

# ANNUAL REPORT 2020–2021

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



COLUMBIA UNIVERSITY  
**THE ITALIAN ACADEMY**  
FOR ADVANCED STUDIES IN AMERICA

**(DRAFT)**  
**THIS REPORT BOOKLET IS FORTHCOMING**

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## **Governance of the Academy**

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Director of the Academy  
DAVID FREEDBERG Pierre Matisse Professor of the History of Art at Columbia University

## **Board of Guarantors**

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RENATO MIRACCO  
*Art curator and critic; former Cultural Attaché at the Italian Embassy in Washington, D.C.*

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*Ambassador of Italy to the United States*

SYDNEY HOUGHTON WEINBERG  
*Trustee, Sidney J. Weinberg Jr. Foundation*

## Fellows (2020–2021)

Lorenzo Bondini  
Princeton University  
Spring 2021  
Trading empires: imperial state and capitalist merchants in Venice and Egypt, 1000–1350 CE

Dušan Borić  
NOMIS Foundation Fellow  
On the move: prehistoric mobility and the spread of agriculture in Eurasia

Rachel E. Boyd  
Columbia University  
Fall 2020  
Making and performing the Nativity scene in Italy

Pierre Losson  
The Graduate Center, CUNY  
Fall 2020  
Claims for the return of cultural heritage objects: Latin America

Julie Parato  
Columbia University  
Fall & Spring 2020–2021  
Pathogenic role of tubulin tyrosine ligase and delta-2 tubulin in Alzheimer's disease

Arthur Prat-Carrabin  
Columbia University  
Spring 2021  
Cognitive economics of the habitus

Jonah Rowen  
Weinberg Fellow in Architectural History and Preservation  
Columbia University  
Fall 2020  
Preservation in practice: U.S. Southern architecture for fire prevention

Shushruth  
Columbia University  
Fall 2020  
The neurobiology of decision-making and the roots of conceptualization and abstraction

Matthew Peebles  
Columbia University  
Post-doctoral Research Scholar supported by the NOMIS Foundation  
Researcher for publications on neuroscience and culture

# LORENZO BONDIOLI

My semester in residence at the Academy was in many ways an exceptional time. Since the pandemic prevented me from accessing the Venetian state archive, the research I had initially proposed had to be put on hold. However, I was able to start a number of different projects that are still unfolding and will come to fruition in the nearby future.

Together with colleagues Michele Campopiano and Paolo Tedesco, I rallied a diverse group of scholars around an ambitious conference project, “Before Capitalist Hegemony.” The conference will hopefully convene in 2022, bringing together historians of pre-modern Afro-Eurasia. The chief aim is to reignite the debate on the structural features of the medieval world beyond Europe, recentering the heuristic category of “mode of production,” creatively re-interrogated as a flexible model able to capture both the specificity and coherence of pre-capitalist, extra-European societies.

I also enlisted a group of six prominent economic historians for a special 2022 issue of the Italian journal *Storica*. The theme of the issue will be a critical reflection on the category of commercial capitalism as framed in the recent monograph of Jairus Banaji, *A Brief History of Commercial Capitalism*. Banaji’s work being central to my own reflection of the longue durée history of capitalism, I also took the book as the starting point for an article reflecting on the place of late antique and medieval history in the retelling of a global narrative of multilinear capitalist development. The article is currently under review and will hopefully appear before the end of 2021.

In this article, I draw attention to the urgent need of renewing the field of medieval Islamic economic history. Pervasive narratives of decline and stagnation have long hindered a full appreciation of the place played by the Islamic world in the so-called medieval Commercial Revolution, a development the truly global breadth of which still remains poorly understood. This was also the central topic of my seminar at the Academy, where I had the privilege of inviting Marina Rustow, Princeton University, and Francesca Trivellato, Princeton Institute for Advanced Studies, as discussants.

At the same time, I started a collaboration with a team of scholars working on the edition, translation, and commentary of an eleventh-century Arabic treatise that will greatly enhance our understanding of the fiscal and administrative structures of the Fatimid state. The question of state extraction of value through tribute is a central theme of my doctoral dissertation *Peasants, Merchants, and Caliphs: Capital and Empire in Fatimid Egypt*, the findings of which I presented at an online conference on medieval finances hosted by the University of Reading. Throughout the semester I also collaborated with Stephanie Luescher, Marina Rustow, and Naïm Vanthieghem at the decipherment and edition of some one-hundred medieval Arabic tax receipts, a sample of which we will publish and discuss in a forthcoming contribution.

Though my work took many unexpected turns as a result of the pandemic, my residency at the Academy allowed me to redirect my efforts in many promising directions, and for this I am extremely grateful.



# RACHEL BOYD

I am extremely grateful to the Italian Academy for giving me the time and resources to pursue a new book project on the history of the Italian crèche scene. In autumn 2020, I joined the Academy as a postdoctoral fellow. Because of the ongoing pandemic, our weekly seminars were held virtually, but these meetings quickly became a highlight of a strange and challenging year. My fellow fellows' papers and presentations were fascinating and intellectually stimulating, while their questions and observations about my own project helped me to refine my own future research plans. Towards the end of the semester, Professor Freedberg led two seminars on the topic of forging connections between the humanities and the sciences, and the discussions that ensued were wide-ranging and inspiring.

My project investigates three-dimensional reconstructions of Christ's Nativity, known as presepi in Italian. These sculptures vary widely in size, style, and materials: a thirteenth-century group in Rome is composed nearly life-size stone figures, while seventeenth-century examples in Naples and Sicily were made from shells, coral, wood, and wax. By embracing a broad chronological and geographic span, I attempt to elucidate the social functions and interactive dimensions of these ensembles – in other words, I seek to understand the way in which presepi makers manipulated their materials in an attempt to engage the beholder's body and emotions.

Thanks to my time at the Italian Academy, I was able to gather archival material, photographs, and secondary bibliography on dozens of crèche scenes. The staff of the Italian Academy and of the Columbia University Libraries were incredibly generous with their time and resources, quickly processing all of my interlibrary loan requests and helping me to access rare materials. As a result, I could develop my research in new directions, and I was delighted for the opportunity to present many of my ideas at a seminar in October. Because of the virtual format (a novelty for the Academy), I was able to invite guests from two different continents, and I remain grateful for their incisive questions and feedback, as well as that of the Italian Academy's directors and fellows.

I would like to express my thanks in particular to David Freedberg and Barbara Faedda for offering me this chance to join a wonderful interdisciplinary community of scholars, and for leading our convivial discussions every week, from which I learned so much. Abigail Asher, Allison Jeffrey, Adelle Parsons, and Kathleen Cagnina organized additional meetings, including a memorable virtual visit to the Metropolitan Museum of Art, and their kindness and help with every detail of our fellowships helped us feel immediately welcome and at ease within the Academy community. Barron Preston, in turn, ensured that all of our Zoom meetings went off without a hitch – no mean feat!

I look forward to returning to New York in person, and I hope my fellows and I will be able to enjoy a real coffee together at the Casa Italiana one day soon!



# PIERRE LOSSON

The semester I (virtually) spent at the Italian Academy was a peculiar one. A New York City resident, I was very much looking forward to spending time in the Academy's magnificent building, meeting the other fellows, and enjoying Columbia University's campus. Because of the pandemic, none of this happened, yet the semester was very beneficial for me. It is to the credit of David Freedberg, Barbara Faedda, and the entire team at the Academy, to have managed to create a collegial and congenial virtual environment for the fellows in spite of the pandemic. The meetings with the fellows were highlights of the weeks at the Academy because I got to learn so much from their work – academia offers relatively few opportunities to be exposed to such as a diversity of disciplines and research interests.

Most of all, the fellowship was a unique opportunity to focus on my writing, which paid off with the publication in the following months of an article (“Opening Pandora’s Box: Will the Return of Cultural Heritage Objects to Their Country of Origin Empty Western Museums?” in *The Journal of Arts Management, Law, and Society*) and a book review (in the *International Journal of Cultural Property*), which I drafted during the fellowship. Most importantly for my professional development, the fellowship offered me the unique luxury of time to work on the manuscript of my first book, based on my dissertation. The manuscript was accepted for publication by Routledge/Taylor&Francis and the book, titled “The return of cultural heritage to Latin America: nationalism, politics, and policy in Colombia, Mexico, and Peru” will come out in late 2021. The book explores the domestic politics of claims for the return of cultural heritage objects: why do some countries ask for specific objects, and who, within these countries, is supporting this goal? I hope this publication will contribute to the global conversation about restitution and return of cultural heritage to former colonized countries.

Finally, I am very honored and proud to have participated in the organization of the conference “The Benin Bronzes: Towards the Resolution of a Long-Standing Dispute,” which took place virtually on April 9, 2021 and gathered museum experts and scholars from Nigeria, Europe, and the US. Collaborating with the team of the Academy was a pleasure – and just made me regret even more that the fellowship and conference could not take place “live” at the Academy!



# JULIE PARATO

During my time as an Italian Academy fellow, I explored how improper microtubule longevity drives early synapse loss in Alzheimer's disease (AD), an illness that affects more than 50 million people worldwide. Dynamic microtubules serve an important role in regulating neurotransmission and synaptic plasticity. While stable microtubules contain detyrosinated tubulin, dynamic microtubules are composed of tyrosinated tubulin, suggesting that the tubulin tyrosination/detyrosination (Tyr/deTyr) cycle can impact microtubule dynamics and synaptic function. In the Tyr/deTyr cycle, the C-terminal tyrosine of  $\alpha$ -tubulin is re-added by the enzyme tubulin-tyrosine-ligase (TTL). I found that reduced TTL expression is a feature of both sporadic and familial AD. Additionally, human neurons containing the familial AD APPV717I mutation possessed microtubules that underwent fewer catastrophes, indicating greater stability. Oligomeric amyloid  $\beta$  1-42 (oA $\beta$ 42) is elevated in the early stages of Alzheimer's disease, and I discovered that ectopic TTL expression, by promoting tyrosinated tubulin and normal microtubule entry into spines, prevented the dendritic spine pruning normally seen after oA $\beta$ 42 exposure. Dendritic spines are small cellular protrusions which represent the post synaptic side of excitatory synapses. Together, these results demonstrate that that tubulin re-tyrosination is lost in Alzheimer's disease and that rescuing tubulin re-tyrosination can protect against synapse loss.

This work is currently in press in *Brain*: "Tubulin Tyrosination regulates synaptic function and is disrupted in Alzheimer's disease." Additionally, I researched and wrote a review article, "The microtubule cytoskeleton at the synapse," for *Neuroscience Letters* over the course of my fellowship. I am grateful to the Italian Academy for providing an environment that was highly conducive to academic research and productivity.

Due to the COVID19 pandemic, our weekly seminars were held over Zoom, and the seminars rapidly became the high point of my week. The ease with which we navigated the online format can be credited to a truly lovely group of fellows, the wonderful Italian Academy staff, and Prof. David Freedberg, whose expert guidance of our meetings allowed them to become a space where multidisciplinary communication and intellectual curiosity thrived.



# ARTHUR PRAT-CARRABIN

Throughout the 20th century, disciplines as varied as art history, sociology, philosophy of science, and psychology have shed light on the role of subjective prior knowledge in human perceptions and decisions. In neuroscience, a prominent theory describes perception as a two-stage, encoding-decoding process. In the encoding stage, sensory neurons respond stochastically to external stimuli, and each with a different selectivity; the collective activity of neurons forms a representation, or a code, for the stimulus. To maximize the precision of this code, the distribution of the neuronal selectivities is tuned to the expected distribution of stimuli: more neural resources are allocated to the stimuli that one subjectively expect to be more frequent. In turn, the decoding stage is understood as a probabilistic, “Bayesian” inference of the stimulus, derived from its encoded representation. If in addition we introduce ordered preferences over stimuli (a “utility” function), we sketch a theory of perception and, at the same time, of economic choices. My work aims at examining the assumptions and predictions of this promising theory, through both theoretical investigations and behavioral experiments.

As a Spring 2021 Fellow at the Italian Academy, I enjoyed the considerable freedom I had to work on these questions. My theoretical investigations conducted at the Academy resulted in a paper accepted at the Conference on Neural Information Processing Systems (NeurIPS 2021) as a “spotlight presentation” (which is the case for less than 3% of submissions). I also worked on an article relating to a number-averaging experiment, which was submitted to Nature Human Behavior. Moreover, I worked on the design of a “numerosity estimation” experiment, that should allow for a better understanding of the cognitive mechanisms that underlie our mental representations of external information.



# JONAH ROWEN

As a Weinberg Fellow in Architectural History and Preservation at the Italian Academy, I initiated a project to consider the history of architectural construction techniques in the Antebellum U.S. South through the lens of racial oppression. I considered the classical aesthetics and fire aversion efforts of early-nineteenth century architecture in Charleston as forms of what I called preemptive architectural preservation, against South Carolina's subjugated Black population. The architect Robert Mills designed an arsenal, jails, courthouses, an asylum, and a Public Records Office—"The Fireproof Building"—for state and local governmental entities, all of which featured a brick vaulting system that the architect touted for its fire resistance. I asked, if we generally assume fire to have posed a danger to architecture, in the particular case of the Antebellum Charleston, why were buildings under threat at all? And, crucially, from whom? During a period of racial reckoning across the United States following the summer of 2020, this research felt pressing, and offered a constructive outlet for me to apply my knowledge of the architecture of the nineteenth-century Atlantic World to set of historical circumstances directly relevant to conversations that are continuing to occur today.

Despite the complications of a virtual residence at the Italian Academy, I made a number of meaningful connections with colleagues that I intend to maintain for the foreseeable future. With another fellow, Rachel Boyd, I hope to convene a symposium on classical architecture in the coming academic year. I was also able to use the virtual platform of the Italian Academy seminar to extend invitations to scholars Tara Dudley and Bryan Norwood, both at the University of Texas, Austin, to serve as interlocutors. Their feedback led to further discussions that, in the immediate term, will manifest in a panel at the Society for Historians of the Early American Republic 2021 Annual Conference, titled "Race, Class, and Construction Labor: A Roundtable." I have also compiled the work I developed at the Italian Academy into an essay, which I've submitted for publication in a peer-reviewed journal.

During a time when much archival research was impossible because institutions were closed and travel was unsafe, the Columbia Libraries provided access to indispensable resources. The curators at the Metropolitan Museum of Art generously provided support to the fellows, even though the physical facilities were not open. It was inspiring to see others engaged in meaningful scholarship, and considerable effort put toward supporting it, persist through an immensely difficult moment.

My deepest gratitude goes toward the other fellows in the Fall of 2020, to the Italian Academy staff, and to Dr. Barbara Faedda and Prof. Freedberg for giving me the opportunity to participate in such a vibrant intellectual community. The stimulating discussions during the seminars were a highlight of my academic career. I will cherish the experience for a long time to come.

*Jonah Rowen continues to teach architectural history at the New School - Parsons School of Design.*



# SHUSHRUTH

I'm a neuroscientist who studies how abstract information is represented in the brain. Most of my interactions over the years have been with fellow neuroscientists. The Italian Academy fellowship offered me a unique opportunity to broaden my intellectual horizons through close interactions with brilliant co-fellows from the humanities. The weekly seminars were illuminating and stimulating in equal measure. It was unfortunate that these seminars had to be conducted virtually due to the COVID pandemic that overshadowed the fellowship period. I can only imagine how much richer these seminars would have been were they in person.

During my fellowship, I finished up a study on how nonhuman primates make decisions about abstract properties of sensory stimuli. The human ability to assign abstract labels is a key prerequisite for our faculty of language. But the ease with which we employ abstract concepts belies the tremendous complexity of the computations in our brain that support abstraction. Consider the simple concepts of 'rightwardness vs. leftwardness' as an example. We can deploy these concepts in many ways - not just in using their direct meanings (e.g., turn right; look left; choose the right-most book), but also to do novel actions conditioned on them (e.g., follow an instruction to press a blue/yellow button if you see movement to left/right). My study focused on identifying the roots of such ability in nonhuman primates.

Previous studies of perceptual decision-making in nonhuman primates had shown that decision processes unfold in neurons involved in planning the motor action for reporting decisions. Thus, perceptual decision-making can be framed as a choice between available motor actions rather than between the abstract properties of the stimulus being decided about. This framing is in consonance with proposals from evolutionary biology, which suggest that perception of an object is in the service of deciding on the possibilities of actions that it affords (Gibson, 1979, Ecological approach to visual perception). Further, this insight also relates to the idea of embodied cognition from phenomenological philosophy — the proposition that our cognition is influenced by the structure and limitations of our body (Merleau-Ponty, 1962, Phenomenology of Perception).

The study I finished during my fellowship investigated how nonhuman primates make perceptual decisions when the potential actions they bear upon are unknown. Surprisingly, we found that the animals do not make their decision while viewing the sensory stimulus. Instead, they store stimulus information in short-term memory and assemble this information to make a decision after the relevant motor actions are revealed. These findings expose the complexity of the process of converting an abstract perceptual decision into a motor action. This work is currently undergoing peer review (Shushruth & Shadlen, 2021, BioRxiv).

I'm grateful to Professor Freedberg and the entire staff of the Academy for managing to keep the fellowship activities thriving during the extremely trying times of the pandemic. The stimulating discussions at the Academy were a rare bright spot during the peak of the pandemic when the whole of New York City was in lockdown.

***Shushruth returns to his position as an Associate Research Scientist at the Zuckerman Mind Brain Behavior Institute at Columbia University.***



# PUBLIC EVENTS

## Symposia, Lectures, Conferences

### **September 3:** “Venice Rising” Webinar Series

*Titian: Love Desire Death*

**Speakers:** Matthias Wivel (National Gallery in London), Cleo Nisse (Columbia University)

**Organizer:** Columbia’s Casa Muraro (Venice)

**Co-sponsors:** Department of Art History and Archaeology; Italian Academy (Columbia University)

### **September 29:** Conversation

*Victoria de Grazia’s “The Perfect Fascist”: A Story of Love, Power, and Morality in Mussolini’s Italy*

**Speakers:** Victoria de Grazia (Columbia University), Rachel Donadio (*The Atlantic*), Susan Pedersen (Columbia University), Alexander Stille (Columbia University), Adam Tooze (European Institute, Columbia University)

**Co-sponsors:** European Institute, the Department of History, the Department of Italian, the Italian Academy, and the Society of Fellows and Heyman Center for the Humanities (all at Columbia University)

**October 16:** Roundtable Discussion

*EU Economic Policy, Conditions, and Outlook*

**Speakers:** Carlo Cottarelli (Director of the Italian Public Spending Observation Committee at Milan's Università Cattolica), Pierre Moscovici (President of the French Court of Auditors), and Daniele Schiavello (MPA candidate in Economic Policy at Columbia's School of International and Public Affairs)

**Organizer:** Columbia University European Union Students Association

**Co-sponsors:** The Italian Academy and Columbia's European Institute (as part of the European Transition Series)

**October 26:** "Artful Brain II" Research & Lecture Series

*On the Biology of Mind. Bridging the Two Cultures: Creativity and Reasoning*

**Speakers:** David Freedberg (Columbia) and Danny Reible (Texas Tech University)

**Organizer:** Institute for Studies in Pragmatism, Texas Tech University.

**October 29:** "Venice Rising" Webinar Series

*A 5-Point Plan for the Future of Venice: David Landau talks with Jonathan Rosand*

**Speakers:** David Landau (Saffron Hill Ventures Ltd and The National Gallery Trust), and Jonathan Rosand (Columbia University Trustee)

**Organizer:** Columbia's Casa Muraro (Venice)

**Co-sponsors:** Department of Art History and Archaeology; Italian Academy (Columbia University)

**November 13:** Roundtable Discussion

*A European Conversation On Geopolitics: Enrico Letta and Bert Koenders on the US election and EU foreign policy*

**Speakers:** Enrico Letta (former Italian Prime Minister) and Bert Koenders (former Dutch Minister of Foreign Affairs)

**Organizer:** Columbia University European Union Students Association

**Co-sponsors:** The Italian Academy and Columbia's European Institute

**November 23:** Lecture

*Why Does Art Matter? What Use is Art History?*

**Speakers:** David Freedberg (Columbia)

**Organizer:** Novo Nordisk Foundation Committee on Research in Art & Art History

**November 23:** “Venice Rising” Webinar Series

*Elemental Venice*

**Speakers:** Shaul Bassi (Center for the Humanities and Social Change, Ca’ Foscari University of Venice), Daniela Zyman (Thyssen-Bornemisza Art Contemporary [TBA21], Vienna), Jorge Otero-Pailos (GSAPP, Historic Preservation, Columbia University)

**Organizer:** Columbia’s Casa Muraro (Venice)

**Co-sponsors:** Department of Art History and Archaeology; Italian Academy (Columbia University)

**November 23–24:** Conference

*The Divided Society After November 3rd*

**Speakers:** Daron Acemoğlu, Giuliano Amato, Lisa Anderson, Anthony Appiah, Seyla Benhabib, Sheri Berman, Giancarlo Bosetti, Ian Buruma, Craig Calhoun, Marina Calloni, José Casanova, Jelani Cobb, Sudipta Kaviraj, Michèle Lamont, Maria Latella, Jonathan Laurence, Mark Lilla, Rahsaan Maxwell, Jedediah Purdy, Federico Rampini, Ferdinando Salleo, Giuseppe Sarcina, Torrey Taussig, Michael Walzer

**Organizers:** Reset Dialogues on Civilizations (Milan), Centro Studi Americani (Rome)

**Co-sponsors:** The Italian Academy, the Carnegie Corporation of New York

**January 27–March 1:** Holocaust Remembrance Day Web Interview

*Liliana Segre on Auschwitz and What It Means Today*

**Speaker:** Liliana Segre (Auschwitz Survivor and Italian Senator for Life)

**Organizer:** Barbara Faedda (Columbia)

**February 1:** “Venice Rising” Webinar Series

*Regeneration, Impact, and Sustainability: Reconstructing the Teatro San Cassiano of 1637 in 2021*

**Speakers:** Paul Atkin (CEO and founder of the Teatro San Cassiano Group) and Dame Jane Glover (Conductor and Music Director of “Music of the Baroque”).

Moderator: Giuseppe Gerbino (Columbia University)

**Organizer:** Columbia’s Casa Muraro (Venice)

**Co-sponsors:** Department of Art History and Archaeology; Italian Academy (Columbia University); The Teatro San Cassiano Group

**February 19:** Lecture

*Giuliano Amato: The EU’s Constitution and the Rule of Law*

**Speakers:** Giuliano Amato (former Italian Prime Minister; Judge of the Italian Constitutional Court)

**Organizer:** CEUSA, the Columbia University European Union Students Association

**Co-sponsors:** The Italian Academy and Columbia’s European Institute

**February 23 – April 6: Lectures**

*Lecture Series by Carlo Ginzburg (Italian Academy Fellow 2021–22)*

**Organizers:** With the Italian Academy, the University of Pennsylvania is the joint producer of this series—through the Italian Studies section of the Department of Romance Languages, the Center for Italian Studies, and the Kislak Center for Special Collections, Rare Books, and Manuscripts

I.

**February 23:** *On Dante: “Reproduction/Reproduction: An Experiment in Historical Anthropology”*

II.

**March 16:** *“Moulding the people: Machiavelli, Michelangelo”*

III.

**April 6:** *On Montaigne: “The Wave and the Diagram: Depicting Life (and Death)”*

**March 8:** International Women's Day Web Interview

*On Violence against Women*

**Speakers:** Valeria Valente (President of the Italian Parliamentary Investigation Committee on Femicide and Gender Violence) and Marina Calloni (Director of the Against Domestic Violence Research Center of the Università di Milano – Bicocca)

**Organizer:** Barbara Faedda (Columbia)

**March 31:** Women's History Month Web Interview

*Interview with Rep. Christina Haswood*

**Speaker:** Christina Haswood (Member of the Kansas House of Representatives)

**Organizer:** Barbara Faedda (Columbia)

**April 9:** Conference

*The Benin Bronzes: Towards the Resolution of a Long-Standing Dispute?*

**Speakers:** Kokunre Agbontaen-Eghafona (University of Benin, Benin City), Felicity Bodenstein (Digital Benin Project; Sorbonne Université, Paris), Dan Hicks (University of Oxford; Pitt Rivers Museum), Phillip Ihenacho (Legacy Restoration Trust, Lagos), Abba Isa Tijani (National Commission for Museums and Monuments, Abuja), Christine Mullen Kreamer (Smithsonian National Museum of African Art, Washington, D.C.), Barbara Plankensteiner (Museum am Rothenbaum – Kulturen und Künste der Welt [MARKK], Hamburg)

**Organizer:** Pierre Losson (Italian Academy Fellow 2020)

**Co-sponsor:** Institute for African Studies (Columbia)

*International Observatory for Cultural Heritage*

**April 17:** Web Interview

*The Role of the Carabinieri in the Protection of Cultural Heritage: An interview with Roberto Riccardi*

**Speaker:** Roberto Riccardi (Leader of Italy's Cultural Heritage Protection Command)

**Organizer:** Barbara Faedda (Columbia)  
*International Observatory for Cultural Heritage*

## Concerts

### April 16

*American Voices: Selected Piano Works by Black and Native American Composers*

Emanuele Arciuli, piano

Music by Connor Chee, Louis Ballard, Margaret Bonds, Dawn Avery, Barbara Croall, Talib Rasul Hakim, Michael Begay, Brent Michael Davids, and Arthur Cunningham.

