

Columbia University

THE ITALIAN ACADEMY
FOR
ADVANCED STUDIES
IN AMERICA

Annual Report
2009–2010

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 senior scholars at the postdoctoral level and above who wish to devote a semester or a full academic year to genuinely innovative work in any field relating to culture, cultural memory, and the relations between culture, the sciences, and the social sciences. Fellows are chosen by a jury of experts in the relevant fields. The most advanced part of the Fellowship Program is the Academy's ongoing Project in Art and Neuroscience, in which scholars in both the humanities and the sciences work together in assessing the significance of the latest developments in genetics and the neurosciences for the humanities—and vice versa.

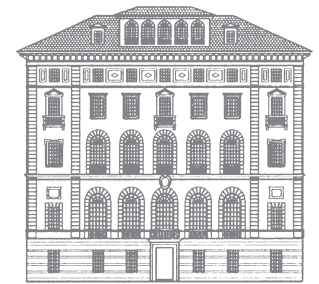
The Academy also serves as the chief reference point in the United States for all links between the worlds of higher education in Italy and the U.S. Thanks to its prestige and its location in New York, the Academy has become a critical site for meetings between distinguished members of the Italian and American business and political communities. Its theater, library, and other public spaces offer important locations for a variety of conferences, concerts, films, and exhibitions.

Funding for the Academy came from an endowment established at Columbia in 1991 by the Republic of Italy; since then, a variety of foundations and private donors have provided other endowments and gifts.

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New York 2010

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*Edited by Abigail Asher
Set in Optima nova types and designed by Jerry Kelly*

GOVERNANCE OF THE ACADEMY

The Presidents of the Academy are the Presidents of the Republic of Italy and of Columbia University. The Director is the Head of the Academy. The Chairman of the Board is the Provost of Columbia University. The Board of Guarantors is comprised of twelve distinguished representatives of cultural, academic, and business life; six are selected by Columbia University and another six by the Republic of Italy. The Board advises the Director on the management of the Academy.

Presidents

HONORARY PRESIDENT OF THE ACADEMY

Giorgio Napolitano, *President of the Republic of Italy*

PRESIDENT OF THE ACADEMY

Lee C. Bollinger, *President of Columbia University*

CHAIRMAN OF THE BOARD OF GUARANTORS

Claude M. Steele, *Provost of Columbia University*

DIRECTOR OF THE ACADEMY

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

BOARD OF GUARANTORS

Appointed by Columbia University

Daniele Bodini

Ambassador to the United Nations for the Republic of San Marino

Jonathan Cole

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

Appointed by the Republic of Italy

Giovanni Castellaneta

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

Roberto de Mattei

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Riccardo Viale

Director, Italian Cultural Institute, New York

Stefano Parisi

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

Salvatore Rebecchini

Componente, Autorità Garante della Concorrenza e del Mercato

SENIOR FELLOWS

Qais al-Awqati

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

Enrico Arbarello

Ordinario di Geometria, Università "La Sapienza," Roma

Richard Axel

Nobel Laureate and University Professor, Columbia University

Teodolinda Barolini

Da Ponte Professor of Italian, Columbia University

Lina Bolzoni

Ordinario di Letteratura Italiana e Direttore del Centro di Elaborazione Informatica di Testi e Immagini nella Tradizione Letteraria, Scuola Normale Superiore, Pisa

Victoria de Grazia

James R. Barker Professor of Contemporary Civilization, Columbia University

Paolo Galluzzi

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

Carlo Ginzburg

Ordinario di Storia delle Culture Europee, Scuola Normale Superiore, Pisa

Anthony Grafton

Henry Putnam University Professor of History, Princeton University

Denis Hollier

Professor of French, New York University

Eric Kandel

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

Francesco Pellizzi

Editor of "Res" Journal and Research Associate, Peabody Museum of Archaeology and Ethnology, Harvard University

Edmund S. Phelps

Nobel Laureate and McVickar Professor of Political Economy, Columbia University

Renzo Piano

Renzo Piano Building Workshop, Genoa and Paris

Giacomo Rizzolatti

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

Maria Rita Saulle

Giudice della Corte Costituzionale e Professore di Diritto Internazionale, Università "La Sapienza," Roma

Salvatore Settis

Direttore della Scuola Normale Superiore ed Ordinario di Storia dell'Arte, Pisa

Horst L. Störmer

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

Nadia Urbinati

Nell and Herbert M. Singer Professor of Contemporary Civilization, Columbia University

STAFF

David Freedberg, DIRECTOR

Pierre Matisse Professor of the History of Art, Columbia University

Barbara Faedda Ph.D.

Acting Director, Associate Director

Allison Jeffrey

Assistant Director

Abigail Asher

Communications and Development Director

Will Buford

Business Manager

Nick Buonincontri

Operations Coordinator

Kira Stockdale

Administrative Coordinator

Rick Whitaker

Theatre and Music Director

Jesse Coors Blankenship

Graphic Designer

Work-Study Staff:

Stephen Blair, Elise Caldarola, Anna Calinawan, Miguel Castro,
Nathan Chang, Juliette Conte, Brianna Frazier,
Ramon Katarino de Castillo, Lorenzo Landini, Adrienne Reitano

DIRECTOR'S REPORT

I returned to Columbia after the privilege of a sabbatical leave at the Bibliotheca Hertziana (Max-Planck-Institut) in Rome and then at the Wissenschaftskolleg in Berlin. At the Hertziana I had the honor of continuing to serve as Rudolf-Wittkower Visiting Professor, while at the Wissenschaftskolleg I was a Visiting Fellow and Guest of the Rector for the Fall term of 2009. As noted in my previous report, these stays at two of the most prestigious institutes for advanced study in Europe not only furthered my own research, but offered considerable opportunity for reflection on our own fellowship program. Both the Hertziana and the Wissenschaftskolleg have successful and well-sponsored fellowship programs, with staffs and budgets very much larger than our own, and yet, in less than a decade, our own program has achieved a similar level of quality and a growing prestige and status, all on the basis of significantly smaller resources.

As we move forward into the second decade of the century, we must think of ways of expanding our fellowship program and take practical steps to doing so. Amongst the changes I introduced in revamping our (then small) fellowship program in 2001–2 were the following: Fellows' period of residence to coincide with one or two academic semesters at Columbia; obligatory weekly lunch seminars; absolute freedom of research, in the spirit of the *libertas philosophandi* that underlies the best and most creative work in the humanities and the sciences. It goes without saying that we have consistently aimed for the highest intellectual quality in our annual fellowship competition, and have expanded our range almost every year. We began with a concentration in the humanities, but since 2003–4 have increasingly extended our intake to the sciences and social sciences. For the most part we have sought to encourage those areas of the humanities that are losing ground (e.g., ancient and Renaissance philology) and—at the other end of the scale—those areas of the sciences in which Italy now excels. In these latter areas, we have awarded fellowships to a notable list of brilliant young neuroscientists, nanotechnologists, and astrophysicists (the fact that in a field dominated by men, the last three of these have all been women has, I think, represented an endorsement of the importance of promoting the role of women in science).

In keeping with the spirit of our charter, we sought to fund Fellows from Italy who would work with their intellectual and scientific counterparts at Columbia, and, in so doing, contribute to the richness of academic life here; at the same time I felt that it was imperative to ensure that we also sponsored Fellows from other parts of the globe, particularly in areas relevant to the history, art and culture of Italy, or in areas of the sciences in which both Columbia and Italy excelled. Indeed, it is precisely in the three just-mentioned areas—neuroscience, nanotechnology and astrophysics—that our fellowship program has become particularly strong.

From the outset we have striven to create a genuine interdisciplinary community. But the aim has been to do more than make the usual gestures towards interdisciplinarity. We have worked to achieve an authentic exchange about the methods and approaches of other fields, to assess the epistemological differences at stake without preconception or prejudice, and to examine as closely as possible what might be learned from the understanding of the researches of others.

These may seem impossible ideals, but I believe that they have borne much fruit. As noted in previous reports as well, one of the most admirable aspects of life at the Academy has been the acknowledgedly productive exchanges between basic scientists and humanists. Almost every one of our Fellows has commented on this most successful aspect of our endeavor. The interdisciplinarity of each group has been further reinforced by our rich programs of cultural and scientific conferences and other events, which have in their own different ways also contributed to the kinds of critical dialogue we have sought from the outset. We have striven not only for intellectual excellence, but also for the kinds of non-enforced collegiality that lie at the basis of fertile intellectual exchange (this form of collegiality existed in abundance during my time at the Wissenschaftskolleg in Berlin and in my view contributed enormously to both the vitality of interdisciplinary life and the very high quality of research conducted there).

In addition to Fellows' satisfaction and public acclaim of (and demand for) our Fellows, a further important criterion of success has been the large number of Fellows who have successfully obtained positions in noted universities across the globe, ranging from Columbia to Oxford, often immediately following their fellowships. This has become all the more

important in times when Italian academic life offers fewer and fewer opportunities to its graduates. We have offered opportunities to brilliant young scholars from Italy who would otherwise be unemployed and enabled them to continue their research; and prepared them for obtaining jobs elsewhere when doors at home were closed to them.

These are all factors, I believe, that have contributed to our present prestige and the increasing desirability of our fellowships. In 2001–2 our fellowship program was small and poorly funded, with no more than five or six Fellows per semester; now our level of acceptance for our approximately eighteen Fellows a year is roughly one in ten (next year, for the first time, we will in fact welcome twenty Fellows, a record number). In addition to the demand for fellowships, the quality of applications grows higher every year. In terms of scholarly achievement and sheer intellectual capacity, we could easily accept between five and ten more fellows every year. Especially in the light of the increasing pressures on young Italian researchers, and the lack of opportunities in Italy, I believe that we should do everything we can to fund more fellowships. What we need to do now is to create a larger critical mass of scholars in both the humanities and the sciences, making the Academy the finest center for high-level interdisciplinary exchange in the world.

This past year we had a notably collegial group of Fellows, and I would like to take the opportunity in this report of thanking them for their consistent cordiality and openness to their co-Fellows. Although such things are difficult to judge accurately, my sense is that the atmosphere in the Academy was more creatively constructive—without any loss of rigor and critical interrogation—than ever before. The group was inspiringly expanded by the renewed presence of Marc Fumaroli, the distinguished Professor at the Collège de France and member of the Académie Française, and the presence of D. Graham Burnett, Professor of History at Princeton University. Traditionally, my Columbia colleague, Achille Varzi, Professor of Philosophy, has taken over the academic leadership of the Academy in my absence, but this year was unable to do so, since he has been chair of his own department here; so we were particularly grateful that Professor Burnett, who chose to spend his Mellon Fellowship at the Academy—a decision which honored us—agreed to lead our weekly seminars in my absence.

The experience of an entirely different form of seminars at the Academy was, by all accounts, both stimulating and refreshing. The now-usual form of seminar at the Academy is a lunch followed by the forty-minute presentation of a precirculated paper and an hourlong discussion thereafter. This has generally been a successful and productive format; but Professor Burnett introduced a much less leisurely one, eschewing the communal lunch, restricting the presentation to ten minutes, and holding the discussion to no more than fifty minutes. These strict new rules ensured, according to the reports I received while I was away, the presentation of economical and rigorous seminars that kept all participants both tough and appropriately agile.

For a sense of the exceptional range of Fellows' research, as well as of the variety of countries and institutions from which they come, I refer readers to the later pages of this booklet.

Once more we are grateful to the Alexander Bordini Foundation for its sponsorship of three important fellowships at the Academy in the fields of Adolescent Psychiatry (held this year by Tiziano Colibazzi), Global Development and Finance (held by Michele Alacevich), and Culture and Religion (held by Magsarjav Gantuya). We also record our thanks to the Samuel H. Kress Foundation for its grant in support of Guido Beltramini's fellowship in art history. It is perhaps an indication of the prestige and the range of the Academy that our fellowship program should have attracted (amongst many others) both the extraordinary application of Dr. Gantuya from the University of Mongolia, as well as that of Dr. Beltramini, Director of the Centro Palladio in Vicenza, one of the most renowned architectural historians of our time as well as an organizer of last year's exceptionally successful conference on Palladio at the Academy and this year's noted show on Palladio at the Morgan Library.

