

COLUMBIA UNIVERSITY

*The*  
Italian Academy  
*for*  
Advanced Studies  
*in America*

Annual Report 2010–2011

## The Mission of the Italian Academy

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*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

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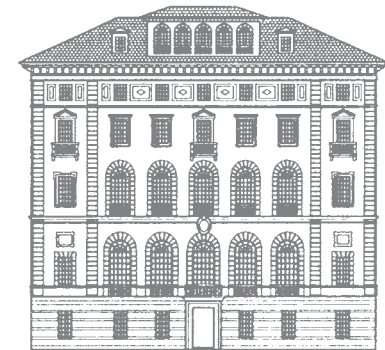
At the core of the Italian Academy's work lies its Fellowship Program. Fellowships are open to scholars at the postdoctoral level and above who wish to devote a semester or a full academic year to genuinely innovative work in any field relating to culture, cultural memory, and the relations between culture, the sciences, and the social sciences. Fellows are chosen by a jury of experts in the relevant fields. The most advanced part of the Fellowship Program is the Academy's ongoing Project in Art and Neuroscience, 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. Funding for the Academy came from an endowment established at Columbia in 1991 by the Republic of Italy; since then, a variety of foundations and private donors have provided other endowments and gifts.

Columbia University

THE ITALIAN ACADEMY  
FOR ADVANCED STUDIES  
IN AMERICA

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Annual Report 2010–2011



New York 2011

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Edited by Abigail Asher

Cover photo by Jorge F. Pereira

Set in Rilke types and designed by Jerry Kelly

## Governance of the Academy

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The President of the Academy is the President of Columbia University; the Honorary President of the Academy is the President of the Republic of Italy. 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 twelve distinguished representatives of cultural, academic, and business life; six are selected by Columbia University and another six by the Republic of Italy. The Board advises the Director on the management of the Academy.

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

CLAUDE M. STEELE, *Provost of Columbia University*

Director of the Academy

DAVID FREEDBERG, *Pierre Matisse Professor of the History of Art, Columbia University*

## Board of Guarantors

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### Appointed by Columbia University

DANIELE BODINI

*Ambassador to the United Nations for the Republic of San Marino*

JONATHAN COLE

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

IRA KATZNELSON

*Ruggles Professor of Political Science and History, Columbia University*

DAVID ROSAND

*Meyer Schapiro Professor of Art History, Columbia University*

OTTO NAUMANN

*President, Otto Naumann, Ltd.*

NICHOLAS J. TURRO

*William P. Schweitzer Professor of Chemistry and Professor of Chemical Engineering and of Environmental Engineering and Materials Science, Columbia University*

### Appointed by the Republic of Italy

GIOVANNI CASTELLANETA

*Presidente del Consiglio di Amministrazione, Gruppo SACE; ex Ambasciatore negli USA*

CLAUDIO CAVAZZA†

*Fondatore e presidente, Sigma-Tau Industrie Farmaceutiche Riunite*

ALESSANDRO FALEŽ

*Presidente, Hotel Invest Italiana; Presidente, Health Care Italia; Amministratore, S.I.C.A.R.*

ANDREA MEVORACH

*Fondatore, FEM – Finance Estate Millennium, Re-Evolution Real Estate*

GIOVANNI PUGLISI

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

RICCARDO VIALE

*Director, Italian Cultural Institute, New York*

## Senior Fellows

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### 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*

### RICHARD AXEL

*Nobel Laureate and University Professor, Columbia University*

### 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*

### VICTORIA DE GRAZIA

*Moore Collegiate Professor of History, Columbia University*

### PAOLO GALLUZZI

*Direttore del Museo Galileo, 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*

### EDMUND S. PHELPS

*Nobel Laureate and McVickar Professor of Political Economy, Columbia University*

### RENZO PIANO

*Renzo Piano Building Workshop, Genoa and Paris*

### GIACOMO RIZZOLATTI

*Direttore del Dipartimento di Neuroscienze ed Ordinario di Fisiologia, Università di Parma*

### 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*

### HORST L. STÖRMER

*Nobel Laureate and I. I. Rabi Professor of Physics, Columbia University*

### NADIA URBINATI

*Kyriakos Tsakopoulos Professor of Political Theory and Hellenic Studies, Columbia University*

## Staff

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DAVID FREEDBERG, Director

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

BARBARA FAEDDA PH.D.

*Associate Director*

ALLISON JEFFREY

*Assistant Director*

ABIGAIL ASHER

*Communications and Development Director*

WILL BUFORD

*Business Manager*

NICK BUONINCONTRI

*Operations Coordinator*

KIRA STOCKDALE

*Administrative Coordinator*

RICK WHITAKER

*Theatre and Music Director*

RAY HO

*Graphic Designer*

### Work-Study Staff:

Stephen Blair

Anna Calinawan

Sierra Hills

Mark Holly

Jonathan Orea

Jerry Rivera

Anthony Schiappa

Susana Siman

## Director's Report

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*"In a small corner of Morningside, a vision of the future is unfurling as a group of intellectuals transforms their small cultural studies forum into an authentic crucible, bringing academics together with their peers and the educated public with the goal of doing real work by interdisciplinary means. Founded at Columbia University in 1991, the Italian Academy is a unique institution, 'conceived as a center for advanced research in areas relating to Italian culture, science, and society . . . to provide a locus for collaborative projects between senior Italian and American scholars, particularly those open to interdisciplinary research.' What makes the Academy profoundly interesting, though, is the extent to which this abstract-seeming mission has taken purchase, fostering a series of extraordinarily productive academic collaborations that have succeeded not only in their scholarship, but also in their accessibility and meaningful value to the educated public at large. In parallel with its academic activities, the Academy maintains a library, lecture series, and events calendar that run the gamut of Italian culture and achievements. . . ." (Christopher Graffeo in *ArtsEditor*, January 30, 2011)*

The centerpiece of our activities remains the Fellowship program. Once more the standard of our Fellows was exceptionally high. Their fields ranged from a wide spectrum of historical and philosophical areas to neuroscience, genomics, and environmental science (see this year's list of Fellows). The standard of discussion at the weekly seminars was high, and the overall atmosphere was warm, collegial and constructive. We are proud not only to continue to be able to offer opportunities to brilliant young scholars who in these difficult economic times find it hard if not impossible to find full-time positions, but also to enhance Columbia's reputation in doing so. Every scholar who comes to research at the Academy remains impressed by what they find here and on the

campus at large, and by the welcoming spirit of the place. In this way, the Academy further enhances not only the reputation of the high quality of scholarship and research that continues to emerge from Italy (despite all the difficulties of the university system there) but also that of Columbia's great intellectual and cultural resources in the eyes of the world.

But getting there is not always easy. Every year we receive increasing numbers of applications for Fellowships, amounting to about 200 last year. Applications are initially processed by myself, Barbara Faedda and Abigail Asher, who along with Nick Buonincontri have perfected a system of electronic application that is second to none. Following the rating system devised by me eight years ago (along the lines of that of the Radcliffe Institute for Advanced Study), candidates are vetted by members of our eighty-strong admissions committee, consisting of professors largely from Columbia but also from other institutions in New York and across the country. We remain immensely grateful to them for dedicating so much of their energy to the Academy's Fellowship competition during a period when most are also heavily engaged in their own departmental admissions processes.

Much of our time during the period from January to April is dedicated to the Fellowship competition, even though our cultural activities continue unabated. Within this period, a great deal of my own time and Dr. Faedda's is taken up by figuring out ways of supplementing the yield from our endowment and the generous grants from the Alexander Bodini Foundation in order to fund more Fellowships than our limited basic resources enable us. We collaborate financially with many departments in small and large ways. Even in these difficult economic times when departments at Columbia are strapped for funds, several are happy to contribute to the funding of Fellows who serve their particular scientific communities as well. In the past we have been particularly successful in combining resources with various neuroscience departments, as well as astronomy and engineering and a number of humanities departments. This past year we were grateful to receive funds for co-sponsorship from the National Institutes of Health (in the federal government) and from Columbia's Department of Psychiatry and Department of Earth and

Environmental Engineering. In these terms I believe we have become a model for collaborative resourcing at Columbia.

Here, however, a note of caution may be necessary. Unless the general financial circumstances of departments change, I imagine a future in which we will be sustaining an ever-larger portion of the financial responsibility for our Fellowships, which have served both Italy and Columbia so well thus far. In the meantime we are most grateful to the Alexander Bodini Foundation for its sponsorship of three important Fellowships at the Academy.

Although during this coming year, we will not be able to fund all the meritorious candidates we would like, we have been gratified to discover that our Fellowships are now so prestigious that we will have three Fellows next year who are willing to come without any funding at all.

I should add here that the Academy's prestige now rests substantially on something we offer that few other institutions of advanced study in the country offer – a genuinely interdisciplinary program that traverses the sciences and the humanities. The diversity of disciplines represented by our Fellows is wide, but the methodological and epistemological benefits of our seminars become clearer every year. Both the seminars and the informal exchanges at the Academy, as well as the variety of conferences here and across the city, offer unparalleled tools for developing a critical understanding of the principles and techniques of disciplines that are different from one's own yet that each, in their own way, provide essential access to learning from the past, negotiating the present and preparing for the future. Gestures towards interdisciplinarity are frequent these days, yet few bring the ideals of interdisciplinarity into active practice as we do. Indeed, it was satisfying to hear from one of our Fellows who was granted a postdoc position next year at Washington University that the fact that he had participated in the uniquely interdisciplinary program of the Italian Academy was taken as a major point in his favor during the selection process, and that he was asked to follow the example he had learned here in his teaching responsibilities there next year.

As will be clear from several of my remarks above, each year we have more and more good candidates than we can actually fund. In terms of



intellectual quality and standard of research alone, we could have taken several more Fellows than the twenty-one we succeeded in funding. In future we should expand our resources so that we can better capitalize on this pool (and thus raise our critical mass as well). If there is one priority that we have in the coming year it must be to raise sufficient funds to cover the costs of at least two more Fellowships. We must expand the number of the opportunities for which we have already become well-known, and at the same time enlarge our critical mass.

I am happy to report that as I write we have received confirmation of a large grant of €186,000 from the Compagnia di San Paolo to establish a program of distinguished visiting professors from Italy to teach seminars under the auspices of the Academy in various departments at Columbia, starting with the Departments of Art History and Archeology and Italian. The position will be known as the Italian Academy - Compagnia di San Paolo Distinguished Visiting Professorship in Italian Studies, and will be yet a further indication of the Academy's contribution to Columbia and of its mission in promoting the high quality of research and pedagogy that is still to be found in Italy. For making this possible we are of course enormously grateful to the Compagnia for its commitment to the Academy and to Columbia – and to the Compagnia's head of cultural affairs, Dario Disegni.

Good news also comes from the Samuel H. Kress Foundation, which has supported our fellowships in recent years; its Digital Resources Grants Program is now giving the Academy an initial \$10,000 to support our "Academies Project at the Italian Academy" (APIA), the first website entirely dedicated to the history of scholarly and artistic academies from the Renaissance onward.

We had a remarkable program of events this year, perhaps even richer than usual. The list speaks for itself. Its success and density is a tribute to our small yet dedicated staff, working under the general direction of Assistant Director Allison Jeffrey with constant input from our ever inventive and meticulous Communications and Development Officer Ms. Asher. None of the events would have come off smoothly without the help of Kira Stockdale and our technical expert and building

manager Mr. Buonincontri, as well as the small group of work-study students who help us in more ways than I can mention. I doubt that there are many places in the world where so intense and well-attended a series of variegated events is organized – so well and so efficiently – by so small a group. We are all most grateful to them.

The year 2011, of course, celebrates the 150th anniversary of the unification of Italy. Accordingly, we dedicated a number of events in honor of this most notable anniversary. Amongst the most successful of these were 1) our conference co-sponsored by Global Cultural Studies at Columbia and led by our distinguished colleague Professor Gayatri Chakravorty Spivak on the issue of women and education in Kant and Gramsci, but with particular reference to the significance of the latter; 2) the conference "Boccaccio, Philologist and Philosopher," directed by our Senior Fellow and Da Ponte Professor of Italian, Teodolinda Barolini; 3) an unforgettable lecture on Leonardo by Professor Paolo Galluzzi, the Director of the Museo Galileo in Florence; 4) six lectures in our ever-popular Italy at Columbia series, with talks by Professors Vittoria di Palma, David Rosand, Francesco Benelli, Michael Cole, Carmela Franklin, and Elizabeth Leake, each suitably commemorating the art, literature, and scholarship of Italy; 5) a noteworthy series of concerts dedicated to little-known highlights of the repertoire of classical and contemporary Italian music, ranging from songs by Lucy Shelton to the premieres of two contemporary operas based on famous works of Italian literature, the first on *Orlando furioso*, the second on Calvino's *Città invisibili* (for further details on the music series, see below).

