fellow in turn presents a working paper for critique and discussion with the entire group.

Fall 2007

Preservation or Violation? The Stripping of the Catacombs in the Eighth Century

Irina Oryshkevich, SEPTEMBER 19

L'oratore senza voce: Critical edition of Leopardi's translation from Greek moral prose and the use of Greek ethics in the early nineteenth century

Franco D'Intino, SEPTEMBER 26

Identity Claims and the Law: Uses and Abuses

Giorgio Pino, OCTOBER 3

The Economics of Imperial Estate in Italy: Introductory Issues

Marco Maiuro, OCTOBER 10

Fantasy Coffins in Transit between Art Market and Museums

Roberta Bonetti, OCTOBER 17

Italian Mosaicists and Terrazzo Workers in New York City. Estimating the Size, Characteristics and Structure of a High-Skill Building Trade

Javier Grossutti, OCTOBER 24

Microtubules and actin filaments "cross-talk" in cell migration: role of the formin mDia and the tumor suppressor APC

Francesca Bartolini, OCTOBER 31

Antiquity between the Spirit of Counter-Reformation and Scholarly Knowledge. The Restoration of SS. Nereo and Achilleo and the Lateran Triclinium

Alessandro Borgomainerio, NOVEMBER 7

The Visual World

Anna Ipata, NOVEMBER 14

rTMS, Antidepressant Effect and Synaptic Plasticity in Rodents

Rosalia Crupi, NOVEMBER 28

Du Rocaille au "retour à l'antique": la peinture française au 18ème siècle

Marc Fumaroli, NOVEMBER 27

(As part of a French Department series at the Maison Française)

Spring 2008

Forms of Transmission of Anatomical Knowledge in the Age of Leonardo, Michelangelo and Vesalius

Domenico Laurenza, JANUARY 30

Greek Tragic Heroes in Roman Public Space

Marco Galli, FEBRUARY 6

Litigants' Duty to Disclose: A Forgotten Example of the Italian Legal Heritage

Chiara Besso Marcheis, FEBRUARY 13

Roma Sotterranea and the Biogenesis of New Jerusalem

Irina Oryshkevich, FEBRUARY 20

Fluctuating Goals, Alternating Perceptions. How "Thoughts" Change the Visual Appearance of Works of Art

Nina Zschocke, FEBRUARY 27

Dante, Sanudo and Polo. From the Crusades to the Perpetuation of Early Modern Descriptions of the East as a Literary Genre

Antonio García Espada, MARCH 5

The Other Side of Philology. Three Stories of Literary Creation

Mariarosa Bricchi, MARCH 19

Biological Functions of Stable Microtubules: A Proposed Role in Cellular Memory

Francesca Bartolini, MARCH 26

Worn and Inhabited Images: Abɛbuu Adekai and Funerary Practices among the Ga of Ghana

Roberta Bonetti, MARCH 6

(As part of the Columbia University Seminar on the Arts of Africa, Oceania, and the Americas)

Italian Mosaicists and Terrazzo Workers in New York City

Javier Grossutti, APRIL 9

The Neural Basis of Face Perception

Anna Ipata, APRIL 16

PUBLIC EVENTS 2007-2008

SEPT 17: EXHIBITION

Installation: *Incompiuto Siciliano* by Alterazione Video

SEPT 24-25: FILM SERIES

RAI Fiction Week

Caravaggio, with lecture by Vittorio Storaro; *The Good Battle*

SEPT 28: SYMPOSIUM

Giuseppe Garibaldi between Italy and the Americas

Co-sponsors: John D. Calandra Italian American Institute, Italian Heritage and Culture Committee

OCT 11: EXHIBITION

Photography: *On the Sixth Day* by Alessandra Sanguinetti

OCT 9-NOV 28: FILM / LECTURE SERIES

Italy in the Wider World

Curated with Prof. Victoria de Grazia (Columbia)

OCT 10-DEC 5: CONCERT SERIES

Due Concertisti: Italian Music for Two

World premiere by Fiorenzo Carpi; music by Béla Bartók, Luciano Berio, Luigi Boccherini, Ferruccio Busoni, Stephen Hartke, Luigi Nono, Sergei Prokofiev, Ottorino Respighi, and Igor Stravinsky; performed by Ole Böhn, David Fulmer, Michelle Makarski, Massimo Giuseppe Bianchi, Adele O'Dwyer, and Cullan Bryant

OCT 26: WORKSHOP

Folk Epistemologies

Organized by former Fellows, Dr. Noga Arikha and Dr. Gloria Origgi

NOV 26-27: FILM SERIES

RAI Fiction: "Crimini" Series

Teresa's Hideout, written by Diego De Silva; *Blood Art*, written by Marcello Fois

NOV 29: PREMIO NEW YORK EXHIBITION

Sculpture: *A Private View* by Ettore Favini

Photography: *Playgrounds* by Linda Fregni Nagler

Co-sponsored by the Italian Ministry of Foreign Affairs and the Italian Cultural Institute of New York

DEC 12: PRESIDENTIAL VISIT

Visit of Giorgio Napolitano, President of Italy

Co-sponsored by the Office of the Consulate General of Italy in New York

JAN 29: SEMINAR

Holocaust Remembrance: Law and science in the service of racism – the Leggi Razziali

FEB 14-APR 29: ITALY AT COLUMBIA LECTURE SERIES

Prof. Teodolinda Barolini: *Constructing Petrarch's Canzoniere, from Codex to Modern Edition*; Prof. Holger Klein: *Gifts, Loot, and Scholarship:*

Byzantine Art in Italy; Prof. Flora Ghezzo: *Italian novelist Anna Maria Ortese*

FEB 27: CONCERT

Harvey Sollberger, flute; Paul Bowman, guitar; Giacinto Scelsi premiere; music by Luciano Berio, Franco Evangelisti, and Ada Gentile

MAR 25: ART & NEUROSCIENCE SYMPOSIUM

Vision, Attention, and Emotion

Organized by Dr. Anna Ipata (Academy Fellow, 2007-8)

MAR 31: BOOK PRESENTATION

Laura Nader and Ugo Mattei: *Plunder: When the Rule of Law is Illegal*

APR 1: BOOK PRESENTATION

Caterina Napoleone: *Fiori di Sicilia* and *Enciclopedia della Sicilia*

MAR 12: EXHIBITION

Paintings: Floriano Vecchi

APR 1-10: FILM SERIES

Sicily is Cinema!

Il Gattopardo; *Kaos*; *1860*; *Placido Rizzotto*; *I Cento Passi*

APR 11-12: CONFERENCE

The Risorgimento Revisited; 19th-century Italian Nationalism and the Intersection of Cultural and Political History

Organized by Prof. Silvana Patriarca (ex-Fellow) and Prof. Lucy Riall
Co-Sponsored by The University Seminars, Columbia University; the Calandra Italian American Institute, Queens College, CUNY; the Italian Cultural Institute of New York; The Journal of Modern Italian Studies, University of Connecticut; Casa Italiana Zerilli-Marimò, NYU

APR 21: BOOK PRESENTATION

Stanislao Pugliese: New English Edition of Carlo Levi's *Fear of Freedom*

MAR 12-MAY 7: CONCERT SERIES

Argento Chamber Ensemble

World Premieres by Helmut Lachenman, Michel Galante, and Keeril Makan; music by Luciano Berio, Elliott Carter, Luca Francesconi, Arthur Kampela, Michael Klingbeil, Valerio Sannicandro, Giacinto Scelsi, and Salvatore Sciarrino

APR 15: EXHIBITION

Italian Mosaic and Terrazzo Workers in New York City

Organized by Dr. Javier Grossutti (Academy Fellow, 2007-8)
Co-sponsored by the Port Morris Tile Company, NY

APR 15: PREMIO NEW YORK EXHIBITION

Installation: *Libraries Are Not Made, They Grow* by Andrea Mastrovito

Installation: *Here Exactly* by Silvia Vendramel

Co-sponsored by the Italian Ministry of Foreign Affairs and the Italian Cultural Institute of New York

MAY 2: EXHIBITION

Photography: *Magnum Sees Piemonte*

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ITALIAN ACADEMY FELLOWS

Francesca Bartolini

Chiara Besso Marcheis

Roberta Bonetti

Alessandro Borgomainerio

Mariarosa Bricchi

Rosalia Crupi

Alexander Bodini Research Fellow in Psychiatry

Franco D'Intino

Marc Fumaroli

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Marco Galli

Antonio García Espada

Javier Pablo Grossutti

Anna Ipata

Domenico Laurenza

Marco Maiuro

Irina Oryshkevich

Associate Fellow

Giorgio Pino

Nina Zschocke

PREMIO NEW YORK ARTISTS

Ettore Favini

Andrea Mastrovito

Linda Fregni Nagler

Silvia Vendramel

FELLOWS' REPORTS

Francesca Bartolini

During my stay at the Italian Academy I completed my work on the biochemical characterization of mDia, a protein in the family of formins that is involved in the regulation of both actin and microtubule cytoskeletons in migrating cells. The results of my research led to the publication of an article in the *Journal of Cell Biology*. They are also included in a review article that Prof. Gundersen and I are writing on invitation for a special issue on formins in *BBA*.

My research aims at understanding the events that lead to the formation of a subset of stable microtubules oriented towards the direction of migration when a cell is challenged with a migratory stimulus. Previous work in my laboratory has shown that, in migrating fibroblasts, mDia stabilizes this subset of microtubules downstream of Rho signaling. Although mDia was known to nucleate actin filaments, it was unclear whether this or a separate activity of mDia underlies microtubule stabilization.

In my paper, I have shown that actin nucleation and microtubule stabilization by mDia are two separate cellular functions of this formin and, further, that the formation of a stable mDia dimer is not necessary for microtubule stabilization. I have also demonstrated that purified mDia directly stabilizes microtubules by inhibiting both polymerization and depolymerization rates and that this activity maps to the FH2 domain, the same region that is involved in actin nucleation. This finding raises the possibility that there is competition between the two cytoskeletal systems for mDia. Importantly, our data suggest that the affinity of mDia for actin is much higher than for microtubules. A simple competition model would predict that if actin and microtubules are mutually exclusive for binding to mDia, then redistribution of the formin to the microtubule cytoskeleton can only occur if the affinity for microtubules is significantly increased. Potentially, this may be mediated by any mDia interacting protein already implicated in the formation of stable microtubules downstream of Rho signaling. Selective activation of these mDia partners could localize mDia to microtubules by preferential association of the complexes to microtubules or by blocking high-affinity

actin binding sites on the formin itself. We are currently testing the competition model and trying to isolate the mechanism by which mDia is recruited onto microtubules to stabilize them.

