



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



Annual Report
2014–2015



THE MISSION OF THE ITALIAN ACADEMY

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

ABOUT THE ACADEMY

At the core of the Italian Academy's work lies its Fellowship Program. Fellowships are open to scholars at the postdoctoral level who wish to devote a semester or a full academic year to innovative work in any field relating to culture, cultural memory, and the relations between culture, the sciences, and the social sciences. Fellows are chosen by a jury of experts in the relevant fields. The most advanced part of the Fellowship Program is the Academy's ongoing Humanities and Neuroscience Project, in which scholars in both the humanities and the sciences work together in assessing the significance of the latest developments in genetics and the neurosciences for the humanities – and vice versa. The Academy also serves as the chief reference point in the United States for all links between the worlds of higher education in Italy and the United States. Thanks to its prestige and its location in New York, the Academy has become a critical site for meetings between distinguished members of the Italian and American business and political communities. Its theater, library, and other public spaces offer important locations for a variety of conferences, concerts, films, and exhibitions. Funding for the Academy came from an endowment established at Columbia in 1991 by the Republic of Italy; since then, numerous foundations and private donors have provided other endowments and gifts.



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NEW YORK 2015



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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.

The Board of Guarantors, comprised of distinguished representatives of Italian and American cultural, academic and business life, is selected by Columbia University and by the Government of Italy; it advises the Director on the management of the Academy.

Honorary President of the Academy

GIORGIO NAPOLITANO *President of the Republic of Italy*

From February 2015:

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*

Director of the Academy

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

Chairman of the Board of Guarantors

JOHN H. COATSWORTH *Provost of Columbia University,
Professor of International and Public Affairs and of History*

Board of Guarantors

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Professor of German, Columbia University

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Ambassador of Italy to the United States

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

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Ira D. Wallach Professor of History; Director, Heyman Center for the Humanities, Columbia University

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President of Venice International University



Senior Fellows

QAIS AL-AWQATI

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

ENRICO ARBARELLO

Ordinario di Geometria, Sapienza – Università di Roma

RICHARD AXEL

Nobel Laureate and University Professor, Columbia University

TEODOLINDA BAROLINI

Da Ponte Professor of Italian, Columbia University

LINA BOLZONI

Ordinario di Letteratura Italiana, Scuola Normale Superiore, Pisa

MARIA LUISA CATONI

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

VICTORIA DE GRAZIA

Moore Collegiate Professor of History and Director of the Blinken European Institute, Columbia University

PAOLO GALLUZZI

Direttore del Museo Galileo, Firenze

CARLO GINZBURG

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

ANTHONY GRAFTON

Henry Putnam University Professor of History, Princeton University

DENIS HOLLIER

Professor of French at New York University

ERIC KANDEL

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

FRANCESCO PELLIZZI

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



EDMUND S. PHELPS

Nobel Laureate and McVickar Professor of Political Economy, Columbia University

RENZO PIANO

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

GIACOMO RIZZOLATTI

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

SALVATORE SETTIS

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

HORST L. STÖRMER

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

NADIA URBINATI

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

MARINA WARNER, DBE

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

HONORARY FELLOW

DANIELE BODINI

Ambassador to the United Nations for the Republic of San Marino

STAFF

DAVID FREEDBERG

Director

Pierre Matisse Professor of the History of Art, Columbia University

ACHILLE C. VARZI

Acting Academic Director

2014–2015

BARBARA FAEDDA

Acting Director 2014–2015

ALLISON JEFFREY

Assistant Director

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*Communications and
Development Officer*

KAREN DEGRAFFENREID

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NICK BUONINCONTRI

Operations Coordinator

KIRA STOCKDALE

Administrative Coordinator

RICK WHITAKER

Theater Manager

STUDENT ASSISTANTS (PART-TIME)

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Ariana Branchini

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Maria Dimitropoulos

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(Graphic Designer, Fall)

Andrea Hazday

Ellis Jeter

Morgan Ashley Miller

(Graphic Designer, Spring)

Brandon Mitchell

Madeline Polanco

Ushma Thakrar

Ione Wang

DIRECTOR'S REPORT

Once more the Academy hosted an outstanding group of Fellows. Areas of concentration were ones in which we have by now established a clear reputation for deep and innovative research: the humanities (especially history, archeology and the histories of art, architecture and music), the sciences (notably nanotechnology and neuroscience), and political science, philosophy, and social science (especially sociology and social theory).

This year we had twenty-one Fellows. The quality of the over two hundred applications we received from candidates around the world was such that we could easily have taken more—had sufficient funds been available. Our Fellows' contribution to their host laboratories is widely acknowledged throughout the University, and. As in the case of the other areas in which they work, they continue to make a substantial and positive impact on Columbia's global reputation. Likewise, the high demand for our Fellows to speak at other institutions while they are in residence here testifies to the nationwide standing of our program. Three of our current Fellows have just been offered distinguished positions: at Grinnell College; at the Archaeological Institute of America (as Kress Lecturer); and at the University of Bielefeld in Germany (as Niklas Luhmann Guest Professor)

As always, the Academy is grateful to those departments and institutes which contribute to the funding of our Fellows. This year, Sarah Goler's Fellowship was funded by the Columbia Center for Integrated Science and Engineering—Nanoscale Science and Engineering Center Program. Once more we are grateful to Prof. James Yardley, whose vision has helped us bring some of the greatest young nanotechnologists in the world to work at Columbia through the Academy's Fellowship Program. Dr. Goler's project may stand for what the Academy has sought to achieve in terms of genuine cross-disciplinary work: her research on the use of nanotechnology to date and explore ancient inks straddles several fields. Based at the Academy, she worked in a team consisting of Professors Yardley (at Columbia), Roger Bagnall (Director of NYU's Institute for the Study of the Ancient World), and Alexis Hagadorn (head of the Conservation Lab at Columbia's Butler Library); and she came to us from the Scuola Normale of Pisa (where she worked with another of our ex-Fellows, Vittorio Pellegrini).

Professor Elena Esposito, from the University of Modena–Reggio Emilia, was co-sponsored by INCITE, Columbia’s Interdisciplinary Center for Innovative Theory and Empirics. Once again we wish to thank Professor Peter Bearman, Director of INCITE, for helping bring Prof. Esposito to us.

Over the years the Alexander Bodini Foundation has subsidized a succession of major scholars in the fields of psychiatry and neuroscience at Columbia, often working in the labs of some of our most distinguished scientists. This year a Bodini Fellowship in Developmental and Adolescent Psychiatry went to Professor Tiziano Colibazzi, who worked on the topic of how Big Data can help us understand the development of illness in adolescents at ultra-high risk for psychosis.

Our company of Fellows, as in the past three years, was enhanced by the presence of the Compagnia di San Paolo Italian Academy Visiting Professor of Italian Studies, Prof. Giorgio Ficara, the distinguished historian of Italian literature from the University of Turin. In addition to his seminar on Leopardi and Italian literature in the Department of Italian, Prof. Ficara also gave the annual Compagnia di San Paolo Lecture, now well established as a high point of our academic calendar. It goes without saying that we remain most grateful to the Compagnia for their sponsorship of this Visiting Professorship, which, under the auspices of the Academy, has brought us a succession of top-level Italian scholars to departments at Columbia (art history and archeology, music, and Italian) to the benefit both of the Academy and the Faculty of Arts and Sciences.

As I was on sabbatical this year, the weekly seminars were conducted by Professor Achille Varzi. Once more, I could not be more grateful to him.

It is perhaps worth noting here the extraordinary presence of the Academy at the very large congress of the Renaissance Society of America in Berlin, held in March of this year. Ex-Fellows organized no fewer than five remarkable and well-attended sessions with the sponsorship of the Academy; many other former Fellows designed and/or spoke in other sessions. Three further sessions were devoted to my own work; they drew large audiences and increased the Academy’s visibility.

Beginning our literary events in the Fall term, last year’s Fellow Barbara Carnevali (École des Hautes Études en Sciences Sociales) organized a commemoration of the work of the Italian immigrant poet Emanuel Carnevali, whose impact on the work of William Carlos Williams and others has long been acknowledged. Robert Viscusi (Brooklyn College), Franco Buffoni



(University of Cassino), and Barbara Carnevali spoke about various aspects of the poet's work and life. Our own Achille Varzi, who has contributed so much not only to philosophy at Columbia, but also to the knowledge of Italian literature, read Carnevali's poem *Walt Whitman* and gave an evocative and powerful commentary on the esthetic and philosophical implications of Carnevali's language.

The Academy has long had a particularly close association with research on Giacomo Leopardi. This year, we again invited Jonathan Galassi, President and Publisher of Farrar, Straus and Giroux, to join us as we addressed Leopardi. Our Compagnia di San Paolo Distinguished Visiting Professor, Giorgio Ficara, lectured on Leopardi's *Canto Notturmo*, with readings by Galassi in English at the beginning, and by Ficara in Italian at the end, to a full and engaged audience.

Along with Prof. Maria Luisa Ardizzzone of NYU, our distinguished colleague Professor Teodolinda Barolini organized a major conference on *Dante as a Political Theorist: Historicizing Theology and Theologizing Power* (co-sponsored by NYU's Casa Italiana Zerilli-Marimò). Our current Fellow, Prof. William Caferro, Vanderbilt Professor of Medieval History at Vanderbilt University, also participated. This was the first of a series of conferences planned by Prof. Barolini celebrating the 750th anniversary of Dante's birth. A separate conference was organized by Prof. Barolini's ex-students and several others in honor of her own contribution to Dante studies, and in particular her book of thirty years ago, *Dante's Poets: Textuality and Truth in the Comedy*.

The annual *Giorno della Memoria*, Italy's now-traditional commemoration of the Holocaust, provided the occasion for the eighth of the conferences arranged by Barbara Faedda recalling significant aspects of the Holocaust that have not yet received the attention they merit. This year the topic chosen was *Music, Fascism and the Holocaust*. It followed Dr. Faedda's widely-cited conferences of the previous years on the Italian Racial Laws, the Roman Ghetto, Roma and Sinti victims of the Holocaust, disability under Fascism, the persecution of homosexuality during Nazism, and gender and anti-Semitism. Dr. Faedda is preparing a small book that brings together these important contributions. This year's topic turned out to be a gripping one. Michael Beckerman of NYU gave a moving and devastating account of musicians' lives and compositional work in the camps, while the Academy's long-standing friend Harvey Sachs of the Curtis Institute of Music spoke of Jewish and anti-Fascist musicians in Mussolini's Italy. The event, as always, was exceptionally well-attended.

The Academy's concert series, curated and produced by our Theater Manager Rick Whitaker, continues to grow in prestige and excitement, bringing ever larger audiences to our Theater. By now it has become a centerpiece of New York's new music scene. Thanks to its reputation for innovative programming, with musical events of the highest quality, it has helped assure Columbia and Italy a significant place on New York's cultural calendar.

The first two concerts of the year featured music by Luciano Berio while he lived in New York from 1965 to 1972. These were followed by a concert by the JACK Quartet, one of the city's most sought-after groups, performing



pieces by Jonathan Dawe, Charles Wuorinen, Matthew Greenbaum, and William Anderson. Both concerts were enthusiastically noted by *The New York Times* and *Time Out*. Brad Garton, Professor of Music at Columbia and one of the leading lights of electronic music in our time, presented a performance of three apps he has invented in the past decade, his *Books of Music, Dreams and Memories*. *The New York Times* wrote of the Mivos Quartet's remarkable concert in March that "it might seem odd to open a concert of new string quartets with arrangements of vocal madrigals by Carlo Gesualdo, as the indispensable Mivos Quartet did in its impressive evening at Columbia's Italian Academy." The reviewer then emphasized the connections brought out in the concert between the atonalities of the sixteenth-century Gesualdo and those of the contemporary composer Clara Iannotta. Later in March, the Quartetto Maurice travelled from Turin to play a challenging program of music that included U.S. premieres of works by Andrea Agostini (who performed the electronics for the concert) and Fausto Romitelli, along with Steve Reich's monumental *Triple Quartet*. In April the Talea Ensemble returned to the Academy for a concert portrait of Pierluigi Billone and was praised by the *Times* for having performed "with compelling lucidity."

