The ITALIAN ACADEMY for ADVANCED STUDIES in AMERICA

> COLUMBIA UNIVERSITY

> > ANNUAL REPORT 2012–2013

## THE MISSION OF THE ITALIAN ACADEMY

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

## ABOUT THE ACADEMY

At the core of the Italian Academy's work lies its Fellowship Program. Fellowships are open to scholars at the postdoctoral level 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 the Arts 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.



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

Annual Report 2012–2013

NEW YORK 2013

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## GOVERNANCE OF THE ACADEMY

The President of the Academy is the President of Columbia University; the Honorary President of the Academy is the President of the Republic of Italy. The Director is the Head of the Academy. The Chairman of the Board is the Provost of Columbia University. The Board of Guarantors is comprised of 12 distinguished representatives of Italian and American cultural, academic and business life; six are selected by Columbia University and another six by the Government of Italy. The Board advises the Director on the management of the Academy.

Honorary President of the Academy GIORGIO NAPOLITANO, President of the Republic of Italy

President of the Academy LEE C. BOLLINGER, President of Columbia University

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

Chairman of the Board of Guarantors JOHN H. COATSWORTH, *Provost of Columbia University* 

## **BOARD OF GUARANTORS**

## Appointed by Columbia University

DANIELE BODINI Ambassador to the United Nations for the Republic of San Marino

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

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

DAVID ROSAND Meyer Schapiro Professor of Art History Emeritus, Columbia University

OTTO NAUMANN President, Otto Naumann, Ltd.

## Appointed by the Republic of Italy

CLAUDIO BISOGNIERO Ambassador of Italy to the United States

ALESSANDRO FALEŽ Presidente, Hotel Invest Italiana; Presidente, Health Care Italia; Amministratore, S.I.C.A.R.

ANDREA MEVORACH Fondatore, FEM - Finance Estate Millennium, Re-Evolution Real Estate

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

UMBERTO VATTANI President of Venice International University

RICCARDO VIALE Director, Italian Cultural Institute, New York, NY

## SENIOR FELLOWS

### QAIS AL-AWQATI

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

ENRICO ARBARELLO Ordinario di Geometria, Sapienza Università di Roma

RICHARD AXEL Nobel Laureate and University Professor, Columbia University

TEODOLINDA BAROLINI Da Ponte Professor of Italian, Columbia University

LINA BOLZONI Ordinario di Letteratura Italiana, Scuola Normale Superiore, Pisa

MARIA LUISA CATONI

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

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

PAOLO GALLUZZI Direttore del Museo Galileo, Firenze

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

ANTHONY GRAFTON Henry Putnam University Professor of History, Princeton University

DENIS HOLLIER Professor of French at New York University

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

### FRANCESCO PELLIZZI

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

### EDMUND S. PHELPS

Nobel Laureate and McVickar Professor of Political Economy, Columbia University

RENZO PIANO Renzo Piano Building Workshop, Genoa and Paris

GIACOMO RIZZOLATTI

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

SALVATORE SETTIS

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

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

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

### DIRECTOR

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

### STAFF

BARBARA FAEDDA Associate Director

ALLISON JEFFREY Assistant Director

ABIGAIL ASHER Communications and Development Officer

HIDAYAT JON SUPARYO Business Manager

NICK BUONINCONTRI Operations Coordinator

KIRA STOCKDALE Administrative Coordinator

RICK WHITAKER Theater Manager

EMILY BULT, RAY HO, KIM NGUYEN Graphic Designers

### WORK-STUDY ASSISTANTS

Antonia Aglialoro Christopher Carrano Laura Itzkowitz Paul Kromidas Jonathan Orea Jerry Rivera Thomas Sanderson Laura Vargas Cathryn Weber

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## DIRECTOR'S REPORT

he overall standard of our group of Fellows continued to be high. Evidence for this appears not only in terms of publications, quality of seminar presentations and number of invitations received to lecture elsewhere, but also in the remarkably high proportion of Fellows who receive Professorships or other distinguished Research Fellowships in the course of their Fellowship year at the Academy. Following on last year's successes, when seven of our nineteen Fellows received such offers, this year a full ten (out of our seventeen Fellows, mostly already holding positions) were successful in gaining employment. They will be taking up posts at Oxford, Harvard, Stanford, Columbia, the Warburg Institute, the Huntington Library, the Barcelona Graduate School of Economics, and the Universities of Lisbon, Michigan, and Stuttgart. In fact, we thus sent no one back this year without a job. Such a record is all the more remarkable at a time when academic posts are ever scarcer, and prospects for talented young academics have never been less assured.

This year's collegial group embraced the cross-disciplinary mission of the Academy with enthusiasm. Discussions about the methodological and technical underpinnings of the different disciplines were critical and constructive; though the humanists this year seemed, as a whole, rather less skeptical of new scientific approaches to social and psychological issues than they were last year. Our lunchtime discussions prior to the weekly seminar were particularly lively in a year that saw two popes and the collapse and revival of the Italian government. The fact that no fewer than three of our Fellows had children this year also contributed to the happy tenor



of the group, and we were all pleased that circumstance and goodwill allowed all three new parents—Paroma Chatterjee, Ivano Dal Prete and Paola Abenante—to participate with barely a break in their attendance at our weekly seminars.



The largely young group of Fellows was enriched by the presence of several senior scholars—including the philosopher Remo Bodei, the Byzantinist Anthony Cutler, and the music historian Gianmario Borio (who was here as the holder of the distinguished chair established by us in conjunction with its gracious funders, the Compagnia di San Paolo). In addition, Alain Elkann came to us as a Visiting Research Scholar. In conjunction with the Istituto Italiano di Cultura, we continue to sponsor the Premio New York, and thus add a further element to our now well-known cross-disciplinary program.

A notable feature this year was the intensity of discussion even of subjects that might be regarded in other contexts as obscure or abstruse. While the exchanges over scientific and social-scientific presentations have always been vigorous, controversy over humanistic presentations has generally been less intense. But none of us, I think, were prepared for the fierceness of the argument that broke out over Federico De Romanis's outstanding seminar on the pepper and cinnamon trade between the Roman Empire and India in the third and fourth centuries, where the methodological strategies in calculating profits and taxation effects were hotly contested. It was indeed heartening to find that for once an apparently obscure (but by no means minor) phenomenon could rouse as much erudite passion as the newest scientific possibilities (like the now frequent concerns raised about the use of scanning techniques like fMRI in understanding the cortical bases of human behavior—

often a topic of our Fellows' discussions).

As always in the past, several of our Fellows contributed directly to the work of Columbia departments, and in one case, of a prominent New York museum. A principle of these collaborations has been not to encumber Fellows with work extraneous to their research (for it is precisely the freedom from quotidian responsibility that has been a hallmark of research at the Academy) but rather to offer Fellows opportunities for expanding their horizons by working in environments not available to them otherwise. Thus Luca Colnaghi worked in Eric Kandel's lab at Columbia, Guillermo Horga in Brad Peterson's at New York State Psychiatric Institute, and Giacomo De Giorgi with Eric Verhoogen in Economics, while Marta Cacho Casal combined her Fellowship at the Morgan Library with ours at the Academy. In the past, Fellows have worked in various labs in departments such as Physics, Nanotechnology, Biology, Earth Sciences, Neuroscience and Psychiatry, the latter two usually with the aid of a Fellowship sponsored by the Alexander Bodini Foundation. Our collaborations have been equally close with departments in the humanities. Fellows have participated prominently in the intellectual lives of Philosophy, Music, Art History, and Italian literature. This year we further strengthened our ties with the Maison Française and the Alliance Program, as well as with the Heyman Center, by joint sponsorship of significant events. As before, the program we devised with the Compagnia di San Paolo to bring prominent Italian humanists to Columbia has enriched the offerings of the humanities at Columbia, as in the case of Professor Anna Ottani Cavina, art historian from Bologna, and Professor Gianmario Borio, musicologist at the University of Pavia/Cremona. Columbia remains grateful to the Compagnia for their generosity in sustaining the costs of a program that has so enhanced the humanities here, especially at a time of declining funding in this area.

Our program of academic events was as rich and packed as ever. Under the direction of Dr. Faedda, our annual symposium on Holocaust Remembrance Day has become one of the most stimulating and innovative of all programs devoted to this subject. After the preceding symposia dedicated to the Fascist Race Laws, the Roman Ghetto, the fate of the Roma people, and homosexuals, this year Dr. Faedda decided that the question of *The Unfit: Disability under Nazism and Fascism* should be considered. With Patricia Heberer and Susan Bacharach, both of the Holocaust Museum, participating along with David Forgacs of New York University, this important topic attracted a large crowd.

A second major event this year, organized by our distinguished ex-Fellow, Professor Salvatore Cosentino of the University of Bologna, was the international conference *Ravenna and the Traditions of Late Antique and Early Byzantine Craftsmanship: Culture, Labor and the Economy.* Since it did indeed deal with each of these three topics, it attracted the kind of interdisciplinary audience that is so often striven for but just as often not achieved. We thank both Professor Cosentino for the care and energy with which he prepared the conference, as well as the Department of Cultural Heritage of the University of Bologna, the Fondazione Flaminia and the Port Authority of Ravenna, for sponsoring so worthwhile and important an event.

One of the most notable literary events this year was the evening with Roberto Calasso, who spoke with consummate learning and wit, not just about his recent book, *La Folie Baudelaire*, but also about the presence of the classical tradition in earlier works of his, such as *The Ruins of Kasch* and *The Marriage of Cadmus and Harmony*, as well as his remarkable book on the Indian tradition, *Ka*. One of the models of the Academy has always been the Warburg Institute in its original incarnation in Hamburg, dedicated to the survival of classical forms and its imbrications with the East; Calasso's discussion of his books gave some sense of the imaginative potential of such explorations. We remain grateful to Farrar, Straus, and Giroux for continuing to bring us authors of high significance for Italian culture to the Academy, as well as to our Theater Manager, Rick Whitaker, for his initiative in setting up such events.

