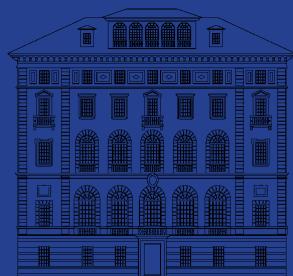


The Italian Academy for Advanced Studies in America

COLUMBIA UNIVERSITY



ANNUAL REPORTS

2020 – 2021 & 2021 – 2022

THE ITALIAN ACADEMY is a premier global center for research in the humanities and sciences, founded in 1991 on the basis of an agreement between Columbia University and the Republic of Italy. Its chief commitment is to promote groundbreaking cross-disciplinary work while addressing international social issues.

FELLOWSHIP PROGRAM

As the core of the Academy's work, the Fellowship Program invites scholars to dedicate one or two semesters to research. Each group has a balance of postdoctoral researchers, mid-career scholars, and full professors; they are chosen by a jury of experts in the relevant fields.

OTHER INITIATIVES


The Arts, Humanities, and Neuroscience Project has for over 20 years hosted resident scientists and regularly presented conferences on cutting-edge research.

The International Observatory for Cultural Heritage is dedicated to all issues relating to the survival, protection, and conservation of cultural heritage; the Observatory is the home of the Weinberg Fellowships project, the Sardinia Cultural Heritage project, and other research initiatives and symposia.

The NOMIS Project on Migrations and Mobility explores the transition from foraging to farming.

Since 2006, the Alexander Bodini Foundation has offered Fellowships in adolescent psychiatry and supported occasional year-long initiatives in the social sciences.

Cultural programs include a concert series bringing world-class Italian music to New York; the Premio New York, a prize for emerging Italian artists; and public art exhibitions throughout the year.



FELLOWS are invited to contribute to the work of Columbia departments including Anthropology, Art History and Archaeology, Astronomy, Chemistry, Classics, Economics, English and Comparative Literature, French, Germanic Languages, History, Italian, Latin American and Iberian Cultures, Mathematics, Middle Eastern, South Asian, and African Studies, Music, Philosophy, Physics, Political Science, Religion, and Sociology, and in the Schools of Law, Business, Engineering, Architecture, and in the Earth Institute

NEUROSCIENCE RESEARCHERS at the Academy work in Psychiatry, Psychology, Biology labs and centers at the Columbia University Irving Medical Center; at the New York State Psychiatric Institute; and the Zuckerman Mind Brain Behavior Institute



EARLY-CAREER FELLOWS move on from the Academy to new professorships or other research opportunities

416 FELLOWS IN RESIDENCE since the founding of the Academy

FELLOWS COME FROM the United States, Italy, Australia, Austria, Belgium, Canada, Croatia, Cyprus, Denmark, England, France, Germany, Greece, India, Iraq, Israel, Japan, Mongolia, the Netherlands, Nigeria, Romania, Scotland, Singapore, Spain, Sweden, Switzerland, Turkey, and the United Kingdom

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Governance of the Academy

The President of Columbia University serves as President of the Academy; the post of Honorary President is held by the President of the Republic of Italy. The Chairman of the Board is the Provost of Columbia University. The Director is the head of the Academy.

Honorary President of the Academy

SERGIO MATTARELLA President of the Republic of Italy

President of the Academy

LEE C. BOLLINGER President of Columbia University, Seth Low Professor of the University

Chair of the Board of Guarantors

IRA KATZNELSON Interim Provost of Columbia University, Ruggles Professor of Political Science and History, Deputy Director of Columbia World Projects (until June 2021)

MARY C. BOYCE Provost of Columbia University (from July 2021)

Director of the Academy

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

Board of Guarantors

MARK ANDERSON Professor of German, Columbia University

DANIELE BODINI Chairman Emeritus, American Continental Properties Group, New York

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

ALAIN ELKANN Writer, Journalist

FABIO FINOTTI Director, Italian Cultural Institute in New York

ANNA FOÀ Publisher, Tiqqun Edizioni, Milan

MARCO GIUDICI (*from January 2022*) Former Director of RAI Italia

MARK A. MAZOWER Ira D. Wallach Professor of History; Director, Institute for Ideas and Imagination, Columbia University

RENATO MIRACCO (*until December 2021*) Art curator and critic; former Cultural Attaché at the Italian Embassy in Washington, D.C.

KATHARINA PISTOR Michael I. Sovern Professor of Law, Columbia University

GIANNI RIOTTA Journalist; Pirelli Visiting Professor of Italian Studies, Princeton University

ARMANDO VARRICCHIO (*until June 2021*) Ambassador of Italy to the United States

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

MARIANGELA ZAPPIA (*from January 2022*) Ambassador of Italy to the United States

Senior Fellows

QAIS AL-AWQATI

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

PAOLO GALLUZZI

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

CARLO GINZBURG

Ordinario di storia delle culture europee, Scuola Normale Superiore, Pisa

ANTHONY GRAFTON

Henry Putnam University Professor of History, Princeton University

ERIC KANDEL

Nobel Laureate and University Professor, Columbia University

JHUMPA LAHIRI

Millicent C. McIntosh Professor of English and Director of Creative Writing, Barnard College, Columbia University

FRANCESCO PELLIZZI

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

EDMUND S. PHELPS

Nobel Laureate and McVickar Professor of Political Economy, Columbia University

RENZO PIANO

Renzo Piano Building Workshop, Genoa and Paris

GIACOMO RIZZOLATTI

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

SALVATORE SETTIS

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

NADIA URBINATI

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

MARINA WARNER, DBE

Professor of English and Creative Writing at Birkbeck, University of London

Honorary Fellow**DANIELE BODINI**

Chairman Emeritus, American Continental Properties Group, New York

Staff

David Freedberg Director

Pierre Matisse Professor of the History of Art, Columbia University

Barbara Faedda Executive Director

Ervis Dinkel Associate Director of Finance and Human Resources

Allison Jeffrey Assistant Director

Abigail Asher Communications and Development Officer

Rick Whitaker Theater Manager

Adelle Parsons Program Manager

Kathleen Cagnina Administrative and Event Coordinator

Barron Preston / Diego Almonte Operations Coordinator

Student Assistants (Part-Time)

Dante Silva

Karime Nickol Robles

Rebecca Winterich-Knox

Director's Report

Shortly after the outbreak of the Covid at the beginning of 2020, it became clear that the Italian Academy faced a unique crisis at Columbia. It turned out as we contemplated what action to take regarding the core of all our programs, our Fellowship Program, that we had a very high proportion of foreign postdocs—from Italy, from Europe, and from many other parts of the world. By the end of March we had managed to fund passage for all but one of our Fellows to their home countries. As we began to think, in those difficult days, about the future, we swiftly realized that the federal administration's immigration policies and halted visa processing would gravely affect everything that we had planned for the following year, including, above all, our distinguished group of Fellows who were hoping to come in autumn 2020—where this report begins.

FELLOWSHIPS

During the fall semester of 2020, in the face of the multitude of difficulties, our staff worked with extraordinary intensity to ensure that our programs would be as little affected as possible. We were not allowed to bring most of the Fellows we had selected for fall 2020 to New York, but even so, we set up a program consisting of eight scholars, all of whom were offered office space in the Academy. Although we had to give up on a number of distinguished senior and younger people from abroad, we were nevertheless extremely fortunate in being able to bring together a smaller international group of outstanding scholars (from Britain, France, Serbia, Italy, and the USA) who had applied earlier or were already working at Columbia in path-breaking labs, or were active in major projects abroad. The work they produced under such extraordinary circumstances—limited library access, even less accessible labs, few chances for diversion, and so on—was remarkable innovatively and was a credit both to Columbia and to Italy.

By the spring of 2021 the situation began to be a little closer to normality and we started to have Fellows in residence. Despite pressures both epidemiological and political, we nevertheless managed to bring together a group of six exceptionally promising scholars working on subjects that ranged from medieval history through economics, microbiology, and prehistoric archaeology to innovative neuroscience, amongst others. We were able to provide some of our Fellows with offices in our unusually spacious building—its spaciousness considerably en-

hanced (ironically enough) by the Covid restrictions—for those who wished to be on the Columbia campus. Even so, following the universal distancing rules, all of our weekly seminars were online.

In fall 2021, our slate of Fellows was once again complete, thanks to the advent of vaccinations; every office here was filled. We were able to welcome an excellent group of both senior and younger research scholars working on a typically diverse and interdisciplinary range of subjects. Our complement was vigorously enhanced by the addition of several of Fellow Andrea Pinotti's group working on virtual imagery under one of the distinguished grants from the European Research Council. Spring 2022 brought a variety of Fellows once again: from Ayana Smith (who has an interdisciplinary background in vocal performance and classical Latin and is an expert in seventeenth-century music) to Venus Akef (the first Iraqi architect and scholar to speak at the UN's General Assembly).

Throughout it all, the staff maintained good spirits and ensured that we were able to continue our programs.

EVENTS

One of the great lessons of the Covid period was the potential of virtual programming—and once again our staff proved to be extremely resourceful. In 2020–21 we were fortunate to be able to co-sponsor a series of lectures with the University of Pennsylvania: Carlo Ginzburg speaking over the arc of three months on Dante; on Machiavelli and Michelangelo; and Montaigne—to great interest, and hundreds of attendees. Since Carlo was slated to be a Fellow at the Academy in this period (but kept away from New York by the pandemic), he agreed to give another series of

lectures for the Academy in 2021–22: "Piero's 'Flagellation' as a Case Study," and "Texts, Images, Reproductions: On the Shoulders of Walter Benjamin."