Alongside our Fellows' own research, we were very lucky, in these economically straitened times, to be able to embark on a new project that relates directly to our library. In the light of the centuries-long role of academies in Italian intellectual life, it has long been my wish to see if it were possible to establish a specialized library at the Academy devoted to their history. From the Accademia dei Lincei to the Accademia del Cimento, from the Accademia della Crusca to the hundreds of smaller academies that brilliantly preserved the integrity, wit, and profundity of

Italian science and culture over the ages, their scientific, literary and artistic importance could hardly be underrated. Now taken much less seriously than they once were, they remain fundamental elements in the civilization of Italy. In these times we would need a fundraising campaign to be able to buy even a fraction of the often distinguished (and always interesting) books these academies and their members produced. But an immediate alternative was found—though we have not given up on the idea of establishing a fund to build up such a library of rare books. It was fortunate indeed that Professor Marcello Simonetta and Dr. Noga Arikha, both former Fellows of the Academy, agreed to head the project that we named "The Academies Project at the Italian Academy" (APIA). For the moment the project will concentrate on assembling a virtual library on a website that will be cross-referenced to other major projects of this kind (though none will have the pan-European range and Italian concentration to equal APIA's). Professor Simonetta and Dr. Arikha have entered into agreements with a number of institutions—chiefly with the Warburg Institute in London—to share material, research functions, and the burden of digitization, and have embarked on a determined program of fundraising to ensure the future of the project. We look forward to the continuing development of APIA, whose website will soon be inaugurated, thus making some of the impressive initial results available to the larger community.

As always, we had a rich series of cultural and academic events at the Academy, all open to the larger public, both within and outside the university. All were extremely well attended. The list of events published in this report speaks for itself, but amongst the most notable were the important commemorative conference on Marinetti and futurism, chiefly organized by our colleagues in the Italian department, Paolo Valesio, Ungaretti Professor of Italian Literature, and scholar Patrizio Ceccagnoli; the symposium on Etruscan and Apulian vase painting organized by Professor Francesco de Angelis of our art history department and our old friend Professor Larissa Bonfante of NYU (a collaborative effort with the Center for the Ancient Mediterranean); a comparative conference on Italian and northern European cities at the end of the Middle Ages, organized by Martha Howell, Champion Professor of History, under the auspices of the history department and cosponsored by the Nether-

lands *Taalunie*; a lively presentation and discussion of the splendid reclamation of the old Trento tunnels as museum and fine art galleries, a project designed by the architect Elisabetta Terragni of CUNY and her collaborator in the project, our former guarantor, Jeffrey Schnapp, Professor of Italian and Comparative Literature at Stanford; and an immense conference on the past, present and future of Italian-American studies in the United States chiefly organized by our past Fellows, Professors Pellegrino d'Acierno and Stanislao Pugliese of Hofstra University. At year's end, the President of the European Parliament, Jerzy Buzek, gave a lecture sponsored by the Columbia-Paris Alliance Program, the European Institute and the School of International and Public Affairs.

In addition to these events, we collaborated with the Italian Cultural Institute and the Italian and Swiss Embassies and Consulates General in organizing a forum dedicated to the Balzan Prize (probably the closest equivalent in the humanities to a Nobel Prize); and with the Primo Levi Institute in a symposium on Jewish Italian exiles in the U.S.

Once again we commemorated the *Giorno della Memoria*, the mid-winter Day of Memory dedicated to the Holocaust. This year we did so by combining the memorial for that tragedy with a pair of lectures by Professor Kenneth Stow of Haifa University and Irina Oryshkevich of Columbia on the Roman Ghetto.

Professor Teodolinda Barolini presented her new edition of the *Rime* of Dante Alighieri, and her colleague Professor Valesio organized a day dedicated to the writing of Antonio Barolini. Poetry continued to be significantly present at our events, as witnessed also by the discussion "Translating Italian Poetry," with Milo de Angelis and Susan Stewart, and the presentation of the Premio Napoli to poet John Ashbery.

As readers of previous Academy reports will recall, music plays at least as great a role in the cultural life of the Academy as literature and poetry. As in the past, the series was curated by our theater manager and music coordinator, Rick Whitaker, who ensured the high standards he had previously set for our programming of both contemporary and classical Italian music. This year we presented concerts that ranged from a performance by the distinguished pianist Emanuele Torquati (who played pieces by Scelsi and Messiaen) to a series of concerts by the wonderful Grand Tour Orchestra under the direction of Charles Brink. In addition to the little-performed Ital-

ian and other European Baroque works they presented, we were also proud to host their outstanding performance of the U.S. premiere of Jommelli's magnificent and sonorous *Lamentazioni per il Mercoledì Santo* on May 5. Other concerts in the series are listed below; but I should note that the ARC Gospel Choir of Harlem performed at our annual holiday party to great acclaim; and Sardinian jazz musician Paolo Fresu performed with Ralph Towner in a concert (cosponsored with ECM) that sold out the house long before the event.

This year Assistant Director Allison Jeffrey organized the ever-successful series of lectures under the rubric "Italy at Columbia," in which Columbia professors move one of their lectures on Italian topics to the Academy, so that the outside world may have the pleasure and privilege of attending, along with the regular students. We are grateful to Professors Patterson (Astronomy), Valesio (Italian), Mercer (Philosophy), de Angelis (Art History and Archaeology), and Shapiro (English) for their splendid presentations in this ever-popular series at Columbia.

Amongst the several fine arts events this year, perhaps the most notable in terms of sheer attendance—it was an overflow crowd—was the performance art piece organized in conjunction with the November 11 conference on futurism. Entitled "Girllmachine," it was entirely based on futurist texts and prepared by a group under the direction of Luisa Gui during a residency at Robert Wilson's Watermill Center specifically designated for the preparation of this performance at the Academy. Working alongside Assistant Director Jeffrey, the winners of the Premio New York this year showed their work at new venues: Alice Cattaneo and Salvatore Arancio at the ISCP Studios in Brooklyn in December, and Meris Angioletti and Luca Trevisani at the Italian Cultural Institute in April.

As in the past, a number of remarkable events held at the Academy under the auspices of other departments, centers, and institutes of Columbia should be mentioned here: the conference "On Peace through Reconstruction," organized by Academy Senior Fellow and Nobel laureate Edmund S. Phelps and Earth Institute Director Jeffrey Sachs; a conference on "The Squam Lake Report," sponsored by Princeton University Press, featuring Federal Reserve Chairman Ben Bernanke as the keynote speaker, and a number of other distinguished economists who discussed the findings of the Squam Lake Group on financial reform;

and a reception for the Chairman of the Joint Chiefs of Staff, Admiral Mike Mullen, held at the Academy following his lecture on issues facing the nation's armed forces at the School of International and Public Affairs as part of Columbia's World Leaders Forum.

The Academy continues to work with and house three important Columbia organizations dedicated to the history and culture of Italy, all of which have presented a variety of academic events here in the past year: first, the Columbia University Seminar in Modern Italian Studies; second, the exceptionally active Center for the Ancient Mediterranean, directed by William Harris; and third, the Italian Poetry Review, edited by Professor Paolo Valesio.

Once again it remains for me to thank those many institutions, departments, and individuals who have supported the Academy in so many ways. We count greatly on the continuing encouragement and solidarity of the Consulate General under the direction of Consul General Francesco Maria Talò, and the support of Ambassador Giulio Terzi di Sant'Agata and his colleagues at the embassy in Washington. It goes without saying that we continue to work closely with the Italian Cultural Institute in the promotion of Italian culture in New York. Indeed, in this domain we are proud to note that the new Director of the Institute, Riccardo Viale, Professor of Social Science at the Bocconi in Milan, was a Fellow of the Academy just last year. We welcome him to his new post and look forward to working with him. At the same time we extend our warmest thanks to Professor Renato Miracco, the outgoing Director of the Italian Cultural Institute, who became one of the most dedicated of our friends and supporters. It was an unalloyed pleasure working with him; his suggestions and proposals were always constructive, and he often helped us negotiate the complicated kinds of issues that inevitably arise when an institution such as ours works with governmental organizations and ministries.

We are also grateful to our ever-devoted Board of Guarantors for their valuable and constructive suggestions, their dedication to coming to our board meetings from so long a distance, and the watchful eye they keep on our budget. Our very distinguished Board of Senior Fellows continues to make valuable suggestions about intellectual and academic matters, and is often a critical resource, in consultation with our ever-larger Ad-

missions Board, when it comes to the difficult task of selecting amongst the many brilliant applicants for fellowships. We cannot, in fact, thank the truly devoted and diligent members of the Admissions Board enough for their indefatigable work—and exceptionally prompt responses—in providing us with their assessments and rankings of applicants. They deserve much more than I can say, since this demand on their times generally coincides with their involvements (if they are at Columbia) in admissions processes in their own departments. I'm most aware of this additional burden at an already busy time of the academic year, and am thus doubly grateful for them, and for this testimony to the esteem in which the Academy continues to be held within the university.

As I often comment, the Academy is a unique instance of a center for advanced study cofounded by a foreign government at a distinguished American university. After the inevitably halting beginnings, and the occasional (and also inevitable) misunderstandings about the role of such a transnational interdisciplinary center, the Academy is now flourishing as one of the great centers for advanced study in the world. This is due to the commitment not only of those who founded the Academy, but also of the exceptional generosity and foresight of my colleagues at Columbia, who have come to realize just how substantial a resource such as ours can be. The response to our Visiting Fellows, even when they are not working directly in collaboration with laboratories and departments at Columbia, has been consistently welcoming and encouraging. It is as if all my colleagues realize the potential fruitfulness of these mostly young scholars who have the privilege of spending a semester or two doing their research at Columbia, but who also are determined to give back some of the intellectual energy which they so often receive. The reciprocity of erudition and science could hardly be better exemplified, and when the Academy is working at its best, it can seem as if normal scholarly differences and pettinesses are set aside in pursuit of the pure advancement of learning. Such words may seem idealistic and starry-eyed; but they are often realized with unexpected force and benefit in the course of an academic year.

None of this would be possible without the devotion of our small staff, both to the practical administration of the Academy and to its aims and ideals. Above all I want to thank Barbara Faedda for her role as Act-

ing Director during my absence in Italy and Germany. She acted with wisdom, courtesy, eloquence and generosity throughout. The Academy could not have been in better hands. Her unremitting labors on its behalf, both at Columbia and beyond, were exemplary, and I returned to find the Academy as healthy and optimistic as it has ever been. In her endeavors she was fully backed up by Assistant Director Allison Jeffrey, who has been at the Academy longer than anyone else on the staff, and who contributes to its well-being not only through her quiet efficiency in administration but also through the guiding light of her patience and warmth. Business Manager Will Buford has kept the financial affairs and budget of the Academy in better and clearer shape than ever before; Nick Buonincontri, our Operations Coordinator, silently and with utter reliability attends to everything practical at the Academy, including the maintenance of the building, the well-being of Fellows' computers (and therefore of the Fellows themselves), the efficient running of conferences and too many other tasks to mention here (his countless technical innovations have contributed to our efficiency in every domain); Theater Manager Rick Whitaker not only runs the theater with profit and efficiency, he has also become one of the major cultural impresarios in the university, presenting aspects of both classical and contemporary Italian music that have been entirely neglected in the U.S.; Abigail Asher is officially titled Communications and Development Director but in fact her role extends far beyond these areas: she supervises our publications and fine website, runs the library and its projects, sustains the Fellows by her constant interest in their work and in facilitating it, and is the intellectual force behind every Academy conference and symposium (though here I should add that every such event is in fact the result of the kind of happy teamwork that has come to characterize life at the Academy); while Kira Stockdale, who took on the position of Administrative Coordinator, has fit in seamlessly as a team member, facilitated the Academy's move to Facebook and Twitter and has made good use of her experience at New York's Public Theater in representing the Academy to the public both in our reception area and at our events. Kira's general good humor and patience, as well as her innovative resourcefulness, has instantly made her one of the lynchpins of a now excellent team. In this connection, I should also mention the devotion of

our student staff: Jesse Coors Blankenship, our Graphic Designer, who created handsome posters for the Academy's many events and has designed the APIA website, and our irreplaceable Work-study assistants: Stephen Blair, Elise Caldarola, Anna Calinawan, Miguel Castro, Nathan Chang, Juliette Conte, Brianna Frazier, Ramon Katarino de Castillo, Lorenzo Landini, Adrienne Reitano.