Such comments in the press continue to testify to Rick's extraordinary ability to secure some of the most promising young musicians to perform notable contemporary—largely but not entirely Italian—music. Our musical events this year were capped by a concert which we co-sponsored with Columbia's Rare Book and Manuscript Library, the Department of Music and the Prokofiev Foundation in celebration of the opening of the Prokofiev Archive at Butler Library.

As those who follow our Annual Reports already know, our most successful events have often been our groundbreaking biennial conferences on cutting-edge topics in the neurosciences. Under the direction of Abigail Asher, who continues to take the leadership role in this area, we decided this interval year to sustain the momentum already gained by holding a roundtable under the rubric *Brain Science Now*. Some of our best Fellows in this area in recent years participated—Francesca Bartolini, Tiziano Colibazzi, Luana Fioriti, Francesca Zanderigo and Franco Pestilli. The discussion was moderated by our Columbia colleague, Professor David Sulzer (not only one of our top neuroscientists but also a well-known figure on New York popular musical scene). Attendance and audience participation was even better and

livelier than we had hoped, almost certainly a result of the high expectations generated by our previous events in this area. As always, the media and social media paid considerable attention to what has become a high-profile event, both within Columbia and elsewhere in the U.S. and Europe.

Now that a number of cross-disciplinary programs have been established in connection with Columbia's Zuckerman Institute, we at the Academy are proud of having played a founding role in the creation of bridges with the neurosciences at Columbia. Our pioneering activities in this domain began with the foundation of our Arts and Neuroscience Project in 2001, and were secured by the first exploratory roundtable at Columbia on relations between the neurosciences, the humanities and the social sciences held at the Academy in 2005.

By now the Academy has firmly established its reputation as one of the best of the smaller institutes for advanced study in the world. In the course of my own visits to institutes of advanced study across Europe and America, ranging from the Wissenschaftskolleg in Berlin to the Getty Research Institute in Los Angeles, it is clear that we yield to none in the atmosphere of serious research combined with productive and friendly collegiality (an atmosphere largely due to the benignity, patience and understanding of our small yet immensely dedicated staff).

Through both our Fellowship Program and our academic and cultural events, our contribution to academic and community life at Columbia has long been recognized both within and outside the University; and through all of these the reputation of Italian scholarship and culture is sustained at the highest level. Indeed, as one of our ex-Fellows in neuroscience, who



moved on to Stanford afterwards, remarked in the public conclusion to the abovementioned roundtable on brain science, “I’m very emotional about the Academy because it represents what Italy could be—it’s an opportunity for many of us who come from different fields to meet.... This is what’s at the core of Italian culture, and as a Fellow I managed to talk to people from history, from psychiatry, and became friends: it was amazing.”

Of course we remain grateful for the support of successive consuls general and ambassadors, culminating most recently in that of Ambassador Claudio Bisogniero and his staff, in particular Cultural Attaché Renato Miracco. Given the fact that the President of Italy is Honorary President of the Academy, we are proud of the extraordinary role we have continued to play in foregrounding Italian scientific and research achievements in the United States, Europe and the rest of the world. We look forward to welcoming President Mattarella to the Academy as we have done in the case of the very successful visits of his predecessors, Presidents Ciampi and Napolitano.

As in past years, Assistant Director Allison Jeffrey organized the series of representative lectures from courses given by members of the Columbia faculty on Italian or Italy-related topics. This year the series included Robert Somerville’s now-famous lecture on “The Origins of the Papacy.” Allison was also responsible for several art-related events such as Maria Antonietta Mameli’s lovely exhibition of photographs of the human element in the cavernous spaces of Grand Central Station (curated by Renato Miracco). The show gained many kudos for its installation in our first-floor exhibition spaces. The conversation between artist Margherita Moscardini (winner of the 2015 Premio New York, which we continue to co-sponsor) and Xenia Vytuleva (of Columbia’s GSAPP) on art, preservation and the Third Reich’s defenses along the European Coast, was well attended. It took as its starting point Moscardini’s excellent video project, *1X Unknown—From Bunker to Immaterial*, on the sculptural qualities and curious afterlife of the giant bunkers along the Atlantic.

In addition to the events mentioned above, the Academy participated in the generation and presentation of events in collaboration with many other departments and institutes at Columbia, from the Earth Institute to the Maison Française, from the School of the Arts and the Heyman Center to many individual Departments.

Amongst the most important of our collaborative events has always been the annual Edward Said Memorial Lecture, which we have been proud to host

almost since its inception. Aside from his well-known international role, as well as his importance for Columbia, Edward Said was an unforgettable guarantor who from the outset assisted me in creating what the Academy is today. This year, the lecture by Richard Falk on the Palestinian future after 2014 (co-sponsored with the Heyman Center and the Office of the President) was sold out weeks in advance, and both the Theater and our *salone* were packed with an overflow crowd.

In another event highlighting the work of Edward Said, Fiamma Arditì brought together a program entitled *Knowledge is the Beginning*. It drew almost 200 people (the full capacity of our theater) for the screening and panel discussion of the film of this title about the West-Eastern Divan youth orchestra established by Daniel Barenboim and Edward Said in 1999. The program was co-sponsored by the *Senza Frontiere* Film Festival and the Heyman Center, while the panel discussion with several of the orchestra's young musicians was headed by Mariam C. Said and by the director Paul Smaczny.

Amongst the many University events and meetings that found their venue in the Academy's spaces were, as so often in past years, many Earth Institute events and several speakers in the World Leaders Forum, including Tunisia's Rashid al-Ghannushi and Hans Blix, who has played such a critical role in atomic energy and weapons-monitoring in our time.

The presence at the Academy of the Center for the Ancient Mediterranean, directed by Prof. William Harris, and the meetings of the University Seminar in Modern Italian Studies, under the able and stimulating





leadership of CUNY's Prof. Ernest Ialongo, continued to add to the liveliness of our programs and our spaces. Their excellent programs are detailed further below. As usual, speakers also included several of our Fellows: Ilaria Porciani at the Seminar on Modern Italian and Daniele Maras at CAM. CAM also filled the conference room when it hosted a presentation on "Columbia's First Season at Hadrian's Villa" by Professors Francesco de Angelis and Marco Maiuro.

Columbia's excavation at Hadrian's Villa is born from a flourishing new Academy initiative. In its first year as a credit-bearing summer course, the Advanced Program of Ancient History and Art (ΑΡΑΗΑ) was so successful that many veterans from 2014 are returning to the archaeological site in 2015. Furthermore, the pool of new enrollees at Hadrian's Villa numbers 31, and has drawn candidates away from several older and more established programs (the participants come from the University of Chicago, the University of Pennsylvania, and UC Berkeley, as well as Columbia). ΑΡΑΗΑ was created by the Italian Academy in collaboration with the program H2CU based at La Sapienza in Rome, which has cosponsored the program as a whole and was instrumental in its founding. We are now working with the Office of Alumni Affairs and Development to raise further funds for this rapidly growing program, the latest example of the Italian Academy stimulating research and opportunities for students as early as their freshman year.

One of the great pleasures of my Directorship of the Academy has always been the extraordinarily collegial atmosphere and team spirit of our staff. During my absence this year, they have been ably led by Barbara Faedda, in her

role as Acting Director. Her calm and knowledgeable leadership remains critical to the smooth and effective functioning of the Academy. It would be hard to imagine anyone who knows the intricacies of the relationships between the Academy, the government of Italy, and the University better than she; but more importantly her understanding of the Academy's aims and ideals brings ever greater credit to Columbia and to Italy.

Assistant Director Allison Jeffrey supervised the myriad responsibilities of the office staff, oversaw the production of many of the events noted above as well as the Premio New York (the program that brings emerging artists to New York), and provided courteous interface with the public and members of the University as well as with its many complex administrative and academic departments.

Abigail Asher, the officer charged with communications and development, continues to supervise the design and functioning of our splendid website, and she is responsible for every part of our visual and text publications. In addition, she continues to administrate the San Paolo Professorship, and to maintain the site of the Academies Project, while also running the annual brain science events. The standard she sets in all these areas is the envy of many institutes at Columbia.

In addition to our concert series, which he runs with such originality and aplomb, Rick Whitaker is also responsible for our rentals program, which has grown ever more successful in increasing the Academy's resources. The task of managing the relationship between essential Academy events and the pressures for outside rentals is not an easy one, yet Rick manages the task with elegance and equilibrium.

This year we welcomed our new business manager, Karen DeGraffenreid, who has participated actively in the life of the Academy and has increased the efficiency of the office in dealing with the complexities of ARC and our annual budget, as well as with many of the intricacies of Columbia's complex finance departments.

In addition to her role as my assistant, Kira Stockdale runs many aspects of our events and thereby contributes to their continuing success. Her able maintenance of our Facebook and Twitter pages (which she pioneered at the Academy) is critical to our social media presence. She also handles the great quantity of administrative matters relating to our Fellows, especially their visas, their housing, and their comfort.

For almost six years Nick Buonincontri has been responsible for every aspect of our building and our IT. He has greatly improved the Academy's technical capabilities through his initiatives and knowledge. His recent departure for a senior position in Columbia's Center for New Media Teaching and Learning is a true loss to the Academy. Through his commitment to excellence and generosity of spirit, he has substantially improved the caliber of our operations and relationships at the Academy.

This year saw the passing of our guarantor David Rosand, Meyer Schapiro Professor of Art History. David was a towering figure in the study of Italian art in general and Venetian art above all. He and his work were fundamental reference points for all who loved and studied Italian art. His role in its study was acknowledged as much in Italy as in the U.S. He was the most devoted of friends, and loved Columbia. His foundation of a center for the study of Venetian art in the Casa Muraro in Venice offers possibilities which we hope the Academy can help in fulfilling. He was the most supportive and constant of guarantors, whose advice and help was indispensable to us over many years, even before he became guarantor in 2010. His sage and knowledgeable presence was invaluable to us. He will be missed more than we can say.

As always I wish to thank our Board of Guarantors for their advice and good counsel in the course of the past academic year, as well as Prof. John Coatsworth, Provost of Columbia, for his unfailingly wise and consistent support for the Academy and its role in the life of the University. Without their help and input, the Academy would not be the great institution of advanced learning and sophisticated yet robust cultural programming that it has become today.