Our symposium on the Benin Bronzes (following our successful collaboration with the Collège de France on cultural restitution in 2019) brought hundreds



of viewers live in fall 2021, and the videorecording on our website has since been viewed tens of thousands of times. Likewise, 200 signed up to fill our theatre, in person, before we closed registrations for Bill Christie's Handel concert with young Juilliard performers at the start of 2022. It was a joyful re-inaguration.

PROGRAMS AND INITIATIVES

Beyond our Fellowships and our public events (in-person and online), we continued our array of initiatives, in modified forms.

The long-running Art, Humanities, and Neuroscience Project at the Academy—which anticipated the current boom for interdisciplinary research linking neuroscience with the humanities and the social sciences, both at Columbia and elsewhere—kept up a lively conversation in our building by embracing several Fellows and Visiting Scholars: Julie Parato and Shushruth in 2020–21, and Mihai Tudor Balinisteanu, Federica Cavaletti, Evan Cesanek, and Andrea Pinotti in 2021–22. Their work addresses the potential of the cognitive sciences across a range of other disciplines.

Another flourishing initiative during the pandemic was the NOMIS Foundation project on prehistoric mobility, which concluded in 2021. Nomis also sponsored the publication project “Images, Emotion, and Judgement in the Age of Digitization: Neuroscience and Culture.”

Like NOMIS, the Sidney J. Weinberg Jr. Foundation continued its generous support: we were able to welcome several Weinberg Fellows to study the conservation of architecture of all geographic areas and periods. The importance of the Weinberg Foundation to the Academy is reflected in the fact that we have had 18 scholars who have won Weinberg support since Fall 2017.

After a brief pause, the Bodini Fellowship series resumed in Fall 2021 with Vanessa Roghi; it's worth noting that for 17 years now the Alexander Bodini Foundation has supported researchers in Developmental and Adolescent Psychiatry.

The International Observatory for Cultural Heritage continued its work by presenting online symposia during the pandemic—on the Benin Bronzes, first, and then on Native American perspectives on heritage in a time of climate challenges. It also supported an online interview—on the role of the Carabinieri in the protection of heritage—as well as two digital exhibitions online: the first on the earthquake damage in Amatrice and the second on the ancient statues of Sardinia. This latter exhibition is the first presentation in the Sardinia cultural heritage project, a multi-year program supported by funding from the regional government



of Sardinia, which will bring a book on the Mont'e Prama statues and a series of conferences and exhibitions.

Like the International Observatory, the Academy runs another initiative with many items under its aegis, *Law and its Manifestations*; this embraced the Academy's new book, *Rule of Law: Cases, Strategies, and Interpretations*. Edited by Barbara Faedda, it had essays by 32 authors (including my own

contribution, an essay on images, law, and the criminal body in the 16th century). Among the other contributors were several former Academy Fellows, panelists from public events at the Academy, and experts from many fields.

To continue our annual commemoration of the Holocaust (which reaches back 15 years now), we published fresh interviews on past and current threats to freedom and survival: in 2021, Barbara Faedda interviewed Liliana Segre—a survivor of Auschwitz who is a Senator in Italy—and in 2022 she spoke with Emanuele Fiano—a member of the Italian parliament whose father was a long-time activist and educator.

In both these academic years, we continued to mark International Women's Day and Women's History Month with interviews featuring experts in various fields; indigenous rights, human rights overall, domestic violence, gender equality, and climate change.

The Premio New York, suspended during the pandemic, resumed as soon as possible. The residency period of artists Ruth Beraha and Agostino Iacurci, the most recent of the 46 winners of the Premio NY, was interrupted in March 2020, but they returned to this city in Spring 2022 to complete their stay. The Premio continues to bring emerging Italian artists to New York for a six-month residency at the ISCP (International Studio and Curatorial Program) in Brooklyn, with the support of the Academy, the Italian Cultural Institute, and—in Italy—the Italian Ministry of Foreign Affairs and International Cooperation and the Italian Ministry of Culture.

FAREWELLS AND CONCLUSION

The year 2021 was the final stretch in which we had the pleasure of working with two key board members: Ambassador Armando Varricchio, who gave precious support and advice, and Provost Ira Katznelson, who helped the Academy directly while steering Columbia through unprecedented challenges. Their colleagues on the board of Guarantors each deserve thanks for their thoughtful work with us, and we owe special gratitude to Guarantors Sydney Weinberg and Daniele Bodini, whose foundations have underwritten multiple Fellowships over many years.

DAVID FREEDBERG, Director



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FELLOWS 2020–2021

LORENZO BONDIOLI

PROJECT: *Trading empires: imperial state and capitalist merchants in Venice and Egypt, 1000–1350 CE*

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 near 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 soon, 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.

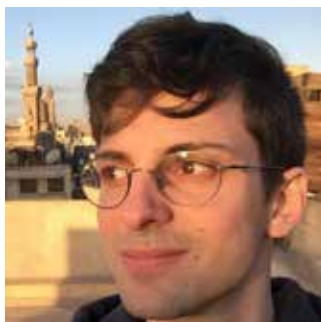
I also enlisted a group of six prominent economic historians for a special issue of the Italian journal *Storica*. The theme of the issue will be a critical reflection on the category of commercial capitalism as framed in the recent monograph of Jairus Banaji, *A Brief History of Commercial Capitalism*. 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. 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 role 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 on 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.

Lorenzo Bondioli takes up a new position as Junior Research Fellow at Peterhouse College, University of Cambridge

SEMINAR, FEBRUARY 17, 2021: *The missing revolution: medieval Islamic economic history in the cold war era*



RACHEL BOYD

PROJECT: *Making and performing the Nativity scene in Italy*

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!

Rachel Boyd takes up a new position as Getty Paper Project Research Fellow at the Ashmolean Museum of Art and Archaeology in Oxford.

SEMINAR, OCTOBER 28, 2020: *Making and performing the Nativity scene in Italy*



DUŠAN BORIC

PROJECT: *The NOMIS Project on Prehistoric Mobility and the Spread of Agriculture in Eurasia*

As this NOMIS project drew to an end in 2021, I presented a two-volume publication which carried the logos of the Italian Academy and the NOMIS Foundation: it was *Foraging Assemblages* (edited with Dragana Antonovic and Bojana Mihailović), 121 contributions on Mesolithic research in Europe, covering almost every corner of the continent. Over the course of the NOMIS project, furthermore, I featured as the author/co-author of a special issue of a journal and of 19 journal articles.

Among the achievements of the project, I would single out the discovery that my team and I made in September 2020: a 9000-year-old burial context at the site on the Danube River. This is a unique burial among hunter-gatherer societies worldwide and possibly proves an existence of links between this forager stronghold in the Balkan hinterland and the earliest Neolithic societies farther to the east and south, in present-day Greece and Turkey. It also highlights the importance of the Danube corridor route for the spread of innovations in different periods of the past. Apart from this fieldwork discovery, I used the methodology of Zooarchaeology by Mass Spectrometry (ZooMS) on bones from Bosnia and Herzegovina and from Romania. Human remains like these are very rare in southeastern Europe, and obtaining information on the genetic affinities of these individuals from different parts of the Balkans is of key importance for the central question of the this project's research agenda—gaining an understanding of human migration and mobility patterns in pre-Neolithic Eurasia.

Last, I should mention the discovery of a new archaeological cave site, on the Croatian island of Hvar, that contains pre-Neolithic and Neolithic levels. This discovery is also linked to a new research collaboration established with the University of Zagreb in Croatia and further research in this context will enable us to understand patterns of human mobility along the Adriatic coast at the time of the transition from foraging to farming.

Dušan Borić is now a Marie Skłodowska-Curie Global Fellow at Sapienza Università di Roma.



PIERRE LOSSON

PROJECT: *Claims for the return of cultural heritage objects: Latin America*

The semester I (virtually) spent at the Italian Academy was a peculiar one. As 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 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; it was accepted for publication by Routledge/Taylor & Francis. *The Return of Cultural Heritage to Latin America: Nationalism, Politics, and Policy in Colombia, Mexico, and Peru* 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 in April 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!

SEMINAR, SEPTEMBER 30, 2020: Claims for the return of cultural heritage objects: Latin America

Pierre Losson’s fellowship was followed by the publication of his book The Return of Cultural Heritage to Latin America: Nationalism, Politics, and Policy in Colombia, Mexico, and Peru (Routledge).

ALESSIA MASTRODONATO

Project: Engrams in fear behavior

I had the great pleasure of being a visiting fellow at the Italian Academy at Columbia University in the Fall 2020 and Spring 2021 semesters. The coronavirus pandemic forced us to work from home. Nonetheless the Academy showed a positive attitude and overcame the obstacle by launching regular virtual meetings such as interdisciplinary seminars promoting academic, cultural, and scientific exchange. During this time, I used a transgenic mouse line to quantify and manipulate the neural populations that represent memory (engrams). In particular, I used behavioral, genetic, and whole-brain imaging methods to directly investigate the neural circuits underlying fear behavior during adolescence. This work is extremely important because adolescence is a sensitive period with a high onset of fear and anxiety disorders. My work was conducted at Columbia University Irving Medical Center (CUIMC) in the laboratory of Drs. Christine Denny and John Mann. I got to collaborate with scientists in my field and exchanged opinions with Italian Academy colleagues that work in different fields. Most importantly, during my stay at the Academy, I was especially impacted by the discussions on engrams with the Director Prof. David Freedberg and the executive Director Prof. Barbara Faedda, which resulted in a productive exchange of perspectives and approaches. In conclusion, the eight months spent at the Italian Academy were a precious opportunity for my career path and paved the way for future projects and stimulating collaborations, such as a conference I am developing with the Italian Academy on memory.