Several other events fitted well into the Warburgian model. These included a successful afternoon workshop on Renaissance theories of the history of the world, organized by our Fellow Ivano Dal Prete, with the participation of Professors William Connell (Seton Hall), Anthony Grafton (Princeton), Pamela Smith (Columbia) and myself.

Gianmario Borio organized a lively workshop on Historiography and Ethnography bringing Joseph Auner (Tufts), Stephen Blum (CUNY) and Martin Scherzinger (NYU) to the Academy, which expanded and elaborated on his extremely well-received San Paolo public lecture, *The End of Exoticism, or the Infiltration of the Other into Western Art Music,* in which he spoke about the elements of the exotic in the works of Boulez, Debussy, Kagel and Varèse.

The 2013 James Beck Memorial Lecture was held at the Academy in

memory of the well-known and often outspoken Columbia art historian who had also served as Director of the Casa Italiana. I was asked to give the lecture this year, and spoke on the subject of *Movement and Morality in Italian Renaissance Art*, concentrating on the relationship between Botticelli, dance and Savonarola.

As has become traditional over several years now, Allison Jeffrey organized the Italy at Columbia Lecture Series, showcasing talks by Columbia professors. Each professor chooses one lecture on an Italian topic from her or his current class and brings the students over to the Academy for the occasion, and we open the lecture to the public. This year we are grateful to Professors Holger Klein (*The Art and Architecture of Ravenna: From Galla Placidia to Theodoric*), Susan Boynton (*The Beginning of Opera in Italy*) and Neslihan Şenocak (*Crime and Punishment in Medieval Italy*) for their quite wonderful lectures, which held their large audiences spellbound.

In March we hosted a lively and sold-out colloquium in the theater to celebrate the foundation of Columbia's new Mortimer B. Zuckerman Mind Brain Behavior Institute, a symposium and discussion entitled *Shaping the Brain: How Genes, Emotions and the Arts Shape Perception.* Organized by Kelly Remole and her colleagues from ZMBBI (as the Institute is now referred to), the participants were Michael Shadlen from Neuroscience, who introduced and moderated the discussion, Frances Champagne and Kevin Ochsner from Psychology (who spoke on epigenetics and emotion regulation, respectively), and myself (on neuroscience and the visual arts).

An international three-day meeting in June led by Columbia physics professor Elena Aprile worked on the experimental design for a detector of new elementary particles (known as Weakly Interacting Massive Particles) that constitute dark matter in the galaxy. The experiment



will be conducted in Italy's national Gran Sasso Laboratory.

A number of other Italy-related events were brought to the Academy by outside institutions, including a conference on *The Future of the Liberal Order in Italy*, organized by Steven Szabo, Director of the Transatlantic Academy in Washington (where our ex-Fellow Professor Gianfranco Pasquino of Bologna was Fellow this year), and a lecture on Italy's economic future by Professor Francesco Giavazzi of the Bocconi in Milan, sponsored here by Columbia's Program for Economic Research.

Every year our concert series, magisterially conceived and organized by Rick Whitaker, gains consistent praise for the quality of the performers and the innovative nature of the programming. TENET performed Monteverdi madrigals; Jonathan Dawe's *Così Faran Tutti* was commissioned by the Academy and had its premiere here; Suzanne Farrin and the International Contemporary Ensemble paid musical tribute to Petrarch; Mala Punica performed medieval Italian music; and Miranda Cuckson and Blair McMillen, among several others, gave a concert of contemporary Italian and Italian-



American music. I list these musical events to give a sense of the degree to which the Academy has become a leader in bringing to New York the vast range of Italian music, from the earliest times to now, in ways that make clear its liveliness and relevance in the modern world. In this context we are also grateful to the Lorch family for its sponsorship of a wonderful concert in memory of E.R. Lorch, the great Columbia mathematician and long-time supporter of the Casa Italiana, in which Emanuele Torquati, a favorite at the Academy, gave a distinguished performance of works by Beethoven, Busoni, Fedele, Filidei, Maestri and Scarlatti. It was an unforgettable performance and it garnered an outstanding review in the *New York Times*. Our galleries were graced by an exhibition of the photographic works of Paolo Ventura in an exhibition curated by Renato Miracco, now chief cultural attaché at the Italian Embassy in Washington, and an exhibition and video installation by the winners of this year's Premio New York (sponsored in conjunction with the Istituto Italiano di Cultura), Francesco Arena and Anna Franceschini. Perhaps the most notable and beautiful exhibition in this good year for art at the Academy, however, was the remarkable show entitled *Cambodia: The Memory Workshop*, containing works by Vann Nath, Séra, and a number of emerging Cambodian artists. We are grateful to Cambodia Living Arts, the Season of Cambodia Festival, the Maison Française (which hosted a workshop and a portion of the exhibition), and the School of the Arts for bringing so exciting an exhibition to our gallery spaces. That it drew larger than usual crowds to us was not a surprise, given the interest and quality of the works shown. Our exhibition spaces have rarely looked better.

The Center for the Ancient Mediterranean, housed in the Academy and directed by Professor William Harris, continues to be one of the most



active and lively centers at Columbia, consistently presenting the most up-to-date research and the most innovative approaches to the study of the ancient world. Its program of events speaks for itself—as does the work of the Columbia Seminar

in Modern Italian Studies, which continues to draw into its orbit scholars working on Italian history, literature and culture in the whole tri-state area. While the Academy's Fellowship program extends well beyond purely Italian topics, the activities of such centers, along with the intensity of our own programs, make the Academy the single most active center of Italian and Italian-related topics in the United States—and possibly anywhere outside Italy itself. Indeed our range is unparalleled anywhere, certainly for an institution that runs on so small a staff and such a relatively small budget.

Perhaps the most Warburgian of our projects continues to be APIA, the Academies Project at the Italian Academy, still run by Marcello Simonetta and Noga Arikha (even while they are directing their own programs in Paris). As noted in earlier reports, the aim of APIA is to provide web access to as many as possible of the vast number of books and manuscripts associated with the rich history of Academies in Italy and in Europe. No other country in the world has so dense and lively a concentration of Academies in its intellectual past, especially between the fifteenth and eighteenth century, and the aim of APIA is to chart them chiefly through their printed productions. At one time I had the chimerical hope of trying to set up a real library of primary sources for this rich intellectual culture, but in these days of constrained resources as well as of exceptional digital possibilities, APIA is an entirely more feasible initiative. We are grateful to the Warburg Institute (and to François Quiviger there) and the Institut de France (and to Marc Fumaroli) for their role in helping us construct and fill the APIA site with material that is now available through our home page.

Another joint project brings benefit to both graduate and undergraduate students at Columbia. Still in its nascent stages, the Advanced Program of Ancient History and Art, which we run jointly with the Sapienza University of Rome, has already had two summers of successful excavations at a Roman imperial villa in Stabiae, in the shadow of Vesuvius, and continues to expand. We are grateful to Professor Lucio Ubertini of the University of Rome for his visionary support for this project, and to our Columbia colleagues Professors Francesco de Angelis and Marco Maiuro for their enthusiastic realization of a proposal that emerged from the initial discussions at the Academy. They have devised a program of practical and theoretical archeology that we hope will serve Columbia for many years to come.

This is a program that not only benefits Columbia, but also draws scholars from other institutions where the study of classics is declining. And because the advanced study of Italian linguistics and philology is often even less secure in the United States, it was with great pleasure that I met with Dr. Nicoletta Maraschio, the present Director of the Accademia della Crusca, famous for its Dictionary of the Italian Language and for its subsequent lexicographical and linguistic researches. The aim here is to see what can be done to bring together and reinforce advanced studies of the Italian language in the United States, and examine the possibilities for further lexicographical, dialect and philological research both here and in Italy.

The Academy's range will be clear from this report. It extends from specific issues in Italian culture to its promotion at the highest and most

interesting levels (the two, self-evidently, do not always coincide; but we hope we have been scrupulous in not scanting the more problematic and less acclaimed aspects of modern-and past-Italian culture simply for the canonical). Our seminars and lectures in these areas are generally wellattended; our events program usually thronged. It gives me great pleasure to report that the visibility of Italy and the Italian Academy could hardly be higher. But the main achievement of the Academy, as I think most of my colleagues at Columbia would agree, has been its development, sponsorship and creative consolidation of what has now become recognized as one of the major-and possibly the most innovative-multidisciplinary programs of advanced research in the world. We are proud that the Academy has become a place known for the ways in which Fellows interact not just across boundaries within the humanities or within the sciences, but across the disciplinary divide. They do so in no superficial way, but by attending to the methodological principles as well as the concrete results of the other fields, in a way that is as courteous and constructive as any academic institution I have known. The Academy's Fellowship program has been built on the principle that understanding the contributions and the underlying methods of both the sciences and the arts is essential not only for the future of constructive academic discourse relevant to the world we live in, but for understanding the past and innovating for the future.

As I have often noted in past reports, we could not have achieved what we have without the devotion of our small staff. Associate Director Barbara Faedda, Assistant Director Allison Jeffrey, Communications and Development Officer Abigail Asher, Theater Manager Rick Whitaker, Business Manager Jon Suparyo, Operations Coordinator Nick Buonincontri, and Administrative Coordinator Kira Stockdale make up the core of an exceptional team, whose efficiency, grace, common sense and complete dedication impress all who meet them. Heretical and unbureaucratic though it may be to say this in print, all of them contribute to the life of the Academy in ways that go far beyond their mere job descriptions. At every step, they contribute to our events, our political roles, our public and our programs in thousands of small and large ways. Our public and our Fellows are happy at the Academy and its events, and this is in no small measure due to their spirit, enthusiasm and graciousness. No Director could ask for more of his staff. I am also grateful to the assistants in the federal work-study program who helped us so cheerfully: Antonia Aglialoro, Chris Carrano, Laura Itzkowitz, Paul Kromidas, Jonathan Orea, Jerry Rivera, Thomas Sanderson, and Laura Vargas, and to the graduate students in architecture— Emily Bult, Kim Nguyen, and Ray Ho—who served as graphic designers. Ray Ho enlivened the public entryway of our building with *Curio*, a permanent installation done in partnership with Robert Cox. In its display of living plants in an array of diversely shaped glass polyhedra set against mirrors, it clearly gestures towards early modern cabinets of curiosity and to the combination of puzzling natural specimens and geometrical wonders in the *Kunst*- and *Wunderkammern*.

The Italian Academy for Advanced Studies is a unique Columbia institution in that it is the product of a joint vision of a University and a country. We hope that its work and its ideals reflect the fruit of a creative tension between the intellectual ideals of a great university, and the political implications and needs of such a relationship. It would have been much harder to negotiate this tension had it not been for the support of both sides of the table. Let me thank those at Columbia who have given us their unstinting support, and shown their enthusiasm for our intellectual and academic project, as well as enjoying the well-known pleasures of Italian art and culture in all its aspects. I could not be more grateful to our very large Admissions Committee, consisting of over 80 authoritative figures, who devotedly review applications in their respective fields, and thus enable us to make what we hope are wise Fellowship choices. I'm also grateful to those colleagues who co-sponsor



programs or whose laboratories provide the bases for many of our scientific Fellows' work (though of course the benefit is entirely mutual, given the consistently productive and high standards of such Fellows). Michael Ryan, Director of the Rare Book and Manuscript Library, has been a valuable support and link to the Library, where every year he offers a warm reception in the Rare Book Room, highlighting its possibilities for the humanists and introducing the scientists to its riches (including its interesting and distinguished staff members). Once more the contributions of our colleagues to the effective and popular Italy at Columbia series has been of great importance to our profile, while the support of many departments-from Music through Psychiatry and Neuroscience-has enhanced the quality of our Fellowship program and of many of our lectures, academic conferences, and public events. On the other side of the equation, I want to thank Ambassador Claudio Bisogniero, always a warm supporter and presence, and Cultural Attaché Renato Miracco, whose help and advice has been indispensable. Riccardo Viale, Director of the Istituto di Cultura, continues to work with us on events related to Italy; and he also brought to us a remarkable meeting of the Herbert Simon Society, at which many luminaries in the field of economics and related theory spoke, ranging from Gerd Gigerenzer to Columbia's Joseph Stiglitz, who as always drew an overflow crowd to our theater.

All institutions are inseparable from their budgets. The Academy has financial and property resources that in many ways are richer than many of their Columbia peer institutes', but as our reputation and authority have grown, it is clear that we could do much more if our endowment were expanded. Daniele Bodini and the Alexander Bodini Foundation have been exemplary in funding the Bodini Fellowships in Developmental and Adolescent Psychiatry, Culture and Religion, and Global Development and Finance.

It remains to thank our Board of Guarantors for their support of the Academy and their commitment to its ideals. No one understands these better than the Chairman of the Board of Guarantors, Provost John Coatsworth, and it is to him that the Academy is most indebted. Under his tactful, firm, and wise leadership, I think it can be said that the Academy continues to flourish as never before.

David Freedberg



## FELLOWS 2012-2013

PAOLA ABENANTE Università di Milano – Bicocca

ALEXANDER BODINI RESEARCH FELLOW IN CULTURE AND RELIGION Pious bodies and sensuous spirits: Sufi experiences and vocabularies in contemporary Egypt (Fall 2012 and Spring 2013)

FABIO BARRY *University of St. Andrews* Bernini, S. Andrea al Quirinale, and early modern architectural representation (Fall 2012)

REMO BODEI *Università di Pisa* Political traumas: how citizens reformulate their consciousness after the fall of a regime (Fall 2012)

MARTA CACHO CASAL *Villa l Tatti – Harvard University* Artists' libraries and the migration of ideas in late Renaissance Italy and Spain (Spring 2013)

PHILIPPE CANGUILHEM *Université de Toulouse II – Le Mirail* In the shade of the laurel: music and culture in Florence, 1530–1570 (Spring 2013)

ELENA CASETTA *Università di Torino* Biodiversity: the methodological challenges (Fall 2012)

PAROMA CHATTERJEE *University of North Carolina – Chapel Hill* Living icons: saints and representation in Byzantium and Italy in the eleventh to the thirteenth centuries (Fall 2012 and Spring 2013)

LUCA COLNAGHI *Columbia University* ALEXANDER BODINI RESEARCH FELLOW IN DEVELOPMENTAL AND ADOLESCENT PSYCHIATRY The role of smoking in cocaine addiction (Fall 2012 and Spring 2013)

ANTHONY CUTLER *Pennsylvania State University* The Salerno ivories (Spring 2013)

IVANO DAL PRETE *University of Minnesota* Remapping natural history in early modern Italy: Antonio Vallisneri's scientific network (Fall 2012 and Spring 2013)

### GIACOMO DE GIORGI Stanford University

ALEXANDER BODINI RESEARCH FELLOW IN GLOBAL DEVELOPMENT

Climate and the effects of the change in weather variability on consumption, savings and investment (Spring 2013)

FEDERICO DE ROMANIS *Università di Roma "Tor Vergata"* Comparative analysis of the Roman and Portuguese pepper trade (Fall 2012 and Spring 2013)

JOERG FINGERHUT *Humboldt-Universität zu Berlin* Pictorial presence as a function of conflicting information-processing in two visual subsystems (Spring 2013)

CORINNA GALLORI *Università di Milano* Preacher, healer, founder, and inquisitor: the image and cult of St. Peter Martyr (Fall 2012)

GUILLERMO HORGA Columbia University

Detecting auditory verbal hallucinations in schizophrenia with multivariate pattern analysis of fMRI (Fall 2012 and Spring 2013)

LIDIA SANTARELLI Brown University

Fellow Associate for the Academy project "Law and its Manifestations" (Fall 2012 and Spring 2013)

DOMENICO SCARPA Centro internazionale di studi Primo Levi, Torino

"Too many for one": Eugenio Montale's interlocutors, 1917–43 (Spring 2013)

GIANMARIO BORIO Università di Pavia

COMPAGNIA DI SAN PAOLO / ITALIAN ACADEMY DISTINGUISHED VISITING PROFESSOR

Teaching a graduate seminar in the Department of Music: *Avant-garde Music in Italy:* 1950–2000

## FELLOWS' SEMINARS

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

FALL 2012

Bernini's S. Andrea al Quirinale and early modern architectural representation FABIO BARRY

The role of smoking in cocaine addiction LUCA COLNAGHI

Europa kitsch: on Mario Praz's critique of Greece as a site of anomic modernity LIDIA SANTARELLI

The Franciscan "revolution" reconsidered paroma chatterjee

St. Peter Martyr: an introduction corinna gallori

Ingenuous investigators: Antonio Vallisneri's correspondents and the making of natural knowledge in eighteenth-century Italy IVANO DAL PRETE

Music, sounds and virtue in contemporary Egyptian Sufism paola abenante

Reason and delusion REMO BODEI

The puzzling inventory of life elena casetta

Deficits in predictive mechanisms and auditory verbal hallucinations in schizophrenia guillermo Horga

A comparative analysis of the Roman and Portuguese pepper trade FEDERICO DE ROMANIS

SPRING 2013

Image-sound structure and the audiovisual experience GIANMARIO BORIO

Towards an understanding of the molecular basis of post-traumatic stress disorder LUCA COLNAGHI

Florentine musical culture in the time of Cosimo I de' Medici: from "music without notes" to the birth of the aristocratic composer PHILIPPE CANGUILHEM

A predictive-coding model of normal and abnormal perception: implications for brain stimulation GUILLERMO HORGA

"You taught me what Egypt means": some considerations on the ambivalent spaces and aesthetics of the Egyptian Revolution PAOLA ABENANTE

A kind of iconoclasm: the Jews and the *Passio Ymaginis* account PAROMA CHATTERJEE

Pictorial presence JOERG FINGERHUT Julio-Claudian denarii and aurei in Campania and India FEDERICO DE ROMANIS

Climate change volatility and crop choices GIACOMO DE GIORGI

Carducho's *Diálogos de la pintura:* Observations on its readership and circulation MARTA CACHO CASAL

Preformism, epigenesis and Antonio Vallisneri's history of generation IVANO DAL PRETE

"Too Many for One": Eugenio Montale's interlocutors, 1917–43 domenico scarpa



## PUBLIC EVENTS

## CONFERENCES AND SYMPOSIA

## SEPTEMBER 12: SYMPOSIUM

Rewards, Habits, and Learning: Towards an Integrative View of Frontostriatal Function

Mark D'Esposito (UC Berkeley), Earl Miller (MIT), John O'Doherty (CalTech), Liz Phelps (NYU), Trevor Robbins (Cambridge), Wolfram Schultz (Cambridge), Daphna Shohamy (Columbia) *Organizer:* Daphna Shohamy (Columbia) *Sponsor:* CHDI Foundation

## OCTOBER 23: READING

## La Folie Baudelaire

Roberto Calasso. Introduced by Richard Howard

## NOVEMBER 26: THE EDWARD SAID MEMORIAL LECTURE

## Seeing Madness: Insanity, Media, and Visual Culture

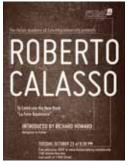
W. J. T. Mitchell (University of Chicago) *Co-sponsor:* Heyman Center for the Humanities

### DECEMBER 5: CONFERENCE

# The Future of the Western Liberal Order: The Case of Italy

David Freedberg (Director, Italian Academy); Stephen Szabo (Executive Director, Transatlantic Academy); Emiliano Alessandri (German Marshall Fund); Bill Emmot (*The Economist*); Alexander Stille (Columbia); James Newell (University of Salford, UK); Gianfranco Pasquino (Transatlantic Academy; Johns Hopkins SAIS Bologna Center; U. of Bologna);







Charles Sabel (Columbia); Maurizio Molinari (*La Stampa*); Richard Youngs (Transatlantic Academy; FRIDE): Nadia Urbinati (Columbia); Paolo Mancini (U. of Perugia); Karin Deutsch Karlekar (Freedom House); Gábor Halmai (Transatlantic Academy; Princeton); Jan-Werner Müller (Princeton). *Co-sponsors:* Transatlantic Academy; with support from the Alliance Program, Columbia



## FEBRUARY 7: SYMPOSIUM "The Unfit": Disability under Nazism and Fascism

*Speakers:* Patricia Heberer, Susan Bachrach (both of Holocaust Memorial Museum), David Forgacs (NYU)

## FEBRUARY 18: LECTURE Italy's Future: Reform or Decline?

Francesco Giavazzi (Innocenzo Gasparini Institute for Economic Research, Università Bocconi) *Sponsor:* Program for Economic Research, Columbia





## FEBRUARY 28: LECTURE

The End of Exoticism, or the Infiltration of the Other into Western Art Music: Boulez, Debussy, Kagel, Varèse and the Development of Musical Thought

Gianmario Borio, the second Compagnia di San Paolo / Italian Academy Distinguished Visiting Professor

## MARCH 7-8: CONFERENCE

Ravenna and the Traditions of Late Antique and Early Byzantine Craftsmanship: Culture, Labor and the Economy

With Irina Andreescu-Treadgold (Independent Scholar), Isabella Baldini (U. of Bologna), Salvatore Cosentino (U. of Bologna), John Haldon (Princeton), Holger A. Klein (Columbia), Chiara Guarnieri (Soprintendenza per i Beni Archeologici dell'Emilia Romagna), Paul Arthur (U. of Salento), Thomas Brown (University of Edinburgh), Anthony Cutler (Penn State), Deborah Deliyannis (Indiana University), Judith Herrin (King's College London), Glenn Peers (U. of Texas at Austin), Vivien Prigent (Centre National pour la Recherche Scientifique) *Organizer:* Salvatore Cosentino (University of Bologna, former Academy Fellow). *Co-sponsors:* The Department of Cultural Heritage, U. of Bologna; The Fondazione Flaminia; The Port Authority of Ravenna

### MARCH 12: SYMPOSIUM

## Shaping the Brain: How Genes, Emotions, and the Arts Shape Perception

Frances Champagne, David Freedberg, Kevin Ochsner; moderated by Michael Shadlen (all of Columbia) *Co-sponsor:* the Mortimer B. Zuckerman Mind Brain Behavior Institute, Columbia

# About the Brain of the arts of

### APRIL 4: WORKSHOP

## Historiography and Ethnography: Two Perspectives on Musical Facts

Joseph Auner (Tufts), Stephen Blum (CUNY) and Martin Scherzinger (NYU) *Organizer:* Gianmario Borio (U. of Pavia; Compagnia di San Paolo / Italian Academy Distinguished Visiting Professor)

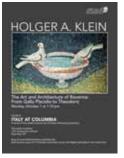
### APRIL 10: LECTURE

## Rethinking Macroeconomics: What Went Wrong and How to Fix It

Joseph Stiglitz (Columbia). Part of the conference "Bounded Rationality Updated," organized by the Italian Cultural Institute of New York and The International Herbert A. Simon Society









## APRIL 24: THE 2013 JAMES BECK MEMORIAL LECTURE Morality and Movement in Renaissance Art

David Freedberg, Pierre Matisse Professor of the History of Art, Columbia, and Director of the Italian Academy *Sponsor:* ArtWatch International

### APRIL 26: WORKSHOP

## The Renaissance and the History of the World

William Connell (Seton Hall), David Freedberg (Columbia), Anthony Grafton (Princeton), Pamela Smith (Columbia) *Organizer:* Ivano Dal Prete (Academy Fellow)

## JUNE 17-19: WORKSHOP

## XENON1T Collaboration Meeting on Dark Matter

*Organizer:* Elena Aprile *Co-sponsors:* Dept. of Physics and Nevis Lab, Columbia; National Science Foundation

## ITALY AT COLUMBIA LECTURE SERIES

OCTOBER 1 Holger A. Klein

The Art and Architecture of Ravenna: From Galla Placidia to Theodoric

OCTOBER 25 Susan Boynton The Beginning of Opera in Italy

DECEMBER 4 Neslihan Şenocak Crime and Punishment in Medieval Italy



## CONCERTS

NOVEMBER 3 Monteverdi's Madrigals of Love and War TENET vocal ensemble

### NOVEMBER 30

Corpo di Terra – The Petrarch Project Suzanne Farrin and ICE (International Contemporary Ensemble)

## DECEMBER 13-15

## Così Faran Tutti

World premiere of an Italian opera by American composer Jonathan Dawe Commissioned by the Italian Academy

### FEBRUARY 20

# Krista Bennion-Feeney, violin, with the Four Nations Ensemble

Works by Vivaldi, Geminiani, Porpora, and Locatelli

## MARCH 6

## Medieval Italian music

Mala Punica Co-sponsor: The Americas Society

MARCH 27 Rolf Schulte, violin, with James Winn, piano Works by Busoni and Mozart











## MAY 1

## The E.R. Lorch Memorial Recital

Emanuele Torquati, piano

Works by Beethoven, Busoni, Fedele, Filidei, Maestri and Scarlatti

## MAY 8

# Miranda Cuckson, violin, with Blair McMillen, piano

Works by Oscar Bianchi, Marco Stroppa, Salvatore Sciarrino, and Giuseppe Tartini, and a world premiere by Jason Eckardt

## JUNE 18

# Chelsea Music Festival: 400 Years of Music from Italy and Britain

Works by Corelli, Platti, and Britten. With an exhibit by Italian photographer Maurizio Galimberti Co-sponsor: Chelsea Music Festival



## EXHIBITIONS

JANUARY 24–MARCH 8 Selected Works Paolo Ventura; Curated by Renato Miracco



## MARCH 26

## Francesco Arena and Anna Maria Franceschini

Winners of the Premio New York, the scholarship program for emerging Italian artists

Co-sponsors: The Italian Ministry of Foreign Affairs and the Italian Cultural Institute of NY

#### Cambodia, the Memory Workshop: Artworks by Vann Nath, Séra, and Emerging Cambodian Artists

Part of the "Season of Cambodia Festival," which included a conference at the Maison Française.

*Organizers:* Pierre Bayard and Soko Phay-Vakalis (both of University of Paris 8).

Co-sponsors: Maison Française, Columbia; University of Paris 8;

The School of the Arts, Columbia; Cambodia Living Arts; Season of Cambodia Festival





# FELLOWS' REPORTS

#### Paola Abenante

This year spent at the Italian Academy was extremely important for me both because of the progress made in my research and because of the invaluable feedback I received from my colleagues at the Academy and from the faculty of Columbia.

As an Alexander Bodini Fellow in Culture and Religion, I have been preparing a book manuscript based on my dissertation on contemporary Sufism in Egypt (*Pious Bodies and Sensuous Spirits: Sufi Vocabulary and Experiences in Contemporary Egypt*), and on a new research project.

The research proceeding from my dissertation unfolds ethnographically on two intersecting levels. First, it describes and analyzes the vocabulary and semantic scenes that inform Sufi praxis today—both in Egypt and beyond. I have analyzed the meanings in use of Sufi vocabulary in relation to dominant Islamic discourses within the contemporary Egyptian public sphere. I also traced the genealogical imbrications, the points of condensation, convergence and divergence of Sufi vocabulary with respect to what has been defined as the west's "'second modernity," namely a form of modernity implementing a rationality critical of positivist and materialist modern trends and based on subjective experience and self-care. Second, the research has explored how individual Sufi disciples concretely mobilize this vocabulary, and the related ritual practices, within their ordinary lives in order to concretely engage in social and political action.

Assuming a theoretical understanding of subjective experience that de-centers the subject itself, in my work I use conceptual tools such as relationality and inter-subjectivity that help to bridge the distance between object and subject, meaning and praxis, mind and body, and which call for interdisciplinary research.

In this interdisciplinary perspective, the Academy's weekly luncheon seminars helped me expand my methodological approach, pushing me to ask new questions and pursue new paths of research which integrated my phenomenological stance.

In particular, during the first half of the year, I focused on the chapters of my manuscript concerning embodiment and the aesthetics of ritual praxis, and I profited greatly from my colleagues' suggestions, which helped develop my understanding of aesthetics from both a historical and neuro-biological perspective.

During the second half of the year, alongside my work on the book manuscript, I started working on a new project concerning the ethnography of art-movements in Cairo, with a focus on the performing arts.

Also in this case, the feedback from the Academy's seminars has been important, given the presence of several art historians within the group and Prof. Freedberg's crucial ability in triggering a stimulating dialogue between the different disciplines represented by the Fellows.

Beyond the precious work inside the Academy, this stay has also given me the opportunity to exchange ideas and work with the excellent faculties of both the anthropological and the MESAS departments at Columbia University and to present my work on several occasions, at Columbia and elsewhere.

In particular I benefited from Prof. Lila Abu-Lughod's availability and her feedback on my work, as well as from the dialogues with Prof. Catherine Ewing and Prof. Bachir Diagne, who also gave me the possibility of presenting at a conference on the Phenomenology of Islamic Prayer, and to exchange with scholars working on Sufism and topics related to my research.

Finally, allow me to mention the amazing time I had at the Academy, thanks to the invaluable work and company of all the Academy's staff, research Fellows and, of course of Director Prof. Freedberg and Associate Director Barbara Faedda.

Paola Abenante takes up a new position as adjunct professor at Johns Hopkins University.

#### Fabio Barry

During my fellowship at the Italian Academy I researched Gianlorenzo Bernini's church of S. Andrea al Quirinale (1658-71), Rome, as a vehicle for challenging recurrent themes in early modern architectural historiography.

Foremost of these is the characterization of Baroque architecture as formally or spatially "dynamic," a notion completely absent from seventeenth-century thought and in reality a retrospective projection of modernist expectations onto early modern construction. Ascribing motion to undulating forms, and then equating motion with emotion was the product of late nineteenth-century empathy theory, which correlated the purported dynamism of the architecture with both the supposed psychological turmoil of the maker and the (e)motions of the beholder. This "psycho-motoric" theory of design and response prospered in late nineteenth-century German art history and was eventually entrenched in modern architectural analysis by Sigfried Giedion, who, under the impetus of Einstein's theory of relativity, further defined motion as a physical property expressed as the quotient of time and space. All these conceptual currents converged in the enduring analyses of Rudolf Wittkower, who proclaimed that, in Bernini's hands, the religious interior had ceased to be a neutral vessel for mediation between man and God, and that an expressive and centrifugal Baroque had substituted a quiet and centripetal Renaissance.

The perception of S. Andrea as energized and motile was encouraged by its oval plan. This geometrical figure has been regarded as a "Baroque" (i.e., distorted) circle; as a compromise between liturgical axiality and symbolic centrality; or by a Zeitgeist appeal to Kepler's discovery of elliptical orbits (1619). Yet, already in the midsixteenth century, Sebastiano Serlio saw a continuity between the oval and circle that existed in projection because both circle and ellipse (which an oval approximates) are conic sections. This last fact is symbolically tantalizing because it coincides with an emanatistic view of Creation, of medieval origin, in which God is the apex from Whom all created things are descending radiations and concretions of light in various degrees. Other themes addressed in my research are the significance of the transverse oval as place of spectacle and the image of divine embrace; the question of artistic unity (as opposed to *bel composto*) in Bernini's architecture; and the relationship between architecture and pictorialism.

The Italian Academy proved an ideal venue for my research because of the nexus of resources available at Columbia University: the Rare Book & Manuscript Collection, whether for rare books like Mario Bettini's Apiaria universae philosophiae mathematicae (1645) or Rudolph Wittkower's own papers; Avery Library's unrivalled holdings in architectural history; and the no less extraordinary general collections of Butler Library. During the semester, I was invited to give papers on my research at the Department of Architecture, Yale University; Department of Architecture, Columbia University; Department of Art and Art History, Stanford University; School of Architecture, MIT; Assumption College, Worcester, Mass.; and at the international conference "Material Bernini," organized by Evonne Levy and Caroline Mangone at the University of Toronto. However, it is only right that I conclude by thanking the staff and Fellows of the Italian Academy for making my time there not only tremendously productive, but also thought-provoking and congenial.

In January 2013 Fabio Barry returned to his position as Lecturer in Art History at the University of St. Andrews, but from September 2013 takes up a post as Assistant Professor in the Department of Art and Art History at Stanford University.

#### Remo Bodei

During my stay at the Italian Academy I completed my research project focused on *political traumas: how citizens reformulate their consciousness after a major political catastrophe.* It aimed to analyze the effects of political traumas, i.e., how citizens reformulate their consciousness, memories and emotions after the fall of a regime or after a major catastrophic event shared from different points of view by relatively vast generational communities. It also attempted to understand how this process is influenced by cognitive and emotional distortions of judgment, which can be defined as a normal delusion, as an alteration of perceptual or ideational parameters due to the ideological lens with which we view the world.

My hypothesis was that forgetfulness and alteration of memory do not represent only a form of *damnatio memoriae* and amnesiaamnesty towards the past. They do not consist of an effective or symbolic "erasure" of names, dates or circumstances, as was done with ancient Roman epigraphs, or of a simple deprivation or blurring of memories. Oblivion also depends (in the positive sense) on the collapse of those energies which (actively) mold and promote, and (passively) maintain and preserve historical memory and the sense of belonging to a community."

With this inquiry I am continuing a research program that began with a study of passions (see *Géometrie des passions*, Paris, Presses Universitaires de France, 1997) and of those phenomena such as delusions and political ideologies (see *Logiques des délires*, Paris, Aubier, 2002; *The Logics of Delusion*, Aurora, Colorado, The Davies Group Publishers, 2006)—in which abnormal forms of rationality do not appear to enjoy the right of citizenship.

In order to work together with two Fellows who were doing research in the field of psychiatry, during my stay at the Italian Academy I focused my Wednesday seminar presentation on *reason and delusion*. Delusion represents an exceptional test case for the principal categories of common sense and philosophical thought such as "reason," "truth," and "reality." Via an engagement with the legacy of Freud and the most well-tested results of twentieth-century psychiatry, my aim has been to analyze its paradoxical forms and to shed light on the logics that underlie and orient its specific modalities of conceptualization and argumentation.

While at the Academy, I also gave some lectures: at the Century Club in New York (*Memory and the Construction of Collective Identity*), at the Heyman Center of Columbia (*Memory vs. Oblivion: A Chess Game*, with Professor Elizabeth Leake as commentator), at Stony Brook University (*The Role of Oblivion in Writing History*), and at Yale University (*From Secrecy to Transparence: Reason of State and Democracy*).

Remo Bodei returns to his position as professor emeritus at Pisa University and Professor in Residence at UCLA.

#### Marta Cacho Casal

My term at the Italian Academy was extremely valuable for my project and in general for my career. I came to do research on my second book project, which is to write a monograph on the history of reading and "book culture" among artists, particularly painters of the late Renaissance (c. 1550-1660). My focus is on Italy and Spain, and I am aiming to write a comparative study of artists' reading and book collecting. As evidence I use inventories, artists' writings and works of art. I am interested in giving a clearer view of how artists used and circulated books, and the role that books had in their education, ideas, and social life. Among the concepts I am exploring are those of libraries and memory; the role of books in the creativity of the artist; and artists' social networks. Although I am interested in working on well-known figures such as Diego Velázquez and Annibale Carracci, my research at the Academy has often dwelled on barely-known artists. I am trying to reconstruct and understand artists' reading practices and habits in order to draw conclusions about the general cultural level of some of these artists.

While it is impossible to reconstruct the relationship that an artist may have had with his library, it is possible to remark on the way he might have experienced books by looking at where he placed them, for instance. An artist's book collection was often small, diverse, and dispersed. Most artists did not have what we now perceive of and define as a "library"; instead, books were more often kept in working surroundings (academies, workshops, homes), where artists conceived their works of art. In many of these spaces, books were not neatly displayed, but rather placed to best suit the artist's working needs, that is, on his desks or in trunks in his *stanza* or *obrador*. Artists also enjoyed reading books in other people's libraries, such as those of their patrons or friends: I am currently working on sourcing this evidence.

The Academy has proved to be a wonderful place to carry out this research. I was lucky to receive precious feedback from Fellows and learned something new from each one of them. Professor Freedberg, with his extensive knowledge of the period, gave me crucial criticism, which will shape the way I present the project. I am also indebted to Professor Pamela Smith in the history department, who has shared her deep knowledge of the material life of artists in the Renaissance and who has proposed new lines of research. Professor Michael Cole shared with me his ideas on the circulation of Cellini's treatise in Spain. My term here was extremely productive. I gave two lectures at the Morgan Library and Museum and one in San Diego, at the Renaissance Society of America, where I was also the organizer of a session, "The artist in his study." I wrote and submitted two articles (under review); one is based on my new transcription of a letter in New York by the Bolognese artist Francesco Albani. I also profited from trips to Princeton and Yale, where I consulted the prints and drawings collections.

Marta Cacho Casal takes up her new position as Early Career Research Fellow at Oxford Brookes University, UK.

#### Philippe Canguilhem

During my four months at the Italian Academy, I had the opportunity to work on a book project that aims to appraise the role of music within the cultural and political life of Florence between 1530 and 1570. The 40 years that separate the fall of the last Florentine republic, on August 1530, from the coronation of Cosimo de' Medici as grand-duke by the pope in Rome in February 1570, certainly represent a crucial period of Florentine history, since they saw the birth and development of a court ruled by an absolutist prince (Alessandro de' Medici until 1537, and Cosimo de' Medici thereafter).

Whereas this dramatic political change and its cultural consequences have been carefully studied by historians as well as art and literary historians, no one has embarked so far on a similar study in the musical field. This is due in part to the fact that Florentine music at court has always been considered far less attractive than other Italian examples during this period, such as Ferrara or Mantua, to say nothing of Venice or Rome. Even though a reappraisal of the organization of music at court would be useful and welcome, confining my project to this aspect only would understate the significant role of music in the cultural experience of sixteenth-century Florence. Thanks to the synthesis of a variety of sources (musical, poetical, literary, archival) I consider music as a social practice and observe how it helps us to understand the way the Florentine networks of sociability radically changed during these 40 years.

At the Italian Academy, I decided to focus my research and writing on the musical literacy of Florentine music lovers, in order to redefine their competences through a careful study of the documents. Although the current bibliography asserts that Florence lacked a deep musical culture during these decades (an assertion contrasting with both the flowering of the polyphonic madrigal in the preceding decade and the birth of the opera in the following one), part-singing and playing musical instruments were actually commonplace in sixteenth-century Florence, as testified by the surviving *canzonieri* owned by various members of families not directly linked with the Medici court musicians.

Concentrating on this aspect of Florentine musical culture, I was able to make significant progress in the writing of the book, thanks to the stimulating scientific environment at Columbia, and at the Italian Academy in particular. Exchanges with other Fellows on all these subjects were among the most enriching experiences I enjoyed in New York. I also had a chance to meet Florentine experts outside Columbia and New York: in Philadelphia, I had a fruitful and lively discussion with Victoria Kirkham (of the University of Pennsylvania), and Blake Wilson invited me to give a lecture at Dickinson College. Furthermore, being in the United States allowed me to organize a panel at the annual meeting of the Renaissance Society of America, held this year in San Diego. Last but not least, I had the opportunity to present my work at Columbia's Music Department, where I was invited to give a lecture by my colleagues Giuseppe Gerbino and Susan Boynton.

*Philippe Canguilhem returned to his position as Professor in Musicology at the University of Toulouse.* 

#### Elena Casetta

My semester at the Italian Academy has been one of the most inspiring and satisfying academic experiences I have ever had. Every day I had the chance to learn something new from the exceptional people forming my group of Fellows, and I concluded that interdisciplinarity can *really and concretely* work, at least at the Academy. Ivano Dal Prete, for instance, introduced me to the work of the Italian doctor and naturalist Antonio Vallisneri, and in particular to his Saggio alfabetico d'istoria medica e naturale (1733), which became part of a book chapter that I completed during my stay. Corinna Gallori spent time with me discussing the iconography of biological hybrids and chimeras, and these discussions resulted in an outline for a project for a one-day workshop on "monsters," specifically on those entities that are classified as monsters because of how they trespass over boundaries. Remo Bodei suggested to me a comparison between the genesis of *biodiversity* as a scientific object and the genesis of *pollution*. I am presently at work on that suggestion, studying the different types of social construction of scientific objects such as biodiversity and pollution, and also gender and race.

Besides the fruitful interaction with other Fellows and the attentive and witty guidance of Director David Freedberg, I had the chance to meet Philip Kitcher (Columbia University) and Tito Magri (Università Roma Tre), who provided me with useful insight and comments to my research on the several methodological challenges posed by the assessment and conservation of biodiversity. I had occasion to repeatedly talk with Andrea Borghini (College of the Holy Cross, Worcester, Mass.) about the philosophy of biodiversity, and to meet new and exciting people participating in several events linked to the Academy, such as the events organized by the Heyman Center for the Humanities; the reception for postdoctoral Fellows hosted by the Rare Book and Manuscript Library; and the reception of the philosophy department at Columbia, where I was able to meet, among others, Wolfgang Mann (Columbia).

Such a stimulating environment makes it easier to work and so, besides conducting my research project, I completed a book on the philosophy of biology (*Filosofia della biologia*, with A. Borghini, Roma, Carocci, *forthcoming September 2013*); I edited the special issue *Making Sense of Gender, Sex, Race and the Family* (with V. Tripodi), Humana.Mente, 22 July 2012; and the e-book *De la biodiversité*. *Études critiques* (with J. Delord), Les Éditions Materiologiques.

In my semester at the Academy, I wrote a follow-up to my research project which resulted in a three-year post-doc that I started in February 2013.

*Elena Casetta takes up a three-year post-doctoral Fellowship at the CFCUL – Centre for Philosophy of Science of the University of Lisbon, Portugal.* 

#### Paroma Chatterjee

My time at the Italian Academy was one of the merriest and most stimulating years of my career. I finished my book manuscript, *Living Icons: The "Vita" Image in Byzantium and Italy*, 11<sup>th</sup>–13<sup>th</sup> centuries, which is forthcoming from Cambridge University Press. The book examines the emergence of a novel pictorial format for depicting medieval saints, and its deployment in the Byzantine Empire and among the Franciscans in Italy. I presented parts of the Franciscan section at one of the Fellows' seminars, and received several valuable suggestions on how to hone it.

Apart from the book, I finished revising an article on the socalled Veroli casket—a Byzantine box wrought of bone and ivory currently located in the Victoria and Albert Museum in London—for the *Oxford Art Journal* (forthcoming 2013). I also plunged headlong into a new project on the Gorgon in Byzantium, and outlined some of my preliminary ideas in an article which I submitted to *Res: Journal of Anthropology and Aesthetics* (forthcoming 2014). In the spring, I presented a paper at the Fellows' seminar on a peculiar form of iconoclasm delineated on a famous panel painting from the *duecento*. This panel had always intrigued me, and the Academy seemed the ideal forum at which to begin exploring its anomalies. The feedback I received at the seminar has prompted me to turn my paper into a journal article.

Outside the Academy, I was invited to lecture at the Medieval Guild of Columbia University, and at the Medieval and Renaissance Colloquium at Yale University, and to be a guest lecturer for an introductory Art History course at Barnard College. I also participated in the Annual Medieval and Early Modern Conference at NYU on the subject of "Charisma."

Interspersed with these academic events were a number of social engagements resulting from the lively ambience of the Academy. I was particularly glad to have met Roberto Calasso, Otto Naumann, and Flavio Andreoli Bonazzi. The suggestions of the Fellows regarding the cultural and culinary delights (and otherwise) of New York were a high point of the Academy luncheons. I am grateful to David Freedberg for all his advice on matters academic and nonacademic, and for presiding over our presentations with panache.

In addition to all of the above, I am glad to report that I had a little daughter in January '13 who, truth be told, did not really help with writing or research (or culture-hopping), but who still managed (and manages) to make her mother extraordinarily happy.

Paroma Chatterjee will take up a position as Assistant Professor of Art History at the University of Michigan, Ann Arbor in the fall of 2013.

#### Luca Colnaghi

During the two semesters I spent at the Italian Academy, I investigated two psychiatric conditions: cocaine addiction and post-traumatic stress disorder (PTSD).Under the guidance of Dr. Eric Kandel and using animal models, I conducted a molecular, cellular and behavioral analysis of the two disorders, with the aim of improving our biological understanding of the two diseases to design novel diagnostic, prognostic, and pharmacological interventions for the treatment of these conditions.

*First Project:* In the general population, tobacco use has been seen to precede cocaine use and is considered to be a gateway substance to the use of cocaine and other drugs. Epidemiological studies have also highlighted a connection between nicotine and cocaine addiction. Not only does tobacco precede cocaine use in the general population, but more than 70% of cocaine users regularly smoke cigarettes (a percentage much higher than in the normal population). However, until recently, the cellular and molecular

mechanisms underlying priming by nicotine, the psychoactive ingredient in tobacco, were not clear. To analyze the molecular mechanisms underlying the gateway sequence, Eric Kandel's laboratory developed a novel animal model in mice. This model assumes that the findings would apply to humans. During the experiment, mice were sequentially exposed to nicotine first and next to cocaine and the effects of the drugs were investigated at the behavioral, neurophysiological and molecular levels. We found that compared to mice exposed to cocaine alone, mice pretreated with nicotine had an increased behavioral and neuronal activity response to cocaine. We linked this effect to nicotine dependent inhibition of a family of transcriptional regulator enzymes called histone deacetylases. The inhibition alters the acetylation level of histones, increasing the expression of genes, in particular FosB, a gene implicated in addiction. We concluded that nicotine primes the mouse brain to cocaine response altering gene regulation through an epigenetic mechanism.

Second Project: PTSD, the fourth most common psychiatric diagnosis in the U.S., is an anxiety disorder that can develop after exposure to a traumatic event that threatens a person's physical integrity, such as natural disasters, violence and combat-related trauma. Estimates are that up to 90% of all people in the U.S. will be exposed to a severe traumatic event during their lifetime. However, only 5–10% of them will develop PTSD, suggesting that the prevalence of PTSD is relatively low. Yet the rates of lifetime PTSD are closer to 20–30% in highly exposed trauma populations, such as low-income urban populations, prison inmates, rape victims and soldiers. PTSD is still a poorly understood disorder, with a devastating impact on the life, health, families and jobs of thousands of subjects. Working with other members of the Kandel Laboratory, we developed a new mouse model of the disorder and we discovered profound changes at the molecular and cellular levels in the brain.

I will always be thankful to the Academy for these two semesters and for the highly motivating Wednesday meetings led by the Academy's Director.

Luca Colnaghi returns to his position as Research Associate in the laboratory of Eric Kandel at Columbia.

#### Anthony Cutler

The "Salerno ivories" constitute the largest coherent group of artifacts in the medium to survive from the Middle Ages. Numbering more than sixty objects, they cohere not only in the sense that they are now in one place (the Museo Diocesano in Salerno), having come from the cathedral in that city where they were recorded in some detail as early as 1515, but also conform in terms of their size and iconography (two distinct programs of Old and New Testament images) and in their hitherto least closely studied features, their techniques of manufacture and assembly. It was this aspect which, founded upon autoptic scrutiny and photography—a campaign that I had undertaken in December 2009—was the focus of my study at the Italian Academy. There I benefited greatly from discussions with Federico De Romanis and Columbia's Holger Klein, one of the contributors to the volumes mentioned below.

Any understanding of the working of ivory toward a determinate end must depend on the recognition of the potentialities (and limitations) that a skilled craftsman, or team of such operators, could recognize and exploit as he turned the material to his purposes. The critical signs of this facture reside in his decisions concerning the thickness of the plaques that he produced from the sections of the elephant's tusk, a dimension determined by his desire and ability to suggest layers of relief in the figures with which he peopled his scenes, and the architecture and landscape settings they inhabit. Such planes are the elements that animate his chosen iconography and involve not only recession to the ground of the plaque but, on occasion, projections beyond the limits of the frame he imposed when he executed the juxtapositions, continuities (and discontinuities) planned for the overall composition.

In the instance of Salerno, this planning is complicated by the craftsmen's evident awareness of the ivories of the so-called Grado throne, an object the very historicity of which has been called into question. But the impact of its fourteen surviving plaques—Old Testament scenes and events from the life of St. Mark, preserved if scattered across museums in Milan, London and Paris—is now indubitable. Remarkably the role of these eighth-century carvings

as models for the carvers of Salerno in the late twelfth or early thirteenth century—notably the extraordinarily long, articulated and prehensile fingers, and the use of "folded" landscape backgrounds and Alexandrian Hellenistic architectural settings—can now be postulated. This complex replication of late antique models remains a unique case in medieval ivory carving and will constitute the basis for the chapters on the forthcoming two volumes described below.

Anthony Cutler returns to his position as Evan Pugh Professor of Art History at Penn State and, in February 2014, will be a Visiting Scholar at Dumbarton Oaks where he will work on editing contributions to vol. 1 of The Salerno Ivories, to be published by Philipp von Zabern, Darmstadt.

#### Ivano Dal Prete

The academic year spent at the Italian Academy was one of the most exciting and productive of my scholarly career, as I worked on two different projects related to early modern Italian natural history.

The first one is based on the rich correspondence of the Italian naturalist Antonio Vallisneri (1661-1730), which includes over 14,000 letters from at least 800 correspondents. Until recently, the historiography of early modern science focused on university or academic institutions and leading scholars; my work, instead, explores the "peripheral" (in a geographical, cultural and social sense) contexts that supported the production of natural knowledge. Rather than Vallisneri's relations with the best-known naturalists, I have studied the lower layers of his network, using his epistolary exchanges to enter the little-known underbrush of early modern natural history.

I have found that the vast majority of his scientific network was indeed composed of a thick, short-range web of local practitioners and amateurs—mostly located in northern and central Italy—whose social status varied greatly. His scientific partners included rural parish priests; members of the high and low aristocracy; and physicians, apothecaries, surgeons, and little-known instrument makers who served the local markets and from whom Vallisneri acquired information, tools, methods and practices. Local naturalist networks were more than the simple sum of their parts: they constituted the fertile ground on which early modern science grew, and they largely defined the interests and practices of leading scholars. I also studied the role of Vallisneri's embryological work in the eighteenth-century Italian debates on human generation. I analyzed in particular how it affected theological thinking on the status of early embryos, and its social implications—which extend to the present day—for the control of pregnancies and abortive practices.

The professional contacts from my residence at the Academy were crucial in giving a broader scope and perspective to my work. In particular, I took part in the meetings of Columbia's Eighteenth-Century Seminar, led by Prof. Al Coppola (CUNY), and attended the annual congress of the Northeastern American Society for Eighteenth-Century Studies. In my talk at NEASECS, I argued that Vallisneri's case raises serious questions about the widespread notion that early modern science was essentially a gentlemanly business in which credibility was tied to social status, thus excluding low-class naturalists. I am now writing two articles based on my Academy research on these topics.

I also continued to work on my book project on the history of the Earth in early modern Italy. This research focuses on Renaissance vernacular literature on the age and nature of the Earth, which has not been explored. Our culture commonly assumes that the depth of geological time was discovered only in the eighteenth century—that the Biblical notion of the Earth being only 6,000 years old went unchallenged until then. But my sources show that in the Renaissance the idea of a much older Earth was not only widespread but even unproblematic, to the point that it was a common feature in easily available popularizations and didactic works.

I am extremely grateful to the Italian Academy for the amazing opportunity to organize a workshop on this topic with Professors William Connell (Seton Hall), Anthony Grafton (Princeton), and Pamela Smith (Columbia), besides Prof. Freedberg and myself. I am confident that the collaboration and exchange occasioned by this workshop will constitute a momentous step towards the redefinition of this field and of long-standing assumptions on the history of geological and historical time.

Ivano Dal Prete takes up a position as research fellow at the Huntington Library, San Marino (California).

#### Giacomo De Giorgi

In the spring semester of 2013 that I spent at the Italian Academy for Advanced Studies, my work focused specifically on "Climate Volatility and Crop Choice." Climate change has generated much attention. Upward trends in average temperature are well documented facts. Relatively less studied is the impact of the increase in climate volatility, including extreme weather events, on behavior. In standard models with uncertainty, precautionary motives, and lack of formal insurance, agents self-insure by building up assets, or engaging in other types of behavior designed to reduce to impact of risk on outcomes. The goal of the project (with Luigi Pistaferri) is to investigate the impact of increasing climate volatility on choices made by farmers around the world, and in particular in developing countries. In the past months the specific focus has been on collecting and organizing data on temperatures and rainfall for the entire globe for the past 100 years. We complemented this data with information on production and soil characteristics for a variety of crops, so that our final data set contains information on about 200 countries, 30,000 weather stations, and about 160 different crops.

We first establish a series of facts on climate profiles. In particular, we confirm the general increase in average temperature recorded in the past decades (Stern, 2007)—but with a large degree of heterogeneity across space. Second, and more importantly for our project, we establish some facts about the evolution of weather risk and volatility. We find that: (a) the (yearly) coefficient of variation of temperature is increasing over time; (b) there is a significant heterogeneity in the estimated changes in the volatility of temperatures, with some countries and locations experiencing a large increase, and others a large fall in volatility. In terms of rainfall, the picture seems quite different: (a) on average the residual volatility seems to be falling over time, although (b) even in this case there is a significant amount of heterogeneity in the data when organized by country or location.

We then investigate the relation between temperature volatility and crop yields, cultivated land and crop diversity. We find that increased temperature volatility translates into lower production of many of the studied crops, with economically large effects for the more sensitive crops (e.g., fresh fruits), further to an expansion in cultivated land and an increase in the number of harvested crops. We take this descriptive evidence to suggest that increased climate uncertainty can generate large welfare losses, and that farmers are responding to increased uncertainty with a set of risk-coping strategies, such as crop diversification.

I had many fruitful interactions in the past semester at the Academy, as well as with faculty in Columbia's economics department, the School of International and Public Affairs, and the business school (Chris Blattman, Emily Breza, Pierre-André Chiappori, Jonas Hjort, Supreet Kaur, Wojciech Kopczuk, Ilyana Kuziemko, Suresh Naidu, Jonah Rockoff, Bernard Salanié, Eric Verhoogen, Miguel Urquiola), as well as the Earth Institute (Upmanu Lall, Dan Osgood, Tess Russo). I was an active participant in various seminars around campus and gave seminars at several institutions (Yale, USC, UCLA, Queen's University in Canada, the Interamerican Development Bank, and the Federal Reserve Bank of New York).

Giacomo De Giorgi is now Research Professor at ICREA-MOVE, Barcelona GSE and UAB in Barcelona (Spain).

#### Federico De Romanis

The research project I have been working on over the last couple of years is a comparative analysis of the ancient Roman and early modern Portuguese pepper trade. The rationale of my project lies in the realization that trade in the Indian Ocean is one of the most underestimated features of the ancient Roman economy, and that the most effective way to gain more knowledge and a more proper appreciation of it is through the comparison with the similar phenomena of the early modern period, in particular with the Portuguese pepper trade of the sixteenth century. In this past year, my project has moved forward significantly, thanks to the opportunity to spend my sabbatical year as a Fellow with the Italian Academy.

My two semesters at the Academy have provided me access to an extraordinarily wide range of wonderful resources and opportunities. In addition to the assistance and facilities provided by the Academy and its efficient staff, through the Columbia libraries I had easy access to all the heterogeneous primary sources—the editions of the ancient Indian inscriptions as well as of the sixteenth-century Portuguese documentary evidence. It was therefore possible for me to acquire deeper and more substantiated insights regarding many of the technical aspects of Indian Ocean maritime trade, such as the timetable of sea routes, the sizes of vessels, the composition of return cargo, the quantitative dimensions of production and trade, and the trade's financial and fiscal relevance. Besides, comparison with early modern ethnographic literature revealed the sense of the ancient traditions about cultivation and collection of pepper.

I was also given the opportunity to have meaningful and productive conversations with many members of the Columbia community and others in the greater area, including my co-Fellows at the Academy, Columbia professors and students, and scholars based in New York City whose interests overlap with my research. I'll just mention a few here: R.S. Bagnall, A. Cutler, F. De Angelis, V. Dehejia, W.V. Harris, A. Menon, A. Ollett, and S. Pollock.

At the same time, through the weekly seminars vividly presided by Director David Freedberg, I became acquainted with the exciting and innovative research projects being pursued by the other Fellows of the Academy. Although they were often on topics and disciplines unrelated to my research I was able, from each of them, to glean stimulating methodological strategies. In the two seminars I delivered, I tried to present the general sense of my research and to highlight some critical points related to the interpretation of the so-called "Muziris papyrus" and the use in ancient India of exported Roman coins. The paper I presented for the second seminar is now in press in an Italian journal. I enjoyed the lively discussions that followed and I value the many resulting suggestions.

While at the Academy, I was able to attend an impressive number of cultural and academic events: exhibits, concerts, lectures, conferences held in the Academy, on the Columbia campus, and elsewhere in the city. 'In view of my professional specialization, I was especially gratified to be able to attend the series of lectures organized by the Center for the Ancient Mediterranean. The opportunity to spend two semesters as a member of a dynamic and diverse scholarly community, engaging one-on-one with top scholars in my discipline, in a city with unparalleled cultural and academic offerings, has been an invaluable part of my scholarly development, and I am grateful to the Italian Academy for the experience.

Federico De Romanis returns to his position as Associate Professor in Roman History at the Università di Roma "Tor Vergata."

#### Joerg Fingerhut

My time at the Italian Academy as an Arts & Neuroscience Fellow has influenced my thinking about art and our responses to artworks in a way that I could not have imagined before. Much of this is due to the discussions I had with members of the scientific and academic community (especially at Columbia, NYU, and CUNY) and the talks and conferences I attended. Yet I also benefitted greatly from the connections I was able to build with contemporary artists and curators in New York and the artworks we jointly explored.

During my stay I worked on a larger post-doc project in which I address the experienced "double-presence" of artworks. This is a presence that is established by the depicted elements as well as the material properties of objects. I presented one part of this larger project in my seminar paper this spring. Therein I addressed the significance of the Two Visual System Hypothesis—a hypothesis that is based on the discovery of two anatomically distinct pathways in the visual cortex that have been interpreted as pertaining to *vision-foraction* and *vision-for-perception*—for explaining the basic phenomenology of picture perception.

In my presentation I claimed—against the standard interpretation—that the *vision-for-action* system is also crucial for our understanding of conscious experiences in a way that so far has not been properly acknowledged. The argument runs as follows: Since this system determines to a large extent our bodily interaction with objects—in a preconscious yet skillful way—it also establishes specific patterns of information pick-up. Such patterns become crucial once one acknowledges that an experience is determined by a temporal unfolding of information flow and not by properties of neuronal states at a certain time. I am grateful for the commentaries I received from other Fellows at the Academy before, during, and after my presentation and was amazed by their willingness to engage with topics that were rather alien to their own interests.

I also received profound feedback regarding the concept of "seeing-in" that I discussed. Here I claim that every experience of a picture or an artwork is twofold: we see one object (the depicted element) in another object (the material object itself) and we interact with two kinds of objects at the same time. I aim to capture this double-presence by making reference to the neurobiology of movement and interaction and by relating these theories to theories of aesthetic experience and emotions. With regard to this topic, I must mention not only the stimulating contributions by the Fellows at the Academy and my guests from the art history and philosophy departments at Yale, but also the great interactions I had with the researchers at CUNY and especially with the philosopher Jesse Prinz. I could not have hoped for better discussants for the topics I want to develop in this research project.

I would like to express my deepest gratitude, furthermore, to the staff of the Italian Academy for making this stay such a wonderful and rewarding experience. And especially to David Freedberg, the Director of the Italian Academy, whose active knowledge of current neuroscientific research on human responses to art as well as his willingness to share and discuss his theories has been a constant source of philosophical joy.

Joerg Fingerhut takes up a new position as assistant professor (Akademischer Rat) at the University of Stuttgart.