It has always been my policy to ensure that our events are attended by as large a public as possible, and in this respect we have been unexpectedly successful this year. Even an event such as the one organized by the Società Dante Alighieri and its director, our former Guarantor Claudio Angelini – during which three brilliant young Italian writers, Silvia Avallone, Giuseppe Catozzella, and Barbara Di Gregorio, read from their works and responded to a discussion led by Professor Paolo Valesio – drew an engaged and polyglot crowd that filled our library. By now our events staff, led by Ms. Jeffrey and Ms. Asher, have become

experts of publicity, and ensure that even meetings that might seem to have obscure topics draw enthusiastic audiences.

*“As does the Italian Academy itself, the Art & Neuroscience Project compels us because it captures how, in this moment of our history, interdisciplinary work has become the most humanistic of all projects. . . .”* (from *ArtsEditor*) By now the Academy has become well known not only for its program in art and neuroscience, but also for its annual lecture and conference in the neurosciences. In October, Vittorio Gallese, a regular collaborator with the Academy and one of the discoverers of mirror neurons, gave a lecture on empathy to a sold-out audience in the theater, while in December our 2009–2010 Fellow Franco Pestilli organized a conference on new issues and modes in brain imaging. The event was held in conjunction with Columbia’s Mahoney-Keck Center for Brain and Behavior Research and its director, Professor Michael Goldberg. Entitled “Neurotechniques: New Approaches to Mind, Brain and Behavior,” the conference was one of the most exciting ever to be held at the Academy, not only because of the sheer brilliance and novelty of the research presented by distinguished young neuroscientists from all over the country – from Harvard, MIT, Princeton, Rockefeller, NYU and Stanford, amongst other places – but also because of the urgency, range and vitality of their presentations. Our 200-seat theater remained packed from nine in the morning to seven in the evening, so engaged was the assembly of experts and others by the spectacular quality of the speakers we had managed to assemble for the occasion. *“I simply do not understand how they managed to get all these big names . . . excellent without exception,”* said one of New York’s best-known scientific blogs.

Once more, our theater manager Rick Whitaker organized a series of baroque and contemporary music (almost entirely Italian, but leavened with other European composers) that was universally admired. Some of the concerts, featuring difficult Italian composers like Scelsi and Sciarrino, nevertheless drew considerable attention – and audiences: no mean feat in a city such as New York, where the competition in the field of musical events is particularly stiff. Even more significant is the fact that most of the musical events were announced or reviewed in the

press – something that occurs with much greater rarity and difficulty in New York than in Rome or Paris. *“Quietly distinguished,”* said the *New Yorker* of our entire musical program this year.

Especially notable were the premieres of two remarkable operas, first Jonathan Dawe’s adaptation of *Orlando furioso*, entitled *Cracked Orlando*, a beautifully staged performance which drew much attention (followed by a lecture by its brilliant countertenor Anthony Costanzo), and then Christopher Cerrone’s opera based on Calvino’s *Città invisibili*. *“Upon entering the ‘teatro’ of the Italian Academy with its ornate Neo-Renaissance style, one can hardly imagine sitting down to hear anything but classical music in its strictest sense. On Wednesday night, classical music did indeed fill the room, but not from the century that the ambience of the room would suggest.”* The *Columbia Spectator* was here referring to one of the three concerts by the famous soprano Lucy Shelton, who continued to draw large crowds for her renditions of contemporary Italian and French music (supported this year with funding from the Aaron Copland Fund for Music), while the concerts of Andrew Appel of Italian harpsichord music and flautist Matteo Cesari’s performance of works by Sciarrino were also warmly attended and well received.

As every year, we hosted a number of important conferences, meetings and lectures co-sponsored with other departments and institutes at Columbia in New York, such as the meetings on the future of cities (hosted with the Lehman Center for American History and Turin’s Centro Interuniversitario di Storia e Politica Euro-Americana), and the congress on new methods of treating childhood psychiatric disorders, hosted by our own Dr. David Shaffer and Dr. Brad Peterson, along with Professor Ernesto Caffo of Modena and the Fondazione Child. Well-known speakers this year in the public domain have included Tony Kushner, Tommaso Padoa-Schioppa, Jonathan Galassi, David Dinkins, and Samantha Power. Their names alone give an indication of the vitality of discourse in our building. But all this represents only a fraction of the rich program of events under our auspices or under those of Columbia organizations with whom we continue to enjoy a close collaboration: the European Institute, the Seminar in Modern Italy, the Center for the

Ancient Mediterranean, and the Italian Poetry Review (the latter two organizations housed within offices at the Academy).

Our exhibition spaces this year were filled with two important exhibitions by major young Italian artists, as always curated by Ms. Jeffrey. The first was a show, glowingly reviewed in *Art in America*, of the stunning photographs and a video of drawings in water by Beatrice Pediconi, who went on to do a major show at Rome's MACRO, while the second, also of photographs and video, displayed a wide selection of the powerful and uncanny works of Pietro Reviglio, entitled *Cinematography of Urban Madness*. Works such as these, as with many of our shows, offer a stimulating form of visual entry to our building, for Fellows and visitors alike.

As always it remains for me to thank our small staff for their superb dedication to the Academy this year. What we manage to achieve at the Academy with a full-time staff of seven and a small group of work-study students is little short of miraculous. The spirit of collegial cooperation and commitment to the ideals of the Academy and of Columbia could not be bettered. I am honored and moved to work with a team of such exceptional quality. This year we will lose William Buford, who is moving on to pursue a career in social work. Will came to us as Operations Coordinator and was promoted to Business Manager in February 2008. In both roles he was exemplary and totally dedicated, but we are especially grateful to him for the superb efficiency and transparency of his work in the latter domain. We wish him the very best of luck as he moves ahead in his new career.

I must also thank the Italian Ambassador, Giulio Terzi di Sant'Agata, for his constructive cooperation with the Academy, as well as Consul General Francesco Maria Talò, to whom we send our best wishes for his new position. We are grateful to him and his staff at the consulate for the constant spirit of collaboration which has marked our relationship now over many years, as well as to our guarantor and Director of the Italian Cultural Institute, Riccardo Viale, and his staff there.

Above all I wish to thank the members of our Board of Guarantors, who have been a constant source of encouragement, inspiration and good counsel. I would especially like to put on record the gratitude

of the Academy to outgoing guarantors Stefano Parisi, Salvatore Rebecchini, Roberto de Mattei, Edward Mendelson and Jane Ginsburg for their years of service to the Academy. Their devotion to our programs and our mission was profound, and our current strength is in no small part due to their constructive advice and presence at our meetings over the years.

Finally it remains for me to express my gratitude to the support and stimulating encouragement and advice I have received both from the Vice President of Columbia, Nicholas Dirks, and from the Chair of our Board, Professor Claude Steele, who amidst the many demands he has as Provost of the University has remained a powerful supporter of the Academy and of all its activities on behalf of Italy and of Columbia University.

DAVID FREEDBERG  
Director

## Fellows 2010–2011

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MAURIZIO ARFAIOLI *The Medici Archive Project*

A Society on the March: the *Terzo Vecchio* of the Italian Infantry (1597–1715) (Spring 2011)

CLAUDIO BARTOCCI *Università di Genova*

Mathematical monsters: the essential tension between normal and pathological in modern mathematics (Spring 2011)

LAURA BEVILACQUA *Università di Pisa*

*Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry; National Institutes of Health; Columbia Department of Psychiatry*  
Genomics of suicidal behavior (Fall 2010 and Spring 2011)

PAOLO CARTA *Università di Trento*

The legal training of Francesco Guicciardini and his political lexicon (Spring 2011)

ROBERTO CASATI *École Normale Supérieure, Paris*

Pictorial representations of shadows: visual cognition and art history (Fall 2010)

FLORA CASSEN *University of Vermont*

*Alexander Bodini Research Fellow in Culture and Religion*  
The Jews of Italy and Spanish imperial power (Fall 2010)

GABRIELLA CIANCIOLO COSENTINO *Università di Palermo*

On the trail of Frederick II: European nationalism and the rediscovery of medieval architecture in Southern Italy (Fall 2010)

FRANCESCO CIOFFI *Università di Roma "La Sapienza"*

*Co-sponsored by the Department of Earth and Environmental Engineering, Columbia*  
Climate changes from decade to century: flood/drought dynamics (Fall 2010)

SALVATORE COSENTINO *Università di Bologna*

Byzantium, Italy and the Western Mediterranean in the seventh century: social transformations and cultural identities (Spring 2011)

VERA COSTANTINI *Università Ca' Foscari, Venice*

The Venetian *scala di Spalato* as seen from Ottoman documents (Spring 2011)

VALERIA GIARDINO *Institut Jean Nicod (ENS-CNRS-EHESS), Paris*

Vision to reason: visual routines for manipulating diagrams (Fall 2010)

MATHIEU GRENET *European University Institute, Florence*

In others' words: foreigners, languages and interpreters in Venice, Livorno and Marseilles, c. 1700–c. 1800 (Fall 2010 and Spring 2011)

LORENZO LATTANZI *Scuola Normale Superiore, Pisa*

Art history, natural history, and the science of antiquity: J.J. Winckelmann's recovery of ancient culture in Italy (Fall 2010 and Spring 2011)

GIOVANNI MASTROBUONI *Collegio Carlo Alberto, Turin*

*Alexander Bodini Research Fellow in Global Development and Finance*  
Does fertility influence migration and the re-allocation of labor? (Fall 2010)

ANTONY MOLHO *European University Institute, Florence*

Byzantine and Italian travel books in the fifteenth and sixteenth centuries (Spring 2011)

TOMMASO MOZZATI *Università di Perugia*

Italian sculptors and the French court under Charles VIII and Louis XII (Spring 2011)

ALESSIA PANNESE *Columbia University*

Neural bases of musical experience (Fall 2010 and Spring 2011)

ESTER SALETTA *Università di Bergamo*

The political contribution of Giuseppe Antonio Borgese and Gaetano Salvemini to Hermann Broch's democratic project (Fall 2010)

MAURIZIO SANGALLI *Università per Stranieri di Siena*

The educational network in Italy from the late sixteenth to the early nineteenth centuries: church, state, and society (Fall 2010)

KENNETH STOW *University of Haifa*

*Alexander Bodini Research Fellow in Culture and Religion*  
*Ius commune*, exploitation, and emancipation (Fall 2010)

PABLO VÁZQUEZ-GESTAL *Universidad Complutense, Madrid*

A king's treasures: Charles of Bourbon and the display of Herculaneum's antiquities, 1738–1746 (Spring 2011)

## Fellows' Seminars

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

### Fall 2010

Looking at images and reasoning about their content: the case of shadow depiction ROBERTO CASATI

Hermann Broch and Giuseppe Antonio Borgese: a human and literary friendship ESTER SALETTA

Neural correlates of conscious and unconscious perception of self-faces ALESSIA PANNESE

The educational network in Rome during the Napoleonic years MAURIZIO SANGALLI

Identity or control: the Jewish badge in Renaissance Italy FLORA CASSEN

Climate changes from decade to century FRANCESCO CIOFFI

Vision to Reason: using diagrams to think VALERIA GIARDINO

The *Tractatus de Iudaeis* of Giuseppe Sessa (Turin, 1716): legal uniformity and evolutionary emancipation KENNETH STOW

On the trail of Frederick II: the rediscovery of medieval architecture in southern Italy and 19th century European nationalism GABRIELLA CIANCIOLO COSENTINO

American Mafia networks GIOVANNI MASTROBUONI

### Spring 2011

Uncovering the genes for addictive behavior LAURA BEVILACQUA

In others' words: foreigners, "Oriental languages," and interpreters in Venice, Livorno, and Marseilles, c. 1650–c. 1830 MATHIEU GRENET