DAVID FREEDBERG, *Director*





FELLOWS' PROJECTS AND SEMINAR PRESENTATIONS

ELISABETTA BENIGNI

SEMINAR Apr. 2015: "*L'aiuola che ci fa tanto feroci*: the debate on Islamic influences on Dante and the Arabic translations of the Divine Comedy"

FELLOWSHIP PROJECT When *The Prince* travelled to Egypt: politics and ideology in 19th- and 20th- century Arabic translations of Machiavelli

FRANCESCA BORTOLETTI

SEMINAR Nov. 2014: "Emblems and festivals in Renaissance Italy"

FELLOWSHIP PROJECT Literature and festivals in Renaissance Italy: a digital archive of texts and images

WILLIAM CAFERRO

SEMINAR Apr. 2015: "Petrarch's war, 1349–1350"

FELLOWSHIP PROJECT War, economy and culture in Italy, 1330–1450

ROSANNA CAMERLINGO

SEMINAR Dec. 2014: "Machiavelli in England: strategic readings of a very modern text"

FELLOWSHIP PROJECT Machiavelli's reception on the theatrical and political scene of Elizabethan England: the role of Alberico Gentili

TIZIANO COLIBAZZI

Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry

SEMINAR Nov. 2014: "Impaired cognitive control in persons at clinical high risk for psychosis"

FELLOWSHIP PROJECT Data fusion and data modeling: how Big Data can help us understand the development of illness in adolescents at ultra-high risk for psychosis

LORENZO D'ANGELO

SEMINAR Mar. 2015: "Searching for diamonds: time and contingency in Sierra Leone's mines"

FELLOWSHIP PROJECT Worlds upside down: religion and historical imagination in Sierra Leone's diamond mines

ELVIRA A. T. DI BONA

SEMINAR Oct. 2014: "In favor of the liberal view of auditory perception"

FELLOWSHIP PROJECT The admissible content of auditory experience

ELENA ESPOSITO

Co-Sponsored by Columbia's INCITE (Interdisciplinary Center for Innovative Theory and Empirics)

SEMINAR Oct. 2014: "*Ars oblivionalis*: digital techniques of remembering and forgetting"

FELLOWSHIP PROJECT *Ars oblivionalis*: digital techniques of remembering and forgetting

ANNA ELISABETTA GALEOTTI

SEMINAR Jan. 2015: "The nature of self-deception and its implications"

FELLOWSHIP PROJECT Cultural and religious diversity: social standards and the principle of equal respect

EDWARD GOLDBERG

SEMINAR Feb. 2015: "*L'Ebreo/The Jew*: A comedy by Michelangelo Buonarroti the Younger (1613)"

FELLOWSHIP PROJECT *L'Ebreo*: a newly discovered play by Michelangelo Buonarroti the Younger

SARAH GOLER

Co-sponsored by Columbia's Center for Integrated Science and Engineering, Nanoscale Science and Engineering Center Program

SEMINAR Dec. 2014: "In-depth study of Raman spectroscopy on lamp black ink as a potential method for non-destructive dating of ancient manuscripts"

SEMINAR Mar. 2015: "Application of age correlations from Raman spectroscopy to the Gospel of Jesus' Wife and the Gospel of John"

FELLOWSHIP PROJECT Using nanotechnology to explore and understand inks in ancient manuscripts

STEFANO LORENZETTI

SEMINAR Feb. 2015: “*Nata per morire*: music memory and memory of music in early modern Europe”

FELLOWSHIP PROJECT *Nata per morire*: musical memory and memory of music in early modern Europe

ANNA LORETONI

SEMINAR Mar. 2015: “Civilizing sovereignty by the European context: between historical tradition and theoretical innovation”

FELLOWSHIP PROJECT The Italian contribution to the European integration process: from the critique of sovereignty to the concept of civilian power

DANIELE F. MARAS

SEMINAR Sept. 2014: “Greek myths, Etruscan rituals: the popularity of Tydeus in Etruscan art”

SEMINAR Mar. 2015: “Myth, ritual and society in Greco-Etruscan relations”

FELLOWSHIP PROJECT Greek myths in cross-cultural translation: the case of Etruria

BARBARA NADDEO

SEMINAR Sept. 2014: “A cosmopolitan in the provinces: G. M. Galanti, geography, and Enlightenment Europe”

FELLOWSHIP PROJECT From *arcana imperii* to statistics: political information and science in the age of Enlightenment

ELEONORA PISTIS

SEMINAR Apr. 2015: “European encounters with ancient architecture in the Levant (1660–1740)”

FELLOWSHIP PROJECT *Le cose lontane, vicine*: early eighteenth-century Europe and non-European architecture (1695–1725)

ILARIA PORCIANI

SEMINAR Oct. 2014: “Uprooted: public history, museums, and Istria’s diaspora”

FELLOWSHIP PROJECT Partitioned countries, museums, and communities: Istria 1884–2014



STEINWAY & SONS

H. DARREL RUTKIN

SEMINAR Dec. 2014: "My son the cardinal: Toward a fuller biography of Giovanni Pico della Mirandola's early years"

FELLOWSHIP PROJECT Giovanni Pico della Mirandola, astrology and cultural memory: translating the *disputationes adversus astrologiam divinatricem*

KARIN SCHLAPBACH

SEMINAR Feb. 2015: "Augustine, the fall of Rome and Christian world alienation in Hannah Arendt"

FELLOWSHIP PROJECT Augustine, the Fall of Rome and Christian world alienation in Hannah Arendt

MARISA SPANN

SEMINAR Apr. 2015: "Influence on neonatal brain structure: maternal age, experience, and cognition"

FELLOWSHIP PROJECT Aberrant brain development of attention and language circuits as early risk markers of autism

MARIA IDA TALAMONA

SEMINAR Oct. 2014: "Le Corbusier and Costantino Nivola in New York and Amagansett 1946–1955"

FELLOWSHIP PROJECT A synthesis of the arts: the artistic experiments of Le Corbusier and Costantino Nivola in New York and Amagansett 1946–1955

Compagnia di San Paolo / Italian Academy Distinguished Visiting Professor

GIORGIO FICARA

SEMINAR taught in the Italian Dept., Spring semester 2015:
"Leopardi and nature"

PUBLIC LECTURE Silent Moon: On Leopardi's "Canto Notturno"

PUBLIC EVENTS

CONFERENCES, SYMPOSIA, LECTURES

OCTOBER 3: SYMPOSIUM



Emanuele Carnevali in Italy and America: A Poet "Out of Doors"

Organized by Barbara Carnevali (EHES, Paris)

With Franco Buffoni (Università di Cassino), Barbara Carnevali (EHES), Achille Varzi (Columbia), Robert Viscusi (CUNY Brooklyn College)

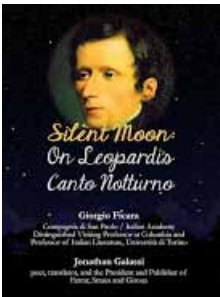
OCTOBER 20: LECTURE

The Palestinian Future after Gaza

Edward Said Memorial Lecture

Richard Falk (Princeton)

Co-sponsor: Heyman Center for the Humanities, the Office of the President, and the Turath student group (all at Columbia)



NOVEMBER 13: CONFERENCE

Dante's Poets, Thirty Years Later

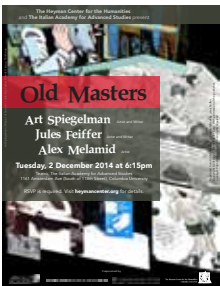
Co-sponsor: Italian Dept., Office of Vice President of Arts & Sciences

NOVEMBER 17: LECTURE

Silent Moon: On Leopardi's *Canto Notturmo*

Compagnia di San Paolo Visiting Professor Giorgio Ficarra

With Jonathan Galassi (Farrar, Straus and Giroux)



DECEMBER 2: SYMPOSIUM

Old Masters: Art Spiegelman, Jules Feiffer and Alex Melamid

Organizer: Heyman Center for the Humanities

Co-sponsors: Writing Program of the School of the Arts, Columbia University Libraries, Robert N. Butler Columbia Aging Center

JANUARY 22: LECTURE

Writing Across Borders and Languages

With Amara Lakhous

Organizer and host: Columbia's Maison Française

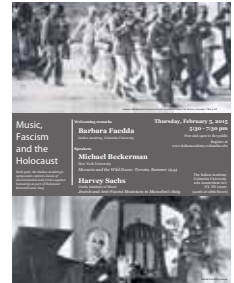
Co-sponsors: Institute of African Studies, Institute for Comparative Literature and Society, European Institute, Middle East Institute and Department of Middle Eastern, South Asian and African Studies, and the Department of Italian (all at Columbia)

FEBRUARY 5: SYMPOSIUM

Music, Fascism, and the Holocaust

Speakers: Michael Beckerman and Harvey Sachs

Annual Symposium: Holocaust Remembrance (Giorno della Memoria)



FEBRUARY 20: LECTURE

Disciplina Etrusca: Religion, Identity, and the Fate of the Etruscans in the Context of Roman Italy

Daniele Maras (Italian Academy Fellow)

Sponsor: Columbia's Center for the Ancient Mediterranean

MARCH 13: LECTURE

Art Spiegelman & Philip Johnston: Wordless!

Organizer: Heyman Center for the Humanities

Co-sponsors: Department of Music at Columbia, Columbia University Libraries

MARCH 27: SYMPOSIUM

Dante as a Political Theorist: Historicizing Theology and Theologizing Power

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

Presented by: New York University: Department of Italian Studies and Casa Italiana Zerilli-Marimò and Medieval Renaissance Center
In collaboration with: Columbia's Department of Italian





MARCH 28: CONFERENCE

Stalking the Essay 2

Organizers: Philip Lopate and the Writing Program at Columbia’s School of the Arts

Sponsored by: Columbia’s School of the Arts MA in Film and Media Studies, School of the Arts Visual Arts Program, Heyman Center for the Humanities, Tomorrow Foundation

APRIL 14: LECTURE

From Bunker to Immaterial Art, Preservation and the Third Reich’s Defenses Along the European Coast

Xenia Vytuleva (Columbia), Margherita Moscardini (Premio NY artist). With thanks to the Italian Cultural Institute, NY

APRIL 22: ROUNDTABLE DISCUSSION

Brain Science Now: Treatment and Discoveries from Italian Scientists at the Academy

With Francesca Bartolini (Columbia), Tiziano Colibazzi (Columbia), Luana Fioriti (Columbia), Franco Pestilli (Indiana University Bloomington), Francesca Zanderigo (Columbia); Moderator David Sulzer (Columbia)

Humanities & Neuroscience Event

APRIL 28: LECTURE

The Origins of the Papacy

Robert Somerville (Columbia)

Italy at Columbia Lecture Series

CONCERTS

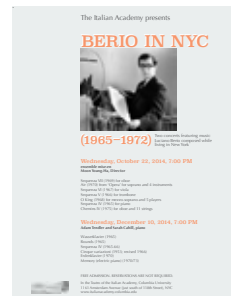
OCTOBER 22

Berio in NYC (Part I)

Ensemble Mise-En

Directed by Moon Young-Ha

Luciano Berio works composed in New York City (1965–1972)





OCTOBER 30

JACK Quartet

With Vox n Plux, Steve Beck (piano), Miranda Cuckson (violin), Jay Campbell (cello). Premieres: Jonathan Dawe, William Anderson, Matthew Greenbaum, Charles Wuorinen

DECEMBER 10

Berio in NYC (Part II)

Adam Tendler and Sarah Cahill (pianists)

FEBRUARY 18

The Books of Music, Dreams, And Memories

Brad Garton (Columbia)

Co-sponsor: Columbia's Department of Music



MARCH 11

Mivos Quartet with composer/soprano Kate Soper

Works by Carlo Gesualdo, Kate Soper, Alban Berg, Clara Iannotta



MARCH 25

Quartetto Maurice

Works by Andrea Agostini, Ryan Carter, Steve Reich, Fausto Romitelli

With support from: Comitato Nazionale Italiano Musica



APRIL 8

Talea Ensemble

Music of Pierluigi Billone

APRIL 24

Music of Serge Prokofiev

Organizer: The Serge Prokofiev Foundation

Co-sponsors: Columbia University Rare Book and Manuscript Library, Columbia's Department of Music

FILM

OCTOBER 21

Knowledge is the Beginning: Barenboim, Said, and young Middle Eastern musicians

Panelists Mariam Said, Fiamma Arditi, director Paul Smaczny, and members of the West-Eastern Divan Orchestra

Organizer: Fiamma Arditi

Co-sponsors: The *Senza Frontiere* Film Festival and Columbia’s Heyman Center for the Humanities



EXHIBITIONS

OCTOBER 29 – DECEMBER 12

Maria Antonietta Mamei, Photographs

Human Observations—Grand Central Station, Continued

Curated by Renato Miracco; in collaboration with the Bruce Silverstein Gallery

Co-sponsors: Circolo Shardana USA and Melchionna & Gandolfo LLP



MARCH 30

Metropolitan Voids Agency & Polyporaceae

Current work by visual artists Margherita Moscardini (Winner *Premio New York* 2015) and Andrea Nacciarriti (Winner *Premio New York* 2015)

At the Italian Cultural Institute



ADVANCED PROGRAM OF ANCIENT HISTORY AND ART

Born from the Italian Academy's work with the H2CU (Honors Center for Italian Universities), the Advanced Program of Ancient History and Art has quickly established itself as a leading summer archaeology and excavation course, under the guidance of Professor Francesco de Angelis and Marco Maiuro (Fellow Associate of the Italian Academy).

