

*The Italian Academy
for Advanced Studies
in America*

COLUMBIA UNIVERSITY

Annual Report
2017–2018

THE MISSION OF THE ITALIAN ACADEMY

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

ABOUT THE ACADEMY

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

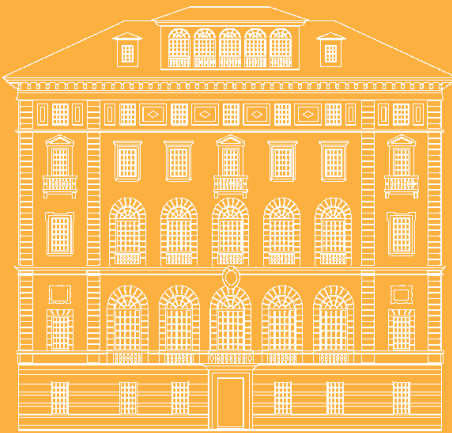


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THE ITALIAN ACADEMY
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Columbia University

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for Advanced Studies
in America*



Annual Report
2017–2018

NEW YORK 2018



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GOVERNANCE OF THE ACADEMY

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

Honorary President of the Academy

SERGIO MATTARELLA *President of the Republic of Italy*

President of the Academy

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

Chairman of the Board of Guarantors

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

Director of the Academy

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

BOARD OF GUARANTORS

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Professor of German, Columbia University

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Writer, Journalist

ANNA FOÀ

Publisher, Tqqun Edizioni, Milan

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Director, Italian Cultural Institute of New York

ARMANDO VARRICCHIO

Ambassador of Italy to the United States

SENIOR FELLOWS

QAIS AL-AWQATI

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TEODOLINDA BAROLINI

Da Ponte Professor of Italian, Columbia University

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Ordinario di Letteratura Italiana, Scuola Normale Superiore, Pisa

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

VICTORIA DE GRAZIA

Moore Collegiate Professor of History, Columbia University

PAOLO GALLUZZI

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

CARLO GINZBURG

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

ANTHONY GRAFTON

Henry Putnam University Professor of History, Princeton University

DENIS HOLLIER

Professor of French, New York University

ERIC KANDEL

Nobel Laureate and University Professor, Columbia University

FRANCESCO PELLIZZI

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

EDMUND S. PHELPS

Nobel Laureate and McVickar Professor of Political Economy, Columbia University



RENZO PIANO

Renzo Piano Building Workshop, Genoa and Paris

GIACOMO RIZZOLATTI

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

SALVATORE SETTIS

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

HORST L. STORMER

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

NADIA URBINATI

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

MARINA WARNER, DBE

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

HONORARY FELLOW

DANIELE BODINI

Chairman Emeritus, American Continental Properties Group, New York

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Director

Pierre Matisse Professor of the History of Art, Columbia University

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Associate Director

ALLISON JEFFREY

Assistant Director

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*Communications and
Development Officer*

KAREN DEGRAFFENREID

Business Manager

BARRON PRESTON

Operations Coordinator

VIDA (HUIMIN) HERLING

/ ADELLE PARSONS

*Administrative Coordinators
(partial year)*

RICK WHITAKER

Theater Manager

STUDENT ASSISTANTS (PART-TIME)

Valentina Flora Angelucci

Sadie Bennett

Clara Ceccanti

Karen Cha

Christopher Franklin

David Ellis Jeter

Karime Robles

Julie Sumski

Amy Wilder

DIRECTOR'S REPORT

Instead of following the now-well established format of our Annual Reports by beginning with an overview of our Fellowship Program and concluding with a roster of thanks, this year I want to begin by thanking both Columbia University and the government of Italy for their unstinting support of the Italian Academy. This has been a banner year for the Academy. Without the support of Provost Coatsworth representing the President and members of the entire University, and Ambassador Armando Varricchio representing the Presidency and Foreign Ministry of Italy, we would not have been able to make the strides of the past year. I comment on this not only in gratitude, but in praise. The Italian Academy, as I often remind our visitors, has a founding statute based on an unusual relationship between a great private university and a unique national state with an extraordinary cultural and scientific heritage. While we are a Columbia University institute, the inspiration for the creation of the Academy came from a sense of the possibilities of such a partnership. It is always our firm hope that what we do here can reflect some of the glories of the heritage of both these poles of cooperation, as well as retain the sense of vigorous innovation and creativity that has characterized Columbia for two hundred and fifty years, and Italy for millennia.