Natural history and natural science in Winckelmann's concept of art history LORENZO LATTANZI

Royalizing the antique: Herculaneum and the monarchy of the Two Sicilies, 1738–1746 PABLO VÁZQUEZ-GESTAL

Alternative paths towards the age of mercantilism: revisiting the 17th century's economic crisis VERA COSTANTINI

Italian sculpture and sculptors at the French court between Charles VIII and François I TOMMASO MOZZATI

Politics, law and literature: the dialogue between Machiavelli and Guicciardini PAOLO CARTA

Perrault's watch and Beltrami's pseudosphere: a story without a moral CLAUDIO BARTOCCI

Public power, taxation and the economy: changing patterns from late antiquity to early Byzantium SALVATORE COSENTINO

Broken lives/(re)constructed biographies: German Jewish historians of the Renaissance in war-time America ANTONY MOLHO

Bastion of empire: the *Terzo Vecchio* of the Italian infantry (1597–1715) MAURIZIO ARFAIOLI

Music: a (gray) matter of taste ALESSIA PANNESE

## Public Events

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### Conferences and Symposia

#### SEPT 30–OCT 1: CONFERENCE

*Shrinking Cities, Smaller Cities: Modern Crisis or New Path to Prosperity?  
Is Smaller Really Better?*

Organized by KENNETH JACKSON (Columbia), MAURIZIO VAUDAGNA (Univ. Piemonte Orientale), LISA KELLER (SUNY Purchase)

Co-sponsors: Herbert H. Lehman Center for American History; Graduate School of Architecture, Planning, and Preservation; and Seminar on the City, all at Columbia; and Interuniversity Consortium for the Study of European-American Politics and History (CISPEA)

#### OCT 5: SYMPOSIUM

*The Body in Aesthetic Experience: A Multidisciplinary Perspective*

VITTORIO GALLESE (University of Parma)

#### OCT 18: LECTURE

*Rembrandt: Studio Practice and Art Theory*

ERNST VAN DE WETERING (Rembrandt Research Project)

Co-sponsors: Columbia University Departments of Art History and History; The Queen Wilhelmina Chair in Dutch Studies

#### OCT 22: WORKSHOP

*From the Republics of Virtue to the Republic of Parties: The Transformation of Republicanism in Modern and Contemporary Italy*

Organized by NADIA URBINATI (Columbia)

Co-sponsors: Modern Italian Studies Seminar; European Institute; and Department of Political Science, all at Columbia; *Journal of Modern Italian Studies*

#### OCT 22: ROUND TABLE

*Critica Militante* – The role of the literary critic in contemporary society

Organized by PAOLO VALESIO (Columbia)

Co-sponsors: *Italian Poetry Review* and Department of Italian, Columbia; Department of Modern Languages and Literatures, Fordham

#### OCT 25: CONFERENCE

*The Future Roles of Cutting-Edge Methods in the Study and Treatment of Childhood Psychiatric Disorders*

Organized by DAVID SHAFFER (Columbia), BRAD PETERSON (Columbia), BENNETT LEVENTHAL (NYU), ERNESTO CAFFO (Univ. of Modena & Reggio Emilia)

Co-sponsors: The Children First Study and Research Foundation; Fondazione Child; Columbia; University of Modena & Reggio Emilia

#### NOV 10: READING

To celebrate the publication of Jonathan Galassi's new translation of Giacomo Leopardi's *Canti*

With JONATHAN GALASSI, RICHARD HOWARD, MARK STRAND, PAOLO VALESIO, and SHIRLEY HAZZARD

#### DEC 3: CONFERENCE

*Neurotechniques: New Approaches to Understanding Mind, Brain and Behavior*

Organized by FRANCO PESTILLI (Columbia)

Co-sponsors: Plexon; Mahoney-Keck Center for Brain and Behavior Research, Columbia

#### FEB 1: CONFERENCE

*"Racially Inferior": Roma, Sinti and other Holocaust Victims*

Co-sponsors: U.S. Holocaust Memorial Museum; European Roma Rights Centre

#### MAR 23: READING

*New Italian authors Silvia Avallone, Giuseppe Catozzella, Barbara Di Gregorio; editor Michele Rossi*

Co-sponsors: Dante Alighieri Society, Consulate General of Italy; Italian Cultural Institute; Capri Awards Foundation

## MAR 25: CONFERENCE

*Negotiating the Enlightenment: Kant, Gramsci, Education and Women*

Organized by GAYATRI CHAKRAVORTY SPIVAK (Columbia)

Co-sponsor: Global Cultural Studies, Columbia

## MAR 30: LECTURE

*The Shadow of Light: Leonardo's Mind by Candlelight*

Paolo Galluzzi (Director, Museo Galileo, Florence)

## APR 29: CONFERENCE

*Boccaccio Philologist and Philosopher*

Organized by TEODOLINDA BAROLINI (Columbia)

Co-sponsors: Italian Department and Thomas Da Ponte Lecture Series, Columbia; College Arts and Humanities Institute, Indiana University

## MAY 6: CONFERENCE

*Gramsci Revisited: A Conference in Memory of John M. Cammett*

Organized by: Mary Gibson (John Jay College, CUNY), John Davis (Univ. of Connecticut)

Co-sponsors: Seminar on Modern Italy and Seminars Office, at Columbia; *Journal of Modern Italian Studies*

## Italy at Columbia Lecture Series

OCT 26: VITTORIA DI PALMA, *Naples and Natural History on the Grand Tour*

NOV 8: DAVID ROSAND, *Ut pictor poeta: Titian's Early Mythologies*

NOV 23: FRANCESCO BENELLI, *The Architecture of Michelangelo*

MAR 28: MICHAEL COLE, *Art in Italy: 1560-1570: Decorum, Order & Reform*

APR 18: CARMELA FRANKLIN, *History and Politics in the Book of the Popes*

APR 26: ELIZABETH LEAKE, *Screening the Anti-Fascist Resistance*

## Concerts

## OCT 6: CONCERT

*The Italian Harpsichord*

Andrew Appel, harpsichordist

## OCT 15-17: OPERA

*Cracked Orlando*

World Premiere of an opera by American composer Jonathan Dawe; with Anthony Roth Costanzo, Mary Elizabeth Mackenzie, Hai-Ting Chinn, and Karim Sulayman

## OCT 19: LECTURE-RECITAL

*Italian Castrati*

Anthony Roth Costanzo

## NOV 3: CONCERT

*The Italian Harpsichord*

Andrew Appel, harpsichordist; Thomas Cooley, tenor

## DEC 1: CONCERT

*The Italian Harpsichord*

Andrew Appel, pianoforte; Krista Bennion Feeney, violin; Loretta O'Sullivan, cello

## DEC 5: CONCERT

Flutist Matteo Cesari

Works for unaccompanied flute by Salvatore Sciarrino

## FEB 2, MAR 2, APRIL 2: SPRING CONCERT SERIES

*Three 2nds with Lucy Shelton*

Vocal chamber music with soprano Lucy Shelton and friends; works by Benson, Berio, Birtwistle, Carter, Dallapiccola, Feldman, Fiocco, Gabrielli, Messiaen, Scelsi and Sciarrino

With support from The Aaron Copland Fund for Music

## FEB 24: CONCERT

*Poetry in Music/Music in Poetry*

MARCELLO GIORDANI in musical arrangements of poems by Carducci, Fogazzaro, Boito, D'Annunzio, Pascoli and Deledda

Co-sponsors: Italian Poetry Review, Columbia; Marcello Giordani Foundation

## MAR 9: CONCERT

*Improvvisatore Involontario*

Guitarist Marco Cappelli and Italian avant-garde jazz artists: Cristina Zavalloni, Mauro Pagani, Heimweh duo, Tetraktys guitar quartet, Francesco Cusa, Naked Musicians

## MAY 13-14: OPERA

*Invisible Cities*

World Premiere of an opera by Christopher Cerrone; based on the novel by Italo Calvino

## Exhibitions

## DEC 6: EXHIBITION (AT SPAZIO CASSINA)

*Premio New York*: Pietro Ruffo and Marinella Senatore

Co-sponsors: Italian Cultural Institute and Ministry of Foreign Affairs; with ISCP, Brooklyn

## FEB 15: EXHIBITION

*Untitled*: Photographs and video by Beatrice Pediconi

## APR 6: EXHIBITION

*Cinematography of Urban Madness*: Photographs and video by Pietro Reviglio



### Maurizio Arfaioli

The research project I have developed at the Italian Academy was conceived as one of the possible approaches to the multifaceted historiographical and methodological questions I had to face while undertaking research on the vast, complex and largely unstudied phenomenon of the early modern Italian military in Spanish service outside the Italian peninsula.

Though nowadays only the memory of the *invencibles tercios* – the “legions” of the Spanish Empire – survives, some legions among the troops of the various *nationi* that composed the multi-lingual armies of the Spanish kings enjoyed a reputation second only to their Iberian counterparts. These legions were the Italian *terzi* (in the Italianization of the Spanish word *tercios*). In just the course of the Eighty Years' War (1568-1648), no less than thirty Italian *terzi* (each about three thousand men strong) were raised in the peninsula to fight in the Low Countries – primarily from the areas now termed “Spanish Italy,” that is to say Lombardy and the Kingdom of Naples, but also in other parts of the peninsula such as Urbino, the Papal States, Mantua and Savoy.

The Italian *terzo* that came to be known as *Terzo Vecchio* was founded in 1597 in Lombardy to fight in Flanders by Fra' Alfonso d'Avalos (1567-1620), a Knight Hospitaller. In time, the *terzo* of Fra' Alfonso (who resigned his command in 1603) became the unit into which most of the Italian *terzi* of the Army of Flanders were incorporated once they were “reformed” (that is, dissolved because of heavy losses or for disciplinary reasons), becoming the main “bloodline” of the Italian infantry in Spanish service in the Low Countries. The *Terzo Vecchio* fought in all the conflicts in which the Habsburg and (from 1700 onwards) Bourbon kings of Spain were involved, from the Eighty Years' War to the War of Spanish Succession (1701-1714).

During my stay at the Italian Academy I have been able to properly organize and analyze the primary and secondary sources on the history of the Italian *terzi*. I have gathered these sources in the course of several years during my surveys of archives and libraries in Italy, England, France, Spain and Belgium. The network of Columbia research libraries (in particular Butler and Avery), integrated with the resources of the New York Public Library, has been invaluable in the process of locating the *Terzo Vecchio* in seventeenth and eighteenth-century historical narratives, literature and iconography. I also had the chance to discuss at length my research project not only with every one of the other fellows, but with several professors of Columbia University – and in particular with Pamela Smith, Martha Howell and Walter Prevenier. Additionally, I have been able to briefly meet and work at the Hispanic Society of America with Geoffrey Parker, Professor at the Ohio State University and one of the leading figures in my field of study.

The Italian Academy, with its interdisciplinary environment and its community of scholars, proved to be the ideal place to carry out my work, while participating in its collegial atmosphere of academic fellowship.

*Maurizio Arfaioli returns to his position as Research Fellow at the Medici Archive Project in Florence.*

### Claudio Bartocci

During the semester I spent as a Fellow at the Italian Academy, I have been working extensively on a book project devoted to some aspects of the conceptual development of 19<sup>th</sup>/early 20<sup>th</sup> century mathematics, with special emphasis on the role of pathological examples.

In the last one-hundred fifty years mathematics has produced a large number of such examples, that Henri Poincaré was the first to christen with the name of “monsters”: continuous functions that do not have derivative in any point, Cantor's transfinite numbers, Peano's curve filling a square, fractals ranging from Koch's curve to Mandelbrot's set, chaotic dynamical systems. In my view, these constructions are not just

kind of *Wunderkammer* curiosities: they reshape the landscape of mathematics, shifting the boundary between what is “possible” and what is “impossible”, and have an essential role in the dynamics of the interplay of intuition and rigor. More than that, the “monsters” (a word etymologically related to the Latin verb *monere*, to warn) compel us to rethink the fundamental concepts through which we model our image of the world: the idea of continuum, the notions of causality and randomness, the finite-infinite opposition.