In 2014 APAHA opened the gates of Hadrian's Villa—a UNESCO World Heritage site and the most important of Roman imperial villas—to a broad pool of students, both undergraduates and more advanced scholars. For summer 2015, APAHA accepted 31 participants (from the universities of Chicago, Pennsylvania, and UC Berkeley, as well as Columbia), and also attracted many veterans who had earned credits with APAHA in summer 2014 and opted to return, just for the experience.





At Hadrian's Villa, students excavate and also participate in related activities, from geophysical prospecting to architectural survey; they also contribute to an onsite seminar designed to develop innovative solutions in addressing the historical and art historical issues raised by the villa. The program offers mini-courses on specialized topics ranging from archaeological photography to the modern history of the villa as an exemplary case of the reception of classical antiquity.

This initiative builds on the Italian Academy's long history of service to Columbia in bringing investment and new programs to the University, such as the Banca Nazionale del Lavoro Visiting Professorship in European Law (Law School); the San Paolo Endowed Professorship of International Journalism (Graduate School of Journalism); and the Compagnia di San Paolo Distinguished Visiting Professorship (departments of Italian, of Music, and of Art History and Archaeology).

PREMIO NEW YORK

A residency program that has brought emerging Italian artists to this city for 12 years, the Premio New York is supported by the Italian Cultural Institute in New York, the Italian Ministry of Foreign Affairs, and the Italian Academy. Winners Margherita Moscardini and Andrea Nacciarriti worked at the ISCP Gallery (International Studio and Curatorial Program) in Brooklyn. In their exhibit at the Italian Cultural Institute on March 30, Ms.



Margherita Moscardini
Studio 201, Salon, 2015
International Studio & Curatorial Program, New York
Photo: M. Moscardini

Moscardini discussed her project *Metropolitan Voids Agency*, which reflects on the subversive nature of a rock wedged between two buildings in upper Manhattan, and on other sites that thwart the city's momentum toward real estate profit; and Mr. Nacciarriti presented *Polyporaceae*, an installation about issues of formalization in the work of composer John Cage.

On March 31 both artists spoke in the ISCP's Salon Program with curator Kari Conte. On April 14 at the Italian Academy, Ms. Moscardini presented *From Bunker to Immaterial, Art Preservation and the Third Reich's Defenses along the European Coast*, in a conversation with Xenia Vytuleva (Visiting Professor at Columbia's GSAPP). She also worked with Obra Architects on a proposal for the MAXXI Museum, Rome, and gave a talk at the School of Visual Arts on March 26 about her project *Istanbul City Hills – On the Natural History of Dispersion and States of Aggregation* (with MAXXI curator Pippo Ciorra). Mr. Nacciarriti gave a talk at Residency Unlimited in Brooklyn on March 18 as part of a series dedicated to the role of the artist and to his social responsibility.

While in residence as Premio artists, Ms. Moscardini completed the piece *Urban Voids*, while Andrea Nacciarriti completed the piece *Polyporaceae* and worked on a series of installations entitled *you might get breathless*, which is inspired by current events and which poetically analyzes the concept of breath or air.



Andrea Nacciarriti
you might get breathless,
2015
Materials: wood, ink,
clear balloon
Variable dimensions

COMPAGNIA DI SAN PAOLO / ITALIAN ACADEMY DISTINGUISHED VISITING PROFESSOR

The Compagnia di San Paolo Professorship has been held by a distinguished visiting scholar from Italy in the fields of History of Art, Musicology, and Italian Studies over the past three years. This year, Prof. Giorgio Ficara of the Università di Torino gave a public lecture on the great Romantic poet Giacomo Leopardi's finest work, "Canto notturno di un pastore errante dell'Asia," with publisher and poet Jonathan Galassi, and taught a course in the Italian Department.

Prof. Ficara's seminar course, "Leopardi and nature," was widely praised by students: "Prof. Ficara gave exquisite weekly lectures on the *Canti*, sharing his appreciation and vast knowledge of the Romantic poet and the greater context of his poems in modernist theory. A particular emphasis on the influence of Enlightenment philosophy and Voltaire in particular was an especially elegant dimension." Said another: "It was a great privilege to take this course; it's amazing it was offered through the Italian Academy," while a third student wrote, "such brilliant beautiful lectures; [it was] a rare and special opportunity to study with one of the world's experts on Leopardi."

Past Visiting Professors in this program were Anna Ottani Cavina, who in 2012 taught "Antiquity and modernity in the age of neo-classicism" (in the Department of Art History and Archaeology), and Gianmario Borio, who in 2013 taught "Avant-garde music in Italy: 1950–2000" (in the Music Department).

The Compagnia di San Paolo program is designed to bring



renowned professors to promote the knowledge of those areas of Italian learning which have contributed so greatly to the development of culture. Founded in 1563, the Compagnia di San Paolo is a private, non-governmental organization that generously and consistently supports education; art and the preservation and development of cultural heritage and activities; scientific, economic and juridical research; health; and assistance to the socially deprived.



FELLOWS' REPORTS

Elisabetta Benigni

The semester I spent in residence at the Italian Academy was an enriching and precious experience. I benefited greatly from the quiet and inviting atmosphere of the Academy, from the friendship of colleagues, the constant cross-disciplinary exchanges and from the resources of the magnificent library of Columbia University. Moreover, the numerous intellectual encounters with colleagues from the Italian Department as well as from the Middle Eastern and African Studies Department at Columbia were extremely fruitful and helped me make significant progress in my work. My research aimed to examine the first translations of *Il Principe* by Niccolò Machiavelli from Italian into Arabic, and to situate these translations in the intellectual and political climate of 19th- and 20th- century Egypt. In the first months of my stay, I engaged in a close analysis of the manuscript of the first translation, produced in 1832 under the patronage of the Egyptian khedive Mehmed Ali. Taking into consideration the political aim of the commissioner and the intellectual milieu in which the work was shaped, I looked at this translation as a pivotal reference in order to understand the formation of “modern” Egypt as a centralized Mediterranean State. While critically examining the form acquired by *Il Principe* as it traveled to



Egypt, I found that questions regarding the Islamic philosophical and political use of Machiavelli emerged. In the context of the 19th and the 20th centuries, Egyptian intellectuals and literati investigated the Italian philosopher in comparison with Islamic thinkers by focusing on concepts of power, the state, the republic and citizenship, and they integrated his political discourse into a new Islamic conception of power, politics and national identity. As far as this aspect is concerned, the exchanges with colleagues at Columbia University also inspired me to rethink the formation of novel and alternative political languages and ideas of state, authority and citizenship across Italy and the Ottoman Empire (particularly Greece, North Africa and Egypt) before and after the Napoleonic invasion. Thanks to the close reading of the translation and to the study of these debates, I was able to frame my reading of *Il Principe* in translation as a link among Mediterranean intellectuals of the 19th and 20th centuries.

Consequently, by merging the textual analysis with the “history of reception.” I was able to situate the Arabic version of *Il Principe*, or *al-Amīr*, in the broad context of 18th- and 19th-century political interaction across Mediterranean cultures through translations and the exchange of knowledge. My ultimate aim is to write a book that focuses on the reception of Italian literature in the formation of Mediterranean national identities, a publication that will link my current study—of Machiavelli translations into Arabic—with my previous research on the translation of Dante’s *Commedia* into Arabic in Egypt during the 19th and 20th centuries, (research that I presented and discussed during my stay in Columbia, in the Italian Department’s Italian and Mediterranean Seminar).

Elisabetta Benigni returns to her position as lecturer at the Università di Torino.

Francesca Bortoletti

My semester at the Italian Academy has been one of the most enriching, interesting and prolific periods in my scientific career. I had the unique opportunity to develop my own project—a digital archive of Renaissance festivals—as well as to embrace the academic spirit of Columbia University and the academic and cultural environment of NYC.

My project at the Italian Academy focused on Italian Renaissance court festivals in Italy from 1460 to 1510, analyzing the power of images and the codification of literary themes used by the Humanists who created for the fes-

tivals a collective memory of the festival and the court. The inquiry evaluated the selection and adaptation of Classical culture in the Italian Renaissance court festival, tracing multiple materials and producing an information system that allowed for a network of associations between texts and images linked to the festival. The long-term goal of this project is to produce a book as well as a multimedia digital archive to create a systematic analysis of literary, musical, and figurative resources identified for each festival, using information technologies to rethink different forms of court festival representation, both complementary and alternative to traditional narrative methods of dissemination.

During the tenure of my fellowship at the Academy, the primary outcome of the project was FRID@, a concept web-based dynamic interface to investigate court festivals in the Renaissance, which was developed in collaboration with the Digital Humanities office of the Butler Library at Columbia. Indeed, by using the powerful tools of information technology, FRID@ allowed me to analyze a festival as a multimedia object, retracing an associative system of disparate materials, documents, and historical tracks which were once inter-connected with the festive event and are now parceled out among the historical records. More specifically, during my fellowship the investigation was devoted to a unique literary and figurative source: the emblems and *imprese*. These materials are exemplary cases of how figurative and the linguistic codes interacted in the Renaissance culture, becoming a “safekeeping memory repository” for the court festival. The opportunity to work in Columbia’s libraries (including Butler Library, the Rare Book and Manuscripts Library, Avery Architectural and Fine Arts Library, the Music Library, etc.) as well as at the Morgan Library gave me the possibility to work with resources of inestimable value for my research project and digital archive.

Besides the close connection with the Italian Academy, the Fellows and the Butler Library, I also had the opportunity to establish a strong intellectual dialogue with several departments of Columbia, as well as with other academic institutions in NYC, creating the bases for potential collaboration for my digital project.

I also loved living in NYC. Living in Columbia housing gave my family and me the unique opportunity to enjoy, for a little while, the life of this exciting and one-of-a-kind city and the opportunity to visit museums, theaters, and parks.

Francesca Bortoletti returns to her position as research fellow at the European Research Project “Italian Voices” at the University of Leeds.

William Caferro

It was a wonderful semester at the Academy, with exciting seminars expertly led by Achille Varzi and Barbara Faedda and unique collaborative discussions among the fellows. I do not think I have ever learned more, nor have I been more inspired in scholarship (and this despite contracting a case of pneumonia at the outset).

