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

COLUMBIA UNIVERSITY

Annual Report

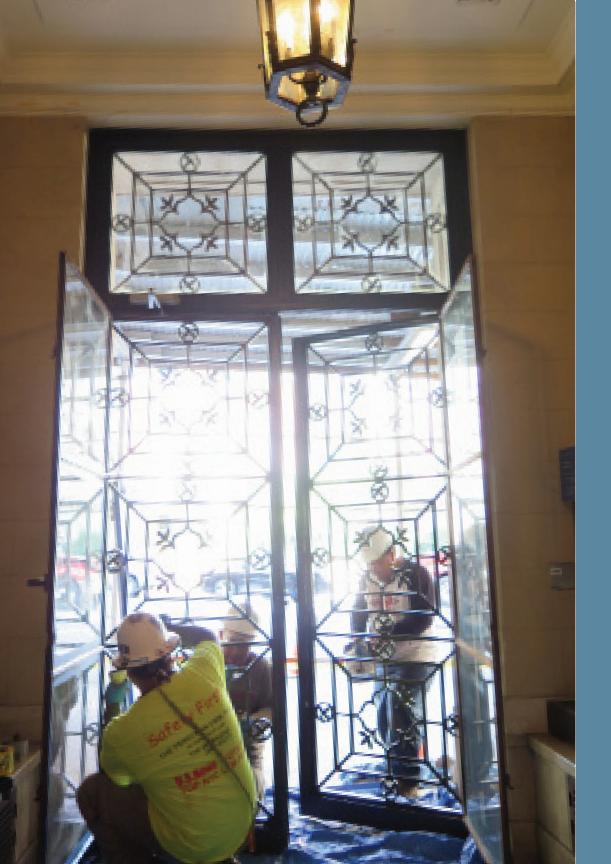
2016-2017

THE MISSION OF THE ITALIAN ACADEMY

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

ABOUT THE ACADEMY

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



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



Annual Report 2016–2017

NEW YORK 2017



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GOVERNANCE OF THE ACADEMY

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

Honorary President of the Academy SERGIO MATTARELLA *President of the Republic of Italy*

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

Chairman of the Board of Guarantors JOHN H. COATSWORTH Provost of Columbia University, Professor of International and Public Affairs and of History

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

Board of Guarantors

MARK ANDERSON Professor of German, Columbia University

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

ALAIN ELKANN Writer, Journalist

ANNA FOÀ Publisher, Tiqqun Edizioni, Milan

IRA KATZNELSON Ruggles Professor of Political Science and History, Columbia University

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

OTTO NAUMANN President, Otto Naumann, Ltd.

LUIGI NICOLAIS Emeritus Professor of Materials Engineering, University of Naples "Federico II"; President, Italian National Research Council (CNR; 2012–2016)

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

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

GIORGIO VAN STRATEN Director, Italian Cultural Institute of New York

ARMANDO VARRICCHIO Ambassador of Italy to the United States

Senior Fellows

QAIS AL-AWQATI Robert F. Loeb Professor of Medicine and Professor of Physiology and Cellular Biophysics at Columbia University

ENRICO ARBARELLO Ordinario di Geometria, Sapienza Università di Roma

RICHARD AXEL Nobel Laureate and University Professor, Columbia University

TEODOLINDA BAROLINI Da Ponte Professor of Italian, Columbia University

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

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

VICTORIA DE GRAZIA Moore Collegiate Professor of History, Columbia University

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

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

ANTHONY GRAFTON Henry Putnam University Professor of History, Princeton University

DENIS HOLLIER Professor of French, New York University

ERIC KANDEL Nobel Laureate and University Professor, Columbia University

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

EDMUND S. PHELPS Nobel Laureate and McVickar Professor of Political Economy, Columbia University



RENZO PIANO Renzo Piano Building Workshop, Genoa and Paris

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

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

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

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

MARINA WARNER, DBE Professor of English and Creative Writing at Birkbeck, University of London

HONORARY FELLOW

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

STAFF

DAVID FREEDBERG

Director Pierre Matisse Professor of the History of Art, Columbia University

BARBARA FAEDDA

Associate Director

ALLISON JEFFREY Assistant Director

ABIGAIL ASHER Communications and Development Officer BARRON PRESTON Operations Coordinator

VIDA (HUIMIN) HERLING Administrative Coordinator

RICK WHITAKER Theater Manager

KAREN DEGRAFFENREID Business Manager

STUDENT ASSISTANTS (PART-TIME)

Alexander Cox Karen Cha Menna Elsayed Alessandra Felloni Clare Mahoney Fatimah Zahra Martin David Ellis Jeter Anastasia Sidorenkova Julie Sumski Kylie Warner

DIRECTOR'S REPORT

his year saw the introduction of our new program, The International Observatory for Cultural Heritage. It started promisingly, and concluded with a major strengthening of its resources.

We founded the Observatory in the immediate wake of the destruction of monuments in the Near and Middle East by ISIS. We did so in the full realization that much of the world's cultural heritage was in any case at risk, not only in the course of warfare or terrorism, but also as a result of natural disasters (such as the series of earthquakes that periodically torment the Italian peninsula and that again wrought grave human and patrimonial damage in 2015–16) and the consequences of those old enemies of cultural and artistic heritage: indifference, neglect, and ignorance. Of course we were aware that many institutions and organizations have established programs in defense of cultural heritage, but also realized that few offered fellowships sponsoring advanced research in this broad area, and that our position at the crossroads, so to speak, of Italy and New York, enabled us both to make available and to bring together the unparalleled resources and skills of the great universities and museums of New York with the extraordinary knowledge, skills and dedication that Italy and its Ministry for Cultural Heritage have encouraged and sponsored for centuries. Italy has long been an exemplary leader in the conservation of endangered monuments in war-stricken areas of the globe. We also realized that there were many places still in need of attention and further investigation (such as local responses to the loss of objects and buildings of cultural and historical importance) and almost certainly others yet that we would be able to help define. As always, our aim was not to tread established paths, but to pioneer new ones and maximize the benefits of what we do.

Once more, the Academy has pioneered a field at Columbia which will surely have as much relevance to the future of the university as did our Art, Humanities, and Neuroscience program (established in 2001). That program began long before the cross-disciplinary potential of the field was recognized at Columbia; and through its activities set the standard for all the developments of the last few years in an area of great intellectual and practical consequence. The same, we hope, will be said of the International Observatory for Cultural Heritage within a few years. That, at least, is the bar we have set for ourselves, and we could not be happier that the Sidney J. Weinberg Jr. Foundation recognized the potential of the Observatory by making a donation of \$1.15 million to fund Fellowships in the fields of Architectural History and Preservation as part of the core activity of the Observatory. The expectation, of course, is that this generous gift will serve as a model for other donors in this immensely important field that is so close to the founding aims of the Italian Academy for Advanced Studies in America.

Needless to say, our seminars this year were dominated by these two areas of research-cultural heritage and neuroscience-and were much enhanced by the presence of two Distinguished Visiting Scholars in the Spring Term: Beatrice de Gelder, Professor of Cognitive Neuroscience at the University of Maastricht, and Salvatore Settis, Professor of Archaeology and History of Art at the most eminent of Italian academic institutions, the Scuola Normale Superiore di Pisa, of which he had been Rector for many years. Prof. de Gelder, whose book on Emotions and the Body (Oxford University Press) represents a *summa* of research in an essential area of cognitive neuroscience, was the senior figure in a group of brilliant young neuroscientists and philosophers involved in neuroscientific research; while Prof. Settis, whose vivid and courageous books on the conservation of Italian culture and landscape-epitomized by his learned yet lapidary recent book entitled If Venice Dies—have made him the standard bearer for cultural conservation not only in Italy and the West, but also in the Middle East and in Iran. We were fortunate that Helen Malko, a Fellow in the Fall (working on destruction and recovery in Iraq in particular), was able to continue as assistant to the Observatory project, while our range was expanded to the field of modern architecture by the presence of Aleksandar Staničić, working on the fate of modern architecture during the Balkan wars, and of Elisa Dainese, who brought expertise on West African village architecture. Francesco Gangemi came to us as an expert on the medieval buildings of Amatrice in Northern Lazio, but following the devastation of the town by the great earthquake of August 2016, decided to turn his attention to the general problem of responses to earthquakes in Italy. He thus added another urgent element to the aims of the Observatory.

As always we had a strong group of scientists working in basic neuroscience with clinical or therapeutic implications, including Maria Elena Pero—working in ex-Fellow Francesca Bartolini's Columbia laboratory—whose research was on synaptoxic damage induced by amyloid beta (a critical issue



for cognitive decline in Alzheimer's), while Mahalakshmi Somayaji—working in Prof. David Sulzer's laboratory—made great strides during her stay in her research on dopamine uptake in early Parkinson's. Once again our neuroscientific Fellows made presentations at our weekly seminars that were exemplary in the clarity and accessibility of complex technical, scientific and medical technicalities—a paradoxical lesson, perhaps, to our humanists, whose training in rhetoric and exposition is often longer and more intense than that of the scientists. It is just these kinds of lessons that bridge the alleged gaps between the disciplines, whether epistemological or pedagogical, and which I believe are the fruits of the forms of cross-disciplinarity that constitute one of the prime achievements of the Italian Academy.

Such were some of the notable features of this year's group of Fellows at the Academy. Neither space nor readers' patience allow me to expand on the distinction and achievements of all our Fellows during this period. Their names and projects are listed just after my report here. But suffice it to say that we had the usual strong representation of historians, art and music historians, philosophers, political scientists and anthropologists making up our Fellows group. All worked well and graciously together, and we are happy that Dainese, Malko, and Staničić began to put together a major conference exemplifying at least some of the ways in which the work of promising groups at the Italian Academy continues after Fellows' actual presence during their Fellowship year. While it is true that our Fellowship groups are generally characterized by a spirit of benign and constructive collegiality, as well as enjoyment of the Academy, of Columbia, and of New York City, a particularly positive spirit reigned this year. Obviously such things have often to do with serendipity (and not only with careful composition of each group); but this year I think we were also blessed by the extraordinarily constructive support we have received from Ambassador Varricchio in Washington, Consul General Genuardi in New York, and their entire staffs, as well as Giorgio van Straten, Director of the Italian Cultural Institute in New York. In these days when international relationships so often seem fractured, this testimony to the friendship between our nations and the ways in which Italy has contributed not only to U.S. but also to international culture and science has been truly heartening—and often genuinely inspiring.

Every year the number and diversity of our events increases. They traverse and go beyond the range of subjects covered by the university. Often—as previous reports have also shown-we have pioneered areas that have only later gained support and become fashionable. Our events have brought to Columbia scholars and researchers who have subsequently become recognized as major figures in the sciences, engineering, and the arts. We have identified significant cross-disciplinary approaches across both old and new fields, from ancient history to nanoscience, cosmology and neuroscience. Our events have showcased many of these disciplines, as well as the possibilities for cross-fertilization. They range from events rooted in our own programs to those organized in collaboration with other groups, institutes and centers at Columbia-to say nothing of those conferences, seminars, meetings and performances which we bring in from the outside to stimulate further cultural and intellectual growth on campus and beyond. Of course we are blessed by (and sometimes burdened by the obligations of) our exceptional spaces for public gatherings, from our Theater to our Library, both small architectural masterpieces. Even a small selection of this year's events will serve to give a sense of their range and of the many ways in which we collaborate with and inspire departments, institutes and centers at Columbia as well as those elsewhere.

The timely conference organized in September by our guarantor Katharina Pistor, Michael I. Sovern Professor of Law, on European Integration and Beyond, included an impressive roster of relevant speakers such Ambassador Armando Varricchio, Mark Leonard (Director, European Council on Foreign Relations), Kristen Silverberg (Managing Director, Institute of International Finance, and former U.S. Ambassador to the European Union). This was followed a week later by a presentation by Federica Mogherini, High Representative of the European Union for Foreign Affairs and Security Policy and Vice-President of the European Commission, on a Global Strategy for E.U. Foreign Policy, moderated by Professor of Political Science Jack Snyder and co-sponsored by the European Institute and the Alliance program (at Columbia), and by the Italian Cultural Institute and the EU's "Getting To Know Europe" Program. U.N. Secretary General Ban Ki-moon spoke later in the year on the role of the United Nations in a Changing World, in an event co-sponsored with our School of International and Public Affairs. Paolo Galluzzi, the Director of the Museo Galileo in Florence (Italy's primary museum of the history of science) gave a marvelous lecture on Waldseemüller's Cosmographia, the first map (1507) to show both North and South America and to name them as such. Salvatore Settis gave a public lecture on the relationship between ancient and Renaissance drawing, concentrating on the remarkable and unexpected material in the so-called Artemidorus Papyrus. In February, the great musician and historian of music, Jordi Savall, led a discussion and demonstration of early Venetian music before an enthusiastic audience; and this was followed by an ambitious symposium on Venice and the East by Konstantina Zanou, in collaboration with Columbia's Italian and Mediterranean Colloquium and the Italian Department, along with Carnegie Hall (where Savall held an acclaimed concert related to just this topic a few days later).