Specifically, my research activity focused mainly on three topics: Dehn’s counterexample to Hilbert’s third problem, the genesis and significance of the Banach-Tarski paradox, and the vicissitudes of the pseudosphere – the surface with constant negative curvature – from Ferdinand Minding’s early investigations through Beltrami’s model to Hilbert’s theorem (this “story without a moral” was the subject of my presentation in the Academy seminar). I also tried to explore some methodological and more properly philosophical issues linked to the notion of “mathematical monster,” starting from Lakatos’s analysis and taking into account Solomon Feferman’s remarks.

While at the Italian Academy, I gave the final touch to the introduction of the volume *Suoni, forme, parole*, a collection of original contributions by distinguished scholars, addressing a wide spectrum of subjects connected with the interplay between mathematics and music, visual arts, literature and philosophy. This is the last of the four-volume reference work *Matematica* (Einaudi 2007-2011), of which Piergiorgio Odifreddi and I are the co-editors. Furthermore, I took full advantage of Columbia University’s vast library collections to complete my introductory essay *Geometrie vittoriane* to the new Italian translation (by Federica Oddera, Einaudi 2011) of Edwin A. Abbott’s *Flatland*: this well-known “scientific romance” is to be read not just as a social satire in geometrical disguise but also as a theological reflection concerned with the issue of the conflict between doubt and faith.

As for my research activity in mathematical physics, I had the opportunity to present my recent results about the Calogero-Moser integrable system and its bi-Hamiltonian structure in two invited talks, one in the

Algebraic Geometry Seminar at the Mathematics Department of Columbia and one in the Math-Physics Joint Seminar at the University of Pennsylvania, Philadelphia.

I benefited greatly from interaction with my fellow Fellows, with the Director of the Italian Academy, David Freedberg, and with other members of the intellectually invigorating environment of Columbia University. In particular, I enjoyed several thought-provoking and enlightening conversations about the ontology of mathematical entities with Professor Achille Varzi, the Chair of the Philosophy Department

*Before returning to his position of Associate Professor at the University of Genova, Claudio Bartocci will take up a short-term visiting position of Directeur d’études invité at the École des Hautes Études en Sciences Sociales in Paris.*

## Laura Bevilacqua

This year at the Italian Academy has been particularly important from both a personal and a scientific point of view. The opportunity to interact with experts in extremely diverse fields, discuss and learn from them and to meet on the field of curiosity and creativity is an enriching personal experience.

I came to the Academy as a Bodini Fellow with a project investigating the contribution of genetic variation to suicidal behavior. In recent years my research has focused on the human genetics of complex disorders, in particular on impulsive behavior and aggression as key features of various psychiatric diseases and behaviors, including suicidal behavior.

In the general population of the U.S., suicide is the eleventh leading cause of death. The fact that it is a major preventable cause of death among the young makes it imperative to understand its origins. Heritability of suicidal behavior is moderate for a broad phenotype of suicidality that includes ideation, plans, and attempts, and is largely independent of the inheritance of psychiatric disorders. The moderate heritability indicates that it should be feasible to identify functional genetic loci underlying vulnerability to suicidal behavior.

Although functional variants in candidate genes have been identified, association studies have yielded controversial results. Many genes and neurobiological systems are involved in the etiology of suicidal behavior and only recently has the technology enabled us to investigate multiple systems by genome-wide analysis. For most genetically-influenced diseases, including behavioral diseases, both rare and common genetic variants are involved. The aim of this ongoing study is to assess the genetics of suicidal behavior via a genome-wide association study for common variants and complementary next-generation sequencing for rare and uncommon genetic variants. Knowledge of functional genetic factors may lead to the reconceptualization of disease on a neurobiological basis, and to individualized prevention and therapeutics based on a detailed molecular understanding of pathogenesis.

The complexity of the project required major collaborative efforts. The Italian Academy enabled me to work in both the Laboratory of Neurogenetics, directed by Dr. David Goldman, at the National Institutes of Health (Bethesda, MD) and the Division of Molecular Imaging & Neuro-pathology, directed by Dr. J. John Mann, of the Department of Psychiatry of Columbia University. This was a tremendous opportunity to bring together the most cutting edge technology provided by the Laboratory of Neurogenetics and an important dataset of brain tissue from individuals who attempted suicide, collected in the Department of Psychiatry at Columbia. The availability of brain tissue, a rare opportunity, will enable us to correlate genetic variation with molecular studies.

The year at the Italian Academy offered the opportunity to create important collaborations for developing my research. It has been also essential, at this early stage of my career, in understanding the significance of my studies beyond neuroscience. I had many conversations on the impact of genetics of behavior, from the individual to the societal level, including its ethical and legal aspects.

I wholeheartedly thank the Bodini Foundation for supporting the work of young investigators. I thank all the Fellows for this mind-challenging and freeing experience, for the good discussions about our work and for their friendship. I thank the always friendly and helpful staff of

the Italian Academy. In particular I wish to thank the Director of the Italian Academy, David Freedberg; he is able to create an incredible cultural environment and a very stimulating atmosphere through his unusual holistic vision.

*Laura Bevilacqua returns to the National Institutes of Health, Bethesda, MD, where she has a position as Visiting Fellow.*

## Paolo Carta

I spent the semester at the Italian Academy working on my book about Guicciardini's legal training and his political thought. I should say that during these months many things have changed about my initial project plan: I have decided to dedicate only the first chapter to Guicciardini's political thought, which, strictly speaking, is a discussion about his ideas on the government of Florence. I call this chapter "Hopes," in light of what Frances Amelia Yates once said: in history "hopes are perhaps as important as the events," and the history of political thought is mainly the history of attempts to realize hopes. I call the book *According to Conscience*. It deals with the link between politics and conscience that is a fundamental topic in Guicciardini's works, with some completely new aspects. In fact, Guicciardini always stresses a profound tension between law, conscience and politics, in a way completely different from Machiavelli, probably because they were also trained in a different way.

During these months I have written and completed three chapters of my book. One is about the dialogue between Machiavelli and Guicciardini and takes into account some peculiar aspects of how they interpret the "imitation of the ancients," as the attempt to base politics upon its own principles, *iuxta propria principia*. Another chapter is dedicated to concealed tyranny and it also serves as an investigation of the historical and doctrinal roots of Guicciardini's maxim: "you cannot hold States according to conscience, for if you consider their origin, they are all illegitimate." This chapter begins to explore the idea of tyranny in Guicciardini's works and takes into account the different portraits

of Lorenzo de' Medici done during his life in the *Storie fiorentine* and in his *Storia d'Italia*. A third chapter is devoted to the peculiar relationship between "synderesis" and conscience which reveals the deep influence of Savonarola and of humanism in Guicciardini's works.

At the Italian Academy I began to study as well the impact of his *Storia d'Italia* on the late Renaissance history of political and legal thought. I would say that I am trying to read Guicciardini and to pose a question that is still very relevant today, but along his lines, i.e., how can a republic protect itself against its internal enemies, respecting the laws and at the same time pursuing suspects? (Guicciardini introduces this issue in his *Orazioni*, with a discourse – a real *pro et contra* dispute – without a solution.) Another chapter aims to understand some questions that Guicciardini introduces in his writings, such as can a new government do anything without the expertise and knowledge of the best and wisest men of the past regime? Could the new ruling class do anything without those who have doctrine and experience? This is why he chooses to set a "new man," a Medicean, as the principal interlocutor of the dialogue: like Machiavelli, although from a different perspective, he was really interested in what has been called the building of a new Statecraft.

At the Academy, these new ideas offered me an invaluable opportunity to discover and explore new and fundamental sources to appreciate the roots of Guicciardini's thought. I have written a paper to present my work and concluded two articles relating to my project. I held a seminar at Columbia on Guicciardini and a lecture at St. John's University dedicated to Gramsci which was a starting point for my studies on the examples and rules in Renaissance. I attended several conferences at Columbia, at the New School for Social Research, and at the Bard Graduate Center concerning the social impact of the political and legal thought. Among them were "Lying and politics," "Negotiating the Enlightenment: Kant, Gramsci, Education and Women" and the Heyman Center's lectures. As a discussant I attended the seminars "Competing for Liberty: Democracy and Republicanism" at the Department of Political Science (Columbia).

The Italian Academy provided me the ideal conditions to conduct my research, with its lively intellectual environment and its amazing

staff. The discussions with the Director of the Academy, with the colleagues and the other fellows have been of fundamental significance to renew the path of my research.

*Paolo Carta returns to his position as Professor of History of political thought at the University of Trento.*

## Roberto Casati

This has been an intense period. I was able to get a fair amount of the planned book on shadow representation done. This amounted to engaging in a lot of reading, putting published material in order, shaping it into a coherent whole, trimming redundancies, and especially working out the missing theoretical bits. Work on the theoretical framework was done by producing some articles that may become chapters of the book. The main idea of the book (article #1 in my list) is that the architecture of shadow cognition can be studied by uncovering a large set of double dissociations: some stimuli presenting geometrically correct shadows are rejected by the viewer, and some stimuli presenting geometrically incorrect shadows are accepted. An article on this topic is under way. I also wrote and submitted two other articles, one on non-lexicalized concepts of shadow and light, and the other on some effects of shadows in aerial photographs. (2) The first article deals with questions such as whether we can mentally operate on notions of shadows and objects (for instance, is a hole in a shadow a shadow of a hole? Or, why do certain languages lexicalize shade while others don't?). On the one hand we do not have a complete phenomenology of shadow/light phenomena – and the article seeks to fill this gap; on the other hand I propose a theoretical framework in which shadow concepts are negotiated on the fly at the interface between different conceptual systems (the object system, the geometry system, the causal cluster). The second article, (3) more applicable in nature, deals with some undesirable effects in aerial photographs that are due to shadows (such as concavity/convexity inversion), and proposes a remedy.

I worked on two, much more general articles as well. The first one (4) is on the likely evolution of a shadow-processing system. What is the role of colors in a world of moving shadows? If light-contrast detection predates object vision, then it is to be expected that color constancy is a by-product of shadow discounting. The second article (5) is on the general architecture of the shadow system, and deals with questions such as why we discount shadows.

The project generated some collaborations and spin-offs. I started a collaboration with Kristina Budelis (of Barnard) in order to produce a time-lapse movie that could be used in an educational project on perceiving Earth's rotation directly, using shadows. Also on the educational side, I completed a chapter of a different book (on some techniques for teaching elementary astronomy by shifting one's point of view) that includes a lot of material on shadows. I was interviewed by some Barnard students who are creating a video on shadows.

What a privilege it was to be able to take advantage of the availability of large art collections in New York. As a tribute to my visits to the Metropolitan, I plan to write a small piece (article #6 in my list) on the shadows of a mysterious fly depicted by Crivelli. And what a pleasure it was to add to my photographic collection of real-life shadows countless scenes from New York streets.

In order to focus on the project, which is in its central, most demanding phase, I systematically turned down invitations to deliver talks at various institutions, but I did make a presentation at a seminar organized by Barnard's William Sharpe, the author of a book on nocturnal representations of New York City, and at a seminar run by Lydia Goehr and Achille Varzi (Professor and Chair, respectively, at Columbia's Philosophy Department) on art and cognition, as they did not involve traveling and were on topic. I also organized a meeting with Larry Kagan, an artist who works with shadows generated by sculptures. Many events at the Academy have been quite relevant (on art and cognition and on neurotechniques) and the discussions among Fellows were always engaging.

*Roberto Casati returns to his position as Directeur de Recherche at Institut Nicod, Paris.*

## Flora Cassen

As an Alexander Bodini Fellow at the Italian Academy, I worked on my book on the Jewish badge in Renaissance Italy. Early in the thirteenth century, Pope Innocent III ruled that Jews must wear distinctive clothing and urged all kings, princes, and bishops to enforce his decree. Focused on three key territorial and political entities of northern Italy – the Duchy of Milan, the Republic of Genoa, and the Duchy of Piedmont-Savoy – the book examines the history of the Jewish badge from its inception in the region in the fifteenth century to the end of the sixteenth century when King Philip II of Spain expelled the Jews from Milan. Although the Jewish badge had appeared earlier in different parts of Europe, in fifteenth-century northern Italy it was a new phenomenon. Its study provides a rare opportunity to investigate why and how anti-Jewish measures emerge in a given society and my research presents a case study analyzing the appearance, development, effects, and symbolic significance of anti-Jewish sartorial discrimination.