Alessia Mastrodonato returns to her position as a postdoctoral fellow in Dr. Christine Ann Denny's laboratory at Columbia University.



JULIE PARATO

PROJECT: *Pathogenic role of tubulin tyrosine ligase and delta-2 tubulin in Alzheimer's disease*

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 $\alpha\beta$ -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 $\text{A}\beta_{1-42}$ ($\text{oA}\beta_{1-42}$) 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 $\text{oA}\beta_{1-42}$ exposure. Dendritic spines are small cellular protrusions which represent the postsynaptic side of excitatory synapses. Together, these results demonstrate 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.

Julie Parato returns to her position as a postdoctoral scientist in the Pathology and Cell Biology department at Columbia University Irving Medical Center.

SEMINAR, NOVEMBER 23, 2020: *The microtubule cytoskeleton at the synapse*



MATTHEW PEEBLES

Researcher on NOMIS Foundation publications

During the 2020–2021 academic year, I served as Research and Editorial Assistant to Professor David Freedberg, Director of the Italian Academy. Funded by a generous grant from the NOMIS Foundation, I facilitated the preparation of Dr. Freedberg's book manuscript on the ways in which contemporary cognitive neuroscience is critical to the understanding of the role of culture—particularly visual culture—in a world of digital media. In this capacity, I provided Dr. Freedberg with general research assistance, copyedited several chapters, and organized the book's program of images, including the acquisition of permissions.

Alongside my research and editorial tasks, I participated in the weekly virtual seminar of the Fellows of the Academy, reviewing their pre-papers and offering feedback during their presentations. In February 2021, I presented my own work at the seminar: "The Dynamics of a Suspended Gesture: Weapon-Brandishing Statues in Ancient Greece." This working paper synthesized my dissertation research on ancient Greek sculpture with aspects of cognitive neuroscience—an endeavor directly inspired by my collaboration with Dr. Freedberg. Participating in these conversations with diverse colleagues while developing my own work and honing my editorial skills was an invaluable opportunity.

In July of 2021, Matt Peebles took up a new position as Assistant Editor of Hesperia: The Journal of the American School of Classical Studies at Athens.

SEMINAR, February, 2021: The Dynamics of a Suspended Gesture: Weapon-Brandishing Statues in Ancient Greece



ARTHUR PRAT-CARRABIN

Project: Cognitive economics of the habitus

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 expects 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.

Arthur Prat-Carrabin is a Postdoctoral Research Fellow at Columbia University.



SEMINAR, FEBRUARY 10, 2021:
Efficient coding of numbers explains decision bias and noise

PROJECT: *Preservation in practice: U.S. Southern architecture for fire prevention*

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. 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 in preparation for a panel at the Annual Conference of the Society for Historians of the Early American Republic, 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's Parsons School of Design.

SEMINAR, OCTOBER 7, 2020: *Preservation in practice: U.S. Southern architecture for fire prevention*



SHUSHRUTH

PROJECT: *The neurobiology of decision-making and the roots of conceptualization and abstraction*

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.

SEMINAR, OCTOBER 21, 2020: *Sequential sampling from memory underlies action selection during abstract decision-making*





FELLOWS 2021–2022

PROJECT: *Preserving cultural and architectural heritage in Iraq for positive peace*

The Weinberg Fellowship is a crucial milestone in my academic and professional life. At the beginning, my goal was to focus on developing my research paper on preserving Heritage for positive peace. Through the months of in-depth and focused research, intensive informative discussions, weekly seminars, and full access to Columbia University libraries, the scope of my ideas and work has been tremendously deepening and growing. The idea of my first pre-paper is now a project for a book and many research papers.

Having access to the Avery and all Columbia libraries has been a great opportunity; unfortunately, in Iraq, we still do not have enough resources on heritage and historic preservation, and we don't have direct access to Amazon.

Also important were the rich weekly seminars and discussions on different topics with professors from different backgrounds, the connections with experts from Columbia to initiate new collaborations, and the talks particularly with Sara Bova and Gabriele Neri. Italy has a rich experience in the field of heritage and historic preservation which is extremely necessary for us in Iraq. We discussed the possibilities for future collaborations: first, officially inviting the Italian Fellows in architectural preservation to give lectures on the virtual platform of the University of Technology in Iraq about the rich academic programs in Italian universities and their professional experience in the heritage preservation, and, second, working together on research with common topics (as our countries share deep roots). The impact of the Weinberg Fellowship has expanded to include many generations of upcoming young Iraqi scholars through the establishment of the first Preservation Technology Research Unit in the University of Technology in Baghdad. The country's irreplaceable historic sites, antiquities, and rich architectural heritage have been brutally exposed to destruction and serious damage during the past forty years of continuous wars, armed conflicts, and political unrest. Sadly, in Iraq we have neither a rigorous discourse on heritage preservation nor enough experts in this field. For example, architectural preservation has not yet been included as a required course within the curriculum of architecture schools in Iraqi universities. The Academy has been a platform to learn more about life in Italy; its history, her-

itage, language, and culture by being in direct and positive contact with Fellows from Italy and scholars who work on Italy's history and culture. As a scholar who worked on theorizing "Architecture for Peace" in my PhD dissertation, I can define the Italian Academy, as a platform for rebuilding a positive and sustainable global peace.

This institution opened its doors to scholars from different backgrounds and provided researchers, some—like myself—coming from war-zone countries, with a SAFE space for freedom of thoughts, cultural dialogue, interdisciplinary discussions, exchanging ideas, developing research projects, and rebuilding peace.

Venus Akef has been appointed as a manager of the cultural affairs in the University of Technology in Baghdad.

SEMINAR, MARCH 23, 2022: Preserving cultural and architectural heritage in Iraq for positive peace



PROJECT: *Italian nationalism and Indian fascism: Mazzini, Garibaldi, and Savarkar*

I am writing an intellectual history of the ideology of right wing Hindu nationalism, as it was expressed in the life and works of Vinayak Damodar Savarkar (1883–1966). Savarkar was India's most infamous revolutionary "terrorist," deeply influenced by Mazzini and as a result dubbed an anarchist during his student years by the British colonial police. He was admired as a nationalist poet and writer in his native region, despised as a right wing fascist by the growing nationalist movement led by Gandhi, and lauded by the leader of the anti-caste movement for his precociously progressive politics on the subject of caste. In the wake of independence, he became infamous in the new Indian secular democratic state as a domestic terrorist for his anti-Muslim politics. If Gandhi is considered the father of the nation-family, Savarkar is its ostracized, reviled, and hated black sheep, referred to on occasion as "the principal philosopher of terrorism." Yet, over the last fifty years, Gandhi has increasingly been consigned to benign memorials, while Savarkar's political vision has roared into power. The current political party in power, the BJP, subscribes wholeheartedly to Savarkar's point of view about Pakistan, about Muslims, about the need to produce pride in "Hindu" India. My book focuses on Savarkar as a non-trivial if controversial figure whose influence has spanned the period from the pre-independence anti-colonial struggle to the contemporary Hindu moment in Indian history.

While at the Italian Academy, I wrote a new chapter detailing the extent of the colonial police surveillance of Savarkar. I demonstrate in this chapter not just that the British colonial authorities had full knowledge of all of Savarkar's activities but that they also knew all about his anti-Muslim sentiments. The police nonetheless released him from prison, despite his being given a life sentence, at a key moment in India when Gandhi had thrown his weight behind the Khilafat Movement (1920–24), and the Muslim community was agitating against the British dismantling of the Ottoman Empire in the wake of the first world war. Savarkar, I argue, was released because he was a useful "terrorist" who ventriloquized British colonial fears of an international Islamic conspiracy. Buttressed by the knowledge that he would not be re-arrested, Savarkar gave full voice to the most extreme of

anti-Muslim sentiments which remain at the heart of contemporary right wing Hindu nationalism in India.

I am deeply grateful to the staff of the Italian Academy and to the Director, David Freedberg, for making it possible for me to spend the Fall in the company of international scholars, in conversation with whom I wrote the above noted chapter. The weekly seminars were extraordinarily helpful in allowing me to make connections between Italian fascism and fascists and Indian revolutionary nationalists, and to clarify many of the terms I am using in the book. David Freedberg's questions in particular, about whether I was describing a global "localism," rather than an international Zeitgeist in the 1920s, are central to the introduction (which is the last chapter I am writing before submitting the manuscript to a press). I am currently writing, and I could not have completed this book without the semester at the Italian Academy.

I will return to my home institution, UC Berkeley, in the fall with a completed manuscript that I will submit to the three presses—Harvard, Chicago and Columbia—that have expressed interest in publishing it.

