



Annual
Report
2015–2016

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

THE MISSION OF THE ITALIAN ACADEMY

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

ABOUT THE ACADEMY

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



Columbia University

*The Italian Academy
for Advanced Studies
in America*



Annual Report
2015–2016

NEW YORK 2016



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GOVERNANCE OF THE ACADEMY

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

Honorary President of the Academy

SERGIO MATTARELLA *President of the Republic of Italy*

President of the Academy

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

Director of the Academy

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

Chairman of the Board of Guarantors

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

Board of Guarantors

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Professor of German, Columbia University

JONATHAN COLE

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

ALAIN ELKANN

Writer and Journalist

ANNA FOÀ

Publisher, Tqqun 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, Columbia University

ENRICO ARBARELLO

Ordinario di Geometria, Università degli Studi di Roma "La Sapienza", Roma

RICHARD AXEL

Nobel Laureate and University Professor, Columbia University

TEODOLINDA BAROLINI

Lorenzo 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

Architect, 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

Ambassador to the United Nations for the Republic of San Marino

STAFF

DAVID FREEDBERG

Director

Pierre Matisse Professor of the History of Art, Columbia University

BARBARA FAEDDA

Associate Director

ALLISON JEFFREY

Assistant Director

ABIGAIL ASHER

*Communications and
Development Officer*

KAREN DEGRAFFENREID

Business Manager

DANE GRAHAM;

BARRON PRESTON

(from April)

Operations Coordinator

VIDA (HUIMIN) HERLING

Administrative Coordinator

RICK WHITAKER

Theater Manager

STUDENT ASSISTANTS (PART-TIME)

Alexander Nile Cox

David Ellis Jeter

Isabella Maria Livorni

Cecilia Paola Pupillo

Kylie Lysette Warner

DIRECTOR'S REPORT

In the course of this year, in addition to directing the Italian Academy, I shouldered the task of helping revive the fortunes of what was once the most famous interdisciplinary humanities institute in the world, the Warburg Institute of the University of London. I took this invitation as a tribute to my experiences at Columbia and in particular at the Italian Academy. The President and Provost of Columbia were gracious in temporarily seconding me to the University of London. There is a symmetry between the two centers: the Warburg—the first of the great interdisciplinary institutes in the humanities—was founded in Germany at the turn of the twentieth century, while the Italian Academy—one of the pioneering institutes of this kind—was founded at the end of the century. Both institutes, furthermore, are very popular amongst Italian scholars and intellectuals.

Created in 1990, the Academy took up the example of the Princeton Institute for Advanced Study—founded above all to provide a home for distinguished scholars forced to leave Germany by the Nazis (just as the Warburg Institute in London had been set up to safely house the Warburg Institute Library and its scholars in 1933 as they fled Hamburg). The Italian Academy thus antedated the current vogue for institutes of advanced studies at our universities. Since 2000 it has grown by leaps and bounds, and still remains one of the most broadly cross-disciplinary. The Italian Academy has vigorously addressed the challenge of bridge-building (the *Brückenbau* that Warburg himself treasured) between the arts and sciences—instead of simply bringing together scholars in different fields. This has been our response to the notion of the division between “the two cultures” set out by C.P. Snow over fifty years ago.

The great responsibility entailed by my role at the Warburg Institute inevitably kept me in London for much of the academic year, but fortunately I was still able to conduct our weekly seminars at the Academy via Skype. I would have deeply regretted being unable to participate in the work of the extraordinary group of Fellows we brought together this year. Assembled under the rubric of “Emotion, embodiment and the history of art and music: aesthetics, history and anthropology,” they came predominantly from the fields of history of science, philosophy, anthropology, music history, art history, film, and esthetics.

I had long felt that one of the main intellectual and academic problems of our time was the resistance—on either side of the disciplinary boundary, but especially within the humanities—to make the necessary efforts to understand the differences between methodological approaches to the arts and humanities (on the one hand), and the predominant paradigms in the sciences on the other. Indeed, a principal aim of our seminars has always been the elicitation and discussion of useful and stimulating ways of bringing these divergent approaches together, so that the sciences—instead of being regarded as antagonistic to or at odds with the fundamental principles of the humanities—could usefully enrich the latter, without subverting—or even glossing over—their basic distinctiveness and particularity. I have never doubted that positive benefits could accrue from exploring the ways in which the two poles might inform one another, rather than simply accepting the apparent contrarities between them. Even acknowledging the profound differences between what might be called scientific positivism or reductionism (say) and the boundless imaginative density of the humanities (say), I saw that a dialectical approach to such differences might draw out what was productive in the tension between the apparent polarities. Our long experience of fruitful discussion among neuroscientists, artists, and humanists at the Academy seemed to prepare the way.

The results this year were even more telling and productive than usual. No one present at the seminars could have doubted the high distinction (and the extraordinary preparedness) of our discussions, for example, on the sociology of musical performance, on historic musical theory, on artistic production, and on various scientific procedures and methodologies. The mere opening of rigorously historical and historicizing problems to entirely different ways of thinking was challenging and fruitful. The historians excelled in making clear the historic etiologies of the problems they presented and setting them in their rich contemporary contexts. The philosophers remained equally attentive to such matters, but were slightly more inclined to generalize. This meant that they were able to raise complex esthetic issues, thus bringing to the fore—as Kant did—the whole question of judgment and intersubjectivity. The way was thus fully prepared for the examination of how the sciences might inform the humanities: but in the end, it must be acknowledged, most Fellows stepped away from the brink and openly expressed a certain reluctance to go beyond historical contexts in order to learn new techniques that might allow for more general judgments about human behavior and responses. This possibility



continued to rouse fears not just of generalizing across cultural boundaries but more directly of the specter of transhistoricity.

Still, the broader epistemological and methodological questions informed much of our discussion, even at its most interestingly empirical and archival. Even our sole neuroscientist this year yielded to the temptation to set out, in her final presentation, the ways in which she believed that her conception of scientific methods came closer to those of the arts and humanities than are commonly thought. One of our three neuroscientifically expert philosophers (herself a talented photographer), resisted this general position, but found herself in a minority. And so it went: intense discussions about the possibility of bridge-building at a time when science may seem to be too technologized—simply too different methodologically and epistemologically—to have much to contribute to the fundamentally social, historical and philosophical approaches within the humanities. Future projects of the Academy will have to deal with precisely the broad question of the ways in which context modulates (rather than simply determines) basic levels of response.

One of the happy lessons I have been able to draw from my experiences at many institutes for advanced study over the course of the last few years is that our seminars at 1161 Amsterdam Avenue excel, both in rigor and range, and that, in the Italian Academy, Columbia and the Italian government can be proud to have created not only a pioneering multi-disciplinary center for advanced studies, but also one of the nimblest and most innovative. This year saw the most unified and collaboratively constructive of any group of

Fellows we have ever had—a group that also contributed to a wide range of departments at Columbia and thus proved once again the usefulness and fertility of the Italian Academy within the University more generally.

A glance at the Fellows' own brief reports in this booklet gives a sense both of the variety and richness of their projects, and of what they gained from their presence at the Academy and at Columbia. Many expressed this unequivocally: "One of the most enriching and productive experiences of my scholarly life," "during the seminars...I experienced the true meaning of interdisciplinary work," "while interdisciplinarity abounds on many university campuses nowadays, Columbia is exceptional for its multiplicity of centers and programs that foster dialogue between the sciences, humanities and social sciences," "the Italian Academy is the ideal scholarly place, where the paths of knowledge cross, yielding the fruits of interdisciplinary research in the spirit of the unity of humanities and natural sciences," "the year at the Italian Academy was one of the happiest, most intense periods of my life... the passionate discussions with the fellows, the rare spirit of interdisciplinarity, the fruitful intellectual exchanges, the incredibly privileged work conditions and the extraordinarily wide range of wonderful resources of Columbia University and its libraries created a unique atmosphere."

As always, while most of our Fellows return to their regular positions across Europe, we are proud of those who received offers of new posts, or won awards, while they were with us or shortly after. Notable successes included a major five-year European Research Council grant to Chiara Franceschini for her work on sacred images, as well as an Associate Professorship at the Ludwig-Maximilian-Universität in Munich; a Nordic Research Council Grant to work on the history of early Italian opera in Nordic countries to Christine Jeanneret; a grant to Arianna Cecconi from the Swiss program for Research on Global Issues for Development at the Université de Lausanne; a two-year Research Fellowship at the Max Planck Institute for European Legal History in Frankfurt to Manuela Bragagnolo; visiting Fellowships both at NYU and at the University of California, Riverside, to Federico Lauria; and a Visiting Professorship in the Philosophy Department at the University of Vienna to Emmanuel Alloa, who also won the prestigious Latsis Prize. We extend our congratulations to them all.

Our schedule of events this year was as dense and diverse as ever. As always, we opened our doors to other organizations and to institutes at Columbia and elsewhere whose programs coincided with our own, or with the

academic and institutional interests of the Academy. Amongst our by-now annual regular events were the Edward Said Memorial Lecture (this year given by Declan Kiberd), co-sponsored, as always, with the Heyman Center, and our annual symposium on the Holocaust Remembrance Day (the *Giorno della Memoria*, a fixture on the Italian calendar as well). This year's topic was the fate of children; Patricia Heberer Rice of the Holocaust Museum and Emily Langer of the *Washington Post* gave moving and insightful talks. The Remembrance symposia have been organized for nine years by Associate Director Barbara Faedda, who is now (with Abigail Asher's editorial assistance) publishing a provocative compendium of the talks.

The 41st conference of the Society for Byzantine Studies was held here too, with a standing-room-only crowd addressed by an old friend of the Academy, Professor Judith Herrin, and co-organized by a range of other departments at Columbia, from Art History to Classics, History, and Religion. It was also a special pleasure to host a large international event celebrating the first English translation of Jacques Derrida's *Of Grammatology* by another colleague and close friend of the Academy, Gayatri Chakravorty Spivak. Working with our Senior Fellow, the Lorenzo Da Ponte Professor of Italian, Teodolinda Barolini, to celebrate Dante's work right through the anniversary year 2021, we once again sponsored a conference in the series masterminded by Teo (along with Maria Luisa Ardizzone of NYU); this year, their successful gathering was at NYU.

In keeping with a central aspect of our mission, we were also happy to host events involving Italian public officials and academic leaders, including the conference on research and innovation in the Friuli Venezia Giulia region (organized by our former fellow Alberto Morgante, Director of the Istituto Officina dei Materiali research institute in Trieste); among the speakers was regional President Debora Serracchiani. There was also a round table dedicated to food security, globalization and sustainability, at which Italian Minister of Agriculture Maurizio Martina and former Justice Livia Pomodoro spoke, with Professor Glenn Denning of Columbia's Earth Institute both speaking and moderating. The event was co-hosted by the Center for American Studies, the Italian Cultural Institute and Columbia's own European Institute—a truly cross-institutional event about global issues. Erica Palmerini of the Scuola Superiore Sant'Anna in Pisa organized a remarkable symposium on the legal implications of robotics in all its modern dimen-

sions, from self-driving cars to ethical issues that ranged from artificial intelligence to the treatment of animals, from Cambodian atrocities in the 1970s to the retraining of subjects with neurological diseases. We are proud that we were able to bring together an excellent group of speakers for this pioneering event at Columbia. Together with the Centro Primo Levi and with Columbia's Alliance Program, the Maison Française, and the Cultural Services Department of the French Embassy, we put together a distinguished panel to discuss the challenges both historical and contemporary of humanitarian intervention, and screened Virginie Linhart's film, "What the Allies Knew." Concurrent with the comprehensive exhibition at the Guggenheim of the work of Alberto Burri, we hosted a lively conference on Burri, in cooperation with the Seminar in Modern Italian Studies and co-sponsored by the Italian Embassy and Lavazza.

As always, our series of lectures entitled "Italy at Columbia," curated by Assistant Director Allison Jeffrey, brought well-known Columbia professors to give a public class at the Academy, and this year Pier Mattia Tommasino spoke on Petrarch, Muhammad, and Mediterranean studies, while Raimondo Betti of the School of Engineering spoke in our Sustainability series on monitoring the health of bridges—a topic of equal importance in both New York and Italy.

As if such richness were not enough (and the above is merely a sampling), the Academy also provided the locus for equally stimulating sets of lectures and conferences under the auspices of two of our most successful



guest institutions at the Academy: the Columbia University Seminar on Modern Italian History, this year under the leadership of Prof. Ernest Ialongo (which brings together Italian historians from the New York metropolitan area and often beyond) and the Center for the Ancient Mediterranean, directed by our colleague, the distinguished ancient historian, Professor William Harris.

Our theater manager Rick Whitaker's concert series continued as a mainstay of our cultural programs. For a long time—and this year was no exception—the concerts have attracted much attention for their adventurous programming of ancient and modern Italian music as well as for their outstanding performances. These included no fewer than three of Jonathan Dawe's new works, while the range of composers began with Hildegard von Bingen, ran through Orlando di Lasso and on to Boccherini, Frescobaldi, Scarlatti and—as has become a feature of many of our concerts in the last decade—Scelsi and Messiaen. Several of these concerts garnered the *New Yorker's* "critics' pick" mention. Jo Ann Cavallo, chair of the Department of Italian, brought the *Consorzio Teatro Pubblico Pugliese* to our theater for a performance based on *Orlando Furioso*, while our exhibitions ranged from a collaborative presentation of Nick Danziger's photographs on the results of the Millennium Development Goals, curated and organized by Neil Burgess, to another socially relevant exhibition, "Revisiting the Art of Inequality," which featured photographs by Ilaria Ortensi and Emily Kloppenburg on public housing and real estate, from a project produced by the School of Architecture's Temple Hoyne Buell Center for the Study of American Architecture and the School of Visual Arts at Columbia. The exhibitions of the Premio New York prize-winners, whom we continue to co-sponsor (along with the Italian Foreign Ministry and the Istituto Italiano di Cultura in New York) were held this year both at the Istituto and at the International Studio and Curatorial Program in Brooklyn, which houses the artists. This prize and residency, founded by the Academy and the Ministry in 2002, is now a well-known feature of Italian artistic life.

Italy played a founding role in the creation of the Italian Academy. The President of Italy is, *ex-officio*, the Honorary President of the Academy. All but one President of the Republic and many ministers of state have visited us over the last twenty years and spoken here. Most of our Fellows are Italian, but we have progressively widened our pool to candidates from all over Eu-

rope and then the rest of the globe. They testify not only to the ever-growing prestige of the Academy but also to Italy's commitment to the European Union, and its openness to all nations across the globe—as well, of course, to Italy's contributions not only to the world's cultural heritage, but also to its ongoing contributions to basic scientific research and to technological innovation in fields such as nanoscience and engineering.

From its foundation, the Academy has enjoyed the support of the Italian Embassy in the United States, the Italian Mission to the United Nations, and the Consulate General in New York. This past year saw the departure of Ambassador Claudio Bisogniero and Consul General Natalia Quintavalle, both keen supporters of the Academy. We shall miss their enthusiasm. They were succeeded by Ambassador Armando Varricchio in Washington and Consul General Francesco Genuardi in New York, both of whom I had the privilege of meeting at the very outset of their postings to the U.S. and New York. They have been unstinting in their solidarity and support so far, and we very much look forward to working with them, as well as with the newly-appointed head of the Italian Cultural Institute, Giorgio van Straten. In addition, Foreign Minister Gentiloni this year appointed an entirely new group of Italian members of our Board of Guarantors to complement the existing members appointed by Columbia. We are honored that Ambassador Varricchio, like his two predecessors, has been appointed to join it. We swiftly called a meeting of the Board in April, and it was clear from that meeting that the spirit of collaboration would be notably cordial and proactive. My colleagues and I could not be more grateful for what we believe will mark a new era in the relationship between the Italian Academy and the entire Board of Guarantors. I am optimistic that together we will be able to build a stronger Italian Academy than ever before.

Indeed, the time has come to expand on the sound basis we have already established. Since the foundation of our current Fellowship Program in 2001, the number of applicants has increased exponentially from year to year, with consequent pressure on our already limited staff resources. If the program is to expand as it ought to—given the success it has enjoyed so far—we will need to substantially increase our staff. Moreover, the success of our cultural programs should be capitalized upon. Our lovely theater, a New York architectural jewel, has become ever better known as a locus of adventurous programs (particularly in the field of music) and our library, equally attractive a space, deserves to reclaim the role it once had as a special Columbia resource. I look forward,

therefore, to announcing a fundraising campaign in 2017 that will seek to expand our endowment, improve our physical resources, and create funding for specific aspects of our academic and cultural programs.

In the meantime, provoked by recent assaults on some of the greatest of the world's artistic and architectural monuments in the Middle East and elsewhere, encouraged by the small successes of our long-standing commitment to the preservation and conservation of culture across the globe, and inspired by Italy's unique historical contributions to the highest forms of visual, literary



and musical creativity, we have decided to establish a Global Observatory for Cultural Heritage at the Italian Academy. Providing an international forum for experts in the field, and encouraging cooperative measures across the globe, it will serve not only to monitor further assaults on the world's cultural heritage, but also to ensure the conservation of the best that remains.

To provide a kick-start to the Observatory, the Fellowship program theme for the coming year will be "The conservation and preservation of heritage and the contemporary destruction of art and architecture." In so doing, we also hope to work with the many departments at Columbia involved in both the practice and politics of conservation, and the fight against the destruction of some of the greatest examples of the world's cultural heritage.

As always, none of our programs would have achieved the successes they have without the devoted teamwork of our small staff. Rarely have I encountered a group that works so cordially and efficiently together. I am grateful to every member, both permanent and temporary, of this team. This year

Kira Stockdale (Administrative Coordinator) and Dane Graham (Operations Coordinator), left us. We wish them well in their new careers, while welcoming Huimin (Vida) Herling and Barron Preston.

It remains for me to thank our Board of Guarantors, with whom it is a privilege to work, and who have always been the most constructive board of advisors one could hope for. We at the Academy are immensely appreciative of the efforts they make on our behalf, and their constant striving to ensure not only that the Italian Academy maintains the profile it deserves, but that its programs stay strong and relevant to current humanistic and scientific concerns, as well as reflecting the highest cultural standards in all our events.

Above all, I would like to thank Provost John Coatsworth for his unfailing attention to the Academy in the midst of his many responsibilities within the university. Without his consistent support, receptivity and attentiveness to our ideas and programs, we would not have been able to sustain and nourish what we have achieved so far.

DAVID FREEDBERG, *Director*





Columbia

The Italian Academy
for Advanced Studies in



Italian Academy
for Advanced Studies in

University of

FELLOWS' PROJECTS AND SEMINAR PRESENTATIONS

EMMANUEL ALLOA

SEMINAR Apr. 2016: "Negating images: on pictorial negation"

FELLOWSHIP PROJECT *The sting of the image*

ERIC BIANCHI

SEMINAR Sept. 2015: "The public persona and mental world of a seventeenth-century composer"

FELLOWSHIP PROJECT *Prodigious sounds: music and learning in the world of Athanasius Kircher*

MANUELA BRAGAGNOLO

SEMINAR Oct. 2015: "Law, physiognomy and medicine in sixteenth-century Venice: the case of Giovanni Ingegneri, Bishop of Capodistria (†1600)"

FELLOWSHIP PROJECT *Law, politics, and physiognomy from the 16th to the 18th centuries: a study of Giovanni Ingegneri's works*

CAMMY BROTHERS

SEMINAR Sept. 2015: "Giuliano da Sangallo and the Ruins of Rome"

FELLOWSHIP PROJECT *Giuliano da Sangallo and the Ruins of Rome*

ARIANNA CECCONI

SEMINAR Dec. 2015: "Do dreams come from without or within? An ethnographic exploration"

FELLOWSHIP PROJECT *Dreams: An intersection of anthropology, neuroscience, and art*

LEON CHISHOLM

SEMINAR Feb. 2016: "Incorporating sixteenth-century polyphony"

FELLOWSHIP PROJECT *Blindness, composition, and the conceptualization of music in medieval and early modern Italy*

EMANUELE COCCIA

SEMINAR Feb. 2016: "Iconic normativity: advertising and form of life"

FELLOWSHIP PROJECT **Iconic normativity: the case of advertising images**

MICHELE COMETA

SEMINAR Oct. 2015: "The Lure of the Origins: Paleolithic Art"

FELLOWSHIP PROJECT **The challenge of cave art: old and new paradigms in aesthetics and visual culture**

CHIARA FRANCESCHINI

SEMINAR Jan. 2016: "'Too many wounds': thinking with the Petralia case (1637–1639)"

FELLOWSHIP PROJECT **The flesh of images: a social history of serial expressive crucifixes in early modern Italy (1550–1650)**

PAOLA GIACOMONI

SEMINAR Nov. 2015: "The emotional body: the expression of emotions"

FELLOWSHIP PROJECT **The emotional body: the expression of emotions in Descartes, Cureau de la Chambre, and Le Brun**

THOMAS HILGERS

SEMINAR Nov. 2015: "On aesthetic disinterestedness"

FELLOWSHIP PROJECT **On aesthetic disinterestedness**

CHRISTINE JEANNERET

SEMINAR Dec. 2015: "The eloquence of the body: singing, acting and moving on the early modern operatic stage"

FELLOWSHIP PROJECT **The body's eloquence: moving, acting, and dancing on the operatic stage in Florence (1630–1700)**

ANGELICA KAUFMANN

SEMINAR Mar. 2016: "How animals ascribe unobservable goals"

FELLOWSHIP PROJECT *Remembering the future: on animal foresight thinking*

GUNDULA KREUZER

SEMINAR Sept. 2015: "Extracts from Wagnerian Technologies: On 19th century opera as multimedia"

FELLOWSHIP PROJECT *Faire un tamtam: timbre, noise, and emotions in 19th-century music*

FEDERICO LAURIA

SEMINAR Mar. 2016: "Affective osmosis with music and metaphors of value: what emotions teach us about music"

FELLOWSHIP PROJECT *What emotions can teach us about music: cognitivism, musical expressiveness and affective responses to music*

FEDERICO PIEROTTI

SEMINAR Feb. 2016: "The emotional impact of color in contemporary cinema"

FELLOWSHIP PROJECT *The emotional impact of color in contemporary cinema: aesthetics, science, and technology*

BEATRICE VALLONE

Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry

SEMINAR Apr. 2016: "Structure and function of the SRD5A enzymes: a new target for schizophrenia and other neuropsychiatric disorders"

FELLOWSHIP PROJECT *Structure and function of the SRD5A enzyme family: new targets for schizophrenia and other neuropsychiatric disorders*



PUBLIC EVENTS

CONFERENCES, SYMPOSIA, LECTURES

SEPTEMBER 25: ROUNDTABLE

Food Security, Globalization, and Sustainability

SPEAKERS: Maurizio Martina (Italian Minister of Agriculture), Glenn Denning (Columbia), Livia Pomodoro (former Magistrate, Italian Supreme Court)

CO-SPONSORS: European Institute (Columbia), Italian Cultural Institute of New York, Center for American Studies (Rome)

OCTOBER 5: CONFERENCE

Research and Innovation in Italy's Friuli Venezia Giulia Region

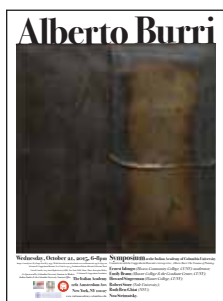
Organizer: Alberto Morgante (Director of IOM-CNR Institute, Trieste, and former fellow)

SPEAKERS: Debora Serracchiani (Friuli Venezia Giulia region), Alberto Felice De Toni (University of Udine), Alberto Morgante (IOM-CNR Institute, Trieste), Stephen Taylor (AREA Science Park)

OCTOBER 15: TOUR

Study Room for Drawings and Prints at the Metropolitan Museum

Curator's visit to the Study Room; for Fellows of the Academy
At the Metropolitan Museum of Art



OCTOBER 21: SYMPOSIUM

Alberto Burri

Concurrent with the Guggenheim exhibition *Alberto Burri: The Trauma of Painting*

Organizers: Ernest Ialongo (Hostos; Chair of Modern Italian Seminar) and Emily Braun (Curator of exhibition; Hunter)

SPEAKERS: Emily Braun, Howard Singerman (Hunter), Ruth Ben-

Ghiat (NYU), Noa Steimatsky, and Robert Storr (Yale)

MODERATOR: Ernest Ialongo

CO-SPONSORS: Columbia University Seminar in Modern Italian Studies, Columbia University Seminar Office, the Embassy of Italy (D.C.), and Lavazza

OCTOBER 22: LECTURE

Ravenna, the Springboard of Europe

SPEAKER: Judith Herrin (King's College London);

CO-SPONSORS: The Department of History and Archeology (Columbia), the Classical Studies Program (Columbia), the Department of Classics (Columbia), the Department of History (Columbia), and the Department of Religion (Columbia)

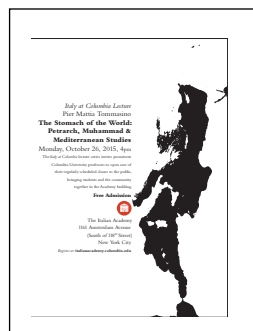
Part of the 41st Annual Byzantine Studies Conference

OCTOBER 26: LECTURE

The Stomach of the World: Petrarch, Muhammad, and Mediterranean Studies

SPEAKER: Pier Mattia Tommasino (Columbia)

Italy at Columbia Lecture Series



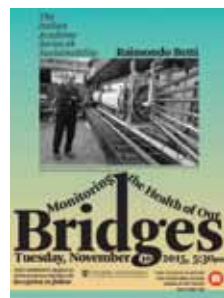
NOVEMBER 10: LECTURE

Monitoring the Health of Our Bridges

SPEAKER: Raimondo Betti (Columbia)

CO-SPONSOR: The Fu Foundation School of Engineering and Applied Science

Lecture Series on Sustainability



NOVEMBER 19: LECTURE

The Future of the Past: Revival Ireland 1891–1922

SPEAKER: Declan Kiberd (Notre Dame)

CO-SPONSOR: The Heyman Center

Edward Said Memorial Lecture



FEBRUARY 4: SYMPOSIUM

To Be a Child During the Holocaust

SPEAKERS: Patricia Heberer Rice (United States Holocaust Memorial Museum) and Emily Langer (*The Washington Post*)
Annual Symposium: Holocaust Remembrance (Giorno della Memoria)

MARCH 4: CONFERENCE

Robotics: Law and Ethics

ORGANIZER: Erica Palmerini (Scuola Superiore Sant'Anna di Pisa)
Speakers: Sunil K. Agrawal (Columbia), John Basl (Northeastern University), Andrea Bertolini (SSSA), Antonio Carnevale (SSSA), Barbara Henry (SSSA), Lydia H. Liu (Columbia), Erica Palmerini (SSSA), Ronald Sandler (Ethics Institute, Northeastern University), and Bryant Walker Smith (University of South Carolina)
CO-SPONSORS: Scuola Superiore Sant'Anna di Pisa, University of South Carolina School of Law, Northeastern University Ethics Institute, and Melchionna, PLLC



MARCH 10: TOUR

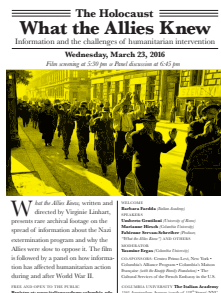
Morandi Exhibition at the Center for Italian Modern Art

Curator's visit to the Morandi exhibition; for Fellows of the Academy and winners of the Premio New York
At the Center for Italian Modern Art

MARCH 16: SEMINAR

Idleness: The Transfiguration of Space and Time

SPEAKER: Nassima Sahraoui (Johann Wolfgang Goethe-Universität)
ORGANIZER: Emmanuel Alloa (Academy Fellow)



MARCH 23: FILM SCREENING AND DISCUSSION

What the Allies Knew: Information and the Challenges of Humanitarian Intervention

Film by Virginie Linhart, produced by Fabienne Servan-Schreiber and CinéTévé
Organizer: Natalia Indrimi (Centro Primo Levi)

SPEAKERS: Umberto Gentiloni (University of Rome), Fabienne Servan-Schreiber (Producer), Natalia Indrimi (Centro Primo Levi); **Moderator:** Yasmine Ergas (Columbia)

CO-SPONSORS: Centro Primo Levi (New York), Columbia's Alliance Program, Maison Française (with the Knapp Family Foundation), and the Cultural Services of the French Embassy in the U.S.

APRIL 8: SYMPOSIUM

Dante's "Vita Nuova": Archaeologies of a Text

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

Co-sponsors: NYU's Casa Italiana Zerilli-Marimò, Department of Italian Studies, Medieval and Renaissance Center; the Department of Italian (Columbia)

At New York University

APRIL 28: LECTURE

Of Grammatology Re-Translated: 40th Anniversary Edition – A Tribute

Speakers: Benjamin Conisbee Baer (Princeton), Eduardo Cadava (Princeton), Mireille Calle-Gruber (Sorbonne Nouvelle-Paris 3), Avital Ronell (NYU), and Gayatri Chakravorty Spivak (Columbia); **Moderator:** Souleymane Bachir Diagne (Columbia)

Co-sponsors: Barnard Center for Translation Studies, Columbia Center for Contemporary Critical Thought, Columbia Global Centers, Department of English and Comparative Literature, Department of French and Romance Philology, Department of Philosophy at Barnard, Graduate School of Arts and Sciences, Heyman Center for the Humanities, Institute of African Studies, Institute for Comparative Literature and Society, Johns Hopkins Press, Maison Française, Office of the Dean of Humanities, and South Asia Institute





CONCERTS

OCTOBER 7

Emanuele Arciuli, piano

Five Versions of Darkness: works by Busoni, Crumb, Fauré, Liszt, and Schumann

OCTOBER 8

Ensemble Origo, with Eric Rice, conductor

Motets, Madrigals, and Moresche: Orlando di Lasso's music for the Commedia dell'Arte at a 1568 Wedding

CO-SPONSOR: Columbia Department of Music



OCTOBER 28

Emanuele Torquati, piano

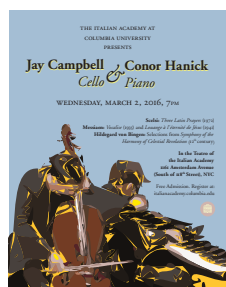
Nordic Ballads: works by Brahms, Chopin, Grieg, Saariaho, and Zemlinsky



NOVEMBER 18

Magdalena Baczewska, piano and harpsichord

Works by Bach, Cavazzoni, Clementi, Dawe, Frescobaldi, Gabrieli, and Scarlatti. Premiere by Jonathan Dawe



DECEMBER 11

International Contemporary Ensemble

Women, Music, Power

Premiere by Maria Stankova; premiere by David Adamcyk and Zosha Di Castri; work by Natacha Diels

MARCH 2

Jay Campbell, cello, and Conor Hanick, piano

Music of Bach, Scelsi, Messiaen, and Hildegard von Bingen



MARCH 30

Momena String Quartet and Marcy Rosen, cello

Chamber music of Luigi Boccherini (1743–1805)

APRIL 20

**Derek Lee Ragin, countertenor,
and Mark Markham, piano**

Italian arias by Handel, American spirituals, and a world premiere
by Jonathan Dawe



THEATER

SEPTEMBER 30 – OCTOBER 1

Orlando: Furiosamente Solo Rotolando

Featuring Enrico Messina

ORGANIZER: Jo Ann Cavallo

CO-SPONSORS: Department of Italian (Columbia), Department of French (NYU), ARMAMAXA teatro, Internazionalizzazione della Scena Teatrale e Coreutica Pugliese, Regione Puglia Fondo per lo Sviluppo e la Coesione, Teatro Pubblico Pugliese



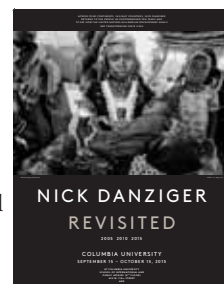
EXHIBITIONS

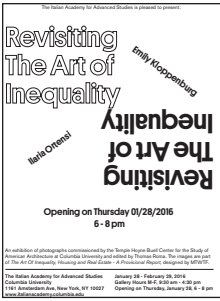
SEPTEMBER 15 – OCTOBER 15

Nick Danziger: Revisited. 2005, 2010, 2015

Photographs on the results of the Millennium Development Goals
Curated and organized by Neil Burgess; captions by Rory MacLean

CO-SPONSORS: Harriman Institute (Columbia), School of International and Public Affairs (Columbia), and the Institute of Latin American Studies (Columbia), Swiss Agency for Development and Cooperation, World Vision, Prince Albert II of Monaco Foundation, Oak Foundation, The Waterloo Foundation, *The Guardian*, American Friends of Woodward Foundation Ethiopia, Inc., and the A. E. Reimann Foundation





JANUARY 28 — MAY 2

Ilaria Ortensi and Emily Kloppenburg: *Revisiting the Art of Inequality*

Photographs from the book *The Art of Inequality, Housing and Real Estate—A Provisional Report*, a collaboration from the Temple Hoyne Buell Center for the Study of American Architecture and the Department of Photography at the School of Visual Arts, Columbia



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



ADVANCED PROGRAM OF ANCIENT HISTORY AND ART

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

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





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

One student called it "a memorable, incredible experience for familiarizing myself with Hadrian's Villa, learning about archaeological practice, and improving scholarship on ancient Roman themes including that of the villa tradition; imperial politics; customs of bathing and dining leisure; attitudes of collecting and display. The collaborative, immersive, intensive format challenged and rewarded the participants for our efforts to contribute to the larger goals of the project while exploring our personal goals and growth."

Photo: APAHA

PREMIO NEW YORK

The 2016 winners were Francesca Grilli (a video and performance artist) and Calori & Maillard (a duo with backgrounds in architecture and film studies). They were brought to New York by the Premio New York program, which has been hosting emerging Italian artists in this city for 13 years with support from the Italian Cultural Institute in New York, the Italian Ministry of Foreign Affairs, and the Italian Academy.

The artists worked at the ISCP Gallery (International Studio and Curatorial Program) in Brooklyn. They gave public lectures on their current work at ISCP's Salon series on March 29, and on April 29 and 30, they participated in the ISCP's Spring "Open Studio" event, presenting their work to art professionals and the public. Through initiatives established by the ISCP, the artists met with curators and exhibition directors from the Sculpture Center, the Queens Museum, Socrates Sculpture Park, and Performa, as well as with independent curators.

The Italian art magazine *Exibart* interviewed the artists during their residency (April/May 2016; pages 20–21).

While in residence, Francesca Grilli spent several months in the archives of the Ellis Island Museum in conjunction with her project on the immigrant experience. She created a set of sculptures of brass rings to incorporate into her new performance and sound piece, which explores metaphorical aspects of a journey. She presented this work in March and April at ISCP, and at the Italian Cultural Institute on April 26.

In New York, the duo Calori & Maillard worked on their project *Fashion Show*, a series of wearable sculptures inspired by high-rise buildings. Using materials and technology common to fashion production and building construction, their work highlights forms and symbols in architecture, the fashion industry, and urbanism, and explores their impact on the human body.

In a public presentation on April 26, Calori & Maillard transformed a room at the Italian Cultural Institute into a photo studio set featuring the wearable sculptures from their *Fashion Show* series. The work was photographed as the installation changed over the course of the event.



FRANCESCA GRILLI

Ring ring ring, 2016

Performance, speakers, brass ring, immigrant person

15 minutes

Photo: Francesca Grilli; courtesy of Umberto Di Marino, Naples



CALORI & MAILLARD

Fashion show (Messeturm), 2016

Canvas, cotton, linen, satin, polysatin, polyethersulfone, hologram vinyl

16" x 16" x 70"

Photo: James Kendi, courtesy of the artists

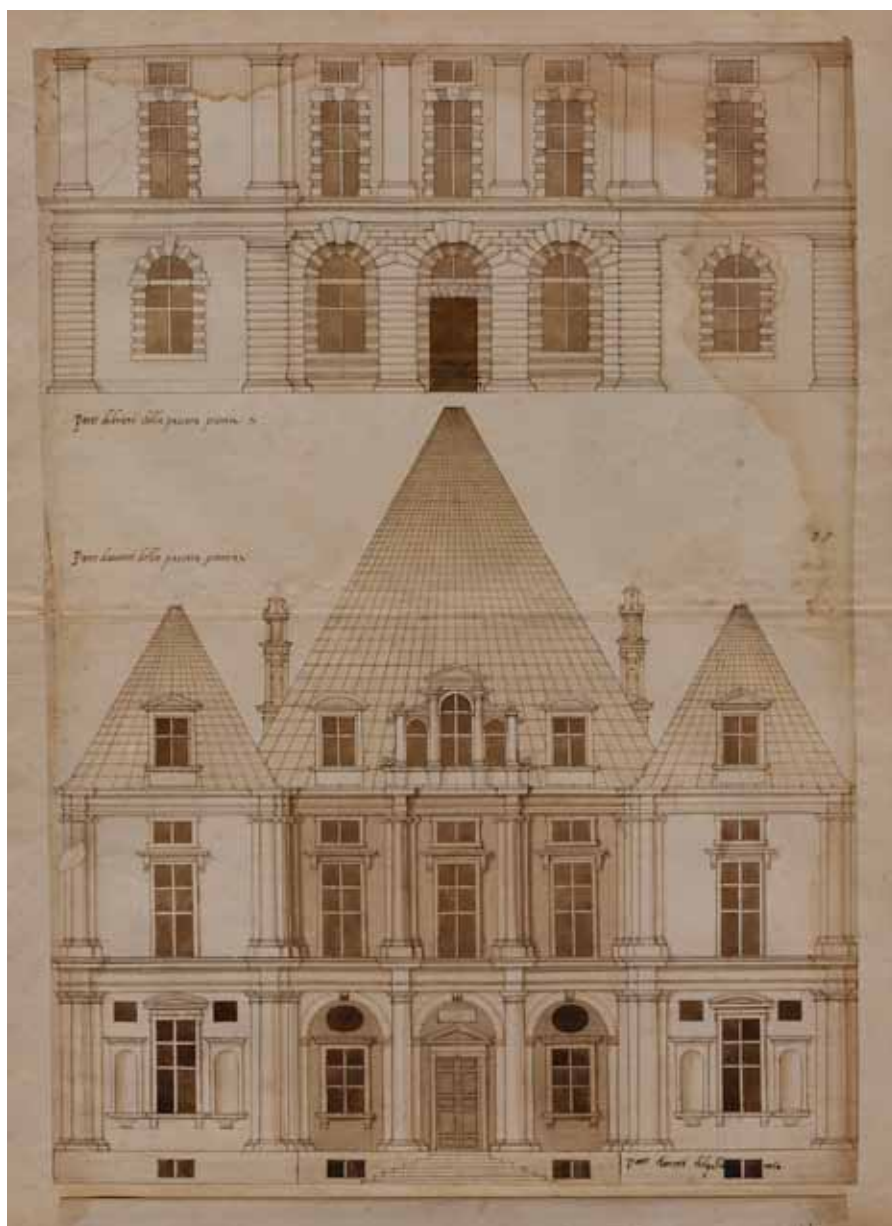
SERLIO DIGITAL PROJECT

A sixteenth-century Italian architect and theoretician, Serlio was influential in standardizing the classical orders as the author of the first illustrated treatise on ancient Roman architecture. Appointed supervisor of royal buildings by the French King François I, he worked on the palace of Fontainebleau and built the chateau at Ancy-le-Franc for Antoine III de Clermont, one of the king's courtiers.

Funding from the Samuel Freeman Charitable Trust permits the Italian Academy to participate in this project at Columbia's Avery Architectural & Fine Arts Library, which will digitize Avery's unparalleled holdings of the published works of Sebastiano Serlio (1474–1554) along with the unpublished manuscript, *On Domestic Architecture* (*Tutte l'opere d'architettura, Libro VI*), also held in Avery's collection. The digitized texts will be made available on Avery's website and through the Columbia University Libraries online catalog, the Internet Archive, the HathiTrust, and the Getty Research Portal.

An international team of scholars, students and staff will work collaboratively to conduct textual and visual analysis using high-resolution images of Serlio's *On Domestic Architecture* manuscript, which was intended as the sixth of his seven volumes on architecture. The Digital Serlio Project team will implement the Getty Scholars' Workspace™ for some aspects of the work. The Workspace provides an online platform for the scholars to leverage innovative digital tools to advance research and inspire scholarship on this singularly important and foundational masterwork of architectural history.

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. Digital photography and project support are provided by the Avery Digital Lab and (also within Columbia's Libraries) the Digital Program Division and the Preservation and Digital Conversion Division.



Small House for a King (Plate xxxix), Sebastiano Serlio, *VIII libro di Serlio: m.s. architettura*, ca. 1550.

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



FELLOWS' REPORTS

Emmanuel Alloa

During my fellowship at the Italian Academy, I had the opportunity to see for myself what so many previous Fellows had described as the distinctive experience at this research institution: while providing the necessary space for concentration and isolation (so crucial in this increasingly short-winded academic industry), the Academy also fosters in-depth dialogues and creates an atmosphere of friendly and yet challenging exchanges. Beyond the weekly seminars, the many conversations “on the fly” with other Fellows often decisively shaped a tentative reflection or opened up unexpected vistas onto fresh materials and methods. In this sense, the special position of the Italian Academy on Columbia University’s campus mirrors the position of the latter within the city of New York: while providing something like a community feeling, both institutions also yield sufficient exposure to the outside world, preventing one from feeling trapped in the Ivory Tower. Beyond the Italian Academy, I had the opportunity for many inspirational exchanges with philosophers, literary scholars, filmmakers, art historians, journalists, and artists, both in academic and non-academic contexts, which were always enlivening conversations.

While at the Italian Academy, I have been working on an ongoing book project about the “Sting of Images,” which concludes some of my previous work on the affective power of images. What still needs to be understood is the strange paradox of how something as desperately flat as a picture—a flatness that was successively decried by the iconoclasts and celebrated by the modernists à la Clement Greenberg—could have a sting of its own. While reappraising some of the discussions about the “punctum,” the book aims to connect it with broader issues of what affectivity means. The picture’s marks, traces, or spurs on its canvas act as spurs, stirring and stinging the beholder’s eye, and yet the beholder would be hard put to say where that object, “pointing” towards him or her, is situated. We note belatedly—if at all—that we have been addressed by the afterimage that keeps moving, and are perhaps even haunted by it, while keeping alive the memory of this sting whose origin can only be reconstructed in retrospect. It may well be that by looking at images, and trying to investigate their peculiar power of affection, we might understand something of this event which William James once felicitously called the “sting of the real.”

The intense periods of immersion in writing were interspersed with various invitations to give talks and lectures in the U.S. and Canada. I presented my research about the ethics of intersubjectivity at the University of Montréal

and discussed more aesthetics-related topics at the Clark Art Institute, Williams College, and NYU. Last but not least, Andreas Huyssen and Marianne Hirsch invited me to present the results of my archival research on the Wegner photographic archive of the Armenian Genocide in the framework of the Columbia Seminar on Cultural Memory.

Emmanuel Alloa returns to the Universität St. Gallen where he has held a position as Assistant Professor in Philosophy. He will also be an Invited Visiting Professor in the Philosophy Department at the University of Vienna in Fall 2016.

Eric Bianchi

This year I pursued several related projects, all of which incorporated the results of archival research conducted in Italy and France during the summer of 2015. My main project has been a monograph on the musical thought of Athanasius Kircher. Through Kircher, I examine how (and why) learned people understood music and sound in the seventeenth century. Kircher's work was underwritten by a seventeenth-century order of knowledge in which music was not an art, but rather a quantitative science most closely related to Astronomy and Mathematics. Kircher and his contemporaries rated the mind above the ear, and theory above practice. Two articles stemmed from this work. The first focused upon the Harmony of the Spheres in the seventeenth century. Here, I argue that the controversy over Galileo and heliocentrism (which unfolded in Kircher's immediate milieu) urged upon scholars different ways of talking about music that ultimately contributed to the de-mathematization of music. The second examined ways in which seventeenth-century composers attempted to fashion themselves as erudite gentlemen on the model of a Kircher. Succeeding here was no mean feat, since the very epistemological prejudices that placed theory above practice also placed musicians at significant social and intellectual disadvantages. This work received its first hearing at the Academy in September. It was all the better for the intense give-and-take of our Tuesday seminars when I presented a revised version at the annual meeting of the American Musicological Society in November.

Beyond the gifts of uninterrupted time to work and access to Columbia's libraries, I benefitted from an unusually rich, international community of music scholars not only at the Italian Academy but also across Columbia: faculty and students in the Department of Music, Fellows of the Heyman Center for the Humanities, and numerous scholars passing through on shorter visits. But the single most valuable aspect of the year was a running conversation with an extraordinary group of fellows at the Italian Academy. It ranged beyond Tuesday seminars, beyond the narrow confines of my discipline, and beyond

the walls of the Academy itself. Best of all, my fellow fellows allowed me to see my work—and my city—through very different eyes.

Eric Bianchi returns to his position as Assistant Professor in the Department of Art History and Music at Fordham University in New York City.

Manuela Bragagnolo

I spent a wonderful fall semester at the Italian Academy. Working there was one of the most enriching and productive experiences of my scholarly life. The welcoming atmosphere of the Academy, as well as the incredible collections of the Columbia University Libraries and of the Arthur W. Diamond Law Library, provided the perfect working conditions. The enriching multidisciplinary discussions with the other fellows, especially during the Tuesday seminars, made my stay at the Academy particularly fruitful. Moreover, the inspiring dialogue with the Director, Professor David Freedberg, led me to discover new research paths and to look at my research topic with new eyes.

I spent the semester developing my book dedicated to a study of the interactions between law, physiognomy, and medicine in the 16th century, focusing in particular on the legal and physiognomic treatises—*Contra la sofistica disciplina de' giureconsulti* (manuscript) and the posthumous printed book *Fisionomia Naturale* (1606)—written by the Venetian jurist Giovanni Ingegneri, bishop of Capodistria from 1576 and 1600. To construct the first chapter of my book, I have been analyzing legal and medical sources in order to identify the juridical use of physiognomy in 16th century criminal trials. By reconstructing a broader background of the use of physiognomy in trials, I show how jurists made visual judgments about the defendant's body. This insight connects to contemporary research on law and neuroscience dedicated to the study of criminal responsibility. Studying the interactions between Ingegneri's legal and physiognomic thought—which is the object of the second chapter of my book—I point out the strong connections between his thinking and the logic of physiognomy, showing the way in which physiognomic categories affected the jurist's work. At the same time, by focusing on Ingegneri's *Fisionomia Naturale*, I show the persistence of the medical physiognomic tradition in the late 16th century, pointing out the consistent interactions between the concepts taken from the theory of humors and the categories of proportions elaborated by the 16th century art theory (third chapter). While at the Academy I also wrote an article on the links between Ingegneri's *Fisionomia* and Della Porta's *Humana and Coelestis physiognomonica* (*Fisiognomica, astrologia e medicina al tempo di Della Porta. Prime ricerche sulla Fisionomia Naturale di Monsignor Giovanni Ingegneri*), which will appear in *Bruniana & Campanelliana* this Spring.

My stay at the Academy, as a fellow in the project Law and its Manifestations, also provided the opportunity to engage in stimulating dialogue with Professor Kenneth Stow, as well as with other scholars at Columbia, in particular Professor Pamela Smith. In the framework of the Renaissance seminar, which I attended regularly, I had illuminating discussions about my project with Professor Cynthia M. Pyle. During the semester I also had enriching dialogues with Professor Mark Mazower and Professor Nadia Urbinati. I am particularly grateful to the Associate Director, Dr. Barbara Faedda, and to all the staff, for the consistent suggestions and support they gave me during the semester. Thank you!

Manuela Bragagnolo takes up a new position as Post-Doctoral Researcher at the Max Planck Institute for European Legal History, Frankfurt am Main.

Cammy Brothers

The intellectual atmosphere of the Italian Academy, and the exchanges I had with my colleagues in the fall term, 2015, helped shape a new perspective on a longstanding project. My book manuscript, *Giuliano da Sangallo and the Ruins of Rome*, focuses on the way Giuliano da Sangallo's drawings of the ancient city (made between 1465 and 1516) demonstrate the fluidity of the boundaries between observation, representation and design for many Renaissance architects. Despite our own obsession with accuracy, drawings from this period are full of willful embellishments and imaginative reconstructions, blurring the boundaries between documentation and invention.

My work on the topic was pushed forward through many conversations with Emanuele Coccia and Chiara Franceschini, especially in relation to the idea of visual (as opposed to textual) meaning. Their perspectives and work helped me to be more self-conscious about my own approach, and to articulate it more deliberately. I also enjoyed the presence of several musicologists, and in particular found interesting parallels in discussions with Leon Chisholm between the practice of drawing and the practice of composing on the keyboard. I was also fascinated by the work of Gundula Kreuzer, and her way of talking about phenomena that had both visual and affective dimensions.

A high point of my fellowship was certainly the discussion surrounding my research presentation, which I chose to cast broadly in relation to the topic of ruins. The lively discussion, and the provocations and skepticism voiced by David Freedberg, pushed me to clarify a number of key ideas in the weeks that followed. My colleagues were extremely generous about continuing to share their thoughts after my talk in follow-up conversations around the espresso machine.

While the resources of Avery Library are wonderful, primarily I appreciated the Italian Academy as an ideal place to write. At a social level, I had occa-



sion to get to know a number of graduate students and faculty members in art history, in particular Diane Bodart and Avinoam Shalem, as well as Pier Mattia Tomassino in the Italian Department. It was also a great pleasure to have several conversations with Francesco Pellizzi, and to hear his thoughts on my presentation, as well as those of Michael Cole. Pier Mattia kindly invited me to give a lecture on another branch of my research, architectural exchanges between southern Spain and Italy.

When immersed in a project over a long period, it is easy to feel like one is writing for oneself. The fellowship came at a perfect time for me, after a year-long sabbatical that, while productive, was also isolating. I was grateful for the friendly, engaged camaraderie that emerged among the fellows, and for all of the intellectual inspiration that it supplied. Although I have been very fortunate to hold other institutional fellowships, the combination of fields and interests at the Italian Academy was unusually productive, and gave me new ways of thinking about my work.

Cammy Brothers returned to the University of Virginia in Spring 2016, but in the fall term will take up a new position in the School of Architecture at Northeastern University in Boston.

Arianna Cecconi

The Fall semester I spent at the Italian Academy was very inspiring and intellectually very enriching, thanks to exchanges with the other fellows, with Director David Freedberg, Barbara Faedda, and the entire Italian Academy team. During the seminars on the common topic “Emotion, Embodiment and the History of Art and Music: Aesthetics, History and Anthropology,” I experienced the true meaning of interdisciplinary work.

During my stay, I had the chance to develop my research on dreams and work on two articles with the working titles, “Les lieux où on dort, les lieux des rêves” and “Dreams: an Intersection between Anthropology and Art.” The bibliographic research I conducted, which benefited from the wealth of the collections of the Columbia University Libraries, was also implemented with some methodological experimentation. The project that I started to develop at the Italian Academy aims to contribute to the understanding of dreams as biological, socio-cultural, and sensorial experiences through the dialogue between anthropology, neuroscience, and art. Initially, in order to seize the key aspects of this debate, I produced a bibliographic review of different strands and internal neuroscience disciplines concerned with dreams—in this context, the encounter with anthropologist Nicolas Langlitz was very useful in orienting myself within the vast body of literature. I also studied different archives produced or used by neuroscientists to study dreams (in particular dreambank.net) to view parameters and protocols used within the discipline.

A reflection on methodology was in fact a further key aspect of my research project that I was able to develop at the Italian Academy. The impossibility of conducting a “dream participant observation,” and the complexity of the dream experience, represented a paradigmatic object with specific and inherent methodological issues. I proposed to intersect the gaze of anthropology with art, and I started to pose questions on how to document dreams, as well as how to build a dream archive of scientific value which, at the same time, could reflect the complexity of the multisensorial perceptions embodied in dream experiences. At the Italian Academy I consolidated my on-going collaboration with a visual artist, Tuia Cherici, which began during a post-doctoral residency at IMéRA (Institut d’Etudes Avancées d’Aix-Marseille) in 2014. Through this collaboration we developed an artistic device to approach dreams within different groups, which we called “Oniroscope,” based on real-time interaction with a visual performance (<https://oniroresearch.wordpress.com>). Oniroscope was conceived with the intention of “collecting” dreams and experimenting with different modes of dream transmission. While traditional research elicitation methods, such as the interview format, often lead to stylized, synthetic resumes [summaries?] of dreams, mostly already conditioned by certain interpretations and adapted to the frame of a narrative register, we found that the involvement in a visual and plastic creation brought [allowed?] the groups to dig deeper into the details of their dreams and to remember and compare their sensorial perceptions. During the fall I had the chance to test the methodology with different groups of students, (Ph.D. students in anthropology at Columbia, and students in visual studies at SUNY’s Purchase College). The observations and

the feedback received by the participants as well as discussions with Michael Taussig, Kim David, Els Lagrou, and Eric Marcus, provided me with useful insight and comments to my research on the several methodological challenges.

Arianna Cecconi returns to the University Aix-Marseille as associate researcher.

Leon Chisholm

My year as a Fellow of the Italian Academy was one of the most stimulating of my career. Columbia has been an ideal place for me to work on my research project, which looks at the “keyboardization” of polyphony in early modern Europe. Ongoing conversations throughout the year with the other fellows at the Academy and with colleagues elsewhere on campus, particularly in the Music Department, the Making and Knowing Project (based in the History Department), the Center for Science and Society, and the Heyman Center for the Humanities, have enriched my understanding of topics that are key to my research, including craft knowledge, media theory, and motor control. While interdisciplinarity abounds on many university campuses nowadays, Columbia is exceptional for its multiplicity of centers and programs that foster dialogue specifically between the sciences and the humanities & social sciences (the Italian Academy, of course, is one of them). I myself was an active participant in the Embodied Cognition Reading Group, which brings together postdoctoral fellows and faculty working in such fields as biology, history, neuroscience, philosophy, dance, psychology, literature, and music. One of the group’s meetings this Spring was devoted to my research, which relates changes in the habitus of music making to stylistic change. Also during my year at the Academy, I gave a colloquium talk for the Music Department at Tufts University. I was also invited to discuss my work with a graduate seminar on performers and composers in early modern Europe at Harvard University.

I had the privilege of playing some of New York City’s many fine organs. I am particularly indebted to Holy Trinity Lutheran Church for giving me weeks of unfettered access to the Paul Fritts organ—one of the most excellent north German Baroque-style organs in the city—which allowed me to prepare for a recital at Cornell University. Finally, my time at the Academy also allowed me to return to a project on Arcangelo Corelli (1653–1713) and orality, which illuminates the relationship between Corelli’s violin sonatas and British fiddle traditions in the eighteenth century.

Leon Chisholm takes up a new position as a postdoctoral research scholar at the Deutsches Museum, in Munich, where he will be a member of a new group engaged with the theme “Materiality of Musical Instruments: New Approaches to a Cultural History of Organology.”

Emanuele Coccia

The year spent at the Italian Academy was one of the happiest, most intense, and productive periods of my life. The daily, passionate discussions with the fellows, the rare spirit of interdisciplinarity, the fruitful intellectual exchanges with David Freedberg and Barbara Faedda, the incredibly privileged work conditions, and the extraordinarily wide range of wonderful resources of Columbia University and its libraries created a unique atmosphere. During my stay I conducted my research on advertising, considered as a laboratory for the production and development of what I call iconic normativity, i.e., a specific form of norms which can be embodied only by images. Indeed, advertising transformed for the first time the infinite power of images in a normative power, and, conversely, helped to translate the large set of social rules and habits that shaped Western societies in an iconic form. What we called advertising after the Second World War should therefore be considered not as a secondary, ambiguous, and unaccountable by-product of late capitalism, but the sphere in which images lost their mere aesthetic and cognitive functions and acquired a normative one. But how does an image embody a normative power? And what becomes of a norm, once it operates by way of images instead of language? I tried to give an answer to these questions, focusing on that peculiar moment in the history of advertising when advertising images ceased to be still-life representations of a commodity (focused on the act of purchasing) and instead became representations of a form of life. I tried to describe the history of this shift from the point of view of the history of marketing and the history of fashion photography. I discovered that the introduction of the notion of lifestyle in different disciplines (demography, economics, marketing, sociology) starting from the Sixties was one of the major causes of this transformation. During my stay I had the opportunity to present my research in several lectures and seminars. I gave a lecture on the genealogy of the concept store and the metaphysics of the store at the University of Chicago ("10 Corso Como. The Shop as The Symbolic Form of The Market," October 22), a lecture on the history of advertising at Duke University (February 5), and a lecture [on] "Iconic Norms: Advertising and the Normative Iconography of Lifestyles" at the department of art history at Columbia University (May 2). I was invited to present my research on fashion in the seminar of Prof. Barbara Faedda (Columbia) and to present my research on advertising in the seminar of Prof. Noreen Khawaja (Yale University). On February 9 I had a conversation with the artist Camille Henrot in a series for Columbia University's Visual Arts graduate program. During the year the English translation of one of my books was published by Fordham University Press (*Sensible Life. A Micro-Ontology of the Image*). A workshop on the book was organized at Princeton University during the Spring term.

Emanuele Coccia returns to his position as Associate Professor at the École des Hautes Études en Sciences Sociales in Paris.

Michele Cometa

During my stay at the Italian Academy I worked intensively on my new research on the meaning of prehistoric art (especially *portable art*) in the constitution of a theory of image/picture making. I also had the opportunity to complete my book on the archaeology of narrative (*The Necessity of Literature. An Introduction to Biopoetics*), which is now in press.

The challenging environment of the Italian Academy and the close contact with other academic institutions in New York helped me to enter new fields, especially anthropology and neuroscience, and the weekly discussions with younger fellows sharpened my curiosity for new approaches and provided a challenging source of inspiration. Even my former persona as a German studies scholar found in New York an occasion of improvement and revision.

I pursued two lines of research at the Academy. First, in writing the final version of my book on literature, I had the opportunity to check many theories on the origin of art-making, especially from the viewpoint of the neurosciences and cognitive sciences. Secondly, I tried to sketch, against that background, a cultural history of the interweaving of 19th- and 20th-century cave art studies and visual culture studies (with many links to global ethnology and the anthropology of art). In this cultural history, the “biology of art,” has played a particular role, focusing on the relationship between cave art images and their material support (rock, bone, ivory, etc.) and considering these “tools/things” as the space of “projection” of a subjective imagination (the 19th-century German visual empathy), as the embodiment of a non-utilitarian thinking and as a technology of memory.

As in my book on the archaeology of narrative, I have tried to connect the earliest traces of image-making, especially in the Paleolithic, to the development of human cognitive faculties, avoiding an approach based on the detection of “meanings” and the certainties of “chronology.” In my opinion, the only way to understand prehistoric “art” products is to consider them as “things” which stimulate, produce, and improve our cognitive faculties.

Needless to say, the wonderful libraries at Columbia University, especially the Avery Library and the Butler Library, and the never-ending conversations with American and foreign colleagues, were a continuous stimulus to further reading and discussion.

Michele Cometa returns to his position as full professor of Comparative Literature and Visual culture at the Università di Palermo.

Chiara Franceschini

My two semesters at the Academy were memorable thanks to a wonderful group of Fellows and staff. My work on the crucifixes of Innocenzo da Petralia and the normativity of sacred images was stimulated by our daily conversations on the power of images from cave art to advertising, as well as on art theory and aesthetics at the crossroads of art, music, law, and science. Since we were appointed as part of a group working on “Emotion and Embodiment,” we were able to develop common interests, collaborations, and conversations, which sparked vigorous debates in our special Tuesday seminars, which David Freedberg joined and directed from London. With Barbara Faedda’s support, we organized a smaller series of other informal meetings allowing us to present our work at least twice during the Fellowship.

During the first semester, I presented to the Fellows a development of my Academy project, which was subsequently awarded a European Research Council grant. The Fellows’ bright, attentive and critical feedback, especially on the elusive notion of “norm,” as well as the comments separately provided by my friends Giorgio Pini and Francesco de Angelis, from Fordham and Columbia respectively, were crucial to the success of the award. While checking the proofs of my book, *Storia del Limbo*, and writing an entry for *The Ashgate Research Companion to Medieval Iconography* (“Classifying Image Content in Visual Collections”), I travelled twice to Europe. In Rome, at a study day on The Sistine Chapel, I met colleagues from New York, including Carmen Bambach from the Metropolitan Museum and Michael Cole from Columbia, who became a friend through conversations on Renaissance artists as well as on blockbuster movies. Indeed, the possibility to discuss my research with colleagues in New York, including in particular Diane Bodart at Columbia and Alexander Nagel and Louise Rice from NYU, was one of the most valuable outcomes of this Fellowship. Thanks to Peter Bell and Jim Draper from the Metropolitan, I could study closely the Michelangelesque bronze group of Christ and the two thieves normally on display in the galleries. Together with the tremendous resources available at Columbia, this study session at the Met was extremely useful for the preparation of both my Academy paper and my talk in January, when I presented initial ideas for my planned book *The Flesh of Images*.

The second semester passed in a flash. The Academy, and in particular Abigail Asher, provided great support with their sponsorship of the session “Image Normativity and Religion in Italy and in Spain” that I organized at the Renaissance Society of America conference in Boston. I was pleased to be invited by Diane Bodart and Francesca Alberti to their Columbia seminar on Scribbles and Scribbling in the Early Modern Period, where my talk “Scrib-

bling the Crucifix” was followed by an engaging discussion with their graduate students. In addition to travelling twice to Munich, I gave talks in Rome and Warsaw.

I wish I could have stayed longer in NYC with much less commuting! Even so, I greatly enjoyed the pleasures offered by the city, from yoga to opera. I am most grateful to the Academy for creating such an energetic atmosphere and fostering so many encounters and engaging conversations in New York. I am sure these friendships will prosper in the future.

Chiara Franceschini will move from London, University College, to Munich, where she will take a Professorship in the History of Art of the Early Modern Period at the Ludwig-Maximilian Universität (LMU).

Paola Giacomoni

My semester at the Italian Academy was one of the most important and exciting academic experiences of my life. The atmosphere of collaboration with colleagues, the real possibility of exchanging opinions and perspectives, and learning from everyone’s research through our weekly seminars all enabled me to improve the level of my own work (as did the very pleasant conditions provided by the staff of the Academy).

The focus of my research project was the expression of emotions as they are visible in the body and its movements. The main thesis was that one of the most important starting points for the contemporary scientific approach to emotion is seventeenth-century philosophy and science. First of all, I considered René Descartes and his writings on passions, their expression, and the special role of the laws of optics (as a turning point also in this specific field). The thesis I was able to deepen during my stay at the Academy was that the end of the “resemblance paradigm” finds its origin in a new conception of vision, grounded in Kepler’s innovative work and in his new theory of light and vision. This new, embodied conception of vision constitutes the basis of Descartes’ innovative philosophical paradigm in general and of his new theory of passions in particular. I also stressed the importance of two other figures in the French culture of that period. The first is the physician Marin Cureau de la Chambre, who wrote many works on passions and on images as tools to express them. Cureau proposed a sort of “optical” perspective of passions, based on the centrality of the body, considered as a text where it is possible to read the emotions. The second figure is the painter Charles Le Brun, who was inspired both by Descartes and by Cureau de la Chambre in a famous lecture on the expression of emotions in painting. External signs, such as the role of

the eyebrows or the movement of the muscles in the different passions, as represented in the series of illustrations which accompanied the lecture, are among the most important historical tools to study the expression of emotion until at least Darwin.

I am convinced that the conceptual contribution of these historical works is relevant in view of a more specific definition of a sequence of ideas that are a matter of lively scientific debate today—a debate that is trying to shape a new classification of emotions.

As a result of my work I developed an essay on this topic that I recently submitted to the *Journal of the History of Ideas*. During my stay at the Academy I also had the opportunity to attend many lectures and conferences and get in touch with a research group focused on “embodied cognition” at Columbia. I think that constant contact with them will give a wider and more up-to-date perspective on my research.

Paola Giacomoni returns to her position as Professor of History of Philosophy at the Università di Trento.

Thomas Hilgers

During my time at the Italian Academy I finished my book *Aesthetic Disinterestedness. An Essay on Art, Experience, and the Self*, which will be published by Routledge at the end of 2016. I had been working on this book for several years, but the decisive step towards its completion was taken during my two wonderful semesters at Columbia University. In this book, I introduce and defend a new and sophisticated account of aesthetic disinterestedness. Throughout the history of modern aesthetics, it has often been argued that a person's aesthetic engagement with a work of art is disinterested and that one consequently has to understand the nature of disinterestedness in order to understand the nature of aesthetic experiences. Recently, though, notions of disinterestedness have faced a great deal of criticism. In spite of this criticism, I argue that one cannot reject such a notion, if one wishes to understand the nature of our aesthetic engagements with works of art. In particular, I claim that such an engagement is disinterested with the major effect of making a person temporarily lose her sense of self. Overall, my conception of an aesthetic experience is very Kantian. So, I take it that a person's aesthetic relation to an artwork consists in a play-like interaction among her sensuous and conceptual capacities. Moreover, I assume that this relation impacts her in three related ways: it makes her temporarily lose her sense of self, it makes her gain a sense of the other, and it ultimately makes her achieve selfhood.

My book has four chapters. In the first chapter, I introduce the core ele-

ments of my notion of aesthetic disinterestedness, at which I primarily arrive through a critical discussion of the aesthetic theories offered by Kant and Schopenhauer. In order to clear the way for a fresh look at the notion of disinterestedness, I then address the most serious objections raised against the coherence and usefulness of this notion within 20th-century Anglo-American and Continental aesthetics. In Chapter Three, I explain what exactly it means to have or to lose one's sense of self, and I identify the conditions for having or losing such a sense. In Chapter Four, I show that my notion of disinterestedness is not merely some theoretical construct. More precisely, I show that the conditions of reception established by the various artistic media typically conflict with the conditions of having a sense of one's own specific self and therefore make a recipient temporarily lose that sense. I conclude the book by exploring the values of disinterestedness.

During my time at Columbia University, I established special relations with four professors from the department of philosophy at Columbia: Taylor Carman, Lydia Goehr, Axel Honneth, and Christopher Peacocke.

Thomas Hilgers returns to Berlin and will teach in the department of philosophy at the Humboldt-Universität zu Berlin and at the department of philosophy at Potsdam University. Moreover, he will begin working on his Habilitationsschrift in philosophy.

Christine Jeanneret

The year I spent at the Italian Academy was one of the most enriching intellectual experiences of my academic career. The discussions with the Fellows, within and without the walls of the Academy, were challenging and extremely constructive for my work. During my stay I started a new project on the eloquence of the body on the early modern operatic stage. The body onstage is a sounding and moving instrument, simultaneously acting on the ear and the eye of the spectator. Sight and sound were essential in creating the theatricality and splendor of Baroque opera. They were combined in order to express passions more powerfully and to impress them upon the audience. Along with the voice, the body is certainly the singer's most efficient dramatic resource. Yet, although scholars and musicians have devoted enormous attention to operatic scores, librettos, and historically informed performance practices, the body has been almost completely ignored.

My project uncovers the Baroque body; shows how different it is from our bodies; and examines its construction in medical, aesthetic, visual, and social narratives. Singing throats, open mouths, expressive lips, gazing or rolling eyes, fluttering eyelashes, breathing chests, gesticulating arms, posturing hands, contracted muscles, legs and feet carrying the singer around or letting

him fall: all are body parts that enhance the multimedia spectacle offered onstage. Moreover, bodies are inflated or constricted by costumes; their movements are regulated by rules of decorum or etiquette. The early modern body was still mostly conceived according to Galenic principles. The humoral body was a porous entity open to the physical efficiency of volatile and wriggling animal spirits. It differed fundamentally from modern bodies, in that the organs were assigned psychological functions and therefore played a crucial role in knowing, feeling, and experiencing the passions. Understanding how the body was used as a dramatic resource can bring new perspectives to modern staging. By exploring a variety of sources, I attempt to reconstruct a history of expressive gesture on the Italian operatic stage.

During my stay, I wrote drafts of chapters focusing on natural philosophy, the history of medicine, rhetoric, dance, the few surviving Italian treatises on theater and opera, surviving accounts of the singers' acting abilities, and the threat that the performers represented for the moralists, leading to the condemnation of theater and opera, especially when it was performed by women.

The convergence of interests between the Fellows' various projects gave us a wonderful opportunity to approach our work in a truly interdisciplinary manner. Perspectives from my colleagues' work in philosophy, art history, and anthropology were crucial in clarifying my ideas and advancing my research. My stay in New York was also an opportunity to meet or reconnect with colleagues from the Music Department at Columbia University. I was invited to present talks at Harvard and the University of Pennsylvania; and participated in several conferences in Kentucky, Boston, and Miami. The stimulating cultural life of New York also offered a great inspiration for my work.

Christine Jeanneret returns to her position as Assistant Professor in Musicology at Københavns Universitet.



Angelica Kaufmann

During the time of my fellowship at the Italian Academy for Advanced Studies in America, I had the opportunity to further develop my project on distal intention ascription in nonhuman primates. In particular, I worked on the functional role that episodic memory plays in the mechanisms of distal intention ascription among chimpanzees. Columbia University has been the perfect context in which to pursue my research. The broad question addressed in my project is whether the capacity for individual and collective foresight thinking belongs solely to the human. Foresight thinking is a cognitive faculty served by a function of the Cognitive Memory System called episodic memory. This is the memory system that gets activated during action planning and action execution. Episodic memory consists in the capacity to recall one's own past experiences (either as an observer or as a participant). It is also involved in the mechanism that allows an agent to mentally imagine herself acting in future events. Thus, episodic memory is at play during action planning. Many animal species are now known to possess this capacity for "remembering the future" (Raby & Clayton, 2012). I developed some conceptual and empirical applications of this proposal: there is evidence that distal intention is necessary to planning (Bratman, 1987, 2014) just as episodic memory is necessary to planning (Clayton & Dickinson, 2010), and therefore that episodic memory is necessary to distal intention. Since there is evidence that animals have episodic memory, they can plan and articulate distal intentions.

In conclusion, the aim of this project has been to outline a notion of intention that attempts to make sense of what it means for a nonhuman animal to individually or collectively plan for the future. I shall emphasize that this has been 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. Moreover I had the opportunity to interact with the Philosophy Department of Columbia University. In particular, my work draws extensively on that of Professor Christopher Peacocke. In addition, my studies on animal cognition overlap those of the Primate Cognition Lab, the Metacognition and Memory Lab, and those of the research cluster that organizes the Cognitive and Behavioral Neuroscience seminars.

Angelica Kaufmann returns to her position as Early Career Fellow 2015–2017 at the Universität Göttingen Lichtenberg-Kolleg.

Gundula Kreuzer

Intellectually, culturally, and personally, my eight months at the Italian Academy were a uniquely enriching time. I profited from the institution's creative and supportive atmosphere, the rich academic offerings on campus, the vicinity to New York's supreme cultural establishments, and—not least—the fruitful interdisciplinary exchanges in our seminars, workshops, and daily encounters in the Academy's light-filled spaces. During the Fellowship I completed my book manuscript for the University of California Press, now entitled *Curtain, Gong, Steam: Wagnerian Technologies of 19th Century Opera*. In addition to the Epilogue, I finished a chapter devoted to the rise of the tam-tam in European opera since the late eighteenth century. A large, flat type of gong with an unusually loud and non-pitched sound, the tam-tam cut across traditional distinctions between music and noise. As such, it both fascinated and irritated listeners. On the one hand, opera composers discovered the tam-tam as an expedient sound and quickly developed a variety of dramatic “gong topoi”: by midcentury, the climactic tam-tam strike became so popular as to turn into cliché. Furthermore, stage directors started adding it to scores even where composers had not prescribed it. The tam-tam thus served as an independent stage technology to enhance spectacular scenes while acoustically veiling mechanical noises. On the other hand, as rare colonial imports, gongs were exorbitantly costly and so were shared by users in an array of different cultural arenas. Next to musicians, natural philosophers in particular vied over the instrument for studies in acoustics, sensory physiology, and hypnosis. It was scientists, too, who eventually addressed increasing gong shortage among European orchestras by arduously determining the metal alloy and manufacturing procedures of this deceptively simple Asian instrument.

Against this backdrop, early uses of the gong in Western music can be understood as related experiments with playing techniques and timbral potentials of this resonant objet trouvé. In turn, the association with industrial metallurgy likely aggravated the continuing resistance of some composers (including Richard Wagner) against the tam-tam's “rattling” noise and arcane looks. Yet, instead of shunning the instrument, Wagner strove to mask its “barbarous” timbre musically, via complex orchestration and subtle dynamics. Thus domesticated, the tam-tam became an integral part—even epitome—of the nineteenth-century expansion of orchestral timbre also in orchestral music. Beyond my book's focus on operatic technologies, the tam-tam opens new perspectives on the growing use of non-pitched percussion in nineteenth-century music, its influence on shifting constructions and practices of timbre, and the

latter's entwinement with simultaneous advances in auditory physiology and acoustics. I have begun to sound out this potential in two guest lectures at UC Berkeley and New Orleans University, in April 2016. Another side-product of my monograph is a critique of media theorist Friedrich Kittler's conception of Wagner as "media hero," which I presented at a conference in September 2015 and have since revised for publication as part of a Colloquy on media archaeology and music. There could have been no more stimulating place to pursue these various projects than Casa Italiana, and I am truly grateful for its support.

Gundula Kreuzer returns to her position as Associate Professor and Director of Graduate Studies at the Department of Music, Yale University.

Federico Lauria

My stay at the Italian Academy was a wonderful experience. I had the chance to devote all my time to research in a friendly, elegant, and interdisciplinary atmosphere. I primarily worked on my project on emotions and music. Our emotions sometimes resonate with music, as when we feel sad when listening to sad music. While at the Academy, I approached affective osmosis with music from the perspective of emotions—at the intersection of philosophy, psychology, and neuroscience. I proposed a new theory that relies on metaphorical appraisal of values in line with the cognitive theory of metaphors developed in cognitive science, as well as the main view of emotions in philosophy and psychology. The idea is that music makes us feel sad because we appraise it as a metaphor for sad events like tragedies and dramas. Music sounds like emotions feel: music perception involves an isomorphism between acoustic features (e.g., pitch, tempo) and emotions. This same isomorphism accounts for the perception of music as a metaphor for values and for feeling the corresponding emotion. It was instructive to present this theory to the other Fellows, in particular the music theorists who adopt a historical perspective in their work. Other Fellows helped me broaden my intellectual exploration by raising more general issues in aesthetics, anthropology, art history, and film theory. These exchanges prove that the Academy's weekly seminars were stimulating opportunities for discussion with scholars engaging with other methodologies, which could help one deepen the understanding of one's own discipline. I learned a lot from discussions with Professor Christopher Peacocke at Columbia University, since his theory of music perception also employs metaphors. In a sense, my project could be conceived as an extension of his work into the realm of emotions. His comments were thus precious. I also benefited from exchanges with Columbia's Professor Achille Varzi, as his ontological approach

to music nicely supplements the one adopted in my project. Professor Varzi is a great source of inspiration and his support was of great value.

Since the Academy offers excellent working conditions, I had time to finalize several projects. I submitted the final draft of my volume on desire, co-edited with Julien Deonna, to Oxford University Press. I submitted an article on hope that defends the view that hope is the desire of what we think is probable. To this end, I had the chance to discover the work of Prof. Michele Moody-Adams at Columbia University. As she is currently working on the value of hope and its importance in political life, her perspective provides fruitful insight for the exploration I proposed. Lastly, I finalized an article on interest and curiosity, with Daniel Dukes and Fabrice Clément, which aims to describe how these phenomena are the affective springs of inquiry.

I long dreamed of living in New York. I could not imagine a better way to realize my dream than by exploring music and emotions, surrounded by excellent scholars, in a classy building and a city built around culture and open-mindedness. I wish to express my gratitude to the Academy for this marvelous time.

Federico Lauria will be a Visiting Scholar at New York University and the University of California, Riverside, working on emotions and death.

Federico Pierotti

The project I developed during the semester I spent in residence at the Italian Academy focused on the emotional impact of color in contemporary cinema. The objective of my research is to demonstrate that there is a specific means of expressing color in contemporary cinema that may be associated with the concept of emotional color. The substantiation of such aesthetics was undoubtedly furthered by the recent digital turn, which not only stands as a technological breakthrough, but marks a real change in perception. Indeed, with the transition from analog to digital, color lost its indexical relationship with pro-filmic reality, and this aspect has reinforced the idea that color is to be perceived by the viewer in an emotional sense. Color has gained increasing autonomy, becoming a key element in the use of images in contemporary film and media. Today's cultural interest in the subject of color has been fueled by the combination of several factors. Firstly, contemporary cinema reveals a clear interest in episodes of film history where color was regarded as a sensory element (color as attraction in early cinema, the pre-logical thinking of color in Eisenstein, the color of feelings in Antonioni). Secondly, contemporary film theory calls us to consider perception as a bodily experience. The idea of that the body is what perceives ties in with the idea that color is no longer a mere

visual sensation of the eye, but rather a synesthetic experience engaging all the senses. On this basis, I focused on and analyzed a sample of films made since the advent of the digital turn in the 1990s. Film has been considered a useful tool in understanding contemporary visual culture.

The research I carried out during the semester is the continuation of my studies on color media, which commenced in 2003 and have recently merged with the publication of two volumes entitled *La seduzione dello spettro. Storia e cultura del colore nel cinema* (History and Culture of Color in Film, 2012) and *Un'archeologia del colore nel cinema italiano* (An Archaeology of Color in Italian Cinema, 2016). My stay at the Academy provided the opportunity for an updated methodological approach and broadened subject areas, in view of writing a new book on color in contemporary cinema that I am currently undertaking. My research profited from the interdisciplinary environment of the Academy, which allowed me to benefit from the suggestions of other researchers engaged at the institute. It was an excellent semester, with the very instructive weekly seminars and thought-provoking discussions amongst the Fellows. The Academy is a very nice site that allowed me to deeply concentrate on my work and, at the same time, to discuss my subject with colleagues from other fields of research.

Federico Pierotti returns to his position as Assistant Professor of Film Studies at the Università di Firenze.

Beatrice Vallone

The main subject of my semester as Alexander Bodini Fellow at the Italian Academy was a challenging structural biology project on the enzymes of the steroid 5 α -dihydrogenase family, carried out at the Physiology and Cellular Biophysics Department, in the laboratory of Dr. Filippo Mancia. This investigation has seminal importance for understanding and exploiting the role of neurosteroids in neurophysiology. These molecules deeply affect the central nervous system development and influence the severity of neuropsychiatric disorders as well as aggressive, cognitive, and sexual behavior. The project is centered on the structural and functional characterization of the steroid 5- α -dehydrogenase family of membrane enzymes (SRD5A enzymes). Our findings could pave the way towards a deeper understanding of the mechanism of the action of neurosteroids in the SNC and their exploitation in the therapy of mental disorders. This is mainly an experimental task, which saw sound progress insofar as we finally achieved protein expression and characterization of its activity. We are now starting to address the crucial crystallization phase and the structural characterization of these fascinating membrane-embedded en-

zymes. We are also applying a Cryo-EM approach, with possible groundbreaking methodological advancements for the wider field of structural biology.

I spent long hours in the laboratory in close collaboration with the members of Dr. Mancia's group and with visiting fellows from my home institution, the Sapienza University of Rome. I also finished writing the first paper on the SRD5A project, namely dealing with the subcellular localization of the five human members of the SRD5A family.

The environment of the Academy provides the perfect space for concentration and distillation of thought. A significant fraction of my time was spent at the Academy, and I really felt torn by the desire to pursue my experimental endeavor while also wishing to take advantage of the intellectual stimulus of the Academy's activities, seminars, events, and, above all, the stimulating and engaging discussions with the other Fellows. While on the beautiful Academy premises, I set the foundation for future work on myths and superstitions arising from genetic hereditary pathologies, from pseudo-hermaphroditism caused by testosterone 5- α dehydrogenase 2 mutations to sickle cell anemia due to hemoglobin malfunctioning. Deeply affected by the scholarly discussion and seminars on aesthetics, art history, and philosophy, I have reflected on science as an aesthetic experience. I hope to continue elaborating on this subject matter with the support of the Fellows who have encouraged me to pursue this line of investigation, engaging with a network with experts in the humanities that only the Italian Academy could have brought into my reach. Truly, the Italian Academy is the ideal scholarly place where the paths of knowledge cross, yielding the fruits of interdisciplinary research in the spirit of the unity of humanities and natural sciences.

Beatrice Vallone returns to her position at the Sapienza Università di Roma as Professor of Chemistry and Biochemistry at the Medicine and Pharmacy Faculty.



Edited by Abigail Asher. Set in Palatino nova types & designed by Jerry Kelly.

Front cover art by Simon Griffée (www.sgp.nyc).

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The Italian Academy for Advanced Studies in America Columbia University

1161 Amsterdam Avenue, New York, NY 10027

tel: (212) 854-2306 fax: (212) 854-8479

e-mail: itacademy@columbia.edu

www.italianacademy.columbia.edu

social media: [@italianacademy](https://www.instagram.com/italianacademy)