While the book was originally conceived using a geographic framework, presenting and explaining the situation in Milan, then Genoa, then Piedmont, recent archival research findings have led me to profoundly rethink the structure of the work. Consequently I used my time at the Academy to reorganize the book and add two new chapters. In the first of those I show that the Jewish badge was not just an Italian but an "international" phenomenon involving discussions and negotiations among small Italian towns, the governor, the senate, and the archbishop in Milan, and King Philip II of Spain in Madrid. Thus Jewish history becomes a lens through which to understand the functioning of early modern empires and the role of Jews in transnational relations. The second new chapter, focused on Jewish-badge legislation and its effects, seeks to increase our understanding of what anti-Jewish laws were and what exactly they did. Jewish-badge laws were special because their enforcement was erratic, but their effects were manifold and felt by the Jews even in the absence of effective enforcement measures. Using the Jewish badge as a template, I observe how the law provided a framework

for social, political, and fiscal relations between Jews and Christians to unfold.

The Academy proved to be the ideal setting for accomplishing scholarly work. With all the resources of Columbia University and a great group of Fellows with whom to discuss my writing and research, I was able to make significant progress. After presenting one of my new chapters at the weekly seminars, I received insightful and thought-provoking comments from the Director, David Freedberg, the Fellows, and my two guests, Columbia Professors Elisheva Carlebach and Jonathan Schorsch. I have presented my work at the Association for Jewish Studies conference in Boston and will be back to give a talk at the Columbia Institute for Israel and Jewish Studies next Spring. I would like to thank the Academy's Director and staff for giving me the opportunity to be in residence at the Academy and making the experience so perfect.

*Flora Cassen takes up a new position as an Assistant Professor of History at the University of North Carolina in Chapel Hill.*

### Gabriella Cianciolo Cosentino

During my time at the Italian Academy (Fall semester 2010) I worked on a research project on the rediscovery of medieval architecture in Southern Italy in the nineteenth century. My investigation focuses on the interpretation and perception of the southern Middle Ages in the framework of the Gothic revival and, in particular, aims at answering the fundamental question of how European nationalism affected this rediscovery. I am an architectural historian, and my specific field is contemporary architecture (from the nineteenth and twentieth centuries). Nevertheless this "transhistorical" project deals with two different and far-apart periods of history of architecture, namely the Middle Ages and the Eclecticism, and relates them through the investigative work of scholars, travelers, art historians, architects – in particular, British, French and German – who are responsible for the milestones of Italian medieval studies in the nineteenth century.

The interdisciplinary and international milieu of the Italian Academy and Columbia University was the ideal setting to carry on this challenging project, and to discuss my ideas with a vast range of interlocutors: professors, experts, but also colleagues from different educational backgrounds and disciplines. Each of them gave me important suggestions and advice, and I also had the opportunity to confront my own research with different methodologies and scientific approaches. In that sense the seminars on Wednesday were a very important occasion to get in touch with the other fellows and to participate in interesting and stimulating discussions which ranged over a wide variety of topics, from global warming to the representation of shadows. I want to express my sincere thanks to the Fellows in residence this semester: we had a very good time together and we learned a lot from each other.

Apart from the "official" occasions such as the weekly seminars and the lectures, conferences and symposia organized by the Italian Academy, one can enjoy a continuous intellectual exchange at the highest level in a friendly and convivial atmosphere. This is in my opinion the greatest value of the life at the Academy, as well as the main aim of a cultural institution.

Among the professors of Columbia University I met during this semester, I am especially grateful to Kenneth Frampton, Professor of Architecture at the Graduate School of Architecture; Francesco Benelli, Professor of Renaissance and Baroque Architecture at the Department of Art History and Archaeology; and Holger Klein, Professor of Early Christian, Byzantine, and Western Medieval Art and Archaeology at the same department. They gave me the chance to discuss the content, methodology and structure of my work in a very critical and constructive way. Extremely illuminating and inspiring were also the conversations on my research project and on many other topics with Professor David Freedberg, to whom I express my gratitude for his kindness and generosity. The improvement of my research during this semester was possible not least because of the richness of Avery Library, an inexhaustible source of materials for architects and art historians.

While at the Italian Academy I was also able to write and publish

an article (*L'Expo di Bruxelles del 1958 e la crisi del linguaggio moderno*, Hevelius Webzine, October 2010) related to another research project I was working on in the last year (during my stay at the Technische Universität München as a Postdoctoral Fellow of the Alexander von Humboldt Foundation). The project is about the Italian influence on German architecture after World War II.

In conclusion, it was a very productive period and an unforgettable experience in an exceptional research center. I take the chance to express my gratitude to the Italian Academy and its Director, who offered me this unique opportunity and to the efficient staff for its support and helpfulness.

*Gabriella Cianciolo Cosentino returns to her position as Postdoctoral Fellow of the Alexander von Humboldt Foundation at the Technische Universität München.*

## Francesco Cioffi

During the Fall semester spent at the Italian Academy, co-sponsored by the Earth and Environmental Engineering Department of Columbia University of New York, I worked on the research project "Climate changes from decade to century: flood/drought dynamics."

Such a research project involved different partners and institutions, namely Columbia University (USA), the University of Rome "La Sapienza" (Italy), the National Research Center (CNR-Italy), the Institute for Numerical Mathematics (Russian Academy of Sciences), and the University of Tuscia (Italy).

The goal of my research is to produce scientifically sound scenarios of flood and drought risk in North America and Europe and their projected changes under IPCC scenarios.

A novel integrated modeling approach is used to address this issue. The approach entails integration of analyses from a low-order dynamical systems model, a medium-resolution current ocean-atmosphere GCM, and statistical tools for connecting atmospheric moisture transport and extreme precipitation incidence to the underlying low-frequency climate state.

A low-order model explores the interactions of the key natural modes of ocean-atmosphere variability and their interaction with the mid-latitude atmosphere.

The CGM model INMCM3.0 (Volodin & Diansky 2006) makes it possible to simulate planetary climatic conditions for long periods of time under current conditions and under enhanced greenhouse gas conditions. However, given its complexity, only a limited number of ensemble runs can typically be performed for a fixed set of parameters. Thus, its use is complementary to the low-order models where substantial exploration of the parameters and the associated regimes can be done.

In the Fall semester I spent at the Italian Academy, my research was addressed to studying, first, the organization and evolution of climate extremes in the mid-latitude as they are influenced by low-frequency climate modes associated with ocean-atmosphere interactions (specifically such influences were explored by using observations and low-order models); and, second, precipitation extremes simulated by the medium-resolution GCM (INMCM3.0), as they are analyzed for the Mediterranean region.

The main findings of the study are extensively discussed in the paper "Surface Temperature Gradients and Their Relation to Mid-latitude Circulation Dynamics and Interannual Precipitation Variability: Trends and links to Enso in observations and low-order climate models," by C. Karamperidou, F. Cioffi & U. Lall, and in the two presentations at the AGU2010 Fall Conference, namely (a) "Northern Hemisphere Meridional and Zonal Temperature Gradients and their Relation to Hydrologic Extremes at Mid-latitudes: Trends, variability and link to climate modes in observations and simulations," by C. Karamperidou, U. Lall & F. Cioffi; and (b) "GCM Projections of Precipitation Extremes in the Mediterranean: Changes and low-frequency characteristics," by F. Cioffi; U. Lall, E. Volodin, C. Karamperidou, R. Purini.

These findings are summarized in the following. The analysis of rainfall patterns under global warming shows an increase of rainfall extremes in both frequency and intensity in northern Europe and a decrease in most of the Mediterranean. In the latter region an increase of

dry conditions is also observed. The change in the rainfall patterns can be explained by a northward shift of the North Atlantic winter storm track that is one of the main factors in determining moisture and heat transport associated with extreme hydrological events. It depends on how the jet stream dynamics are modulated by large-scale ocean-land boundary conditions which depend in turn on both the state of evolution of the known interannual and multi-decadal natural variability, e.g. El Niño-Southern Oscillation (ENSO) and the North Atlantic Oscillation (NAO), and on changes in meridional and zonal surface temperature gradients – Equator-Pole Gradient (EPG) and Ocean-Land Contrast (OLC), respectively. From twentieth-century observations it emerged that different combinations of EPG and OLC are associated with precipitation anomalies at mid-latitudes such as the Mediterranean and European regions. The northward shift of the North Atlantic storm track and the associated rainfall patterns are related to a reduction of both EPG and OLC as a consequence of anthropogenic forcing.

*Francesco Cioffi returns to his position as Associate Professor at University of Rome "La Sapienza."*

## Salvatore Cosentino

How do empires hold together? This is a great debate among historians of all kinds. The fate of later phases of the eastern Roman Empire and its transformation into the Byzantine Empire offers an opportunity to study this problem at crucial times of change. In such a process of transformation the seventh century has taken a central role since the publication of *Mahomet and Charlemagne* by H. Pirenne (1936). One major feature in discussion about the transition between Late Antiquity and Early Byzantium has been methodological. There is a marked difference between studies concerning the heartland of the Byzantine world in that age – Asia Minor and the Balkans after the conquest of the Fertile Crescent by the Muslims during the decades of the 630s and the 640s – and those regarding western territories still under Byzantine political control

(Italy, North Africa and Spain). Until very recent times books and essays devoted to the eastern regions of the empire paid usually scarce or no attention to its western parts, whilst investigations on western territories did more or less the contrary. This is largely due to two preliminary scholarly assumptions: 1) the idea that cultural and social characters featuring the western regions (Italy above all) were not comparable at all with those of the eastern ones; and 2) the opinion that Byzantium in the west has been somehow "foreign" to Byzantine civilization itself, a heterogeneous relic of the Justinian conquests, destined to be quickly absorbed by the social developments of western medieval history. Cultural, social and economic differences did exist between the eastern and western regions of the empire; nonetheless, transformations in seventh-century Byzantium took place in a framework which was substantially unitary. Permeability between the two halves of the Mediterranean was high and was assured, among other things, by the system of islands (Rhodes, Crete, Malta, Sicily, Sardinia, the Balearics) which functioned as factor of connectivity between East and West, and vice versa, up to the beginning of the ninth century.

As I do not share this view, I spent part of my work here in trying to understand the main lines of the historiographical debate lying behind it. This brought me to re-read and re-actualize the debate between "primitivists" and "modernists" and the successive works by Polanyi and finally up to the discoveries of recent scholarship. The second stage of my research at the Academy was devoted to a close analysis of the evidence – especially that coming from juridical sources – connected to the fiscal procedures of Late Antiquity and their transformations into early Byzantium. Moreover, I wrote a long article on the history of Late Antique and early Byzantine Gortyn (Crete), which I have analyzed as a case study of the urban transformation from Late Antiquity to Byzantium. During my stay at the Academy I took part in a conference at Oxford devoted to "The economy of the Western Mediterranean in the Seventh Century." At Columbia I participated in some of the seminars of the Center for the Ancient Mediterranean. I profited from the valuable library resources of the Butler Library, which I frequented constantly. But the most impor-



tant intellectual resources I found at the Italian Academy were those provided me by its Director, its staff and my fellow colleagues during our stimulating Wednesday seminars.

*At the end of his appointment, Salvatore Cosentino returned to his position of Professor of Byzantine history at the University of Bologna.*

## Vera Costantini

I came to the Italian Academy with two goals: the first was to work on the Ottoman and Venetian documents I had previously collected. The second was to discover the interdisciplinary opportunities offered by Middle Eastern studies and historical fields of study at Columbia University.

I decided to proceed to a first reading of the documents, in chronological order. The Ottoman documents consist of about forty late-16<sup>th</sup> and early 17<sup>th</sup>-century letters sent by the sultan to various representatives of his rule in the major trading centers and ports of the Western Balkans (*Mühimme Defterleri*) as well as a dozen financial records concerning the province of Sarajevo in the same period (*Maliyeden Müdevver*). As for the Venetian counterpart, the several hundred selected documents are all directly related to the establishment of the port in Spalato (Split) (*Cinque Savi alla Mercanzia, Bailo a Costantinopoli, Collegio Relazioni*). At a first overview of all this material, the topics I isolated were the following:

1. The interest and actual investment of the Ottoman central government in the trade route connecting the capital to the Western coast of the Adriatic via the Balkans;
2. The strategies adopted by the Venetian ruling class in order to create an operative task network able to settle in the Ottoman-ruled hinterland of Spalato and to interact with the Ottoman authorities in Sarajevo and further eastwards;
3. The genesis of the Spalato project seen as an alternative path towards mercantilism.