I worked primarily on two projects: a study of economy and warfare in Renaissance Italy and a study of Dante and empire (and the Greek east). I presented papers on both. The holdings at Columbia University were particularly helpful with the Dante project, allowing me to read the works of Riccobaldo of Ferrara, who, although closely associated with Dante, has never really been studied properly in a Dantean context. With the help of Professor Barolini of the Italian Department, I looked at the ways that two of Riccobaldo's works on empire (*Chronologia, Compendium*), compared and contrasted with Dante's *Monarchia*. The comparison reveals Dante's steadfast avoidance of an important topic of the day (Greeks as Romans) and may even shed light on the dating of the *Monarchia* and *Paradiso*.

My study of war and economy has evolved into a separate study of two post-plague years (1349–50), which I discussed with the fellows and with members of the Columbia History Department. I completed a rough draft of the manuscript, and spent a great deal of time reading and critiquing the *Annales* and Cliometric approaches to economic history. I wish I had gone further with that project, but the fault is my own.

In addition, I finished an essay relating to my original Academy proposal, assessing the nineteenth-century (*Risorgimento*) treatment of Renaissance warfare in terms of Jacob Burckhardt's famed *The Civilization of the Renaissance in Italy*. I call it "two faces of Machiavelli"—the one emphasizing patriotism (adopted by *Risorgimento* writers), the other emphasizing illegitimacy and self interest (adopted by Burckhardt). I also wrote extensively on the Italian city leagues and their implications for notions of statehood in the *tre* and *quattrocento*. This too was with regard to my study of warfare, economy, and culture over the long term (1330–1450). That project remains half written, but has become more complex and relevant with the help of discussion with the other fellows (Anna Loretoni in particular).

I want to underline the help and inspiration offered by Achille Varzi (whose philosophical *Inferno*—after Dante—is brilliant), Barbara Faedda, Stefano Loren-

zetti, Anna Loretoni, and Daniele Maras. I had wonderful discussions with Nesli Şenocak and Joel Kaye from the History Department, and Susan Boynton from the Music Department. I am especially grateful for interactions with Teo Barolini in the Italian Department. I am still struggling to adopt their helpful suggestions.

William Caferro returns to Vanderbilt University, where he is Gertrude Conaway Vanderbilt Professor of History.

Rosanna Camerlingo

My research on the presence of Alberico Gentili and of Machiavelli's thought on the political and theatrical scene of Elizabethan England has advanced remarkably during the Fall of 2014 at the Italian Academy in New York. In the first place, the Butler Library and the Law Library at Columbia offered all the books and electronic resources I needed to carry on my research. I had the opportunity to have a rather fruitful intellectual exchange with some of the major scholars of Gentili, of modern international law, and of Machiavelli who teach at Columbia and New York University.

One of the most distinguished of Italian refugees, the great jurist Alberico Gentili fled in the early 1580s, pursued by the Italian Catholic Inquisition because of his Protestant faith. He reached London and eventually landed in Oxford, where he was appointed Regius Professor of Civil Law in 1587. Much has been written on his *De Jure Belli* (1599), universally acknowledged as the first treatise of modern international law, that provided England and Europe with juridical tools to put an end to devastating religious wars. The fundamental principle that made his innovations possible—excluding religion from the causes of war, well summarized in his famous warning “*silete teologi in munere alieno*”—finds its origin in the concrete circumstances of Gentili's exile because of his religious faith and of the rising influence of England on the European political stage. Gentili wrote in a moment of the late sixteenth century when anti-Machiavellianism became violent in England, while, paradoxically, Machiavelli enjoyed a growing appreciation as a political thinker in Elizabethan intellectual life. Gentili promoted the figure of Machiavelli as a defender of democracy and of republican liberty, and interpreted *The Prince* as an un-masker, rather than as an ally of the tyrant's craft. This may explain why Gentili engaged in fierce polemics about the theatre with John Rainolds, a Puritan Doctor of Theology at Cambridge and an expert on biblical texts, who accused

Gentili of hiding Machiavelli's doctrine behind both his defense of actors and his books on war. At stake in this unusual controversy on theatre between an angry Calvinistic divine and an Italian jurist were bigger political issues and power struggles that went beyond the theatre itself, involving quite different views about the role of religion in the making of the English nation.

During my research at the Italian Academy I came to realize that the turbulent circumstances of Gentili's life fit very well with the tumultuous rise of the English nation.

Indeed, the presence of religious extremism in the major English universities made it possible for Gentili to thunder in support of the exclusion of religion from the causes of war.

These are the reasons why, encouraged by the scholars at the Italian Academy, I decided to continue my research with a biography of Gentili that might re-evaluate the figure of this important and interesting Italian in the context of a crucial period in the formation of modern Europe.

Rosanna Camerlingo returns to her position teaching English literature as a full professor at the Università di Perugia.

Tiziano Colibazzi

The semester I spent at the Italian Academy has been incredibly rewarding and productive both personally and in advancing my line of research in the psychosis prodrome. This phase, also called clinical high-risk (CHR), is characterized by attenuated psychotic symptoms, brief psychotic symptoms, or functional decline in the presence of genetic risk. A percentage of these CHR individuals, identified based on standard clinical criteria, develop psychosis within 2 years of identification. Recent data suggest that most of these individuals continue to be chronically impaired, whether or not they eventually develop the full psychotic syndrome.

During my stay at the Academy, we made progress in our effort to isolate features, in the CHR syndrome, across different brain imaging modalities that would allow us to predict the onset of psychotic illness. Isolating such predictors is the first step in combining features from different imaging modalities to achieve better predictive accuracy.

We have found that lower conflict-related activation in the dorsolateral prefrontal cortex (DLPFC), a region implicated in the pathogenesis of schizo-



phrenia, predicts who will develop psychotic illness. The CHR group, as a whole, exhibited reduced conflict-related activations compared to controls in the ventral and dorsal striatum, and in the DLPFC, Inferior Frontal Gyrus, dorsal Anterior Cingulate Cortex (dACC), and Cuneus. We interpreted these findings as evidence that CHR individuals have a higher level of non-specific functional activation, with activation during conflict-free trials equal or even greater than the activation associated with conflict-dependent trials.

We also explored the alterations in intrinsic brain activity in the CHR group using both seed-based and data-driven approaches. The thalamus was the region consistently involved in diagnostic status, symptom severity, and conversion to psychosis across multiple approaches. Other major findings: (1) abnormal brain-wide connectivity pattern was observed in CHR individuals within the posterior heteromodal cortices and visual areas; (2) abnormal inter-hemispheric connectivity was observed in CHR group within the Angular Gyrus and the Superior Temporal Gyrus; (3) connectivity between several cognitive control nodes (i.e., dACC, Medial Prefrontal Cortex, and DLPFC) and a broad range of networks is negatively correlated with positive symptom severity. Furthermore, hypoconnectivity between the thalamus and the visual cortex predicts the development of psychosis.

Finally, we have successfully applied support vector classification (scv), a machine-learning algorithm, to our data, achieving a prediction accuracy of 88% by using imaging features collectively to predict diagnostic status.

During my stay at the Academy, we also gathered preliminary data for a grant proposal that aims to link dopamine dysregulation with abnormalities in

functional connectivity present in the prodromal phase. Furthermore, I have had the privilege to present our multimodal findings in two panels at the biannual International Conference on Early Psychosis and at the annual meeting of the American College of Neuropsychopharmacology.

I would like to thank the Academy for this very unique opportunity to benefit from a truly broad and enriching interdisciplinary setting.

Tiziano Colibazzi returns to his position as Assistant Professor in the Division of Translation Imaging in the Department of Psychiatry of Columbia University.

Lorenzo D'Angelo

During my fellowship at the Italian Academy I worked intensively on the ethnographic material I collected in Sierra Leone in order to prepare a book manuscript and two papers for two different workshops organized in The United Kingdom and Norway between January and April 2015. Not only have I had the opportunity to share ideas and receive feedback from other international colleagues at the Academy, I also had the possibility to contact talented scholars in New York and to benefit from the extensive resources at the disposal of Columbia's libraries. This was useful, because while my research stems from fieldwork experience among Sierra Leonean miners, it also considers the colonial history of the mining industry in this West African country, and—thanks to these library resources—I found material to refine this latter aspect of my research.

By drawing upon the perspectives of those who stand on the so-called “fringes” of the global commodity chains, I consider Sierra Leone's mines as places shaped by the influence of social persons, distant in space and time, whose memory lives in ecological practices, rituals, and images continually reactivated and reworked by miners through the idiom of the occult. My purpose was to explore the miners' imagination using an ethnographic and historical approach. Thus, my research investigates Sierra Leone's mines as a specific “local” context so as to shed light on broader “global” issues and, conversely, discuss global issues in order to grasp the specificities of the local.

Weekly seminars organized at the Academy were an important occasion for sharing and discussing ideas with highly qualified researchers and specialists in different fields. This multiplicity of perspectives helped me to refine my theoretical framework and opened up new directions for my thinking. During my presentation I was honored by the presence of Prof. David M. Rosen (Fair-

leigh Dickinson University) and Prof. Michael T. Taussig (Columbia). Both of them deeply influenced my anthropological perspective and analysis of Sierra Leone's mining industry, and I am still grateful for their insightful comments.

While at the Academy I presented a paper at the University of Warwick, U.K. ("From traces to threads. Unravelling the subaltern work in Sierra Leone's diamond mines") and at the University of Oslo, Norway ("Diving and Diving. Labour, Ritual and Plural Temporality in Sierra Leone's Diamond Mines"). Hopefully, these papers will be turned into book chapters for edited volumes.

Lorenzo D'Angelo returned to his position as an adjunct professor of cultural anthropology at the Università Cattolica del Sacro Cuore.

Elvira Di Bona

During my stay at the Italian Academy, I researched the admissible content of auditory perception. As a point of departure, I tried to find criteria that would be useful to draw a clear distinction between low and high-level properties, a distinction that is at the basis of the debate on the admissible content of perception as stated in the literature on vision. My task was to find a way to apply such a distinction to auditory perception. In order to do that, I analysed the audible sound properties of pitch, timbre, loudness, location and duration, which are commonly considered low-level properties.

Upon closer inspection, I realized that the usual characterization of timbre as a low-level property is debatable, since timbre seems to be a far more complex audible quality than pitch, loudness, duration and location. In particular, what seems to make timbre a high-level property is not only the fact that it is perceivable via the combination of different basic audible features, but also the awareness that the perception of timbre is inextricably bound to the perception of sound sources. For instance, when we say that we hear a trumpet, the backwash of water or a church bell, it seems that we actually hear the timbre of that sound. Note that the property that allows us to identify a sound as that of a trumpet, a backwash or a church bell is commonly considered a high-level property.

Thanks to the extremely stimulating environment at Columbia, I had the opportunity to discuss my work with scholars such as Christopher Peacocke, Lydia Goehr, and Giuseppe Gerbino. Achille Varzi, acting academic director of the Italian Academy, has deeply influenced my way of working on timbre. The inspiring and interdisciplinary seminars at the Italian Academy offered me the

opportunity to benefit from the exchange of ideas, particularly with fellows Daniele Maras, Giorgio Ficara, Darrel Rutkin, Ilaria Porciani and Francesca Bortoletti.

I presented my work at the Italian Academy Tuesday Seminars in October 2014 and at the NYU Consciousness Meeting Group, chaired by David Chalmers. At NYU I also profited from the comments of Ned Block and David Rosenthal.

I also gave a talk at the Museum of Arts and Design in New York during the conference “Luxury in Today’s Society: Between Excellence and Excess,” where I presented a paper on the relation between luxury and time, as part of a panel chaired by Elizabeth Paton of *The Financial Times*.

The prestigious Italian Academy Fellowship enriched my curriculum and surely contributed to my successful application for a Polonsky Post-Doc Fellowship. The five-year fellowship will be spent at the Van Leer Institute of Jerusalem.

During my stay at the Italian Academy I completed the article “Narrative and Reflective Temporalities,” which will be published in “Narration and Reflection,” a forthcoming Special Issue of *Compar(a)ison: An International Journal of Comparative Literature* (Eds. S. Ercolino and C. Wampole).

Elvira Di Bona takes up a new position as Postdoctoral Fellow at the Freie Universität Berlin and at the Università di Torino.

Elena Esposito

The atmosphere at the Italian Academy succeeds in generating a combination that would seem impossible: an extremely challenging and dynamic environment and an absolutely relaxing situation. The talks with my “fellow fellows” confirmed it: the semester in New York was, for all of us, a period full of ideas, which gave a decisive impetus to our work (often in unpredictable directions), and at the same time an island of serenity, in our extremely pleasant offices in one of the most attractive buildings of the beautiful Columbia campus—with all possible resources available.

My research project became considerably richer and more complex. The work focuses on the transformations of social memory as a result of the spread of the web and in general of the digitization of communication. The initial project was to investigate the possibilities of forgetting on the web, when the Internet seems to achieve a form of perfect memory, where remembering is the rule and forgetting is the exception, requiring attention and resources. During my stay at the Italian Academy a worldwide debate developed on the

so-called “right to be forgotten” in Google, after a ruling of the European Court which aims to preserve the privacy rights of citizens. These developments led me to go deeper into the regulatory aspect of the problem of forgetting, taking advantage of all the stimuli I derived from participating in the Policy Research Group at the Information Law Institute at New York University. Helen Nissenbaum and her collaborators introduced me to a rich debate on the revision and updating of the idea of privacy on the web and on the differences in approach of the European and U.S. legislation. The discussion about citizens’ rights shows that the web not only remembers a lot, but also forgets a lot, given the ever-increasing evanescence of websites, supports and information.

Another central aspect of my project concerns the subject who remembers / forgets, which (in the case of the web) refers increasingly to algorithms—an entirely unresolved and central issue in the recent debate on Big Data and the forms of intelligence on the web. In this regard, I very much took advantage of several discussions with scholars at the New School, which will be continued in a visiting fellowship in October 2015. As for the social aspect of memory, I drew fresh insight from my participation in the Seminar on Cultural Memory, organized by Andreas Huyssen and Marianne Hirsch at Columbia, where I presented my work on “Remembering to forget in the web. The right to be forgotten and its paradoxes.”

The discussions in the weekly seminar at the Italian Academy, conducted with incomparable grace, sharpness and professionalism by Achille Varzi and the colleagues of the IA, were a major source of inspiration. I hope that the book I’m preparing will be able to honor the quality and heterogeneity of ideas and stimuli offered by my time in New York. Certainly the experience at the Academy made my work incomparably richer and more enjoyable.

Elena Esposito returns to her position as professor at the Università di Modena e Reggio Emilia, In 2015–16 she will hold the Niklas Luhmann Visiting Chair in Social Theory at Universität Bielefeld.

Elisabetta Galeotti

I pursued two lines of research while at the Academy: 1) Social and urban diversity and social standards, and 2) Political self-deception (on which topic I gave my presentation at the Academy’s seminar).

During my stay I produced the following works: 1) revision of the first

draft of the book “Political Self-Deception” (introduction and seven chapters), 2) the paper: “The attribution of responsibility to self-deceivers” which I just submitted to *The Journal of Social Philosophy*, 3) “Swann and Othello,” which I just submitted to *Erkenntnis*, 4) “Multicultural conflicts and social standards” which was presented at the Political Theory Workshop at Columbia University and will be published in a special issue of *CRISPP*, and 5) “The case of Charlie Hebdo and the limits of toleration” which was presented at the European Center of Syracuse University.

I was a participant in the following seminars: 1) Political Theory Workshop at Columbia, 2) Columbia Faculty seminar on Politics, 3) NYU social theory seminar, 4) Political Concepts workshop (Columbia-NYU), and 5) conference on Fascisms today (Columbia-New School).

In addition to the daily contact and exchange with the Academy’s fellows and with Professor Varzi at our weekly seminar, I have had the opportunity to resume contact with: Columbia professors Nadia Urbinati, Jon Elster, Jean Cohen (Columbia) plus all junior faculty in the Department of Political Science, as well as professors Steven Lukes (NYU), and the New School’s Andrew Arato, and Andreas Kalyvas (New School). I also had the opportunity to meet with Professor Hélène Landemore (Yale), and to meet again with Michael Walzer and Joan Scott (IAS, Princeton). I also established friendly relationships with Columbia graduate students in politics, exchanging works and readings with them.

While I was here an article of mine, “The Range of Toleration,” appeared in *Philosophy and Social Criticism* (Jan. 2015). I plan to submit my book on Political Self-Deception before the next semester begins, and to have prepared the two papers on social standards and on Charlie Hebdo for submission by the end of September.

In conclusion, it has been a productive and lively semester for me and a veritable intellectual and cultural experience made possible by the Italian Academy and by the support its staff provided to all of us fellows. I am especially grateful to Barbara Faedda, Allison Jeffrey, and Abigail Asher, for their help and support.

Elisabetta Galeotti returns to her position as full professor of political philosophy in the Humanities Department of the Università del Piemonte Orientale.

Edward Goldberg

When I recall my semester at the Italian Academy, I immediately remember the warm and collegial atmosphere that defined the place—enhanced by the seemingly endless snow and the frigid winds cutting across Morningside Heights. I also remember the intriguing experience of sharing space—and ideas and observations and points of view—with Fellows from many different disciplines, united by an essential connection with Italy, Italian culture and Italian scholarship.

What I remember most vividly, however, is the intense personal satisfaction of being exactly where I needed to be at that particular moment in my life—in order to pull together a complex and challenging project. This sprang from my recent discovery of an unknown five-act comedy by Michelangelo Buonarroti the Younger (great-nephew, heir and namesake of the celebrated sculptor, painter and architect)—with the astonishing title of *L'Ebreo* / *The Jew*.

L'Ebreo is a lively and often very funny play in the in the *Commedia dell'arte* tradition, written for the Carnival of 1614 at the Medici Court—and the only full-length comedy from the Italian Renaissance with a Jew in the title role. I had two goals: (1) publishing a definitive critical study of *L'Ebreo*, and (2) creating a performance piece based on the manuscript—which I found in the archive of the Casa Buonarroti, just a few blocks from my home in Florence.

I had a major head start when it came to researching the Jewish context and the Medici context of *L'Ebreo*—having recently published two books on exactly these issues: *Jews and Magic in Medici Florence* and *A Jew at the Medici Court* (both University of Toronto Press, 2011). But I faced another, more daunting task—determining *L'Ebreo's* place in the history of the Italian theater. And here, I was starting from scratch...

I needed to spend several months running through hundreds of books and articles in a definitive research library—of the kind that is not available in Italy. And for me, the Columbia University Libraries were a dream come true. Even in the depths of the Great Winter of 2015, Butler Library was only a four-minute walk from my apartment in Butler Hall and a two-minute walk from my office in the Italian Academy.

When I arrived at the Academy, I knew that there was an important story waiting to be told regarding *L'Ebreo* and its world—but I had no facts. Then, only a few months later, I left with thousands of pages of notes, photocopies

and print-outs—plus the outline of my next book, *Carnival Blood: Jews and Italian Renaissance Theater*.

Meanwhile, I took advantage of my time in New York to meet with directors, producers and playwrights—and I was thrilled by their enthusiastic response to my discovery of the play. I look forward to continuing our discussions in the months to come—and eventually, seeing *L'Ebreo* on stage or on film.

Edward Goldberg returns to Florence, where he is forging ahead with his work on the play L'Ebreo and his book, Carnival Blood: Jews and Italian Renaissance Theater.

Sarah Goler

The eight months I spent at the Italian Academy were extraordinary. It was a pleasure to participate in the weekly discussions ranging from philosophy to classics to architecture. As an applied physicist, I saw the topics as a glimpse into the humanist world. I found it refreshing to immerse fully into the topic at hand and focus on the high-level discussion that followed each short seminar. The interdisciplinary nature of the Fellows stimulated discussions where all the participants contributed insight from their respective academic perspectives.

I am part of an interdisciplinary team from both Columbia University and New York University's Institute for the Study of the Ancient World that spans the sciences, humanities, and conservation. We study how the black ink from ancient Egyptian manuscripts evolves with time. Columbia University's Rare Book and Manuscript Library houses one of the largest collections of papyri in North America, which we have been using for our optical experiments. Surprisingly, all Egyptian black ink from approximately 300 BCE to 1000 CE is comprised of crystalline and amorphous carbon and is generally known as "carbon black." We have embarked on an in-depth exploration of carbon black ink using predominantly micro-Raman spectroscopy. We observed systematic changes in the ink as a function of the age of the manuscript. These observations have led to the possibility of developing a non-destructive method of dating ancient manuscripts and potentially identify modern forgeries. We have made tremendous advancements in our understanding of the origin of the changes we observe in the ink and have attempted to recreate the correlations we observed starting with modern soot-based ink. We are in the process of writing up our results for publication.

We were able to perform micro-Raman measurements on two controversial manuscripts known as the Gospel of Jesus' Wife and the Gospel of

John. We are currently analyzing this data and how it does or does not compare to the manuscript study of manuscripts of known provenance. We plan to publish these findings in the coming year.

The exercise of trying to present my work in a clear and concise manner was fruitful because the interdisciplinary group required me to explain certain concepts that would be taken for granted in my own community. I had to possess a deeper understanding in order to explain the concepts well, and this helped me clarify certain aspects of my research.

I would like to thank all the wonderful people who make the Italian Academy the place it is, as well as all the people I met during these months. To mention a few of the brilliant opportunities I had: I worked in collaboration with the Metropolitan Museum of Art and the Jewish Theological Society, and I was invited to teach a class at Adelphi University.

Sarah Goler will continue her research as a post-doc at Columbia University.

Stefano Lorenzetti

During my fellowship at the Italian Academy I had the opportunity to work on a book project on music and memory in Early Modern Europe. My project aims to appraise the role of memory within the musical discipline from a theoretical as well as a practical standpoint.

As Zarlino states, memory is a fundamental component of music, because musical sounds can be fixed only through memory and not through writing. With these words, Zarlino highlights the ephemeral nature of music which can be fixed only partially in a written text. A century before, the same ontological status of music was well represented by Leonardo da Vinci's concept of our discipline. In his *Paragone delle arti* he stressed the "fragile" nature of music, which "dies instantly after its creation." For Leonardo, the perception of music would seem completely independent of the material object: the notated version may simply not exist, but where it exists, it does not seem to have substantially affected the status of music, a discipline essentially governed by memory and conceived as a diachronic process and not as a synchronic text.

In this enduring context, which is operative across a long period, the relationship between music and memory can be investigated according to four distinct, but also strictly interrelated perspectives: 1) The relationship between

orality and writing in a musical world that was essentially governed and made intelligible by oral discourse; 2) The “dialogue” between music and memory in the mnemotechnic treatises in which aspects of the musical discipline are often discussed; 3) The role and function of the art of memory in the organization, visualization, and transmission of musical knowledge, with particular regard to the European encyclopaedic perspective of the sixteenth and seventeenth centuries; 4) The role and function of the art of memory in shaping compositional technique, with particular regard to *ex-tempore* improvisational practices.

While at the Academy I also wrote an article on the perception of music in Daniele Barbaro’s thought (“*Quello che è consonanza alle orecchie è bellezza agli occhi.*” *Figure della musica nel commento a Vitruvio di Daniele Barbaro*), and gave two conferences: one at Columbia’s Music Department (*Scritte nella mente? Giovanni Gabrieli’s Keyboard Music and the Art of “Improvvised Composition”*), and another at The University of Pennsylvania’s Opera Workshop (*From Musica Reservata to Early Opera: Memoria, Pronunciatio, and the Art of Singing from Memory*).