Our ever-distinguished music series designed by our Theater Manager

Rick Whitaker concluded this year with two concerts devoted to the work of twentieth-century and contemporary Italian composers Salvatore Sciarrino, Giacinto Scelsi, and Pierluigi Billone; both were notable for the large audiences for contemporary music of this kind, no doubt attributable to the reputation which Whitaker's series has acquired for exceptional programming in this domain (see the list of his other



concerts this year in the "Events" chapter). Ever since 2008 Associate Director Barbara Faedda has organized an annual symposium on the occasion of the Giorno della Memoria, Holocaust Remembrance Day. This year it was devoted to "Looted Art during Nazism and Fascism" and moderated by MoMA curator and provenance specialist Lynn Rother. Its highlight was undoubtedly the important talk on Italian government attitudes to art looted during the Fascist period in Italy by this year's Fellow, Ilaria Pavan. Equally well-attended was the conference put together by Columbia Professor of Italian and Academy Senior Fellow, Teodolinda Barolini, along with NYU's Maria Luisa Ardizzone on Dante's important treatise De Vulgari Eloquentia. Other events were related to our Humanities and Neuroscience program, including those on Buddhism and Neuroscience co-sponsored by the Institute for Religion, Culture, and Public Life; Asian and Middle Eastern Cultures; Barnard College; the Center for Science and Society, the Neuroscience and History Seminar Series; and the Heyman Center, while a lively program of talks on the neuroscience of smell was presented in April by the Presidential Scholars in Neuroscience and Society. Co-sponsorship with Columbia's Center for International Earth Science Information Network and the U.N. Sustainable Development Solutions Network brought economist Enrico Giovannini to New York. As always the Academy hosted the annual Edward Said Memorial lecture (Said was Guarantor of the Academy almost from its foundation right on until his death), this year given with éclat by University of London Professor of History, Catherine Hall, on British colonial landowning in the Caribbean.

And so the list of our events continues; for a complete review, see the "Events" chapter below. Space does not permit us to include the invaluable and dense series of events designed by institutes hosted in our building: the Center for the Ancient Mediterranean, and the Columbia University Seminar on Modern Italian Studies (which in fact extends to the entire metropolitan region, and is often chaired by distinguished scholars from other institutions). We remain grateful to both these institutions for their role in further establishing the Academy's critical position as a center of activity for both modern and ancient aspects of Italian learning and culture.

Amongst our exhibitions this year there were several standouts, chief of which—appropriately coinciding with the launch of the International Observatory for Cultural Heritage—was the moving exhibition curated by our old friend Renato Miracco (cultural attaché of the Italian Embassy in Washing-



ton) of Massimiliano Gatti's photographs of endangered and mutilated sites (including Palmyra) in the Near and Middle East. As always the Academy helped sponsor—along with the Italian Cultural Institute—the award of the Premio New York, founded by the Academy along with

the Italian Ministry of Foreign Affairs in 2002, to two promising young Italian artists. This year the awards went to Gian Maria Tosatti and Danilo Correale. Correale's intriguing project, *Reverie*, developed in collaboration with a New York hypnotherapist, to explore the idea of the liberation from work in preparation for a post-work society, was presented at the Academy in June.

Amongst further programs associated with the Academy, pride of place is perhaps now taken by the Advanced Program of Ancient History and Art (APAHA), which we founded in cooperation with the H2CU program of the University of Rome, La Sapienza. It has been taken to new levels of excellence and interest under the leadership of Francesco de Angelis, Professor of Classical Archeology at Columbia, and our ex-Fellow Professor Marco Maiuro, now a professor at La Sapienza, allowing both undergraduate and graduate students to take an advanced summer course for credit in ancient history, art, and archeology by working at the excavations at the wonderful site of Hadrian's Villa near Tivoli, where Columbia teams make exciting new discoveries every summer. Over 80 participants from 15 institutions across 8 counties worked to reveal both pre-Hadrianic and medieval parts of the complex, bringing to light new mosaics and painted walls and ceilings, and uncovering architectural remains last seen by Piranesi in the 18th century. We are proud not only of its scientific achievements, but also of its contribution to the success every year of the University's Office of Global Programs.

Of the two best-known architects of the Renaissance whose work de-



pends on the afterlife of antiquity—Andrea Palladio and Sebastiano Serlio—it is Serlio who is less well recorded and documented. It is fitting that the second of the Academy's major digital projects—the first, of course being the Academies Project of the Italian Academy (APIA)—should be dedicated to his work. Under the direction of Professor Francesco Benelli of the University of Bologna (and formerly of Columbia) the Serlio Digital Project has been launched in cooperation with Columbia's Avery Library and with funding from the Samuel Freeman Charitable Trust. Avery has unparalleled holdings of the works of Sebastiano Serlio, and Prof. Benelli has assembled an international team of scholars to work on them, in further collaboration with Columbia's Graduate School of Architecture, Planning and Preservation, the University of Bologna, and Paris's École Nationale des chartes.

All of this will give some sense of the multifaceted and constructive range of the Academy's activities and collaborative projects across Columbia—and indeed across many disciplines and institutions around the globe. In our reach we probably go beyond that of the much larger of the world's institutes of advanced study. None of this would have been possible without the total dedication and hard work of our small but indefatigable staff, to whom I here once more express my profound gratitude. Together we have created an institute that is second to none in terms of the relationship between our resources and what we have been able to achieve for Columbia, Italy, and the world of higher research at large—as well, uniquely, for a local general public. Usually I mention each staff member by name in this annual report, but this year they have asked me—with characteristic modesty—to concentrate on our programs and events rather than enumerate what each has done to make them so successful. I hope readers will nevertheless be able to deduce from the pages of this report the full extent of my colleagues' devotion to the ideals, aims, and activities of the Italian Academy for Advanced Studies at Columbia University.

But devotion can only achieve so much. It is clear that at this point in our history the scale of our operations has vastly outgrown our resources, and so it is my intention in the coming year to announce a fundraising campaign that will enable us to expand our programs and ideals in ways that our present resources do not allow us to do.

For a start, the number of applications has grown every year, so that for next year's Fellowship program year we received almost 350 applications for the twenty-four semester- or year-long Fellowships we are able to award. In fact, we only have space for an absolute maximum of fifteen Fellows per term, thus curtailing the number of year-long Fellowship awards we can make. But the standard of applications the Academy receives at this point is so high that we could easily make more Fellowship awards to outstanding candidates. We are in urgent need of a further staff member to help manage this quantity of applications and to help process them through our rigorous system of evaluation and selection; and we must take steps to create new offices in our building to cater to this demand—which will clearly still further expand our disciplinary reach and prestige.

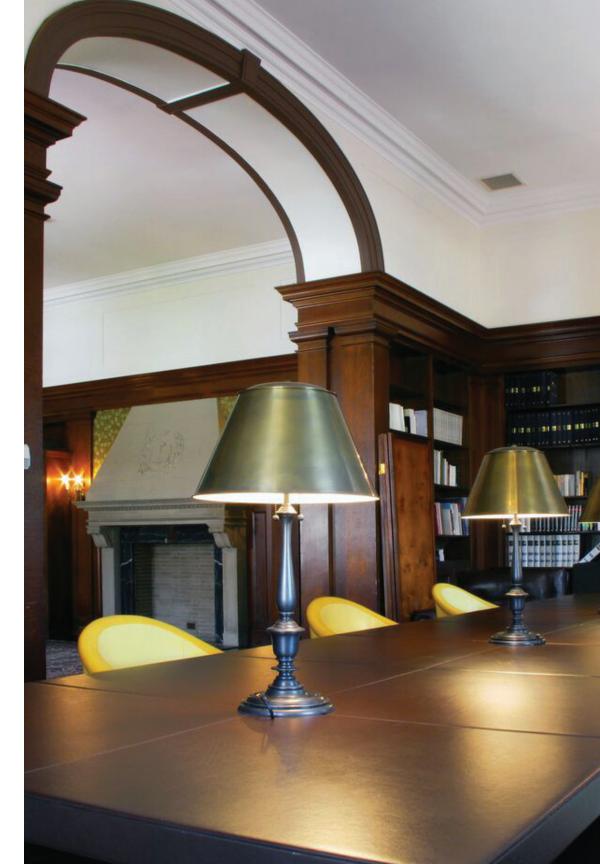
But given the distinction and distinctiveness of our existing programs, and the opportunities we have provided to many departments to bring distinguished researchers to Columbia via our Fellowship Program—in fields that range from languages and literatures to music, history, philosophy, sociology and then across to biology, neuroscience, nanoscience, physics and so on—the time has come to consider the creation of academic positions that will further our interdisciplinary programs in new and collaborative areas in both the sciences and the humanities, as well as in cultural conservation more generally. I welcome suggestions along any of these lines from readers of this report.

Moreover, the volume of events has grown beyond our current personnel capacity and the calls for events and event space in our Theater, Library, and conference room have grown intensely in the last few years, such that we need to hire more staff in this domain as well, while the number of Fellows and associated staff requires that we plan to expand our office space by the creation of new offices. These are some of our more pressing broad needs at this time, necessitated by our growth in international prestige of the last few years and the expansion of our numbers and academic and cultural concerns that this has inevitably generated.

The Academy could neither have survived nor have grown to its present scale and stature without the goodwill, encouragement, and help of many constituencies. The members of our large advisory group, consisting of 60 colleagues, mostly but not only at Columbia, who are experts in the main fields we cover have always been generous in their careful reading and assessment of applications, usually at a time when they are also dealing with their own departmental and other institute admissions. We could not be more grateful to all those who have devoted time to ensuring that the quality of the Academy goes from strength to strength. We are also grateful for the support we have had from so many departments and institutes across Columbia, and remain moved by the spirit of collaborative endeavor to which this support testifies across our entire campus. I have already referred to the wholehearted encouragement of our activities by the entire Italian Ministry of Foreign Affairs, as well as Ambassador Varricchio, Consul General Genuardi, and their staffs. We certainly would not have had the energy and momentum of the last few years without our Board of Guarantors, whose support is essential to our well-being and whose biannual meetings are wonders of constructive critique and new proposals. Above all, and as always, we extend our thanks to Provost John Coatsworth, Chairman of our Board, and his entire office for their consistent responsiveness, encouragement, and commitment to the mission, aims and achievements of the Italian Academy for Advanced Studies at Columbia University.



DAVID FREEDBERG, Director



FELLOWS' PROJECTS AND SEMINAR PRESENTATIONS

BENEDETTA BORELLO

Sapienza Università di Roma

SEMINAR Nov. 2016: "Like The Others of Us: Face, Bodies, and Posture in Baroque Portrait"

FELLOWSHIP PROJECT Portraits, behaviors and inclusion: the construction of cultural and biological heritage through images during the 17th and 18th centuries

CAMILLA CAVICCHI

Centre d'Études Supérieures de la Renaissance (UMR7323 du CNRS – UFR Université François-Rabelais de Tours)

SEMINAR Nov. 2016: "Ippolito I d'Este's music room: reconstructing a lost collection"

FELLOWSHIP PROJECT Ippolito I d'Este's music room: reconstructing a lost collection

ELISA DAINESE

University of Pennsylvania SEMINAR Nov. 2016: "Architectural Culture in Translation: Post-war Cities and African Villages" FELLOWSHIP PROJECT Architectural culture in translation: postwar Italian cities and African villages

BEATRICE DE GELDER Universiteit Maastrich SEMINAR Jan. 2017: "Emotion and the brain" FELLOWSHIP PROJECT Emotion and the brain

ROBERTA DE MONTICELLI Università Vita-Salute San Raffaele SEMINAR Mar. 2017: "Perceiving Values: A Phenomenological Approach"

FELLOWSHIP PROJECT Public indifference to the loss of cultural heritage and identity

FRANCESCA DE TOMASI

Istituto Italiano per gli Studi Storici

SEMINAR Oct. 2016: "Cultural Heritage Protection and Management in Post-Unification Rome" FELLOWSHIP PROJECT The classical antiquities trade between Italy and the United States, 1861–1939

FRÉDÉRIQUE DE VIGNEMONT Institut Jean Nicod

SEMINAR Feb. 2017: "The Territory of the Self: Between Perception and Action" FELLOWSHIP PROJECT The territory of the self: between perception and action

LYNDA DEMATTEO

Institut Interdisciplinaire d'Anthropologie du Contemporain SEMINAR Oct. 2016: "Craft Heritage and Global Branding under Chinese Hegemony: 'Made in Italy' Textiles in New York" FELLOWSHIP PROJECT Craft heritage and global branding under Chinese hegemony: "Made in Italy" textiles in New York

FRANCESCO GANGEMI

Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte SEMINAR Feb. 2017: "Renegotiating memory and identity in the postwar Mezzogiorno: destruction, restoration, and reinvention of medieval architecture in Southern Italy"

FELLOWSHIP PROJECT Renegotiating memory and identity in the postwar Mezzogiorno: destruction, restoration, and reinvention of medieval architecture in Southern Italy

MARCO GEUNA

Università di Milano SEMINAR Dec. 2016: "Machiavelli, the disappearance of the Etruscans, and the destructive force of religions" FELLOWSHIP PROJECT Machiavelli, the disappearance of the Etruscans, and the destructive force of religions

MARKUS KNEER

University of Pittsburgh seminar Sep. 2016: "Mental time travel" fellowship project Mental time travel

SABINA LORIGA

Ecole des Hautes Etudes en Sciences Sociales SEMINAR Nov. 2016: "In Search of Origins: Making Etruscans Italics and Italics Italians" FELLOWSHIP PROJECT In Search of Origins: Making Etruscans into Italics and Italics into Italians