SEMINAR, NOVEMBER 1, 2021: *Putting Global Intellectual History in Its Place*



TUDOR BALINISTEANU

PROJECT: *Togetherness as borderlinking, empathy, and interconnectedness*

I explored various ways of defining empathy together with the other researchers in residence. There emerged a definition of the experience of empathy based on various forms of entrainment. Entrainment can be experienced at various levels in our everyday lives. Focusing especially on neural entrainment in response to poetry recitations, analyses of previously collected EEG data suggested that there occurs stronger neural entrainment with regular poetic rhythm than with irregular poetic rhythm in right parietal and occipital areas, whereas such differences did not emerge in response to syllabic rhythm (the mainly regular rhythm of normal speech). Furthermore, there was no significant difference in various levels of entrainment between monolinguals (non-English-speaking individuals who listened to the English poetry recitation without understanding the words) and bilinguals (excellent speakers of English and a native foreign language, who did understand the meaning of the recited words). This makes possible envisioning neural entrainment to poetic rhythm as a biological universal of aesthetic experience, that perhaps preserves, in adult life, the benefits of rhythmic mutual entrainment first experienced in the mother-infant dyad, at infants' pre-linguistic stage, where entrainment plays an important role in promoting the feeling of closeness, thereby forming an individual's empathy traits. In short, in developmental perspective, the origins of aesthetic experience might be traceable to empathic interaction in the mother-infant dyad.

These pilot-phase analyses were supported in the Academy's research seminar series, as well as scholarly interaction with the wider scientific community at Columbia, including, for example, Presidential Scholars in Society and Neuroscience.

Returning to his post at the Neuroaesthetics Lab, University of Suceava, Romania, Tudor Balinisteanu will explore possibilities of continued collaboration with US and Italian scholars based on the shared interests that emerged during his stay, aiming to establish future joint projects and consortium funding applications.

SEMINAR, NOVEMBER 17, 2021:

Speakers (Bilinguals) and Non-Speakers of English Similarly Entrain to Poetic Rhythm of Poetry in English



PROJECT: *Dialogues carved in stone: partnerships between architect-sculptors and their role in the diffusion of architectural “varietas” in late 15th-century Rome*

Being a Weinberg Fellow at the Italian Academy of Columbia University was a great privilege and a rare opportunity. Thanks to its well-established tradition of promoting cross-cultural and interdisciplinary discussions, I was able to analyze in a new light the theoretical structure of my research, which will be discussed in my second monograph. It deals with the role played by the artistic workshops in the design process of architecture during the late-medieval and early modern era. I notably started focusing on how the organizational structure of the artistic partnerships in Rome—especially the ones between architects-sculptors—affected the architectural decorum, and particularly how it fostered the diffusion of *varietas*. While at the Academy, I developed the main epistemological premise of my inquiry, which consists in considering the linguistic and aesthetic category of *varietas* as a sociological parameter, able to express the “degree of freedom” within the studios, when defining the architectural details. The differential power of *varietas* represents a key-factor to investigate both the vertical and horizontal hierarchy of the building sites, for it shows that the highly specialized division of labor never prevented these masters from having their share in shaping the architectural design within an already determined linguistic and proportional frame. In an age when the raising star of the architect as the sole-author of the project was more an exception than a rule, the choral dimension of the construction site was, therefore, a fundamental aspect.

After two years from the start of the Covid pandemic, the possibility to share opinions and debate in person with other scholars allowed us Fellows to build a strong sense of community. The scientifically vibrant environment of the Italian Academy, as well as the vastness of the research instruments preserved by Columbia University Libraries and New York’s libraries, archives and museums, helped me to enrich my scientific perspective and to work on the update of my methodology, based on a comparative approach. All my gratitude goes to the Director, Professor David Freedberg, for maieutically stimulating the dialogue during the seminars, but also in informal occasions. By virtue of his questions and remarks—and those of my referee, of Professor Morgan Ng, and of the other Fellows—I have

made some crucial decisions about the continuation of my research and opted for a more challenging frame for my investigation, considering a broader chronology arch and many other urban centers of the Italian peninsula. I am thankful to Dr. Sidney Weinberg, without whom this important experience would not have been possible; and to Professor Barbara Faedda and the Academy Staff for their invaluable dedication and assistance.

Sara Bova returns to her position of Adjunct Associate Professor of History of Architecture at the Università degli Studi di Roma "Tor Vergata."

SEMINAR, FEBRUARY 23, 2022: *Dialogues carved in stone: partnerships between architect-sculptors and their role in the diffusion of architectural "varietas" in late 15th-century Rome*



ALESSANDRA BUCCHERI *Weinberg Fellow in Architectural History and Preservation*

PROJECT: *The oblivion of a Renaissance monument: Antonello Gagini's tribune in the Cathedral of Palermo*

The topic of my research as a Weinberg Fellow in Architectural History and Preservation at the Italian Academy during the Fall semester 2021 was a Renaissance monument, the Tribuna, erected between 1510 and 1574 in the presbytery of Palermo's Cathedral. On account of its measures (24.5 meters high), number of life-sized statues (42) and material (Carrara marble), it was one of the most ambitious projects of its time. The Tribuna was a unique example of its kind, for none of the other marble monuments of that period shared the same structural features. Its completion took 64 years, and involved the commitment of three generations of sculptors, all coming from the workshop of Antonello Gagini, who worked on the Tribuna until his death in 1534. Between 1788 and 1801, the entire work was dismantled and partly destroyed in order to give the Cathedral a neo-classical look. The 42 statues and part of the decorative and architectonic elements were redistributed throughout the new interior of the church, and are still in place today. As a dismantled and recomposed monument, the Tribuna is a rather complex case study, which involves issues of historical reconstruction, heritage preservation and cultural identity.

The semester I spent in New York has been of crucial importance for my research. The Italian Academy gave me the opportunity to develop my project by giving me access to rich libraries and electronic resources, and by facilitating what has been a very stimulating interaction between a broad community of scholars affiliated or not with the Academy. I also had the opportunity to give a presentation during one of the stimulating weekly seminars organized by the Italian Academy. This was a great opportunity to share in some details what I had accomplished so far with other members of the community, and to learn from their feedback and from the conversation that ensued. Besides the very constructive comments and suggestions I received from



Professor Freedberg and other Fellows throughout my stay at the Academy, I also had the opportunity to discuss my research with Professor Michael Cole from Columbia University, who had also joined the seminar. The discussions I had with Professor Fernando Loffredo (Stony Brook University) were also very fruitful.

Alessandra Buccheri takes up a new position as full Professor at the Accademia di Belle Arti di Palermo.

SEMINAR, OCTOBER 20, 2021: The Oblivion of a Renaissance Monument: Antonello Gagini's "Tribuna" in the Cathedral of Palermo

FEDERICA CVALETTI

PROJECT: *Transformative gazes: meeting the other's eyes in virtual reality*

I came as a Visiting Scholar at the Italian Academy in order to work at the first draft of a monograph dedicated to the direct gaze in virtual reality (i.e., the experience of being looked at by—and further interacting with—avatars inside virtual environments). The planned monograph features two parts: a first, mostly theoretical part, aimed at developing an account of the effects of the direct gaze in virtual reality as compared to previous media; a second, more practice-oriented part, aimed at exploring how the effects of the direct gaze in virtual reality may be exploited in the field of psychotherapy.

My experience at the Italian Academy helped me significantly in two main respects. On the one hand, particularly while working at my pre-paper in view of my presentation at the weekly seminar, I had the chance to put into question some of my theoretical assumptions concerning my research topic, and to restructure the first part of my planned monograph accordingly. On the other hand, discussions with different Fellows and Professor Freedberg in the first place encouraged me to pursue a specific path concerning the practice-oriented part of my work: i.e., the use of virtual reality in autism intervention. I could receive additional feedback on my provisional work on this topic from Professor Fortunato Battaglia, whom I got in touch with thanks to Professor Freedberg's kind and effective mediation. Currently, I'm completing a research paper concerning this topic, which will become part of my monograph.

Federica Cavaletti returns to her position as Postdoctoral Fellow (within the ERC Advanced project "An-iconology. History, Theory, and Practices of Environmental Images") at the Department of Philosophy of the University of Milan.



SEMINAR, NOVEMBER 17, 2021:
Transformative gazes: meeting the other's eyes in virtual reality

EVAN CESANEK

PROJECT: *Motor memories of the mechanical properties of objects*

Movement is the only way we have of interacting with the world. As such, the primary purpose of the human brain is to use sensory signals to determine future actions. The majority of actions we perform involve physical objects, and skillful use of these objects depends critically on our ability to predict their mechanical properties. In addition to intact sensory and motor function, object manipulation thus requires the capacity to form and quickly access representations of mechanical properties in memory. As an Italian Academy Fellow, I conducted behavioral studies of human motor learning with the goal of illuminating how the brain organizes and stores information about the mechanical properties of the myriad objects we interact with on a daily basis.

During my fellowship, I had the opportunity to broaden the scope and sharpen the empirical support for a novel theoretical framework of motor memory. For example, in a unique exploratory study, I examined how individuals' mental models of physical systems (a type of knowledge called intuitive physics) can affect motor memory creation. This study yielded an intriguing result: the creation of new motor memories of objects is greatly suppressed when object interactions take place in the context of a physical system with familiar dynamics. Meanwhile, I was also able to conduct a careful meta-analysis of data from eight experiments, ultimately developing a statistical model showing that creating a new memory for an object with surprising mechanical properties (versus failing to remember) can be strongly predicted based on an individual's intrinsic motor variability. These and many other findings and analyses from the Italian Academy Fellowship have greatly strengthened my ongoing research.

Evan Cesanek returns to his position as a Postdoctoral Research Scientist at Columbia University's Zuckerman Institute.

SEMINAR, MARCH 2, 2022: *Motor memories of objects*



ENRICO FANTINI

*PROJECT: Angelica against Orlando: masses, desire, élite.
How Jews, exiles, and anti-fascists reshaped the Italian
Renaissance—a global perspective*

The research project I carried out during my stay at the Italian Academy concerns how a group of Italian intellectuals (at the center of which are the figures of Leo and Guglielmo Ferrero), anti-fascists, often of Jewish culture and belonging to academic minorities, recovered the tradition of the Italian sixteenth century to elaborate a technocratic-elitist theory to oppose the fascist regime perceived as the product of populist culture. This operation will then have global resonance, profoundly modifying how the Italian Renaissance will be perceived in different national contexts in South America, the United States of America, and Eastern Europe.