Parallel to the work on mDia, my research during my stay at the Italian Academy also aimed at identifying novel factors implicated in the formation of stable microtubules downstream of Rho-signaling. Interestingly, the Rho/mDia induced microtubule stabilization described in mammalian cells strongly resembles that one regulating microtubule polarization in budding yeast, showing that the signaling cascades that modulate microtubule dynamics during the establishment of polarity are evolutionarily conserved.

In yeast, Myo2 (an actin dependent molecular motor), interacts with the ends of microtubules during microtubule polarization and may move them toward capture sites in the bud. My most recent work focused on establishing whether a functional homolog of Myo2 is involved in the formation of stable microtubules downstream of a migratory stimulus in mammals. Unconventional Myosin V is the orthologue of Myo2 in vertebrates. Myosin V is a dimeric molecular motor that moves processively on actin filaments to support movement of an organelle along its track. In mammals the Myosin V family consists of three members: MyoVA, MyoVB, and MyoVC. Notably, all three types of MyoVs have been shown to be involved in the regulation of membrane trafficking in endocytic or recycling compartments. Also, mutations in the MYO5A gene were found in patients with Griscelli Syndrome 1, a rare autosomal recessive disorder predominantly characterized by pigimentary dilution. To date, none of the MyoVs have been tested to see if they affect microtubule stability *in vivo*, although there is evidence that MyoVA interacts with microtubules *in vitro* and co-localizes with centrosomes *in vivo*. In preliminary experiments, I have found that a dominant negative version of MyoV reduced the formation of stable microtubules in response to a migratory stimulus. Gene silencing experiments by siRNA also resulted in a significant reduction in the levels of stable microtubules in cells knocked down for Myosin V expression, whereas control cells transfected with control siRNA remained unchanged.

Altogether the research I completed or began during my stay at the Italian Academy has provided evidence for a novel mechanism of in-

duction of microtubule stability by mDia and has identified an unconventional myosin as a novel regulator of microtubule stability. It has also established two solid precedents with which to start analyzing the microtubule and actin cytoskeletons as a whole structure rather than as two functionally independent entities.

Chiara Besso Marcheis

The research project I carried out at the Italian Academy aims to trace the evolution of the litigants' duty to discover the information relevant to a civil proceeding.

This duty is present in the Anglo-American tradition but is, in contrast, absent in the European continental tradition, where even the word "discovery" has an exotic and unknown flavor.

The research makes (I hope) a small contribution to the subject of the convergence between the laws of procedure of common law and civil law jurisdictions, the two fundamental families that have permeated almost all current procedural systems.

Methodologically, the research started from the idea that knowledge of the past is vital for an understanding of the present and future.

It had *three specific objectives*.

1) The *first objective* was to examine the origins of the duty to discover.

Discovery is an example of a legal transplant from Civil law and Roman law into English law. As a matter of fact, it was injected into the common law system only in the 19th century by the English Act of 1854 and had its origin in a quite different procedural model, the proceedings of the Chancery court, which was strongly influenced by the continental tradition of the Romano-canonical model.

A key feature of the proceedings was the request to the defendant to answer the plaintiff's allegation. This mechanism (a writ of subpoena *ad respondendum*), by which the defendant was forced to make a disclosure under oath regarding all the matters charged in the bill and to even produce documents, is the ancestor of modern discovery.

2) The *second objective*, more ambitiously, sought to find the answers to two correlated questions. The first question concerns the factors that have transformed the Anglo-American discovery of pre-modern Eng-

land in the contemporary machine. If the machinery of discovery was, at the beginning, unconnected with the culture of “adversarial legalism,” it is now one of its most impressive manifestations.

The second question, a mirror of the first, asks why European continental systems, which historically had something comparable to the duty to discover, gave up this approach to the ascertainment of truth and adopted the principle “*nemo tenetur edere contra se*” (“no one is bound to produce documents against himself”).

3) The *third objective* was, first, to use the results of historical investigation in order to better understand the latest reforms in the Anglo-American and continental European world. If in the U.S. and in England there is a tendency to limit discovery abuses by strengthening the court’s management powers, in Europe there is a tendency to introduce limited duty to disclose information.

Secondly, the results of the investigation will be helpful in building a notion of the duty to discover that is acceptable to both civil law and common law countries.

From the point of view of the periods analyzed, I focused my research on two eras: first, the 16th and 17th centuries, when the Romano-canonical model permeated the procedures of the English Chancery court and of the central royal courts that developed in parallel in several European countries, such as the Parliament of Paris and the German Reichskammergericht. Second, the 19th and 20th centuries, when, on one hand, the discovery machine acquired its contemporary shape in England and the United States, while on the other, the continental European countries, under the influence of the liberal model of civil procedure, abandoned the aim of ascertaining the truth by means of discovery.

As to the tools for the analyses, my research was not limited to the traditional legal sources (case law, statutes, codes, various rules, law books, and treatises): I also examined structural aspects of courts’ and lawyers’ organization. In this way I placed the transformational factors of the discovery machine within the larger scenario of the cultural tradition of the common law and civil law systems.

As to the Anglo-American evolution of discovery, my thesis is that a central role was played by empirical philosophy and the underlying

idea that the court must have all knowable facts in order to reach a rational decision.

The close connection between the philosophy of empiricism and the ideology of the discovery machine is evident in the two fundamental moments of the history of Chancery proceedings (its consolidation at the end of the 16th century and its ending at the middle of the 19th century) and is related to two leading philosophers and lawyers, Francis Bacon and Jeremy Bentham. Francis Bacon, a central figure in the scientific revolution of the 17th century, was one of the leading lawyers and jurists of his day and he contributed, as a Chancellor, to improving the details of the system. Jeremy Bentham, who abandoned practice at the bar and devoted his life to the reform of legal, political, and social institutions on the basis of the principle of Utility, played a leading role in the 19th century development of evidence law.

The importance of the “culture of fact” to the evolution of the Anglo-American discovery machine is confirmed by the U.S. experience. In the American civil proceeding, modeled on the English one, with the abolition of the equity courts in the middle of the 19th century, discovery was taken in by the common law process. An essential part was played by the philosophy of pragmatism, the American heir to British empiricism. Thus, David Dudley Field, the author of the 1848 New York State Code of Civil Procedure, was drawn to the word “facts” and believed that one should try to determine objective reality, just like a scientist. Moreover, the discovery reform by the 1938 Federal Rules of Civil Procedure must be put in the broader context of procedural jurisprudence of the time, which was clearly influenced by pragmatism. (The evidence is in the so-called “metaphysical club,” whose members were the Supreme Court Justice Oliver Wendell Holmes and the philosophers William James, Charles Pierce, and John Dewey).

Indispensable to the development of my research during the Fellowship at the Italian Academy were the contacts and exchanges of ideas with my colleagues at Columbia University Law School, New York University Law School, and Rutgers University Law School. And precious were the daily discussions with my co-Fellows, along with the weekly seminars brilliantly conducted and stimulated by the Director of the Academy, David Freedberg.

Roberta Bonetti

I spent two semesters (Fall and Spring) at the Italian Academy. The first semester helped me to re-conceptualize my book project, which now focuses more on the constructing process of object images among the Ga of Ghana. I carried out research and writing on a book project that focused on *abɛbuu adekai* – literally, “receptacles of proverbs,” and better known internationally as *fantasy coffins*: the sarcophagi used during funerals primarily by the Ga people living in Accra, in the south of Ghana. I focused on the social, economic, and political implications of these objects-images in the global context. To this end, I made a short fieldwork visit to Accra in November to verify some aspects of the use of images during funeral ceremonies by the Ga people.

In the second semester it was also fundamental for me to be at Columbia University, in order to conduct my research on Ghanaian funeral practices in a different community: in New York. Given current patterns of migration and trade contacts, it is fundamental to consider groups as “inhabiting the same world and time,” as Zoe Strother argues. To this end I conducted many interviews with Ga people living in New York (especially in the Bronx) regarding funeral ceremonies they conduct in connection with Ga people in Ghana. I also collected several videotapes of funeral ceremonies in Accra filmed by Ghanaians living abroad, which are used to inform the funeral ceremonies they arrange outside of Ghana. The analysis of these videos has been useful for my understanding of the construction of individual and social memory in the African Diaspora.

As an anthropologist working in the field of anthropology of art, I benefited not only from the wide interdisciplinary scholarly range of the Academy fellows’ interests but also from the opportunity to meet and discuss my work with a variety of scholars in diverse fields. I also took advantage of the breadth of materials in Butler Library and Avery Library related to Ghanaian funeral ceremonies.

In addition to carrying out supplementary archival research for my project, I completed an article for *Res* entitled “Museum as Inhabited Object,” a review for *NKA Journal* entitled “An artistic fragment of the history of *Bruly Bouabré’s Alphabet* by Nurith Aviv,” an article for the Italian review *Africa e Mediterraneo* entitled “El Anatsui al Metropolitan Museum of Art. Un ponte fra ‘tradizione’ e ‘contemporaneità,’” and I started

to complete my article for “Cahiers d’études africaines” on the topic of my research.

I followed several seminars and different events on African Arts organized by the Museum of African Art at New York University and by the Metropolitan Museum of Art. I participated in the annual meeting organized by the African Studies Association, titled “21st Century Africa: Evolving Conceptions of Human Rights” (Oct. 18–21, 2007). These experiences provided opportunities to think about and discuss different aspects of my research and also my interest in the field of museum anthropology.

The fellowship at Columbia University provided me with a stimulating intellectual milieu in which to pursue my research and also allowed me cultural and scientific exchange with the professors in the department of Art and Archaeology. In particular I had the occasion to talk with Prof. Zoe Strother about her work on the relationship among objects, images, and mythology (language), as well as her interest in contemporary art. I also spoke with Prof. Susan Vogel (another art historian and Africanist) about her familiarity with my topic, as well as her work on art and her presentation of it in museums and other contexts, mainly through various cinematographic forms. Italian Academy Senior Fellow Francesco Pellizzi offered me many suggestions on my fields of research and on museum anthropology.