HELEN MALKO

Columbia University in the City of New York SEMINAR Oct. 2016: "Heritage Wars: The Erasure of History in Iraq and Syria" FELLOWSHIP PROJECT Heritage Wars: The Erasure of History in Iraq and Syria

SILVANA PATRIARCA

Fordham University SEMINAR Sep. 2016: "The Color of the Republic: On Racism and Anti-racism in Post-1945 Italy" FELLOWSHIP PROJECT The color of the Republic: "race" and the boundaries of the nation in post-Fascist Italy

ILARIA PAVAN

Scuola Normale Superiore di Pisa SEMINAR Feb. 2017: "Jewish persecution and looted art in Italy: evidence and denial, 1938–2015" FELLOWSHIP PROJECT Jewish persecution and looted art in Italy: evidence and denial, 1938–2015

MARIA ELENA PERO

Università di Napoli Federico II SEMINAR Mar. 2017: "Pathogenic role of Tubulin Post-translational Modifications in Degenerative Disease of Central and Peripheral Nervous Systems" FELLOWSHIP PROJECT The role of formins in synaptotoxic damage and cognitive decline induced by amyloid beta ANDREA POLONIOLI

University of Birmingham SEMINAR Feb. 2017: "Jewish persecution and looted art in Italy: evidence and denial, 1938–2015" FELLOWSHIP PROJECT Jewish persecution and looted art in Italy: evidence and denial, 1938–2015

MANFRED POSANI LÖWENSTEIN

Scuola Normale Superiore di Pisa SEMINAR Apr. 2017: "The Louvre on fire: history of a false report" FELLOWSHIP PROJECT The Louvre on fire: history of a false report

SALVATORE SETTIS

Former Director of the Getty Research Institute in Los Angeles and of the Scuola Normale Superiore di Pisa SEMINAR Mar. 2017 "Upcoming exhibition of Greek and Roman sculptures from the Torlonia Museum" Distinguished Visiting Fellow in connection with the Academy's International Observatory for Cultural Heritage

MAHALAKSHMI SOMAYAJI

Columbia University in the City of New York SEMINAR Mar. 2016: "Investigating pre-clinical dopamine physiology in Parkinson's Disease" FELLOWSHIP PROJECT Investigating the physiology of dopamine neurons in pre-clinical Parkinson's Disease

ALEKSANDAR STANIČIĆ

Politecnico di Milano SEMINAR Oct. 2016: "Warchitecture: Transforming the Urban Memory of Violence" FELLOWSHIP PROJECT How Architects Address the Urban Memory of the Violent Past



PUBLIC EVENTS

CONFERENCES, SYMPOSIA, LECTURES

SEPTEMBER 15: CONFERENCE

The Future of Integration in Europe and Beyond

SPEAKERS: John Authers, Armando Varricchio, Sir John Vickers, Joseph Weiler, Paul Craig, Mark Leonard, Andrew Moravcsik, Constanze Stelzenmüller, Christopher Bates, Leonard Ng Kristen Silverberg

ORGANIZERS: Katharina Pistor; Adam Kolker (Columbia Law School)

SPONSOR CO-SPONSOR: Columbia Law School

SEPTEMBER 23: LECTURE

Federica Mogherini: "Shared Vision, Common Action: a Stronger Europe"

SPEAKER: Federica Mogherini (High Representative of the EU for Foreign Affairs & Security Policy; VP, European Commission) MODERATOR: Jack Snyder (Columbia University) CO-SPONSORS: European Institute, Alliance program (Columbia), Italian Cultural Institute and the EU's "Getting To Know Europe" Program

SEPTEMBER 26: ROUNDTABLE DISCUSSION The Villa Adriana Program at Columbia

University

Meeting with Italian Academy Fellows Stefania Giannini: Minister of Education, Universities and Research

SEPTEMBER 28: LECTURE

Bodoni: The Face behind the Face

SPEAKER: Valerie Lester CO-SPONSOR: Rare Book & Manuscript Library, Columbia

THE FUTURE OF INTEGRATION IN EUROPE AND BEYOND 1000m - 61 dam Twent of works.



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BEYOND THE HYPE:

"Buddhism and Neuroscience"

in a New Key

ay, November 11, 2016

-30am-6:00pm

OCTOBER 10: LECTURE

Paolo Galluzzi (Director, Museo Galileo) on Waldseemüller's 1507 "Cosmographia"

SPEAKER: Paolo Galluzzi (Director, Museo Galileo) co-sponsors: Library of Congress, Ente Cassa di Risparmio di Firenze, Italian Cultural Institute of New York

OCTOBER 21: SYMPOSIUM

The Global Book Review: How to Rebuild a Global Readership

KEYNOTE: James Wood (The New Yorker, Harvard University) SPEAKERS: Laura Bennett, Florent Guénard, Anjum Hasan, Bongani Kona, Daniel Krauze, Pamela Paul, Timothy Small co-sponsors: Office of the Dean of Humanities in the Faculty of Arts and Sciences, Public Books, Office of the President (Columbia University)

OCTOBER 26: 2016 SILVER LECTURE

The Role of the United Nations in a Changing World

SPEAKER: Ban Ki-moon, Secretary General of the UN CO-SPONSOR: School of International and Public Affairs (SIPA), Columbia University

NOVEMBER 1: SYMPOSIUM

A Fresh View: Primo Levi's *Complete Works*

SPEAKERS: Marco Belpoliti, Ann Goldstein co-sponsor: Italian Cultural Institute in New York

NOVEMBER 11: CONFERENCE

Beyond the Hype: "Buddhism and Neuroscience" in a New Key

SPEAKERS: Michel Bitbol, Willoughby Britton, Marion Dapsance, Georges Dreyfus, Linda Heuman, David McMahan, Ronald Purser, William Waldron

ORGANIZERS: Bernard Faure, Lydia H. Liu

CO-SPONSORS: Institute for Religion, Culture, and Public Life; Asian and Middle Eastern Cultures; Barnard College; Center for Science and Society; Neuroscience and History Seminar Series; Heyman Center for the Humanities

DECEMBER 14: DISCUSSION

On the Origins of Mafia and Camorra: A Conversation on Two Recent Books

SPEAKERS (via Skype): Francesco Benigno and Salvatore Lupo ORGANIZERS: Silvana Patriarca (Fordham University) and Benedetta Borello (Sapienza Università di Roma) CO-SPONSORS: University Seminar in Modern Italian Studies

FEBRUARY 2: DISCUSSION AND DEMONSTRATION

La Serenissima: The Millenarian Venice

SPEAKER: Jordi Savall

MODERATOR: Magdalena Baczewska (Columbia University) CO-SPONSORS: Carnegie Hall, European Institute, Heyman Center for the Humanities, Hispanic Institute for Latin American & Iberian Cultures, Music Department at Columbia, and The Delegation of Catalonia to the U.S.



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FEBRUARY 8: ANNUAL SYMPOSIUM

Holocaust Remembrance (*Giorno della Memoria*): Looted Art, Nazism, and Fascism

SPEAKERS: Monica Dugot (Christie's), Jasmin Hartmann (Düsseldorf), Ilaria Pavan (Scuola Normale) MODERATOR: Lynn Rother (MoMA)

FEBRUARY 13: ROUNDTABLE DISCUSSION

East of Venice: *La Serenissima* as Seen from Its Eastern Frontiers

SPEAKERS: Larry Wolff, Molly Greene, Patricia Fortini Brown, and Daphne Lappa

organizer: Konstantina Zanou

CO-SPONSORS: Carnegie Hall; Department of Italian and the Italian and Mediterranean Colloquium (both of Columbia University)





De vulgari eloquentia:

MARCH 9: LECTURE

Imaginative Geographies of the Black/White Atlantic

SPEAKER: Catherine Hall (University College London) CO-SPONSORS: The Society of Fellows and Heyman Center for the Humanities

The Edward W. Said Memorial Lecture

MARCH 23: CONFERENCE

The 2016 Archaeological Campaign at the Villa Adriana, Tivoli (APAHA Tibur 2016)

SPEAKERS: Francesco de Angelis (Columbia) and Marco Maiuro (Sapienza Università di Roma; Columbia)

CO-SPONSORS: H2CU at Sapienza Università di Roma; and Columbia's Classical Studies Graduate Program, Department of Art History and Archaeology, Center for the Ancient Mediterranean, and Italian Academy

MARCH 27: SYMPOSIUM

Alberto Tallone Editore: Perpetuating the Tradition of Excellence of the Aldine Press and Bodoni

SPEAKERS: Jane Siegel, Alex Goren, Paolo Valesio, and Eleonora and Elisa Tallone

MODERATOR: Ennio Ranaboldo co-sponsor: Rare Book & Manuscript Library (Columbia University)

APRIL 7: SYMPOSIUM

De vulgari eloquentia: Dante's Laboratory of Vernacular Speech

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

CO-SPONSORS: Department of Italian Studies, Casa Italiana Zerilli-Marimò, Medieval and Renaissance Center (all of New York University); Department of Italian (Columbia University)

APRIL 12: LECTURE

Jesse Prinz on "Wonder and Art"

SPEAKER: Jesse Prinz (The Graduate Center, CUNY) Humanities & Neuroscience Lecture

APRIL 13: ROUNDTABLE DISCUSSION

The Human Sense of Smell – Seminars in Society and Neuroscience

SPEAKERS: Barry C. Smith, Clare Batty, Donald Wilson, Avery Gilbert, Christophe Laudamiel, Moderator: Ann-Sophie Barwich SPONSOR: Presidential Scholars in Society and Neuroscience program as part of the Seminars in Society and Neuroscience series

APRIL 20: LECTURE

Greek and Roman Drawing in the Renaissance Imagination

SPEAKER: Salvatore Settis International Observatory for Cultural Heritage Lecture

MAY 10 - 11: CONFERENCE

XENON Dark Matter Science

Hosted by the Italian Laboratorio Nazionale del Gran Sasso and part of the Istituto Nazionale di Fisica Nucleare (INFN) organizer: Elena Aprile (Columbia University) sponsor: Physics Department (Columbia University)

JUNE 15: SYMPOSIUM

From Partnerships to Pathways: Critical Collaborations in the Data Revolution for Sustainable Development

SPEAKER: Enrico Giovannini

CO-SPONSORS: Center for International Earth Science Information Network (CIESIN); UN Sustainable Development Solutions Network (UNSDSN)





CONCERTS

OCTOBER 14

Written for Talea: Three Premieres

PERFORMERS: Talea Ensemble; Alice Teyssier and Nina Dante, Sopranos; Jeffrey Gavett, Baritone Conducted by James Baker World premiere of *Exploded Views* and *in terra aliena;* US premiere of *Princess Nightmare Moon*

NOVEMBER 16

Magdalena Baczewska, Piano

Works by Baldassare Galuppi, Domenico Scarlatti, Nino Rota, Arcangelo Corelli, Karol Szymanowski, and Fryderyk Chopin CO-SPONSOR: Columbia Music Department

DECEMBER 2-3

World premiere of opera by Jonathan Dawe, commissioned by the Italian Academy

Nero and the Fall of Lehman Brothers

PERFORMERS: Paul LaRosa, Zulimar Lopez-Hernandez, Timothy McDevitt, Ariana Chris, Derek Lee Ragin, Brian Jeffers, David Davani, and Andrew Dwan DIRECTOR: Alastair Boag CHOREOGRAPHER: Laura Careless

FEBRUARY 8

Musicians against the Executive Order

Columbia University Musicians and Friends PERFORMERS: Ramin Arjomand, piano; Mario Diaz de Leon, guitar; Arab Music Ensemble (Columbia University) Music of Schumann and Ysaye; New works by Ashkan Behzadi









MARCH 8

Music for Piano by Luciano Chessa

PERFORMERS: Sarah Cahill and Luciano Chessa (San Francisco Conservatory) Premieres of *Cupric Donna I & II; Green Sea*

MARCH 21

Thrilling Wings: Fedele, Berio, Corrado

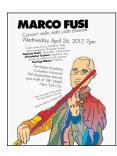
Francesco D'Orazio, violin and electric violin; Francesco Abbrescia, live electronics co-sponsor: the Italian Cultural Institute of New York



APRIL 5

Celebration of the 70th birthday of Salvatore Sciarrino

PERFORMER: Ensemble Mise-En Esplorazione del bianco III, Omaggio a Burri, Esplorazione del bianco I, Dialoghi sull'ultima corda, Introduzione all'oscuro per 12 strumenti



APRIL 26

Concert and Talk

Marco Fusi: violin, viola, viola d'amore A solo recital of music by Billone and Scelsi, and a premiere by Christopher Trapani US premiere of Trapani's new work for viola d'amore and electronics

EXHIBITIONS

OCTOBER 18 - NOVEMBER 22

Massimiliano Gatti: The Day Memory Dissolved: an artistic perspective on endangered archaeological sites in the Middle East

Curated by Renato Miracco

CO-SPONSORS: the Embassy of Italy, Washington DC; AIFIC (American Initiative for Italian Culture); Melchionna, PLLC

APRIL 26

Francesca Grilli and Calori & Maillard

Current work from Premio New York winners co-sponsors: The Italian Cultural Institute of New York, the Italian Ministry of Foreign Affairs, the International Studio and Curatorial Program in Brooklyn (ISCP) *At the Italian Cultural Institute*





APRIL 30

Open Studios

Premio New York winners Francesca Grilli and Calori & Maillard co-sponsors: The Italian Cultural Institute of New York, the Foreign Ministry of Italy, the ISCP *At the International Studio and Curatorial Program*

JUNE 14

Presentation and Opening Reception: *Reverie: On the Liberation from Work*

Danilo Correale, Premio NY winner, 2017 co-sponsor: the Italian Cultural Institute of New York



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ART, HUMANITIES, AND NEUROSCIENCE PROJECT

This year, the Italian Academy marked fifteen years of its Art, Humanities, and Neuroscience Project, which is one of the oldest cross-disciplinary programs of its kind in the world. It anticipated the current boom for interdisciplinary research linking neuroscience with the humanities and the social sciences by several years, both at Columbia and elsewhere.

Among the Fellows in residence this year were Beatrice de Gelder, Maria Elena Pero, and Mahalakshmi Somayaji. Prof. de Gelder of the University of Maastricht worked on body language, artistic representation, and viewer experience. While the Art, Humanities, and Neuroscience Project has often focused on issues of embodiment, emotion and movement, the Academy has also welcomed neuroscientific Fellows in many other areas, in keeping with our longstanding support for interdisciplinary research in basic science as well. This year's Fellowship awards enabled Maria Elena Pero to continue her path-breaking research on cognitive decline (in the laboratory of Prof. Francesca Bartolini, FIA 2007-2008), and Mahalakshmi Somayaji to develop her study of pre-clinical Parkinson's Disease (in the influential lab of Prof. David Sulzer). In addition, Prof. Frédérique de Vignemont of the Centre Jean Nicod in Paris devoted her Fellowship term to the completion of her study of bodily self-awareness, while Dr. Andrea Polonioli of the University of Birmingham in England presented a paper on the need for philosophers and neurophilosophers to attend more closely to empirical neuroscientific research. Dr. Pero's work on cognitive decline was supported by the Alexander Bodini Fellowship, an annual grant that has for ten years attracted developmental neuroscientists and researchers in adolescent psychiatry to the Academy.

In Spring 2017, the Academy announced a record number of distinguished and promising early-career neuroscientists among its incoming Fellows for the following year, two of whom will be collaborating with scientists at the Zuckerman Mind Brain Behavior Institute.

In 2016–2017 our well-known public events included a lively joint symposium held in conjunction with the Presidential Scholars in Society & Neuroscience on the neglected subject of smell, organized by Stuart Firestein, Chair of Columbia's Biology Department. Speakers included the well-known expert on the neuroscience of taste and smell, Prof. Barry C. Smith, Director of the Institute of Philosophy at the University of London, and Donald Wilson, Professor of both neuroscience and psychiatry at NYU. This was followed by a seminar conducted by Jesse Prinz (City College Graduate Center; the Berlin Mind and Brain Institute) on the neural dimensions of the relationship between wonder and art. We also helped to support a symposium on Buddhism and neuroscience, held at the Deutsches Haus and organized by Prof. Lydia Liu, Professor in the Humanities and Director, Institute for Comparative Literature and Society at Columbia University.

These events build on the Academy's own conferences from earlier years that brought in speakers such as Karl Deisseroth, David Heeger, Lutz Jäncke, John Maunsell, Elizabeth Phelps, John Reynolds, Gottfried Schlaug, Sarah Woolley, Steven Yantis, and Yvette Sheline to address many questions of current interest: optogenetics, embodied simulation, cortical mechanisms of visual attention, and the involvement of the Default Mode Network in neurological disorders and mind wandering. Other gatherings have focused on the new intersections of neuroscience with music, with the visual arts, and with the performing arts.

INTERNATIONAL Observatory for cultural Heritage

The IOCH grows out of the Academy's longstanding commitment to the understanding of cultural transmission around the world. It was inspired by the successes of our work to bring together science and the arts, as witnessed by our public interdisciplinary programs. The IOCH draws together examples of U.S. sponsorship of work in this domain and enduring Italian expertise and commitment (from the survival of the antique in the Renaissance to that nation's recent contributions to the protection of monuments in the Near and Middle East).

Dedicated to all issues—historical, practical, and theoretical—relating to the survival, protection, and conservation of cultural heritage, the IOCH sponsors and encourages research into the monuments, artifacts, and traditions of the past; records losses and destruction of international cultural heritage in all media and across all boundaries; and funds and seeks funding to aid in research on and conservation of treasures at risk—whether from age or location, natural disaster, urban development, conflict, war, and other perils. It spotlights the political uses and abuses of heritage sites and monuments as well as the exchange, transport, and trafficking of material culture. The IOCH is also social, in that it seeks to understand the meaning and value of monuments and objects, not only for their value to humanity but also in their local contexts.

Sparking dialogue among scholars in archaeology, art history, and architecture, along with technicians, conservators, and experts in diplomacy, law,

and protective services, the IOCH embraces both tangible and intangible cultural heritage, promotes awareness of the multiplicity of cultural expressions, and fosters an inclusive and cross-cultural understanding of heritage preservation, management, and interpretation.



WEINBERG FELLOWSHIPS IN ARCHITECTURAL HISTORY AND PRESERVATION

Weinberg Jr. Foundation in the spring, the Academy launched a vital project designed to bring as many as twenty additional Fellows over the next five years. One of the largest donations since the founding of the Academy, this gift permits the Academy to pursue the understanding and conservation of architecture of all geographic areas and periods. Two to four Fellowships will be awarded each year and will run concurrently with the Academy's other residential fellowships.

Sydney Houghton Weinberg '10GSAS, the donor behind this gift, is a trustee of the Foundation, which was named for and founded by her father, Sidney; she is also a trustee of the World Monuments Fund. She received a master's degree from Columbia's Department of Art History and Archaeology with a thesis on the architecture of Francesco di Giorgio.

Casting a wide net, this Fellowship program will support work that is practical as well as theoretical, and will address crisis management, war destruction, and other topics on the cutting edge of the preservation field.



Two to four Fellowships will be awarded each year. Candidates must be at the post-doctoral or faculty level. Applications are encouraged from all countries. Deadline: Monday, **April 17,2017** Residencies begin September 2017 For details, see **italianacademy.columbia.edu**

ADVANCED PROGRAM OF ANCIENT HISTORY AND ART



This summer archaeology course, born from the Italian Academy's work with the H2CU (Honors Center for Italian Universities), continues to make news at Hadrian's Villa-a UNESCO World Heritage site-under the guidance of Professors Francesco de Angelis and Marco Maiuro.

Over 80 participants from 15 universities and institutions across 8 countries worked in Summer 2016 to reveal a pre-Hadrianic channel under a floor, providing further data on the Medieval parts of the complex. They brought to light new rooms with mosaics and painted walls and ceilings, and uncovered architectural remains that were last seen by Piranesi in the 18th century. The Wall Street Journal (facing page, at bottom) marveled at the group "uncover[ing] new sections of the villa that offer a rare glimpse of ordinary life in ancient Rome."

The participants pick-axed through a soil layer to investigate the façade and search for adjoining walls (above); traced the outlines of fragments of plaster onto plastic, as painting experts gave instruction in recording crumbling wall decoration (facing page, upper left), and took the backsight for elevations in a niche (facing page, upper right).



THE WALL STREET JOURNAL.

ARTS & ENTERTAINMENT

Inside Hadrian's Walls

BY MANUELA MESCO WITH ITS OPULENT fountains, theater and large thermal baths, Hadran's villa in Ti-ouli, Italy, was a fitting setting for the sec-gents, host parties and commemorate bat-tee victories. Centuries later, it's the mundame—not the magnificent–details of the 300-acre complex causing a stir, as Columbia Univer-ly researchers, and students digging on the

ty researchers and students digging on the neco World Heritage site uncover new ections of the villa that offer a rare glimpse transformer and the second structure of the There's a oscil layer of the accavation or before the second structure of the scole dangelis, leader of the eccavation or before the Advance of the score of the scole dangelis, leader of the eccavation Ancient History and Art. "We are opening Since it was rediscovered in the 15th cenof Ancient History and Art. "We are opening window on au auknown wordt". But and a state and a state of the author that and a state of the author and a state of the author and a state and a state of the author and a state of the author and a state and a state of the author and a state of the author and a state and a state of the author and a state of the author and a state and a state of the author an

as Lares, and a new build-ing that they believe could have housed high-ranking Romans. "The skeleton of the Ha "The skeleton of the Ha-drian Villa was already known," says Mr. de Angelis "We're now recovering the veins, arteries and mus-cles—the connective tissue that made this site a living organism "

rganism." While bigger discoveries steal the spotlight, small details ring the everyday to life. For instance, in 'ompeii, archaeologists found shapes of urned bread that remained intact—if inedpurnew oread that remained intract—if ined-ible—over the centuries, says Alfredo Car-annante, a Neapolitan anthropologist who has studied Roman eating habits. In the early 2000s, in Herculaneum, a town near Naples that was destroyed by the same vol-

canic eruption that wiped out Pompeii in 79 AD, researchers found remains from the city's drainage system. The volcanic mate-rial protected the items in the pipes, leav-ing them almost intact. These included fish bones, which revealed that first-century residents consumed the same varieties Ne-apolitans still eat today. In Tivoli, the Columbia team's findings have brought greater insight into the community that sprang up to serve Hadrian when the emperor moved here to escape the chaos of Rome. chaos of Rome. One excavation site featured mosaics and fine flooring that suggest it was once the luxury home of an upper-class Roman. "This is too humble a building for the em-peror," says Mr. de Angelis, "but still a

dard middle.cla ows how well the middle class live

d festivities together and the same spaces, no mat ass. Being in the comple ass. Being in the camp i better access to the em igh-ranking individuals,) and others from the lowe had greater hope of progressing so Life at the villa was also likely easi in the city, researchers say, with be

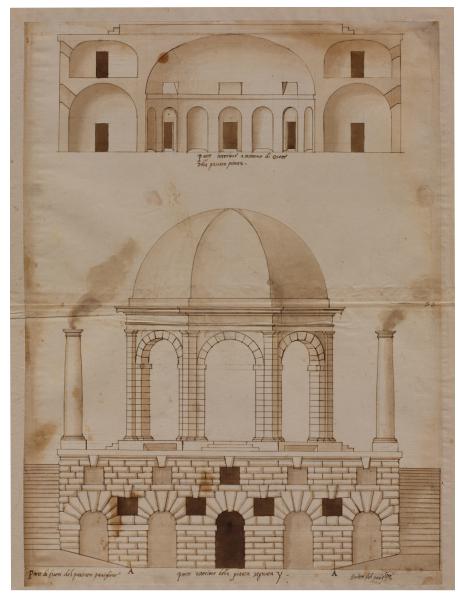
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THE SERLIO DIGITAL PROJECT

he Italian Academy continues to participate—thanks to funding from the Samuel Freeman Charitable Trust—in this project with Columbia's Avery Architectural & Fine Arts Library. The Avery has unparalleled holdings of the published works of Sebastiano Serlio (the sixteenth-century Italian architect and theoretician) and an unpublished manuscript, *On Domestic Architecture (Tutte l'opere d'architettura, Libro VI)*. The manuscript is being digitized, transcribed, translated and shared with scholars.

For this project, an international team of scholars is coordinated by Prof. Francesco Benelli, while scholars and staff at the Avery Library direct the effort in collaboration with the Graduate School of Architecture, Planning and Preservation (GSAPP), and the Italian Academy, all at Columbia, as well as the University of Bologna and the École nationale des chartes.

This year the team digitized the manuscript of *On Domestic Architecture*. Digitization of the published editions of the 31 Serlio books owned by the Avery Library is ongoing. The team also completed the transcription of this manuscript. The work had been was designed as a series of plates, briefly annotated, with a descriptive and explanatory commentary. The new transcription strictly respects the architect's text, both in its language and in its layout (by indicating passages and line breaks) and highlights the erasures and corrections which often provide valuable insights into the process of composing comments. An English translation is now in progress.



Pavilion for a King (Plate XXXIII), Sebastiano Serlio, VIII libro di Serlio : m.s. architettura, ca. 1550.

Credit: Avery Architectural & Fine Arts Library, Columbia University.

PREMIO NEW YORK

his program has brought emerging Italian artists to New York City for 14 years with the support of the Italian Academy, the Italian Cultural Institute in New York, and two ministries in Italy: the Ministry of Foreign Affairs and International Cooperation and the Ministry of Cultural Heritage and Activities and Tourism. The artists work at the ISCP Gallery (International Studio and Curatorial Program) in Brooklyn.

While in New York City, DANILO CORREALE developed a project on hypnosis and liberation from work in preparation for a post-work society (facing page, top). The project, called *Reverie* and developed in collaboration with a New York-based hypnotherapist, resulted in the production of a vinyl record and an edited collection of texts. The first public presentation of *Reverie* was held in the Italian Academy library. Danilo also participated in the Open Studios event at ISCP in April, where he spoke about *Reverie* and a second project developed during his residency: a series of paintings that take a critical approach to data, statistics, and information graphics.

CHIARA FUMAI's project examined the metaphysical representation of evil, inspired by the writings of psychoanalyst and Christian occultist Dion Fortune. Although unable to complete her residency, she began an artwork that used cosmic debris as a metaphor, in which the debris would speak, using words from "The Gospel of Diana," an apocryphal late nineteenth-century publication about the revolt and superiority of nature over humanity.

During his residency, GIAN MARIA TOSATTI had the chance to deepen his project, "I've already been here," and develop a new phase of it, titled "Homeland II" (facing page, bottom). Research for this project began as a reflection on what happened to American citizens of Japanese ancestry during World War II and the crucial role of ethnic minorities in the building of the United States, and then became a universal metaphor for the responsibility of any single person in the evolution of a society. The ambitious project was presented at a June Salon at the ISCP and is currently in pre-production for completion in 2018.





FELLOWS' REPORTS

Benedetta Borello

The fall semester I spent at the Italian Academy was not only inspiring and enriching for my research on family images in Early Modern Europe, but it also provided me with the space, time, and pleasant environment necessary for exchanges with the other fellows, staff, and distinguished scholars at Columbia University—conversations which stimulated the development of new research paths.

During my stay, I worked on my project, "Face, Bodies, and Posture in Baroque Portraits." This project has its origin in a 2014 essay (*Quaderni storici* 145.1.2014) and in the second chapter of my book *Il posto di ciascuno* (2016), where I use portraits of brothers as sources to investigate the meaning of gestures and the sense of belonging in aristocratic families.

The engaging debates of the Wednesday seminars with David Freedberg, Barbara Faedda, and the other fellows on the common topic of "Conservation and Preservation of Cultural Heritage" oriented the first part of my research on the construction of a family heritage through images. Portraits were special objects because they usually represented men and women who looked alike. When men and women looked at these images they recognized themselves as part of one group, or at least were supposed to do that.

Exchanges with other art historians at Columbia, who were working on contexts both within and outside Europe (I'm pleased to mention here Matthew McKelway, Michael Cole, Eleonora Pistis, and – even if only for one coffee – Diane Bodart, who was a 2016-17 visiting scholar at the Kunsthistorisches Institut in Florence), allowed me to rethink the first hypotheses of my study and gave me new, stimulating insights. Michio Yonekura's seminar, for example, on Japanese portraiture provided an unexpected perspective on a similar research topic.

Further research in New York's libraries, as well as the impressive array of web resources, encouraged me to delve deeper into the mechanisms by which a family image is perceived and produces emotions. I also focused on self-projection processes that could highlight the dynamics of identification with a codified posture or with an image of the self. My work on the representation of the human figure concentrated mostly on an image's ability (supposed or real) to operate within these contexts. I am now working on an article on this topic. The wealth of the Study Room for Drawings and Prints at the Metropolitan Museum of Art (which I discovered on a sunny afternoon during a visit organized for Fellows of the Academy by Barbara Faedda) was, during my various subsequent visits, initially an opportunity to examine the intensity of the strokes executed by the artist of pencil portraits. Later, I revisited the room to see how human figures and their poses symbolized the embodiment of sin and human vice. I will present the first outputs of this investigation on the iconography of sin in May in Madrid-Universidad Complutense at the international congress devoted to corruption in the Iberic world (16th and 17th centuries).

With Silvana Patriarca, a Fellow at the Italian Academy and professor of History at Fordham University, and in collaboration with the Columbia University Seminar in Modern Italian Studies, we organized a round table on the origins of the Mafia and Camorra in Italy and the United States. The organization of this seminar and all my research activities were supported by all the staff of the Italian Academy, to whom I owe a great debt of gratitude.

Benedetta Borello takes up a new position as Post-Doctoral Researcher at Research Unit Telemme Aix-Marseille/CNRS UMR 7303.

Camilla Cavicchi

Working for four months at the Italian Academy was one of the best experiences of my career. Many elements contributed to create an extraordinary environment for fruitful research: the Academy's beautiful facilities, the excellent libraries at Columbia University, the friendly relationships with the staff of the Academy, and the valuable discussions with the other Fellows and the scholars during the weekly seminars.

In this unique context, I had the opportunity to work on an article project entitled *Ippolito I d'Este's Music Room: Reconstructing a Magnificent Lost Collection.* Ippolito I d'Este, one of the most powerful and feared Italian cardinals, was an impassioned lover of instrumental music who employed both Ludovico Ariosto and Adrian Willaert, to mention only two of the famous artists at his service. In a preliminary phase of the research, I managed to uncover over 270 previously unseen documents (letters and payments) regarding the making of musical instruments, at the Estense Archive in Modena. These documents are an extraordinarily rich source of information regarding the commissioning of organs (for churches and chambers), harpsichords, violas, lutes, and flutes from the most skilled makers of the time, including Lorenzo da Bologna, Lorenzo Gusnasco da Pavia, Alessandro Pasi da Modena, Bastiano da Verona, and Zoanpiero da Brescia. They not only testify to the intense production that took place at the Cardinal's behest but also indicate that he was directly involved in ordering the instruments, urging the makers to create rare instruments.

At the Italian Academy, I decided to focus my research and writing on the origin of the music room as a place of collection, discovering that the most ancient music room was built in Naples for King Ferdinand I around the 1470s. From the discovered documents, I reconstructed Ippolito I's lost collection and explained how the instruments were displayed in the music room. During my stay at the Academy, I also found out two extant instruments made by Ippolito's instrument makers: a virginal by Alessandro Pasi da Modena, dated around the 1490s, which is currently preserved in Perugia; and a harpsicord by Vincenzo Lisignano, dated 1515, which is in the museum of the Accademia Chigiana in Siena. I then analyzed the extent of organological experimentation from a technological perspective, as well as in terms of musical creation and the impact on repertoire, and finally pinpointed the international European significance of this collection by comparing it with the one belonging to Mary of Hungary.

As my project proposal was accepted in the program of the Italian Academy's Observatory for Cultural Heritage, I had the chance to present the results of my research in a conference at the Italian Embassy in Washington, D.C. Being in the United States allowed me to present my work at Columbia's Music Department and at Stanford University's Music Department, where I was invited to give a lecture and had valuable discussions with my colleagues Susan Boynton, Pamela Smith, Jesse Rodin, Carol Berger, and their students. I also enjoyed the exciting conversations about music in paintings by Pieter Paul Rubens and by other Flemish painters with Professor David Freedberg, who generously helped me in my investigations on an anonymous portrait of a musician.

Camilla Cavicchi takes up a new tenured position at CNRS researcher at the Centre d'études supérieures de la Renaissance in Tours (France).

Elisa Dainese

I spent an excellent fall semester at the Italian Academy. The intellectual atmosphere of the Italian Academy and the exchanges I had with my colleagues in the fall term helped shape a new perspective on a longstanding project. My book manuscript, *Architectural Culture in Translation*, investigates the exchange and reciprocal connections between post-World War II European and North American architects and sub-Saharan architectural heritage (e.g., the Dogon architecture of Mali). I spent the fall at the Italian Academy working on the first chapters of the manuscript and on the period immediately following World War II. I investigated how geopolitical insecurity and human unsettlement guided the mobilization of urban planning and architectural design in several European regions after the war. In that moment of extreme urgency (because of housing shortages), mass reconstruction and planning programs rebuilt and transformed previously devastated urban regions. The intense desire for stability within the architectural discipline led to the search for a new kind of society, the questioning of modern culture, and the critique of old design methods. Within this framework, I examined the new interest in traditional African architecture that flourished as an argument of discussion in the work of groups, institutions, and associations in charge of the reconstruction. I focused on the connections and exchanges between developed and underdeveloped countries, especially in Africa.

While the resources of Avery Library are wonderful, primarily I appreciated the Italian Academy as an ideal place to write. Working there was one of the most productive and valuable experiences of my scholarly life. The welcoming atmosphere of the Academy, as well as the incredible collections of the Columbia University Libraries, provided the perfect working conditions. The enriching multidisciplinary discussions with the other fellows, especially, but not only, during our seminars, made my stay at the Academy particularly fruitful and enjoyable. My work on the topic of post-war Western/non-Western architectural exchanges was accelerated by many conversations with the other fellows, especially in relation to the idea of the link between cultural heritage and the destruction of art and architecture. The inspiring dialogue with my colleagues led me to discover new research paths, while examining my research topic with a fresh perspective.

My stay at the Academy also provided the opportunity to engage in stimulating dialogue with several scholars at Columbia, among them Professor Kenneth Frampton, Professor Mary McLeod, and Professor Felicity Scott. In the seminar, I had illuminating discussions about my project with Professor Abosede George from Barnard College at Columbia University.

Elisa Dainese takes up a new position as Assistant Professor in Architecture at Dalhousie University (Halifax, Nova Scotia).

Beatrice de Gelder

The semester I spent at the Italian Academy has been incredibly rewarding and productive, both personally and in advancing my research on the neural basis of body emotions in art and science. During my stay at the Academy, I wrote two review articles and made progress with one major study on body representation using machine learning methods. Towards the end of this semester, I also put together a first sketch of a book on body language, including chapters on artistic representation and viewer experience.

The intellectual atmosphere of the Italian Academy, the wonderful working conditions, and the exchanges I had with my colleagues helped shape a new perspective on a longstanding project of understanding the role of the own body experience that the viewer brings to his participation in a work of art. Our novel distributed representation approach to body image representation moves beyond the classical division between object-based and actionbased perception by showing that both are intricately linked and that it makes little sense to attribute a specific neural basis to one and a different one to the other. The notion that the neural basis of action perception and that of object perception are closely intertwined also offers a novel perspective for developing a theory of affective processes that promises to throw light on artistic creations. I believe that such a theory is much better suited to understanding aesthetic perception and associated body processes. This will be elaborated in future publications. I have also worked on a novel understanding of virtual reality (VR) as a novel methodology for cognitive neuroscience of emotion and art extending the classical psychophysics instrumentarium. Some of these insights on the function of VR are to be developed further towards a new understanding of VR in current, cutting edge approaches of artistic practice.

I profited immensely from and enjoyed very much my discussions with the other fellows and I greatly appreciated what similar and familiar – but also what very different disciplines – can contribute. This confrontation of disciplines sometimes takes unexpected turns, and brings to light new dimensions of a question one has too long considered from the same perspective. Such unexpected encounters with new ideas were also a major bonus of the very exciting weekly seminars.

In a broader context, I also had interesting discussions with colleagues at Columbia, NYU, and the University of Rochester, as well as with a few New York-based artists. I also remember fondly the various cultural events taking place at the Academy and its rich cultural programs, ranging from high-quality classical concerts to groundbreaking contemporary music performances.

I would like to thank the Academy for this unique opportunity to benefit from a truly open intellectual climate and enriching interdisciplinary environment.

Beatrice de Gelder returns to her positions as professor at Maastricht University and at the Dept of Computer Science, University College London.



Roberta De Monticelli

The semester I spent at the Italian Academy was devoted to research on the foundations of a theory of values and of value experience. These theories have been the framework of all the papers and chapters I have written during these very happy four months, which were full of stimulating encounters and conversations with colleagues within and outside of the Academy. I laid the foundation for a new book on phenomenological axiology, including a part on phenomenological ontology (*The Gift of Bonds—Prolegomena to a Phenomenological Axiology*). The bottom-up, experience-driven approach to value theory, which is typical of the phenomenological method, was the subject of my presentation ("Perceiving Values") at our Wednesday seminars, a series which I particularly enjoyed because of the wide range of topics we addressed and the exciting interdisciplinary atmosphere.

Columbia University provided me with a precious, highly specialized confrontation on the core issues of my research, allowing me to deepen my knowledge of a radical alternative to my project, namely A. Varzi's Post-Quinean or neo-Ockhamian Nominalism. I had the opportunity to present a paper on this subject ("Ockham's Razor and the Murder of Concreteness: A Vindication of the Unitarian Tradition") at Philosophy Hall and to discuss it with Anna Marmodoro (Oxford University) and Achille Varzi himself, among others. Finally, I had the chance to expound on the part of my research that has more implications for civic, legal, and political theory through two invited papers. The first one ("The European Union as an Ideal Republic") was presented at a conference organized by the European Institute on the EU and the Treaty of Rome. The second one ("On the So-Called 'Clash of Civilizations': Value Pluralism in the Light of Phenomenology") was discussed at the Columbia University Seminar on Studies in Political and Social Thought.

I owe to the Italian Academy not only four months of freedom and happiness in the realm of ideas but also a modest yet maybe concrete hope to have my latest book translated into English (*This Side of Good and Evil*). Should this actually happen, I definitely would have one more reason to thank the staff of the Academy, who have made my work here possible by providing the necessary resources of confidence, status, and free time.

I tried to express this gratitude and my wish to contribute to the newly established Observatory on World Cultural Heritage by proposing two projects that could ensure the continuance of the Academy's academic influence. The first one is bound to the Italian legacy in matters of European Federalist thought and would aim at promoting a deeper and more widespread knowledge of Altiero Spinelli's theoretical and practical work about the ideal foundations of the European Union (as opposed to its purely functionalist and very disputable actual manifestation). This project could be also supported by the Department of Italian Studies, which has expressed an interest in it through Professor Elizabeth Leake; it might also involve Professor Nadia Urbinati and definitely the recently founded Research Center on European Studies at San Raffaele University of Milan. The second proposal would also involve this Research Center, which is situated in one of the most amazing 16th and 17th century villas of the Arese-Borromeo family (Palazzo Arese Borromeo, Cesano Maderno, near Milan). The building is a true artistic and architectural jewel, thanks to the number and quality of the frescoes decorating its halls and rooms, which would make it the ideal place to host common initiatives discussing the current dramatic and widely-tolerated destruction of once-celebrated historic Italian landscapes and art cities (Settis 2010, 2014). Both projects are rooted in the belief that not only scientific research but also the artistic and cultural heritage of the past (and civic responsibility to it) are widely super-national and cosmo-political concerns. As Plato taught us, beauty keeps beings on the the visible side of justice.

Roberta De Monticelli returns to her position as Full Professor for Philosophy of Personhood at the Università Vita-Salute San Raffaele in Milan.

Francesca de Tomasi

The semester I spent in New York has been, in a very broad sense, one of the most fruitful and interesting experiences of my life. During my stay at the Italian Academy, I had the unique opportunity of being part of an intellectual community that enriched me – both academically and personally – every day in a different way. As a post-doctoral Fellow, I was one of the youngest scholars in the group, and I enjoyed being surrounded by senior researchers who were willing to discuss and contribute to my academic growth.

The attention that the Italian Academy gives to projects relating to cultural heritage protection and conservation intersected perfectly with my field of interest, the antiquities trade in the late nineteenth and mid-twentieth centuries. My research project aimed to investigate the dynamics of the export of antiquities from Italy to the United States between 1861 and 1939. The time frame ranges from the political unification of the Italian Peninsula to the approval, on the eve of World War II, of a strict law regarding the protection of cultural heritage in response to one of the most irreparable and severe periods of damage to Italian historical and artistic heritage in the country's history. The intent of the project is to reveal the extent of the trafficking of archaeological objects, which today constitute a significant portion of American museum collections. I have investigated how American museum culture was influenced by its connections with the flourishing late nineteenth and early twentieth century antiquarian market, thus clarifying the deep connections between museums' and collectors' choices, artistic taste, and the function of the market.

Being part of Columbia University made it easier to be in contact with institutions, like the Metropolitan Museum of Art, which were (and still are) among the protagonists of the antiquarian market. During the fellowship period, I was able to analyze the archival sources related to the antiquarian market, which are usually read as mere lists of objects and prices. This analysis revealed information about the networks of dealers, collectors, intermediaries, scholars, and museums, but it also helped in creating an historical and socio-economic background for the research.

During my stay at the Academy, for the first time since I started my research, I could see how my work correlated with a wider discussion about the destruction, trafficking, and looting of antiquities and art work from the Early Modern period to our time. For this reason, I thank the Director, Professor Freedberg, who encouraged and pushed me during the seminar in which I presented my work. I am also grateful to Professor Francesco De Angelis, who organized a workshop with Columbia graduate students in which I discussed my research. I welcome the occasion to express my gratitude to all the staff of the Academy – especially to Associate Director, Barbara Faedda, who was always present and willing to help. Finally, I thank the Italian Embassy and the Italian Cultural Institute in Washington for having invited me to speak at the workshop "Protecting our Heritage: Italian Research and Practice in the Conservation, Protection, and Preservation of Cultural Heritage."

After finishing her post-doctoral research, Francesca de Tomasi will work in Rome at the Sovrintendenza Capitolina ai Beni Culturali

Frédérique de Vignemont

My work is mainly concerned with issues related to bodily awareness. Beyond the constantly fluctuating flow of bodily sensations, we are also aware of some fundamental facts about our body: the body is here in the external world, it belongs to us, and it has two arms and two legs that can do some things but not others, and so forth. The question then is: do we actually *feel* the body in this way, or do we merely *know* those facts? I have defended an inflationist conception, according to which we have feelings of bodily presence, ownership, and agency. This work has given rise to two papers, one submitted to a philosophy journal and one to appear in a volume on the metaphysics of cognitive science. In particular, I have focused on the feeling of presence. The notion of feeling presence was originally proposed to characterize the distinctive visual phenomenology associated with actual scenes, which is lacking in visual experiences of depicted scenes (Noë, 2005; Matthen, 2005; Dokic, 2012).

When I see pictures of my students, my experience feels different from the experience that I have when I see them in front of me: it does not feel the same as if they are there with me. Seeing an object as present involves being aware of it as a whole, three-dimensional object located in egocentric space, as an object that one can explore from different perspectives and that one can grasp, while seeing a picture of the same object only involves being aware of its material surface with certain configurational properties. In the same way that there is a feeling of presence associated with visual experiences of actual objects, I suggest that there is a feeling of bodily presence normally associated with bodily sensations. Most of the time we are only dimly aware of the various parts of our body, but as soon as we feel sensations in them, we become aware of their presence. What are the grounds of this feeling of presence? What is its relation to action? Is it also part of the phenomenology of imagination? I hope to soon have a paper written on these questions. I have also collaborated with several psychologists on experimental papers relating to the appropriation of prosthesis in amputees, bodily illusions and tool use, and bodily hallucinations.

My stay at the Italian Academy for Advanced Studies in America has been highly stimulating and productive. I especially enjoyed discovering many fascinating questions outside my field and interacting with the other fellows. I also received the opportunity to give talks not only at Columbia, but also at NYU, Rutgers, CUNY, and Montreal. I have also organized a small reading group focused on perception with Professor Peacocke and Professor Block of the Columbia University Philosophy Department.

In the next year, I plan to edit a volume on peripersonal space and its philosophical implications, a topic that has been completely neglected in the literature. I also hope that I will be able to come back to New York in the near future.

Frédérique de Vignemont returns to her position as a CNRS research director at the Jean Nicod Institue in Paris.

Lynda Dematteo

My four-month stay at the Italian Academy was an exhilarating experience. I was able to significantly develop my research in an academic environment that was both friendly and inspiring. I am particularly grateful to the other fellows for the fruitful discussions, not only during the weekly seminar, but also in our daily interactions. The various disciplinary backgrounds of each fellow offered the whole group an invaluable opportunity to enrich our own intellectual outlooks. I think this formula is very conducive to a positive and productive academic environment.

I primarily worked on my project on the globalization of the *Made in Italy* brand. My path of research falls within the framework of the anthropology of globalization, and my approach is resolutely empirical and multi-sited. This is the continuation of my previous work on relocations and international trade. The partial dismantling of the textile industry in Northern Italy, which had a centuries-old manufacturing tradition, is fueling a broad protectionist and anti-globalization movement, thus benefiting populism. In order to document the Italian clusters' resilience capabilities, I am documenting the strategy of Italian luxury fabric manufacturers to defend and promote their know-how on a global scale. With this end in mind, I am conducting fieldwork on the global trade show MilanoUnica. Studying the globalization of *Made in Italy* provides me the opportunity to reflect on how the internationalization of industry processes threatens a specific material cultural heritage and changes the meaning that entrepreneurs give to national identity. Being in New York permitted me to better understand how the local Italian trade agency valorizes the image of

the country in a city where Italian commodities have long been appreciated. I interviewed several people who work for famous Italian brands and dedicated particular attention to a Dutch company which promotes Italian fabrics globally. I benefited from exchanges with Associate Director Barbara Faedda and CUNY Professor Eugenia Paulicelli. I really improved my understanding of the complex connection between textile and fashion, and I plan to write an article about the elaboration of trends, which mobilizes both material and immaterial insights. As the Italian Academy offers excellent working conditions, I had time to advance my own projects. I finalized an article in English about the downfall of Umberto Bossi, and I wrote many pages on my current fieldwork. Thanks to the advice of Columbia Professor, Rosalind Morris, my approach to identity issues in the field of international trade evolved greatly. I also took advantage of my time in the United States to go to Montana, where I recently started other fieldwork in order to develop my studies on populism in a comparative perspective. I had the chance to meet with Assistant Professor Naor Ben-Yehoyada, and I discovered the work of Columbia Professor Victoria de Grazia. I spent much time in New York's contemporary art museums and galleries, and I visited Art Basel Miami. For all these opportunities, I am really grateful to the Italian Academy.

Lynda Dematteo returns to her position as French CNRS Researcher at the School for Advanced Studies in Social Sciences in Paris.



Francesco Gangemi

The opportunity to spend one semester at the Italian Academy was an amazing privilege that has impacted both my career and my intellectual training. When I applied for the Fellowship, the Academy had just launched the International Observatory on Cultural Heritage. My aim was to study the consequences of WWII destruction in southern Italy, and specifically the reinvention of medieval architecture as a beacon of identity and social redemption for the devastated communities. Then, in the summer of 2016, a shattering earthquake hit central Italy. Amatrice stood out as a symbol of the disaster, with hundreds of people dead and the whole urban layout altered. The following seismic sequence expanded the area of disaster to the Apennines district, causing immense damage and losses to many historical towns.

When I arrived in New York City, the emergency was still on-going. Monuments were collapsing and Italian institutions were struggling to address the situation. As an art historian who has written essays on Amatrice's artistic legacy, I felt the urgency to contribute, from a scholarly angle, to the historical knowledge of these territories and the meaning of this knowledge for any future reconstruction. In agreement with David Freedberg, I thus started to investigate the history of disasters in Italy, to uncover how the past reconstructions could shed light on all the disparities in implemented policies. The extreme vulnerability of Italian artistic heritage stood out as a little-considered risk factor in a nation where seismic disasters are an integral and yet neglected part of its history.

David Freedberg and all the staff at the Italian Academy assisted me both intellectually and practically. The idea of planning an online exhibition on the Amatrice earthquake garnered much enthusiasm: the digital project enables a focus on the event without succumbing to the aesthetics of catastrophe.

The whole Italian Academy, as a gathering place for different scholars and a gateway to the US academic scene, was a key factor in my research. Most of the Fellows were philosophers, and their contribution was essential in shaping a wide methodological framework for my research. I remember helpful discussions with Roberta De Monticelli, Ilaria Pavan, Helen Malko, and Manfred Posani on the general indifference to the loss of cultural heritage. When Salvatore Settis joined the Academy, I benefited from several conversations with him on my past and current research. The presence of scientists like Maria Elena Pero and Maha Somayaji also encouraged me to present my work in as clear and specific a way as possible. Through the Italian Academy, I was able to join an outstanding academic community, not only at Columbia, but also in other American institutions. I discussed medieval art with Avinoam Shalem, Anita Moskowitz, Dorothy Glass, and Robert Maxwell, often trying to find connections and differences between the "American way" and the "European way." I also visited Princeton, Duke, Notre Dame, and Kalamazoo. These trips gave me the chance to discuss my research with Caroline Bruzelius, Erik Thunø, Nino Zchomelidse, Ludovico Geymonat, and Judson Emerick, among many other colleagues.

The result of these intellectual exchanges will stand me in good stead in the future, as I continue to dedicate my research to the problems afflicting Italian cultural heritage.

Francesco Gangemi returns to his position as Research Assistant of the Institute at the Bibliotheca Hertziana, Max-Planck Institute for Art History, in Rome.

Marco Geuna

The semester I spent at the Italian Academy was one of the most enriching and rewarding academic experiences of my career. The rare spirit of crossdisciplinary research, the passionate discussions with the other fellows, the privileged work conditions, and the extraordinary resources of the Columbia Libraries created a stimulating and productive atmosphere.

During my months at the Italian Academy, I worked relentlessly to finish my book, *Niccolò Machiavelli and the modern republican tradition*. In particular, I worked on Machiavelli's account of the destructive force of religions, put forward mainly in the second book of *Discourses*. The premise is that Machiavelli's considerations on religion, scattered in his different works, are multifaceted. The Florentine secretary does not limit himself to comparing what could be labeled "the religion of the Ancients" to "the religion of the Moderns," and proposing a radical criticism of Christianity, but he also develops a general interpretation of all religious experiences. He presents religions as being animated by a destructive violence, which makes them want to suppress the rituals, artistic expressions, and theological constructs of earlier religions. This stood for all religions, including Christianity. So, religious "sects" are presented as one of the main causes of the "oblivion of things," as one of the factors that eliminate "the memories of things." It is remarkable that Machiavelli's research is explicitly presented as a research about memory and its opposite, oblivion: memory and oblivion of past civilizations. His enquiry into the different causes of the "oblivion of things," which led him to develop this reflection on the violent and destructive character of religions, was in fact born out of a specific question regarding the Etruscan civilization and the tragic disappearance of all its aspects, language and religion included. On the approach to the Etruscan civilization in Renaissance and Early-modern culture, I had the pleasure of having extremely interesting and fruitful discussions with Sabina Loriga, a professor at the EHESS in Paris and Fall 2016 Academy fellow.

More generally, Columbia is truly exceptional for its multiplicity of centers and programs that foster dialogue between the different social sciences: the Heyman Center for the Humanities, with its interesting initiatives in which I took part, is just one example. I also want to remember my rewarding participation in some seminars organized by the Medieval and Renaissance Studies Program, the Columbia University Political Theory Workshop–promoted by David Johnston and Nadia Urbinati–and the Columbia Center for Contemporary Critical Thought, coordinated by Bernard H. Harcourt.

The stimulating environment of the Columbia campus and the close contact with the other academic institutions in New York City sparked my interest in new fields of research in political theory. In this regard, the opportunity to participate in some interesting seminars organized by the Department of Philosophy at the New School for Social Research and to attend, at NYU, some thought-provoking conferences and lectures by Lina Bolzoni and Jeremy Waldron (among others) was memorable.

During my stay I had the chance to present and discuss my research on Machiavelli and the origins of modern political thought in several seminars in New York City and to present a paper on "Machiavelli and dictatorial authority" at the University of Chicago Political Theory Workshop on November 21, 2016.

Marco Geuna returns to his position as Professor of History of Political Philosophy at the Università di Milano.

Markus Kneer

In contemporary academia, the promise of interdisciplinary research is perhaps the most frequently made and the least kept – standardly, it is but an empty promise. Not so at the Italian Academy for Advanced Studies, where no effort is spared to foster a unique environment of genuine cross-disciplinary exchange. At its heart stood the Wednesday seminars, which were moderated by the exceptionally erudite Professor Freedberg. Every week, the Academy's permanent members, the fellows, and their invited guests explored a broad variety of topics from the perspective of at least half a dozen distinct disciplines. The discussions were extremely enriching and I learned a lot from my colleagues. Naturally, the exchange with the other fellows and permanent members of the Academy was just as engaging around the watercooler, at the frequent cultural and academic in-house events, and the planned excursions around town. I particularly enjoyed the many discussions about architecture and urbanism with Professor Elisa Dainese and Dr. Aleksandar Staničić.

My work at the Academy focused principally on Mental Time Travel, i.e., the capacity to project oneself into the past or future by remembering or imagining first-personal experiences respectively. This capacity, which is presumed to have a concrete (though dispersed) neural correlate, has received a lot of attention recently. I argue that traditional theories of Mental Time Travel conflate the autobiographic mode of thought and the first-person mode of thought, and consequently engender an account which is conceptually confused. At the Academy's seminar, I proposed a revised theory of Mental Time Travel, and a new paradigm to investigate the phenomenon empirically. The feedback I received was very helpful, and I also benefited considerably from exchanges with Columbia faculty members in philosophy and neuroscience.

Besides my research on Mental Time Travel, I worked on a broad range of topics. I gave a paper about epistemic modals at NYU's Philosophy of Language Workshop, and presented novel empirical findings regarding the outcome bias and expertise at Buffalo University's Annual Experimental Philosophy Conference. I published a paper on perspectival expressions in the journal *Linguistics and Philosophy*, and completed an empirical study on mental state ascriptions in contexts of criminal jurisprudence, which is forthcoming in the journal *Cognition*.

The semester at the Italian Academy for Advanced Studies was very enriching, productive, and pleasant. I am deeply grateful to Professor Freedberg, Professor Faedda, Allison Jeffrey, Abigail Asher, and the staff of the Italian Academy for a fantastic experience.

Markus Kneer returns to his position as postdoctoral research associate at the University of Pittsburgh, and will begin a research associate position at the University of Zurich in 2017.

Sabina Loriga

During my stay at the Italian Academy, I conducted research on the controversy over the origins of the Etruscans and their place in the development of the Italian national narrative. From the Renaissance to the dawn of the twenty-first century, recurrent efforts have been made in the Italian Peninsula to erase (or at least minimize) the traces of the Etruscans' relationship to the East. However, the question of their origin has been reworked and reshaped to various—and sometimes conflicting—political ends, like the legitimization of the Medici dynasty, the defense of republican and federalist politics, and the affirmation of a national continuity across the peninsula (whether in terms of racial or of cultural heritage).

To better understand the repeated attempts to establish the history of Italy on the basis of Etruscan civilization, I focused on two aspects.

First, I tried to reflect on the different ways that the protagonists of history are constructed within the public sphere. This debate is not confined to specialists alone. While historians, linguists, and archaeologists have, of course, played a fundamental role in the shaping of historical legacies, figures outside of academia have also had an effect, including politicians (from Lorenzo the Magnificent to certain representatives of the Fascist government) and numerous artists and literary figures (such as Giovanni Battista Piranesi, Giosuè Carducci, Sironi, etc.).

Second, I analyzed the temporal stratification of the debate. The autochthonous interpretation of the Etruscans' origins resurfaces almost surreptitiously across the decades and the centuries. This is the reason that I adopted a long-term perspective, structured into three stages: the debate in fifteenth and sixteenth-century Tuscany, the debate launched by the works of Piranesi in the second half of the eighteenth century, and a revival of these discussions between 1920 and 1945. It is as much a question of highlighting repetitions in these interpretations as tracing their variations. By examining the major exhibitions dedicated to the Etruscans held in 1955, 1985, and 2000, I identified the ways in which the indigenous interpretation of the Etruscans' relevance has persisted in Italy after the Second World War.

The Academy allowed me to deeply concentrate on my research, and the discussions with the Fellows were challenging and extremely constructive. My work profited from many fruitful conversations with scholars in New York, of whom I should mention especially Edward Berenson (New York University), Alessandro Cassin (Centro Primo Levi), Victoria de Grazia (Columbia University), Marianne Hirsch (Columbia University), Jerry Seigel (New York

University), and Larry Wolff (New York University). I am extremely grateful to the staff for providing me with a wonderful work space over the course of this semester.

Sabina Loriga returns to her position as Directrice d'études at Ecole des Hautes Etudes en Sciences Sociales, Paris.

Helen Malko

I had the privilege to spend the 2016-2017 academic year at the Italian Academy, where I had the opportunity to conduct my research, meet scholars from around the world, enjoy interesting scholarly discussions, and make new friends and colleagues.

The intellectually motivating environment of the Academy helped me to work on my research, which focused on the deliberate destruction of monuments and historical landscapes in Syria and Iraq and the related debates surrounding heritage and archaeological ethics that have accompanied this destruction. Drawing on archaeological, heritage, and museological theories, this research investigated the renewed rhetoric of preservation and rescue that has, at times, revived paradigms of the nineteenth century. Heritage preservation is commonly presented as a western concept, and the contemporary debates often equate a monolithic "Orient" with destruction and "the West" with salvage of cultural heritage, clearly echoing the 19th and early 20th century imperialist models of civilizations. However, a closer examination of the relationship of the present and past communities with the cultural heritage of this region reveals that people in places such as Iraq are in fact aware of the rich and diverse history of their lands. Historical and archaeological records provide evidence for documentation practices and conservation attempts that could be traced back to as early as 3000 BCE. My research goal was to establish a comprehensive study and an inclusive understanding of cultural heritage preservation, management, and interpretation. My main aim was to analyze the destruction of heritage and the rewriting of the historical landscape of the Middle East and the relationship of its peoples to the past.

In relation to my research and in connection with the Academy's newly established initiative, the International Observatory for Cultural Heritage, I was invited to speak on the topic of cultural heritage destruction in the Middle East at the Senate Human Rights Caucus in Washington, D.C., and I also had the chance to participate in a workshop, "Violence et sortie violence," organized by the Fondation Maison des Sciences de l'Hhomme in Paris. While researching this topic, I had the pleasure of working with the amazing faculty and staff at the Academy, which provided me with invaluable research and work experience.

My future research has certainly been shaped by my fellowship at the Academy. Discussions and academic exchange, not only with the fellows at the Academy, but also with faculty across Columbia University (especially in the Art History department) have enriched and broadened my research perspective. I am especially grateful to Prof. David Freedberg, Dr. Barbara Faedda, and Prof. Zainab Bahrani for their suggestions and support.

Helen Malko returns to her position as a Research Associate at the Department of Art History and Archaeology, Columbia University.

Silvana Patriarca

I had a very rewarding semester at the Italian Academy in the fall of 2016. While enjoying the company of a very congenial and stimulating group of fellows, I was able to make substantial progress in the writing of my book, provisionally entitled *The Color of the Republic: "Race" and the Boundaries of the Nation in Post-fascist Italy.*

The book tells the neglected story of the Italian World War II "brown babies," the children born from the relations between African-American soldiers and Italian women at the end of the conflict. The subject allows me to explore the connection between "race" and nation in a society that officially proclaimed itself color-blind, but which was in fact still profoundly permeated by ideas about race and racism. This was, to a large extent, a legacy of the colonial and fascist periods that lived on in the postwar period and has powerfully resurfaced in recent years in the context of the transformation of Italy into a multiethnic society. In my book, I investigate in particular the way in which assumptions about the whiteness of Italians shaped the lives of the biracial children and how the intimate connection between race and nation transpired in the cultural production of the long postwar period, even in anti-racist milieus. I explore processes of racialization carried out in institutional settings as well as practices of selective memory and forgetting that have made the existence of what some have called the "first generation" of mixed-race Italians born in the Peninsula almost invisible. Shedding light on these practices and experiences will hopefully contribute to a rewriting of the history of post-1945 Italy, a rewriting that has become particularly needed if we want to address the urgent questions of the present.

The Italian Academy fellowship gave me precious uninterrupted time to concentrate on completing a first draft of three chapters of the book and on

collecting some American sources necessary to the writing of a fourth one. I benefited from presenting a paper illustrating some aspects of my work to the weekly seminar of the fellows, who provided valuable questions and generous feedback. Ruth Ben-Ghiat of New York University and Nelson Moe of Barnard College-Columbia University attended the seminar and gave me very useful comments and suggestions. The rich library resources of Columbia University gave me access, not only to all the secondary literature that is relevant to my project, but also to online American periodicals, which I needed to consult for the chapter on the American side of the story. In November, I visited an important archive at the University of Minnesota in Minneapolis that preserves the rich papers of an international non-profit agency which, in the second postwar, connected families, adults, and children separated by national borders across the Atlantic.

Finally, I want to express all my appreciation to the friendly and supportive staff of the Academy for all their help and good cheer, and particularly for the professional assistance they provided for a book presentation event that Fellow Benedetta Borello and I organized and moderated in December. Our connection to Italy via Skype with the authors of the books discussed, historians Francesco Benigno and Salvatore Lupo, was flawless. Anthropologists Jane Schneider and Peter Schneider were the much appreciated discussants, and I would like to take this opportunity to warmly thank them again.

Silvana Patriarca returns to her position as Full Professor of History at Fordham University in New York City.

Ilaria Pavan

The spring semester I spent at the Italian Academy was one of the most intense, inspiring, and productive experiences of my academic life. Thanks to its highly interdisciplinary setting and the extraordinary range of resources of Columbia University libraries, the Academy proved to be the ideal environment for accomplishing scholarly work. During my stay, I had the chance to develop my research project titled "It's not about the money': Jewish persecution and looted art in Italy between history and denial (1938–2015)." This research aimed at investigating the neglected topic of Jewish looted art in Italy, analyzing fascist legislation on this matter, the dynamics and the scope of the spoliation that occurred before and during the war, and the active involvement of ordinary Italian people, while also approaching the Italian case from a broader, more long-term perspective. My question was to evaluate whether the current, inactive attitude of Italian institutions toward the unresolved question of Jewish looted

art (and toward the problem of restitution or indemnification of the rightful owners that this entails) was indicative of a contradictory and not fully resolved confrontation with the country's racially anti-Semitic past. Being at the early stages of my project, I benefited greatly from interaction with other members of the intellectually invigorating environment of Columbia University. I am particularly indebted to Mark Anderson, Professor of Germanic Languages at the Department of Germanic Languages, Konstantina Zanou, Assistant Professor of Italian at the Italian Department, and Nadia Urbinati, Kyriakos Tsakopoulos Professor of Political Theory and Hellenic Studies at the Department of Political Science. They gave me the chance to discuss the content and structure of my work in a very constructive way. I also had the opportunity to present the first findings of my project on the occasion of the symposium "Holocaust Remembrance: Looted Art, Nazism, and Fascism" (February 8), and I was invited to present my research at the Yale Program for the Study of Antisemitism and the Whitney Humanities Center (Yale University). Needless to say, the high point of my fellowship was the lively and challenging environment of the Academy. I am extremely grateful to Professor David Freedberg and to his always provocative and insightful comments, to Barbara Faedda for her generous support, and to the Academy's whole staff, for contributing, each in their own way, to this truly stimulating and unique experience. A personal note to conclude: It was, to me, a privilege to make some real friends here. A special thought goes to the Fellows Roberta De Monticelli, Helen Malko, Manfred Posani Löwenstein, Francesco Gangemi, Andrea Polonioli, Maria Elena Pero, Mahalakshmi Somayaji, and Salvatore Settis for sharing their ideas, curiosities, and time with me.

Ilaria Pavan returns to her position of Associate Professor of Modern History at the Scuola Normale Superiore, Pisa.

Maria Elena Pero

My semester at the Italian Academy gave me the unique opportunity to be part of a wonderful group of scholars and discuss science, art, philosophy, and history with them. During my stay at the Italian Academy, I developed my own project and worked in Dr. Francesca Bartolini's lab at Columbia's Department of Pathology and Cell Biology. The aim of my project was to understand whether alterations in synaptic plasticity or axonal viability, both associated with neurodegenerative disease, are a result of inhibition of microtubule dynamics and/ or toxic accumulation of tubulin modifications associated with microtubule longevity. More specifically, we investigated the functional role of cytoskeletal modifications in hippocampal neurons induced by neurotoxic levels of amyloid- β (A β), the major component of amyloid plaques in AD, and chemotherapy drugs in dorsal root ganglia (DRG) neurons at the onset of peripheral neuropathy, a debilitating condition often developed by cancer patients treated with these drugs. We developed robust assays to measure microtubule behavior and tubulin modifications and routinely used these assays to dissect the signaling pathways that lead to microtubule changes using in vitro and in vivo models of disease. Specifically, we investigated whether: 1) inhibition of microtubule dynamics is necessary for cognitive decline in animal models of AD and 2) modifications of microtubule behavior and tubulin modifications are activities of all CIPN inducing drugs and a primary cause of sensory neuron degeneration. In one project we hypothesized that a primary activity of AB is to induce pathways that alter microtubule behavior and/or tubulin post-translational modifications, and that these changes trigger a cellular stress response that leads to tau hyperphosphorylation in an attempt to restore normal microtubule stability. Indeed, we found that AB acutely stabilizes neuronal microtubules by reducing microtubule dynamics. Silencing or acute inhibition of the formin mDia1, a regulator of microtubule stability, suppresses this activity and corrects the synaptotoxicity and deficits of axonal transport induced by $A\beta$. We explored the mechanism of rescue and found that microtubule stabilization promotes synaptotoxicity through induction of tau hyperphosphorylation.

Together, these results uncover a novel role for mDia1 in Aβ-mediated synaptotoxicity and demonstrate that inhibition of microtubule dynamics is a driving factor for the induction of tau-mediated neuronal damage. In the other project, we are investigating the effects on tubulin post-translational modifications and microtubule behavior by acute and chronic doses of CIPN drugson dorsal root ganglia (DRG) and in the sciatic nerves (SNs) isolated from control and treated. Our preliminary data is very exciting, as it strongly suggests that, 1) all CIPN drugs can affect tubulin, and 2) the pathogenic mechanisms of these drugs may converge on the early induction of tubulin modifications. We are currently examining the effects of these drugs on microtubule dynamics, stability and tubulin modifications using cultured adult DRG neurons, a cellular model that is easily manipulated and genetically modified. These studies will lay the foundation for further analysis of the pathogenic role of tubulin post-translational modifications and changes in microtubule behavior in the onset of neurodegenerative disease.

Maria Elena Pero will continue her research, in collaboration with Dr. Francesca Bartolini, at the Columbia University Department of Pathology and Cell Biology.

Andrea Polonioli

During the time of my fellowship at the Italian Academy for Advanced Studies in America, I had the opportunity to further develop my studies in the philosophy and psychology of judgment and decision-making, focusing on the nature and consequences of cognitive biases. I investigated whether the general concept of bias has scientific value, whether we should make finegrained distinctions between types of biases, and in which contexts the presence of biases is especially problematic. The paper I presented during one of our weekly seminars dealt with the last of these questions, and explored some challenges that biases seem to pose to philosophers. As it turns out, naturalistic philosophers rely on literature search and review in a number of ways and for different purposes. I showed how processes of literature search and review are also likely to be affected by widespread and systematic biases. The paper I presented also offered a solution to this problem. Whilst the tradition of systematic reviews of literature from scientific disciplines has been neglected in philosophy, systematic reviews are important tools that minimize bias in literature search and review and allow for greater reproducibility and transparency. In brief, the paper argued that if naturalistic philosophers wish to reduce bias in their research, as it is assumed that they ought to, they should then also supplement their traditional tools for literature search and review by including systematic methodologies.

I would like to emphasize that my research visit at the Italian Academy was an exciting opportunity, in light of the expertise of the community, the interdisciplinary orientation of the research topics, and the unique insights that—through its stimulating environment—the Italian Academy offers to its Fellows. For instance, it has been truly inspiring to discuss with the Director, Professor David Freedberg, and the other Fellows from the Humanities and Neuroscience whether the issues discussed in my paper could also be relevant to other fields of research. I had really instructive conversations with Beatrice de Gelder, and I also learned a great deal from discussions with the Fellows who also specialized in philosophy, i.e., Frédérique de Vignemont, Roberta De Monticelli, and Manfred Posani Löwenstein. I also had the opportunity to interact with other empirical philosophers of Columbia University, such as Ann-Sophie Barwich and Kathryn Tabb.

Andrea Polonioli returned to his position as Research Fellow at the University of Birmingham.

Manfred Posani Löwenstein

My four months at the Italian Academy were indeed a great opportunity: I had the chance to meet great scholars, both within the Academy and at other institutions in New York. The dialogue with researchers from very different backgrounds was fascinating and extremely helpful. This was particularly true – and unexpected, for me – in the case of the natural sciences. The lesson I learned from the biologists and neurobiologists is twofold. First of all, I understood something about my own research project, namely the importance of emotions as natural facts, i.e., as elements that are not immediately reducible to historical context. Since my research focuses on the history of a false report, this gave me the chance to look at the material I had gathered from a totally different perspective. The result of this methodological turn is a forthcoming article, "From Terror to Theory. Burckhardt's Method and the Burning of the Louvre," which would have been completely different - that is, worse - if it weren't for my stay at the Academy. The second lesson I learned from the scientists was to write in a way that everybody could understand: preparing the paper and presenting my research to a public so distant from the one I am used to speaking to was a great challenge, but also the most rewarding one.

The Italian Academy offers an ideal platform for research, academic, and intellectual exchange. I had the chance to talk about my research, which directly involves issues related to the problems of iconoclasm and of the preservation of cultural heritage, with art historians such as David Freedberg and Salvatore Settis, and with philosophers like Roberta De Monticelli, Beatrice de Gelder, and Frédérique de Vignemont. But I also had the chance to speak about "fake news" with journalists and historians of journalism from Columbia University: Andie Tucher, Michael Schudson, and Alexander Stille helped me to look at the past in a different way. The research I started on the American newspapers of the 19th century wouldn't have been possible without their valuable advice.

Notwithstanding the great stimuli that the Academy provides, the fellowship gives enough time to continue work and to enjoy the beauty of the city. During my stay, I finished a book on Burckhardt and Nietzsche and a couple of articles. I had the time to visit many museums and, especially, to spend some time at the Metropolitan Museum enjoying the privilege of being a fellow: the visit to the Drawing and Prints office was a unique experience.

I only regret that four months can go by in the blink of an eye! The support and friendly presence of Barbara Faedda, Abigail Asher, Allison Jeffrey, Vida Herling, and of the rest of the staff made this stay truly unforgettable.

Manfred Posani Löwenstein continues his work as an independent scholar.

Salvatore Settis

During my period at the Italian Academy, I was able to write a short essay titled *Cieli d'Europa. Cultura, creatività, uguaglianza (The Skies of Europe: Culture, Creativ-ity, Equality),* which was just published by in Italian Utet (Turin). I summarize below its main thesis.

Intentional destruction of works of art, the neglect of monuments and landscapes, the decline of historic towns and the spread of urban ghettos are different but convergent signs of a crisis that is not only economic and political, but cultural. We are un-learning how to coexist with our past, and no longer know whether to look at it with nostalgia or with discomfort. To understand what is happening to us, no observatory is more suitable than Europe, which is hammered by forces of disintegration springing from a political-economic project in which culture only had (until now) a marginal role. But what-if not the creative exercise of critical thinking-can enable us to understand what is happening? Starting from the European horizon as the intersection between opposing force fields (between economy and culture, between national identities and migratory flows, between past and future), my text discusses some concepts of "culture," or rather, of cultures (plural) that map a topography of potential conflicts, but also of possible convergences. I try to highlight the relationship-the typically European relationship-between classical culture and its many rebirths, all the way up to the Renaissance; I do this by means of a comparison with other rebirths, a comparison that is actually anthropological, and which includes a discussion of Jack Goody's theories. Returning to the theme of my book, Futuro del 'classico' (The Future of the "Classical"), I also propose a reading of Greek-Roman civilization in terms of radical alterity, rather than directly identifying it with today's Europe. In the final pages, I attempt to outline the nature of a "plural" cultural memory, declaring that this is the fertile terrain for a creativity that's not chasing the ephemeral happiness of "success," but that rather involves the full realization of its potential: a feeling which incorporates the individual into his community. From Aristotle's Eudaimonia to the 'flourishing,' as defined by today's moral philosophy, culture is (I argue) a vital component of the economy and of society both, and also of democracy, equality, and justice. Failure to recognize this goal is the main cause of the crisis of the European idea which we are currently experiencing.

Salvatore Settis is preparing a 2018 exhibition of the Torlonia collection of ancient marble sculptures (to appear in Rome's Capitoline museum complex), and is bringing out his book, Cieli d'Europa. Cultura, creatività, uguaglianza.

Mahalakshmi Somayaji

It was a great privilege to be a part of the Italian Academy at Columbia University during the spring of 2017, where Humanities intertwines with Neuroscience. To be candid, this is the first time I have come across such a distinct and unique blend of intellectuals from a broad spectrum of scientific disciplines. I would like to thank Prof. David Freedberg and his team for providing me with this opportunity to be a part of the Italian Academy. Coming from a background in neuroscience, I found the seminars very lively and thought-provoking, since they offer a platform for the easy exchange of ideas and thoughts. I also see this as a perfect platform to spread the knowledge of neuroscience to intellectuals who focus on humanities and vice versa. I have imbibed many perspectives from eminent historians and philosophers, which I wouldn't have otherwise. I truly cherish the ideologies of scholars in the humanities on how they approach and evaluate science.

The weekly lunch seminars are a place of high energy with a happy and positive aura. The first half hour of lunch together with general discussions on news and food creates a relaxed atmosphere that aids in leveling the crossdisciplinary inhibitions. The presentation is usually prefaced with a paper explaining the context and the ideas, followed by a critical and intriguing discussion. Personally, it is always a great feeling to understand (and to be understood) and appreciate the topics outside of my comfort zone. The lunch seminars kindled many ideas and future perspectives and made me admire the eclectic proficiency of Prof. Freedberg in envisioning such a consortium.

After my PhD and post-doctoral tenure in Germany, I started my research career in the U.S. as a Post-doctoral Research Scientist in the laboratory of Dr. David Sulzer, Columbia University. My interest is to use bioelectric signals to understand the process of decision-making involving gustatory signaling. At the Sulzer lab, one of my primary objectives involves setting up and establishing a novel technique for recording the electrical activity and release of a neurotransmitter (dopamine) *in vivo*. During the period of the four month fellowship, I successfully set up *in vivo* extracellular recording and juxtacellular labeling technique in an anesthetized mouse, after which the pilot experiments—investigating the influence of amphetamine in modulating the dopamine signaling *in vivo*—were performed. The ongoing experiments focus on understanding the influence of dopamine in modulating the gustatory signaling.

Apart from intense discussions, we had great inter-personal relationships. We also had an opportunity to participate in stimulating talks from scholars such as Salvatore Settis and Jesse Prinz. Overall, I thoroughly cherished my experience and friendships with every member of the Italian Academy for Advanced Studies in America. It was a truly distinct and rewarding experience that helped me visualize not only the intellectual merits of neuroscience and humanities, but also the profound impact such an opportunity can have across all disciplines to help unravel the unknown for the common good.

Mahalakshmi Somayaji will continue her postdoctoral research at the Sulzer lab, Columbia University.

Aleksandar Staničić

Being a Fellow at the Italian Academy marked a crucial moment in the development of my academic career. Its peaceful and friendly atmosphere, inspiring interdisciplinary community, and the outstanding resources available at Columbia University all offered great intellectual stimuli and provided important momentum to both my research and writing. I explored the purposeful destruction of architecture in contemporary conflicts and the response of architectural design as cultural critique to that destruction.

The final goal of my inquiry was to generate the "vocabulary" of the architecture of disaster—the set of spatial design elements used by architects to address the urban memory of the violent past. In a globalized world, where a shrewd selection of targets in conflict bears astonishing cultural impact, redesigning buildings after destruction carries even more weight, as it may be grasped (and approached) as the architect's way to critically respond to political violence and restore the cultural identity of a violated city. Failure to embrace concrete attitudes toward such specific cultural and political contexts may lead to undesired spatial effects, such as the sharp polarization of cities through erasure of cultural diversity, segregation of functions, ethnic homogenization of disputed territories, and the creation of "defensive" architecture.

My project addresses these issues by analyzing the spatial composition of reconstruction projects that responded critically to the political violence inflicted upon them and – despite the inhibiting perplexity of historical, social, and symbolic contexts – offered designs that make a positive change toward historic reconciliation. I focused on cities that suffered from urbicidal destruction in contemporary conflicts with a strong political component, such as Belgrade, Sarajevo, and Damascus. The city of New York provided excellent context in that regard; I had the chance to interview the designers of the 9/11 memorial complex and also visit the archive of Lebbeus Woods, one of the pioneers of post-war architectural design. I expect this research to contribute to debates on conservation of urban memory as the key component in production of a better future for cities as well as to play an important role in shaping research on the semiology of spatial compositions in post-war architectural design in the coming years. The Academy offered me the great opportunity to share my conclusions and research trajectory, not only with Fellow colleagues, but with the broader Columbia community—primarily the Graduate School of Architecture, Planning, and Preservation, and the Department of the History of Art and Architecture. During the Fellowship, I was invited to give research-related lectures at the Massachusetts College of Art and Design in Boston and the Georgia Institute of Technology in Atlanta, and I also acted as a guest reviewer at the advanced design studio Architecture Levity at the City College of New York. Further outcomes of this research fellowship will be multiple academic papers and seminars, all leading to the final submission of a book manuscript.

Aleksandar Staničić takes up a position as Post-Doctoral Fellow at MIT/Aga Khan Program for Islamic Architecture in the academic year 2017-2018.

Edited by Abigail Asher.

Set in Palatino nova types & designed by Jerry Kelly.

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FRONT AND BACK COVER: The 2016–2017 repair of the Academy's façade. PHOTOS: Abigail Asher.

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

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Repairs to the building's façade, roof, windows, and doors were done in 2016–2017. THE PILL