I then proceeded by selecting and translating a few individual

documents, with the aim of illustrating and exemplifying the aforementioned topics. The discussion that took place on the occasion of my presentation urged me on to reconsider the Spalato project in the broader cultural and political framework of the time, with special regard to the difficult – and at times dramatic – relationship between the Republic of Venice and the Holy See, the Pope and his entourage acting as the obscurantist promoters of a strategy directed to undermine the economic independence and political self-determination of the Ancient Italian States. Moreover, an overview of the literature concerning the 17<sup>th</sup>-century cultural framework demonstrates the intense and organic relationship between Venice and London, which coeval as well as modern English scholars have not failed to investigate, in particular through the biographies of Venetian intellectuals in disfavor with the Roman Catholic Church (Paolo Sarpi, Marcantonio De Dominis etc.).

As for the second goal of my appointment at the Italian Academy, my path towards Columbia's interdisciplinary perspectives has been guided by Prof. Martha Howell's kind invitation to hold a seminar on Economic History. On this occasion, I had the opportunity to demonstrate how economic history, when based on Ottoman sources, may not be conceived uniquely as that branch of Middle Eastern studies known as Ottoman history – and therefore be considered as an "exotic" discipline, at times exempt from comparative verification. This urge to carry out a systematic comparison in the reconstruction of the past is, I believe, the only conceivable future of historiography, if intended as a tool to understand today's global problems and conflicts.

*Vera Costantini will return to her position as Assistant Professor in Turkish Language and Literature at Ca' Foscari University in Venice*

## Valeria Giardino

My fellowship at the Italian Academy in the Fall semester of 2010 has been a great opportunity for me to develop my research on the role of vision in reasoning and on the way in which we make inferences by relying

on visual displays, such as figures and diagrams.

During my stay at the Academy, I worked on my general hypothesis, the “external connection hypothesis.” In reasoning with diagrams and figures, three cognitive systems appear to play a role: the conceptual system, the visuospatial system, and the motor system. Diagrams have been invented (or discovered) with the function of facilitating and organizing our reasoning and are used dynamically. I proposed that their use engages all of these three systems: the same manipulation of a diagram is seen by the conceptual system as the compliance to some visual invariance, by the visuospatial system as a transformation in time, and by the motor system as a movement or a movement plan. Dynamically interpreted diagrams work at the interface among these three systems to churn out an inference that puts forward a new conclusion. To better articulate this hypothesis, I pursued two lines of research. The first was aimed at evaluating diagrams in relation to other cognitive tools that possibly constitute a connection among the three systems, such as drawings and gestures. The second line was aimed at a particular case study – the activity of experimenting in mathematics – where theoretical assumptions, hypotheses, and the available technology are all engaged.

Starting from these claims, in the course of the four months of my stay, I began focusing on the idea that the creation and the use of diagrams and of other sorts of analogous externalizations represent some form of non-iconic cognitive activity between a human subject and reality, to the particular aim of solving a problem. Lines and shapes and other physical properties of the display are used to refer to other and more abstract elements that are not directly present in the display; by manipulating these physical properties, the subject learns something new about the objects or the events they refer to.

In this period, I submitted a paper on counting as a non-iconic cognitive activity that implies a reference to space, and I presented my work in a workshop on the extended mind at New York University. My residence at the Italian Academy, though short, has been very important for the development of my research hypothesis and of my work. It has given me the opportunity to study in a very stimulating environment, provided

with all the facilities that a researcher might need to pursue her studies.

I wholeheartedly thank our Director, David Freedberg, for having believed in my project, for all his very useful suggestions, and most of all for his enthusiasm in supporting the work of young scholars. I also thank the group of Fellows whom I had the chance to meet in the Fall semester of 2010, for all the time we have spent together discussing our work and our difficulties in achieving good results, going beyond disciplinary boundaries; I have learned a lot from each of them. Special thanks go to Professor Achille Varzi, Chair of the Philosophy Department, and Barbara Tversky, Professor at Teachers College and Professor Emerita at Stanford University; my discussions with them have been crucial for clarifying what the further steps of my research should be. Finally, I thank the staff of the Italian Academy, in particular Barbara Faedda and Allison Jeffrey, for having been so helpful and ready to solve any practical problem.

*Valeria Giardino takes up a fellowship at the University of Seville, Spain.*

## Mathieu Grenet

During the eight months I spent at the Italian Academy, I worked extensively on my new project, “Foreigners, Languages and Interpreters in Venice, Livorno and Marseilles, c.1700–c.1800.” This project addresses the issue of linguistic diversity as one crucial aspect of cross-cultural interaction in the Early Modern Mediterranean, taking as vantage points three cosmopolitan and bustling port-cities, in which the noticeable presence of foreigners – not all of them merchants – made bridging the linguistic divide a daily issue and concern.

While at the Italian Academy, I focused especially on three main dimensions of this research:

- 1) The strategies at stake in bypassing the problem of language difference in the Early Modern Mediterranean. These strategies could be more or less informal, and often included the use of *lingua franca*, pidgin languages, or two-tier translation (i.e., *via* a third language spoken by both par-

ties). In many instances, however, and especially in times and situations when a general or even ambiguous comprehension did not suffice, the recourse to both amateur and professional interpreters appeared to be the safest option to “bridge the linguistic gap.” In this regard, one of the major outcomes of my research at the Italian Academy has been to show how fragile was the boundary between formal and informal strategies of linguistic interaction, as well as to pinpoint the steady rise of professional interpreters in Early Modern Mediterranean port-cities.

2) The “social history” of the interpreters and their patrons, namely a study of these two groups and of their relations within the framework of both port and city activities. While emphasizing patterns of professional and social activities, this analysis allowed me to draw a first sketch of clientele relations and networks, as well as to show how these relations permeated the wider context of social practices and local networks. For instance, official interpreters working for the city authorities would also offer the service of their language skills on many more informal occasions: unofficial diplomatic negotiations, of course, but also commercial intelligence, or assistance to foreigners in many practical aspects of their social lives.

3) The role of interpreters in the cross-cultural brokerage at stake in the three port-cities under scrutiny. Challenging a somehow monolithic view of cross-cultural encounters that tends to set “the foreigners” in opposition to “the locals,” I analyzed some of the many ways in which the bridging of the linguistic divide allowed exchange and cooperation between people of different groups. Due to their very nature, these relations relied on an essential bond of trust, as well as on a whole set of procedures aiming to enforce their efficiency and safety. And while many conflicts arose over issues of mis-translation or misinterpretation, such systems also accounted for the wide success of an ever-increasing number of cross-cultural contacts, exchanges and ventures. Stemming from such issues, my conceptualization of the relations between individuals and groups shall prove useful to those studying past and present patterns of coexistence and cooperation between different populations

along the shores of the Mediterranean. For, along other forms of cross-cultural interaction and mediation, linguistic brokerage made cosmopolitanism *possible* because it made it *work*.

An extremely agreeable and stimulating working environment, the Italian Academy is also a unique *locus* of interdisciplinary research. In this respect, my research enormously benefited from seminar presentations and informal discussions with colleagues in different fields and from different backgrounds. I shall also stress that the Academy’s commitment to interdisciplinary research is not a mere motto, much less a matter of fashion: if proof of it was needed, let me just mention that my stay at the Academy was a key element of my successful application to an Andrew W. Mellon Foundation Postdoctoral Fellowship in the Program “Modeling Interdisciplinary Inquiry” at Washington University in St. Louis, Missouri, which I will take up from next September.

A more personal note, to end up with: in an age in which social networks seem to have reshaped our mundane conception of “friendship,” it was to me a rare privilege to meet some real friends here – namely people with whom to share interests, ideas and affinities, but also good times, as well as harder ones.

*Mathieu Grenet takes up a fellowship at Washington University in St. Louis.*

## Lorenzo Lattanzi

During my stay at the Italian Academy in Fall 2010 and Spring 2011, I studied the role of the epistemological patterns of natural science and natural history in Winckelmann’s concept of art history. In the *Geschichte der Kunst des Altertums*, he suggested a cursory analogy between his use of “conjectures” and the formulation of “hypotheses” in the study of nature. Since early modern systems issued from Bacon’s encyclopedic plan, the formulation of hypotheses characterized research in natural science, while natural history was supposed to proceed by observing and describing.

In my view, however, Winckelmann’s claim was not a reference to the Newtonian experimental method nor a public endorsement of modern

scientific culture, as has been claimed. Winckelmann's analogy was rather a strategic move to support the idea that the study of art should be credited with the standard of certainty attained by natural science. The standard reference for his concept of art history continued to be the epistemological framework and methodological equipment of natural history.

My claim is based on my study in recent years of Winckelmann's manuscript notebooks at the French National Library. There, Newtonian physics is recorded only indirectly, and quite sketchily. Winckelmann showed some interest in the experimental method only in those areas traditionally covered by natural history, notably the biological sciences. Retaining a classic pattern for the study of nature, however, he addressed the most up-to-date article on the market, Buffon's *Histoire naturelle*, the reference work for a fashionable genre in the mid-eighteenth century, as noted by the sensitive critic Diderot in his *Encyclopédie* entry on the subject. While other scholars have intensively studied Winckelmann's use of excerpts from Buffon's climate theory and physiology, I focused on a number of Buffon's methodological maxims, which Winckelmann later adopted in the *Geschichte der Kunst des Altertums*.

Following this reference, I considered Winckelmann's scientific procedure in relation to the eighteenth century's debate in natural history about the heuristic value of classification. Buffon rejected nomenclature attempts as incomplete descriptions, protesting against Linnaeus's binomial system of botany. He eventually came to abandon the metaphysics implied by the classificatory attitude, the concept of an unchanging plan of nature. Winckelmann's history of styles outlined a scientific framework for the visual arts that appears to be consistent with Buffon's later design of *Époques de la Nature*. Nevertheless, Winckelmann did not completely dismiss the idea of a systematic classification of ancient art, although he tempered the static arrangement shared by natural history and antiquarian inventories. From his catalog of Stosch's gem collection to his late *Monumenti Antichi Inediti*, he combined the grouping of artifacts in "classes" with a compact summary of his *Geschichte der Kunst des Altertums*, a historic overview of ancient Mediterranean artistic traditions.

My approach, which posed a variety of questions in art history, his-

tory of science and early modern epistemology, was thoroughly supported and indeed supplemented by the research environment at the Italian Academy. The weekly seminars prompted me to reflect on the issues of my project, and taught me a lot about ways and styles of conveying ideas, and emotions, to a varied audience. The patient, sometimes resistant, articulation of my research also benefited from the extensive library resources of Columbia University.

Two semesters at the Italian Academy gave me a congenial opportunity of attending talks and seminars at Columbia. The teaching of Achille Varzi at the Philosophy department, and David Freedberg at the department of Art History, were both inspiring for me in their different ways of communicating the superb mastery of their expertise and the uncommon brightness of their minds. I am also grateful to the Director of the Academy for his spirited commitment in promoting the activities of this exciting research center. I'm grateful to Barbara Faedda, Associate Director of the Italian Academy, for her generous advice in many occasions and respects.

Special thanks go to the Fellows Laura Bevilacqua, Gabriella Cianciolo-Cosentino, Valeria Giardino, Mathieu Grenet and Tommaso Mozzati for sharing ideas and curiosities with me, as well as precious memories and sane ambitions about their intellectual life. In times of doubt and irresolution the example of their dedication and enthusiasm represented a rare gift of confidence and a warm encouragement to renew my efforts.

*Lorenzo Lattanzi returns to the Institute for Advanced Studies in Lucca as lecturer in Aesthetics. In Fall 2011 he will come back at Columbia University as a visiting scholar in the department of Art History.*

## Giovanni Mastrobuoni

Understanding the determinants of geographical reallocation of labor in Italy is particularly important due to the sharp reversal in migration rates over the past forty years. In the three decades after World War II, residents of poor Italian regions – mainly in the South, the islands and in part in the Northeast – left by the millions, attracted by higher wages, mostly in northwestern regions and abroad. This migratory process

slowed down significantly at the beginning of the 1980s and had effectively disappeared by the 1990s. During my Fall 2010 fellowship at the Italian Academy I started researching this puzzle (while also continuing some work on American Mafia networks). This decline in internal migration flows is particularly baffling because regional disparities in unemployment rates increased during the same period. For example, migration flows between Lombardy and Sicily have fallen steadily since the early 1980s despite a significant increase in the unemployment differential. Several authors have noted the puzzling coexistence of falling migration and growing unemployment differentials among Italian regions.

The existing literature has proposed four possible explanations for this puzzle. The first is convergence of regional wages. This explanation is not particularly convincing, especially when wages are corrected by the probability of finding a job. Another is increased family and government support. This is certainly possible, but the evidence provided is indirect at best. A third explanation points to frictions in the housing market. Rent controls and punitive taxation on housing transactions combine to stifle both the rental and sales markets. Additionally, housing-price differentials are substantial, and may reduce differences in real wages. The last explanation proposes a combination of demographic factors, high mobility costs, and inefficiencies in the job-matching process.

While some of these theories are plausible, it is fair to say that there still is no firm consensus in the literature on the exact causes behind the low and falling mobility levels in (southern) Italy. The main hypothesis of this project is that changes in intergenerational transmission of wealth, mostly (but not only) driven by a dramatic fall in fertility, might explain part of this puzzle: fewer and consequently richer effective or prospective receivers of bequests have fewer incentives to migrate to look for better labor market conditions. During my stay at the Italian Academy I started exploring several data sets that contain information about fertility, home ownership, bequests, and migration.

Several European countries experienced a dramatic change in fertility. The average number of children that women aged 15 to 49 have in a given year varies, sometimes within a few years, from almost 3 to less than 1.5.

The average number of (surviving) siblings for Italians born in the 1940s and 1950s is around 4, while the same respondents, as adults, produce on average only 2 children of their own. This change is more dramatic than for other European baby boomer generations. The number of siblings influences the probability that homeowners inherited their house. Overall, the likelihood that homeowners aged 50 and above received their home from their parents is 13 percent for individuals without siblings. When the number of siblings increases the fraction tends to decrease. In Italy, for example, going from 2 to 3 siblings lowers the figure from 28 to 22 percent. These differences translate into differences in the likelihood. Twenty percent of the heads of household born in the South reside in either the North or the Center of Italy. Respondents born in the South who have at least one sibling are 20 percent more likely to live outside the South.

During my stay at the Academy I was invited to give talks at Princeton, Cornell, Berkeley, the University of Arizona, and Rutgers. I was also invited to discuss two papers at a conference on financial literacy that took place in Washington, DC.

*Giovanni Mastrobuoni returns to his post as Assistant Professor at the Collegio Carlo Alberto in Turin.*

## Antony Molho

My term as Visiting Fellow at the Italian Academy was spent most fruitfully pursuing one of the two projects I had submitted at the time of my application: the experience of European (mostly but not necessarily) Jewish historians, who, because of political conditions at home, were constrained to flee Europe and settled in the United States. This is an ongoing project, which I began a few years ago. The chance to be in New York (where many of these scholars first lived upon their arrival in the United States) and the ready access to substantial collections of archival materials (many of which have been not much studied) convinced me to give priority to this project while here. For the past few months, I have made extensive use not only of the collections of both printed and

manuscript materials at the Columbia University Libraries, but have also studied systematically the records of the Committee, established with the support of the Rockefeller Foundation in 1933, to assist in the relocation and professional re-establishment of these scholars. These records are deposited in the Manuscript Room of the New York Public Library, and they have proven extremely informative about the early stages of these historians' experiences in the United States.

The object of my inquiry is not so much to document the personal adventures and the often immensely complex practical problems that these scholars faced upon their arrival in the United States. Rather, the question at hand is to investigate how these scholars' experience of uprooting and exile, and how their often complex sense of identity colored their historical perception. Many issues are intertwined in the consideration of this question: the often tortuous insertion of these scholars into a new and vastly different academic environment from what they had known back home; the failure of several to find proper academic accommodation in their new country; the demand upon them to learn a new language in which to express the complex ideas they had begun developing while they were still at home; the need to adopt their ideas and the rhetorical strategies for presenting them to their new academic colleagues; the need to translate their scholarly ideas in terms accessible to American undergraduate students, whose own education was vastly different from that of their European counterparts. In short, the interaction of personal adjustments and intellectual and scholarly trajectories makes for a series of compelling histories, which I have been examining in a series of biographic cameos, each one devoted to the experiences of one scholar. A book that I am currently contemplating writing would comprise a small number (perhaps five or six) of these biographically focused chapters, one or more chapters devoted to questions of method, and a concluding section with my reflections on issues of migration, identity, and historical perception.

*Having twice in the last decade been given the title of Emeritus (the first time, in 2000, at Brown University as the David Herlihy University Professor Emeritus, the second time as Professor of History and Civilization Emeritus at the European University Institute),*

*Anthony Molho is now a free-lance scholar. In 2011-2012 he will be a Distinguished Global Professor at New York University.*

## Tommaso Mozzati

I conducted research on Italian sculpture and sculptors at the French court under Charles VIII and Francois I, investigating the relations between the intellectual milieu in the royal entourage and the first generation of Tuscan court sculptors who immigrated to France. I chose an interdisciplinary approach based on the dialogue between visual arts and literature under the Valois.

Sculptors such as Guido Mazzoni and Girolamo Paciarotto contributed to a radical change in cultural attitude under Charles VIII, the king who, after his first victorious Italian campaign, hired Italian craftsmen to decorate the Chateau d'Amboise according to stylistic tendencies he admired during his military expedition in Milan, Florence and Campania. His successor, Louis d'Orléans, along with his wife Anne de Bretagne (widow of Charles VIII), used the same artists. During the first decade of the sixteenth century the couple ordered a total of five funerary monuments from Italian sculptors. One was in Nantes and one in Tours, both created by Michel Colombe with assistance from Girolamo Paciarotto and another Italian stone-carver. Another two were in Paris: the first done at Saint-Denis by Guido Mazzoni, and the second done at the church of the Celestines by Donato Benti, Benedetto da Rovizzano, Girolamo Viscardi and Michele d'Aria. The final monument, also intended for Saint-Denis, was commissioned from the atelier of the Giusti-Antonio, Giovanni and Andrea.

These items were covered extensively in studies, articles, and courses at the École du Louvre between 1876 and 1901 by Antoine de Montaignon and Gaetano Milanese, Louis Courajod, Léon Palustre, and Paul Vitry. All these contributions, however, were characterized by the strong polarization between "Italophiles" and nationalists that was peculiar to the French attitude toward the Renaissance in that period.

More recently, the problematic historical classification of the reigns

of Charles VIII and Louis XII—traditionally regarded as a phase of transition between the Middle Ages and Early Modern times—didn't foster new analyses. Only a few authors addressed the subject: Francesco Quinterio (1985), Bertrand Jestaz (1988), Xenia Muratova (1996), and Geneviève Bresc-Bautier (2004). During the past five years, I have reconsidered this artistic migration and its relationship with the French cultural milieu, in collaboration with Flaminia Bardati, at a conference and in a co-written article. During my stay in New York, I pursued this further by reading through relevant recent studies from the United States; my research at Columbia's Butler Library, the Stephen Chan Library of the Institute of Fine Arts, and the libraries of the Metropolitan and the Frick proved very fruitful. More in general, I was able to get acquainted with the most recent American historiographical tendencies, which helped me better understand problems inherent in my research and suggested possible new interpretations. I studied the collections of the Metropolitan and of the Frick, and also of museums in Boston, Philadelphia and Washington, and received significant help from their staffs.

The teamwork in the Academy during our weekly Fellows' meetings also offered new perspectives for my research. I was able to compare my methodology with that of colleagues from other fields, and this greatly stimulated my own research by making me reflect on various aspects of it. I owe deep thanks to Director David Freedberg for his intellectual generosity, and to the Italian Academy staff (and Barbara Faedda in particular) for its professionalism and understanding.

*Tommaso Mozzati takes up a fellowship at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies.*

## Alessia Pannese

It is with much enthusiasm and gratitude that I offer this brief report about my two semesters at the Academy as Art & Neuroscience Fellow, an immensely culturally and intellectually enriching experience that will have left its mark on my future scholarly endeavors.

When I applied to this Fellowship, my goal was to expand my academic training in cognitive neuroscience to include music cognition, and to "educate" myself on the socio-humanistic aspects of human experience of music. Beside theoretical work on the literature, I had also planned to expand my experimental background in brain imaging by learning how to design, perform, analyze, and interpret electroencephalography (EEG)-based studies.

Now that my appointment draws to completion I am pleased to acknowledge that all three "wishes" have been granted: during the Fall semester I delved into the music cognition literature both through individual research, and through lectures and symposia in and surrounding the NYC area (e.g.: meetings held at New York University by the North East Music Cognition Group, NEMCOG, and at Harvard University by "The Laboratory," in collaboration with the Longwood Symphony Orchestra). I was able to acquire some background in the socio-humanistic perspective by attending Prof. Aaron Fox's course on ethnomusicology, as well as Professors Fred Lerdahl and George Lewis's seminar in composition, both at Columbia's Music Department. In the Spring semester, in addition to attending these seminars, I had the opportunity to complement my theoretical research with an empirical EEG-study addressing issues of human auditory processing. I carried out this study in collaboration with Prof. Elyse Sussmann, at the Albert Einstein College of Medicine. This taught me the basic skills to employ EEG for cognitive neuro-scientific research. Specifically, I investigated how feature extraction, whereby the incoming sound is broken down into its basic components (e.g.: pitch, onset, duration etc.), and feature integration, whereby all features are re-assembled into a perceptual whole, interact, and how violations of expectations based on previous exposure are modulated by attention. The results from this study will form the basis for a publication, which, together with the three other articles I wrote during my Fellowship, make these two semesters my most productive period to date.

Besides reading, writing, and running experiments, throughout my residency I thoroughly enjoyed the vast array of cultural events held in celebration of Italy's 150<sup>th</sup> anniversary, as well as the plethora of lectures,

conferences, symposia, concerts, and exhibitions animating the Academy's calendar, and accessible by simply walking one floor down! The richness of the Academy's cultural events has played a major role in creating an intellectually stimulating environment highly conducive to creativity and productivity. The other equally defining experience has been having the privilege of meeting and engaging in enriching exchange with distinguished scholars, my fellow Fellows, with whom I had the pleasure to interact on a daily basis to discuss both scholarly and not-so-scholarly matters. I take this opportunity to thank them all: I learned a great deal from them.

The strength of the Academy's Fellowship program lies in having Fellows enjoy a highly interdisciplinary setting, no teaching obligations, and unlimited intellectual freedom. This Renaissance-inspired configuration closely matches my own research philosophy and approach to knowledge, and afforded precious space and time to think, write, and lay the conceptual and practical foundation for my future academic undertakings. I am deeply grateful to Professor David Freedberg, the selection committee, and the Academy's staff, for contributing, each in their own way, to this truly defining experience.

*Alessia Pannese intends to continue pursuing academic research on the neural bases of music.*

## Ester Saletta

During my Fall semester as an Associate Research Fellow at the Italian Academy, I worked on the preliminary draft of my next book, which will be the result of a long series of research efforts and contributions I developed, presented at international congresses, and published in essay form in previous years, in different cultural contexts. The writing of this preliminary book draft has consisted in initial research steps, which can be divided into three main parts or approaches.

Firstly, I researched authentic sources like correspondences, summaries and protocols of meetings, diary notes, unedited articles, and essays contained in archival materials at the Beinecke Rare Book and

Manuscript Library (Yale University), at Smith College in Massachusetts, at the University of Chicago Library and at the Library of Congress in Washington. All these documents allowed me to enter the private political sphere and vision of some of the writers who took part in writing *The City of Man*, a declaration of the imminent necessity to support and reinforce the concepts of freedom and democracy in a time like the period of World War II, when such values were under the threat of totalitarian systems in Europe. This first phase of my research has showed also how deep the interrelation was between American and European intellectuals at that time, and what a unique role the American democratic setting played for those writers in the establishment of the birth and development of their theories and future political plans.