This year saw the departure of one of the most dedicated of all the people who have worked at the Academy—Irma Rodriguez, who was responsible for the cleaning of the Academy for twenty years. Every one of our visitors has commented on the spotless and shining condition of our fine spaces—thanks entirely to Irma. She was a constantly cheerful and always willing and helpful presence: we will miss her a great deal indeed, and send her our best wishes as she enters retirement.

Above all, the strength of the Academy depends on the support it receives from the president and provost of the university. Despite the vast extent and weight of his other responsibilities, Lee Bollinger has maintained an active interest in the work of the Academy and more than anyone else has understood and encouraged the interdisciplinary basis of our activities. Our new provost, Claude M. Steele, came to Columbia from Stanford, where he was Lucie Stern Professor in the Social Sciences and Director of the famed Center for Advanced Study in the Behavioral Sciences there. He thus comes to us with exceptional experience in running a center for advanced study at a distinguished university. We could not be luckier in having someone of his insight and experience as Chairman of our Board, and his good counsel and constructive presence at our meetings have already proved invaluable. That we should enjoy such support from the highest levels of the university, along with that of so many of our colleagues, is an inspiration to continue to seek ever more fruitful and innovative ways of fulfilling the complex mission of the Italian Academy for Advanced Studies at Columbia University.

DAVID FREEDBERG
Director

FELLOWS 2009–2010

Michele Alacevich · *Università di Palermo*
Alexander Bodini Research Fellow in Global Development and Finance
Post-war reconstruction and regional development. World Bank
development policy in Italy, 1947–1967

Elisa Andretta · *Ecole des Hautes Etudes en Sciences Sociales/Università*
“La Sapienza”
Spanish physicians in Rome between Renaissance and Counter-
Reformation. Protagonists, practices, and the circulation of knowledge
(1492–1598)

Laura Barreca · *Università della Toscana*
Conservation and documentation of new media art. Italian tradition and
international strategies

Guido Beltramini · *Centro Internazionale di Studi di Architettura Andrea*
Palladio
Kress Foundation Italian Academy Fellow
Palladio and War

D. Graham Burnett · *Princeton University*
Mellon New Directions Visiting Scholar
Aesthetics and the Sciences of Mind

Chiara Cappelletto · *Università degli Studi di Milano*
Theatre, simulation, and mirror neurons

Giorgio Caravale · *Università degli Studi di Roma Tre*
The banning of a culture: intellectuals, illiterates, and censorship in
Counter-Reformation Italy

Tiziano Colibazzi · *Columbia University/NYSPI*
Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry
Longitudinal imaging of adolescents at risk for schizophrenia

Marc Fumaroli · *Collège de France*
Distinguished Senior Research Scholar

Magsarjav Gantuya · *National University of Mongolia*
Alexander Bodini Research Fellow in Culture and Religion
A comparative study of social life and religious beliefs in Italy and Mongolia

Mikael Hörnqvist · *Uppsala University*
“Prudenti”: Machiavelli and Tocqueville on liberty, empire, and justice

Maura Imbimbo · *Università di Cassino*
Damage detection of large-scale structures under seismic ground motions

Gianfranco Pasquino · *Università di Bologna*
Memory and political culture: a comparative perspective

Franco Pestilli · *New York University/Columbia University*
Neuroimaging of reward processing and decision-making

Valeria Pettorino · *University of Heidelberg*
Dark energy cosmologies and predictions for future experiments

Silvia Salvatici · *Università di Teramo*
Professionals of rehabilitation: UNRRA officers in postwar Europe

Tammy Smith · *SUNY Stony Brook*
The boundaries of conflict: identity, violence, and displacement on the
Italo-Yugoslav frontier

FELLOWS' SEMINARS

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

Fall 2009

SEPTEMBER *The role of religion in culture: A comparison of Italian and Mongolian traditions* Marsarjav Gantuya

OCTOBER *Professionals of rehabilitation: UNRRA officers in postwar Europe* Silvia Salvatici

OCTOBER *Very large-scale structures in growing neutrino quintessence* Valeria Pettorino

OCTOBER *The few and the many: Machiavelli, Tocqueville and Nietzsche on authority and equality* Mikael Hörnqvist

OCTOBER *The World Bank loans to Italy and the history of postwar development policies* Michele Alacevich

NOVEMBER *The banning of a culture: Intellectuals, illiterates and censorship in Counter-Reformation Italy* Giorgio Caravale

NOVEMBER *Paris, capital of the arts in the 1800s: The dialogue between literature and the visual arts* Marc Fumaroli

NOVEMBER *Palladio and Polybius' "Histories"* Guido Beltramini

NOVEMBER *Gray- and white-matter morphology in patients with schizophrenia* Tiziano Colibazzi

DECEMBER *Spanish physicians in Rome between the Renaissance and the Counter-Reformation: Protagonists, practices and the circulation of knowledge (1492-1598)* Elisa Andretta

DECEMBER *Visual attention* Franco Pestilli

DECEMBER *Conservation and documentation of new media art* Laura Barreca

Spring 2009

FEBRUARY *Palladio's drawings: A self-portrait on paper* Guido Beltramini

FEBRUARY *The neural mechanisms by which attention enhances vision* Franco Pestilli

FEBRUARY *Memory, political culture, institutional change: A comparative perspective* Gianfranco Pasquino

FEBRUARY *Loan interruptus: The World Bank, reconstruction and development in Italy, 1947-53* Michele Alacevich

MARCH *Censorship and the ecclesiastic hierarchy's attitude towards educated culture and uneducated culture* Giorgio Caravale

MARCH *Damage detection in structures subjected to ground-motion excitation* Maura Imbimbo

MARCH *Theater as a psychosomatic art for a philosophical investigation* Chiara Cappelletto

APRIL *Medicine, power, and society in sixteenth-century Rome* Elisa Andretta

APRIL *The structural dynamics of narrative silence* Tammy Smith

APRIL *Neural systems subserving valence and arousal during the experience of induced emotions* Tiziano Colibazzi

PUBLIC EVENTS

Conferences and Symposia

OCTOBER 23 Conference

On Peace through Reconstruction

With Prof. Edmund S. Phelps (Columbia) and Prof. Jeffrey D. Sachs (Columbia)

Organizers: Columbia University; The Earth Institute; The Center on Capitalism and Society

Sponsors: The United States Institute of Peace; Corporación Andina de Fomento; Nathan Associates Inc.; Firelake Capital Management; Virtue Foundation

OCTOBER 27 Book Presentation

Dante Alighieri, "Rime," edited by Prof. Teodolinda Barolini (Columbia)

Co-sponsor: The Italian Dept. of Columbia University

NOVEMBER 9 Lectures

A Conversation with Balzan Prize Winners

Prof. Wallace S. Broecker (Columbia, Balzan 2008)

Prof. Thomas Nagel (New York University, Balzan 2008)

Prof. Enrico Bombieri (Institute for Advanced Studies, Princeton, Balzan 1980)

Organizer: Alberto Devoto (Embassy of Italy)

Co-sponsors: The Balzan Foundation; The Embassy of Italy in the United States; The Swiss Consulate General

NOVEMBER 12 Conference

Beyond Futurism: F.T. Marinetti, Writer

Organizers: Prof. Paolo Valesio (Columbia) and Patrizio Ceccagnoli (Columbia)

Co-sponsors: The Italian Dept. of Columbia University; Italian Poetry Review; Fondazione Cassa di Risparmio in Bologna; Centro di Studi "Aldo Palazzeschi" (Università di Firenze); Italian Cultural Institute, New York; Casa Italiana Zerilli-Marimò (New York University); Crossroads; Performa

NOVEMBER 20 Conference

Myth in Etruria: Images and Inscriptions. Etruscan and Apulian Figured Vases

Organizers: Prof. Francesco de Angelis (Columbia); Prof. Larissa Bonfante (New York University)

Co-sponsors: The Center for the Ancient Mediterranean, Archaeological Institute of America, New York Society; Center for Etruscan Studies (Rasenna); Classical Association of Atlantic States; Etruscan Foundation; Istituto di Studi Etruschi, US Section; Dept. of Art History, Columbia University

DECEMBER 9 Lecture

Translating Italian Poetry

Speakers: Milo de Angelis and Susan Stewart

Organizer: Prof. Paolo Valesio (Columbia)

Sponsor: Italian Poetry Review

DECEMBER 10 Prize Presentation

Presentation of Premio Napoli to John Ashbery

Co-sponsors: The Premio Napoli Foundation; John D. Calandra Institute, City University of New York

FEBRUARY 16 Symposium

Giorno della Memoria: Rome's Jewish Ghetto

Speakers: Prof. Kenneth Stow (University of Haifa); Dr. Irina Oryshkevich (Columbia)

MARCH 2 Symposium

Next Stop on the High Line: The Trento Tunnel Project

Organizer: Prof. Jeffrey Schnapp (Harvard/Stanford), Prof. Elisabetta Terragni (City University of New York)

MARCH 11-12 Conference

The Power of Space: Italian Cities/Cities of the North at the End of the Middle Ages

Organizer: Prof. Martha Howell (Columbia)

Co-sponsors: Dept. of History, Columbia; Nederlandse Taalunie; IAP Project funded by the Federal Science Policy of Belgium; Univ. Paris-Sorbonne

APRIL 16 Conference

For a Dangerous Pedagogy: A Manifesto for Italian and Italian American Studies

Co-hosts: Hofstra; Casa Italiana Zerilli-Marimò, New York University

Organizers: Prof. Pellegrino D'Acerno (Hofstra), Prof. Stanislao Pugliese (Hofstra)

Sponsors: Queensboro Unico Foundation, Inc.; Tiro a Segno Foundation; National Italian American Foundation (NIAF)

APRIL 29 Workshop

Americordo—Perspectives on Exile, Homeland, and the New World: The Italian Case

Organizer: Natalia Indrimi (Primo Levi Center)

Sponsor: Primo Levi Center

APRIL 30 Symposium

Antonio Barolini between Italy and America

Organizer: Prof. Paolo Valesio (Columbia)

Sponsors: The Italian Dept. of Columbia University; The Italian Poetry Review

Italy at Columbia Lecture Series

SEPTEMBER 29

Prof. Joe Patterson, Dept. of Astronomy

The Crime of Galileo

OCTOBER 20

Prof. Paolo Valesio, Dept. of Italian

Le futuriste

FEBRUARY 11

Prof. Christia Mercer, Dept. of Philosophy

Galileo's "The Assayer"

FEBRUARY 23

Prof. Francesco de Angelis, Dept. of Art History and Archaeology

Triumphant Arts in Rome

MARCH 10

Prof. James Shapiro, Dept. of English and Comparative Literature

Shakespeare's "Antony and Cleopatra"

Concerts

OCTOBER 7

I Solisti Virtuosi

Emanuele Torquati, piano

Works by Scelsi, Saariaho, and Messiaen

NOVEMBER 4

I Solisti Virtuosi

Miranda Cuckson, violin

Works by Veracini, Donatoni, Gervasoni, and Busoni

DECEMBER 2

I Solisti Virtuosi

Talea Ensemble

Works by Francesconi, Verlingieri, Billone

MARCH 10

The Grand Tour Orchestra

Trios and Concertos by C.P.E. Bach, Leo, Locatelli, and Weber

MARCH 24

Ralph Towner/Paolo Fresu

Chiaroscuro

MARCH 29

The Talea Ensemble

Suggestioni: Out of Italy. World Premieres by Gardella and Vanoni; U.S.