During my stay in New York, I achieved two main outcomes. The lively community of the Italian Academy allows the encounter between different approaches and disciplines: In this vibrant environment I extended my research project, working on a history of the concept of “technocracy” from the modern age to the contemporary one, mixing the historiographic approach to philosophical and legal methods. Moreover, thanks to the facilities offered by Columbia University, and in particular the Rare Book and Manuscript Library, I have been able to analyze and study a lot of unpublished material concerning the Ferreros’ production (in particular relevant epistolary exchanges). Last, the Humboldt Foundation has granted me a Research Fellowship in order to pursue my investigation at the University of Munich. There I will analyze another product of technocratic cultures, such as the utopian literature of the 16th and 17th centuries, focusing on the material aspects of its European reception.

*Enrico Fantini takes up a new position as
Humboldt Research Fellow at Munich University*



SEMINAR, NOVEMBER 10, 2021:
Angelica versus Orlando

MATHIEU HARSCH

PROJECT: *Color names for clothing dyes: between nature and culture*

My project aims to study the terminology of color names in the Western European languages. It is based on three observations: 1. The Western European languages globally use the same color names, i.e., they divide the chromatic spectrum into “colors” and “shades” in the same way; 2. Most color names currently used in these languages have medieval origins; 3. Most of the names refer to the dye colorings from which colors were obtained.

Based on these observations, my project hypothesizes that medieval dyeing, through the international trade of dyed cloth, influenced the definition and fixation in the language of the terminology of color names. Indeed, medieval sources point out that color names given to dyed cloth always referred to specific colorings or dyeing processes and that dyers, clothmakers, and cloth merchants from different areas around Europe shared the same standardized system of color names for dyed cloth, which was unified through the international trade of woolen cloth, i.e., the first and largest integrated market of medieval Europe.

Thanks to the resources of Columbia University and to collaboration with other Fellows from other disciplines, my fellowship at the Italian Academy allowed me to define better my questions and methods. During my experience, I focused on the most problematic question raised by my hypothesis: how did the color names for dyed cloth become incorporated into common languages? And further, why did they pass from the jargon of dyers, clothmakers, and cloth merchants into common language? Also, I set my work plan and the table of contents of my future book, in which I will focus on the history of color names in France and Italy, before perhaps extending my research to other areas for a collective project of greater scope.

Mathieu Harsch is applying for other post-doctoral positions.

SEMINAR, OCTOBER 27, 2021: *Color names for dyed cloth: circulation of cultural concepts through textile trade*



ASTRID HARTH

PROJECT: *The repainting of religious images in the Netherlands in the Renaissance era*

My time at the Italian Academy in late spring 2022 marked the beginning of a new research project which focuses on intentional alterations of Early Netherlandish Paintings, including Christian cult images. The aim of this research project is to gain broader insights into practices, concepts, or mechanisms that informed or shaped these types of interventions by means of gathering both historical and material evidence.

The Italian Academy provided the necessary research tools, facilities, and network to collect such evidence in a systematic manner. The library facilities, especially, enabled me to consult a vast array of collections catalogues and technical studies. My stay also enabled me to study intentional alterations on paintings held in the collection of the Metropolitan Museum of Art, which I was able to visit frequently. The next steps I envision for the research project are (1) to continue with the data collection, (2) to evaluate and make sense of material and historical evidence on intentional alterations, and (3) to write a research monograph on the topic. These steps will be undertaken in the coming years as I am able to continue my academic career.

Astrid Harth takes up a new position as Assistant Professor (tenure track) at City University of Hong Kong.



FABIAN JONIETZ

PROJECT: *“Meliora latent”: art, concealment, and clandestinity before Modernity*

As a Fellow at the Italian Academy, I had the great privilege of pursuing a new book project: It has been an extraordinary experience to concentrate a full term solely on this research by using the outstanding collections and facilities of Columbia University, by having the rare possibility of writing in the perfect environment of my office in the Casa Italiana, and by profiting from the many discussions and stimulating intellectual exchanged with the director, the faculty and my co-Fellows at the Academy, as well as the great number of scholars I encountered during my stay in New York City.

In my research I focus on a key notion of Early Modern art which is fundamental to understanding its changing role and appreciation after the Middle Ages. Artistic techniques and artefacts were usually valued because their handling, accessibility and visibility were considered being rare and not common. Indeed, most artists tried to hide their secrets of production, and while some patrons of the arts publicly promoted their collection as an asset for representation, many other collectors did not seek to share the handmade treasures in their possession, but rather hid them. In my forthcoming book, I will foreground these phenomena and related practices such as the concealing of paintings and limitations for accessing private collections. I will, however, also argue that this notion provoked clandestine and irregular methods to access art, either to gain certain techniques, to see artefacts, or to bring them illegally into the possession of art lovers.

Fabian Jonietz returns to his position as the head of a research project on Early Modern animal tombs, based at the Zentralinstitut für Kunstgeschichte in Munich, Germany.

SEMINAR, OCTOBER 13, 2021: *“Meliora latent”: art, concealment, and clandestinity before Modernity*



GIORGIO LIZZUL

PROJECT: Fiscality and historiography: Renaissance Italian history writing and the development of political economy

Whilst a Fellow at The Italian Academy for Advanced Studies in America, Columbia University, I worked on my project “Fiscality and Historiography.” This project explores late medieval and Renaissance Italian history writing and the development of political economy. My time here as a Fellow during the Spring term, although it feels it has flown by, has been incredibly productive thanks to the amazing research environment that has been created here. The forum of the weekly seminar enabled me to present the project’s ambitions and thanks to all the participants keen observations and criticisms has led me to critically rethink its conceptualisation and structure. Having been given the space and time to research and write here with so very few distractions, I feel I have been extremely privileged to have had this opportunity in such turbulent times.

During the four months of the fellowship, I worked on this project that will be for my second monograph. The substantial holdings of edited chronicles and histories in Columbia’s libraries, as well as manuscripts in the New York area, enabled me to make serious inroads into this project. My research during my stay has explored the relationship between vernacular history writing, notarial culture, chancelleries, and the experience of holding fiscal offices in explaining the development of historiographical interest in economic topics across diverse local political-literary contexts. The analysis of edited chronicles has also helped me establish the importance of urban consolidated debts for an intensification of writing on credit and capital markets. My research at the Academy has enabled me to locate a wider corpus of writers and texts for my case studies, which will be the basis for further prosopographical archival research in Italy.

Some of my preliminary findings were presented in a paper focusing on the case study of Venice from the thirteenth to sixteenth century. “Merchant Mentalities and Urban Chronicles: The Representation of Political Economy in Venetian Chronicles” was delivered at the medieval conference “Cultures of Exchange: Mercantile Mentalities Between Italy and the World” at Fordham University, New York City, March 26–27. This paper presented a chronology and explanation for how public finance emerged as a topic in Venice’s historiographical tradition in the fourteenth century and showed how statistics and chancery documentation

were used to analyse the relationship between fiscality and commerce, paying particular attention to the chronicler Pietro Dolfino (1427–1506) and his *Annali Veneti*. Another paper that came out of my research at the Academy was “Global Fifteenth-Century Political Economy: The Quantitative Case for a Crusade Against the Ottomans,” presented at the Renaissance Society of America, Dublin, March 20 to April 2. This paper explored how statistics collected from the Christian and Islamic worlds were used in crusading polemics of the mid-fifteenth century. During the fellowship I developed a new future research project, “The Blood, Breath, and Sinews of the State: Governing the Fiscal Health of the Body-Politic.” This project will be the basis of my research for a two-year fellowship in Turin, starting from September 2022, which I successfully applied for during my time at the Academy.

I would especially like to offer my most sincere thanks to Professors Freedberg and Faedda, as well as all the other staff of the Italian Academy, for this amazing experience, as well as for all their hard work in keeping the institute open and running in such challenging times. I am so very grateful for all your efforts.

Giorgio Lizzul is spending the next two years as a Junior Fellow on the Turin Humanities Programme at the Fondazione 1563 (part of the Compagnia di San Paolo Foundation).

SEMINAR, FEBRUARY 2, 2022: *Chronicling Political Economy: Medieval and Renaissance Historiography and the Formation of Economic Knowledge*



STEFANO LOCATELLI

PROJECT: *"Moneta Sonante": the Friulian Bell of Dante and the material culture of money in Renaissance Italy*

The time I spent at the Academy was enriching and stimulating from many points of view. There, I began to develop a new research project aimed at a broader definition of money, its role, and values as a material object in Renaissance culture. The starting point of my new study was the material history of a specific artefact, the 1423 "bell of Dante," decorated—among other things—with fourteen impressions of gold and silver coins never identified before. Both the valuable comments from the Italian Academy's director and Fellows at the weekly seminar, and the precious research support from the Avery Fine Arts librarians, helped me to write a new article on money, senses, and temporality, which will soon be submitted to *Speculum*. During the fellowship, I was able to collect new archival material from both Columbia University's Rare Book & Manuscript Library and the American Numismatic Society, which will inform my future work. In addition, I was invited to speak at one of the roundtables of Princeton University's FLAME Conference, and had the opportunity to present my research at the annual conference of the Center for Medieval Studies at Fordham University. My paper has been chosen to be part of a new edited volume on medieval mercantile mentalities and cultures of exchange. Finally, I took advantage of my stay in New York to meet in person with colleagues working on topics similar to mine, including Joel Kaye, Adam Kosto, Alan Stahl, and Francesca Trivellato.

I am extremely grateful to the Italian Academy and its director, Professor David Freedberg, for this invaluable experience, the memories and feelings of which I will always remember while sipping an Old Fashioned.

Stefano Locatelli will take up a new position as Rome Awardee at the British School at Rome as of January 2023.

SEMINAR, FEBRUARY 16, 2022:
Money, Senses, and Temporality in Renaissance Italy



PROJECT: *Hate speech and hate crimes*

The climate that has characterized this past decade has returned to the fore certain questions that the creation of the Constitution and of constitutional principles—in clear contrast to the principles that characterized Italy in the pre-republic era—seemed to have resolved once and for all: the concept of equal dignity among all people, equality which is confirmed by the indifference (in the sense of non-difference or non-relevance) to race, language, religion, sex, political opinions, or personal or social conditions of the members of society (see Article 3 of the Italian Constitution); and the recognition and legal protection of the pluralistic nature of society.

Today we are witnessing, in various contexts and places, a surge in what we call, to refer to American legal literature, hate speech: speech inciting hate towards individuals or groups who are believed to be “hateful” based on particular characteristics.

This is a complex and multifaceted phenomenon, be it from a legal perspective or from cultural, social, or historic points of view. I’ve tried to answer to a precise question: whether it is possible (or, rather, constitutionally correct, given that it is in fact possible) to recourse to the protection of criminal law and if and at what point free expression of thought can confront a legitimate (in the constitutional sense) limit to expressions of hate.

The attempt to settle the question of legitimacy or illegitimacy as regards the criminalization of hate speech was deliberately situated within the borders of Italian law, and with full knowledge of the variability of constitutional laws across the world. However, it hasn’t been possible to speak of the freedom of thought, of hate speech, and of hate crimes, without referring to the United States legal literature and to the First Amendment doctrine. Those are what I have been studying here at The Italian Academy.

My purpose is to explain why the criminalization of hate speech can be considered constitutionally legitimate although I am aware that the subject can be argued in the opposite manner.

To say that criminalization of hate speech is legitimate from a constitutional point of view does not automatically imply that it is compulsory for a legislator. We are not facing a situation where, to use a typical definition from Italian constitutional

doctrine, approval is needed for a law that is constitutionally necessary; that is, a law that must exist in order for the Constitution and its principles to be concretized. To say that the criminalization of hate speech is legitimate from a constitutional point of view implies not that the laws on hate crimes must be introduced, but that they can be introduced.

As to the impact that hate speech can have on dignity, equality, democracy, and the effective participation in the social life of a country, recognizing hate speech under criminal law is a political choice, which the State cannot relinquish. The choice made by a legislator, once made, must be a reasonable one, respecting the balance of all the rights in play, and one in which it is historically determined—that is, susceptible to modification or even abandoned, in case the historic situation were to change.

I return to Department of Law at Università degli Studi di Torino as Full Professor in Constitutional Law.

SEMINAR, DECEMBER 5, 2021: *On the Constitutionality of the Criminalization of Hate Speech*



PROJECT: *Graphic satire and the public perception of architecture: a missing genre*

During the semester at the Italian Academy, I focused on a research project entitled “Graphic Satire and the Public Perception of Architecture. A Missing Genre.” Leaning on the studies I carried out in the past few years, I examined the fertile relationship between graphic satire and architecture in the US in the 20th century. In New York City, in particular, caricatures and cartoons have commented upon urban and architectural transformation offering us a multifaceted and peculiar kind of architectural criticism.

Thanks to the outstanding collections of Columbia University, the New York Public Library, The MET, the Saul Steinberg Foundation, and other archives in Syracuse, Washington D.C. and Chicago, my research on this topic has expanded to new case studies and viewpoints, which will flow into various publications.

The opportunity to present the premises of my research in front of the other fellows, Ms. Sydney Weinberg (Sidney J. Weinberg Jr. Foundation) and Prof. Jean-Louis Cohen (NYU), in one of the seminars directed by Prof. David Freedberg, provided me with many precious suggestions of method. I also had the opportunity to share my other recent research: I gave a lecture at the Collins/Kaufmann Forum for Modern Architectural History entitled “Pier Luigi Nervi in Africa. Unknown Geographies 1964—1980.” I owe a special thanks to Prof. Barry Bergdoll for this chance, which allowed a fertile exchange with various professors, including Kenneth Frampton, Mary McLeod, Avinoam Shalem, and Suzanne Stephens.

I am very grateful to the Italian Academy and the Sidney J. Weinberg Jr. Foundation for this unique opportunity, essential to my personal and academic growth.

Gabriele Neri returns to his position as Maître d’enseignement et de recherche at the Institute for the History and Theory of Art and Architecture (ISA), Accademia di architettura, Università della Svizzera italiana.



SEMINAR, FEBRUARY 9, 2022:
Graphic satire and the public perception of architecture: a missing genre

ANDREA PINOTTI

PROJECT: *Virtual, really? A critique of virtuality*

During my stay at the Italian Academy I had the opportunity to develop my research on virtual immersive environments, integrating the historical and media-archaeological study published in 2021 under the title “Alla soglia dell’immagine. Da Narciso alla realtà virtuale” (At the Threshold of the Image. From Narcissus to Virtual Reality) with a more theoretically oriented focus on the very notion of the “virtual.” Such a notion, far from being a new entry related to contemporary digital image production, has a long and complex history in Western thought, going back to Medieval debates on virtuality in its relation to reality, actuality, and potentiality.

In particular, I worked on: the couple “virtual/actual”; the difference between “virtual” and “augmented” reality; the relationship between virtuality, simulation, and immersivity; the specific difference of the “virtual” with respect to the more generic notion of the “digital,” which is often (but incorrectly) considered a synonym of the “virtual” in the ordinary discourse.

I had the opportunity to discuss these topics with my co-Fellows and the Director of the Academy Prof. David Freedberg during the stimulating meetings of the weekly seminars. Moreover, I got in touch with other scholars at Columbia, such as Lydia Goehr, Jane Gaines, Noam Elcott, Stefan Andriopoulos, and Gur Huberman. I was also invited to give a talk at Harvard (at Giuliana Bruno’s seminar) and at Yale (at Francesco Casetti’s seminar).

My stay allowed me to lay the basis for a monograph devoted to the concept of virtuality, which according to my plans should come out in 2023.

Andrea Pinotti returns to his position of full professor in Aesthetics at the University of Milan, to continue his research on the notion of the virtual and cognate concepts such as immersivity, simulation, unframedness, immediateness.

SEMINAR, SEPTEMBER 29, 2021:
Towards an-iconology: the image as environment



SANJAY REDDY

PROJECT: *The political economy of nationalist populisms*

My project at the Italian Academy was concerned with the political economy of nationalist populism. I attempted during the course of the Fellowship term to advance a project on present day national populism, or as some might prefer, popular nationalisms. I noted that it is a methodological challenge to explain the seemingly simultaneous nature of such movements in many countries around the world while also recognizing their crucial differences. This calls upon us to identify both the shared causal factors that can explain the observed simultaneity and commonalities as well as the specific national histories, contexts and constraints that help to explain their differences.

In order to make progress on this subject, I availed myself of the rich, interdisciplinary, and indeed transdisciplinary atmosphere of the Italian Academy, centered on extraordinarily collegial, and yet also incisive and challenging internal discussions, bridging time, space and themes. In its weekly seminar, I was delighted to have the company of art historians and others with expertise far from my own who had many interesting and useful perceptions, which they were generous in offering. During the course of the fellowship term I studied the literature on multidimensional politics with a view to understanding how it should be broadened to make sense of the ways in which economic, political, social and cultural aspects are braided together in national populisms.

I have made an excellent start on the project, which I hope to be able to continue during this coming academic year and beyond, and carry through to a publication. Notably, a number of the Fellows in the Academy worked on related themes, for instance on the Indian extremist and Hindu nationalist thinker Veer Savarkar and on the origins of the concept of technocracy. These projects also provided inspiration for my own. Equally importantly, the Italian Academy provided scope for rest and recuperation from the hurly-burly of a typical teaching term. The quiet and civilized atmosphere of the Italian Academy and in particular its majestic library and Teatro provided the ideal atmosphere for scholarship. I gained personal inspiration from the magnificent scholarly inspiration provided by the Academy's Director, Prof. David Freedberg. My thanks go to him, and to the Academy's fellowship sponsors and trustees, and especially to its extraordinarily kind, considerate, and helpful staff.

I intend to return in the fall to my previous academic position in the Department of Economics at the New School for Social Research.

SEMINAR, OCTOBER 6, 2021: *Nationalist populism*



VANESSA ROGHI *Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry*

PROJECT: *The illness of desire: a cultural history of heroin 1996—2018*

"Somewhat like Dorothy realizing that she was not in Kansas anymore, Americans began to realize that they weren't in the Fifties anymore." This is how the historian David Musto describes the abrupt awareness of U.S. citizens when faced with the social transformations of the 1960s, including the fact "that people they knew, or people who seemed just like people they knew, were using illegal drugs." I borrow Musto's perfect metaphor to describe the surprise of political observers, the press, public opinion, as well as scholars, in the face of the new wave of heroin consumption hitting the West, Italy included, in the last twenty years. Since the end of the last decade of the 20th century, the idea that heroin had disappeared and was no longer a problem—and that it concerned only marginal groups of desperate people—had become commonplace among almost every kind of audience. However, this was not true. My research aims to investigate, through a historiographic perspective, the origin of this fake news and its consequences in the Italian public sphere. The Fellowship at the Italian Academy allowed me to get in touch with the rich U.S. bibliography and to meet some important scholars of the phenomenon, such as Professor Carl Hart.

Vanessa Roghi returns to her position as Independent Scholar. Her research is about to be published in part by Mondadori Editore, and she plans to apply for a new Fellowship to explore questions about the relationship between the U.S. and Italy in the writing of drug laws.

SEMINAR, NOVEMBER 3, 2021:
Somewhat like Dorothy: Public opinion, heroin and the 90s



BRUNO SETTIS

PROJECT: *"Hegemony is born in the factory": the politics of productivity in postwar Italy*

My fellowship at the Italian Academy provided an exceptional opportunity not only to pursue my research, but also to widen its horizons and develop new questions. My project aimed at moving Gramsci's question of hegemony being "born in the factory" (outlined in "Americanism and Fordism," the 22nd of his Prison Notebooks) to a different context: the period of Italy's postwar reconstruction and of economic changes so deep that they were to be called Italy's "economic miracle." As in my research I have explored the parable of mass production systems between the US and Europe, during my fellowship I focused on intellectual exchanges between the US and Italy, studying the contexts of models and experiences whose "translation" in Italy proved to be of particular, and perhaps underrated, importance: most of all, the labor studies tradition of the Wisconsin School and the mid-1930s debates over the violation of the rights of labor, on the American side, and the development of a body of laws for industrial relations in postwar Italy, on the other. The Columbia University Library as well as the New York Public Library offered a formidable array of resources—both in book collections and in archives—that allowed me to go beyond the original project and to discover unforeseen sources and open unexpected lines of inquiry. Last but not least, the Italian Academy and Columbia proved to be the best possible environment to discuss my research both with prominent contemporary and international historians, on the one hand, and, on the other, with colleagues and Fellows coming from different fields in the humanities and science, thereby building a frequent and exciting interdisciplinary dialogue.

Bruno Settis has taken up a position as postdoctoral research fellow in Contemporary History at the Scuola Normale Superiore, Pisa.



SEMINAR, MARCH 30, 2022:

"Hegemony is born in the factory: the politics of productivity in postwar Italy and the parable of 'Fordism'"

AYANA SMITH

PROJECT: *Specularity: opera, art, and science in Rome, 1680—1710*

During the fellowship period (Spring 2022) I completed significant portions of a book manuscript, titled *Specularity: Opera, Art, and Science in Rome (1680—1710)*. This book demonstrates how a wide array of intellectuals working in Rome—including artists, composers, librettists, patrons, philosophers, and scientists—engaged with vision and perception to shape popular beliefs. Together, these figures addressed major questions about how images influence our perceptions of truth and falsehood. How do images provoke us? How do we know whether we can trust our eyes? What is the relationship between images, imagination, and intellect? The answers to these questions had potentially grave consequences. While published scientific images, duplicating what was seen through telescopes and microscopes, could expand the worldviews of broader audiences, “fake news” and false images also circulated widely, thus threatening to destabilize public trust. The boundaries between truth-making and fear-mongering via images became exceedingly important.

During the fellowship period, I studied the early years of the print catalogue of Roman publisher Giovanni Giacomo Komarek (c. 1650—1705) and found relevant archival material in the Rare Book and Manuscript Library at Columbia University; I also studied works by composer Alessandro Scarlatti (1660—1725) that were performed in Rome in the 1680s. This work enabled me to make more precise connections between the representations of visual phenomena (such as comets, illusions, literary devices) in opera; scientific, literary and philosophical writings; and ephemeral publications such as giornali and relazioni. Following this fellowship period, I will be completing this book during the academic year 2022—2023.

Ayana Smith returns to her faculty position as Associate Professor of Musicology at Indiana University's Jacobs School of Music.

SEMINAR, MARCH 9, 2022:
*Specularity: Opera, Art, and Science
in Rome (1680—1710)*



PUBLIC EVENTS

2020–2021

SYMPOSIA, CONFERENCES, LECTURES, INTERVIEWS

SEPTEMBER 3: *Webinar Series: "Venice Rising"*

Titian: Love Desire Death

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

ORGANIZERS: Columbia's Casa Muraro (Venice) and Department of Art History and Archaeology

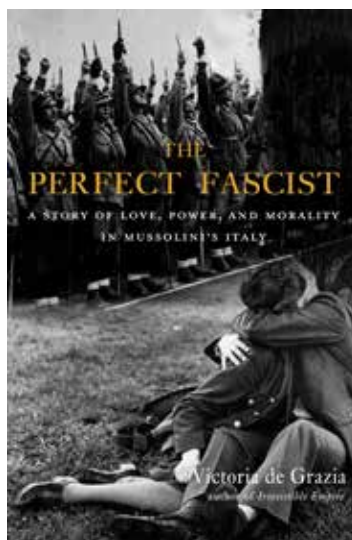


SEPTEMBER 29: *Conversation*

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; Department of History; Department of Italian; 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-SPONSOR: Columbia's European Institute (as part of the European Transition Series)



OCTOBER 26: *Research & Lecture Series:*

"Artful Brain II"

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: *Webinar Series: "Venice Rising"*

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)

ORGANIZERS: Columbia's Casa Muraro (Venice) and Department of Art History and Archaeology



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-SPONSOR: Columbia's European Institute



NOVEMBER 23: *Lecture*

Why Does Art Matter? What Use is Art History?

SPEAKER: David Freedberg (Columbia)

ORGANIZER: Novo Nordisk Foundation Committee on Research in Art & Art History

NOVEMBER 23: *Webinar Series: "Venice Rising"*

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)

ORGANIZERS: Columbia's Casa Muraro (Venice) and Department of Art History and Archaeology



NOVEMBER 23 — 24: *Conference*

The Divided Society After November 3rd

SPEAKERS: Daron Acemofülu, 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-SPONSOR: Carnegie Corporation of New York



JANUARY 27: *Interview*

Liliana Segre, Auschwitz survivor and Italian Senator for Life

**On Auschwitz and What It Means Today—
an interview with Barbara Faedda**

Holocaust Remembrance Day 2021



FEBRUARY 1: Webinar Series: "Venice Rising"
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)

ORGANIZERS: Columbia's Casa Muraro (Venice) and Department of Art History and Archaeology; 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

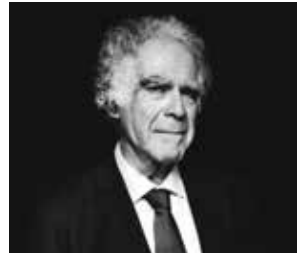
CO-SPONSOR: Columbia's European Institute



FEBRUARY 23—APRIL 6: *Lectures*

Lecture Series by Carlo Ginzburg (Scuola Normale, Pisa)

ORGANIZERS: University of Pennsylvania: Italian
Studies section of the Department of Romance
Languages; Center for Italian Studies; Kislak
Center for Special Collections, Rare Books, and
Manuscripts



I.

FEBRUARY 23: On Dante: "Reproduction/Reproduc-
tion: An Experiment in Historical Anthropology"

II.

MARCH 16: "Moulding the people: Machiavelli,
Michelangelo"

III.

APRIL 6: On Montaigne: "The Wave and the Dia-
gram: Depicting Life (and Death)"



MARCH 8: *Interviews*

Valeria Valente, President of the Italian Parliamen-
tary Investigation Committee on Femicide and
Gender Violence; Marina Calloni, Director of the
"Against Domestic Violence" Research Center of
the Università di Milano — Bicocca



**On Violence against Women— an interview with
Barbara Faedda**

International Women's Day 2021

MARCH 31: *Interview*

Christina Haswood, Member of the Kansas House of Representatives

Native Women Leaders and Indigenous Peoples— an interview with Barbara Faedda

Women's History Month 2021



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: *Interview*

Roberto Riccardi, Leader of Italy's Cultural Heritage Protection Command

The Role of the Carabinieri in the Protection of Cultural Heritage— an interview with Barbara Faedda

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

ORGANIZER: Rick Whitaker

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 Scodanabbio

ORGANIZER: Rick Whitaker



EXHIBITION

AUGUST 24: *Digital Online Exhibition*

**Amatrice in Focus: Earthquakes and Photography—
Recording the Past, Planning the Future**

CURATOR: Francesco Gangemi (Italian Academy
Fellow 2017)

RESEARCHERS: Rossana Torlantano (Università "G.
D'Annunzio" in Chieti — Pescara); Valentina Valerio
(Sovrintendenza Capitolina ai Beni Culturali di
Roma)

CO-SPONSORS: Bibliotheca Hertziana —
Max-Planck-Institut; Soprintendenza archeologia
del Lazio (official partner)
International Observatory for Cultural Heritage



Summer Online Festival 2020

Organized by Rick Whitaker

AUGUST 14: *Discussion*

The Metropolitan Opera's Peter Gelb

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

AUGUST 15: *Film Screening*

Puccini's "La Bohème" (The Metropolitan Opera's
production)

AUGUST 18: *Discussion*

Minervini / Benjamin

SPEAKERS: Roberto Minervini (filmmaker) and Rich
Benjamin (Academy Fellow)

August 19: *Film Screening*

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

August 20: *Film Screening*

Roberto Minervini's The Other Side (2015)

AUGUST 21: *Film Screening*

Roberto Minervini's Low Tide (2012)

August 22: *Film Screening*

"At Low Tide"

The 2016 documentary by Anna Grimshaw (Emory
University)

AUGUST 24: *Concert*

Improvisation and Emotion

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

AUGUST 25: *Pre-Concert Talk*

Being Ariodante

SPEAKER: Jonathan Dawe (Juilliard)

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)

AUGUST 27: *Pre-Concert Talk*

Busoni

SPEAKER: Sara Davis Buechner (pianist)

AUGUST 28: *Discussion and performance*

Talea Ensemble

The Art of Noise: Demonstration by Matthew Gold

(Talea Ensemble)

AUGUST 29: *Pre-Concert Talk*

Pianist Emanuele Arciuli

AUGUST 29: *Discussion*

Griffiths / Whitaker

SPEAKERS: Paul Griffiths, Rick Whitaker (Italian
Academy)

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

PUBLIC EVENTS

2021–2022

SYMPOSIA, CONFERENCES, LECTURES, INTERVIEWS

OCTOBER 15: *Conference*

Torture, Death Penalty, Imprisonment: Beccaria and His Legacies

ORGANIZERS: David Ragazzoni (Columbia University, Political Science), Bernard E. Harcourt (Columbia University Law School/Political Science)

CO-SPONSORS: Columbia Law School; Columbia Center for Contemporary Critical Thought (a joint project of the Columbia Faculty of Arts and Sciences and Columbia Law School)



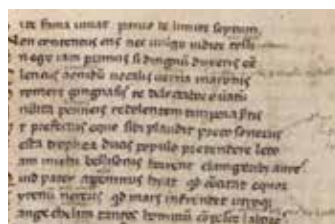
OCTOBER 22: *Symposium*

Epistole, Ecloghe, Questio: Dante's Epistles and His Latin Works of the Last Years

SPEAKERS: Una Chaudhuri (NYU), Alison Cornish (NYU), Stefano Albertini (NYU), Maria Luisa Ardizzone (NYU), Susanna Barsella (Fordham University), Claudia Villa (Scuola Normale Superiore di Pisa), Gabriella Albanese (Università di Pisa), Paolo Pontari (Università di Pisa), Julie Van Peteghem (CUNY), Teodolinda Barolini (Columbia), Michele Rinaldi (Università della Campania), Alessandro Vettori (Rutgers), Luca Azzetta (Università di Firenze), Paola Ureni (CUNY), Jonathan Combs-Schilling (Ohio State University), John Took (University College London)

ORGANIZERS: Maria Luisa Ardizzone (NYU) & Teodolinda Barolini (Columbia)

CO-SPONSORS: NYU Department of Italian Studies; NYU Casa Italiana Zerilli-Marimò; NYU Medieval and Renaissance Center; Columbia University Department of Italian



NOVEMBER 17: *Roundtable Discussion*

Jhumpa Lahiri with Amara Lakhous: On Writing in the Italian Language, Migration/Mobility, and Belonging

SPEAKERS: Jhumpa Lahiri, Amara Lakhous

ORGANIZERS: Elizabeth Leake (Columbia), Konstantina Zanou (Columbia)

CO-SPONSORS: Department of Italian, The European Institute (both at Columbia University)



NOVEMBER 19: *Online Symposium*

Environment, Climate, and Cultural Heritage: Native American Perspectives

SPEAKERS: Angelo Baca (New York University), Darren Ranco (University of Maine), Elizabeth Kronk Warner (University of Utah), Clint Carroll (University of Colorado, Boulder), Margaret Redsteer (University of Washington), David Freedberg (Columbia University)

CO-SPONSOR: Andrew W. Mellon Foundation; International Observatory for Cultural Heritage



JANUARY 27: *Interview*

Emanuele Fiano, member of the Italian parliament; son of Auschwitz deportee

On Activism against Oblivion— an interview with Barbara Faedda

Holocaust Remembrance Day 2022



JANUARY 28: *Online Event*

On David Freedberg's new book, "Iconoclasm"

SPEAKERS: David Freedberg (Columbia University), Zainab Bahrani (Columbia University), Finbarr Barry Flood (New York University), Barry Bergdoll (Columbia University), Andrea Pinotti (University of Milan)

ORGANIZERS: The Society of Fellows and Heyman Center for the Humanities (Columbia)

Co-sponsors: Office of the Divisional Deans in the Faculty of Arts and Sciences; The Department of Art History and Archeology (both at Columbia)



MARCH 4: *Online Symposium*

Gendering Africa: Musical Perspectives

SPEAKERS: Dr. Jean Ngoya Kidula (University of Georgia), Onyeka Onwenu, , Dr. Ama Oforiwa Aduonum (Illinois State University), Stephanie Shonekan (University of Missouri), Dr. Marceline Saibou (Bowdoin College), Dr. Krystal Klingenberg (Smithsonian National Museum of American History), Dr. Ruth Opara (Syracuse University), Althea SullyCole, Shirley (Ratidzai) Chikukwa (Columbia University), Amarachi Attamah (Syracuse University), Laina Dawes, Lauren Bernard (Columbia University)

ORGANIZERS: Ruth Opara Ph.D., Althea SullyCole, Shirley Chikukwa, Aaron A. Fox Ph.D.

CO-SPONSORS: The Center for Ethnomusicology at Columbia University, The Department of African American and African Diaspora Studies at Columbia University, The Committee on Equity and Diversity of the Columbia University School of Arts and Sciences, The Italian Academy for Advanced Studies in America at Columbia University, The Department



of Middle Eastern, South Asian, and African Studies at Columbia University, The Institute for the Study of Sexuality and Gender at Columbia University, The Department of Art and Music Histories in the College of Arts and Sciences at the University of Syracuse, the Institute for African Studies at Columbia University, The Society of Fellows and Heyman Center for the Humanities at Columbia University, and the Department of Music at Columbia University.

MARCH 8: *Interview*

Claudia Tebaldi, climate scientist,
Lawrence Berkeley National Laboratory

Climate, Sustainability, and Women Scientists— an interview with Barbara Faedda

International Women's Day 2022

MARCH 9: *Online Discussion*

Afrofuturist Writing: Namwali Serpell and Samuel R. Delany

SPEAKERS: Samuel R. Delany, Namwali Serpell (Harvard University), Smaran Dayal (Columbia University)

THE ITALIAN ACADEMY

"Climate change impact is not simply a function of heat waves and storms. The impact depends on the state of society—vulnerable populations and structures, poverty, lack of resources."

**Interview with
Claudia Tebaldi**

Read the full interview
italianacademy.columbia.edu

To mark International Women's Day 2022, the Italian Academy looks at the pressing issues of climate change and sustainability as well as gender equality and the role played by women scientists. Barbara Faedda, Executive Director of the Academy, interviewed Claudia Tebaldi, scientist and statistician at Lawrence Berkeley National Laboratory and co-author of the United Nations' powerful report on climate change.



MARCH 31: *Interview*

Human Rights, Climate, and Women Lawyers— an interview with Barbara Faedda

Photini Pazartzis, Chair of the UN Human Rights
Committee; National & Kapodistrian University of
Athens

Women's History Month 2022

MARCH 31—APRIL 14: *Lectures*

Lecture Series by Carlo Ginzburg (Scuola Normale, Pisa)

I.

MARCH 31: "Piero's 'Flagellation' as a Case Study"

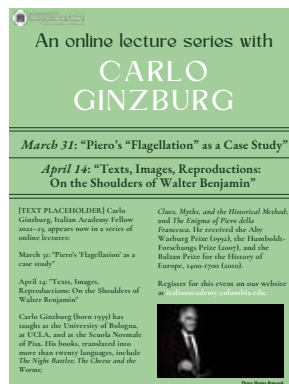
MODERATOR: David Freedberg (Columbia
University)

II.

APRIL 14: Lecture

"Texts, Images, Reproductions: On the Shoulders
of Walter Benjamin"

MODERATOR: David Freedberg (Columbia
University)



CONCERTS

FEBRUARY 25: *Concert*

William Christie leads artists from The Juilliard School in

Handel's "Il Trionfo del Tempo e del Disinganno"

ORGANIZERS: Les Arts Florissants, The Sidney J. Weinberg Jr. Foundation; Juilliard415 (of The Juilliard School)



MAY 14: *Concert*

"Being Ariodante" by Jonathan Dawe

ORGANIZER: Rick Whitaker

PERFORMERS: Bryce McClendon, Sydney Anderson, Richard Pittsinger, Cree Carrico, Dickie Hearts, Vako Gvelesiani, Chris Burns, Ensemble Échappé



EXHIBITION

APRIL 15: *Digital Online Exhibition*

The Giant Heroes of Mont'e Prama: Recovering Ancient Sardinian Heritage

CURATORS: Barbara Faedda, Italian Academy, Columbia University; Paolo Carta, University of Trento

SPONSORS: Autonomous Region of Sardinia; Fondazione Mont'e Prama

International Observatory for Cultural Heritage



BACK COVER

Conductor William Christie, mezzo-soprano Jasmin White, and other artists from The Juilliard School rehearsing for the Academy's re-opening performance in 2022: Handel's "Il Trionfo del Tempo e del Disinganno." (With support from Les Arts Florissants, The Sidney J. Weinberg Jr. Foundation; Juilliard415)

FRONT COVER

A detail of a Benin bronze sculpture held by the Bristol Museum; from the Academy's 2021 conference "The Benin Bronzes: Towards the Resolution of a Long-Standing Dispute?" (With support from Columbia's Institute for African Studies.)