The Italian Academy has proved to be an ideal place to develop my research. I received precious feedbacks— from Fellows⁷— and from the stimulating scientific environment at Columbia that made my time there highly productive as well as thought-provoking and congenial. I will always be grateful to the Academy for this semester and for the stimulating Tuesday meetings led by the Academy’s Acting Director Achille Varzi.

Stefano Lorenzetti returns to his position as professor of historical musicology at the Conservatorio “Arrigo Pedrollo” di Musica di Vicenza.

Anna Loretoni

The semester I spent at the Italian Academy was very stimulating and enriching for my career. The Academy is a place that offers the tranquility to work in deep concentration and at the same time a space where you can discuss your topics with colleagues from other disciplines. Thanks to this multidisciplinary dimension, the weekly seminars were very interesting and useful for socially dealing with different perspectives and research approaches. I would like to thank Achille Varzi for the excellent coordination of the seminars and for giving us the feeling of being a “little community.”

Thanks to the extraordinary electronic resources of Columbia’s Libraries, I worked on my project, “The Italian Contribution to the European Integration

Process: From the Critique of Sovereignty to the Concept of Civilian Power,” improving my research particularly in connection to the discourse on international relations.

From the very beginning of the semester I was involved in many seminars, some at Columbia (Political Theory Workshop; Columbia Faculty Seminar on Political Theory; Italian and Mediterranean Seminar) and some at CUNY, the New School, and New York University. In these contexts I had deep discussions on my topics with Nadia Urbinati, Jean Cohen, Andrew Arato, Victoria de Grazia, and Michel Rosenfeld, among others.

I was invited as respondent to the seminar on “Adapting Modernity or Taming It? Catholicism’s Laborious Relationship with Liberalism,” with Jan-Werner Müller, Rosario Forlenza, Bjørn Thomassen, and Nadia Urbinati co-sponsored by Columbia’s Heyman Center for the Humanities, the Institute for Religion, Culture and Public Life, and the European Institute.

I also had the opportunity to network for the Ph.D. program I am coordinating at the Sant’Anna School on “Politics, Human Rights and Sustainability.”

During the semester I completed two articles: “Individualismo, autonomia e conformismo nello spazio pubblico. Teoria politica e studi di genere,” which will be published in *Lessico di etica pubblica*, and “Cosa c’è di critico nella teoria critica?” which will be published in *Politica e Società*. Furthermore I completed an article on “Civilizing Sovereignty by the European Context. Between Historical Tradition and Theoretical Innovation,” which I’m going to submit to an American journal.

Anna Loretoni returns to her position as full professor of political philosophy at the Scuola Superiore Sant’Anna.

Daniele F. Maras

I have had the wonderful opportunity of spending two entire semesters at the Italian Academy in order to carry out my research program. I can readily say that this has been one of the most productive periods of my scholarly life. My goal was to complete the scheme of a monograph, tentatively entitled, “Greek Myths in Cross-Cultural Translation: The Case of Etruria,” refine the theoretical framework, and start writing some chapters. In these aspects, the fellowship has been definitely successful.

Starting from a pilot project on the popularity of the Theban hero Tydeus in Etruria, I selected four major themes for my research: myths of divinization;

Etruscan women and myths; myths of divination; and Greek heroes as founders of Etruscan towns and places. In the course of my research, the first three themes have revealed a connection to Etruscan agency in the reception and selection of myths, while the last depends on a Greek intentional mythopoiesis.

In regards to the theoretical framework of the research, the interdisciplinary environment of the weekly seminar at the Academy has helped me to define and enhance a new myth-ritualist theory of the Hellenization of religion, which is applicable to Etruria as well as Rome and the rest of the Classical world. Central to the theory is the strong interrelation between the myth-and-ritual system and society, which is particularly relevant in case of myths migrating from one culture to another.

Clearly, myths were selected and adapted to make them fit the new social and ritual context, as happened in Etruria, where a large visual and epigraphic documentation of this phenomenon is available.

The plan of my monograph is now well defined; it consists of a long theoretical chapter, followed by a section on Greek intentional creation of a geography of myths, and then a section on Etruscan agency in the selection and adaptation of myths.

Aside from this work I have also completed the following minor papers and collaborations: a paper at a conference in Rome was connected with the project and devoted to "Myths and Rituals of Divinization in Central Italy in the Age of Tyrants." The paper was delivered with the help of a colleague.

Another paper, titled "Gods, Men, Turtles: Terracotta Lyre-Players in Etruscan Votive Deposits," was presented at an international archaeomusicology conference at NYU. The proceedings of both conferences are forthcoming.

Two lectures, at Columbia and at Queen's University (Kingston, Ontario), were devoted to the "Disciplina Etrusca: Religion, Identity, and the Fate of the Etruscans in the context of Roman Italy." Subsequently, I developed the text into an article that I submitted to *The Journal of Roman Studies*.

I also wrote a joint review of two recent volumes on the *Tabulae Iliacae*, which is forthcoming in the *Cambridge Classical Review*.

Finally, during my stay I continued my outreach activity in collaboration with the journals *Archeo* (in Italian) and *Etruscan News* (in English).

Daniele F. Maras returns to Rome to pursue his research and write a monograph. In Spring term 2016 he will be a Samuel H. Kress Lecturer in art history at the Archaeological Institute of America.

Barbara Naddeo

As is well known, one of the greatest exigencies of the early modern state was the consolidation of power over the territories, peoples, and resources of its lands. However, only recent literature has made plain the extent to which this exigency was met by the pursuit of an information policy that made the acquisition and reordering of extant archives, the creation of new documentation centers, the compilation of their political data, and the interpretation of their sources the business of the state. One such compiler of political data for the early modern state was the Neapolitan lawyer and publicist Giuseppe Maria Galanti (1743–1806), who was an early practitioner of the descriptive science of European statistics and, under the rubric of geography, published a survey of the Neapolitan state that was truly encyclopedic in breadth—i.e., the *Geographical and Political Description of the Sicilies* (4 vols.; 2 ed.s, Naples, 1786–94). However remarkable the categorical breadth of his survey, perhaps the most exceptional aspect of Galanti's descriptive science of statistics was the dualism of his evidentiary practice, which uniquely counted as legitimate sources for his survey both the documentation of official archives and the observations and testimonials of fieldwork. For Galanti's *Description of the Sicilies* was a compilation of data about the political, economic, demographic and natural features of the Kingdom obtained from the privy archives of the court and its royal tribunals, as well as from eyewitness reports from the field which Galanti himself had authored (about the provinces' human and natural resources). A biography of Galanti's career, then, *From Arcana Imperii to Statistics: Political Information and Science in the Age of Enlightenment* is also a case study of the novelties of the nascent science of statistics, whose novel evidentiary practices not only diversified the sources of political science but also transformed the vocation and goals of its practitioners in the age of Enlightenment. As a Fellow of the Italian Academy at Columbia, I undertook research for the first part of my book, which specifically identifies the contribution that Galanti made to the history of the science of descriptive statistics by placing his project in its European context. In particular, the extraordinary resources of Columbia Libraries made possible the research for a history of the emergence of statistics as both a theory and practice with novel administrative goals. At Columbia I identified, amassed and consulted a great number of sources, both secondary and primary, regarding the disciplines, exponents, spaces, networks, filters and uses of political data, from the courtly *ragion di stato* to the university-discipline

of *Statistik* and its first practitioners towards the end of the eighteenth century. This comparative research makes plain the epistemological counts on which the descriptive science of statistics both was an heir to the epistemology of an older cosmographical tradition and marked a departure from that tradition's political goals and imperatives. And it also shows just how pathbreaking was Galanti's survey, which bore a misleading resemblance to age-old cosmography in an era of modernization.

Barbara Ann Naddeo returns to her role as associate professor of history at The City College of New York and The Graduate Center in the Fall of 2015.

Eleonora Pistis

My time as a Fellow at the Italian Academy marked a crucial moment in my career. Its welcoming and peaceful atmosphere and outstanding interdisciplinary community combined with the astonishing resources provided by Columbia University's libraries and the variety of intellectual stimuli offered by New York City served as the perfect context in which to work on my research project in a most productive and enjoyable way.

The Academy offered me a precious opportunity to share my achievements and intellectual trajectory, not only with its other Fellows, but also with colleagues at Columbia (those in the Department of the History of Art and Architecture in particular) as well as at other institutions in the city.

The final aim of my research project was to recreate Europe's mental picture of non-European architecture in the early eighteenth century. At the Academy, I studied Western encounters with faraway, ancient—or what was believed to be ancient—architecture located in the Levant, as well as the leading figures of this enterprise: architects, antiquarians, and men of letters. My research concentrated on a narrow time frame, 1695–1735, in order to maintain a pan-European perspective. This was a pivotal moment in which antiquarian studies were directed at “a systematic and comprehensive study of the ancient world,” while architectural canons and the long-standing central value assigned to ancient Rome underwent critical changes throughout Europe.

My research has two main components. The first encompasses the visual and textual printed sources available at the time, and focuses particularly on travel literature, which spread to the libraries of architects and patrons across the European continent. Traditional architectural treatises were, in fact,

shelved next to books dedicated to antiquarian studies and descriptions of travels—true or “fabricated”—all around the world. I have thus been investigating the manner in which travellers selected, perceived, and described architecture in distant areas, as well as the ways in which architects and antiquarians interpreted, translated, and used these “filtered” accounts.

The second aspect of my research examines the interrelationship between architectural knowledge and antiquarian studies, as attested by the frequent interventions of architects in antiquarian debates, and vice versa. At a time when antiquarians were encouraging the study of material evidence ever more, antiquities in distant areas could not be examined at first hand. This clash thus offers a precious opportunity for investigating the coexistence of antiquarian accuracy and imagination, as well as a learned credulity that persisted into the early eighteenth century. In this respect, my pan-European perspective has shed light on the diversity of ways in which these antiquities were approached among countries with varying identities and different architectural and antiquarian traditions, such as Italy, France, and Britain.

The many results of this research will become the subject of publications.

Eleonora Pistis takes up a position as Assistant Professor at Grinnell College in the academic year 2015-2016.

Ilaria Porciani

Museums are often powerful instruments of memory, politics and cultural warfare in post-conflict situations, especially in those places where partitions have left open wounds. Istria is a synecdoche for nationalism, ethnic conflict, and forced migrations (1940s–1950s). I argue that it is a perfect case study for obtaining fresh insights into the uses and abuses of heritage in the aftermath of the dissolution of a multinational empire, as well as in the aftermath of WWII, when Istria became a part of the Republic of Yugoslavia, and the Italians living there were forced to migrate.

My project, *Museums and partitioned countries: Istria 1884–2015*, deals with the creation of the first Istrian museums in the Habsburg Empire, their transformation in Fascist Italy, and their abrupt change in both paradigms and publics within Socialist Yugoslavia. It also deals with the museums of the exodus created in Italy by the exiles, both as a part of the process of coming to terms with their traumas and as a powerful tool with which to negotiate vis-

ibility, full citizenship, and a specific memory law. This law devoted one day a year to the remembrance of the *foibe* (the karst pits where many Italians were thrown—alive or after a brutal killing—by Tito’s troops), to the tragedy of the Italians on the Eastern front, and to the memory of the Italians’ exile.