*Part of Carnegie Hall's Spring 2021 citywide festival "Voices of Hope: Artists in Times of Oppression"*

### May 6

*Quartetto Prometeo: Beethoven and Arcana: "Tradition / Translation"*

Giulio Rovighi, violin; Aldo Campagnari, violin; Danusha Waskiewicz, viola; Francesco Dillon, cello

Music by Bach, Sciarrino, Fedele, Kurtag, Beethoven, Filidei and Scondanibbio

## Exhibitions

### August 24 – present

*Amatrice in Focus*

*Earthquakes and Photography—Recording the Past, Planning the Future*

An online exhibition by Francesco Gangemi, Italian Academy Fellow 2017

**With other researchers:** Rossana Torlantano (Università "G. D'Annunzio" in Chieti – Pescara);

Valentina Valerio (Sovrintendenza Capitolina ai Beni Culturali di Roma)

**Co-sponsor:** Bibliotheca Hertziana – Max-Planck-Institut; Soprintendenza archeologia del Lazio (official partner)

## **Summer Online Festival 2020**

### **August 14:** Discussion

*Summer Online Festival opens with Metropolitan Opera's Peter Gelb*

Speakers: Peter Gelb (Metropolitan Opera) and Gundula Kreuzer (Yale)

Organizer: Rick Whitaker

### **August 15:** Film Screening

*The Metropolitan Opera's production of Puccini's La Bohème*

Organizer: Rick Whitaker

### **August 18:** Discussion

*Minervini / Benjamin*

Speakers: Roberto Minervini (Filmmaker) and Rich Benjamin (Academy Fellow)

Organizer: Rick Whitaker

### **August 19:** Film Screening

Roberto Minervini's *What You Gonna Do When the World's on Fire?* (2018)

Organizer: Rick Whitaker

### **August 20:** Film Screening

Roberto Minervini's *The Other Side* (2015)

Organizer: Rick Whitaker

### **August 21:** Film Screening

Roberto Minervini's *Low Tide* (2012)

Organizer: Rick Whitaker

**August 22:** Film Screening

*Grimshaw's "At Low Tide"*

The 2016 documentary from Anna Grimshaw (Emory University)

Organizer: Rick Whitaker

**August 24:** Concert

*Improvisation and Emotion*

Improvisation by Ramin Amir Arjomand (pianist); conversation with Youssef Amin (NYU)

Organizer: Rick Whitaker

**August 25:** Pre-Concert Talk

*Being Ariodante*

Speaker: Jonathan Dawe (Julliard)

Organizer: Rick Whitaker

**August 26:** Concert

*Improvisation and Electronics*

Improvisation by Johnna Wu and Simon Kanzler; talk with speakers Jesse Cox (Columbia), Johnna Wu (PinkNoise), Simon Kanzler (PinkNoise)

Organizer: Rick Whitaker

**August 27:** Pre-Concert Talk

*Busoni*

Speaker: Sara Davis Buechner (pianist)

Organizer: Rick Whitaker

**August 28:** Discussion and performance

*Talea Ensemble*

*The Art of Noise:* Demonstration by Matthew Gold (Talea Ensemble)

Organizer: Rick Whitaker

**August 29:** Pre-Concert Talk

*Arciuli*

Speaker: Emanuele Arciuli (pianist)

Organizer: Rick Whitaker

**August 29:** Discussion

*Griffiths / Whitaker*

Speakers: Paul Griffiths, Rick Whitaker (Italian Academy)

Organizer: Rick Whitaker

**August 30:** Concert

*Finale*

Julius Eastman: *Gay Guerilla* (1979)

Performers: PinkNoise (Johnna Wu, violin; Issei Herr, cello; Eric Umble, clarinet; Roberta Michel, flute); Ramin Amir Arjomand, keyboard; Mika Sasaki, piano (Ensemble Échappé); Emanuele Arciuli, piano; Matthew Gold, percussion (Talea Ensemble); and Youssef Amin, keyboard

Organizer: Rick Whitaker