Secondly, I analyzed texts of literary criticism and of contextualized history, as they are the interpretive key to understanding the theoretical, methodological, political, and sociological approaches to the background setting of my research topic. In this case, I conducted research in the records of Columbia's Butler Library and in the catalogues of the New York Public Library. The reading of these texts suggested to me that a new canonization of a certain terminology was indispensable. In this sense, I realized the importance of a redefinition of core terms for my project; for instance, the evolution of the traditional concept of "utopia" into its new, modern meaning.

Thirdly, I personally met and had frequent fruitful conversations and interviews with intellectuals like Professor Joseph Tusiani (Borgese's English translator) and Professor Fritz Stern (Reinhold Niebuhr's son-in-law), who personally knew writers like Borgese and Reinhold Niebuhr on whom my project focuses (not to mention my special and personal old friendship with Hermann Broch's daughter-in-law, Mrs. Sachiko Broch de Rothermann, who helped me to reconstruct some crucial missing details in the relationship between Hermann Broch and his son, and to deepen some episodes of Hermann Broch's moving first to New York and then to New Haven). In all these cases, the personal recollections were a particular, quite uncommon, and surely unique and unrepeatable support to my research.



Not only did the above-mentioned research I conducted in different American institutions allow me to collect indispensable resources for my project; also, the daily interchange of ideas with my colleagues at the Italian Academy helped me to enlarge the perspective of my working approach and research viewpoint – managing, in some cases, the solution or at least the clarification of difficult questions that were not relevant to my specific area of investigation (i.e. German Studies).

Great motivation and help came also from the several interdisciplinary lectures and conferences I attended, both at the Italian Academy and at Columbia University. Participation in the weekly seminar-luncheon was also very useful, as we were constantly asked to face different issues and methodological approaches. Finally, a great contribution to my work at the Italian Academy was the direct human contact I had while I was asked to present and discuss a paper on gender studies to some undergraduate students.

These two last sources were for me, personally, extremely important, because they both focused on the intersection of culture and knowledge, which is the central feature of my project. Actually, my project investigates not only literary but also political and sociological issues, and these cannot be correctly understood except as the result of an ideological, cultural, and historical intersection of different abilities and fields of expertise.

I should not neglect the importance of the new academic relations the Italian Academy has provided me with during my stay, which have enriched my previous networks.

*Ester Saletta returns to her position as a German teacher in secondary school while continuing her independent research on German literature.*

## Maurizio Sangalli

I spent my semester at the Italian Academy working on a project related to the history of the school system in Italy between the eighteenth and the nineteenth centuries. Since 2003, I have actively participated in a

census of educational institutions for males and females in central and northern Italy from 1748 to 1859. The census provides information for a database including the educational, social and demographic characteristics of these institutions, in order to have a comprehensive atlas of instruction in Italy before the unification of the country in 1860. In itself, this will reconstruct a crucial element of Italian and European social history. I spent my first month at the Academy inserting more than one thousand records into the database for the historical atlas of the primary and secondary schooling system in Tuscany in the first and second decades of the nineteenth century.

During the second month, I focused my attention on Napoleonic reforms and their aftermath. In particular, the topic of my conference at the Academy (for which I had the honor to have a remarkable discussant, Professor William Connell) was the schooling reform attempted by the Napoleonic administration in Rome and the Department of Tiber between 1809 and 1813. This was not a revolution from the foundations. Unfortunately, this attempt was weakened by the administrative, social and military problems of the new province. I focused my attention on the novelties that the revolutionary era (including the Napoleonic Empire) brought in the educational domain and I studied the attempts to apply these novelties to the ex-Papal State. The difficulty was that in Rome, the Napoleonic bureaucracy found some of the best-known educational institutions of Europe, particularly on the level of higher education, such as the Collegio Romano, formerly ruled by the Jesuits. But ultimately the *liceo* established by Napoleon was a fundamental achievement of the Italian schooling system, for the Restoration era as well. The Napoleonic attempt at reformation was certainly a sort of “waiting room” for the reform provided during the age of Gregory XVI, in 1824. The reforms made the papal administration aware of the centrality of education in building a stronger and more solid state. The schooling system was ruled by the political power, much more than during the last decades of the *ancien régime*.

Finally, the second half of my fellowship was spent finishing a book about the presence of the Piarists and their colleges in the Republic of

Venice during the eighteenth century, including the ancient dominions in Istria and Dalmatia, focusing on religious, educational and cultural aspects and on the relations between the Fathers and the Venetian ruling class. The chance to use the libraries (and electronic resources) of Columbia University and other institutions, especially the New York Public Library, was fundamental in order to deepen my scholarship and my understanding of all these topics.

Engaging the scholars affiliated with the Academy, I was able to refine my understanding by receiving feedback from them and by offering the knowledge that has resulted from my own scholarship, and from my participation in the census of Italian educational institutions. I also enjoyed the stimulating intellectual environment of Columbia University and New York University, participating in several conferences organized by those institutions and by the Italian Academy. So, despite the quite short period spent at the Italian Academy, it was a very productive time, and I owe a remarkable debt of gratitude to the Director and the staff of the Academy, and to all the Fellows I met in that very stimulating and prestigious institution.

*Maurizio Sangalli returns to his position as an Associate Professor in Early Modern History at the University for Foreigners, Siena.*

## Kenneth Stow

The months spent as a Fellow at the Italian Academy have been especially fruitful. The original plan was to probe the legal texts found in the unique collection of Columbia Law School. This plan was amply realized. Perhaps no other collection in the United States houses such a mass of medieval and early modern legal texts, which, furthermore, have been extremely well catalogued online. This was a return to the scene of research on my doctoral dissertation years ago. At that time, it was principally medieval texts that attracted me. Now, it was early modern ones, from the late sixteenth through the early eighteenth centuries. These texts yielded what I hoped they would. The authors were wrestling with

the presence of Jews in the centralizing early modern state, Jews who were denominated *cives* ("citizens"), yet were limited in their rights, for not being Christians. Important canonists, like De Luca, Ricciulo, and Pignatelli, were probing the limits of Jewish absorption into society, and the researcher could see easily how one contradiction followed another, calling ultimately for a radical solution. This could be conversion, as the Church hoped – in fact, it was using law to make Jewish life uneasy, in the hopes of promoting conversions – or it could be emancipation. That latter, the granting of full civil rights to Jews, occurred in France. In the Papal State, conversion never became large scale, and the story of its Jews, in the end, is most useful in revealing the flaws of a confessional state trying to survive into the nineteenth century.

These texts have become the basis of a paper I delivered at the annual meeting of the American Historical Association, in Boston, in January of 2011. Without the stay at the Academy, the paper would have been entirely different and not nearly so rich. These texts also helped me further a project to examine the so-called diary of the young Anna del Monte, said to have been kidnapped into the Roman House of Converts in 1749, a diary not made public until 1793. My findings were incorporated into a paper delivered in November 2010, at the Centro Primo Levi in New York.

Study was not my only occupation. For one, I have tried to persuade the Dean and Librarian of the Law School to make great efforts to cultivate and preserve the exemplary collection put together by the late A. Arthur Schiller many decades ago. Similarly, I helped arrange a meeting between the Rare Book Librarian (most of the books in the collection are incunabula or date from the sixteenth and seventeenth centuries) of the Law School and the Librarian for Jewish Studies at Columbia, who also oversees many rare books. A meeting was held with members of the Columbia Department of History working in my field – I myself hold the Ph.D. from Columbia – as well as with various members of Columbia Jewish Studies programs, whose seminar I attend regularly (and have attended as a seminar member over the years). Graduate students in Jewish and medieval history visited me for discussions in my office, and, finally, I gave a seminar on confraternities in the Roman ghetto at the graduate

student forum of the CUNY Graduate Center, which was attended by a number of faculty members.

I should not end without referring to the many happy discussions held with fellow researchers at the Academy and to the varied disciplines to which I was exposed, many for the first time, in the weekly seminars.

*Following his stay at the Academy, Kenneth Stow returned to private research and to editing the journal "Jewish History."*

## Pablo Vázquez-Gestal

My research stay at the Italian Academy in the Spring 2011 was devoted to the analysis of the management of the Herculaneum's antiquities during the reign of Charles of Bourbon as King of the Two Sicilies (1734-1759). Though historiography on the unearthing of Herculaneum and most of its archaeological phenomena is extensive and has increased substantially in the last three decades, one of its most significant and interesting aspects still remains unclear: how the retrieved pieces were meant to be displayed and deployed by the Neapolitan crown in the first decades after its discovery. From the beginning of the excavations at Herculaneum in 1738, the Neapolitan Prime Minister, José Joaquín de Montealegre, set up a conservation and restoration office, hired draughtsmen and engravers charged with copying the retrieved pieces and asked some antiquarians to write reports analyzing the discoveries. Because this vital aspect of the history of Herculaneum has been neglected, I employed the Italian Academy Fellowship to examine Montealegre's cultural politics regarding classical antiquities from 1738 to 1746.

I decided to devote most of my time at the Academy to the study of a book of engravings reproducing 90 images of Herculaneum's sculptures, paintings and other objects. Simply entitled *Disegni intagliati in rame di pitture antiche ritrovate nelle scavazioni di Resina*, this book was eventually prepared in 1746 under the supervision of the Prime Minister Montealegre. This is one of the most remarkable yet unknown editorial projects related to the archaeological discoveries of Herculaneum before the publication of the

first volume of *Le Antichità di Ercolano* in 1757. The Onassis Library at the Metropolitan Museum of Art owns one of the only three copies of this book known nowadays. I scrutinized in depth and detail the Met volume in order to identify the pieces reproduced in it, to explain the volume's development and features and, finally, to theorize why this interesting editorial project ultimately failed. Given the significance of this book for the history of the classical tradition in the eighteenth century, Professor David Freedberg, Director of the Italian Academy, agreed to host the future display of this volume at the APIA webpage as part of a bigger research project I am developing in collaboration with Dr Delphine Burlot, a *pen-sionnaire* at the Institut National d'Histoire de l'Art, Paris. The Fellowship also allowed me to do research within the rich collection of rare books of at the Avery Classics Library at Columbia University and at the Library of the Hispanic Society of America. Both institutions treasure a good amount of visual sources that are fundamental to my current research interests.

During my stay at the Italian Academy, I was also able to complete and revise the final version of my second book, meant to be issued in September 2011. It consists of the full edition of the correspondence between the queen of Spain, Maria Amalia, and the Neapolitan Prime Minister Bernardo Tanucci from 1759 to 1760.

Finally, the Italian Academy Fellowship gave me the profitable opportunity to discuss my ideas with a broad range of scholars at Columbia University and also other prominent academic institutions around New York. As a result, I was invited to present my work on Herculaneum in two different academic settings. In March, kindly invited by Professor Francesco de Angelis, I gave a lecture at the Department of Art History and Archaeology at Columbia University. In April, Professor Lynda Colley offered me the opportunity to present my current research at the Eighteenth-Century Seminar jointly sponsored by the Department of History of Princeton University and the School of Historical Studies of the Institute for Advanced Studies.

*After his stay at the Academy, Pablo Vázquez-Gestal will be writing his monograph on the history of the excavations of Herculaneum and Pompeii in the eighteenth century.*

## Premio New York Artists

PIETRO RUFFO: The residency was the occasion for true research, a chance to explore themes related to the concept of freedom. In the first phase, I made pieces about American liberal philosophers such as Rawls, Nozick, and Dworkin. In the second phase of my project I focused on creating a grand atlas of various freedoms. Thanks to the collaboration with the Italian Academy I drew and interviewed artists and philosophers at Columbia University and the ISCP. My residence in New York was full of fascinating encounters with people and permitted a positive evolution in my work.



*Atlas of the Various Freedoms*, 2010–11

Graphite on paper and interviews; 20 x 7.5 m

Courtesy of the artist in collaboration with the Italian Academy

MARINELLA SENATORE: I continued my work in video narrative on themes of collective memory, drawing on performers from Harlem communities who were invited to be involved from the organization and writing stage up to the final presentation. Being at ISCP allowed me to meet a lot of curators, critics, and artists who shared knowledge about work and life in New York, and the Premio New York will bring greater opportunities in my career.



*HOW DO U KILL THE CHEMIST*, 2010

Video on DVD, 8"

Courtesy of Galleria Umberto di Marino, Naples



*The Italian Academy*  
*for Advanced Studies in America*

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