My project focuses on the complexity of entangled history and a history at once shared and divided. It draws on literature concerning history and memory, nationalism, migrations, partitions, displaced persons. It also draws on anthropology and museum studies, and relates to distinct fields, such as institutional history and constitutional theory. It considers the impact of different regimes of historicity on museums. By combining these hitherto disparate approaches, it sheds new light on a case certainly crucial to Italy, as well as on the complex and changing role of museums for nations and communities, especially after catastrophic changes. Moreover, it highlights the “constitutional” role of museums in the complex process of political and symbolic representation.

My study has greatly benefited from the opportunity provided by the Academy and by Columbia as a whole. Elena Esposito introduced me to the seminars organized by Andreas Huyssen. He enabled me to meet scholars from the United States, Spain, Japan, South America and Catalonia working on traumas and partitions, and to discover the stimulating seminar led by Elazar Barkan. Carol Gluck helped me rethink museums dealing with traumas, as did Yukiko Koga and Jonathan Bach. In the seminars where I presented my work I met art historians and anthropologists who introduced me to stimulating milieus at NYU, Bard, CUNY, and elsewhere in the boundless New York cultural scene.

Scholarship is deeply embedded in practices, embodied in spaces, and determined by exchanges, often generated by serendipity. The Academy provided much more than great libraries and excellent electronic resources. It offered abundant opportunities to feel free, curious, creative, and part of a community.

Ilaria Porciani returns to her teaching position and the coordination of international activities at the Dipartimento di Storia Culture e Civiltà at the Università di Bologna, where she is a full professor.

H. Darrel Rutkin

Most of my glorious semester at the Italian Academy was devoted to translating Giovanni Pico della Mirandola’s extensive and difficult attack on astrology, the Disputations Against Divinatory Astrology (*Disputationes adversus astrologiam*

divinatricem) of 1496, into English for eventual publication in the I Tatti Renaissance Library (Harvard University Press). I was able to make significant progress and benefited immensely from conversations with my fellow Academicians as well as with various members of the Columbia faculty, including (but not limited to) David Freedberg, Matthew Jones, Pamela Smith, George Saliba, and Giuseppe Gerbino. I presented the fruits of this research and a range of reflections in my Italian Academy Seminar, "Giovanni Pico della Mirandola, Astrology and Cultural Memory: Translating the *Disputationes adversus astrologiam divinatricem*." The discussions from both my fellow Academicians and my two guests (Mahnaz Yousefzadeh of New York University and James Romm of Bard College) were stimulating and provocative, and have helped shape my thinking on the subject. I was also honored to give a talk on Marsilio Ficino to Columbia's world-renowned Seminar in the Renaissance. It was entitled "The Physics and Metaphysics of Talismans (*Imagines Astrologicae*): A Case Study in (Neo) Platonism, Aristotelianism and the Esoteric Tradition."

The other project I worked on while at the Italian Academy was preparing a talk (and the resultant paper) for a Micrologus conference in Lausanne, Switzerland on astrology and magic at European courts ca. 1200–1700. My talk, entitled "An Idealized Astrological Courtier at a 13th-Century Papal and Royal Court: The Case of Roger Bacon," focused on Roger Bacon and his articulation of the role of the astrologically-informed political advisor for Pope Clement IV, and later for kings Henry III and Edward I of England.

I thoroughly enjoyed and benefitted immensely from the fellows' seminars on such a broad range of stimulating and thought-provoking topics. In fact, although I have been the extremely fortunate recipient of a number of wonderful fellowships, I have never experienced the sheer vastness of the range of topics represented in the fellows' seminars. I always learned a great deal, and I have greatly benefited from having my horizons expanded in such a fruitful and pleasurable manner.

I also thoroughly enjoyed the marvelous range of cultural activities sponsored by the Italian Academy, from musical performances to cultural events. The one I enjoyed most was "Old Masters: Art Spiegelman, Jules Feiffer, Alex Melamid," where older cartoonists reflected on the aging process in relation to their creativity. In fact, my only complaint is that I was not able to spend more time with my marvelous colleagues and the wonderfully supportive staff at this truly extraordinary institution embedded within a city bursting with

culture and interesting people. In the end, I enjoyed my time at the Italian Academy thoroughly, but there simply was not enough time to do everything and cultivate all the relationships I would have liked to. *Grazie mille!*

H. Darrel Rutkin spent two months of the Spring semester with a fellowship at the Friedrich-Alexander Universität, Nuremberg-Erlangen, and then returned to San Francisco to continue pursuing his research.

Karin Schlapbach

During my fellowship at the Italian Academy I have been working on a new project on Hannah Arendt's reception of Augustine. The project focuses on the peculiar tension between Arendt's appropriation of Augustine for the notion of natality, which occupies a central place in her thought, and her critique of what she calls world alienation, whose origin she also strongly associates with Augustine. Examining how Arendt develops her political theory with and against the mindset of Augustine and the late Roman empire, the project straddles various fields of study, among them intellectual history, the reception of Greco-Roman antiquity, philosophy, and political and social theory. The Academy provided an ideal intellectual environment for this kind of interdisciplinary research, and the resources of the Morningside campus, together with Bard College and the New School for Social Research, where Arendt's private library and papers can be accessed, greatly facilitated my work.

Among the first results of this project is a better grasp of the extent of Augustine's influence on Arendt's thought. It is well known that Arendt wrote her dissertation in the late 1920s on Augustine under the supervision of Karl Jaspers. Scholars have maintained that the invitation in the early 1960s to revise this text and publish it in an English translation rekindled her interest in the ancient philosopher. But a scrutiny of her writings from the 1950s shows that no such external motivation was necessary. Instead, she engages with Augustine throughout and derives from his writings the basis for one of her most important concepts, natality. While she was working on an essay entitled "Ideologie und Terror" for a volume dedicated to Jaspers, she writes to Kurt Blumenfeld: "I landed with one foot in Montesquieu and planted the other one once more firmly in my good old Augustine" (letter from August 6, 1952; my translation). The essay, which was later included in the second edition of *The Origins of Totalitarianism* (1958), contains the first public reference to a key

line from the *City of God* which would henceforth recur in every major work: “That there might be a beginning, man was created before whom nobody was” (12.21). It is by expanding on this line, which is typographically prominent in the edition of the *City of God* that she owned, as it sits at the end of a chapter and at the bottom of a page, that Arendt develops her concept of natality.

Paradoxically, it is often in engaging with ancient texts that Arendt discovers genuinely new ways of looking at things. Tracing the details of her creative dialogue with ancient texts—without committing the error of playing down its openness and unpredictability—deepens our appreciation of the truly innovative aspects of Arendt’s thought.

Karin Schlapbach returns to the University of Ottawa, where she holds the position of associate professor of classics.

Marisa Spann

My semester has been full of opportunity. I was able to dedicate more time to my research. The research project was also supported by a National Institutes of Health (NIH)-award, a KL2 from the Irving Institute and Gray Matters at CUMC given in the Fall. The overarching goal of the project is to investigate developmental pathways to mental health risk in young children. I focus on prenatal factors from the maternal environment during pregnancy—such as age, cognition, and experiences (including previous childbirths)—which have been associated with neuropsychiatric disorders in childhood and adulthood. The direct or indirect mechanism by which the prenatal factor affects an infant’s cognition and mental health later in development is largely unknown.

The first component of the project included secondary data analyses with a sample of infants who were enrolled in a completed study at CUMC by Drs. Tove Rosen and Bradley Peterson. I have been able to complete analyses with 37 healthy infants and evaluate the relationship between maternal age, cognitive factors, and socioeconomic status on the morphological features of the cerebral surface using deformation-based measures of high-resolution MRI scans obtained between the second to sixth weeks of postmenstrual life. Some preliminary findings suggest that higher maternal cognition during pregnancy, education and intellectual quotient, was associated with lower local volume of mainly the parieto-occipital regions of both hemispheres.

The second component of the project included new data collection with in-

fants from an ongoing NIH grant with Dr. Catherine Monk. I was able to work on completing an IRB proposal to begin new data collection. The infants had a MRI scan when they were newborns. They will come for a follow-up MRI at 4 months to evaluate structural brain growth from newborn to 4 months of age in relation to maternal environmental factors (noted above). The infants will participate in tasks evaluating auditory discrimination and visual sustained attention.

I wrote the majority of a NIH K23 Career Development Award to submit in June. The grant focuses on how maternal immune activation during pregnancy, from inflammation and infection, can alter trajectories of brain growth during infancy, and in turn influence mental health risk in an epidemiologic and community sample. Interactions with CUMC mentors Drs. Alan Brown and Catherine Monk underscored the necessity of understanding prenatal origins and immune function in the pathway to psychopathology. With Dr. Brown, I have a first author manuscript under review that investigates the effect of maternal exposure to *toxoplasma gondii* on offspring risk for autism. With Dr. Monk, I have a first author paper on the role of nutrient intake in pregnant teens on fetal heart function, a marker of autonomic nervous system maturity.

I have applied for several awards while at the Academy, and won an NIH travel scholarship as well.

In sum, it is not only the protected research time from the Academy fellowship that is significant, but the mental and physical culture of the space that is comfortable and stimulates productivity. For example, the fellows' seminar with peers and faculty from the arts, humanities, and other areas of science only enhanced my ability to incorporate concepts into my research from other fields.

Marisa Spann continues as an Associate Research Scientist at Columbia University.

Marida Talamona

During the Fall semester as an Associate Research Fellow at the Italian Academy, I completed the final stage of research for an important chapter of my book on Le Corbusier's mural paintings. The "synthesis of the major arts," to use Le Corbusier's expression, meaning architecture, painting and sculpture, became a dominant theme of Le Corbusier's artistic thinking in the post-World War Two era. This omnivorous outlook would give him the opportunity for important artistic collaborations outside of architecture. (One well-known example is the work he did with the Breton cabinet-maker Joseph Savina, who

made a number of wooden sculptures in his workshop in Tréguier, based on the drawings that Le Corbusier sent him from Paris.)

My work focused on the relationship between Le Corbusier and the young Italian painter Costantino Nivola, whom the French architect met in New York in 1946 during the months when he was France's delegate to the United Nations Headquarters Site Commission. Ruth and Tino Nivola took care of him, and Nivola's small study became the refuge where Le Corbusier dedicated himself to painting with fertile intensity. The artistic dialogue between the two was not interrupted upon Le Corbusier's return to Paris, after his stinging defeat in the competition for the United Nations building (in May 1947). In September 1950, on his way to Bogotá, Le Corbusier stopped in New York to visit Amagansett, Long Island, where the Nivolas had moved to live in an old house. In just two days, he covered two large corner walls in the house's hallway with murals, assisted by Nivola. The following year, Le Corbusier returned to Amagansett to try out the sand-casting technique invented by Tino Nivola and—at nearby Barnes Hole Beach—to model some large bas-reliefs made of sand, lime and cement. These sand sculptures used excavations, planes on different levels, and insets in relief whose shapes harked back to the plasticity of many of his architectural works and to his projects in contemporary urban design, chiefly the design of the capitol building of Chandigarh, the new capital city of Punjab.

The semester in New York gave me the opportunity to track down papers in the Nivola family's private archives: preparatory drawings for the murals, documents, correspondence and pictures. Another important part of my work was the research in the Josep Lluís Sert Collection and in the Le Corbusier Research Collection at the Frances Loeb Library at the Harvard Graduate School of Design.

Finally, it was a privilege for me to be able to study at the Avery Library and to have access to the magazines of the forties and fifties and to the literature about this topic. For this opportunity, and for the wonderful hospitality, I'm truly grateful to the Italian Academy.

Marida Talamona returns to her position as professor of history of architecture at the Department of Architecture, Università di Roma Tre.

Edited by Abigail Asher.

Set in Palatino nova types & designed by Jerry Kelly.

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