So what were this year's achievements?

Our International Observatory for Cultural Heritage, which we established only recently, in 2016, began to make a powerful mark on a central issue of our time: the preservation of cultural heritage in an age of war and conflict. It attracted speakers such as Dario Franceschini, the Italian Minister of Cultural Heritage, and James Cuno, the President of the Getty Trust, to discuss their own important, strongly-held positions, and to offer their critical views on those of others. It held events, as noted in more detail below, on crucial topics which attracted widespread attention. They were global in their reach, but focused on Italy, the Middle East, and Native American sites, thus establishing the present range of our commitments. The Observatory (or IOCH) also attracted many Fellowship applications in these areas, adding to the depth and reach of our research programs.

The Weinberg Fellowship program, also just recently established (thanks to the generosity of the Sidney J. Weinberg Jr. Foundation and its trustee Sydney Houghton Weinberg), handsomely fleshed out the numbers and quality of Fellows in the area of architectural history, conservation, and preservation. It reinforced our burgeoning commitment to architectural conservation and intervention in times of need. In the two years of this program we will now have had eight Fellows, hailing from or working in many parts of the globe, ranging from Iraqi Kurdistan, Turkey, Germany, Switzerland, Italy, America, and Singapore.

At the same time, our long-running Humanities and Neuroscience Program (established well before the start of similar programs elsewhere and, still more recently, at Columbia) shows no signs of flagging. It continues to attract distinguished post-doctoral and professorial Fellows in the fields of cognitive neuroscience and of experimental esthetics. We are most grateful to the Alexander Bodini Foundation, which remains a substantial supporter of this work. The productivity of this past year's specialists was remarkable and, as so often, inspired all our other Fellows not only to cross habitual disciplinary and epistemological boundaries but to work with equal enthusiasm and excitement in their own fields.

This year we had 27 Fellows, the largest number ever. It was a slightly younger group than usual, but what it lacked in combined age, it made up for in terms of warmth. The collegial spirit amongst the Fellows this year was notable and all of us on the staff were struck by how happy they were and by the positive nature of the group as a whole. Our Fellows always seem to be glad to be here, but this year the level of cooperation was exceptional. This may simply have been the luck of the draw, so to speak, but it's worth recording here how much our staff do to encourage the good spirit of the group—not only in terms of daily helpfulness and endless small kindnesses, but also thanks to now well-tuned group activities, ranging from our annual private tours of the Drawings and Prints department at the Metropolitan Museum of Art (and here we are most grateful to at the Met for encouraging these visits and to our own Abigail Asher for organizing them) and of the Rare Books and Manuscripts Library at Columbia. This year, too, we had the benefit of two exceptionally active Fellows: firstly, the Michelangelo experts, Mauro Mussolin and Dario Donetti, who organized an unforgettable visit for all our Fellows to the Metropolitan's epoch-making Michelangelo exhibition, and secondly,



the distinguished Swiss scholar Christoph Frank, who not only organized visits to the Met for the children of our Fellows (on the subject of monsters) but also set up an important study day on Piranesi at the Morgan Library, in which recent discoveries made at the Kunstmuseum in Karlsruhe were compared with the significant Piranesi holdings both at the Metropolitan and the Morgan. At the other end of the disciplinary spectrum, we were most grateful to our Fellows for organizing visits to the Jerome L. Greene Science Center, home of the Zuckerman Mind Brain Behavior Institute at Columbia, thus enabling our Fellows both in that area and in others to have a sense of Columbia's world leadership in this broad arena.

As will be gathered from the above, this year we had a strong concentration of Fellows in the field of cultural heritage, as well as pair of Fellows in archaeology (prehistoric archaeology and classical archaeology), a typically strong candidate in music history (Thomas Peattie, who came to work on Berio but also produced our December events on Monteverdi), and others in history, political science, neuroscience, law and human rights, literary history, philosophy, cognitive neuroscience (with an emphasis on experimental neuroesthetics), as well as, unusually for Columbia, a linguist (Michele

Loporcaro, professor of linguistics at the Universität Zürich) with a research project on morphosyntactics and a particular interest in Italian linguistic practice in the media as well. We hoped that his presence at Columbia might stimulate renewed interest in a flourishing discipline too long neglected here. What remains path-breaking, above all, is not just the assembly of so disparate a group of scholars but rather the success with which we have encouraged cross-disciplinary discourse amongst such diverse interests and intellectual commitments over many years now. Few institutes have traversed such widely ranging fields and fostered understanding across the science and humanities domains as we have, or have fostered the opening of minds to radically different domains of knowledge and knowledge production.

The International Observatory for Cultural Heritage came into its own this year. One of the very few programs in the domain of cultural conservation in times of crisis to run a Fellowship Program and to be specifically engaged with the question of the relationship between local populations and the tangible and intangible aspects of their evolving cultural memory, we swiftly established the Academy's name in this area. Last year we were fortunate enough to have Salvatore Settis, one of the foremost and most steadfast defenders in both word and action of Italian monuments and landscapes; this year we were pleased to welcome Minister Franceschini to speak on the topic in October, along with Dario Disegni, a key player in the establishment of Italy's new National Museum of Italian Judaism and the Shoah. In February, Jim Cuno, President of the Getty Trust, addressed the question of a museum's role not only in acquisition but in the conservation of monuments at risk across the globe. The Getty's programs are multiple and intensely practical. We were therefore happy to have him as the leader at our symposium on "Cultural Heritage in Conflict Zones: Protecting the Past for the Future," in dialogue with experts representing a whole spectrum of views and institutions—Vishakha Desai, former head of the Asia Society in New York and now Senior Advisor for Global Affairs to the President of Columbia; Edward Luck, formerly the UN Secretary-General's Special Adviser on the prevention of atrocities and now Saltzman Professor of Professional Practice and Director of the Specialization in International Conflict Resolution in Columbia's international affairs school; Thomas Weiss, Professor of Political Science at the Graduate Center, CUNY; and Mariët Westermann, Executive Vice President of the Mellon Foundation—all of whom inflected and argued for and against Cuno's positions in important and con-

structive ways. The discussion was intense and full of suggestions for policy and action.

But if that meeting was intense, so much more was the memorable—and dramatic—presentation by U.S. Marine Colonel Matthew Bogdanos, who on April 5 spoke about “ISIS and Antiquities Trafficking.” Since Colonel Bogdanos was one of the first members of the U.S. forces to protect the Iraq Museum in Baghdad in 2003, and is now a New York Assistant District Attorney, he has a vast range of experience of dealing with looting, conservation and illegal marketing of antiquities over many years. He presented his talk with a kind of panache rarely seen in our theater, and held the large audience gripped till the end.

All these were significant events at the Academy, but we also wished to act on our sense that—even as the world became more aware of the destruction of cultural heritages and monuments globally—the heritage of Native American culture and sacred sites in the United States itself has gone largely unacknowledged. This continuing shame was a problem which needed to be addressed—and never more so than in the age of Trump. Provoked by his decision to strip safeguards from 85% of the Utah site called Bears Ears—among the most sacred of sites—and shocked by the permission to expand fracking and mining on the borders of the equally important archeological site of Chaco Canyon in New Mexico—crucial to native peoples all across the southern parts of the U.S. and down into Central America—we moved



quickly to make the IOCH address the threat of Trump's decision openly. With the help of many of our colleagues and Native American friends and experts, we organized a day-long conference entitled "Threatened Heritage: Bears Ears, Chaco and Beyond" for March 27. We could not have done so without the help of Nadema Agard, Angelo Baca, Carrie Heitman, Elizabeth Hutchinson, Trevor Reed, and Elsa Stamatopoulos, as well as the numerous other speakers, many of whom took the trouble to travel long distances to the Academy to share their wisdom, their experience, and their legal, ritual, archaeological, and social knowledges with a most engaged audience. We were proud to bring a large and diverse team of expert speakers to the Academy on this occasion, representative of the extraordinarily complex tribal interests at stake in this area so appallingly threatened by decisions of the current administration.

Our events season began colorfully on October 17, with a conversation between the renowned contemporary Japanese artist, Takashi Murakami, Professor Nobuo Tsuji, and our Columbia colleague Professor Matthew McKelway, Director of the newly created Mary Griggs Burke Center for Japanese Art (with which we are establishing a Japanese dimension to the IOCH, based not only on mutual interests in conservation—in which both countries are leaders—but also on effective ways of acting in the wake of the earthquakes that afflict both countries).

Two days later, the Academy paired with Columbia's Presidential Scholars in Society and Neuroscience program for a discussion of Music and Meaning. It is an indication of how the Academy has long been—and continues to be—a seedbed of fertile and innovative areas of concern at Columbia. This event should have been anticipated by our conference of 2011, "Brainbeat: Frontiers in the Neuroscience of Music," organized by our then-Fellow Alessia Pannese.

As always, we commemorated the annual Holocaust Remembrance Day with a symposium in the now very successful and long-standing series on the Holocaust, organized by Associate Director Barbara Faedda, this year on "Spaces and Geographies of Concentration Camps: How to Preserve the Memory of Discrimination." On this occasion the speakers were Lisa Ackerman (Executive Vice President, World Monuments Fund) and Alberto Giordano (Chair of the Geography Department at Texas State University). A few weeks later, the writer Dacia Maraini was brought to the Academy by the Department of Italian and the Institute for the Study of Women and Gender.

And the year ended with the latest annual Global Dante conference, jointly organized by our friend and Columbia colleague, Professor Teodolinda Barolini, along with Maria Luisa Ardizzzone of NYU. The subject of this most stimulating—and eye-opening—conference was “*Convivio*: Dante’s Philosophical Treatise.” Thus, as in previous years, the Academy’s events ranged across the whole panorama of Italian writing, from the contemporary back to the most classical of all.

Amongst the events at the Academy commemorating 450th anniversary of Claudio Monteverdi’s birth was a rich and varied multi-day program organized by our current Fellow, Tom Peattie, in collaboration with our past Fellow, Mauro Calcagno (now a Professor at the University of Pennsylvania), and with Giuseppe Gerbino, past Chair of Columbia’s Music Department. Through two afternoons of discussions, and a concert and an exhibition (both described below), the organizers and audience explored Monteverdi’s impact on the music and ideas of the 20th and 21st centuries, and how his work stimulated artists in a range of media.

One of the most distinctive—and distinguished—aspects of the Italian Academy’s programming over the years has been our continuing concert series, largely dedicated to contemporary Italian music, but also much other contemporary and experimental music performed by top New York ensembles, all curated by our Theater Manager Rick Whitaker.

His programming is always adventurous and challenging. Each year the audiences have grown in number and the press notices more lavish in their praise. “At a packed concert at the Italian Academy the Talea Ensemble gave a vivid performance of Nono’s 1989 *La Lontananza Nostalgica Utopica Futura*,” said *The New York Times*, singling it out as one of the “concerts to see this weekend.” The Momenta String Quartet “strides across the centuries with ease at the gilded Teatro of Columbia University’s Italian Academy in works by three composers enraptured by Italian music and culture: Britten, Claude Baker (a première, inspired by Liszt’s “*Les années de pèlerinage en Italie*”) and Tchaikovsky (the string sextet, “*Souvenir de Florence*”),” wrote *The New Yorker*, in one of its highly selective and much prized weekly listings. All typical praise of the kind the Academy’s concert series has garnered over the years.

The capstone of the programs marking the Monteverdi anniversary was a concert, “From Monteverdi to Bergman,” which featured TENET (the vocal ensemble) performing Monteverdi madrigals, and an offering from



our long-standing friend, soprano Lucy Shelton. Another valued friend of the Academy, pianist Magdalena Baczewska, Director of Columbia's Music Performance program, also included work by Monteverdi in her fall semester recital: she performed her own arrangement of his "Canzonetta." (Already in 2012, a sold-out concert by TENET, of Monteverdi's "Madrigals in Time of Love and War," was hailed by the *Times* for the quality of the performance, with the added comment that "this is the kind of elegant space in which Book 8 of Monteverdi's madrigals would probably have been performed in the composer's day.")

Other concerts included the one by Momena that was praised by the *Times*, above; a splendid performance by Taka Kigawa of piano music by Galuppi, Stroppio, and Berio; the great Talea Ensemble's powerful and visceral performance, highlighted by soprano Anna Claire Hauf's extraordinary vocal and sonic range, of Pierluigi Billone's FACE (a U.S. premiere), followed by Talea's masterful performance of Nono's work, lauded by the *Times*, above; the perennial return to Bach (in an evening that featured U.S. premieres of two works by Stefano Gervasoni, and Gervasoni's arrangement of a Bach work). Our last concert of the year, by the cellist Seth Parker Woods, of music by Claudio Gabrieli, Matthias Pintscher, and Giacinto Scelsi (one of our specialties, so

to speak), got special attention from the *Times*: it was first enthusiastically previewed and then lauded afterwards, among “the best classical moments this week.”

Our exhibition program this year reflected priorities noted in this report too: “War and Art: Destruction and Protection of Italian Art during World War I,” organized by the IOCH in conjunction with Renato Miracco (until this year Cultural Attaché at the Italian Embassy in Washington, and one of our most devoted colleagues and friends). This was followed by “A Philology of the Future: Berio and *L’Incoronazione di Poppea*,” a show of material related to Luciano Berio’s unfinished 2003 “re-visitation” of Monteverdi’s 1643 opera, based on newly-discovered material in the archives. (And who would have thought that a textually-based exhibition could be so interesting—not only content-wise, but visually too?—all thanks to our splendid exhibition designer Nancy Hwang and to the three scholar-organizers named above.)

The final exhibition of the season was the Academy’s own exploration of the development of Italian studies at Columbia, from the 1820s up through the founding of the Casa Italiana building in the 1920s. Books and documents belonging to Lorenzo Da Ponte were on display for the opening night, along with the oil portrait of Mozart’s librettist—a painting recently returned from its stay at the New-York Historical Society. This exhibition (sponsored by the Office of the Provost and the Italian Department) followed closely on the publication by Columbia University Press of Barbara Faedda’s book recording her research into this history.

As in every past year, both the University Seminar in Modern Italian History and the Center for the Ancient Mediterranean (long hosted at the Academy), offered seminars and lectures on a regular basis, all contributing significantly to the study of ancient and modern Italy and the entire Mediterranean region.

A dense and vital program such as ours requires many hours of hard work and enormous devotion. No one who follows the Academy, least of all our group of Fellows, who are present every day, would deny that the small size of our staff belies the extraordinary results they achieve, as well as the benignity, courtesy and readiness to help that they display day in day out at the Academy. As Director of the Academy I could not be prouder or more grateful to each and every one of them. They are a model of resourceful professionalism.

It remains for me to thank Ambassador Varricchio, Consul General Fran-

cesco Genuardi, and their staffs for their unstinting support of the Academy, as well as Giorgio van Straten, Director of the Istituto Italiano di Cultura, for his extraordinary spirit of support and collaboration. It has been a great pleasure to work with them at a time when partisan politics has held sway in both our nations. Their commitment to the Academy has been an inspiration to us. Once more I could not be more grateful for the strong support and leadership we have enjoyed from Provost Coatsworth and his entire staff. It remains a great pleasure to work with them in order to sustain an institute that, we trust, continues to be a source of inspiration to all members of the Columbia community and to the worlds of culture and science not only in the U.S. and Italy, but in the world at large.

DAVID FREEDBERG, *Director*

THE UTE INDIAN TRIBE



ON COMMITTEE

Ute
To

FELLOWS' PROJECTS AND SEMINAR PRESENTATIONS

FALL 2017

PINAR AYKAÇ

Sidney J. Weinberg Fellow in Architectural History and Preservation

University College London

PROJECT Contesting the Byzantine past: four Hagia Sophias as ideological battlegrounds of architectural conservation in Turkey

SEMINAR Oct. 2017: "Contesting the Byzantine past: four Hagia Sophias as ideological battlegrounds of architectural conservation in turkey"

VALENTINA BORGIA

University of Cambridge

PROJECT Plants, poisons, and Paleolithic hunters

SEMINAR Nov. 2017: "Plants, poisons, and Paleolithic hunters"

DARIO DONETTI

Kunsthistorisches Institut in Florenz

PROJECT Michelangelo's drawings: allography and expanded authorship in Renaissance artwork

SEMINAR Oct. 2017: "Michelangelo and allography: expanded authorship in Renaissance artwork"

ANDREA INSABATO

Universitat Pompeu Fabra

PROJECT The topology of mental states: combining big data science and graph theory to reveal neural networks for cognitive functions

SEMINAR Oct. 2017: "The topology of mental states: combining data science and graph theory to reveal neural networks for cognitive functions"

ALICIA JIMENEZ

Duke University

PROJECT Mimesis, transmission, power: archaeology of the Roman provinces

SEMINAR Dec. 2017: "The Parlanche of things: new approaches to ancient Roman material culture"

MICHELE LOPORCARO

Universität Zürich

PROJECT Morphosyntactic change in the brain: capitalizing on language variation in Italo-Romance

SEMINAR Sep. 2017: "Morphosyntactic change in the brain: capitalizing on language variation in Italo-Romance"

FRANCESCO MARCORIN

Sidney J. Weinberg Fellow in Architectural History and Preservation

Università IUAV di Venezia

PROJECT "Verona, the second Rome": defining a local identity in the Renaissance Veneto

SEMINAR Dec. 2017: "Crafted identities: Renaissance Verona as a case-study"

MAURO MUSSOLIN

The Metropolitan Museum of Art

PROJECT Michelangelo and paper as palimpsest

SEMINAR Oct. 2017: "Michelangelo and paper as palimpsest: a book project"

THOMAS PEATTIE

University of Mississippi

PROJECT A composer listens: Luciano Berio's nineteenth century

SEMINAR Dec. 2017: "A Composer Listens: Luciano Berio's Nineteenth Century"

GIOVANNA PINNA

Università del Molise

PROJECT The body and the individual: on the conception of modern art in Hegel's Aesthetics

SEMINAR Nov. 2017: "The body and the individual: on the conception of modern art in Hegel's Aesthetics"

VASILEIOS SYROS

Stanford University

PROJECT The origins of political economy in Early Modern Italy and the Islamic world

SEMINAR Sep. 2017 "Political economy and the market in early modern Italian and Mughal political thought"

GIULIA TORROMINO

Sapienza Università di Roma

PROJECT The brain circuits for memory: quality versus quantity

SEMINAR Dec 2017: "Brain circuits of memory: quality versus quantity?"

FALL 2017 AND SPRING 2018

DONNA BILAK

Columbia University

PROJECT Michael Maier's *Atalanta fugiens* and playful humanism

SEMINAR Oct. 2017: "Playful humanism in *Atalanta fugiens* (1618)"

DUŠAN BORIC

Cardiff University

PROJECT Re-thinking early prehistoric art as a cognitive technology: neuroscientific, anthropological, and techno-functional perspectives

SEMINAR Sep. 2017: "Re-thinking early prehistoric art as a cognitive technology: neuroscientific, anthropological, and techno-functional perspectives"

SPRING 2018

SALVATORE MARIA AGLIOTI

Sapienza Università di Roma

PROJECT Expertise, contextual manipulation, and social manipulation: art and conformism

SEMINAR Apr. 2018: "Individual and contextual-social variables modulating aesthetic appreciation of visual art"

SIMONA CERUTTI

Ecole des Hautes Etudes en Sciences Sociales

PROJECT Archaeology of rights: petitions and mercy in early modern societies

SEMINAR Apr. 2018: "Archaeology of rights: petitions and mercy in Early Modern Societies"

CHRISTOPH FRANK

Sidney J. Weinberg Fellow in Architectural History and Preservation

PROJECT Accademia di architettura – Università della Svizzera Italiana

The Karlsruhe albums and their significance for Piranesi studies

SEMINAR Jan. 2018: "Giovanni Battista Piranesi: The Workshop Revealed"

MEL WIN KHAW

Columbia University

PROJECT The neural dynamics behind aesthetic appreciation

SEMINAR Feb. 2018: "Person and action perception as a visual reward"

DENISE LA MONICA

Sidney J. Weinberg Fellow in Architectural History and Preservation

Scuola Normale Superiore di Pisa

PROJECT The cultural roots of landscape protection in France, the United Kingdom, Italy and the United States (19th–20th centuries)

SEMINAR Mar. 2018: "The cultural roots of landscape protection in France, the United Kingdom, Italy, and the United States (19th–20th centuries)"

ISABELLE LEVY

Columbia University

PROJECT Immanuel of Rome as a translational Jewish writer of medieval Italy

SEMINAR Feb. 2018: "Immanuel of Rome as a Translational Jewish Writer of Medieval Italy: Lyrics across Hebrew and Italian"

SUSANNA MANCINI

University of Bologna

PROJECT Islamophobia as a democratic challenge

SEMINAR Mar. 2018: "Islamophobia as a Democratic Challenge"

GIOVANNI MIRABELLA

Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry

Sapienza Università di Roma

PROJECT Should I stay or should I go? Neural underpinnings of inhibitory control of voluntary arm movements in pharmacoresistant epileptic patients

SEMINAR Jan. 2018: "Inhibitory control of voluntary arm movements: a doorway to free won't"

GABRIELE PEDULLÀ

Università di Roma 3

PROJECT The return of the owl: Athenian democracy in the European Renaissance (1260–1564)

SEMINAR Feb. 2018: "The return of the owl: the rediscovery of Athenian democracy in the Italian Renaissance (ca. 1250 – ca. 1570)"

PAOLO PELLEGRINI

Università di Verona

PROJECT A new life of Dante Alighieri

SEMINAR Apr. 2018: "A new life of Dante Alighieri"

GIANCARLA PERITI

University of Toronto

PROJECT The network of Cassinese arts in Mediterranean Renaissance Italy
(ca. 1450–1600)

SEMINAR Mar. 2018: "The network of Cassinese arts in Mediterranean Renaissance Italy"

EZIO PUGLIA

Università di Bologna

PROJECT Pathos formulas and abstraction in Giovanni Francesco Straparola's
and Giambattista Basile's fairy tales

SEMINAR Apr. 2018: "Emerging interiorities: the fictional world of the Renaissance and Baroque fairy tale"

MAGNUS TESSING SCHNEIDER

Stockholms Universitet

PROJECT Dreaming with open eyes: the theater of Giovan Francesco Busenello

SEMINAR Feb. 2018: "Busenello's Didone: Rewriting the Virgilian Myth of Venice"

PUBLIC EVENTS

CONFERENCES, SYMPOSIA, LECTURES

OCTOBER 17: DISCUSSION

Battle Royale! A Conversation about Japanese Art History: Nobuo Tsuji and Takashi Murakami

SPEAKERS: Takashi Murakami and Nobuo Tsuji

ORGANIZER: Matthew McKelway (Columbia)

CO-SPONSOR: The Mary Griggs Burke Center for Japanese Art

OCTOBER 19: DISCUSSION AND LECTURE

World Cultural Conservation

Italy at the Forefront: Innovation versus Constraints

International Observatory of Cultural Heritage

SPEAKERS: Dario Franceschini (Italian Minister of Cultural Heritage), David Freedberg (Director, Italian Academy) and Dario

Disegni (President of the National Museum of Italian Judaism and the Shoah)



OCTOBER 19: SEMINAR

Music and Meaning

Seminars in Neuroscience and Society

SPEAKERS: David Huron (Ohio State), Aniruddh D. Patel (Tufts), and Elizabeth Tolbert (Peabody Institute, Johns Hopkins)

ORGANIZER: Pamela Smith (Columbia)

CO-SPONSOR: Presidential Scholars in Neuroscience

DECEMBER 1: FIRST COLUMBIA EARLY MODERN ARCHITECTURE WORKSHOP

Renaissance Architectural Drawings and Treatises and their Afterlife

SPEAKERS: Dario Donetti (Fellow, Italian Academy; Kunsthistorisches Institut in Florenz), Yoko Hara (Mellon Postdoctoral Fellow, Columbia), Francesco Marcorin (Weinberg Fellow in Architectural

History and Preservation, Italian Academy; IUAV di Venezia),
 Mauro Mussolin (Fellow, Italian Academy; Metropolitan Museum),
 Michael Waters (Columbia)

ORGANIZERS: Eleonora Pistis (Columbia; former Fellow, Italian
 Academy) and Michael Waters (Columbia)

CO-SPONSORS: Department of Art History and Archaeology, The Avery
 Architectural & Fine Arts Library (Columbia)

At the Avery Library

DECEMBER 6: ROUNDTABLE DISCUSSION

Monteverdi at 450 (a two-day celebration)

Revisiting "Poppea": Luciano Berio's Monteverdi

SPEAKERS: Mauro Calcagno (UPenn), Giuseppe Gerbino (Colum-
 bia), Christopher Neidhöfer (McGill) and Thomas Peattie (U. of
 Mississippi, Academy Fellow)

DECEMBER 7: ROUNDTABLE WITH VIDEO

Monteverdi at 450 (a two-day celebration)

Rethinking Monteverdi: Castellucci, Bergman, Feuer

SPEAKERS: Mark Franko (Temple) and Piersandra Di Matteo (Fine
 Arts Academy, Bologna)

ORGANIZERS: Giuseppe Gerbino (Columbia) and Mauro Calcagno
 (UPenn)

CO-SPONSORS: the Paul Sacher Foundation; Music Dept., Italian Dept.,
 Reiner Fund, the European Institute (all at Columbia), the Center for
 Italian Studies of UPenn, the Italian Cultural Institute of New York,
 the Heyman Center for the Humanities; in collaboration with the U.
 of Mississippi and the Centro Studi Luciano Berio



FEBRUARY 8: SYMPOSIUM

Spaces and Geographies of Concentration Camps: How to Preserve the Memory of Discrimination

SPEAKERS: Lisa Ackerman (World Monuments Fund) and Alberto
 Giordano (Texas State)

ORGANIZER: Barbara Faedda (Italian Academy)

*Annual Holocaust Remembrance; International Observatory for Cultural
 Heritage*



FEBRUARY 9: SYMPOSIUM

Sites of Religious Memory in an Age of Exodus: Central Mediterranean

SPEAKERS: Giovanna Fiume (U. degli Studi di Palermo), Yannis Hamilakis (Brown), Alessandra Ciucci (Columbia), and Lorenzo Pezzani (Goldsmiths, U. of London)

RESPONDENTS: Diane Bodart (Columbia), Daniel Hershenzon (U. Connecticut), Pier Mattia Tommasino (Columbia), Konstantina Zanou (Columbia), Naor Ben-Yehoyada (Columbia), and Seth Kimmel (Columbia)

ORGANIZERS: Seth Kimmel (Columbia) and Naor Ben-Yehoyada (Columbia)

CO-SPONSORS: Institute for Religion, Culture & Public Life at Columbia, Columbia's Department of Anthropology, Maison Française, Heyman Center for the Humanities, Middle East Institute, Hispanic Institute for Latin American and Iberian Cultures, and Center for Palestine Studies

FEBRUARY 16: ROUNDTABLE DISCUSSION

Cultural Heritage in Conflict Zones: Protecting the Past for the Future

SPEAKERS: James Cuno (J. Paul Getty Trust), Vishakha Desai (Columbia), Edward C. Luck (Columbia), Thomas G. Weiss (CUNY), Mariët Westermann (Andrew W. Mellon Foundation), and David Freedberg (Italian Academy)

International Observatory for Cultural Heritage



MARCH 1: LECTURE

Writing like Breathing: Dacia Maraini on her Most Recent Writing

SPEAKER: Dacia Maraini

RESPONDENT: Elizabeth Leake (Columbia)

ORGANIZER: Jo Ann Cavallo (Columbia)

CO-SPONSORS: Columbia's Italian Department and Institute for Research on Women, Gender and Sexuality

MARCH 23: SECOND COLUMBIA EARLY MODERN ARCHITECTURE WORKSHOP

Giovanni Battista Piranesi

SPEAKERS: Christoph Frank (Weinberg Fellow in Architectural History and Preservation, Italian Academy; U. della Svizzera Italiana), Heather Hyde Minor (U. of Notre Dame), John Pinto (Princeton), Carolyn Yerkes (Princeton)

ORGANIZERS: Eleonora Pistis (Columbia; former Fellow, Italian Academy) and Michael Waters (Columbia)

CO-SPONSORS: Department of Art History and Archaeology, the Italian Academy, The Avery Architectural & Fine Arts Library (all at Columbia)

At the Dept. of Art History and Archaeology and at the Avery Library

MARCH 27: SYMPOSIUM

Heritage and History at Risk: Bears Ears, Chaco and Beyond



SPEAKERS: Angelo Baca (Diné/Hopi; NYU: Anthropology); Katherine Belzowski (Senior Attorney, Navajo Nation, Dept. of Justice); Amalia Cordova (Center for Folklife & Cultural Heritage, Smithsonian); Sandy Grande (Connecticut College: Education; Director of the Center for the Critical Study of Race & Ethnicity); Carrie Heitman (U. of Nebraska–Lincoln: Anthropology; Director of the Chaco Research Archive); Elizabeth W. Hutchinson (Barnard: Art History & Archaeology); Honor Keeler (Cherokee; Assistant Director, Utah Diné Bikéyah); Robert Lucero (Executive Director, Ute Indian Tribe Political Action Committee); Kevin Madalena (Pueblo of Jemez; Utah Diné Bikéyah Community Outreach); Theresa Pasqual (Pueblo of Acoma; Independent Pueblo Consultant); Trevor Reed (Hopi/Kickapoo; Columbia: Law & Ethnomusicology; Director, Hopi Music Repatriation Project); Elsa Stamatopoulou (Columbia, Center for the Study of Ethnicity & Race; Anthropology; