

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

Annual Report 2013–2014

THE MISSION OF THE ITALIAN ACADEMY

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

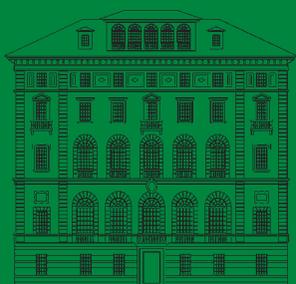
ABOUT THE ACADEMY

At the core of the Italian Academy's work lies its Fellowship Program. Fellowships are open to scholars at the postdoctoral level who wish to devote a semester or a full academic year to 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 Humanities and Neuroscience Project, 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 United States. 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, numerous foundations and private donors have provided other endowments and gifts.



Columbia University

*The Italian Academy
for Advanced Studies
in America*



Annual Report
2013–2014

NEW YORK 2014





CONTENTS

GOVERNANCE OF THE ACADEMY 6

BOARD OF GUARANTORS 7

SENIOR FELLOWS 8

STAFF 10

DIRECTOR'S REPORT 11

FELLOWS 21

ACTIVITIES OF THE ACADEMY:

Fellows' Seminars 25

Public Events 29

FELLOWSHIP PROGRAM:

Fellows' Reports 37

OTHER PROGRAMS:

Premio New York Artists 70

Advanced Program of Ancient History and Art 71

GOVERNANCE OF THE ACADEMY

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 12 distinguished representatives of Italian and American cultural, academic, and business life; six are selected by Columbia University and another six by the Government 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*

Director of the Academy

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

Chairman of the Board of Guarantors

JOHN H. COATSWORTH, *Provost of Columbia University*

BOARD OF GUARANTORS

Appointed by Columbia University

MARK ANDERSON*

Professor of German, Columbia University

DANIELE BODINI*

Ambassador to the United Nations for the Republic of San Marino

JONATHAN COLE

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

IRA KATZNELSON

Ruggles Professor of Political Science and History, Columbia University

KATHARINA PISTOR

Michael I. Sovern Professor of Law, Columbia University

DAVID ROSAND

Meyer Schapiro Professor of Art History Emeritus, Columbia University

OTTO NAUMANN

President, Otto Naumann, Ltd.

Appointed by the Republic of Italy

CLAUDIO BISOGNIERO

Ambassador of Italy to the United States

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); Presidente della Commissione Italiana Nazionale UNESCO

UMBERTO VATTANI

President of Venice International University

RICCARDO VIALE

Director, Italian Cultural Institute, New York, NY

** Prof. Anderson joined the Board after Amb. Bodini became an Honorary Fellow.*

SENIOR FELLOWS

QAIS AL-AWQATI

Jay Meltzer Professor of Nephrology and Hypertension, Robert F. Loeb Professor of Medicine and Professor of Physiology and Cellular Biophysics, Columbia University

ENRICO ARBARELLO

Ordinario di Geometria, Sapienza – Università di 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, Scuola Normale Superiore, Pisa

MARIA LUISA CATONI

Professor in Ancient Art History and Archaeology, IMT Institute for Advanced Studies Lucca

VICTORIA DE GRAZIA

Moore Collegiate Professor of History and Director of the Blinken European Institute, 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 at New York University

ERIC KANDEL

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

FRANCESCO PELLIZZI

Editor of Res and Research Associate in Middle American Ethnology at the Peabody Museum at Harvard University

EDMUND S. PHELPS

Nobel Laureate and McVickar Professor of Political Economy, Columbia University

RENZO PIANO

Renzo Piano Building Workshop, Genoa and Paris; Senatore a vita

GIACOMO RIZZOLATTI

Direttore del Dipartimento di Neuroscienze ed ordinario di Fisiologia, Università di Parma

SALVATORE SETTIS

Già Direttore della Scuola Normale Superiore ed ordinario di Storia dell'arte, Pisa

HORST L. STÖRMER

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

NADIA URBINATI

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

MARINA WARNER, CBE

Professor in the Department of Literature, Film and Theatre Studies, University of Essex

HONORARY FELLOW

DANIELE BODINI

Ambassador to the United Nations for the Republic of San Marino

DIRECTOR

DAVID FREEDBERG

Pierre Matisse Professor of the History of Art, Columbia University

STAFF

BARBARA FAEDDA

Associate Director

ALLISON JEFFREY

Assistant Director

ABIGAIL ASHER

Communications and Development Officer

HIDAYAT JON SUPARYO

KAREN DEGRAFFENREID

Business Managers

NICK BUONINCONTRI

Operations Coordinator

KIRA STOCKDALE

Administrative Coordinator

RICK WHITAKER

Theater Manager

STUDENT ASSISTANTS (PART-TIME)

Jennifer Badolato

Amarilys Bernacet

Arianna Branchini

Christopher Carrano

Maria Dimitropoulos

Sarah Hussaini (Graphic Designer)

Niki Krieg

Jerry Rivera

DIRECTOR'S REPORT

When I became Director of the Italian Academy in 2000, there were fewer than 20 applications for Fellowships at the Academy. Fellows came for varying periods. This past year we received around 220 applications for the 21 Fellowships we awarded, for either one or two Columbia semesters. The quality of the Fellowships has risen steadily. Moreover – presumably in the light of the weak job market even for the most talented young academics – the proportion of applicants under 40 years of age increased substantially.

This year, precisely in light of the number and excellence of the applications, we took the unprecedented step of spreading our largesse as widely as possible by substantially increasing the number of one-semester (versus two-semester) Fellowships.

Our multi-disciplinary framework continues to be a success. Its fame continues to grow. Every year Fellows appreciate its benefits more explicitly. The aim is not the traditional (and often failed) one of interdisciplinarity, but rather to encourage Fellows to try to grasp the basic paradigms of very different fields and to explore the intellectual possibilities of understanding different approaches, right across the science/humanities/social sciences barriers. Resistance to alleged or exaggerated reductionism in the sciences has long been a hallmark of fashionable approaches in the humanities and the social sciences; at the Academy, such resistance has yielded to a deep understanding of very different methodologies and paradigms. To have this happening in a top university environment is a rarity these days. There can be no question that the Academy has become a leader in the field of genuine cross-disciplinarity. Indeed, this semester, a group of Fellows spontaneously decided to form a working group to produce a book on a fundamental problem across the disciplines, namely the question of the meaning of representation in different fields. We are looking forward to seeing the results!

As always, the multi-disciplinary aspect of our Fellowship program was



well reflected by our events and conferences. In October, for example, we hosted a conference on *Nanotechnology and Sustainability* in conjunction with Columbia's Energy Frontier Research Center, headed by James Yardley; in December, the conference *Liberty and Conflict: Machiavelli on Politics and Power* (organized with Nadia Urbinati and David Johnston of our Political Science Department); in February, our now famous biannual neuroscience conference, this time organized together with NYU's College of Arts and Science, on *The Default Mode Network in Aesthetics and Creativity*. At the Nanotechnology conference, several of our ex-Fellows spoke, including Professors Alberto Morgante, Director of the CNR-IOM unit at the University of Trieste, and Vittorio Pellegrini of the Scuola Normale Superiore in Pisa. On this occasion, we were happy to hear Columbia's Vice President for Research, Mike Purdy, single out the Academy for its notable contributions to science at Columbia.

At the Machiavelli conference the speakers included three of our ex-Fellows: Professors Giovanni Giorgini, Michele Battini, and Jérémie Barthas. It was co-sponsored by the Department of Political Science, the Embassy of Italy, the Columbia Seminar on Studies in Political Thought, the Heyman Center for the Humanities, Eni, the Banca Intesa, and Ferrero. Both these events were important components of the Year of Italian Culture in the United States and we remain grateful to H.E. the Ambassador of Italy in the U.S. for his support as well. As is generally the case with our conferences, our theater was packed all day, both for this event and for the Default Mode Network conference.

On February 26 the Columbia Seminar in Modern Italian Studies organized a symposium on Futurism – sponsored by the Academy – in connection with the Guggenheim's major show on this movement. In April Dr. Barbara Faedda organized our annual contribution to the *Giorno della Memoria* commemoration by putting on the seventh in her series of successful conferences on the victimization of minority groups during the Holocaust, this time concentrating on *Gender and Anti-Semitism and on Women's Rights Then and Now*. In the same week, we held a conference on *Iconoclasm*, in honor of our distinguished Senior Fellow, Francesco Pellizzi; we celebrated his numerous contributions to cultural life in New York City and, in particular, his editorship of one of the great cross-disciplinary journals of our time, *Res*.

Four other events may also be mentioned as indicative of our range and variety of format. The 2013-14 season began with a stellar literary event: the celebration of the translation of Leopardi's *Zibaldone*. The massive edition was



masterminded and co-edited by our ex-Fellow, Professor Franco D'Intino of the Universities of Rome and Birmingham (U.K.); it was sponsored by the publisher Farrar, Straus and Giroux, and by the Regione Marche; the dozen speakers included D'Intino himself, along with another ex-Fellow, Nicola Gardini, Professor of Italian at the University of Oxford; Jonathan Galassi, the head of Farrar, Straus and Giroux; and the poet Paul Muldoon, who offered a compelling reading. Ann Goldstein, Joseph Luzzi, Adam Kirsch, Susan Bernofsky, Paolo Valesio and others also joined the co-editor Michael Caesar on the stage.

Next, in December, came two lectures by Professor Luca Giuliani, Rector of the Wissenschaftskolleg, the first on the iconography of myth and genre in Greek art (and in particular in ancient vase painting), and the second – together with Professor Maria Luisa Catoni of the IMT Institute for Advanced Studies at Lucca and Senior Fellow of the Academy – on representations of Socrates as satyr.

In March, the distinguished novelist Edmund White (who had been a Fall-semester Fellow) spoke about the novel he is writing about Lorenzo Da Ponte. And in April, a workshop on Antiquarianism in the Renaissance and

after – proposed by Senior Fellow, Professor Anthony Grafton of Princeton, and one of our second-semester Fellows, Professor Ginette Vagenheim of the University of Rouen – drew a satisfying and engaged crowd. Also in April we were happy to sponsor an evening of readings by our Founding Director, Professor Emerita Maristella Lorch, from the second volume of her memoirs, *Beyond Gibraltar*.



While it is always gratifying to have a sense of the larger and ever-growing impact of the Academy's Fellows and events in the world at large, one of our aims has consistently been to help support and strengthen Columbia departments, centers and institutes wherever we can, as well as to encourage new initiatives in areas which

arguably need developing. Our Fellowship Program has helped sponsor a succession of truly brilliant scientists working in well-established or promising Columbia laboratories. This year, for example, an Alexander Bodini Research Fellowship allowed Dr. Bettina Drisaldi to continue her important work in Eric Kandel's laboratory on the effects of maternal drug dependency on children *in utero*, while Bruss Lima's Fellowship enabled him to work on his project on the neurophysiological basis of brain hemodynamic signaling in the visual processing laboratory of Professor Aniruddha Das. Both Drisaldi and Lima proved to be compelling Fellows, and their ability to convey the technicalities of their work to our colleagues in many fields was remarkable.

The Advanced Program in Ancient History and Art, developed by the Academy in collaboration with the Honors Center of Italian Universities (H2CU) program of La Sapienza – Università di Roma, and run by Professors Francesco de Angelis and Marco Maiuro, is now a credit-bearing summer course at Hadrian's Villa outside Rome. It offers instruction to students ranging from college to PhD level. This course has attracted a record number

of candidates and yielded an unprecedented percentage of actual enrollees (in comparison with the norm at the University's Office of Global Programs). We remain indebted to Professor Luca Ubertini and the H2CU program for their initiative in establishing this program with us, and for their continuing contribution to it.

Our ongoing program to bring distinguished Italian professors to teach in relevant departments at Columbia, established with the financial help of the Compagnia di San Paolo in Turin, will bring Professor Giorgio Ficara to the Italian Department next year; he will teach a course on Leopardi, thus capitalizing on the momentum provided by our Leopardi event at the beginning of the year, and adding richly to the increasingly diverse offerings in the Italian Department at Columbia.

Several other co-sponsored events give a further sense of our wide involvement across fields. The first was the Ninth Annual Edward Said Memorial Lecture, this year given by Raja Shehadeh in honor of one of our most distinguished Guarantors (and co-sponsored with the Heyman Center, as always a valued partner, and the Center for Palestine Studies). The second was the series of early Italian films entitled *Early Epics, Silent Divas: Italian Cinema 1909-1925*, organized along with the Columbia School of the Arts Film Studies Program and in cooperation with the Cineteca di Bologna, which provided rare and recently restored silent films and shorts for the series.

Another remarkable film event was a series from the South African filmmaker and human-rights activist Aryan Kaganof, sponsored in part by the Heyman Center, the Institute for African Studies, the Department of Art History and Archeology, and the School of the Arts Film Studies Program. The series included two films of direct relevance to the role of the Italian Academy in local and international culture: firstly, a portrait of a pioneer in the Harlem spoken-word movement, and secondly (the centerpiece of the series), *An Inconsolable Memory*, on the Eoan Group of "coloured" performers from Cape Town who became South Africa's first Italian opera company, attracting critical acclaim from mixed audiences throughout the Apartheid era.

The Academy's concert series, curated and produced by Rick Whitaker, continues to occupy a prominent place on the New York musical scene. It is regularly reviewed by the *New York Times* in the most glowing terms, and features both avant-garde and less-often performed classical works worthy of attention. Many of this year's concerts played to a full house. Among

the highlights were the recital by the gifted pianist and regular performer at the Academy, Emanuele Arciuli (in the E.R. Lorch Memorial Concert); three solo recitals; and a cello series consisting of three solo concerts by critically acclaimed young cellists, who played both contemporary and classical work by Italian composers. The noted ensemble *mise-en* presented work of Franco Donatoni, and the well-known Cygnus Ensemble played work by Giacomo Manzoni, thus further strengthening our profile as the venue in New York for modern and contemporary Italian music.

As always, the sense of intellectual action and excitement at the Academy was enhanced by the work and events of two institutes which have been associated with us (and housed here) almost from the outset: the Columbia Seminar in Modern Italian Studies, now chaired by Professor Ernest Ialongo; and the very active Center for the Ancient Mediterranean, headed by Professor William Harris. Their activities always add an extra buzz to our floors.

This year we co-hosted a farewell party for Professor Paolo Valesio, the holder of the Ungaretti Chair of Italian Literature, who for many years ran the distinguished *Italian Poetry Review* from his office in the Academy. We wish him all the best in his retirement and will remember his learned presence amongst us with affection and the highest respect.

In March we received a gift (thanks to the efforts of Renato Miracco at the Italian Embassy) of 101 beautiful art books from the Italian publisher Charta, which – as it regrettably ceased publishing – placed its complete line at the Library of Congress in Washington, and at other distinguished institutions in Italy and around the world.

I have already mentioned our gratitude toward our Guarantor, H.E. Claudio Bisogniero, for his and his colleagues' support of our activities. It was also a pleasure to see Consul General Natalia Quintavalle at a number of our events, as well as members of her staff. We take their presence as a token of the Italian government's continuing recognition of our numerous activities promoting Italian culture and science in the United States. The range of our programs in these areas is deeper and more extensive than any other independent organization in this – or perhaps any – country.

I was happy to be able to introduce the Honorable Enrico Letta, then the Prime Minister of Italy, when he spoke at Columbia's Low Library on September 26. He and I had a personal meeting in which he expressed his appreciation of the work we were doing at the Academy, as well as his admiration for

Columbia University. Following his speech in Low, he proceeded to give a press conference at the Academy. Here, too, the emphasis was on the critical importance of maintaining Italy's role and position in the European Community.

Once more, it is impossible not to comment on the extraordinary energy and devotion displayed by our small staff in sustaining such a multi-faceted and intense program as ours. Their commitment is evident to anyone who visits the building either during an ordinary day – as the Fellows Program makes its many demands on staff time – or one of our many events. Our staff is famous for its courtesy and friendliness, and their cheerful and helpful presence is a constant inspiration on every occasion. Associate Director Barbara Faedda holds administrative oversight of a now wide-reaching operation. She runs our now very complex Fellows Program with care and insight, as well as managing diplomatic, civic, and political relations with Italy, at all levels, from the Quirinale and the Farnesina on down. At the same time, she continues to publish, chiefly in the fields of anthropology and law, as well as teaching her extremely popular seminars in the Department of Italian. As in the case of Dr. Faedda, Assistant Director Allison Jeffrey has won the respect of all of our colleagues in the University for her generosity, courtesy, and insight. She is responsible for the day-to-day management of the office, as well as the supervision of all events. She deals with the internal Columbia administration in regard to both Fellows and staff, and she is a great resource for the Fellows in their adaptation to American university life. She does all of this with famous kindness to all.

Abigail Asher, our Communications and Development Officer, shares much of the burden carried by her senior colleagues, but also raises funds and manages our relations with foundations (Kress and Compagnia di San Paolo, for example), while supervising all our publications, editing the website, designing publicity and signage, and supervising the library, all with magnificent calm and supreme graciousness. As will be clear from our list of musical events,



Rick Whitaker has established a niche for the Academy as one of the most interesting and progressive spaces for music in New York City. Every one of the musicians who plays here appreciates both the setting and the quality of our Theatre, and is eager to return. Our Operations Coordinator Nick Buonincontri bears a huge burden – not only as our resident expert on computer issues (so he is continuously on call by our Fellows), but also on all other technical matters as well, from video, to sound management, to lighting. He is responsible too for the fabric and décor of our building, and so it is largely to him that we can be grateful for the shipshape condition of the building. Kira Stockdale, the Administrative Coordinator, gracefully ensures that appointments and meetings take place with efficiency, is often in charge of the front table at events, and deals with a vast quantity of administrative matters relating to our Fellows. Finally, we welcomed Karen DeGraffenreid in April to succeed our excellent and efficient Business Manager Jon Suparyo, who left for a more-senior position at NYU. Karen shows every sign of becoming an integral and critical member of a wonderful and dedicated staff.

This year I would also like to extend a particular thank-you to the Federal Work-Study students who have been a welcoming and an important part of our operations and our public hospitality: Jennifer Badolato, Amarilys Bernacet, Ari Branchini, Christopher Carrano, Maria Dimitropoulos, Niki Krieg and Jerry Rivera. We could not have managed without them. Sarah Hussaini took charge of the design of many of our striking posters, and we are grateful to her as well.

It remains to thank our Board of Guarantors, who have been stalwart interlocutors and valuable counselors in the running of the Italian Academy. This year we added a new Guarantor, Katharina Pistor, Michael I. Sovern Professor of Law and Director of the Law School's Center on Global Legal Transformation. She has already provided us with valuable advice on international and local legal issues, and we look forward to working with her further in establishing initiatives in the legal and international fields. Mark Anderson, a great friend of the Academy and a Professor of German at Columbia, attended his first meeting as a Guarantor after the academic year concluded.

At this point I wish to extend a particular thanks to Ambassador Daniele Bodini, who served as a Guarantor of the Italian Academy for ten years. He could not have been a more beloved or a more practically constructive member of our Board. His devotion to the Academy is legendary, and he has

strengthened us in innumerable ways. It was thanks to him that we were able to establish the Alexander Bodini Fellowships, first in adolescent psychiatry, then in culture and religion, and then in economic issues that ranged from international finance and monetary affairs to unemployment. The Bodini Fellowships enabled us to bring twenty promising young scholars to Columbia who might otherwise not have been able to come. Their quality was unfailingly high, and in this way Daniele and the Alexander Bodini Foundation sustained the research standards that would make any university proud. It is in recognition of these achievements, as well as of his extraordinary contributions to the understanding of Italian culture and art, that we were honored to bestow on him the first-ever Honorary Fellowship of the Italian Academy for Advanced Studies in America. We celebrated this award at a quiet event, as Daniele wished, in which a letter from the Provost, announcing his appointment and expressing appreciation for his work on behalf of the Academy, was read out. The Bodini Fellow Dr. Drisaldi then presented her work to a seminar group that included the head of her lab, Eric Kandel. Eric, our distinguished Nobel Laureate and Senior Fellow, was present on this occasion as a sign of his appreciation of the contributions of Daniele and the Italian Academy to the work of his laboratories over the years.

I close by thanking our Provost, Professor John Coatsworth, for his wise and consistent support of the Academy and of everything we have set out to do this year. Without his good counsel, his insight, and his calm, even in the midst of his many responsibilities in the large and unusually complex institution that Columbia has become, we would not have been able to achieve what we have.

David Freedberg



FELLOWS 2013–2014

ALESSANDRA CAMPANA *Tufts University*

Aural anamorphosis and sound clues: aesthetics of synchronization in film
(Fall 2013)

BARBARA CARNEVALI *École des Hautes Études en Sciences Sociales*

The aesthetic life of prestige status (Fall 2013)

MARIOS COSTAMBEYS *University of Liverpool*

Identity and migration in eighth- and ninth-century Rome (Spring 2014)

EMANUELA CRISTIANI *McDonald Institute for Archaeological Research,
University of Cambridge*

Body ornaments in the Upper Paleolithic and Mesolithic of Italy (Fall 2013)

BETTINA DRISALDI *Alexander Bodini Research Fellow in Developmental and
Adolescent Psychiatry, Columbia University*

Consequences of prenatal nicotine exposure on nicotine and cocaine addiction during adolescence (Fall 2013 & Spring 2014)

ROBERTO FRANZOSI *Emory University*

The rise of Italian Fascism (1919–1922): a quantitative narrative analysis
(Fall 2013)

MATTIA GALLOTTI *École Normale Supérieure*

Cultural cognition in the “we-mode” (Fall 2013)

DILETTA GAMBERINI *Università di Firenze*

The censorship of Benvenuto Cellini’s *Trattati* (Spring 2014)

PIERLUIGI LEONE GATTI *Goethe-Universität Frankfurt*

Jewish and Christian approaches to Seneca in Late Antiquity (Spring 2014)

ROMY GOLAN *The Graduate Center, City University of New York*

Flashbacks and eclipses in Italian art in the 1960s (Spring 2014)

CARLO INVERNIZZI ACCETTI *Alexander Bodini Research Fellow in Culture and Religion, Institut d'Études Politiques de Paris*

Relativism in democracy: Catholic political thought and the role of truth in politics (Fall 2013)

OTTO KALLSCHEUER *Ruhr Universität Bochum*

Urbi et orbi 2.0? The Vatican as a transnational actor in a changing international system (Spring 2014)

DEBORAH L. KROHN *Bard Graduate Center*

Bartolomeo Scappi's paper kitchen: food and knowledge in Renaissance Italy (Spring 2014)

BRUSS LIMA *Columbia University*

Understanding a novel anticipatory task-related brain imaging signal (Spring 2014)

SIMONE NATALE *Universität zu Köln*

A spectacle of spirits: the American performances of Eusapia Paladino (Fall 2013)

GLORIA ORIGGI *Institut Nicod (CNRS-ENS-EHESS)*

Living through the eyes and the words of others: a social epistemology of reputation (Fall 2013)

MATTIA RIGOTTI *Columbia University; New York University*

Brain representations of mental states: the neuronal integration of emotion and cognition (Fall 2013)

PATRIZIA TOSINI *Università di Cassino e del Lazio Meridionale*

Landscape in Rome during the second half of the sixteenth century: from drawing to painting (Spring 2014)

GINETTE VAGENHEIM *Université de Rouen*

Pirro Ligorio (1512–1584) as a draftsman: imitation of antiquity and the representation of the body in Late Renaissance mythological drawings (Spring 2014)

HUUB VAN DER LINDEN *University College Roosevelt, Middelburg*
Oratorio, oratory, and the early modern Italian soundscape (Fall
2013 & Spring 2014)

MAARTJE VAN GELDER *Universiteit van Amsterdam*
The people and the prince: popular politics in early modern Venice
(Fall 2013)

EDMUND WHITE *Princeton University*
A life of Lorenzo Da Ponte (Fall 2013)

ISABELLA WOLDT *Universität Hamburg*
Memory and image archiving: the logic of visual memory in Aby
Warburg (Spring 2014)





FELLOWS' SEMINARS

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

FALL 2013

How I See Myself Seen

GLORIA ORIGGI

Religious Truth and Democratic Freedom

CARLO INVERNIZZI ACCETTI

The Rise of Italian Fascism (1919–1922): Changing Social Relations in Revolutionary Periods

ROBERTO FRANZOSI

Subversion in the Serenissima: Popular Dissent and Political Conflict in Early Modern Venice

MAARTJE VAN GELDER

Belief in Spirits, Entertainment, and Show Business in the Nineteenth Century

SIMONE NATALE

Towards a Cultural History of Italian Oratorio Around 1700: Circulations, Contexts, and Comparisons

HUUB VAN DER LINDEN

Neural Basis of Cognitive-Emotional Interaction

MATTIA RIGOTTI

A Race for Prestige: The Hobbesian Model of Recognition

BARBARA CARNEVALI

The We-Mode: A Conceptual Study

MATTIA GALLOTTI

Aural Anamorphosis and Sound Clues: Aesthetics of Synchronization in Film

ALESSANDRA CAMPANA

Consequences of Prenatal Nicotine Exposure on Nicotine and Cocaine Addiction during Adolescence

BETTINA DRISALDI

Systems of Ornamentation and Relationality among Prehistoric Hunter-Gatherers

EMANUELA CRISTIANI

SPRING 2014

Picturing the Kitchen

DEBORAH L. KROHN

Pilgrims and Patronage at Santa Maria Antiqua at the end of the Eighth Century

MARIOS COSTAMBEYS

Aby Warburg's Theory of the Function of the Image Memory and the Renaissance Festivals Pictures

ISABELLA WOLDT

Ligorio as a Draftsman: Imitation of Antiquity and the Representation of the Body in the Mythological Drawings in the Late Renaissance

GINETTE VAGENHEIM

Addiction as a Pathological Form of Learning and Memory

BETTINA DRISALDI

Allegory and Topographical Landscape: The
Frescoes in the Salone Sistino of Villa Peretti
Montalto, Rome (1589)

PATRIZIA TOSINI

Understanding the Brain Imaging Signal

BRUSS LIMA

Urbi et Orbi 2.0? Is a Reform of the Roman Church
Reasonable? Is it Feasible?