I also had contact with experts in the field of African arts, in particular with the curator of African art at the Metropolitan Museum, Alisa LaGamma, and with Christine Mullen Kreamer, the curator at the National Museum of African Art, Smithsonian Institution, Washington, D.C., who offered significant advice.

During my residence at the Academy I appeared in the Columbia University Seminar series “Arts of Africa, Oceania, and the Americas” and spoke on “Worn and Inhabited Images: Abebuu Adekai and Funerary Practices among the Ga of Ghana.”

I am grateful to all the staff of the Italian Academy and in particular to Director David Freedberg, and to Assistant Director Barbara Faedda, for the time and space in which I developed and refined my project.

Alessandro Borgomainerio

My research over the last four years has focused on the value of antiquity in seventeenth-century art and theory. Thanks to my fellowship at the Italian Academy I was able to continue working on this topic by analyzing the architectural work of Domenico Zampieri, better known as Domenichino (1581-1641). In the past, I dealt with the problem of cultural transmission at two stages. First I analyzed the Barberini family's patronage, and then examined the work of architects such as Francesco Borromini and Gian Lorenzo Bernini. In my Ph.D. dissertation, *Il cardinal Francesco Barberini il Laterano e l'antichità restituita*, I investigated Cardinal Francesco Barberini's programme for restoring Christian antiquities. The aim of my thesis was to analyze the cardinal's interventions in ancient buildings, the value and meaning of "restoration," and the role of scholars, patrons and artists involved in them. Since completing my dissertation, which I am now revising for a publication, I have developed the topic further by studying the work of architects directly. First I returned to the problem of Bernini's restoration of the Lateran Baptistery, which I had dealt with in my thesis in a study that will soon be published. Next, I completed the article, "Su alcuni motivi in San Carlino alle Quattro Fontane," which appeared in the *Römische Historische Mitteilungen* (2006), and in which I analyzed in detail the façade of the church in order to understand how Borromini's architectural language was based on the antique. In it I demonstrated that Borromini's method consisted of establishing a direct relationship between architectural elements and objects collected by antiquarians. Finally, during my semester at the Italian Academy I did research on a project entitled *Domenichino and the "maniera antica" in Architecture*, which will deal with the impact of new scientific methods developed by scholars, as well as their collection of antiquities, on artistic creation.

The core of my research was directed at Domenichino's first documented architectural work, the Chapel of St. Nilo in the Greek abbey of Grottaferrata near Rome, which he designed between 1608 and 1610. As the sources testify, the scholarship of Giovan Battista Agucchi, Domenichino's patron and preceptor, was fundamental to this commission and guided him through the world of classical culture.

By the time I arrived at the Italian Academy I had already examined the primary sources on the chapel, which are housed at the Soprintendenza Archeologica and the Vatican Library. With the help of this material and the rich collection of Avery Library, where I could find nearly every book I needed, I focused on the characteristics of the St. Nilo chapel, especially on the aedicula which was constructed on the west wall of the baptistery and later dismantled during a restoration campaign in the early twentieth century. Domenichino's solution here was interesting because he built the aedicula with various architectural fragments taken from a medieval monument – probably the tomb of Benedetto IX, which was in the abbey.

The idea of preserving and reusing remnants of ancient monuments was uncommon in the Renaissance, but was critical for antiquarian scholarship on early modern Catholicism. Scholars strove tirelessly to preserve and reconstruct antiquity, using every remnant, relic and document of the past that they could find. This practice affected Domenichino directly, through his patrons.

For this reason I organized my research at the Academy around two main issues. First I analyzed two important restorations in which scholars and not artists played the key role: the famous intervention in the church of SS Nereo e Achilleo in Rome, carried out in 1597 by the most celebrated scholar of ecclesiastical history, Cesare Baronio, and the restoration of the *Triclinium* at the Lateran palace in Rome, promoted by Cardinal Francesco Barberini in 1624. Secondly, I analyzed differences and continuities between these campaigns and Domenichino's intervention in Grottaferrata, and tried to explain the architect's artistic response to the antiquarian culture of his patrons. In my first attempt to understand the principles of Domenichino's method, I demonstrated that, in this project, the architect looked at Roman medieval altars and used them as models for his work. Following the trend in antiquarian scholarship, Domenichino studied medieval antiquities and gave them equal value to classical ones. This expansion of the classical tradition affected the principles of architecture and caused a crisis in the Vitruvian rule. Domenichino's work at Grottaferrata thus testifies to a search for new principles to legitimize the discipline of architecture. This important issue will be further developed in my future work.

The Italian Academy offered me an exceptional opportunity to work on this topic, for it allowed me to interact with scholars who likewise work on the cultural context of seventeenth-century Rome. I am first and foremost indebted to Professor David Freedberg, whose studies on the relation between science and art in the seventeenth century has been crucial for my work. I also benefited greatly from the presence of Professor Marc Fumaroli, who generously shared with me his opinions on the topic and made important suggestions on the culture of the Barberini. Finally I would like to thank Professor Francesco Pellizzi, who participated in and stimulated discussion during my seminar. I very much enjoyed the interdisciplinary nature of the fellowship program, expertly directed by Professor Freedberg. The weekly lunch seminars offered us an exceptional opportunity to discuss highly diverse subjects and to compare the methodologies of science and the humanities. In addition, the rich but all too brief semester gave me a chance to experience the academic life of Columbia University. The Academy was home to a community based on rich and continuous human and scientific exchange. For this reason I am sincerely grateful to its staff and to the other Fellows with whom I shared intense friendships and challenging discussions. In particular I am thankful to Irina Oryshkevich with whom I was able to exchange ideas on different aspects of our common research on the Counter Reformation culture of Rome, and who offered kind and precious assistance with my work.

Mariarosa Bricchi

During my semester at the Italian Academy at Columbia I mainly concentrated on a research project called *The Other Side of Philology: Stories of Literary Creation*. It was my intention to chart a group of texts produced during the 19th and 20th centuries in different languages that recall the birth of the idea which eventually develops into a literary work. Those texts have a series of characteristics in common: they are delivered by writers; deal with the origin of literary works; are written after the conclusion of the work, but talk about what comes before its actual start; are not part of the text they deal with but often belong to the so called "paratext;" and rely on the writer's personal memory.

An analysis of these texts is expected to provide a deeper insight into

the process of creation, especially in the earliest and most obscure stage through which a literary work passes as it comes into existence – that is, what comes before any written clue, such as notes, plans, or drafts.

When my fellowship started, my project was actually in a very early stage: I had already isolated the object of my research and had done some preliminary readings. Thus my efforts were essentially devoted to giving shape to what will probably become a long engagement. I basically proceeded along two parallel trajectories: on the one hand, gathering and classifying texts which matched my subject; on the other, confronting a series of significant theoretical issues. Here is a quick account of some of the main theoretical matters.

A first point to be considered was the fact that the writers take the liberty of embodying recollections in very different genres, not all of them paratextual. Besides prefaces, afterwards, and notes, proper creative genres such as stories or even novels should also be considered, as well as mixed, dual genres such as the interview. Thus the writers' records of the last two centuries must be addressed as widely varied sorts of documents, each of them sharing the general characters of "stories of creation" but also adhering to the rules of its own genre.

Second, a writer's account carries a level of personal elaboration and interpretation of memory which makes it unsuitable for evaluation in terms of objectivity. In short, a writer delivers his own version of the history of the creative process. This is – more than history – story. Thus, any critical approach is bound to consider these co-existing, sometimes conflicting aspects of history and story, factual report and creative work, (claimed) objectivity and personal point of view.

The latter point raises a new, more important problem: how to approach the object of this research, these stories of literary creation. Should they be taken as truth, as a set of fictional texts, or as a peculiar form of autobiography? Needless to say, a detailed answer will be possible only when more analysis has been done. Nevertheless, my working hypothesis, which took shape during the past few months, is that stories of literary creation should be read as an exercise in self-criticism performed by authors for two main reasons: 1) to control the interpretation of their own work; 2) to re-gain authority as creators. It is significant that stories of creation became popular at the beginning of the Roman-

tic epoch when the myth of the creative genius was born on the one hand, and, on the other hand, the idea of divine inspiration became obsolete as a new interest in arts as the result of labor and developed skills was spreading. Thus stories of creation are ultimately a means to re-affirm the authors' authority and their control over the whole process involving their work, including its final interpretation.

As to the texts that were the object of my research, I concentrated on three case studies selected among different genres: the Prefaces of Henry James, a group of stories by Luigi Pirandello, and several interviews from the *Paris Review*. My analysis of these texts concentrates in particular on two issues: 1) the vocabulary and certain recurrent sets of metaphors, their origins and the way they are used by different authors, even in different languages; and 2) the individuation of the seminal starting point (e.g., the image of a certain character), a practice that has shown a variety of results but also some significant overlapping in different writers' reports.

Despite their preeminence, the stories of literary creation were not the only subject of research during my fellowship.

In the first two months of my stay I wrote most of a paper about 19th century Italian lexicography, which will be shortly published in the proceedings of a congress held last year at the University of Pisa, Italy.

Furthermore, I spent the last month gathering materials for a paper I am preparing on the great German linguist Leo Spitzer, who left Nazi Germany for America. I took advantage of my access to the US bibliography by and on him in order to analyze the relationship between Spitzer and American culture.

Besides enabling me to do a good deal of research, my experience here has meant much more than concentrating merely on the objects I have just mentioned. I had access to wonderful libraries which allowed me to navigate with happy freedom in areas wider than those required by my specific work. And I had the opportunity to be in touch, inside and outside the Academy, with a stimulating international scholarly community. Furthermore I had to confront methods and approaches that were sometimes new to me and which became a positive challenge for further discoveries.