#### Corinna T. Gallori

During my stay at the Italian Academy, I concentrated on my book project on Saint Peter of Verona, or Peter Martyr. An inquisitor killed in 1252 by an assassin sent by heretics, Peter was the second saint of the recently founded Order of Preachers, and his death marked the beginning of a new phase of Dominican history—and a newfound acceptance of images. I am studying four Italian cities where the saint lived, where his cult flourished, and where one or more cycles either pictorial or sculpted—of his life can be found. Each city is tied to a specific theme, selected with the aim of offering a complete scenario of the imaging of Peter's diverse personas in medieval and early modern Italy: as a model for his own brethren, but also as a healer, a preacher, a confraternity founder, and an inquisitor.

Before arriving in New York, I had already begun to study Peter's lives and had canvassed information on the cities and image cycles I plan to include in the book. During my stay, Avery Library holdings were essential for my continued research on the latter. However, I concentrated most particularly on expanding my knowledge of medieval heresies and the history of the Inquisition via the rich collection of the Burke Library at Union Theological Seminary. This greatly helped me, allowing access to English-language scholarship that I previously had no opportunity to consult.

In addition to the progress made directly on my book project, the Italian Academy provided the books and resources I needed both to revise an article on the visualization and symbolic significance of the act of crossing oneself, which will appear in the *Mitteilungen des Kunsthistorischen Institutes in Florenz*, and to prepare a paper on the liturgical feather vests of the Roman church Santa Maria in Vallicella (Novara, 9.21.2012). Most importantly, the Italian Academy gave me the opportunity to reflect on the material I had already gathered, and to think about how I will develop and enrich my project. The feedback provided by Professor Freedberg and the other Fellows was essential for this process.

My semester at the Italian Academy was a valuable experience for me as a scholar. Not only did my research on St. Peter Martyr greatly benefit, but I was also able to further my study on other topics I have worked on previously. New York museums, especially the Metropolitan Museum, were an important component of my stay, and I enjoyed visiting them repeatedly. I could finally admire, up close, the feather miter housed in the Hispanic Society of America, thanks to the curator of textiles, Constancio del Álamo. In these months I also attended numerous events and conferences, such as Sign and Design at Dumbarton Oaks, which helped me to connect with scholars from other cities, museums and universities. I had the crucial opportunity to meet and discuss Eucharistic imagery with Professor Emerita Caroline Bynum, Catherine Puglisi and William Barcham, thus planting ideas that will be used in future articles. I am grateful for the many opportunities the Fellowship provided.

Corinna Gallori continues her research on St. Peter Martyr, and will be the recipient of the Frances Yates fellowship at the Warburg Institute, London.

#### Guillermo Horga

During my Fellowship at the Italian Academy I completed the final stages of a research project designed to identify the neural mechanisms underlying auditory hallucinations (i.e., the experience of auditory percepts, typically voices, in the absence of corresponding stimuli) in patients with schizophrenia. Although previous imaging studies had shown that auditory hallucinations are accompanied by activations in the regions of the auditory cortex that are specialized in speech processing, the mechanisms underlying such activations were not well understood. This motivated a functional magnetic resonance imaging (fMRI) study that investigated whether an abnormality in predictive learning in sensory systems (i.e., a mechanism that allows learning to predict upcoming stimuli based on context and experience) could underlie hallucinations by leading to increased activations in the auditory cortex. During my time at the Academy I was able to complete this project and write a manuscript on this topic (Horga, Schatz, Abi-Dargham and Peterson, in review). We found evidence favoring the idea that predictive learning is abnormal in individuals with auditory hallucinations and that it relates to activations in the auditory cortex in the absence of external stimuli.

I also got involved in a collaborative project that stemmed from the networking opportunities facilitated by the Italian Academy. In collaboration with Dr. Dan Javitt, I have started working on a project that investigates the effectiveness of a novel brain stimulation technique called transcranial direct current stimulation for the treatment of hallucinations and other symptoms of schizophrenia. Our collaboration will bring together a clinical trial of this technique and the fMRI approach described above, which will help disentangle the mechanism of action of this promising treatment. Elucidating how this treatment works is important because it will ultimately contribute to its widespread incorporation into clinical settings.

During my time at the Italian Academy, I also had the opportunity to finalize a project in obsessive-compulsive disorder with Dr. Rachel Marsh (Marsh, Horga, et al. *Biological Psychiatry* 2013). This project used fMRI to examine the functioning of fronto-striatal brain circuits that support self-regulatory capacities in patients with obsessive-compulsive disorder. We found that patients had excessive activation in fronto-striatal circuits. Dysfunction in this circuit was associated with processing contextual changes and to the behavioral inflexibility that is common to many patients with obsessive-compulsive disorder. Finally, I completed a critical review on imaging methods in developmental psychopathologies with Dr. Brad Peterson (Horga, Kaur and Peterson, invited review for the 2014 Annual Review of the Journal of Child Psychology and Psychiatry). This review points to common problems in the design of imaging studies on developmental psychopathologies and suggests solutions to improve the quality and the validity of future research in this field.

I am extremely thankful to the Italian Academy, its Director David Freedberg, and its staff for making this a superb and extremely stimulating experience. I will never forget my delightful time at the Academy, the extraordinary group of Fellows I had the pleasure to interact with, and the wonderful discussions that we had every Wednesday during the seminars.

Guillermo Horga has become an Assistant Professor in the Department of Psychiatry at Columbia and has won a TRANSFORM KL2 Mentored Career Development Award.

#### Domenico Scarpa

My research at the Italian Academy got up to speed a few days after my arrival in New York, when I bumped (quite literally) into the stacks of the Paterno Collection at Butler Library. I found there a treasure of contemporary Italian literature and politics that was only partially represented in the electronic catalog. By browsing through shelf after shelf of books and journal collections I made two discoveries that were connected in different ways to the project I was developing: first, the original publication, in a previously unknown version, with variants, of a poem by Eugenio Montale (one of his famous *Mottetti*) that was later included in his second book, *Le occasioni;* second, a short but very warm—and also unknown—review of the first book by Cesare Pavese, the collection of poems *Lavorare stanca*, written by Giuseppe Prezzolini.

The title of my project was "*Too Many for One*": *Eugenio Montale's Interlocutors, 1917–43.* Its core hypothesis was that this poet's progressive building of his own authorship was largely dependent on his intellectual commerce with a number of privileged interlocutors, men and women of letters who were outstanding *uti singuli* and even more so as an ensemble. Among them, I decided for my semester at Columbia to concentrate on Irma Brandeis, the "only begetter" of Montale's poems, where she appears under the name "Clizia."

My two *trouvailles* in the Paterno stacks were linked by several threads to my project: the poem I had found was a Clizia poem, while Prezzolini—then the director of the Casa Italiana, i.e., of the very building where I was doing the research—was in touch with both Brandeis (educated at Columbia University) and Montale (whose ambition was to teach in an American university). His praise for Pavese's poems was illuminating both for his controversial political stance and for his vision of Italian literature at the time.

I will stop here with the reconstruction of the progress of my research—and, in fact, it would not have gotten that far had I not found at the Italian Academy such a stimulating and challenging intellectual environment, and such intellectually sensitive colleagues, whose seminars, suggestions, objections, questions, and hints at further reading were of fundamental importance during the whole semester.

My four months at the Italian Academy were probably the most productive period in my life. In addition to developing my project, I was able to write several articles for the daily *Il Sole 24 Ore;* to deliver a lecture at Harvard on my edition of the third volume of the *Atlante della letteratura italiana* (Einaudi); to write an entry on Italo Calvino for the *Dizionario Biografico degli Italiani;* to prepare the apparatus for a new edition of Natalia Ginzburg's novella *Le voci della sera;* to write a long article on Forster, Pound, and the Italian language (and anthropology and politics); and to complete a survey on the American fortunes of Primo Levi for the Turin-based Centro studi where I work as a literary consultant—and Levi was just the happy end of my incomparably intense stay in New York.

Let me explain briefly. My seminar on Montale and Brandeis was honored by the presence of Jonathan Galassi, the sympathetic translator of Montale's works and the editor and president of the publisher FSG, and by the presence of Ann Goldstein, an editor at *The New Yorker* and the editor of a new, vivid translation of Primo Levi's complete works, to be published by Norton in 2014. As a result of our meeting, the Centro studi of Turin will edit the historicalcritical apparatus for this new and internationally important edition—and this will be my commitment in the months to come.

All that I mentioned is due mainly to the Italian Academy, to its director and staff, to the resources and networks it provided. Both Montale and Levi would have said "I will never forget"—and may I add my feeble voice to their chorus.

Domenico Scarpa returns to his position as a literary consultant for the Centro internazionale di studi Primo Levi, Turin.

### Compagnia di San Paolo / Italian Academy Distinguished Visiting Professor

Gianmario Borio, Università di Pavia

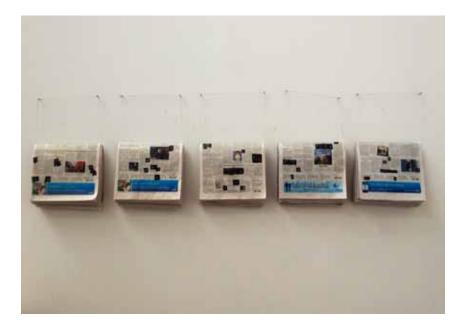


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PUBLIC LECTURE:

The End of Exoticism, or the Infiltration of the Other into Western Art Music: Boulez, Debussy, Kagel, Varèse and the Development of Musical Thought

# PREMIO NEW YORK ARTISTS



# Francesco Arena, *My Sunday in New York*, 2012-2013

Ink on newspapers Environmental

This work consists of 15 copies of the front page of *The New York Times* manipulated to reveal the phrase made famous in Melville's *Bartleby, the Scrivener:* "I would prefer not to."



## Anna Franceschini, DOPOSOLE, 2013

Super8 film transferred to video Variable Dimensions

This is a short Super8 film, shot on the Coney Island shore during winter, where a red flag becomes the doppelganger of the camera shutter itself.

From "Così Faran Tutti," the new Italian opera commissioned by the Italian Academy



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