Premieres by Franceschini, Gervasoni, and Nieder; and works by Billone and Francesconi

APRIL 7

The Grand Tour Orchestra

U.S. Premiere of Jommelli's *Lamentazioni per il Mercoledì Santo*

MAY 5

The Grand Tour Orchestra

Salve Reginas and concertos by Vivaldi and Galuppi

Exhibitions and Performances

SEPTEMBER 26 Performance

Concert/Video Works; *The Real, The Symbolic, and The Imaginary*

Sponsors: Federazione "Cemat-Sonora"; Italian Ministry for Foreign Affairs; Ministry for Cultural Affairs, Dept. for Performing Arts; The Music Dept. of New York University

NOVEMBER 11 Performance

Girlmachine (in conjunction with "Beyond Futurism" Conference)

Organizer: Luisa Gui

Co-sponsor: Performa; The Watermill Center

DECEMBER 7 Exhibition

Premio New York Fall 2009 artists

Alice Cattaneo and Salvatore Arancio at the ISCP Studios, Brooklyn

Co-sponsors: The Italian Cultural Institute of New York; The Italian Foreign Ministry; The International Studio and Curatorial Program; the FIAC Foundation

DECEMBER 16 Holiday Reception

ARC Gospel Choir of Harlem

APRIL 23 Exhibition

Premio New York Spring 2010 artists

Meris Angioletti and Luca Trevisani at the Italian Cultural Institute

Co-sponsors: The Italian Cultural Institute of New York; The Italian Foreign Ministry; the FIAC Foundation

FELLOWS' REPORTS

Michele Alacevich

As a 2009–2010 Alexander Bodini Research Fellow in Global Development and Finance I researched policies of postwar reconstruction and regional development, specifically the World Bank loans to Italy during the 1950s and the 1960s. The research draws on documents held in the archives of the World Bank and the Bank of Italy. The output of the research will be a book.

This topic has great relevance for the broader field of historical inquiry into postwar modernization and development policies worldwide. As a matter of fact, Italy was the most important European borrower from the World Bank, both in terms of total disbursements and in terms of continuity: Italy received almost 300 million dollars in eight loans from 1951 to 1965 aimed at supporting the development plan that a specialized development agency, the Cassa per il Mezzogiorno, was implementing in the Italian South, the largest backward area in Europe. The relation of the World Bank with Italy is thus an early and prominent case of international efforts to foster regional development in less developed areas of the world.

The 1950s were a crucial decade for both the World Bank and Italy. The Bank was refocusing its mission from reconstruction to development. For the first time, it was confronted with the issue of how to trigger economic development in less developed regions of the world. Italy was recovering from World War II and setting out on a path of sustained growth that would strengthen internal democratic institutions and lead to the so-called "economic boom." Yet Italy suffered from a wide "development divide," with parts of the country far more developed than the majority of its territory.

Italy offers a particularly meaningful example, as it needed both "reconstruction" and "development." Another reason that the World Bank and its main shareholder, the United States, gave priority to Italy was the sensitive role the country played, for political and geographical reasons, in the Cold War. For the Western bloc, the country's economic and democratic development was fundamental.

The structure of the loans was conceived as a pilot for possible future Bank operations in other countries, and proved to be particularly innovative. The outstanding economist Paul Rosenstein-Rodan, then a World Bank officer and one of the “pioneers” of development economics, played a crucial role in the design and implementation of the first loans to Italy. The World Bank and Italy managed to design a loan that was perfectly suited for the country: both parties agreed to link the postwar reconstruction of the Italian economy to a longer-term plan of economic development which would address the problem of regional imbalances in terms of industrial productivity and income distribution (this was known as Italian “dualism”). Specifically, the World Bank provided Italy with the foreign currency needed for (i) financing infrastructure projects in the South, and (ii) tackling payment imbalances deriving from the implementation of the domestic development program. Notwithstanding the successful participation of the World Bank in those early efforts, the Bank’s top management subsequently refused to grant further “program loans” and focused entirely on the disbursement of loans aimed at financing single and specific projects. This shift in policy also implied an internal reorganization of the World Bank, which sanctioned a new dominance of engineers over economists within the institution.

Beyond contributing to the economic history of Italy and reconstruction policies in Europe, this study will contribute to the more general exploration of the World Bank’s policies for the development of backward areas, and specifically to the way those policies were shaped, implemented, and evaluated by the institution itself and the recipient countries. Studying World Bank loans to Italy offers a particularly interesting perspective on how the World Bank addressed the issue of regional development, and how both the dialogue with the recipient country and dynamics internal to the multilateral institution affected World Bank policies for development. At a time when the role of multilateral institutions is heavily debated, the case of the relations between Italy and the World Bank proves particularly meaningful in reflecting on the role of multilateral institutions in countries undergoing a process of democratization, modernization and industrialization. This role goes well beyond mere lending, and involves interaction with local élites, advice and influence on policies, and assistance with industrial planning.

The residence at the Italian Academy offered me an invaluable opportunity to work on archival and secondary sources after my previous months of collecting them. I produced a paper on the early negotiations between the World Bank and Italy, and am writing a second one on the relations between the Bank and Italy in the mid-1960s. In addition to discussing my research very productively with fellow scholars at the Academy, I presented my work publicly at Columbia University and at the Business History Conference, the Policy History Conference, the History of Economics Society Conference, the Conference of the Italian Society for the Study of Contemporary History, the Universidad de los Andes, Bogotá, the University of Roma Tre, and the University of Palermo.

Michele Alacevich will spend 2010–2011 as a Visiting Scholar at the Minda de Gunzburg Center for European Studies at Harvard University.

Elisa Andretta

During the two semesters spent at the Italian Academy I worked on a project focusing on the presence of physicians belonging to the Spanish community, one of the most influential communities in “cosmopolitan” sixteenth-century Rome. From this viewpoint I looked at the city’s medical system as well as at the scientific and cultural relations between the Holy City and the Catholic Monarchy.

I worked in particular on three topics:

First, from the viewpoint of the presence of Spanish physicians in Rome I highlighted the cosmopolitan dimension of the city’s scientific activity, reframing the idea of a “Roman scientific universalism” and calling into question the monolithic idea of Roman centrality that the powers within the city were pursuing.

Second, I examined the professional group of Spanish physicians who were active in sixteenth-century Rome and focused on their place within both the Spanish community and the political and cultural framework of the city, shedding light on their strategies in constructing their professional identity within Roman medical circles and integrating into the polycentric system of Roman scientific patronage.

Third, I examined the case of two significant protagonists of the medical life and debate in sixteenth-century Rome: the Spanish physicians Andrés

Laguna and Juan Valverde. I analyzed their “Roman experience” in great detail and its role in the production of scientific knowledge in the city. At the same time I considered their scientific activity as a product of the intersection between two different worlds (the Spanish and the Roman).

The Italian Academy has been an ideal setting to develop and redefine the horizons of my research. In fact, during my stay I not only achieved some significant objectives in my research project, but—through reading, discussing, and comparing my approach with that of distinguished colleagues at the Academy—I extended my analysis in two directions. Firstly, I started to consider the presence of Spanish physicians in sixteenth-century Rome in the framework of the wider circulation of scientific knowledge in the Mediterranean area at that time. Secondly, I began to take into account these physicians’ relationships with their homeland (and not only with Rome). The Spanish context that I saw, at the beginning of my research, as just a distant background is now an important object of my analysis. In this sense, I realized that my project has to be one of the foci (concretely one part) of a book on scientific relationships between Spain and Italy in the sixteenth century.

In addition to the research connected to my project I was able to rewrite the introduction and the conclusion of my forthcoming book *Anatomie d’un système médical: Rome au XVIe siècle* and to work on three papers concerning several aspects of sixteenth-century medical culture in the Italian peninsula (the relationship between science, power and society in Rome; the form of communication between physicians around a case of madness; and the *anatomia artificiosa* or manipulations of corpses that revealed some hidden aspects of the functioning of the human body).

The Italian Academy provided me with the perfect conditions to conduct research that was both rigorous and creative. The discussions with the other Fellows and the Director of the Academy not only played a crucial role in the development of my project, but they were more generally a significant step in my research path. The common seminar was an important space in which to discuss doubts and results of my work with an interdisciplinary audience, and a wonderful opportunity to approach different disciplines and fields and their specific methodologies and styles of communication. In addition, the informal discussions that

were very intense throughout my stay at the Academy were very helpful in clarifying my aims and enlarging my research horizons.

The libraries of Columbia University gave me access to the secondary literature—in English, but also in Italian, Spanish and French—concerning the numerous fields related to my research interests (social history of medicine, history of scientific culture, studies on circulation of knowledge, cultural and religious history). The electronic resources of Columbia University guaranteed access to a considerable number of sources I needed. The opportunity to attend several sessions of the seminar of Prof. Pamela Smith gave me the possibility to explore new trends in the field of history of science in a global context and to better understand the teaching methodology of the American academic system. The wide array of lectures and events provided by Columbia University (and in particular the Heyman Center’s lecture series) gave me the opportunity to listen and to think about some crucial and controversial issues in the humanities. Finally, my stay at the Italian Academy was a starting point for reinforcing old contacts and creating new networks with some important scholars working in America.

Elisa Andretta takes up a fellowship at the Max Planck Institute for the History of Science in Berlin.

Laura Barreca

During the fellowship period at the Italian Academy in Fall 2009 I developed some of the topics of my projects dealing with theoretical approaches to conservation and documentation of New Media Art. I had the chance to get in touch with conservators and curators of New York’s most important contemporary art museums and institutions such as the MoMA, the New Museum of Contemporary Art, the Whitney Museum of American Art, and Rhizome.org, as well as artists, gallerists and researchers. I was especially interested in attempting a comparative analysis of the international theories of conservation of technology-based media works. I was invited to give two lectures on the topic of the Italian theory of conservation at the University of Maine, sponsored by the Department of New Media; the invitation came from Prof. Jon Ippolito who is, with Prof. Joline Blais, cofounder of Still Water, a collaborative platform for New Media cul-

ture. They invited me to join this platform online; I recently published a paper there on documentation of New Media Art.

During the semester at the Italian Academy, I wrote a couple of articles, and I worked extensively on my book (*Preserving the Immaterial: Conservation Strategies for New Media Art*). I had the opportunity to interview experts such as Glenn Wharton, Conservator at the Department of Conservation at MoMA and Research Scholar at NYU in Museum Studies and at the Conservation Center of the Institute of Fine Arts; Christiane Paul, Associate Professor and Director of the Media Studies Graduate Programs at the New School and Adjunct Curator of New Media Arts at the Whitney Museum; Lauren Cornell and Nick Hasty, the directors of Rhizome.org at the New Museum, a platform for digital and electronic art; James Cohan, who runs the James Cohan Gallery; and John F. Simon Jr., one of the pioneer artists of New Media Art.

I attended several conferences and symposia: at the Fashion Institute of Technology (“Intangible: New Media and Performance Art in the Market”); at the Morgan Library (“Conserving the New: Preserving and Restoring Contemporary Artworks”); and at Miller Theatre (Marina Abramovic, Alfredo Jaar). Part of the work that I did at Columbia University will be presented at the International Conference “Artech 2010” (Universidade do Minho, Guimarães, Portugal), and it will be included in the journal *Leonardo*, published by MIT Press.

In contemporary art, the format and the presentation of artwork is constantly changing, as the broad availability of new technologies continues to grow very quickly. Over the past ten years, the problem of long-term preservation and documentation of New Media Art has been a central issue in the international debate initiated by a network of American and North European museums of contemporary art. The debate concerning the preservation of New Media Art is focused in particular on the problem of documentation. In other words, without adequate conservation and documentation, many works of art will never reach future generations. This is also why there is an urgent need for theories and tools of conservation to be developed by the international scientific community. Documenting the memory of the present represents a real challenge for curators, conservators and restorers. It is their task to ensure “access” to digital heritage for later generations.

Over the last decade, several international projects have focused on research relating to the general criteria and strategies of conservation and documentation. The first, indispensable task is to define what must be preserved and how. Since it is impossible to preserve everything, it is necessary to make a selection which requires discrimination and therefore needs to be supported by agreed-upon standards and common theoretical references that can assure correctness and transparency.

In general, the main question is, How shall we preserve an artwork that depends on electronic devices which might be obsolete in few years? For instance, a computer-based artwork has a “computer code,” a set of instructions that tells the machine what to do and when. This “computer code” is exactly what the museum should be preserving, because it represents the original part of the artwork and the place where the artist conceptualized the artwork. Cesare Brandi—the Italian art historian and critic, cofounder of the Istituto Centrale del Restauro in Rome—wrote in his famous 1963 book *Theory of Restoration* about the concept of the potential unity of the artwork. Brandi asserted that the final aim of any kind of restoration strategy is the preservation and eventually the recomposition of the original information. *Theory of Restoration* referred primarily to painting, sculpture and traditional art, but its principles could be used as an interesting starting point to address strategies in preservation of New Media Art. I am convinced that comparing the different theories developed by international museums involved in New Media Art is the most useful criterion for improving and establishing the knowledge of this issue in Italy.

Laura Barreca returns to Rome as a curator for institutions and public foundations and as external consultant for the MAXXI Museum.

Guido Beltramini

In the last ten years of his life, when he was probably one of the most sought-after Italian architects, Palladio devoted himself to two major publishing ventures, which were apparently remote from architecture: the illustration of Julius Caesar’s *Commentaries on the Gallic War*, published in 1575, and the illustration of Polybius’ *Histories*, which was ready for publication in 1580, but never saw the light of day, due to Palladio’s death in August that year.

In publishing and in conceptual terms, these were both very demanding ventures. For the first time, the two ancient texts, previously only published as written texts (or at most accompanied by a handful of images), were illustrated systematically: forty-two plates for Caesar's text and forty-three for that of Polybius. Previously, in 1556, Palladio had provided the illustrations for the treatise of Vitruvius, translated and edited by Daniele Barbaro. But the images for Vitruvius were based on a long tradition of studies and mainly referred to architectural themes. In the case of Caesar and Polybius, on the other hand, Palladio had to study literary texts carefully in order to select the passages to be illustrated, mainly those concerning battles, taking a great deal of care over the geographical context of the battlefields. The resultant images have a startling new power as they show the events of war through bird's-eye views arranged in dynamic sequences of images, either included on the same sheet or on subsequent sheets arranged in series. From an application for the printing "privilege" for the books and other subsequent legal documentation, it appears that Palladio was not only involved in the intellectual work, but also invested his own money in the publication of the illustrated books, effectively relegating the publisher to the role of printer.

My fellowship at the Italian Academy allowed me to research into the reasons why Palladio, at the height of his career, committed himself to such demanding publishing projects; where his interest in war in the ancient world had come from and what the sources of his innovative images of battles—rather like the "stills" in a film—were which differed so greatly from the vast majority of sixteenth-century Italian publications on this theme.

Furthermore, I had the opportunity to tackle the subject of "Palladio and war" from a more general perspective, embracing themes such as: the rediscovery of the ancient military tradition in the Renaissance, Machiavelli's studies on the art of war, the images of battles in paintings and popular prints, illustrated printed books, and military architecture.

The Italian Academy fellowship enabled me to address these issues, both in the specific terms of Palladian works and in the overall context. In the foreword to Caesar's *Commentaries*, Palladio declares his conviction that a defense based on a system of fortifications was ineffective. He

believed that only the effective organization of the army according to the model of the ancients would guarantee state security. This was the reason for his studies of the ancient Roman battle formations. Palladio's statement came at a time in Venetian history when the Republic was attempting to organize a territorial peasant militia to replace mercenary troops. Here his ideas were close to those of Machiavelli and this is another crucial field of study, also because the humanists and soldiers in Gian Giorgio Trissino's circle were convinced of the key importance of ancient models in reforming the contemporary art of war. Moreover, we must remember that Palladio was born in Padua during the bloodiest war waged in the Veneto in the sixteenth century. In a rare documented statement of personal feeling, Palladio expressed how far he felt from the world of presumed "heroic deeds."

The Italian Academy fellowship allowed me to work in a highly interdisciplinary environment, in which I was able to exchange views with specialists from other fields that provided me with valuable new insights into the subject of my research. Moreover, I profited from the opportunity to devote myself full-time to writing and completing this research, which I had been working on for several years whenever I could carve out time from my other work commitments, and I was able to produce a systematic publication on the subject: "Andrea Palladio and the Architecture of Battle" (Marsilio, December 2009).

Moreover, during my fellowship at the Academy, I was involved in the preparation of the exhibition "Palladio and His Legacy: A Transatlantic Journey," which opened on April 4th at the Morgan Library and Museum. In this project, a co-production of the Royal Institute of British Architects and the Centro Internazionale di Studi di Architettura Andrea Palladio, I was co-curator of the exhibition and author of the catalogue section relative to Palladio's drawings.

Guido Beltramini returns to his position as Director of the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza.

D. Graham Burnett

It is a pleasure to offer this brief report of my activities while in residence at the Italian Academy in the academic year 2009–2010. During this

time I had the benefit of generous support from the Mellon Foundation, in the form of a “New Directions” grant—awards made to mid-career scholars seeking to reach beyond their home disciplines. My proposal to them sketched a yearlong investigation in two intersecting areas—art history and neuroscience—both of which took me well beyond my training in history and philosophy of science. They are, happily, scholarly areas well supported at the Academy, and I found myself in an ideal setting for this work, not least because of Professor Freedberg’s Center for Art and Neuroscience. So what did I actually do? In keeping with the guidelines of the Mellon Award, I spent most of the year simply educating myself. Which is to say, I *read*—making my way through a fair proportion of what would be a graduate field in contemporary art criticism, and familiarizing myself with key works in the history of art. I emphasized the post-1800 period (but was not exclusive in this regard), and I tended to focus on critical/historical texts that were themselves engaged with scientific and technical questions.

I also read in the emerging field of neuroaesthetics, as part of an effort to learn a bit about how the new technologies and approaches of cognitive neuroscience are affecting thinking about art and aesthetic response. In this area I pursued several collaborative investigations, both of which are ongoing; I’ll discuss them here only briefly. Both, it is worth noting, are the product of the distinctive environment of exchange and interdisciplinary possibility fostered at the Academy, in that both emerged from my conversations with my fellow Fellow Franco Pestilli, with whom I continue to work. On the one hand, we are in the thick now of a set of experiments that use functional MRI to investigate the relationship between vision and “*hapsis*” (touch). There are old philosophical-cum-physiological questions (like the Molyneux Problem) that hinge on the distinctive ways we know things with our hands versus our visual experience of those same objects. Franco and I set out to investigate how a human subject learns to identify sculptural forms, and we are seeking to understand to what extent the visual cortex is engaged in this process. Working with a sculptor, and a rapid-prototyping company, we realized a set of three-dimensional statuettes that can be used to train and evaluate subjects under experimental conditions. We have already collected a good deal of data on tactile learning, and examined a sub-

ject’s ability to do taxonomy of objects experienced only through touch. We have also experimented with scanning the brain of such a subject when confronting a visual version of the same problem, using the same objects. It is too early to report fully on these findings, but there is reason to hope that they will yield publishable results.

The other project has involved buying and installing a new piece of equipment—a sophisticated eye-tracking system—which will be used to study the visual responses of subjects to a variety of stimuli. This work, which has only recently gotten going, promises to hit its stride in the summer, and I intend to use the system (currently set up in the psychology laboratories) for a set of collaborations with visual artists. We will see what comes of it.

Where creative collaborations are concerned, the year has also been fruitful. I have continued to edit and write for *Cabinet* magazine, and I co-curated a show that went up in our Brooklyn gallery in April (featuring work by Mark Dion and his students); the show has now moved to Philadelphia, where it is currently on display at the Slought Foundation. I also collaborated with the artist Lisa Young to make a short parafictional film that premiered in February at the Wellcome Collection in London. I wrote catalog essays for shows at The Drawing Center and the International Center for Photography, and I did a considerable number of gallery talks and invited presentations in New York, Berlin, Vancouver, and elsewhere.

It was a very productive year, and I owe a considerable debt of gratitude to the Academy, its director, and its wonderfully helpful and dedicated staff. Many thanks!

D. Graham Burnett returns to his position as Professor of History and History of Science at Princeton University.

Chiara Cappelletto

My Spring semester at the Academy was spent developing the main issues of the book I am working on. Its core was initially described in my project proposal, *Theatre, Simulation and Mirror Neurons*, where I recalled the theatrical paradox: spectators respond sincerely to the fiction on stage even though they do not believe what they see before their

eyes. This paradox has been recognized by philosophers through the centuries as crucial, yet it has been more often described than understood. During my research I highlighted two principal questions: why philosophical aesthetics mostly neglects the comprehension of the essence of theatrical event, and why it is worth trying to understand this event in the present day. Focusing on the fictional character of theater, I developed two major hypotheses: that theater sets up a controlled and heightened process of observation in which the spectator is responsible for experiencing how his seeing is a way of virtually modifying himself, and that the theatrical spectator is prototypical of the contemporary onlooker. In order to define this claim, I singled out the pivotal concepts implied in the reasoning, i.e., the notions of virtual and gesture, relying on philosophical literature as well as on neuroscientific papers, in particular those about the mirror mechanism. Indeed, the discovery of mirror neurons permits the development of an efficient theory of gesture. I presented the first results of my investigations at the Academy's Wednesday seminar, discussing the conceptual frame of my research (which I was able to complete thanks to these months at the Academy). In addition, I gave a seminar on neuroaesthetics at the De Bosis Colloquium in Italian Studies at Harvard University, with a paper that could not have been written without the Academy's resources and excellent work conditions.

Indeed, the bibliographical resources and the ongoing experimentation at the Italian Academy and at Columbia allowed me to widen my starting outlook on my research theme. It stands to reason that a multidisciplinary approach such as the Academy's poses many epistemological problems that I had the opportunity to address directly while working with neuroscientist Ning Qian, professor at the Department of Physiology and Cellular Biophysics at the Columbia University Medical Center, and with Franco Pestilli, a neuroscientist Fellow at the Italian Academy in this same year. Thanks to this collaboration, I was able to propose an experiment concerning differences in emotional responses to real versus counterfeit faces. We are posing questions about the degree of exaggeration in the expression implied in counterfeit faces as opposed to natural faces. We built an ongoing collaboration for this project that is likely to provide interesting aesthetic and scientific results.

This is a good example of how the interdisciplinary character of the Academy is intellectually challenging and thought provoking. The opportunity to discuss several subjects freely with colleagues and to compare epistemological perspectives allowed me to grasp the current state of research in different fields in the humanities as well as in the sciences. Finally, being at the Italian Academy permits scholars to hear about many conferences and seminars at Columbia University and other New York universities. Attending them was an excellent spur for my own work, made all the more satisfying by the luxury of having a well-equipped office at my disposal.

Chiara Cappelletto returns to her position as Assistant Professor of Aesthetics at the University of Milan.

Giorgio Caravale

The research project I have been working on during my stay at the Italian Academy deals with the papacy's plan to control ideas and book circulation, in the second half of the sixteenth century, through the Congregation of the Inquisition and the Congregation of the Index, and with the consequences of this plan on the development of Italian culture. The repeated and systematic interventions to ban or expurgate books which marked the last decades of the century profoundly influenced the cultural habits and mindset of contemporary Italians. The best productions of humanistic Platonic culture were excised in the name of the prevailing Aristotelianism; the most perceptive and innovative Italian political thinkers of the first half of the sixteenth century were swept away by an increasingly pervasive *raison d'église*; the best-known works of Italian lay and religious literature were either removed from the publishing market entirely or rendered frankly unrecognizable before being returned to the reading public; the devout Christocentrism of *The Benefit of Christ* was replaced by the dictatorship of Marian theology and the cult of the saints.

My research project aimed to verify the thesis that, in cultural terms, censorship inflicted its most severe damage on the ignorant and illiterate, on those social categories that were unfamiliar with Latin and did not habitually frequent the courts or academies. Because the system of book licensing had to allow for the professional needs of cultured read-

ers, it often gave way to political and even curial pressure; moreover, thanks to a well-developed network which cleverly eluded customs control, thus allowing books to travel relatively easily, Italian intellectuals were able to maintain close contact with the European *respublica litterarum*. Therefore, the privations imposed by Rome caused only limited distress to the cultured classes and the political and ecclesiastical elites of the Italian states. In the course of the seventeenth and eighteenth centuries, moreover, many of those whom the Curia employed as consultants or censors were men of letters, and were connected with the most open-minded cultural milieux in Europe. My initial forays into the subject have confirmed my clear impression that the climate of cultural oppression influenced the general outlook of contemporary intellectuals—their moral fiber, as it were—but did not condition their actual access to important areas of Italian and European culture. The so-called “*semplici et indotti*,” though, suffered something much more radical than a mere change in their cultural outlook and mental attitude. The banning of those religious and literary texts which for centuries had nourished their faith in God may be seen as an existential trauma. “*Zurai non legger mai più*” were the words of the cobbler Domenico di Spilimbergo to his inquisitors in 1574; in the twenty-five years since the beginning of censorship, he had been deprived of the only three books he possessed: the *Orlando Furioso*, the *Decameron* and a copy of the New Testament. The belief expressed by the influential cardinal Silvio Antoniano towards the end of the sixteenth century, that “the good Christian need not curiously seek knowledge above his understanding, but must simply believe what our holy Mother Church puts forward,” aptly summarizes the guidelines of that crusade for the infantilization of the common people which the Counter-Reformation Church so tenaciously pursued.

During my stay at the Italian Academy I enjoyed the very stimulating intellectual environment of Columbia University, full of many interesting cultural events, and our weekly interdisciplinary seminars. I was able to take advantage of the extraordinarily rich libraries at Columbia University, in particular Butler Library, and to discuss the progress of my research in two very stimulating seminars held at the Italian Academy and in a challenging talk held at the Seminar on the History of Material Texts, organized by Peter Stallybrass at the University of Pennsylvania, in the

presence of Roger Chartier. I had the chance to discuss my research project at length with Marc Fumaroli, the distinguished professor from the Collège de France who was here for a couple of months during the first semester; with Pamela Smith, Professor of Early Modern History at Columbia University; with Daniel Javitch, Professor of Comparative Literature at New York University; with Jane Tylus, Professor of Italian Literature at New York University; and of course with the Director of the Italian Academy, David Freedberg. I also wish to mention a seminar that I conducted at NYU on the topic “Inside and Outside Italy: Italian Reformation and Exile,” organized by Jane Tylus, that gave me the opportunity to discuss a project on which I was working before coming to New York City, the results of which will be published at the end of 2010 in a monograph book by Il Mulino in Bologna entitled *Il profeta disarmato: L’eresia di Francesco Pucci nell’Europa del Cinquecento*.

Giorgio Caravale has returned to his position as Assistant Professor of Early Modern European History at the University of Roma Tre.

Tiziano Colibazzi

The research project I have developed at the Italian Academy and in the Division of Child & Adolescent Psychiatry, under the supervision of Dr. Bradley Peterson, is aimed at identifying features of brain structure in a cohort of adolescents and young adults at ultrahigh risk of developing psychosis. We use MRI (Magnetic Resonance Imaging) technology to follow these adolescents over time. Specifically, we employ structural MRI to assess cortical gray matter and DTI (Diffusion Tensor Imaging) to assess white matter tracts. The goal of the project is the identification of “biomarkers” that will allow us to exactly predict who will eventually develop psychosis, in the hope of developing preventative treatments.

First, we collected structural data (thickness of cortical gray matter and measures of cortical surface morphology). We hypothesized that prodromal adolescents and young adults who will eventually develop psychosis (“converters”) would exhibit progressive reduction in cortical thickness with time, first in parietal areas, followed by temporal cortices and frontal cortices, because these heteromodal areas are also involved in early-onset schizophrenia. We expected the rate of cortical thinning

would be higher in “converters” when compared with cortical thinning observed in normal controls and in prodromal subjects who do not develop psychosis. Furthermore, we hypothesized that this increased rate of cortical thinning would not be generalized to the entire above-mentioned regions. We expected also that the exaggerated cortical thinning in the “converters” would selectively affect the dorsolateral prefrontal cortex, the inferior parietal lobule and the superior temporal gyrus.

Second, we collected DTI data (measures of fractional anisotropy in predefined regions of interest) to investigate changes in white matter structure. We hypothesized that “converters” would exhibit a decrease over time in fractional anisotropy (FA) in white matter tracts connecting the frontal and temporal association cortices as well as the frontal and parietal cortices. We hypothesized also that these changes in FA would reflect a maldevelopment and a progressive disorganization in these white matter tracts as a prodromal subject approached his or her first psychotic episode. We plan to focus our analyses now on the four tracts which have been most intensely studied in schizophrenia: the uncinate fasciculus, the arcuate fasciculus, the cingulate bundle and the frontoparietal bundle. We expect that normal controls will show an increase of FA values in white matter tracts, indicating progressive white matter organization throughout normal adolescent development.

So far, we have collected imaging data in twenty-four adolescents at high risk and nine healthy controls and we are continuing to recruit new subjects. Additionally, before applying our analytic methods to the prodromal sample, we have tested our surface analysis and cortical thickness procedures in seventy-six patients with schizophrenia and shown that—compared to normal controls—these patients exhibit prominent indentations in the cortical surface within the dorsolateral prefrontal cortex, the parietal lobule and the superior temporal gyrus. During this past year, we have further developed these techniques complementing the analysis of cortical surface topology with that of cortical thickness, white matter surface morphology and, more recently, white matter and cortical surface area. We have thus been able to show that the predominant abnormality in schizophrenia is a reduction in the white matter underlying the cortical mantle.

The yearlong fellowship at the Italian Academy has provided crucial

financial support to this imaging project, helping to advance the analysis of the imaging data we have collected so far. Furthermore, the unique interdisciplinary environment fostered by the Academy has allowed me to learn how to better communicate scientific results to a nonscientific audience, while also making me more aware of the assumptions frequently adopted in neuroscience that may not be shared by other fields. The exposure to so many high-caliber researchers from the humanities has been highly enriching, on a personal and professional level. There may not be a great divide between science and the humanities after all.

Tiziano Colibazzi returns to his position as Assistant Professor of Clinical Neuroscience in the Department of Child Psychiatry at Columbia University.

Marc Fumaroli

I had the honor, for a second time, although for a briefer period (October–November 2009) to stay as a guest scholar at the Italian Academy, while teaching a seminar at the Department of French and Romance Philology of Columbia. I warmly thank my friend David Freedberg, Director of the Italian Academy—who was unfortunately involved abroad at the time of this stay—for having arranged previously with the Director of the French department such a double sponsorship for me at Columbia.

I intended this time to write an essay about the development in eighteenth-century France, in relation with the institution of the royal Salon at the Louvre, of a new literary genre, called appositely the “Salon,” with its different *sous-genres*, and about the effect of such a new freedom of criticizing the official and academic authorities in charge of the education of royal artists and of the commissioning of their works. I took this topic as the subject for an intensive seminar at the French department. I read the finished essay at the December colloquium of the *Société d'histoire littéraire de la France*, in Paris, and it will be published soon in the *Revue* of this Society.

During my stay at the Academy, I had the occasion to have several private conversations with the fellows and I insisted on presenting my subject in a seminar with all of them. As expected, it was very stimulating. I would like to add that I enjoyed immensely once more during my

stay the professionalism and the warm helpfulness of the impressive staff, and the atmosphere of cooperation and friendship prevailing in this exceptional center of research.

Marc Fumaroli returns to his position as Professor Emeritus at the Collège de France.

Magsarjav Gantuya

I extend my gratitude to the Italian Academy and to the Alexander Bodini Foundation for offering the fellowship that permitted me to be in residence for an academic semester in Fall 2009. My experience at the Academy was a great opportunity to advance my multicultural and interdisciplinary studies, and to concentrate on the writing of my scientific doctoral dissertation (which in my home country of Mongolia is the highest level PhD).

The purpose of my research at the Italian Academy was to interpret the role of religion in culture on the basis of comparative studies of the Mongolian and Italian societies. It is clear that the description of cultures requires deep study of both countries' historical development. In addition, my aim was to investigate not only the history but the influence of religion on sociocultural life.

But in this modern era, especially in a developing society such as Mongolia—which is experiencing ever greater social globalization—different religions and cultures coexist shoulder to shoulder in mutually complementary ways.

Every group establishes a culture dependent in part on environmental specifics of geography and climate, and develops its own tradition of religious worship. History shows that, from the earliest times, Italian and Mongolian societies defended their own cultures while at the same time respectfully approaching the other. These two countries were linked by trading along the Silk Road and were always very courteous in regard to one another's religious worship, permitting an opportunity for the coexistence of quite different cultures.

My presentation at the Italian Academy Fellows' seminar on September 30, 2009, drew attention to Mongolian religious history. During the discussion of my presentation, other Fellows offered valuable sugges-

tions: that I give more attention to determining the role of religion in the identity of the specific culture, and that I focus my research on a shorter period of history or on specific historical facts. Following the suggestions and advice of the scholars, I concentrated on the medieval period and on the cultural differences between Mongolia and Italy—and the socioeconomic relationship in which religion was situated.

During the fellowship, I prepared drafts of two articles, the titles of which are, "The Role of Religion in Culture: A Comparison between Roman and Mongolian Medieval Cultures," and "Religious Contacts between Italy and Mongolia in the Silk Road Trade." I would like to express my sincere thanks to the Fellows in residence this semester who gave their valuable time reading my draft papers and offered good advice, suggestions, and criticism on my content, methodology and structure.

I also attended various workshops and seminars organized by the Italian Academy and other organizations at Columbia University; my understanding of Western—especially Italian and American—culture and art was immensely expanded and deepened. From Columbia professors and scholars, and from the Fellows in the social sciences, I learned many new research methodologies and fresh viewpoints. I took the opportunity to visit many temples, churches, and religious organizations and activities in New York, and I was impressed by the friendly and respectful coexistence of so many religions in America.

This fellowship also offered me a unique library opportunity. Mongolian libraries do not hold books published before the beginning of the twentieth century in the USA and in developed Western European countries. In addition, Religious Studies are a new social science in developing Mongolia: the field has existed only since the 1990s. Here, I had a unique opportunity to read many books of importance for Religious Studies, volumes that I could not find in Mongolia and that I dreamed of someday reading. Furthermore, research and classes in Religious Studies at Columbia are a model for Mongolians. All the academic progress that I made at the Italian Academy will be used in my future academic research and my teaching of Religious Studies at the National University of Mongolia.

Magsarjav Gantuya returns to her position as professor at the National University of Mongolia.

Mikael Hörnqvist

During my semester at the Italian Academy I was working mainly on a book project, *The Aristocratic Principle: Aristocracy and Democracy under the Old and the New Regimes*. The study will consist of six chapters, the first three of which are devoted to the ancient regime, dealing with, in turn, classical political philosophy (Plato, Aristotle, Polybius and Cicero), Machiavelli (the role of the prudent man in his theory) and the eighteenth century (Montesquieu, Madison and *The Federalist*, and Kant's critique of the ancient regime in general and the aristocratic principle in particular). The following three chapters address the reformulation of the aristocratic principle under the new, democratic regime taking shape in the nineteenth century. Here my focus will be on Tocqueville, Baudelaire and Nietzsche, who will each be allotted one chapter.

My overarching argument is that modern democracy, as we know it, should be understood as a mixed regime, which combines a democratic and an aristocratic principle. While Tocqueville offers us an institutionalized and largely depersonalized adaptation of the aristocratic principle within a democratic context, I turn to Baudelaire for a complementary, embodied and personal enactment of this principle, still under the aegis of democracy. Both Tocqueville and Baudelaire embrace the idea that both extremes, here represented by the democratic and the aristocratic principles, can claim legitimacy and therefore need to be articulated, accommodated and combined. By contrast, I see Nietzsche as a radical aristocratic critic of this Tocquevillean-Baudelairean model. In defending my version of mixed democracy against Nietzsche's one-sided and, as I see it, unbalanced aristocratism, I appropriate certain aspects of his theory as well (especially his notion of justice as instinctive, and the instincts as acquired). The result is a threefold theory of justice that returns us to Aristotle, and that gives strong emphasis to the embodied, coordinating and balancing virtue of prudence, understood in its Machiavellian sense.

At the Italian Academy I gave a presentation on Baudelaire's essay "Painter of Modern Life," focusing on his notion of mixed beauty and the dandy poet as a self-conscious embodiment of aristocratic ideals in a democratic context.

During the semester I also put the finishing touches on a couple of articles: "The Renaissance," to appear in *The Oxford Handbook in Political Philosophy*, ed. G. Klosko (Oxford: Oxford University Press), and "The Militia and the Art of War: Machiavelli's Military Project," to appear in *The Cambridge Companion to Machiavelli*, ed. John M. Najemy, Cornell University (Cambridge University Press).

Apart from attending a wide range of talks and workshops at Columbia, at the Academy I benefited greatly from interaction with scientists outside the humanities, who provided new and often surprising perspectives on questions of general scientific interest. I am also particularly grateful to the Academy's Visiting Scholars, Professors Fumaroli and Burnett, for many stimulating and eye-opening discussions.

Mikael Hörnqvist takes up a new position as Research Associate at the National Humanities Center in North Carolina.

Maura Imbimbo

During my Spring semester at the Italian Academy, my research dealt with damage detection in large-scale structures under seismic ground motion.

The need for defining methodologies for damage detection in civil structures, such as bridges and buildings, is one of the central issues in the civil engineering community. In fact, while for mechanical and aeronautic structures the use of laboratory models permits the placement of a sufficient number of sensors and actuators for complete identification of any damage as well as controlled loading conditions, in the case of civil structures the instrumentation setup is more restricted due to the dimensions of real structures and the necessity of lowering operational costs. Then the question becomes, Is it possible to define a procedure that can provide information about damage in the entire structure, even when it is partially instrumented, and even in the case of uncontrolled loading? Among the possible problems are measurements noise, any eventual slight changes in the observable dynamic characteristics of civil structures due to local variations in stiffness and, last but not least, the number and the distribution of measurements (which have to be very numerous and are, therefore, expensive and hardly realizable in real-life applications). Moreover, the dynamic test data are generally provided by

artificial excitations, such as those done with vibrodines or shakers, and not by ambient vibrations such as earthquakes; this poses another difficulty in that the large machinery required is always very expensive and cumbersome, especially for large-scale structures such as civil structures.

The aim of the research project was to investigate system identification methodologies to detect damage in large-scale structures with the potential of resolving the above limitations, with a particular emphasis on the case of real structures with limited instrumentation setups when acted upon by seismic ground motions. The starting point of my research project were the results obtained in previous studies within my long-term scientific collaboration with the research group of Professor Betti at Columbia University's Department of Civil Engineering and Engineering Mechanics. The damage-detection analysis was conducted by comparing a series of damage indexes, some of them derived from the literature and others specifically defined during our research. Some of these indexes require the use of two records—in the undamaged and damaged states—and the evaluation of the mass and stiffness matrices. These indexes are based on changes in natural frequencies, flexibility, stiffness, modes of vibration or in seismic eigenvectors. Some others are data-driven methods, which are based on only one record of output signals and do not require any hypothesis regarding the structural model. The efficacy and performance of the indexes were discussed by means of different examples characterized by various input and output instrumentation setups, noise-polluted measurements, and ground-motion excitations. The model-based and data-driven damage-detection indexes were also tested using recorded data from a laboratory test and from a real building, with the aim of experimentally quantifying their sensitivity to the presence of structural damage and testing their efficacy when applied to laboratory and field measurements.

Not all the indexes—whether model- or statistics-based—proved to be entirely reliable in detecting the location and amount of damage for the real-case example being analyzed. For such complex structures, as for all real constructions which always have a limited instrumentation setup, we suggest comparing results obtained from several approaches in order to have a robust indication of the presence and location of damage.

Thus the secondary focus of my research at the Academy was an investigation of the possibility of combining the different results of the analyzed damage detection indexes in order to develop a more reliable identification of damage. To this end, my work was based on analysing an algorithm-fusion approach based on the evidence of theory. The key point of the approach consists of considering the solutions from the different damage-detection methods, and combining them with different weights, according to the mathematical theory of evidence. As often happens in research, the study required more than a single semester's work: it is still in progress and I shall devote my future research to applying the algorithm to my case studies.

The Academy was the ideal place to work on my research project. The weekly seminars as well as the informal discussions I had with the other Fellows offered me pleasant and stimulating intellectual exchange and strengthened my idea of the valuable interdisciplinary setting. I am grateful to Professor Freedberg for the illuminating and fascinating discussions I had with him on many topics, which gave me new and interesting perspectives on many issues.

My time at the Academy gave me also the chance to further develop my research relationship with both Professor Raimondo Betti, with whom I enjoyed significant and worthwhile discussions, and Professor Rene Testa, with whom I had the pleasure to share the tutoring of two Italian students working on their thesis.

Maura Imbimbo returns to her position as Associate Professor at the University of Cassino.

Gianfranco Pasquino

I have spent approximately four months at the Academy, working on my project, "Political Memory and Institutional Change in Three European Democracies," and doing many other things. My paper "Memory, Political Culture, and Institutional Change: A Comparative Perspective" is a preliminary investigation of why, how, and with what consequences the recollections and evaluations of the Constitution makers of Italy, France, and Germany affected their postwar institutional choices. The more material I acquired, for several multiple uses, the more I came to realize how

full of implications is my project. Not only does it throw light on those specific events and eventful phenomena, it also contains many possible suggestions for the reform of those existing Constitutions as well as the drafting of democratic Constitutions in other countries. I was especially intrigued by the way Constitution makers tried to combine their various memories with a vision of the kind of political system they wanted to construct in post-1945 Europe and, in the case of France, in the post-1958 period, after the collapse of the Fourth Republic. I will submit my paper to a journal for publication and will continue to explore the topic with an eye on the more multifaceted process of state building, nation building, and political development. Indeed, while at the Academy I had a chance to explore the growing literature on the entire subject of political development, which is now more often, though not always appropriately and convincingly, defined as “democratization.” During this term I also extended the scope of my analysis, presenting a paper on the Italian model of parliamentarism at an international seminar on “presidentialisms and parliamentarisms face to face” held in Zaragoza.

As is often the case when I am on leave in the USA, many friends and colleagues of mine exploited the opportunity to invite me to give lectures and seminars. So I went to Yale, for a lunch seminar run by the Emeriti, to discuss the topic of Berlusconi in the history of Italy. I was also invited by the Center for Development of the State University of New York at Albany to discuss political development in Southern Europe. On a similar topic, I gave a talk titled “The Future of the European Union: A View from Italy” to former SAIS-Hopkins Bologna Center students, held at the Italian Cultural Institute in New York. The empirical foundation for both talks lies in research I had done on four Southern European countries—France, Greece, Italy, and Spain—that was published in an article, coauthored with my PhD student Marco Valbruzzi, in the *Journal of Modern Italian Studies*. Finally, I went to Buenos Aires to give an “oración” or solemn speech on “Globalización, democracia, y el Cono Sur,” dealing with the way the process of globalization affects contemporary democratic political systems (mostly in a positive way, in my opinion) and how the countries of South America can make the most of it: by proceeding along the path to a closer economic and political integration.

Inevitably, I had to complete work already initiated in Italy and write

a couple of papers for forthcoming conferences. So I wrote yet another chapter for an online book of mine, *Le istituzioni di Arlecchino* (visible at www.scriptaweb.it). I also contributed the article “Poteri forti” to a collection of essays to be published in the Fall of 2010. In both instances, the focus of my approach is how power mobilizes or prevents the mobilization of resources. Finally, as an almost logical consequence of the analysis of the relationship between political culture and institutional change, I drafted a paper for yet another international conference, on “comparing democracies,” on the imitation of some institutional and electoral mechanisms, and submitted a report on the theory of alternation in government to the national congress of the Società Italiana di Scienza Politica, to be held in Venice, 16–18 September. Both cases connect with the overall topic of institutional arrangements. As my research progresses, the next task will be to weave together all these threads in order to produce a coherent package and a persuasive scholarly outcome. I am happy to conclude that, from many points of view, my short stay at the Italian Academy has been of immense value, also thanks to the company of several promising young Fellows.

Gianfranco Pasquino returns to his position as Professor of Political Science at the University of Bologna.

Franco Pestilli

Human and animal survival depends on the ability to seek goals by efficiently responding to reward-predicting stimuli and minimizing the danger of loss. This process entails complex interactions among the sensory, cognitive and motivational brain systems. My research investigates the interaction between a motivational process (reward expectation) and a cognitive process (attention) and how they affect human sensory processing (visual perception). I use a combination of magnetic resonance imaging, psychophysics and computational modeling to relate the changes in behavioral performance due to attention and reward expectation to changes in cortical activity.

We know much about how attention affects sensory responses in cortex, but little about the mechanisms that link the allocation of attention to behavioral outcomes and rewards. This link is essential for understanding how

organisms learn which stimuli they should attend to. Reward expectation depends on the way we assign values to stimuli in the environment. These values can direct attention, change how we perceive the world, and optimize behavioral performance. Studying attention and reward within a unique experimental framework allows us to distinguish the fundamental neural processing at the base of goal-oriented visually guided behavior.

Attention is generally associated with cortical processing and reward with subcortical processing. But it has also been suggested that reward expectation can modulate neural activity in parietal and visual cortex. Because changes in the expected reward change the allocation of attention, reward effects on cortical activity could also be interpreted as attentional modulations. My research attempts to distinguish the effects of reward and attention on cortical activity. The effects of attention on neural responses in visual cortex have been studied for over three decades. In animal models of human behavior attention is typically manipulated by altering reward contingencies: animals attend in order to receive a reward, or do not attend when no reward is expected. It was only recently suggested that reward itself can also affect neural activity in visual cortex. These recent findings make it essential to understand how reward and attention signals interact in cortex.

Generally reward and attention have been studied separately and with different behavioral protocols. In reinforcement-learning paradigms there is often no clear distinction between reward-predicting cues and stimuli being processed. Sensory stimuli being processed act as reward-predicting cues. This does not allow us to measure a pure effect of reward expectation on stimulus processing. My research investigates the effects of reward and attention on stimulus response within a unique experimental framework. I utilize reward manipulations via informative cues, similar to those used in attention research, a behavioral protocol that allows us to measure the pure effect of reward on cortical processing for the first time.

Historically, attention and reward have rarely been studied together. Differences in experimental protocols, brain regions and models make it difficult to directly compare the effects of reward and attention. To date, we know much about how attention affects cortical activity, but little about the basic mechanisms that link the allocation of attention to behavioral outcomes and rewards. Studying attention and reward within a

unique experimental framework that allows us to distinguish their cortical mechanisms is critical to understanding human goal-oriented behavior.

The fellowship at the Italian Academy allowed me to advance much of this research project. The interdisciplinary experience at the Academy improved the way I communicate my science to a nonscientific public. The experience was extremely important as it helped me more clearly understand the broader interest that researchers in other disciplines can have in my work.

Franco Pestilli is a postdoctoral fellow in Vincent Ferrera's laboratory at Columbia and a Visiting Scientist at the Riken Brain Science Institute in Japan.

Valeria Pettorino

I was a Fellow at the Italian Academy during the Fall semester 2009. I am a physicist and I work, in particular, on cosmology, that is to say the study of the content and evolution of the universe. My specific field is related to dark energy, a surprising new energy source which constitutes about 74% of the total energy budget of the universe and is responsible for a recent era of accelerated expansion. I try to investigate models of dynamical dark energy and their effects on observations. I am particularly interested in the possibility that dark energy might interact with other species in the universe, the interaction being a sign of the presence of a fifth force acting at cosmological scales. My interests concern both theoretical aspects of dark energy and cosmology, and imprints of the theory on the cosmic microwave background (CMB) and structure formation.

The cosmic microwave background consists in the relic light emitted about 380,000 years after the big bang and represents the earliest picture we have of the universe. Anisotropies (differences in temperature when looking at different directions in the sky) of the CMB are one of the most powerful tools that we have at present to probe cosmology, since their amplitude at different scales depends on the content and evolution of the universe. The amount of dark energy and the expansion of the universe affect the trajectory of light; by observing the CMB, therefore, we can extrapolate information about cosmology. This is one of the aims of the PLANCK collaboration, for which I am also working. This effort is a concrete example of the re-

sults achieved by a large international scientific community, and is named for the PLANCK satellite, launched in May 2009 to probe CMB with high resolution. The satellite is taking data right now while orbiting around a point located at about 1.5 million km from Earth in a direction diametrically opposite the sun.

Structure formation is the process by which galaxies and clusters of galaxies are formed, and it depends very much on the content and evolution of the universe; it serves as a powerful tool to disentangle different cosmological and dark energy models.

During my time at Columbia University, my research developed in several important ways. First of all, I had the opportunity to contact many physicists working on topics related to my interests. Being at the Italian Academy allowed me to discuss my research with other physicists at Columbia and at New York University, attending seminars at these institutions and learning a lot from other people's work. Furthermore, I had the unique opportunity to visit nearby universities and give talks about my own research, establishing important new contacts in my field and, at the same time, advertising my work and effort in this field. I gave talks at the Massachusetts Institute of Technology, at Princeton, and at the University of Pennsylvania.

Furthermore, the fellowship allowed me to start a new project on interacting dark energy in the framework of chameleon cosmologies in collaboration with the ISCAP group at Columbia University's physics department; in particular, I started writing a new code to investigate the dark energy profile in proximity to a dark matter halo. At the same time, I managed to conclude two papers started in my previous postdoc, at the Institute of Theoretical Physics in Heidelberg, Germany, related to dark energy effects on structure formation in the presence of an interaction between dark energy and neutrinos or dark energy and dark matter.

Moreover, I continued to work with the PLANCK group on cosmological parameter estimation, in collaboration with the Data Processing Center at SISSA in Trieste, Italy.

Last, but not least, I enormously enjoyed the opportunity to discuss with the other Italian Academy Fellows a wide variety of different subjects, from history to art to neuroscience. The Wednesday seminars, as

well as daily contact with the Fellows, offered me the occasion to get in touch with different disciplines, acquiring some understanding of other fields of research and methodology. I myself had to prepare and give a talk about cosmology to the other Fellows: this was a challenging and stimulating task, which widened my experience and strengthened my ability as a physicist to explain my research to people working in different fields.

I have no doubt that this exciting, inspiring and sometimes surprising experience at Columbia University was of major importance for my career as a physicist as well as for my growth as a person.

Valeria Pettorino takes up a new position as a postdoc at the International School for Advanced Studies (SISSA), Trieste, Italy.

Silvia Salvatici

During the semester I spent at the Italian Academy, I carried out my research project on welfare programs implemented in postwar Europe by the United Nations Relief and Rehabilitation Administration (UNRRA). These programs dealt with the feeding of children and expectant mothers, distribution of supplies, vocational training, and—especially in Germany—the administration of displaced persons in the camps. In particular, I focused my research on UNRRA personnel, and I explored how they “gave life and reality” to the principle and objectives laid down in the UNRRA mandate, which was conceived by Franklin Delano Roosevelt as a milestone in his plan to internationalize the New Deal. Most studies of UNRRA have focused on the issue of agricultural and industrial supplies transferred to Europe thanks mainly to American funds. My investigation focused instead on the transmission and diffusion of a pattern of social and moral rehabilitation which was pursued by UNRRA through the implementation of specific welfare programs. This pattern of rehabilitation was one of the main points of the “global New Deal” planned by the first UN agency, and it played a key role in shaping the relationship between Western Europe and the United States in the aftermath of World War II. The objective of my research was to explore the meanings ascribed to the idea of welfare in its connection to internationalism. By analyzing welfare in the context of UNRRA's international mission, I

aimed to shed new light on the history of the emergence of welfare policies in the postwar period, which coalesced around the new Western European democratic states. UNRRA's definition of the term "welfare" as a service covering special provisions to victims of war as well as any action "for the personal rehabilitation of individuals requiring special help" left enough space for reinterpretations in the field, in different countries or in response to different care recipients. My research also investigated the emergence of new professional personnel who embodied the humanitarianism and internationalism promoted by the postwar intergovernmental agency. This personnel represented continuity with the relief workers who had been active in the aftermath of World War I. Most importantly, this staff included American social workers who had experienced techniques of modern public welfare during the Depression period. At the same time, it introduced a new international corps devoted to relief, which still exists today, in part, under the auspices of the United Nations.

The period I spent at the Italian Academy was undoubtedly essential for the development of my project. First of all, I was able to carry out most of my research at the United Nations Archives. I examined UNRRA's extremely rich and still underused collection, in particular, the sections titled Bureau of Administration, Bureau of Areas, Office of the Historian, Italy Mission, and Germany Mission. I explored the documents preserved by the Oral History Research Office of Columbia University, and I analyzed several interviews done with former key staff of UNRRA. I also managed to spend some days at the United States Holocaust Memorial Museum (USHMM) in Washington in order to examine the papers (letters, diaries, personal documents, photographs, etc.) left by former UNRRA employees. The oral testimonies collection of the USHMM was also very helpful, since it includes some interviews collected among relief officers who worked in European displaced persons' camps on behalf of UNRRA. Finally, access to the libraries of Columbia University proved crucial to expanding my knowledge of postwar international relations, the history of welfare, the history of humanitarianism and international relief, postwar Europe and the history of social work. Furthermore, exchanges with the intellectual and scholarly community of the Italian Academy and of Columbia University were a very significant

experience. I attended the seminar on Modern Europe, and I discussed my project with Prof. Susan Pedersen, Dr. Molly Tambor and Mary Marshall Clark of Columbia, Director of the Oral History Research Office. I also benefited from my position at the Italian Academy, which enabled me to contact several scholars with specific knowledge of my field, and I discussed my research with Prof. Marilyn Young (New York University), Prof. Ruth Ben-Ghiat (New York University), Prof. Atina Grossmann (Cooper Union), and Dr. Anna Holian (USHMM and Arizona State University). During the semester I spent at the Italian Academy, I also gave a talk at the Oral History Method and Theory graduate seminar.

Silvia Salvatici returns to her position as Lecturer in modern history at the University of Teramo.

Tammy Smith

My work within comparative, historical and political sociology focuses on how the structure and content of social relations mediated through formal institutions produces, maintains or transforms identities. Within this general framework, my work is specifically concerned with the emergence and maintenance of boundaries. I build from a literature that emphasizes the role of boundaries in distinguishing sites of difference through opposition in order to explore the relational insight that a boundary is at once a point of contact as well as a point of difference. I relate this insight to work on narrative to investigate the social and structural processes that motivate changes in ethnic and regional identities. By recognizing the countervailing ties of people, stories or places that constitute a boundary, my work emphasizes the volatility of boundaries and boundaries' central positions as sites of transformation.

Specifically, I focus on the emergence of two starkly different narratives about the same time period in the northern Adriatic region of Istria among former neighbors and family members who now live either in Trieste, Italy or Novigrad, Croatia. Through these narratives, my work explores the emergence of a social boundary within a formerly unified community at the end of the Second World War. My analysis provides evidence for how individuals' identity narratives have been shaped through interaction between state institutions and social groups. I ex-

amine these processes under both democratic and authoritarian regimes confronting similar challenges to conflict resolution at the dawn of the Cold War. While substantively my work traces the transformation of culture and identity between former friends and neighbors, my work also proposes methodological advances to the study of narrative and life histories. I adapt a formal relational perspective usually associated with analyses of social groups to investigate how events relate to each other to form the core concepts that individuals use to describe their histories. Employing such a structural approach highlights gaps in narratives that have developed around politically sensitive topics. These silences occur in patterned ways and have structures of their own. My work shows that an understanding of silences within these narratives is essential for comprehending overall narrative meaning.

The network representation of narratives enables me to show clear patterns of change across time and across location. Through network maps, it is evident that in both Trieste and Croatia, narrators omit certain events from their accounts in patterned ways. While analysts may expect to find silences under repressive regimes, my work demonstrates that democratic institutions also work to silence certain problematic events. The striking difference is that narratives produced under repression lack coherence, which makes their silences easy to identify. Those that emerge within democratic regimes, however, have a smooth unity that obscures the gaps in the story, making silences much harder to detect. In Trieste, then, just as the story becomes more polarized, it simultaneously becomes harder to discern what is omitted.

While at the Italian Academy, I have been able to pursue my methodological approach, adapting new computer-assisted coding and analysis tools to the study of narrative and life histories. I have been able to use these advances to produce an article for publication, "The Structural Dynamics of Narrative Silences," which draws heavily on data from interviews of Istrians in Trieste and Novigrad. While at the Academy I also have finalized edits for a forthcoming chapter on "Discourse and Narrative" for the *Handbook of Cultural Sociology*, edited by John Hall, Laura Grindstaff and Ming-Cheng Lo and published by Routledge. In addition to outlining the underlying social basis for discourse and narrative, this chapter further refines the themes of narrative silences and boundaries

begun in my earlier work. All of this work has benefited from collaboration with various scholars in the Columbia community, including Peter Bearman in the sociology department, as well as Mary Marshall Clark and Luisa Passerini in the Oral History Office. I hope to use the momentum and clarity about my methodological approach gained through these smaller projects to complete my book manuscript on the Istrian narratives in Summer 2010.

Based on this work, during my semester at the Academy I was invited to give talks on interviewing methodologies and analysis at Fordham University's Graduate School of Social Service, Columbia University's Institute for Social and Economic Research and Policy, and at the upcoming Oral History Summer Institute. In addition, I was asked to review a recent book on the Rwandan genocide and the narratives that have emerged among Hutu and Tutsi neighbors during a panel session at the Association for Nationalities Studies, sponsored by Columbia University's Harriman Institute in April 2010.

In addition to this work on narrative, silences, and Trieste/Istria, during this semester I have also agreed to author a chapter on the sociology of peace, war and conflict for the forthcoming *Handbook of the Sociology of Human Rights*. This work draws in part from a different vein of my work on trafficking of women and children in conflict zones and growing gender inequalities after wars. During the fellowship period I also finalized an article on the link between the trafficking of women and UN peacekeeping missions.

Tammy Smith returns to her position as Assistant Professor of Sociology at the State University of New York at Stony Brook.

PREMIO NEW YORK ARTISTS

During his stay in New York, SALVATORE ARANCIO focused his research on the study of the archives related to the New York World's Fair of 1939 and its machine-age Utopian visions, combining them with the rigorous aesthetic of Berenice Abbott's scientific "Supersight" photographs.

MERIS ANGIOLETTI developed a light and sound installation that had two actors in dialogue—created from the artist's weekly conversations with Ingo Swann—and a narrator reciting from Thomas Wilfred's work on remote viewing done in the 1940s at New York's Art Institute of Light.

ALICE CATTANEO investigated two different experiences of urban reality: Walter Benjamin's "Arcades Project," a philosophical vision of the nineteenth century in Paris, and the Russian Utopia Museum, a virtual archive containing 480 unbuilt architectural prospects.

LUCA TREVISANI focused on the city of New York's relationship with the liquid element—water—after discovering that every day dozens of liters of water are pumped out of the subway system, making this not just a city of skyscrapers but a city locked in continuous struggle with the force of water. His research was condensed into two sculptures and a series of works on paper.