OTTO KALLSCHEUER

Towards a Cultural History of Italian Oratorio
around 1700: Circulations, Contexts, and
Comparisons

HUUB VAN DER LINDEN

Flashbacks and Eclipses in Italian Art of the 1960s

ROMY GOLAN

The Censorship of Benvenuto Cellini's *Trattati
dell'oreficeria e della scultura*

DILETTA GAMBERINI

Jewish and Christian Approaches to Seneca in Late
Antiquity

PIERLUIGI LEONE GATTI



PUBLIC EVENTS

CONFERENCES AND SYMPOSIA

SEPTEMBER 25: BOOK PRESENTATION

The Voices of Leopardi's Zibaldone

With editors Michael Caesar and Franco D'Intino (ex-Fellow of the Italian Academy; Birmingham); and Jonathan Galassi (Farrar, Straus and Giroux), Michael Caesar (U. of Birmingham), Ann Goldstein (*The New Yorker*), Joseph Luzzi (Bard College), Paul Muldoon (*The New Yorker*), Adam Kirsch (poet), Lee Froehlich (*Playboy*), Dorothea Lasky (Columbia), Nicola Gardini (Oxford), Susan Bernofsky (Columbia) and Paolo Valesio (Columbia).
Co-sponsors: Farrar, Straus, and Giroux; La Regione Marche 2013 Year of Italian Culture



SEPTEMBER 26: PRIME MINISTER'S VISIT

Press Conference by Prime Minister Enrico Letta

Questions following his appearance at Columbia's World Leaders Forum

OCTOBER 2-3: INTERNATIONAL CONFERENCE

Nanotechnology and Sustainability: New Research in Italy and the United States

Organizers: Alberto Morgante (CNR-IOM and Università di Trieste; ex-Fellow of the Italian Academy), James Yardley (Columbia); Vittorio Pellegrini (CNR-Nano and Scuola Normale Superiore, Pisa; ex-Fellow of the Academy); Tony Heinz (Columbia).
With Federico Capasso (Harvard), Paolo Fornasiero (University of Trieste), Tony Heinz (Columbia), Liberato Manna (IIT Genova), Alberto Morgante (U. di Trieste), Chris Murray (U. Penn), Latha Venkataraman (Columbia), Antonio Facchetti (Northwestern), Giuseppe Gigli (U. di Salento), Philip Kim (Columbia), Elisa Molinari (U. di Modena), Michele Muccini (CNR-ISMN), Richard Osgood (Columbia), Maurizio Prato (U. di Trieste), and Andrea Young (MIT).



Co-sponsors: Columbia Energy Frontier Research Center; the Office of the Executive Vice President for Research (Columbia); the Embassy of Italy; Eni Energy Company; Melchionna and Gandolfo, LLP
2013 Year of Italian Culture

OCTOBER 5: SYMPOSIUM

Sackler Institute Symposium on Recent Advances in Infant Research

Co-sponsors: Neuropsychiatry Program, Division of Child and Adolescent Psychiatry, Columbia Medical Center, The Sackler Foundation

OCTOBER 17: THE NINTH ANNUAL EDWARD W. SAID MEMORIAL LECTURE

Is There a Language of Peace? Palestine Today and the Categorization of Domination

Raja Shehadeh

Co-sponsor: The Heyman Center for the Humanities; the Office of the President; Center for Palestinian Studies (all at Columbia)

NOVEMBER 18: LECTURE

Global Jazz: The Italian Connection

Anna Celenza (Georgetown University)

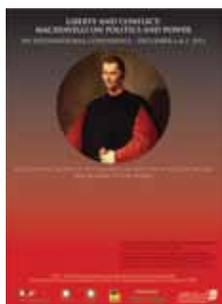
Co-sponsored by Columbia's Blinken European Institute and The Center for Jazz Studies

DECEMBER 6-7: INTERNATIONAL CONFERENCE

Liberty and Conflict: Machiavelli on Politics and Power

Organizers: Nadia Urbinati (Columbia); David Johnston (Columbia)

With Jérémie Barthas (Queen Mary, U. of London), Michele Battini (U. di Pisa), Erica Benner (Yale), Thomas Berns (U. Libre de Bruxelles), Philip C. Bobbit (Columbia), Jo Ann Cavallo (Columbia), Benedetto Fontana (Baruch College, CUNY), Marie Gaille (Paris - CNRS), Marco Geuna (U di Milano), Giovanni Giorgini (U. di Bo-



logna), Carlo Invernizzi Accetti (Italian Academy Fellow; Institut d'Etudes Politiques de Paris), Turkuler Isiksel (Columbia), Andreas Kalyvas (The New School for Social Research), Filippo Del Lucchese (Brunel U.), Bernard Manin (NYU), Harvey Mansfield (Harvard), John P. McCormick (U. of Chicago), Thierry Ménissier (U. de Grenoble), Michael Mosher (U. of Tulsa), Gloria Origgi (Italian Academy Fellow; Institut Nicod CNRS–ENS–EHESS), Pasquale Pasquino (NYU), Paul Rahe (Hillsdale College), Quentin Skinner (Queen Mary, U. of London), Camila Vergara (Columbia)
 Co-sponsors: The Embassy of Italy, Washington DC; Department of Political Science at Columbia; Ferrero, Italy; Eni Energy Company; Intesa San Paolo; Columbia Seminar on Studies in Political and Social Thought; The Heyman Center for the Humanities (Columbia)

2013 Year of Italian Culture

DECEMBER 9–10: LECTURE SERIES

**Images of Myth and Images of Life: On the Use and Abuse of Common Dichotomy;
 Socrates as a Satyr: a Conundrum in the History of Greek Portraiture**

Luca Giuliani (Humboldt Universität; Wissenschaftskolleg zu Berlin)
 with Maria Luisa Catoni (Institute for Advanced Studies, Lucca)

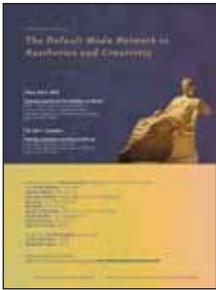


FEBRUARY 6–7: CONFERENCE

The Default Mode Network in Aesthetics and Creativity

Organizers: David Freedberg (Columbia), Edward A. Vessel (NYU), and G. Gabrielle Starr (NYU).
 Randy Buckner (Harvard), Felicity Callard (Durham U.), Maurizio Corbetta (Washington U. School of Medicine), Rex Jung (U. of New Mexico), Bill Kelley (Dartmouth), Daniel Margulies (Max Planck Institute, Leipzig), Marcus Raichle (Washington U. School of Medicine), Yvette Sheline (U. Penn), Nathan Spreng (Cornell), and Edward A. Vessel (NYU).

Co-sponsor: College of Arts and Science at New York University



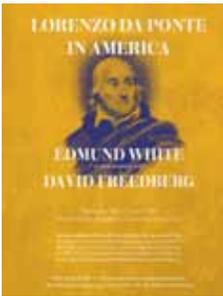
FEBRUARY 26: ROUNDTABLE DISCUSSION

Futurism, 1909–1944: Reconstructing the Universe at the Guggenheim

Organizer: Ernest Ialongo, Chair, Seminar in Modern Italian Studies

With Giovanna Ginex (Independent Art Historian), Romy Golan (Italian Academy Fellow; Lehman College; CUNY Graduate Center), Vivien Greene (Chief Curator), Marianne Lamonaca (Bard Graduate Center), Adrian Lyttelton (Nitze School, Johns Hopkins), Christine Poggi (U. Penn), and Lucia Re (UCLA).

Co-sponsor: The Columbia Seminar in Modern Italian Studies



MARCH 6: CONVERSATION

Lorenzo Da Ponte in America

Edmund White (Italian Academy Fellow) in conversation with Academy Director David Freedberg

APRIL 4: SYMPOSIUM

Iconoclasm: A Day in Honor of Francesco Pellizzi

With Zoe Strother (Columbia), Joseph Koerner (Harvard), David Freedberg (Columbia), Jonathan Hay (Institute of Fine Arts, NYU), Finbarr Barry Flood (Institute of Fine Arts, NYU)



APRIL 10

Annual Symposium: Holocaust Remembrance (Giorno della Memoria)

Gender and Anti-Semitism: Women's Rights Yesterday and Today

Organizer: Barbara Faedda (Columbia). With Victoria de Grazia (Columbia), Yasmine Ergas (Columbia), Elissa Bemporad (Queens College CUNY)



APRIL 18: WORKSHOP

Antiquarians: Who Were They?

Organizers: Anthony Grafton (Princeton) and Ginette Vagenheim (Université de Rouen; Italian Academy Fellow). With Eliza-

beth A.R. Brown (CUNY), David Freedberg (Columbia), Peter Miller (Bard Graduate Center), Irina Oryshkevich (Columbia), Nancy Siraisi (Hunter College and the Graduate Center CUNY), Will Stenhouse (Yeshiva), Ginette Vagenheim (U. de Rouen) and Carolyn Yerkes (Columbia)

CONCERTS

OCTOBER 16

Cygnus Ensemble

New music by Peyman Farzinpour, Georg Friedrich Haas, Giacomo Manzoni and Daniele Venturi

OCTOBER 30

Konstantin Soukhovetski, piano

Performing his own piano arrangements of Richard Strauss's *Capriccio*, Handel's *Giulio Cesare* and Verdi's *La Traviata*

NOVEMBER 20

Night Scenes from the Ospedale

A premiere by composer Robert Honstein, presenting a suite interleaved with Vivaldi's *L'Estro Armonico* (1711). With a reading by poet Sarah Arvio from *night thoughts*

DECEMBER 11

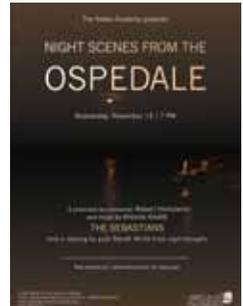
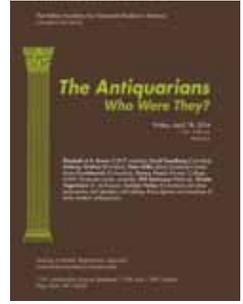
Ensemble mise-en

Music of Franco Donatoni (1927–2000). Moon Young-Ha, Director

FEBRUARY 12

Emanuele Arciuli, piano

The second annual E.R. Lorch Memorial Recital. Works by Bartók, Haydn, Liszt, and John Adams; New York premieres by Martin Bresnick and Kyle Gann





MARCH 5

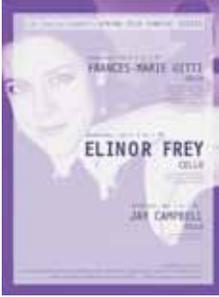
Frances-Marie Uitti, cello

Music by Giacinto Scelsi and others. Conversation with Franco Sciannameo and Alessandra Carlotta Pellegrini, editors of *Music as Dream: Essays on Giacinto Scelsi*

APRIL 2

Elinor Frey, cello

La Voce del Violoncello: Italian Music of the 17th and 18th centuries

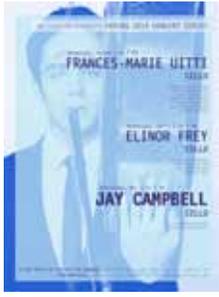


MAY 7

Jay Campbell, cello

Works by Jonathan Dawe, Jason Eckardt, and Salvatore Sciarrino

EXHIBITIONS / FILMS



OCTOBER 15, 22, 29: FILM SERIES

Early Epics, Silent Divas: Italian Cinema 1909–1925

Curated by Jane Gaines and Greta Nordio (both of Columbia). With Angela Dalle Vacche (Georgia Institute of Technology), Jacqueline Reich (Fordham) and Elizabeth Leake (Columbia) Co-sponsor: Columbia School of the Arts M.A in Film Studies Program



DECEMBER 6–JANUARY 6: EXHIBITION

Machiavelli: “The Prince” and its Era (1513–2013)

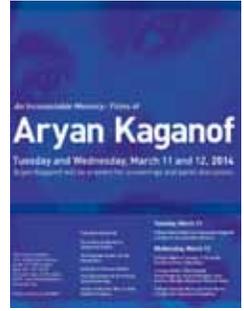
Co-sponsors: The Embassy of Italy, The Italian Cultural Institute of New York, Eni Energy Company
2013 Year of Italian Culture

MARCH 11–12: FILM SERIES

An Inconsolable Memory: Selected Films by Aryan Kaganof

With Aryan Kaganof, Anna Grimshaw (Emory), Saarah Jappie (Princeton), Hlonipha Mokoena (Columbia), and Richard Peña (Columbia)

Co-sponsors: The Heyman Center for the Humanities, the Institute for African Studies, the Department of Art History and Archeology, and the School of the Arts MA in Film Studies Program (all at Columbia)



MARCH 11–MAY 10: EXHIBITION

An Inconceivable Memory: The Eoan Group in Pictures

With support from the Documentation Center for Music, Stellenbosch University

MARCH 29: EXHIBITION

The End

Giorgio Andreotta and Sven Sachsaber, Premio New York Artists
At Mario and Sons Meat Market, Brooklyn

Co-sponsors: The Italian Cultural Institute of New York, the Ministry of Foreign Affairs, Italy; International Studio and Curatorial Program (ISCP)





FELLOWS' REPORTS

Alessandra Campana

Most of my semester at the Academy was devoted to a new book project on sound-image synchronization in film, entitled “Aural Anamorphosis and Sound Clues: Aesthetics of Synchronization in Film.” Centered on the claim that the soundtrack constitutes an affective and cognitive space separate and even alternative to the image track, the book reconsiders what is usually taken as an inherent, natural coinciding of the seen and the heard, opening up synchronization as a concept and a practice to a multiplicity of aesthetic and ideological inquiries. I have shaped and articulated the content into a proposal for a book of about six chapters, each focused on a modality of sound and music interaction with the images and on a group of films ranging from early sound films to digital video. Two publishers have expressed strong interest in including this book in their music and film series, and I will continue to work with them over the upcoming months. Paramount to this process of molding and developing an idea into a feasible and concrete book project was the feedback of my fellow researchers at the Academy, and of the faculty and the graduate students at the Columbia Music Department, where I was invited to present a colloquium. In addition, I benefited from various conversations with two Columbia professors who agreed to act as respondents and read some of my writings (Professors Lydia Goehr and Nelson Moe).

The semester was also devoted to several other projects. Besides the usual professional tasks (peer reviewing for publishers and journals, editorial work for *The Opera Quarterly*, organizing the Opera Seminars at the Mahindra Humanities Center at Harvard), I was invited to speak at two Verdi bicentennial conferences (at La Sapienza – Università di Roma and at the Einaudi Center at Cornell University), and to respond to a session at the International Verdi Conference at NYU. But the most exciting part of this semester’s work has been the opportunity to conceive a number of new long-term projects. Amongst these is a collaboration with the Acoustic office of ARUP Engineering in New York. I was able to visit ARUP’s famous Sound Lab, meet with my collaborator Alban Bassuet and plan our work on a project called Acoustic Spectatorship. Similarly inspired by the city’s extraordinary offerings of

cutting-edge cultural and artistic events is another project currently under way, of founding a collective for the production of audiovisual performance. Together with a video artist, a cinematographer, and two sound producers, we are working on the video and sound accompaniment to a keyboard concert of eighteenth-century music, entitled "Burney's Travels." The performance is scheduled for October 2014 in several Boston venues.

Despite this wealth of professional and creative activities, my semester at the Italian Academy can hardly be reduced to its immediate results. The intense exchange with my fellow researchers and with the director will bear more fruit in the long term, also in the way of academic collaborations. More than that, the quality of the exchanges has left a profound trace in the way I work and think. The shared international and cross-disciplinary formation as well as the intellectual generosity has made these few months a life-changing experience. Moreover, it is the Academy's impeccably efficient administration that manages to create a convivial space for engaged advanced research: a rare occurrence and surely a precious contribution to the image of Italy abroad.

Alessandra Campana will return to her position as Associate Professor of Music at Tufts University after a spending a term at the Center for Humanities and Arts at Tufts in Spring 2014.

Barbara Carnevali

During my stay at the Italian Academy, I conducted research on the theme of social prestige. The project I had presented in my application emphasized the aesthetic dimension of this problem, which I began to investigate systematically through both philosophical and anthropological readings dedicated to the problem of symbolism and representation, and various case studies in the realm of art history.

My collaboration with Axel Honneth, which began immediately after my arrival, persuaded me to expand the philosophical foundations of my research. As such, I completed a paper in which I reconstruct historically, and propose as a still-valid means of interpreting social reality, an analytical model of prestige founded on the relationship between power and recognition. This model is predicated on an idea central to the philosophy of Thomas Hobbes: that human beings are entangled in a never-ending race whose goal is the strategic accumulation of signs of honor. This text served as the basis for my Wednes-

day seminar, in which I also presented the initial results of my research into the aesthetic dimensions of prestige and the “status symbol.” The discussions sparked by this seminar weaved themselves naturally into the research interests of other fellows (reputation, the intersubjective constitution of the Self, the social function of ornamentation), and supplied me with much feedback and precious suggestions for my work.

Thanks to support from Barbara Faedda and Paolo Valesio, my stay at the Academy also turned out to be an opportunity to cultivate a parallel research project dedicated to the poet Emanuel Carnevali (1897–1942); here my own family history intersects with the history of American literature and Italian immigration to New York at the dawn of the twentieth century.

During the Fall semester I was invited to give a talk at the New School for Social Research’s Department of Philosophy (*A Race for Prestige: the Hobbesian Model of Recognition*). I also participated in a conference-debate with Frederick Neuhouser (*Reading Rousseau Today: the Question of Recognition*) and in a roundtable discussion organized by Gloria Origgi, *Why Reputation Matters*, both held at Columbia University’s Maison Française. I also served as moderator for a panel discussion at the Machiavelli conference organized by Nadia Urbinati and David Johnston.

The Italian Academy has been the ideal place to conduct this research, thanks to the resources provided by Columbia University (first and foremost, its libraries) and to the generous welcome I received from colleagues from the departments of Philosophy, French Studies, and Political Science, with whom I was able to discuss several aspects of my work and who involved me in numerous initiatives.

Of the many rewards of my stay, I will especially remember the collaborative climate created by all the fellows. Thanks to a sincere interest in reciprocal work and to the rigorous direction of David Freedberg, the Wednesday seminar was transformed into a platform for passionate discussion, which allowed us to not only test out the hypotheses of our research, but also to confront the foundational methods and assumptions of our work. This rare level of interdisciplinary exchange, combined with the excellent conditions under which we were able to work thanks to the professionalism of the entire staff, seem to me to fulfill the fundamental objective of an Institute of Advanced Studies.

Barbara Carnevali returns to her position as Maître de conférences at the Ecole des Hautes Etudes en Sciences Sociales in Paris.

Marios Costambeys

I proposed in my application to devote my fellowship at the Italian Academy to a study of the complexion of Rome's population in the eighth and ninth centuries, the final substantive chapter of the book I am preparing, *Rome and Charlemagne*.

I have become increasingly interested in the church of S. Maria Antiqua as a case study in the multiple identities of early medieval Romans. S. Maria Antiqua was buried by an earthquake in 847 and rediscovered only in 1900 when it was found to retain a good proportion of its early medieval decoration. This revealed a church where Latin and Greek were used interchangeably, and where saints from the western and eastern traditions were venerated with equal intensity. My work at the Italian Academy indicated that by the eighth century, the church was a magnet for a third group composed of many different ethnicities: the pilgrims who were flocking to Rome in increasing numbers in that period. A presentation at the annual meeting of the Medieval Academy of America enabled me to make this point in detail and to receive immensely valuable feedback from that uniquely knowledgeable audience.

S. Maria Antiqua's experience points to a diversity in the city's population that has been one of the key themes of my research at the Italian Academy. The variety of people who formed the citizenry of Rome at any given moment complicates the traditional history of the early medieval city as a simple story of transition from capital of an empire to city of the popes. This account has depended largely on the papal biographies collected in the *Liber Pontificalis*, the apparent ideological coherence of which has encouraged a linear narrative of the papacy's rise to rulership over Rome. Benefiting from recent research that reveals the complexity and unreliability of these texts, I have been able to focus on the many inhabitants of Rome that they ignore: immigrants from the Greek-speaking East; pilgrims from Francia, England and elsewhere; and the many lay Romans who appear only incidentally in papal sources. This perspective highlights, among other things, the persistent attachment of Romans to the laws and structures of the old empire, and the extent of their sponsorship of churches and devotional practices that were not wholly under the control of the Roman bishop.

The reinterpretation of old material evidence, like that at S. Maria Antiqua, and the continual discovery of new archaeological finds, have therefore helped me to question the dominant, and rather one-dimensional, picture of

early medieval Rome as an essentially papal center. Rome around the time of Charlemagne's imperial coronation (December 25, 800) was a diverse, exciting, and above all insecure, place.

My work at the Italian Academy profited from many fruitful conversations with scholars in New York, of whom I should mention especially Susan Boynton, Carmela Viricillo Franklin and Father John Baldovin SJ. I was able also to plan with Adam Kostó the next steps in a long-standing and productive collaboration.

Marios Costambeys returns to his position as Senior Lecturer in the Department of History, University of Liverpool.

Emanuela Cristiani

My semester at the Italian Academy has been one of the most stimulating and productive periods of my career. I had the opportunity to work on my book project, *Ornamented Hunter-Gatherers of Italy*, which aims to synthesize and interpret the earliest evidence of symbolic behavior among prehistoric foragers of Italy. The book explores a wide range of personal ornaments – shell and osseous beads, pendants and pigments found in both dwelling sites and burial contexts – in order to understand how different types of ornamental traditions acted as non-verbal means of expression and communication, conveying social messages and being actively mobilized in the process of personhood construction among the Upper Paleolithic and Mesolithic foragers of Italy between ca. 40,000 and 7,400 years ago. During the months spent at the Academy, I had the unique opportunity to access the outstanding libraries and facilities of Columbia University, which were crucial for the progress of my book project and my research on prehistoric and ethnographic body ornamentation. In addition, the vibrant environment of the Academy was very constructive, and numerous discussions with other fellows and members of the scientific and academic community influenced my thinking to a great extent. I have also established important connections with Prof. Peter M. Whiteley, Curator of the North American Ethnology Division of Anthropology of the American Museum of Natural History, which will facilitate access to ethnographic collections of ornaments for my future comparative studies. I was also able to strengthen my connections with Prof. Randall White (Department of Anthropology, NYU), a world-renowned leader in the study of prehistoric

systems of ornamentation for Paleolithic Europe. The link established with Prof. White has already developed into a collaborative and interdisciplinary project exploring the development of human behavioral modernity and the use of bodily adornment in Italy and the Balkans.

Besides working on my monograph, during the semester at the Academy I finished one article based on the results of an interdisciplinary analysis of ornaments suspension techniques of the last hunter-gatherers of Vlasac, a key Mesolithic site in the central Balkans. This article was submitted to the Journal of Archaeological Science. In addition to this, I have also completed another co-authored article on symbolism and systems of ornamentation among hunter-gatherers of the same region, which will be part of an edited volume to be published by the prestigious Cotsen Institute of Archaeology at UCLA.

In the winter, I presented a paper (“Systems of ornamentation, modern cognition and relationality among prehistoric hunter-gatherers”) at the Fellows’ seminar, in which I tried to understand whether specific technological aspects related to the manufacture and use of bodily ornaments among prehistoric hunter-gatherers of Europe can be read through the lens of human/animal relationality, and how we can integrate the current interpretation of ornaments to better understand aspects of prehistoric symbolism. The feedback I received at the seminar from my guest (Prof. Brian Boyd, Department of Anthropology at Columbia University), Prof. David Freedberg (Department of Art History; Director of the Academy) and all the Fellows encouraged me to turn this paper into an article, which I am preparing for submission to the journal *Current Anthropology*.

I also received invitations from Prof. Boyd to give a talk at the Columbia University Department of Anthropology and from Prof. White to give a talk at the Center for International Research in the Humanities and Social Sciences, an interdisciplinary research center of NYU that focuses on art, symbolism, materiality, and technology.

I will always be grateful to Prof. David Freedberg and the Academy for this memorable semester, which has been one of the most rewarding experiences of my life.

Emanuela Cristiani returns to Cambridge where she will be a Visiting Scholar at the McDonald Institute for Archaeological Research.

Bettina Drisaldi

This year I spent at the Italian Academy was extremely proficuous in continuing and, in one case, completing my two main research projects: 1) the consequences of prenatal nicotine exposure on nicotine and cocaine addiction during adolescence; and 2) addiction as a pathological form of learning and memory.

Both projects focus on the cellular and molecular analysis of both epigenetic and genetic determinants of some form of drug addiction. Now considered a psychiatric disease, addiction is one of the world's major health problems, with large direct health costs (psychiatric and physical) as well as massive indirect costs to society. Drug addiction is a form of drug-induced neural plasticity (change in the strength and number of neuronal synapses), whereby repeated exposure to drugs of abuse leads to long-lasting changes in the brain's natural reward centers and associated memory circuits, which underlie the addiction phenotype in vulnerable individuals. This vulnerability is determined roughly half by genetic and half by epigenetic factors (namely changes in gene expression and not gene sequence) that could be influenced by environmental exposures. In an attempt to study the epigenetic effects on gene expression triggered by nicotine abuse during development, I focused on two vulnerable phases of the life cycle critical for addiction: adolescence and *in utero* development.

I have found that: 1) both adolescent and embrional developments are sensitive times to develop drug addiction; 2) the adolescent brain is still immature, meaning that a late maturation of the PFC (pre-frontal cortex), a very active dentritic pruning and strengthening, and an incomplete myelination are still ongoing processes; 3) the adolescent mouse brain is characterized by increased histone H4 acetylation at basal level; and 4) histone H4 acetylation increases even more in adolescent mice after prenatal exposure to nicotine.

My second project is now being completed, subject to revisions, and focuses on the theory that drug addiction can be considered a (conditioned) learned behavior reinforced by the drug itself, and that it arises from a maladaptive persistent associative memory of a highly pleasurable experience. Since the CPEB protein family (Cytoplasmic Polyadenylation Element-Binding Proteins) is involved in the maintenance of long-term memory, and in light of the findings that drug addiction experience can become a maladaptive

memory encoding of an extraordinary pleasurable experience, I have studied whether CPEBs are also important for long-term brain changes that precede a proclaimed addicted behavior. I have examined the role of the CPEB family molecules in determining mouse behavioral response to cocaine. I found – using a conditional transgenic mouse model expressing a dominant negative gene that abolishes the activity of all the four CPEB isoforms (1, 2, 3, 4) after cocaine administration – that there is a striking decrease in both locomotive sensitization and Conditioned Place Preference when compared to wild-type (non-genetically modified) mice. These transgenic mice also show an impaired translation of some CPEBs targets ascribed to play an important role in synaptic plasticity after cocaine stimulation. In conclusion, after cocaine stimulation, CPEBs molecules, expressed in the ventral striatum, exert an important translational regulatory effect on some of their targets that contribute to the persistence of cocaine addiction.

I am deeply grateful to the Italian Academy, its Director, David Freedberg, its staff and the Alexander Bodini Fellowship in Developmental and Adolescent Psychiatry for this unprecedented and wonderful experience. I also want to thank all the Fellows I had the privilege to meet for their great contribution in broadening my general knowledge in so many different disciplines and for the inspiring discussions we had before, during and after our Wednesday meetings.

Bettina Drisaldi returns temporarily to her position as an Associate Research Scientist in the laboratory of Prof Eric Kandel at the Department of Neuroscience, Columbia University, while applying for a new position.

Roberto Franzosi

During my fellowship term at the Academy, I worked mainly on my project on the rise of Italian Fascism (1919–1922). The project deals with one of the most turbulent periods in modern Italian history. It all ended with the “fascist revolution” of October 1922 after two years of unprecedented levels of right-wing violence (the “black years” of 1921–22). Earlier, the revolutionary winds had blown from the Left (the “red years” of 1919–1920 which came to a climax in September 1920 with the factory occupation movement). My project revisits the period from the vantage point of a wealth of new historical evidence, col-

lected on the basis of a novel approach to narrative, Quantitative Narrative Analysis. I collected some 50,000 narratives of social and political protest and violence taken from three newspapers of the period (the socialist *Avanti!* and *Il Lavoro*, and the fascist *Il Popolo d'Italia*). I spent part of the term analyzing these data using network models and GIS tools and writing a first draft of the paper "The Rise of Italian Fascism (1919–1922): Changing Social Relations in Revolutionary Periods."

Taking advantage of a talk I was invited to give at New York University, I also completed the first draft of the paper "Redemption: Race, Gender, and Violence in Georgia (1875–1930). What (and How) Thousands of Words in the Computer Tell Us about Our Past." The paper investigates the social relations of race in a southern state: Georgia. It spans American history between 1875 and 1930, after emancipation and reconstruction through the heyday of Jim Crow laws. It focuses on the social relations of lynching. In light of Southern miscegenation laws, the paper looks at both cases of mixed-race couples appearing in court and lynchings of African-American men accused of violating white women. The paper relies on rich empirical evidence: 1. a large database of actors and actions and all their characteristics (e.g., time and place of action) of 492 Georgia lynchings, as taken from newspaper narratives; 2. newspaper reports on court cases of miscegenation; 3. historic population census records; 4. oral history interviews. Except for the interviews, the paper owes a great debt to new computer technologies and to the array of new methods that these technologies make available for socio-historical research.

Finally, I prepared an invited talk on Quantitative Narrative Analysis (QNA) for the "Conference on Culture and Social Change: The Role of Aesthetics," held at the London School of Economics. In my talk/paper, I show how the QNA method that I developed is related to aesthetics to the extent that it produces visual representations of data based on color, shape, and movement. During the term, I gave talks at NYU (September 23), Princeton (November 14), SUNY-Binghamton (November 15), and the Social Science History meetings (Chicago, November 21-24).

Roberto Franzosi spent the spring semester with fellowships at Nuffield College, Oxford, the University of Trento, and Università Ca' Foscari (Venice), and will return in Fall 2014 to Emory University where he is Professor of Sociology and Linguistics.

Mattia Gallotti

My time at the Italian Academy was intellectually very enriching. I enjoyed the glow of a fresh new start while making relevant progress on ongoing research projects. The Academy is a unique place in this respect, an environment equally conducive to solitary thinking and social networking. Discussions with my fellow colleagues were a source of insights for addressing the core question of my research – what it means for individuals to understand and experience things together “as a group.” Although the capacity of individuals to group-think has been a widespread assumption of social and behavioral research for a long time, only recently have philosophers and cognitive scientists started to refine this idea so as to increase understanding of the process whereby we share mental resources and engage in all sorts of social interaction. According to the so-called “we-mode hypothesis,” the sharing of minds occurs in a dedicated mode of thought whereby the individual represents facts about the environment, including oneself and others, as salient for the group of which (s)he is a part (the “we”).

During the tenure of the Fellowship, I worked on a paper for publication with the goal of refining this view, drawing on a rich body of empirical studies in developmental social cognition and on theoretical insights from the philosophy of mind. I also devoted a considerable portion of time to articulating the structure, content and timeline of a book project on “collective intentionality,” which will provide the first comprehensive study of the “we-mode” to date. For both projects, I was inspired by conversations with Christopher Peacocke and Achille Varzi, both from the Philosophy Department at Columbia. Their superb analytic skills helped me to tackle some open research questions. The graduate seminar on the history of ideas led by Samuel Moyn also widened and sharpened my understanding of the role of historical analysis for philosophizing. Sam introduced me to the work of NYU historian and social theorist Andrew Sartori, whose approach to issues about the relationship between mind and society I find enlightening and very timely. In addition to the seminar at the Academy, I presented the results of my work at the New School for Social Research in New York, the Department of Philosophy at the University of Memphis and the Institute of Philosophy in London.

Last but not least, I learned from the work of all Fellows beyond imagination. What makes the Italian Academy an outstanding place for thinking and networking is the coordinated effort to provide the best resources for high-level

el interdisciplinary research. The Fellowship program testifies to the relevance of a “third way” approach to the task of understanding man, one that truly overcomes the alleged tension between science and the humanities.

Mattia Gallotti takes up a new position as the Project Coordinator of The Human Mind Project in the School of Advanced Study at the University of London.

Diletta Gamberini

During the term spent at the Italian Academy, I continued a systematic investigation into Benvenuto Cellini’s literary works (an inquiry started with my Ph.D. dissertation on his poems, which, after revision, was published in the very first weeks of the fellowship).

My research focused on *I trattati dell’oreficeria e della scultura*, a work that – despite being the only book by the author sent to press when he was still alive – has been traditionally neglected by scholars. In particular, I studied how this text underwent a radical transformation in the transition from the manuscript form (1565–1567) to the printed version (1569), edited by Ferdinando de’ Medici’s secretary, Gherardo Spini, for the Florentine press of Panizzi and Peri.

Assuming as a background the rich scholarly literature on ecclesiastical censorship of Italian literary texts in the age of the Counterreformation (upon which I capitalized the extraordinary general collections of Butler Library), I investigated the multi-layered ideological level of this alteration. From this point of view, the *Trattati* emerged as an extremely interesting object of research. They appear to be a text massively cut, interpolated and rewritten by its editor not only on the basis of religious and moralistic motives, but also fundamental political reasons. For instance, Spini’s expurgation entailed the radical conversion of the ideal core of the manuscript version of the *Trattati*, that is, Cellini’s complaints against the contemporary Medici patronage: in the printed edition, this protest is reversed into a grandiloquent eulogy of the lords of Florence and of their munificence. Indeed, the *Trattati* not only represent a crucial document in the context of Cellini’s literary production, but they also shed light on a kind of non-religious expurgation of late 16th-century texts that is a largely uncharted territory in scholarly literature.

Besides devoting my time to this research project, during the term at the Italian Academy I completed two articles, and I had the opportunity to present

a paper on Cellini's writings at a symposium at Brown University, as well as attend the 2014 New York conference of the Renaissance Society of America. Furthermore, I took advantage of several cross-disciplinary lectures and cultural events hosted by the Italian Academy, Columbia University and other New York institutions like the Metropolitan Museum of Art and the Frick Collection. I greatly benefited from stimulating conversations with several scholars working in the New York area in the fields of Italian Literature of the Renaissance; in particular, I would like to mention Professors Jane Tylus (NYU), Alessandro Polcri (Fordham), and Jo Ann Cavallo (Columbia). I had the privilege to have extraordinarily valuable exchanges of ideas with Prof. Michael Cole (Department of Art History, Columbia), which prompted me to also "ask" Cellini's texts (and artists' writings in general) questions different from those I habitually deployed as a philologist and a literary historian. I'm grateful that these exchanges will develop further into a future collaboration. Finally, I want to express my immense gratitude to the Director, David Freedberg, to the staff and to the other Fellows of the Italian Academy, for making this experience not only greatly valuable from the scientific point of view, but also incredibly enjoyable from the personal one.

Diletta Gamberini returns to Florence to pursue her research.

Pierluigi Leone Gatti

My project focused on two religio-philosophical texts dealing with the person of Seneca: a) *epistula Annae ad Senecam*, a letter from the high priestess Anna to Seneca about pride and idols, and b) *epistulae Senecae ad Paulum et Pauli ad Senecam*, the epistles between the philosopher Seneca and the Apostle Paul. I focused on the following aspects:

1. Genesis and aims of both texts;
2. Tradition and innovation in the epistolary genre;
3. How Judaism and Christianity treated Roman pagan culture;
4. Tracing possible relationships between Anna's letter and the epistles between Seneca and Paul;
5. Linguistic influences of Greek and Hebrew.

Written in the 4th century, the fictive correspondence between Seneca and Paul consists of 14 letters. The forgery begins by depicting a meeting among

Seneca, Lucilius and some Christians. Paul's letters are presented to Seneca who, upon reading the epistles, is so impressed by Paul's work that he feels compelled to contact the apostle. Accordingly, Paul, we are told, feels honored by Seneca's praise.

Primarily, the letters comprise an exchange of compliments and courtesy, with other themes emerging occasionally: Seneca's intention to read his own work to Emperor Nero and Paul; Poppea's anti-Christian attitude; Seneca's attempt to introduce Nero to Paul's works, whereupon the Emperor is astonished by their religious content; the question of name positioning in the inscription; the narration of the burning of Rome in 64 C.E.; and the importance of an education in rhetoric for the Christians.

The letters are a kind of mirror for understanding how Seneca was interpreted through the ascent of Christianity as a world religion. Therefore, the question of the relationship between Seneca and the Christians needs to be completely reassessed in light of the publication of Anna's letter to Seneca, the fragment conserved in manuscript 17, written in the first half of the 9th century and held conserved in the Erzbischöfliche Diözesan- und Dombibliothek of Cologne.

In this second text, most likely written by a Jew in the 4th century, Anna – identified as the high priest cited in the New Testament, or a descendant of his – writes to Seneca. This is the only example of Judaic missionary literature in Latin. Anna tries to demonstrate that *superbia* (pride) and idols are not only vain, but harmful as well. With the concept of *superbia*, the author inveighs against philosophical principles, because they speculate about nature and the cosmos. The second part of the letter is not easy to understand; it deals with the problem of pagan idol worship. Anna explicates that statues and idols are only a human product. At this point the text is interrupted, thereby leaving a thought hanging in mid-sentence.

Comparing and contrasting these two texts' different literary function helps us not only to understand the transformation of the epistle in religio-philosophical discourse, but also to understand why the epistle was such an effective tool for debating and creating memory. That is, by looking at the correspondence between pseudo-Seneca and pseudo-Paul and the apologetical letter of Anna, one may better understand the function certain media and rhetorical devices played in Christianity's interpretation and creation of its early history.

Pierluigi Leone Gatti returns to the Humboldt-Universität, Berlin, as a Lecturer.

Romy Golan

Thanks to my stay at the Italian Academy, I have been able to move nearer to the completion of my book, *Flashbacks and Eclipses in Italian Art of the 1960s*.

Focusing on an artistic and cultural landscape still often left out of major accounts of post- World War II art, the main argument of my book is that during the two and a half decades following the Fascist *ventennio* (Mussolini's 20 years in power), Italy chose to take the measure of the world – I argue – *obliquely*. Largely mediated by black and white photographs (the magazine *Domus*, a photobook, and exhibition catalogues), its account is structured by two non-linear temporalities: the flashback and the eclipse.

During my time at the Italian Academy, I wrote two different versions of the third chapter, which focuses on a one-day event held in the streets of the city of Como called “Campo Urbano,” and its photobook. The first was for a publication of papers from a conference held at the Yale School of Architecture, entitled *Exhibiting Architecture: A Paradox?* (published by the school itself), and the other was for a section of the summer 2014 Venice Architecture Biennale entitled “Radical Pedagogies.” I also completed an article aligned with the book's last chapter based on an exhibition held in the Palazzo delle Esposizioni in Rome at the end of 1970, entitled “Vitalità del Negativo / Negativo della Vitalità,” for the journal *October* (published by MIT), which will come out this winter.

The most wonderful thing about this fellowship was not only the interdisciplinary but the trans-historical quality of our lively (very lively) weekly discussions, all the more so since I was the only modernist among this spring's fellows. This is very important at a moment when I feel that the contemporary field is detaching itself from the rest of the discipline of art history in its dogged “presentism,” to the point of having become a form of “art world studies.” The comments of the Fellows and those few guests we each invited in turn to our seminar table were extremely enriching in this final stage of writing. The book is, however, not completed yet and I envisage finishing it this next academic year. It will hopefully be published by Yale University Press (London), as were my two previous books.

Our lovely offices looking over the Columbia University campus – and even more so, their proximity to Avery, the best library imaginable in the United States (or anywhere else) for my project, and where I still spend most of my time – were a dream.

Romy Golan returns to her position as professor in the Ph.D. Program in Art History at the Graduate Center at the City University of New York.

Carlo Invernizzi Accetti

The semester I spent in residence at the Italian Academy was one of the most inspiring and productive academic experiences of my life. As well as developing close relationships with many of my colleagues, and learning a lot from everyone's research through our weekly seminar, I was also able to make significant progress on my own work, thanks no doubt to the excellent conditions made available.

During the first couple of months, I revised the manuscript of my doctoral dissertation, entitled *Relativism in Democracy. Religious Discourse and Democratic Theory in Post-Secular Societies*, and submitted it for publication at Columbia University Press. By the end of my time here, I learned that it had been accepted and will therefore come out as a book. The topic of this work is the supposed "menace" represented by the spread of a form of "moral relativism" in contemporary democratic societies, which I discuss through a critical analysis of what I call the Catholic Church's discourse of anti-relativism.

I first trace a history of this discourse, focusing in particular on the *corpus* on encyclical letters promulgated by the Vatican in the past two centuries, and showing that its conceptual origins lie in the Catholic Church's "intransigent" reaction to modernity and the "Terror" regime which supposedly emerged from the political upheavals of 1789. In the second part of the work, I then examine some potential responses available to democratic theory for facing the challenge implicit in this discourse. On one hand, the dominant strand within the field of contemporary political theory relies on a neo-Kantian conception of reason in order to construct a substantive set of moral values intended to stabilize the democratic process without relying on religious or metaphysical premises. My contention, however, is that this "rationalist" response to the Catholic discourse of anti-relativism is ultimately unsatisfactory, because it relies on a categorical opposition between the notions of "reason" and "faith," which does not bear philosophical scrutiny. The alternative response I consider, on the other hand, questions the assumption that relativism does in fact represent such a serious threat for the stability of democratic regimes, suggesting instead that the rejection of "absolute" truth may actually be an essential component of the specific kind of civic "ethos" required for democratic institutions to function properly.

After revising and submitting this work for publication, I then began to work on my next large-scale research project, which builds on my previous

work but also extends it in new directions, by examining an alternative strand of Christian political thought, centered around the development of the notion of “Christian Democracy,” in particular from the point of view of its role in the conception and construction of the European project. For the time being, this has resulted in the first draft of an academic article on Christian Democracy in the European Union which was presented at a conference at the European University Institute in April of 2014; but that is by no means the envisaged end of this larger project.

Carlo Invernizzi Accetti returns to his position as Lecturer at the Institut d’Etudes Politiques de Paris (Sciences Po).

Otto Kallscheuer

Judging papal Rome has always been a question of distance. A famous remark of Cardinal John Henry Newman hits the point. This intellectual leader of the Oxford Movement had humbly knocked on the door of the Roman Church, abandoning the Anglican “Third way” between Catholicism and Protestantism – but thereby he did *not* abandon his critical spirit. So during the polemics surrounding the First Vatican Council (and the question of papal “infallibility”) he was quoted with a wise *bon mot*: Newman surely felt at home on Saint Peter’s ship, but he preferred to stand not too close to the captain’s cabin.

From my writing desk in the Italian Academy, I was looking at I.N. Phelps Stokes’ Saint Paul’s Chapel across the road – a beautiful Romanic Anglican Church, conjuring images of Ravenna or Milan rather than Rome. And for my theoretical study about the political future of the Vatican in a changing international system, the *genius loci* of Amsterdam Avenue helped me to keep the right distance from Rome. I shall have to return to some Roman internal quarrels in the final phase of my writing, but in this initial phase of my project, Columbia’s surrounding neighborhood proved more apt for my research: to get the questions right. Provided that I could get all essential Roman (*even* Italian) literature just crossing the road, in the stacks of Burke Library, Butler Library, Lehman Library, and the Inter-Library Loan system..

For the initial steps of my project, “Urbi et Orbi 2.0,” the intellectual environment of Columbia University was very useful. It helped me with my conceptual work. Frequent discussions with colleagues, who were working on rather different questions in political theory, were as stimulating for the formulation of my hypothesis as the participation in the debates of the Institute

for Religious Culture and Public Life at Columbia University, or the participation in seminars in the departments of International Affairs and comparative government. I should at least mention my discussions with three colleagues: the political theorist Nadia Urbinati, the historical sociologist Karen Barkey, and the contemporary historian Victoria de Grazia – just to name direct neighbors, locally (on campus) and thematically (toleration, pluralism, soft power).

As one of the results of these clearings I will now specify my thesis about the special political (and meta-political) role of the Catholic Church as transnational actor much more precisely, not only in contrast to national politics (and the necessary separation of religious and state-institutions), but also to international politics (and supra-national Institutions). I am actually in the process of rewriting my study. The book will be published in Spring 2015.

Marginalia: Though my own thematic focus was rather marginal with respect to this semester's group of Fellows at the Italian Academy, I did enjoy the weekly debates on the very different topics of the other Fellows very much. Often I was rather a pupil – especially with regard to the esthetics/neuroscience-link. It would be presumptuous to pretend that I really understood very much, but I appreciate learning and I will try to participate in possible discussions via internet.

Some of the conferences organized by the Academy – like the “Iconoclasm” colloquium – were brilliant, especially in their interdisciplinary approach, e.g. the rules of iconic “political correctness” in the recent colonial and postcolonial past (of Egypt, Turkey, and Maghreb), and the South African present.

The happy coincidence of having the big Futurism exposition in the neighborhood (at the Guggenheim Museum) contributed to a concentration of intellectual debates on the essence and the “edge” of futurism as movement, art, and ideology. And – not least – the regular meetings of the Columbia Seminar of Modern Italian Studies, which the Italian Academy hosts, were a chance for a non-Italianist like me to capture some of the actual trans-Atlantic debates on the recent history of Italian culture and politics.

Not marginally at all: My warmest thanks to all the staff of the Italian Academy, especially Barbara Faedda and David Freedberg. The pleasure was not only intellectual, but it was – alas! – much too short. Grazie!

In Summer 2014, Otto Kallscheuer served as “Pax Westfalica,” Peace Professor of the University of Osnabrück (Westphalia, Germany).

Deborah L. Krohn

My four months at the Italian Academy seemed to pass in an instant, thanks to the excellent company of the other Fellows and the inspired leadership of David Freedberg, Barbara Faedda, and the entire Italian Academy team. With the support of the Academy, I was able to spend the term completing a book manuscript with the working title, *Food and Knowledge in Renaissance Italy: Bartolomeo Scappi's Paper Kitchens*. The book is under contract with Ashgate Publishing and will appear in the series, *Visual Culture in Early Modernity*. Its focus is Bartolomeo Scappi's *Opera* (1570), the first illustrated cookbook in Early Modern Europe. In the course of exploring its 27 engraved plates of kitchen tools and implements, I pose a series of fundamental questions that have resonance across a broad interdisciplinary spectrum, from the history of the book to the emerging field of culinary history.

Interest in the cultural history of food has grown alongside the general enthusiasm for gastronomy that has taken hold in the Anglophone world since the dark days of the 1950s, when society embraced fondue and steak tartare as exotic. My book will pinpoint the Renaissance beginnings of a visualizing trend in culinary culture that has burgeoned in the 21st century with the many glossy magazines devoted to food preparation and consumption, the Food Network, and web-based recipe collections, to say nothing of the millions of food-porn images whizzing through the ether as enthusiastic cooks and diners post snapshots of their meals on Instagram and other social media sites.

I have enjoyed being a part of the weekly seminars, and talking informally with other fellows in the serene hallways or at one of the many events at the Academy – a welcome source of distraction! Conversations with co-Fellows Ginette Vagenheim, Patrizia Tosini, and Diletta Gamberini were particularly useful to my thinking. Having the vast resources of Columbia at my fingertips has been a great boon. There are a number of books held by Special Collections in Butler Library that I have consulted, and Avery is a truly amazing library for the history of art. A highlight of the semester was having many friends and colleagues converge in New York for the annual Renaissance Society of America conference, where I organized and chaired two sessions on servants, called *At Your Service: Servants and Serving at Table in Early Modern Europe*. I also had an interesting experience as moderator for a conference on Japanese conservation and material culture at New York University's Institute of Fine Arts. Towards the end of the fellowship, having shipped off my

manuscript, I was able to finish up two other articles on related material and begin writing a paper for a conference on *Reading How-To: The Uses and Users of Artisanal Recipes* at the Max Planck Institute in Berlin in September.

Deborah L. Krohn returned to her position as Associate Professor at Bard Graduate Center: Decorative Arts, Design History, Material Culture in New York, taking up a new role as Director of Master Studies.

Bruss Lima

I spent a total of four captivating months as a “minority” Fellow at the Italian Academy; minority due to the fact that I was one of two neuroscientists immersed in a crowd of radical humanists. This sufficed to make the experience ever more intriguing. We would ceremoniously meet every Wednesday afternoon in a ritual that started with a collective lunch and would proceed through surprising terrain and conversations guided by our charming, provocative and insightful director, David Freedberg. A seminar by one of the Fellows would follow, restricting itself to no period in history and inevitably revealing novel images, scriptures, documents and interpretations.

The Italian Academy provided me with the support for what I now envision as two aspects of my work. Firstly, it sponsored me to finalize a project which I carried out under the supervision of Aniruddha Das, at Columbia University Medical Center, where we investigated the neurophysiological underpinnings of the brain hemodynamic signal (the dynamics of brain blood flow and volume). Understanding this signal is crucial because it is used in functional magnetic resonance imaging (fMRI), the prevalent non-invasive method to study the human brain and infer underlying neural activity. Brain hemodynamics are believed to indirectly reflect neural activity due to the fact that the latter is a metabolically demanding process requiring both oxygen and glucose, both delivered by the blood. However, there is active debate regarding which aspect of neural activity the hemodynamic signal is best correlated with. The favored idea is that hemodynamics reflects the energy-demanding ionic currents across cell membranes. Action potentials, the basic “currency” for communication between neurons, despite relying on ionic flow, represent only a portion of the total membrane currents. The bulk of the ionic currents is due to sub-threshold membrane activity that does not necessarily elicit action potentials. To address this issue we simultaneously recorded

hemodynamic (i.e., intrinsic optical imaging) and neural activity using intracortical microelectrode recordings in behaving monkeys. As neural activity we acquired both action potentials and the local field potential (a measure of net synchronized membrane activity). We observed that the stimulus-related hemodynamic signal is better predicted by action potential activity (contrary to current belief) than by the local field potential. This work, which has been finalized and submitted for publication, should impact how human fMRI results are interpreted.

Secondly, I had the unique opportunity of experiencing something quite rare: the academic interaction with researchers working with very distinct methodologies in what turned out to be a true interdisciplinary experience. The common ground was that all of us were interested in perception; in their case, in the aesthetics and interpretation of art; in my case, in the correlates of perception in the brain. After numerous fruitful discussions, a group of Fellows decided to write a joint manuscript where we intend to explore the concept of representation in both art and neuroscience. Particularly, we wish to address cases where the idea of representation fails to adequately describe the mechanisms by which we perceive the world and how this perception is anticipated, shaped, and echoed in terms of brain activity.

Let me thank David Freedberg and all the dedicated staff at the Italian Academy for providing us with the necessary fertile grounds.

Bruss Lima returns to his position as Post-doctoral Research Scientist at Columbia University Medical Center.

Simone Natale

I came to the Italian Academy to study an episode in the life of a historical character, the Italian spiritualist medium Eusapia Palladino, who is today mostly unknown. Yet in 1909 her arrival in the United States for a tour of spirit séances in New York and Boston captured the imagination of Americans like few other events. Her séances and public appearances were widely reported and discussed in the popular press, and the debate regarding the authenticity or fakery of her phenomena involved some of the most influential American scientists of the time. Ultimately, Palladino's tour was an occasion to challenge and renegotiate the borders and mutual relations between fields such as religion, money, science, and spectacularism within early 20th-century American society.

The Italian Academy was the perfect environment to undertake research on the history of Palladino's American tour. The campus of Columbia University, in fact, was the theater for some of her performances in America, including the "experimental" séances she conducted at Columbia's physical laboratory, and a dramatic setting in which her trickery was exposed by Dickinson Miller, a professor of philosophy at Columbia.

The possibility to present my work at the Academy's lunch seminar, with the participation of Fellows from different disciplinary backgrounds, stimulated me to reflect on the multiple questions raised by the story of Palladino's tour. A few of the issues we discussed were the historical nature of the boundaries and the status of scientific subjects Palladino's use of strategies from show business, and the role of established representations of Italy and of Italian immigrants in America. My research stay was also the occasion to discuss this project with Columbia faculty-members who have worked on similar topics. In particular, my research has benefited from the insights and the suggestions of Prof. Courtney Bender from the Department of Religion, Prof. Noam Elcott from the Department of Art History and Archaeology, and Prof. Stefan Andriopoulos from the Department of Germanic Languages.

The period of my fellowship at the Italian Academy was very productive also in terms of publications and public presentations of my work. I would like to thank Prof. Bender and the Institute for Religion, Culture and Public Life for organizing a public talk I gave at Columbia University. Moreover, during my semester at Columbia, I was invited to give two public lectures, at Humboldt University in Berlin, Germany, and at the Italian-German Center of Villa Vigoni, Italy. I published a journal article in *Media, Culture, and Society* and another – my first in German – in the journal *Historische Anthropologie*. I also received positive peer-review reports which recommended publication for my book manuscript, and I started to do the final revisions that will lead to its publication.

I warmly thank the director and the staff of the Italian Academy, as well as the other Fellows, for making this Fellowship not only an important step in my professional career, but also an enriching and enjoyable experience in my life.

Simone Natale takes up a Lecturer position at Humboldt University Berlin, Institute for Cultural Studies.

Gloria Origgi

My four months at the Italian Academy were dedicated to writing my book on reputation, mainly developing the psychological, moral and economical dimension of reputation. The central question that frames the eight chapters of the book is: "Can reputation be a motive for action?" Can we explain what we do and other people do, how we act or decide not to act, by taking into account the dimension of reputation? Does reputation matter in explaining the social world? In some situations, it seems a crucial dimension without which it would be impossible to make sense of people's behavior.

We have two *egos*, two identities that make up who we are and how we behave: our subjectivity, made out of our physical sensations, embodied in our body, and our *reputation*, the powerful reflective/retroactive system that constitutes our social identity and that integrates into our self-awareness of *how we see ourselves seen*. The perception of our identity is woven into the thread of time, incorporating what we think others think of us.

The social self, which controls our lives and leads us to extreme acts, does not belong to us: it is the part of us that lives inside others. However, the feelings that it provokes – shame, embarrassment, self-esteem, guilt – are very real and well-anchored in our deepest emotions.

Thanks to the stimulating environment of Columbia, I was able to pursue my research and writing with the generous input of many scholars, among them Jon Elster, Souleymane Bachir Diagne, Axel Honneth, Philip Kitcher, Nadia Urbinati and Achille Varzi. I also had the opportunity to discuss my book with other scholars, including Stephen Holmes, Pasquale Pasquino, Philip Pettit, and Philippe Rochat.

I presented an edited volume on reputation that was out in France (*La Réputation*, Seuil, Paris) on November 22nd at the Maison Française. (A video of the presentation is available at: http://youtu.be/aggM8-G_QTk.)

I also had the opportunity to present my work in other institutions. On October 17th I was invited to Harvard University to talk about a recent article I had published in defense of the humanities: "The Humanities are Not Your Enemy," found in the *Berlin Review of Books*. On November 5th, I was invited to present my work on trust at the University of Pennsylvania by the Department of Politics, Philosophy and Economics. On November 7th I gave a talk at the State University of New York, New Paltz. On December 6th I was discussant in the Machiavelli Conference organized at the Italian Academy. On December

10-12 I was an invited speaker at the 7th conference in social sciences at the University of Bogotà, organized by Jon Elster and Antanas Mockus, on Obscurantism in Social Science and Bad Incentive Systems. I wrote a new paper for the conference based on my previous research on bad incentives in academic publishing.

I took advantage of the wonderful cultural environment of New York to pursue my collaboration with the Italian cultural magazine *Micromega*, doing many interviews, most notably with Bill de Blasio, Edmund White, Judith Butler, Avishai Margalit and Siri Hustved.

Gloria Origgi returns to her position of Chargée de Recherche at CNRS – Ecole Normale Supérieure, Paris.

Mattia Rigotti

The chance of spending a semester in a place of such exceptional intellectual effervescence as the Italian Academy has been an incredibly enriching and stimulating experience. The constant cross-disciplinary exchange, nurtured by the magnificently welcoming setting and the collegial discussions, incited me to expand my research goals within a wider perspective, trying to encompass the multitude of interests and backgrounds represented among the Fellows. Working in the seemingly specialized field of computational neuroscience from the outlook of a theoretical physicist, I found it refreshing to be stimulated to broaden my research questions, so as to measure up to my fellow academicians' lines of inquiry, thereby acquiring a broader intellectual relevance. Recognizing and realizing the potential of interweaving the scientific mindset with humanistic traditions requires an uncommon combination of foresight, competence across domains, and most of all, determination to overcome the innumerable mental and cultural obstacles along the process. Professor Freedberg's eclectic enthusiasm is a formidable driving force behind the vision of such a fertile cross-disciplinary discourse, and – thanks to its vital Fellowship Program, its rich cultural presence and its efficient administration – the Italian Academy struck me as one of the rare institutions where such efforts can concretely take place. My stay at the Academy gave me the opportunity to develop a collaborative project with Profs. C.D. Salzman and Stefano Fusi in the Neuroscience Department of Columbia University. Our research

focused on the functional interaction between the amygdala, one of the major brain structures for the processing of emotional reactions, and the prefrontal cortex, the cortical area that orchestrates rational and goal-directed behavior. By modeling and analyzing the neural activity that Prof. Salzman's group observed in these two brain regions, we could demonstrate their surprisingly interrelated functioning, and in particular, the fact that the amygdala, traditionally relegated to autonomic affective reactions, is also crucially involved in high-level cognitive behavior. Because of their importance for understanding the psychological mechanisms underlying our daily emotional and cognitive responses, as well as the psychopathological conditions that derive from their faulty interaction, these results are currently being prepared for a journal submission.

While at the Academy, my collaborators and I also published two peer-reviewed conference articles, one at the Twenty-Second Annual Computational Neuroscience Meeting in Paris, and one at the International Workshop on Neuromorphic and Brain-Based Computing Systems in Grenoble. We also presented a contribution to the Society for Neuroscience's Annual Meeting in San Diego and submitted an abstract to the Computational and Systems Neuroscience Conference in Salt Lake City. In addition, I received an invitation to present my work at the annual Cognitive Neuroscience Society Meeting in Boston in 2014, gave a talk in the Department of Neuroscience at Columbia University, and led a seminar at the IBM Thomas J. Watson Research Center in Yorktown Heights, where I was subsequently offered a research position.

Mattia Rigotti takes up a new position as a Research Staff Member in the Theoretical Physics Group at the IBM Thomas J. Watson Research Center in Yorktown Heights, N.Y.

Patrizia Tosini

The semester I spent at the Italian Academy was one of the most extraordinary and precious experiences of my academic life, in all ways.

In this period I investigated the main issues of my ongoing project on frescoed landscape cycles in Late Renaissance Rome. I focused especially on the drawings related to these paintings, trying to understand the purpose and use of these projects in the context of the Cinquecento *ateliers*.

The Italian Academy offered me a very pleasant and quiet framework to concentrate on my research. The tremendous resources of Columbia Uni-

versity were essential for my work, particularly Avery Library's magnificent collection of books and manuscripts. Professor David Freedberg, with his really stimulating and ever-effervescent discussion during the lunch seminars, helped me to understand the American approach to the different disciplines, particularly to art history, offering me new food for thought. The other Fellows were also very helpful, providing suggestions and opinions about my current papers and articles.

During the semester, I completed many works: first, the book *Immagini di una villa: la decorazione pittorica del palazzo alle Terme di Villa Peretti Montalto tra Cinque e Seicento* (forthcoming; 2014, Campisano Editore, Rome). I also started to write other essays, especially on Italian Renaissance drawings.

At the end of March I presented a paper at the annual conference of Renaissance Society of America in New York (RSA), which was a great opportunity to meet other scholars from around the world.

I also visited many fundamental institutions for my work: the Department of Prints and Drawings at the Metropolitan Museum of Art, where I had the crucial help of curators Carmen Bambach and Stjin Alsteens; the Pierpont Morgan Library, where I had the assistance of Per Rumberg, curator of Northern European drawings; the Frick Library, with its wide photographic archive; the Thomas J. Watson Library, also at the Metropolitan Museum of Art.

I traveled to Boston and Minneapolis. In Minneapolis, I especially studied the collection of Italian drawings at the Minneapolis Museum of Art (very recently enriched by the acquisition of the Alfred Moir collection focusing on Italian 16th- and 17th-century drawings), kindly shown to me by the curators Thomas Rassieur and Rachel McGarry.

Finally, I met many scholars who provided new points of view on my topic: Louisa Wood Ruby, author of a key book on Paul Bril's drawings; professors Michael Cole and Diane Bodart at Columbia, both working on Italian Renaissance visual arts; and Carolina Mangone, Lecturer and Mellon Postdoctoral Fellow at Columbia, who will take part in the panel I am organizing for the next RSA conference (Berlin, 2015).

I so loved New York City – its people, its life, and its museums. I will be forever grateful to the Italian Academy and Columbia for the invaluable opportunity they offered me.

Patrizia Tosini returns to the Università di Cassino e del Lazio Meridionale; she got her qualification as Associate Professor during her semester at the Academy.

Ginette Vagenheim

The semester I spent at the Italian Academy was very productive, as I had the opportunity to conclude four articles that are now on press and begin my project of collecting pictures of most of the drawings of Pirro Ligorio named in David Coffin's checklist (which are mainly preserved in U.S. collections). As expected, the use of libraries here, especially the Avery Library, the Watson Library at the Metropolitan Museum of Art, and the Frick Library, with all their connected facilities, has been an amazing and unequalled opportunity for such research.

The exchanges of various kinds with all the Fellows have been very fruitful. My research benefited, on one hand, from discussions especially with Patrizia Tosini on drawings and paintings; with Diletta Gamberini on the reaction of artists such as Benvenuto Cellini and, later, Ligorio and the cultural politics of the Counterreformation; and with Deborah Krohn, with whom I had the pleasure of sharing discoveries and planning co-publications on my subject; and on the other hand, from very interesting conversation on the methodological challenges of our research with my neuroscientist colleagues Bruss Lima and Bettina Drisaldi. We all wish to go deeper into the discussion and to try to publish the results of our common brainstorming.

Outside the Academy, I was invited by my friend and colleague, Francesco de Angelis, to lecture at Columbia's Department of Art History and Archaeology on "Pirro Ligorio: an early '*archaeologist*' at Hadrian's Villa." I also organized, with my friend and colleague, William Stenhouse (of Yeshiva University), a panel for the Renaissance Society of America (RSA) meeting held in New York (on Antiquarianism and Philology); during the meeting, I also gave a paper and served as a chair for one of our two sessions. Together with Princeton professor Anthony Grafton I organized a workshop at the Academy entitled "The Antiquarians: Who Were They?" with very interesting presentations and discussions that made this event a great success. With Fernando Loffredo, I am also organizing a panel entitled Pirro Ligorio's Worlds for the 2015 RSA meeting in Berlin, and we are honored to be sponsored by the Italian Academy as an associate organization of the RSA.

Outside the academic world, I enjoyed all the cultural events offered by the Italian Academy (concerts, films, conferences) and by other institutions.

Last but not least, we Fellows all enjoyed a wonderful sunny Sunday picnic in Central Park after having waited for spring for so long this year. . . .

Ginette Vagenheim returns to her position as Professor of Langues et littératures anciennes at the Université de Rouen, France.

Huub van der Linden

Throughout the eight months I spent at the Academy, I worked on various projects. First of all, I got started on a prospective monograph on a series of oratorio performances in the palace of the senatorial Ranuzzi family in Bologna in the years around 1700. Having previously gathered much of the archival sources, I progressed to initial drafts of the different chapters. I also continued work on a project that will result in a detailed monograph-cum-bibliography concerning the Silvani music printers in Bologna between 1696 and 1726. A key part of this project is my aim to personally inspect and describe all the surviving copies of all the editions the firm printed, and hence, I took advantage of my time in New York to travel to various libraries in the (north)east of the United States. I was thus able to view copies in libraries in New York, New Haven, Boston, Chicago, Ann Arbor, Pittsburgh, Washington, D.C., and Chapel Hill.

Furthermore, I worked on the revision of my dissertation on the circulation and use of Italian oratorio. Finally, I also finished two articles (currently under peer review), and chapters for two conference proceedings: *International exchange in the early modern book world* and *Les histoires sacrées de Marc-Antoine Charpentier: Une histoire de genre* (forthcoming from Brill and Brepols, respectively, in 2014 or 2015).

Apart from writing and doing research, I presented two papers on Italian oratorio at Columbia's Music Department as part of its colloquia series. I also attended or took part in seminars in New York, Boston, and Chicago on different music(ologic)al topics. Besides getting to know and talk with various members of the Music and History departments at Columbia, I was also glad to be able to renew contacts with colleagues in the United States and attend the annual conference of the American Musicological Society in Pittsburgh in November 2013.

To be able to work for eight months on writing and research has been of immense help in giving several of my projects a critical push forward. I enjoyed and benefited from the conversations with the other Fellows and all of the

staff of the Academy. The stimulating and collegial environment they created provided fertile soil for the work I was able to carry out. I am also happy to have made new friends on both sides of the Atlantic. With some of them, ideas and plans for future collaborations of various sorts sprung up quickly, and I am confident that the seeds have been sown for some long-lasting personal and professional relationships. I know that the work that I advanced or set in motion at the Academy will continue to show its fruits for a long time to come.

Huub van der Linden takes up a Frances Yates fellowship at the Warburg Institute in London.

Maartje van Gelder

My four months at the Italian Academy were an academic's dream: they offered the tranquility to work in deep concentration, while at the same time providing the possibility of intellectual exchange *à volonté*. During my stay, I concluded the manuscript of a journal article on a late-16th century Venetian doge and his populist politics, and edited a volume of essays on inter-confessional Mediterranean diplomacy. However, I primarily continued my work on popular unrest in early-modern Venice.

Although it has become commonplace to treat the political involvement of the "disenfranchised masses" as an important aspect of early-modern societies, this has not been the case with Venice. My project, provisionally titled *The People and the Prince: Popular Politics in Early Modern Venice*, addresses this oversight by analyzing the interaction between the doge, the highest-ranking political figure, and the Venetian people in the 16th and 17th centuries. Although the notion of Venice as an essentially stable polity has been one of the most enduring myths of European history, the Cinque- and Seicento were a period of dearth, demographic pressure, and economic decline, which sparked frequent and intense outbursts of popular unrest. My project investigates not just the tensions caused by Venetian popular defiance, but also why these have been systematically underestimated.

As part of the legitimation of Venetian power relations, the *popolo* participated in public demonstrations of republican authority, such as ducal coronations, funerals, elections, and religious processions. Paradoxically, these carefully orchestrated events offered a public space for expressing supportive, but also dissenting opinions. Questions I investigate are: Which shapes could expressions of popular politics take in Venice? Is it possible to identify "faces"

in the crowd, discern different popular factions, and trace relationships both among *popolani*, and between *popolani* and patricians? Under which circumstances were these political actions effective? And how have these expressions of popular politics been transmitted, transformed, and eliminated in the creation of a collective Venetian memory?

My work has benefited tremendously from access to Columbia's and New York's libraries, but most of all from discussions with my fellow Fellows, my interlocutor Prof. Evan Haefeli of Columbia's History Department, and of course the Academy's inspiring director. The most exciting aspect of my stay, however, was discussing the work of the other Fellows, across the disciplines, at our weekly gatherings. I was particularly fortunate to be in close contact with colleagues at the History Department, including Prof. Martha Howell and Prof. Pamela Smith. In December, I also had the pleasure of co-organizing a workshop, which allowed me to present my own work on early-modern renegades in Mediterranean diplomacy. Our invited keynote speaker, Prof. Natalie Zemon Davis (University of Toronto), gave a wonderful lecture and demonstrated her outstanding intellectual generosity throughout our two-day workshop.

My heartfelt thanks go out to the Academy's wonderful staff: they made sure that everything, from highbrow intellectual discussions to potluck dinners, proceeded smoothly. A special mention goes to Associate Director Barbara Faedda and, of course, Professor David Freedberg.

Maartje van Gelder returns to take up her position of Lecturer in Early Modern History at the University of Amsterdam.

Edmund White

This was one of the most stimulating periods of my adult life. I was introduced to so many fascinating questions of philosophy, musicology, paleontology, art history, film theory and many other subjects. David Freedberg was a sort of genius in leading the discussion, clarifying the points the participants were making, asking provocative questions, and moderating among often contentious seminarians. I have a new respect for Italian intellectuals; they have superseded the French in my esteem. I also have a new interest in neurology and in all its applications, and a new understanding of how wide those applications can be.

My own work revolved mainly around Mozart's librettist, Lorenzo Da Ponte. I read two biographies, a study of his collaboration with Mozart, the memoirs of his friend and coeval, Casanova, Da Ponte's own memoirs, Michael Kelly's memoirs, books about New York's cultural life in the 1820s, etc. I am preparing to work on a historical novel (my third) – this one to deal with Da Ponte's life in New York. I was able to visit Columbia's special collections and to see letters and poems written in Da Ponte's own hand. I attended a concert St. Patrick's Old Cathedral downtown, which was devoted to Da Ponte's music, life and texts (it was in this church that his funeral was celebrated). And in March I had a public conversation about Da Ponte with David Freedberg, who of course has written brilliantly about the librettist.

I learned a lot about Da Ponte's Jewish origins, his conversion to Catholicism and training for the priesthood, his defrocking and banishment from the Veneto for his controversial views, his intense years as a librettist for three of Mozart's operas as well as for musical collaborations with other composers including Martin y Soler, his years as a bookseller and man of the theatre in London, and his bankruptcy and flight to New York, where he became a greengrocer and eventually the first professor of Italian at Columbia. In America he "produced" through his initiative the first grand operas in the city, including the New World premiere of *Don Giovanni*.

While at the Academy, I also wrote a long essay for the *New York Review of Books* on the French novelist, Jean Giono, and I worked on another New York novel. In the author's notes for these projects, I will of course gratefully mention my stay at the Academy.

New friendships are rarely made by someone my age, but I feel confident that several of my new acquaintances will prosper – with Gloria Origgi, Barbara Carnevali, Roberto Franzosi, David Freedberg, Huub van der Linden and many others. In every case there was such a fruitful exchange of ideas and of real affection.

Edmund White returns to Princeton University as Professor of Creative Writing in the Lewis Center for the Arts.

Isabella Woldt

The spring semester, which I spent as a Fellow at the Italian Academy at Columbia University in New York City, was one of the most impressive of my academic career thus far. At the Academy, I continued my research on the picture series of the German art historian Aby Warburg and his theory of the function of the image memory, which will result in a new monograph (as a *Habilitation*) on that topic. Specifically, I investigated the internal logic of the series of images, which Warburg constructed as a visualization of how human visual memory functions. My interest was in looking for the internal mechanism that manifests itself in the combination of selected pictorial motives. For this reason I wanted to compare my results with the issues resulting from the current debate on the psychological processes of human memory, and integrate findings in the field of neuroscience from recent decades, called neuro-aesthetics.

At the Academy, I had opportunities to discuss my topic with the Director of the Academy, David Freedberg, who is an art historian and an expert in the area. By doing so, and by attending a fascinating conference on the Default Mode Network at the Academy, I increased my knowledge and developed new ideas and got new inspiration. I also held very fruitful discussions with colleagues who carry out research in the neurosciences and biology, and took the opportunity to visit the laboratories of Fellows Bettina Drisaldi and Bruss Lima, both at Columbia University Medical Center. To see living neurons in the laboratory for the first time gave me new visual and aesthetic insights into the biology of life. During my visit, I had also a short yet impressive talk with the neuroscientist and Nobel Laureate Eric Kandel.

Central questions in my investigation of Warburg's theory of the image memory were discussed during the weekly seminar in February, and I finished a paper for publication about Warburg's theory of human visual memory. In investigating Ernst Cassirer's logic of cultural studies as the philosophical basis of Warburg's theory of image memory, I consulted Cassirer's research notes on the *Philosophy of Symbolic Forms* and his other manuscripts at the Beinecke Rare Book and Manuscript Library at Yale University in New Haven.

Furthermore, for my investigation of Warburg's anthropological background, it was necessary to examine his early experience with the native culture and rituals of the Hopi Indians. For this topic, the literature, the photog-

raphy and academic discourse on the ritual culture of the Hopi Indians from the year 1900 is of fundamental importance, and I found a rich collection of work at Columbia University as well as in libraries both in and near New York City. At the National Anthropological Archives, the National Archive for American Art, and the Smithsonian Institution in Washington, D.C., I researched the photography and photographers of the American Indians from ca. 1900, and the connections between Warburg and the American anthropologists James Mooney and Frank Hamilton Cushing. Finally, I took the opportunity to travel to New Mexico to visit the places where Warburg experienced the culture of the Hopi Indians.

I have found an extraordinary intellectual and friendly community at the Academy and at Columbia University, and I will not only keep it in my memory, but also stay in contact.

Isabella Woldt returns to her position as Assistant Professor at Hamburg University; from May 2014 she is also continuing her research at the Warburg Institute in London.





...ITAM · GNMEN · EXCOLVERE · PER · A...



PREMIO NEW YORK ARTISTS

Giorgio Andreotta Calò and Sven Sachs alber won the Premio New York and took up residence at the ISCP Gallery (International Studio and Curatorial Program) in Brooklyn at the start of December. With the support of the Italian Academy, the Italian Ministry of Foreign Affairs, and the Italian Cultural Institute in New York, the artists stayed through March 2014.



Giorgio Andreotta Calò and Sven Sachs alber

The End, 2014

Medium: Projection

Dimensions 20 x 10 meters

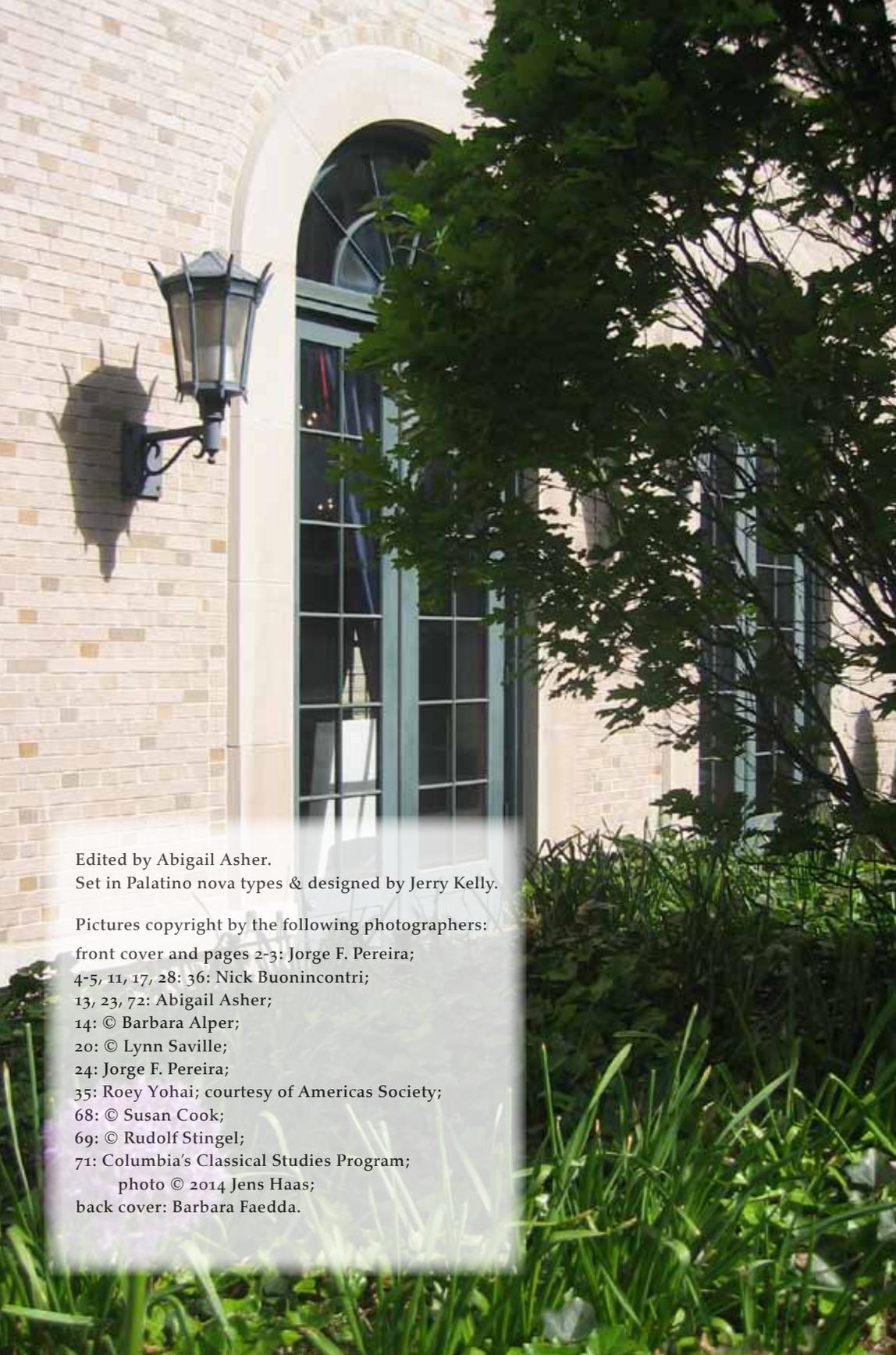
Viewers were invited to “go to Mario and Son’s Meat Market, pick up the keys from our apartment across the road, follow the stairways to the apartment and enjoy the projection.”

ADVANCED PROGRAM OF ANCIENT HISTORY AND ART

These archaeological digs in Italy were born from a collaboration between the Italian Academy and La Sapienza – Università di Roma’s H2CU (Honors Center for Italian Universities). Led by Columbia professors Francesco de Angelis and Marco Maiuro, the initiative began with a select group of undergraduates and grad students digging and studying at Stabiae, a spectacular villa destroyed by the eruption of Mount Vesuvius. In June 2014 two dozen students gathered for Columbia’s first credit-bearing archaeology course at Hadrian’s Villa, a UNESCO World Heritage site and the most important of Roman imperial villas, located in Tivoli near Rome. Distinguished international scholars gave seminars on Roman domestic art and architecture and on technical aspects of field archaeology, and led trips to nearby sites and museums.

Scholarships supporting students now also come from the Department of Art History and Archaeology, the Department of History, and the Classical Studies Graduate Program.





Edited by Abigail Asher.
Set in Palatino nova types & designed by Jerry Kelly.

Pictures copyright by the following photographers:

front cover and pages 2-3: Jorge F. Pereira;
4-5, 11, 17, 28: 36: Nick Buonincontri;
13, 23, 72: Abigail Asher;
14: © Barbara Alper;
20: © Lynn Saville;
24: Jorge F. Pereira;
35: Roey Yohai; courtesy of Americas Society;
68: © Susan Cook;
69: © Rudolf Stingel;
71: Columbia's Classical Studies Program;
photo © 2014 Jens Haas;
back cover: Barbara Faedda.

The Italian Academy for Advanced Studies in America

1161 Amsterdam Avenue, New York, NY 10027

tel: (212) 854-2306 fax: (212) 854-8479

e-mail: itacademy@columbia.edu

www.italianacademy.columbia.edu