Rosalia Crupi

Major depressive disorder and bipolar disorder are severe mood disorders that affect the lives and functioning of millions each year. The majority of previous neurobiological research and standard pharmacotherapy regimens have approached these illnesses as purely neurochemical disorders, with particular focus on the monoaminergic neurotransmitter systems. Not altogether surprisingly, these treatments are inadequate for many individuals afflicted with these devastating illnesses. Recent advances in functional brain imaging have identified critical neural circuits involving the amygdala and other limbic structures, prefrontal cortical regions, the thalamus, and basal ganglia that modulate emotional behavior and which are disturbed in primary and secondary mood disorders. Growing evidence suggests that mechanisms of neural plasticity and cellular resilience, including impairments of neurotrophic signaling cascades as well as altered glutamatergic and glucocorticoid signaling, underlie the dysregulation in these circuits. The increasing ability to monitor and modulate activity in these circuits is beginning to yield greater insight into the neurobiological basis of mood disorders. Modulation of dysregulated activity in these affective circuits via pharmacological agents that enhance neuronal plasticity and also possibly via emerging nonpharmacologic, circuitry-based modalities (for example, deep brain stimulation, magnetic stimulation, or vagus nerve stimulation) offers promising targets for novel experimental therapeutics in the treatment of mood disorders.

Transcranial magnetic stimulation (TMS) is a neurophysiologic technique that allows the induction of a current in the brain using a magnetic field to pass through the scalp and the skull safely and painlessly. Technical developments in the devices used for TMS made it possible in the late 1980s to apply TMS in trains of multiple stimuli per second. This form of TMS is called repetitive TMS or rTMS. Repetitive TMS can be used to study how the brain organizes different functions such as language, memory, vision, or attention. In addition, rTMS seems capable of changing the activity in a brain area even beyond the duration of the rTMS application itself. In other words, it seems possible to make a given brain area work more or less for a period of minutes, hours, days or

even weeks when rTMS is applied repeatedly several days in a row. This has opened up the possibility of using rTMS for therapy of some illnesses in neurology and psychiatry such as depression. Based upon recent findings, synaptic dysfunctions and abnormal neuroplasticity are becoming new and attractive hypotheses to explain the pathogenesis of major depression and appear to be promising therapeutic targets. It is thus conceivable that understanding rTMS induced plastic changes will lead to the optimization of the technique as a treatment for refractory depression.

The main endpoint of my project at the Italian Academy was to investigate the effects of rTMS on neuronal plasticity in rodents. Following a 5-day rTMS treatment (15 Hz stimulation at 50% stimulator output intensity with a rodent coil), we tested neocortical and hippocampal long-term potentiation (LTP), hippocampal neurogenesis, and the composition, and function of a particular receptor that has a profound effect on these phenomena. rTMS treatment induced an increase in the amount of LTP in all the tested brain areas, an increase in the number of newly-generated neurons and increased activity of glutamatergic receptors. Thus, my results highlighted the mechanism of action of rTMS and will help researchers to design more effective brain stimulation treatments for drug-resistant refractory depression. These data have been presented at international scientific meetings (the American Society for Neurorehabilitation's annual meeting, Washington, DC, 2007, and the Society of Biological Psychiatry's 63rd Annual Scientific Convention, Washington, DC, 2007) and were lauded as major scientific contributions to these events (Presidential Award to the best presentation, ASN 2007).

My fellowship has been a rich and fulfilling period and I greatly appreciate the splendid conditions and the very considerable enthusiasm for my work that came with it. I am truly grateful for a fellowship that not only allowed me the time and space to pursue my research, but which also taught me something about fellowship more generally. I really enjoyed the pleasant atmosphere of the weekly luncheon seminars, during which we had the challenging experience of presenting our research to scholars from very different disciplines. I am sure that my fellowship at the Italian Academy will remain one of the most significant and fruitful periods of my intellectual and academic life.

Franco D'Intino

My project concerns Giacomo Leopardi's moral prose translations from Greek, which date from the end of 1822 to the beginning of 1827.

My main objective here was to complete the critical edition of this whole set of translations: part of a famous hagiographic narrative by Nilus Monachus, to which Leopardi gave the title *Martirio de' SS. Padri*; four orations by Isocrates (Ad Demonicum, Ad Nicoclem, Nicocles, Areopagiticus); the Encheiridion by Epictetus; the fragment "The choice of Herakles" attributed to Prodicus, as reported in Xenophon's *Memoabilia*; the funeral oration for Helena Paleologina by Georgios Gemistus Plethon; and some fragments from other works (by Xenophon, Theophrastus, Isaeus, Isocrates).

The only critical edition of these translations was produced by Francesco Moroncini in 1931. From a philological point of view - although in certain respects still valuable - Moroncini's work needed to be updated, his many mistakes emended, and his criteria totally reconsidered. Furthermore, Moroncini neither concerns himself with the sources - where, when, and on which texts Leopardi worked - nor with translation problems. But what is particularly lacking in Moroncini's approach is a thorough critical consideration of the philosophical significance of these translations in Leopardi's intellectual career.

In fact, what I am aiming at is not only an edition of "texts," but also a general reconsideration of the whole project of translations from Greek, of which the extant translations (complete or in fragments) are the remaining traces, like the tip of an iceberg. This means, according to the principles of "genetic philology," that the reader has to be made aware not only of the final result, but also of the presuppositions and intentions which lay beyond the texts actually written and/or published by the author.

This is why the structure of my edition is very different from normal "critical editions."

When I came here I had already done most of the philological work. I had located, described and collated the manuscripts and the princeps editions, and established the critical apparatus criteria which could clearly describe different texts with different philological problems. I

had also identified and located the source-texts and started to confront the translator's solutions to the original Greek text.

Here at the Italian Academy I have taken advantage of the library facilities (a well stocked library and free access to the interlibrary loan service) in order to reconstruct the entire literary and philosophical context in which Leopardi worked.

First of all, I have taken into account not only what he actually translated, but also the whole list of authors and texts that Leopardi intended to translate, i.e. his failed projects: an anthology of Plato, the whole *Gorgias*, the *Gero* and the *Memorabilia* by Xenophon, Thucydides, Eschines socraticus, Marcus Aurelius, Dion Chrisostomus, and Maximus Tirus. In these months, I have read (and taken notes from) all these authors and many recent scholarly works on them (textual philology, history of the reception, critical essays, translations in other languages). I found the material I needed in the Butler Library, especially in the Rare Books collection, in the Avery Library, and in other libraries via interlibrary loan.

Secondly, I have tried to understand why and in which perspective Leopardi chose to translate these texts rather than others, and, more generally, what significance these authors and texts had in his literary career.

Finally, I have written an introduction to each of the translations and to the important prefaces in which Leopardi gave the reasons for his choices and made interesting remarks on the works and on his translation methods. Doing this, I have understood that it was more appropriate and philologically correct to distinguish the "published" texts from the texts that Leopardi translated but never published. Moreover, considering that the author left clear instructions on the form in which these texts were to be published (two volumes of a collection named "Moralisti greci") I decided to reconstruct in my edition what in fact had never come into existence, other than in the author's intentions.

The result of my work here has therefore been:

- 1) An introductory essay to the whole "project" called "Moralisti greci." Here I reconstruct Leopardi's 'intentions,' and try to understand the reasons for the editorial failure of the project.
- 2) An introductory essay to volume I of the "Moralisti greci" (i.e. Isocrates = seminar paper). In this long essay I explain why Leopardi was so inter-

ested in Isocrates, and more particularly, why Isocrates plays such an important role as a philosophical rival of Plato. What is the connection between the “Operette morali di Isocrate” and Leopardi’s own “Operette morali,” written just before the translation.

3) An introductory essay to volume II of the “Moralisti greci” (i.e. the *Encheiridion* by Epictetus, the fragment “The Choice of Herakles” attributed to Prodicus, as reported in Xenophon’s *Memorabilia*). This long essay deals with a very important and problematic issue: the influence of Stoicism on Leopardi throughout his life, from the very beginning (the first quotation from Epictetus was made in 1819) to the later years. This essay accounts also for the inclusion in volume II of the “Moralisti greci” of an original work composed by Leopardi in 1822 (a work which therefore will be part of the edition).

4) An introductory essay to the fragments of works that Leopardi intended to include in the “Moralisti greci” collection (Isaeus, Theophrastus, and Isocrates’ *Ad Philippum*),

5) An introductory essay to Xenophon’s fragment from the *Anabasis*, published in 1825, in which I explain why Leopardi was so interested in Xenophon, and the reasons why he didn’t complete the translation.

Now that all the introductions are written (including the two that I had already written before coming to New York) I am working on the scholarly notes to the text, which deal with the following:

- 1) Linguistic and stylistic problems (Italian text)
- 2) The translation (Greek to Italian)
- 3) Historical references (especially for Isocrates, Xenophon, and Plethon)
- 4) Philosophical problems (referring to the Greek philosophical tradition)
- 5) Intertextual references (to other works by Leopardi)

While in New York, I was invited to deliver papers about my work at:

- 1) Villa Vigoni, 7-9 October 2007: Conference on “Giacomo Leopardi e la percezione estetica del mondo”
- 2) The University of Oregon, 19 November 2007 (videoconference)
- 3) The University of Pennsylvania, 30 November and 1 December 2007:

Conference on “Inventing History. Italian Literature between Philology and History.”

I also discussed my work with two Professors of Italian Literature at Columbia University, Paolo Valesio and Teodolinda Barolini.

Living in New York also gave me the opportunity to work on a large project undertaken by the Leopardi Centre at Birmingham and directed by Prof. Michael Caesar and myself: the translation into English of Leopardi's *Zibaldone*. In these months I have had many meetings and conversations about the project with publishers (Jonathan Galassi, Farrar, Straus & Giroux; Robert Oppedisano, Fordham University Press; Hanne Winarsky, Princeton University Press), translators (Ann Goldstein, Michael Moore, and Jenny McPhee) and made contact with institutions (the Italian Cultural Institute) and private sponsors.

Marco Galli

The main objective of this phase of my research project, “Power and Emotions: The System of Images in Republican Rome” was to study how images from the 3rd and 2nd century BC were used and perceived within Roman society.

1. *An archaeology of emotions.*

During the fellowship program I had the chance to focus on the recent debate concerning emotions. I tried to approach images as vectors of emotions and to highlight some aspects of the relationship between image and subject. As a consequence, the image has to be seen as the fruit of visual experience, a complete cognitive, collective-social experience of all those who contemplated it. The image operates at the level of people's emotional substrata and as a result it forms part of all social experience. The interplay between the image and the individual who beholds it is a complex process, involving a multiplicity of different factors: human neuronal responses, the social background of the viewer, daily life experience, the education and the language of the individual, and the whole series of relational aspects of the *habitus* (acquired patterns of thought, behavior, and taste), all of which are socially determined by the individual himself.

In the Graeco-Roman world we find different levels of cultural formalization of the emotions, for example the written text and the image.

In this case, the image, whether pictorial, sculptural, or architectural, ought to be considered not only as an integral part of social space, but also as a visual manifestation of symbolic social values. To activate the emotive potential of an image is to create an intense participation and involvement on the part of he who beholds it within a given context.

Some relevant questions are: What was the role of images in the strategies of those aiming to seize power? What were the dynamics of the emotions within these visual strategies? What evidence can we find that the images, the sites where they were displayed, and the emotions they elicited actually did appeal to the cognitive categories of those who viewed them?

2. Cognitive categories in Republican Rome: emotions and the perception of public places.

Cases attesting to the images' ability to actually transgress social norms are significant. For certain images reveal implicit practices that would appear to contradict declared social norms: one example is that of Pompey holding the ecumenical globe or the ring of Caesar. According to the theories of Slavoj Žižek, even in antiquity images were perfectly able to highlight the implicit acceptance of a transgression of certain social norms, while demonstrating how this transgression was essential to the very functioning of the society that produced them. Although initially considered to be morally damaging, from the 3rd century BC onwards Greek works of art were brought over to Rome. In such cases, the Greek cultural model was used to convey the Roman idea of domination as that of civilization. It is also important to note that when these works were exhibited in Rome they were not perceived as works of art as such: they were not considered "aesthetic" and they incited little if any artistic appreciation in the observer. The modern observer must keep in mind several important premises: the concept of a museum, conceived as an autonomous space and destined for the pure exposition of works of art, cannot be applied to ancient public space; the context in which an image is placed must not be conceived as a theatre or as some kind of script intended for visualization, but a place in which one actually experiences something. This experience not only activates a whole complex of senses, it interacts with the entire sum of social experiences acquired by the viewer. The sense of the

relationship existing between the meaning expressed by the image and the meaning expressed by a particular space used to display it was part and parcel of Roman cognitive understanding. For the Romans, an image was displayed according to certain precise rules; the image ought to suit the place where it is exhibited.

3. *Greek myths in public display and the manipulation of emotions.*

My research focused on new representations of Greek subjects placed within the sacred and civilized environment of the public spaces in Republican Rome. In many of these cases it is evident that the Roman *imperatores* were cleverly manipulating the emotional elements contained within the images themselves. Not only were the mythical images within the paintings sufficiently expressive to exploit their exemplary nature, but—taken as they were from Greek tragedies—the images were also profoundly rooted in Roman theatrical experience. The Greek myths were particularly suited to the public spaces assigned to them. The Greek myths in Roman context were not only role models for transgression, but rendered visible the very limits of Roman cultural identity.

Antonio García Espada

My research project was titled “Dante, Sanudo, and Marco Polo: From the Crusades to the Perpetuation of Early Modern Descriptions of the East as a Literary Genre.” While at the Academy I focused on the historical foundations of the literary texts of the first half of the fourteenth century, such as those by Marco Polo and Odorico of Pordenone, which opened the path to the geographical and cultural exploration of the East in Early Modern Europe. My own research has shown that the dramatic increase in the number of treatises composed after the definitive loss of the Holy Land in 1291 – none of which more famous than Marino Sanudo’s *Liber Secretorum Fidelium Crucis* – represented fertile ground for the advent of a new European literary product which was engendered by merchants and mendicants traveling toward the Far East. Not only the particular spatial conception of the treatises on how to recover the Holy Land – the enlargement towards the Far East of the field of action of the crusade – but also the rise of the lore of merchants, mendicants, mercenaries, and renegades provided a suitable framework for the development of the coetaneous Descriptions of the Indies. Due to

its actual proximity to the goals of the crusade and to the allegorical conception of the Indies (the end of the world, the threshold of Paradise, the Augustinian land of monsters and wonders encompassing the wholeness of reality) the first ethnographical language developed by Western civilization shows a clear structural duality. Its great dependence on unitary ideals and on a synoptic vision of reality was extremely difficult to match with a language trained to analyze, to mark differences, to isolate individual entities, and to fix the quality of a particular experience as such – a narrative experiment not wholly dissimilar to that of contemporary writers such as Dante.

While at the Academy I have benefited from the several libraries of the Columbia University as well as the almost endless resources of all kinds around the city. The interaction with research groups from other universities such as NYU, Fordham, CUNY, Princeton, Brown, and Western Michigan University has allowed me to go deep in topics central to my own research such as Dante, Ramon Llull, the Later Crusades or the rise of so-called Orientalism. I have found particularly interesting for my field of study the perceptions produced from vantage points different than mine, such as the literary field and the history of the visual arts. In general, I have enjoyed the present predisposition in many North American academic circles to develop multidisciplinary approaches. In that sense, I am particularly proud to have been part of the community of researchers gathered around the Italian Academy. Lawyers, anthropologists, neurologists, philologists, biologists, archeologists, historians of art, foxes, and hedgehogs have shared their perspectives on reality. Often we have found uncertainty as the only thing in common. Such experience helped us to reshape or even reinvent our methodological approaches. The best discovery for me, however, has been to realize that the structure of my quest is not confined to a limited field of study.

I am extremely grateful to all the fellow-scholars of the Academy; to all the staff – Barbara, Allison, Ellen, and Will – and especially to David Freedberg; also to Irma for the flowers she gave me in the mornings and the musicians of Harlem for the jazz they gave me in the nights. I feel particularly lucky for having worked side by side with the Premio New York artists, Silvia and Andrea. I have had the rare privilege to learn through them why the bird sings.

Javier Grossutti

The exhibition *Italian Mosaic and Terrazzo Workers in New York City*, hosted and supported by the Italian Academy from April 15th through 30th, 2008, represented an unexpected and enjoyable development of my research fellowship. The exhibition I curated contained just a portion of the material about Italian mosaic and terrazzo workers that I had gathered. I collected documents, pictures, and work papers from the Columbia Avery Drawings and Archives Department, the Center for Migration Studies of New York, the Schlesinger Library at Harvard University's Radcliffe Institute for Advanced Study, the US Census & Naturalization Records in the National Archives Northeast Region in NYC, and the Winterthur Library, Del. Information from mosaic and terrazzo companies' archives and interviews with mosaic and terrazzo workers or with their descendants were also very profitable. I discussed this material during the Fellows Program seminars, at the *Italians in the Americas* conference held at NYU's John D. Calandra Italian American Institute in April, and at the Annual Conference of the Canadian Society for Italian Studies held at the University of British Columbia, Vancouver, in June.

The research allowed me to clarify and expand on certain aspects of the Italian mosaic and terrazzo workers' experience in NYC. These include the relevance of Udine and the nearby area of Friuli as "collecting points" and "contributing districts" (as they were defined by the US Industrial Commission in 1902) of European emigration to the US at the turn of the century; the role of the NYC-based Herter Brothers firm in the early diffusion of mosaic in the city; the rapid development of a network of mosaic firms, first in NYC and then later all over the US, that were controlled by Italians who came from the Prealpi Carniche region of Friuli and the Cadore in Veneto; the shift from mosaic to terrazzo (any kind of interior flooring surface made of bits of marble or stone bonded with cement) in the interwar period; the continuing control of the field by Italian terrazzo workers and by Italian-owned firms; the intergenerational continuity in the ownership and management of these companies; how the diffusion in the US of a typically Italian aesthetic and artisanal heritage is to be credited, above all, to the immigrants themselves; and, finally, the different patterns of residence of Italian mosaic and ter-

razzo workers relative to other Italians in NYC. Furthermore, the mosaic and terrazzo workers' experience in NYC and America proves that analyzing the skilled trades most widespread among migrants is the kind of research that can allow us to better understand the experience of Italians in the US. A study of the different work experiences of Italian artisans in the US, such as stonemasons, miners, stonecutters, plasterers, carpenters and cabinet-makers – a subject which has remained in the shadows of historiography – can surely open new horizons of research.

At the turn of the 20th century, over two-thirds of the Italians arriving at the port of NYC were registered by the American authorities as either laborers or farm laborers. A minority of the immigrants, less than fifteen to twenty per cent (still a considerable number of more than 300,000 people) were artisans. Italians were generally excluded from better, higher-paying jobs, reinforcing the stereotype of the Italians as nothing but unskilled workmen. That was not the case with Italian mosaic and terrazzo workers from Friuli and Cadore. Because their work was so highly specialized and well-paid, they were regarded as the aristocracy of the work force.

The first Friulian mosaicists came to the US around 1875. Three years later, they were engaged by the NYC firm Herter Brothers to lay mosaic floors in the homes of Jay Gould and Darius Ogden Mills. In 1879, Christian Herter began the most elaborate commission of his career, the William H. Vanderbilt residence on Fifth Avenue at Fifty-First Street. In 1881, the Herter Brothers firm organized a department solely for the making of mosaics; all the Herter mosaicists at that time were Italians. They were responsible for the gem-like mosaic decoration of many of NYC's most famous buildings such as the Metropolitan Club and the Metropolitan Life Insurance Company Building, and also of many other buildings all over the US, such as the Boston Public Library and the opulent residences of Chicago barons George Mortimer Pullman, Philip Danforth Armour, and Potter Palmer. Many other Italian mosaic workers established their own companies, such as Vincenzo Pellarin from Friuli. Pellarin's company went on to execute mosaics in NYC's Villard Houses, Grace Church, Church of the Ascension, and Church of St. Ignatius Loyola.

The Italian mosaic and terrazzo workers' drive to organize was apparent soon after their arrival in the US. In 1888, these workers in NYC cre-

ated the Italian Mosaic Marble Workers union. They were the first Italian building trade workers to unionize successfully in the US.

In the mid-1920s terrazzo overtook mosaic in popularity and became a nearly ubiquitous flooring material for public buildings and apartment buildings. In the 1920s and 1930s, newly arrived terrazzo workers (the majority Friulian) were employed by Italians who had established their own companies in the early 20th century. These companies executed almost all the terrazzo floors in NYC's buildings during the interwar period. Perhaps the most impressive of these is the Empire State Building, whose 250,000 square feet of terrazzo was installed by the De Paoli, Del Turco and Foscatto Corporation.

As the industry began to expand, so did the need for an organization to support the growing number of installers. Called together by Costante Cassini from Friuli, twenty-seven terrazzo and mosaic contractors from all over the US met in Chicago in February 1924 and created the National Terrazzo and Mosaic Contractors Association. By 1926, its membership reached almost 60 firms, 40 of which were owned by Italians. Their powerful network of firms dominated the market first in NY, then in other northeastern American cities like Philadelphia and Boston, and then later across the entire country. Unlike other Italian businessmen, who catered to a clientele of fellow Italians, terrazzo and mosaic contractors had to deal with the tastes and the needs of the American market and their entrepreneurial network was, therefore, completely different.

The history of mosaic and terrazzo workers represents a unique experience in the story of Italian immigration to NYC and America. Incredibly, scarcely anything is known about them, not only amongst Americans in general, but also even amongst the Italian American population.

I am extremely grateful to Prof. David Freedberg for his extraordinary support of my work and the exhibition proposal. I have enjoyed the opportunity of sharing my hypotheses for current and future research with Barbara Faedda. I am also particularly grateful to Allison Jeffrey, Abigail Asher, and Tiago Barros for their valuable support in the organization and preparation of the exhibition. I want to thank Ellen Baird for her continuous assistance in English, and Will Buford and Rick Whitaker for their help and support. Y a la Señora Irma Rodríguez, un cordial saludo y agradecimiento.

Anna E. Ipata

Humans, like other primates, are highly social. Our lives are intertwined with those of other people and so we must be able to efficiently determine their identities, actions, emotions, and intentions. Much of this information is available from looking at a face. Using facial expression, higher primates communicate social information rapidly and with fine differentiation, an ability that evolved in parallel with the development of a more differentiated facial musculature. Humans are specialists at face processing. We can identify individual faces despite their similarities, and we can tell a lot about how a person is feeling from their facial expression. It is no surprise, therefore, that neuroscientists are interested in the neural mechanism that supports face perception. Neurons specifically selective for the image of a face have been discovered in diverse brain areas of monkeys, in particular the temporal cortex and the amygdala.

In humans, functional MRI studies have been focused on the amygdala and the temporal lobe. It is still unclear if the temporal lobe codes a face “per se,” independent of facial expression, or if it also carries information about its emotional status. Several studies have investigated response related to facial expression in the temporal lobe. Evidence that in the human brain there are some areas specifically used for the analysis of faces comes from the observation of patients with “prosopagnosia.” Patients affected by prosopagnosia lose the ability to recognize faces. These patients do not recognize family members, close friends, or even themselves; but they do not have any trouble in recognizing a familiar person by voice, manner of walking, clothing, or other features. Prosopagnosia occurs in normal adults as a consequence of brain damage due to head trauma, stroke, or degenerative diseases (most often associated with lesions in the occipital-temporal brain regions). Not surprisingly, prosopagnosia can create serious social problems. Impairment in face recognition is often accompanied by deficits in other related tasks.

For such impairments, intracranial electroencephalography turns out to be a promising new technique for the study of single neuron activity in humans. Although neurophysiological studies of monkeys, first, and then fMRI studies in humans have proved essential to better understanding the neural basis of face perception, they are not the “ideal” ap-

proach for examining the brain network involved in the process of perception of faces. One of the limits of the fMRI is its very low temporal resolution. The activation of different areas of the brain in response to a stimulus that evokes emotion, for instance, is not indicative of the temporal sequence of the activation. The best way to study in greater detail the basic mechanisms of face perception in the human brain is to record directly from single neurons. Until a few years ago, this was feasible only with non-human primates. Only recently has a new technique, the “intracranial electrophysiological recording,” permitted scientists to record directly from single neurons in humans as well.

With this new technique, intracranial electrodes are implanted in patients with medically refractory epilepsy for seizure focus localization; this linkage allowed me to study the properties of face-selective neurons in the human temporal cortex. I recorded from one patient with intracortical electrodes implanted in the temporal cortex, which included the superior temporal cortex (STS), an area in which face-selective cells have recently been found. Most of the neurons I recorded from STS increased their electrical activity in response to a visual stimulus. Among all the visual stimuli, the image of a face elicited the strongest response. More important, I found that the face-selective neurons carry information about the “category” of the face, and not only its identity. These preliminary results demonstrate that neuronal activities of face-selective cells in the human temporal lobe play significant, though complementary, roles in visual categorization specifically for faces. Furthermore, face-selective neurons can carry abstract information about the category of the stimulus.

When studying a particular aspect of the visual system it is important to link the results with what it is already known from other studies. During my fellowship at the Italian Academy we organized a one day symposium, “Vision, Attention, and Emotion,” where some of the brighter neuroscientists gathered together at the theater of the Italian Academy and discussed various aspects of the visual system, from the role of visual cortex in the control of attention, to the role of the limbic system in the control of the emotions. This symposium, together with the weekly talks at the Italian Academy, was a great experience for me and gave me the opportunity to extend my knowledge in the field of neural science and in other disciplines, such as visual art.

Domenico Laurenza

During the months I spent at the Italian Academy, I studied four main problems of my research project, Forms of Transmission of Anatomical Knowledge in the Age of Leonardo, Michelangelo and Vesalius.

The following is a report arranged chronologically, that is, in the order I considered the various problems.

Nevertheless, I have to stress the relevance of problem number 3, which, if my reconstruction is correct, implies the solution, or at least the first step towards the solution of an important and long lasting problem in the history of anatomical representations in the Renaissance.

During the period of time I spent at the Italian Academy, I had several occasions (conferences, discussions with the director, Prof. David Freedberg, and with colleague-fellows such as Anna Ipata) to know more about the ongoing program of studies on Art and Neuroscience.

According to these studies, the perception of a body's movement implies an *un-conscious* and inward *mimesis* of the movement perceived (looking at a body's movements and the actions of others, the premotor and somatosensory areas of the brain are activated).

Most of the images I have been considering emphasize the *conscious* representation of the human body and its movement in a highly *mimetic* way. I will be following the future developments of the Art and Neuroscience program especially to better understand its possible historical implications.

These are the issues I considered:

1. Complexity of the artists' anatomical sources. The "double" origin of Giovanni Ambrogio Figino's anatomical drawings.

I studied some very interesting anatomical drawings by the Milanese artist Giovanni Ambrogio Figino (1548-1608) in the Morgan Library (New York). Besides the influence of Leonardo (regarding the style of the anatomical drawings more than their content), I realized that the system of numbering and assigning functions to the muscles adopted by Figino was based not on Leonardo or on other artist-anatomists (such as Michelangelo), but on an important tradition used by professional anatomists in the 16th century. In other words, Figino tried to understand Leonardo's drawings (with their hardly readable notes) with the help of other anatomical sources.

In both cases, anatomy seems here to spring from a second-hand knowledge and this makes sense in the context of 'artists-eruditi' of the second half of the 16th century, from Lomazzo to Rubens.

2. The Codex Huygens (The Morgan Library, New York)

The Codex Huygens was realized around 1570 in North Italy and it is now attributed to the artist Carlo Urbino. It contains drawings and notes dealing with three main topics: kinematics (the study of the movements) of the human body, the proportions of the human body, and perspective.

Its kinematics section especially has not been fully understood in terms of its importance for the history of science, and several of the images have never been reproduced.

Looking at the whole set of drawings, I have found further evidence to link these studies to other documents (e.g. a drawing by Lomazzo or his circle and a 16th century scientific manuscript I studied recently in Italy). I also started to consider the underestimated fact that the Codex was acquired in the 17th century by Costantine Huygens, the father of Christiaan Huygens, one of the prominent figures of the Scientific Revolution and one who applied mathematics to the study of movement in physics.

3. The plates for the *Commentaria* by Berengario da Carpi and the *De humani corporis fabrica* by Andrea Vesalius. A possible solution to a lasting problem.

The *Commentaria* was published by the anatomist Berengario da Carpi in 1521 and was illustrated with several plates. The most famous of them are those representing the muscles of the human body; they are the first set of anatomical images ever in a printed book.

Even if the artist who finally arranged the images for the printer was Amico Aspertini (as recently suggested), he certainly based one image (and maybe more than one) on original drawing(s) by another artist. Indeed, I discovered a drawing (not by Aspertini) corresponding exactly (in reverse) to one plate of Berengario's book and another one, by the same hand, partially corresponding (in reverse) to another plate in the same book. I'm currently working on the problem of their authorship. I also realized that the drawing exactly corresponding to the anatomical plate in the *Commentaria* was copied into an album of drawings for

artists dating to the first half of the 16th century. It was therefore well-known among the artists.

This means that the great anatomist Berengario da Carpi used – without any changes – an anatomical image for his treatise originally made by a great artist-anatomist. From an historical point of view this is quite interesting, because images generally supposed to be the results of Berengario's studies as an anatomist, are instead the product of an artist-anatomist.

Before I started to study this problem, I met Prof. David Rosand of Columbia University, who studied the problem of the authorship of the other main anatomical treatise of the Renaissance, the *De humani corporis fabrica* by Andrea Vesalius (1543). While considering the Vesalian plates, I first focused on the connection between the new drawing and Berengario's plate. Indeed, Vesalius also used the basic posture of this same anatomical image, originally invented by a great artist: an example of *Pathosformel* (to use the expression of Aby Warburg) in the history of scientific illustration.

4. Michelangelo's legacy

A corpus of anatomical drawings, whose authorship had been previously debated, has now been unanimously attributed to Michelangelo (Joannides, Hirst).

I'm studying several sets of copies. The origin of these copies is not always clear and they, therefore, pose some interesting problems. Are they copies from drawings by Michelangelo or derived from him, or are they drawings from anatomical tri-dimensional écorchés by Michelangelo? There are cues for both these hypotheses.

The study of the possible existence of one or more than one anatomical sculpture by Michelangelo is a key point in the solution of this ongoing study.

Marco Maiuro

I spent the Fall semester of 2007 at the Italian Academy preparing my dissertation, *Imperial Properties in High Imperial Italy*, for publication. In addition, I was able to pinpoint and develop two principal foci of my forthcoming book: the allocation of means and resources in high impe-

rial Italy (i.e., the allocation of wealth and the distribution of personal income and landed wealth in relation to the social structure of Roman Italy) and a comparative study of imperial properties in high-imperial Egypt and Italy. With respect to the first issue, I have arrived at a new and important conclusion, namely, that it is possible to calculate the minimum area of cultivated land owned by upper class proprietors in Italy based on a pattern in which wealth and personal income were invested primarily in landed property. It is possible to obtain this estimate by converting figures of the average per capita income of various social strata into equivalent amounts of wheat that individuals could have purchased with their income at the average market price of wheat. By converting the amount of wheat into the quantity of land necessary to produce it, and by putting the resultant figures on a scale of progressive wealth, we can not only determine the inequality of the distribution of landed property in Roman Italy, but also attempt to quantify the phenomenon. Even if the final estimate is only an approximation and is applicable only to a precise moment within the course of three centuries – thus providing a static image of a more complex and varied situation – it is nonetheless of great importance.

As for the second issue, I have collected and begun to analyze the sources of Roman Egyptian household receipts and accounts. This kind of complex research, which requires a great deal of background knowledge and skills (e.g. familiarity with elementary bookkeeping calculations in a pre-industrial economy, papyrology and Greek paleography), will be the focus of my work in the coming months.

Both the Academy and Columbia provided me with the intellectual milieu and the cultural and scientific stimulus to commit myself to this type of challenging research. At the Academy's seminars I was able to join a scientific and intellectual community that stimulated discussion on various issues. These debates as well as personal talks with my colleagues created an ideal intellectual atmosphere for communication and exchange and contributed enormously to the enhancement of my cultural perspective and research. Throughout the semester I also enjoyed deep and continuous scientific exchange with several important scholars at Columbia, first among who were William Harris and Francesco de Angelis, whose excellent advice and intellectual mentoring helped me in

many instances. Francesco Pellizzi and Roger Bagnall also offered most helpful advice in the fields of anthropology and papyrology.

During my residence at the Academy I participated in the Center for the Ancient Mediterranean's conference entitled "Spaces of Justice in the Roman Empire," which was held at Columbia November 18-19, 2007. Though I did not speak at the conference, I was asked to contribute a paper to its published proceedings.

In addition, I was able to complete several articles during my fellowship, including three entries ("Tiberis," "Triopion," and "Triumphalis via") for the fifth volume of the *Lexicon Topographicum Urbis Romae-Suburbium*. I was also commissioned to write and subsequently completed an essay on the "Political Roles in the Roman Triumph" for the forthcoming catalogue of the international exhibition on the "Roman Triumph" which opened in Rome in February 2008. I likewise contributed to the first phase of the organization of the international exhibition on "The Roman World in the Flavian Era" to be held in Rome March through November 2009. Finally, I wrote the chapters on the classical period in the preliminary report of the second archaeological field campaign of the site at Villamagna (Anagni), which has already been published on the web (www.fastionline.org/docs/FOLDER-it-2007-96.pdf). This archaeological campaign was also the subject of my seminar presentation at the Academy (October 10th), while my written paper dealt with my previously mentioned research on the distribution of landed wealth in Roman Italy.

In November, I was also interviewed by the committee of the American Academy at Rome for a position as "Archaeological Liaison," a job for which I applied last summer.

In short, I spent my fellowship at the Academy working intensely and trying to take full advantage of its ideal working conditions – ideal not only because of the wonderful facilities at Columbia (long library hours, easy access to colleagues and important scholars, a lively intellectual life bolstered by seminars, congresses, and talks) and at the Italian Academy (comfortable offices, helpful administration, an abundance of cultural and scientific events) but, above all, because of the challenging and always vivid intellectual milieu that surrounded my (unfortunately all too brief) residence at this prestigious institution.

Irina Oryshkevich

I spent the Fall and Spring semesters at the Italian Academy working on my book, *Necropolis to Metropolis: The Rediscovery of the Catacombs in Counter Reformation Rome*, and writing several related articles.

My main project focuses on the renewed interest in the catacombs and the cult of early Christian martyrs in Counter Reformation Rome. This revival was in large part a reaction to the publicity generated by Calvinist, Lutheran and Anabaptist martyrs in Protestant Europe, whose champions pronounced them to be the true heirs of the early saints slaughtered by pagan emperors in antiquity. Ecclesiastical authorities countered this claim by re-appropriating the ancient martyrs for the Catholic cause, arguing that their blood had nurtured the soil from which the Roman Church had consequently sprung. Thus while Protestant polemicists and historians wrote ecclesiastical histories and martyrologies that set their heroes in a historical continuum leading back to the apostolic church, the papacy promoted the fame of ancient, especially Roman martyrs, and rekindled interest in paleo-Christian remains, of which the cemeteries were the oldest example.

Although the catacombs on the outskirts of Rome had never been altogether forgotten, many had fallen into neglect after being stripped of their most precious holdings – the remains of early Christian martyrs – in the eighth and ninth centuries. Nonetheless, when one such cemetery was accidentally rediscovered in 1578, ecclesiastical authorities assured the public that thousands of martyrs still lay buried in its crypts. Furthermore, the labyrinthine network of subterranean galleries was declared to constitute a vast city, in which Christians had been able to live and practice their rituals safely underground until the moment God allowed them to emerge in triumph and appropriate the pagan metropolis for themselves. This view of the origins of Christian Rome was an enticing one in that it presupposed that the city had nurtured more martyrs than any other ancient urban center and had thus earned its supreme status in Christendom. It likewise implied and that the papacy had physical roots in architectural foundations that dated back to Apostolic times.

Aside from preparing the material for my book, I also used my time at the Academy to complete four articles. The first, “The Politics of Relic

Translation in Early Medieval Rome,” (also the topic of my Fall seminar paper and based on a section of my doctoral dissertation), deals with the translation of thousands of relics from the Roman catacombs into urban churches in the eighth and ninth centuries. In it I discuss the political motives that led the papacy to unearth the tombs of saints that had hitherto been protected by stringent laws, and to translate their contents to more easily accessible basilicas in Rome and other European cities. In the second, “Lost in Translation, Recovered through Art: Caravaggio and the Cult of Saint Lucy in Syracuse,” I examine the relationship between the Lombard artist’s *Burial of St. Lucy* and the religious climate of Counter Reformation Sicily. Here I attempt to show that the work, commissioned for the early Christian martyr’s basilica perched atop the catacomb that houses her original tomb, was an eternal tribute not only to the saint, but to the people of Syracuse, who have continued to mourn the loss of their patron saint centuries after her body had been forcibly removed.

During my Spring semester at the Academy, I expanded one chapter of my dissertation into yet another article, “Neo-pagans, Supreme Pontiffs, and the Delights of Roman Girls: The *Accademia Pomponiana* in the Catacombs.” In this piece I examine the exploration of the cemeteries by the fifteenth-century humanist Pomponio Leto and his pupils and consider it in the light of their imprisonment for conspiracy in 1468. Finally, in “*Roma sotterranea* and the Biogenesis of New Jerusalem” (the subject of my Spring seminar paper), I discuss one of the core ideas of my book through a careful analysis of a passage on the catacombs in the *Annales ecclesiastici* (1588-1607), the Catholic history of the Church written by Cardinal Cesare Baronio in response to Protestant assaults on the papacy. Here my goal is to show that it was through the magisterial authority of Baronio that the concept of *Roma sotterranea* – the clandestine, subterranean progenitor of the papal capital – achieved the status of historical truth.

My year at the Italian Academy has been rich in experiences, both professional and personal. It has been wonderful to be back at Columbia University, which, as an alumna, I know well, and to have access once again to its many resources as well as to a bright and lovely *studio-lo* overlooking St. Paul’s Chapel. I am equally grateful for the kind help of

the Academy's staff members – Barbara Faedda, Allison Jeffrey, Ellen Baird, Will Buford, Abigail Asher, and Rick Whitaker – each of whom has contributed to the enormous pleasure of my stay. Needless to say, I have benefited a great deal from discussing my work with the other Fellows, and no doubt even more from learning about theirs. Special thanks here to Roberta Bonetti, who taught me about the complexities of Ghanaian “fantasy coffins,” and Alessandro Borgomainerio, who shared with me his knowledge of the Counter Reformation. I would also like to express my gratitude to David Rosand, Francesco Pellizzi and Anna Ratner for taking the time to attend my seminars and for offering helpful questions and insights on my papers.

Above all, however, I would like to thank David Freedberg, the Director of the Italian Academy, not only for granting me a fellowship at a very crucial point in my career, but for his creation of an institution that is so ideally suited to sophisticated scholarship and intellectual pursuit.

Giorgio Pino

During my stay at the Italian Academy I carried out a project on “identity claims and the law,” i.e., the relevance for the law of claims to engage in behaviors that are deemed to be of special importance to a person, because of the connection that behavior has to the cultural, religious, or gender identity that that person shares.

Freedom of expression and religious freedom play a crucial role in contemporary western political societies. They are usually granted constitutional protection in all contemporary western legal systems, because of their deep connection with much cherished values such as pluralism, democracy, personal autonomy, laicism (State-Church separation), etc. It is far from clear, however, how a working legal system should accommodate the many intersections between these freedoms and resolve their conflicts. Moreover, these freedoms sometimes overlap and conflict with other constitutional values (e.g., with public order, or with religious neutrality of the state). From a sociological point of view, these kinds of intersections and conflicts are likely to abound in the context of pluralistic societies, in which there are conflicting conceptions of what is good. From this point of view, Italy has traditionally enjoyed a relatively homogeneous social environment, so to speak: few foreign communities, no

particular claims to public consideration of religions other than Roman Catholicism, and so on. But this picture is rapidly becoming outdated. Italian society is moving quickly towards a multicultural and multi-religious model, in which many different and conflicting ways of life claim respect and consideration in the public sphere. Hence it is of the greatest interest for the Italian (constitutional) lawyer to look at those legal cultures that have already developed some way of managing these very issues, and in this regard the American legal system is, for many reasons, an excellent comparative point of reference.

Identity claims are growing more and more intense as societies become more pluralist and minority groups become more assertive. The idea that social pluralism is a value per se, that differences should be preserved and assimilation resisted, is also one of the basic tenets of so-called postmodern legal movements such as *Critical Race Theory* and *Feminist Legal Theory*. These movements have underscored that belonging to a group (construed on racial, ethnic, or gender lines) is meaningful in the process of shaping one's individual identity, that it has an ethical dimension for those who share the traits of that group. Consequently, they have called for a comprehensive reform of the law in order to take into account several identity claims.

While identity claims often have an ethical dimension, they can also be problematic if the relevant practice or behavior is against the law. In such a case, a conflict arises between the individual liberty to perform the relevant practice, which in its broadest terms is usually recognized and protected by the law (in the guise of freedom of expression, religious freedom, or freedom of association, for instance) on the one hand, and different interests or values protected by the law on the other. My aim is to defend the view that expressions of individual identity are in principle to be protected, whereas vindication of group identity and group rights should be in principle discarded.

Identity claims have spread dramatically in the public forum. Identity discourse is pervasive, and problematic. Some identities can be tyrannical, all-encompassing and demanding, while some others are more fluid and negotiable. Moreover, the performance of identity claims can sometimes be utterly against the law, thus leading the interested group to demand a change in the law in order to accommodate the relevant identi-

ty. Conversely, the law is sometimes expected not to take into account particular identities (i.e., to repeal a differential legal treatment designed to accommodate some identity trait), or even to use the legal machinery in order to rule some social identities out of the social landscape.

Certainly, the law as we know it does not seem aptly prepared to accommodate identity claims. The reason is not only that the law may happen to lack specific provisions and specific regulations in this matter. What does seem to be missing is, rather, a proper attitude. The prevailing attitude in the law leads to identity claims being regarded as *prima facie* suspect.

Explaining the lack of an accommodating attitude towards identity claims requires an investigation of three different legal paradigms – the “modern law” paradigm (focused on the ideal of formal equality), the “contemporary law” paradigm (focused on the ideal of substantial equality), and the “post-modern law” paradigm (focused on the ideal of identity). The succession of these three paradigms is not, of course, clear-cut: they coexist, messily enough, all at the same time as major trends. Moreover, while a philosophical ideal may be consistent and clearly shaped in its own right, its institutional implementation is an entirely different thing. This creates inconsistencies and allows for exceptions (sometimes, quite remarkable exceptions indeed) within each paradigm.

The term I have spent here at the Academy has proved extremely fruitful for my research, providing me with both valuable time to study and write, and the chance to engage in challenging exchanges with the other Fellows as well as faculty at the School of Law. I am grateful to the Academy, its Director Professor Freedberg and all the staff, for maintaining such a favorable environment for intellectual life.

Nina Zschocke

My stay at the Italian Academy for Advanced Studies in America has been devoted to my current post-doc research project. Funded by DFG (Deutsche Forschungsgemeinschaft), it aims at a better understanding of the impact that higher cognitive processes might have on the visual experience of a work of art. The project applies a new perspective to the classic problem of the interactions between different “levels” of art experience. It analyzes how internal and contextual factors, by triggering

higher cognitive processes, indirectly influence perceptual experience. As my research draws on recent neuroscientific theories describing neuronal processes underlying eye movement, visual attention, and decision making, it is, on a methodical level, related to the Academy's "Art & Neuroscience" project.

Across art history, a number of descriptions of observers' experiences in viewing artworks seem to indicate complex interactions between vision and semantic interpretation. In particular, situations in which an observer experiences ambiguities on the level of content as well as on the level of visual appearance call explicitly for an analysis of the interdependencies and dynamics between these aspects of response to art. A future book publication resulting from my Academy research will describe the perceptual impact of higher cognitive processes (some of which are experienced as "thoughts" or "expectations," but also as "suspicions" and "doubts") that are triggered by a work of art itself, by additional stimuli, or by ongoing internal processes within the beholder. On the basis of the results obtained, I will argue that such processes feed back into visual processing, as they play a role in defining behavioral "goals" that guide the observer's eye movements and visual attention.

One important readjustment of my research focus during my stay at the Italian Academy takes account of close interconnections between sight and other sensory modalities such as touch. On this particular point, my thinking has gained from discussions with David Freedberg concerning his interest in bodily responses to pictures. This shift also reflects recent argument in neuroscience and corresponds to writings by art historian Caroline Jones, among others, addressing the historical isolation of the senses by modernist art theory. Related problems that emerged during my research concern a clear distinction between certain processes involved in "higher cognition" and those underlying "sight." A further issue concerns an understanding of the involvement of "emotional" processes in the ("rational") processes of decision making, as noted most prominently by Antonio Damasio.

Particularly fruitful for the development of my argument was the decision to review neuroeconomic theories by authors such as Paul Glimcher. This provided new arguments against reflex-based theories of behavior – and thereby, importantly, against formalist explanations of art

experience. The notion of the behavioral “goal” turned out to be crucial for the argument, even though the concept has to be treated with much caution and differentiation when applied in the context of aesthetic theory. (For example, it has never been the aim of this research project to be able to, in any sense, *define* the perceptual goal of a specific observer at a specific situation and point in time – let alone to name one common goal behind art experience).

While evaluating the role of visual attention, discussion with my fellow Anna Ipata on her findings concerning the impact of attention on LIP neurons was important, as were related visits to Prof. Michael Goldberg’s laboratory (Columbia University) and a visit to Prof. David Heeger’s laboratory (NYU).

On the basis of the results obtained, in my book I will essentially argue that while a large part of visual processing – for example, the recognition of familiar objects in an everyday scene in good viewing conditions – may be largely executed by economic “bottom-up” or “automatic,” more or less reflex-like processes, there is good evidence that complementary “top-down” control, reflecting higher cognitive factors, is able to feed back into these processes and to have a profound impact on the subjective perceptual experience of a work of art.

Regarding the more general question concerning the “historical dimension” of perception, my results revealed the importance of differentiating between the direct impact of perceptual “tasks” or “goals” (as defined by texts or by experiential situations, and evolving in thought) and the effects of learning or “training” processes. Here, my perspective is characterized by a focus on the first aspect, without disregarding the second.

Besides addressing strategies employed by (largely modern and contemporary) artists who make use of “top-down” or “feedback” processes, I analyze the role of art theory and labels, printed texts, and other curatorial tools, and discuss their potential impact on the experience of viewing an art work. Readdressing thereby the now almost classic 1980s question “what does art history (or: the art historian) do?” from a new perspective, I am now able to discuss temporary “constellations” of works of art and contextual factors such as texts, settings, and the mental states of observers in the light of recent neuroscientific models. Interestingly, it turns out that some observations concerning the discipline of

the history of art and its relationship to its objects (the work of art as experienced) closely correspond to aspects central to an analysis of the history of experimental sciences as conducted by, for example, Hans-Joerg Rheinberger.

During my stay I gained much from the internal weekly colloquium of the Academy, the exchange of thought with my co-fellows, and Prof. Freedberg's seminar "Neuroscience and Art: Vision, Movement and Emotion" (Spring term 2008) as well as the "Symposium on Vision, Attention, and Emotion" (April 2008) organized by the Academy. A number of lectures both at Columbia's Department of Art History and Archaeology and at the Graduate School of Architecture were inspiring. Importantly, working here enabled me to use Columbia's excellent libraries and to make important contacts both within and outside Columbia. Finally, my project has gained from visits to a number of art collections, exhibitions, and related events in New York and elsewhere – Boston, Los Angeles and San Francisco.

PREMIO NEW YORK ARTISTS

Ettore Favini



ETTORE FAVINI (Fall 2007) presented *A Private View*, a project that links the idea of time with the idea of landscape—“the precarious gardens of the Lower East Side, the advance of real estate that slowly removes patches of green (emptiness) to add cement (filled in).”

He has exhibited in the following shows: Fuori Uso, Mercato Globale (Montesilvano 1997, Former Stellamare Colony), La Ville, la Memoire le Jardin (Rome 1998, Villa Medici), Rough End (Milan 2005, Alessandro de March Gallery), Il mio Papà (Rome 2006, Adriano Olivetti Foundation), and Ettore Favini (Milan, Alessandro de March Gallery).

Linda Fregni Nagler



LINDA FREGNI NAGLER (Fall 2007) presented *Playgrounds*. The *Playgrounds* series (ongoing from 2006) consists of night shots of deserted playground areas, taken in difficult conditions of climate and light, using a very long exposure time. The pictures presented for the show at the Italian Academy were all shot during the artist's residence in New York City.

She has exhibited her photographs and videos in solo shows at Viafarini Gallery in Milan (2003) and at the Olivetti Foundation in Rome (2006). Beginning in 2003 she participated in "Progetto Casina," an artistic project inside the women's section of the Prison of San Vittore, Milan, and in 2007 she exhibited the related photographic work in the church of Santa Maria delle Grazie, home of Leonardo da Vinci's "Last Supper."

Andrea Mastrovito



ANDREA MASTROVITO (Spring 2008) presented *Libraries Are Not Made, They Grow*, a site specific piece in the Italian Academy Library which commented on both contemporary culture and art with books that were “just images of themselves, like in Plato’s cavern.”

He has exhibited in the M.A.X.X.I. museum in Rome and the Centro Pecci in Prato, among many other institutions in Italy, and has had numerous solo shows in Europe and the USA. His work was exhibited in one man shows this spring at the Foley Gallery and at the Pulse Art Fair, both in New York.

Silvia Vendramel



SILVIA VENDRAMEL (Spring 2008) presented sculpture and installation in *Here Exactly*. Fragmentary compositions of assonant elements, handcrafted and real objects present a sinuous, yet fully aware, reflection on the recent history of sculpture. In view of the relation each piece maintains with the surrounding space, the artist realizes a series of works whose character can be defined simultaneously as spontaneous and empirical. The leading role of texture and color makes her work cryptic yet evocative.

She was born in Treviso in 1972 and graduated in 1996 from the Ecole Pilote International d'Art et Recherche in Nice. For five years she worked in Spain and in 2003 she moved to Carrara-Pietrasanta, Tuscany, famous for its long sculpture tradition, which allowed her to pursue her research on the uses of resin and bronze. She has exhibited in solo and group exhibitions in Italy, Spain, Germany, Quebec, and the USA.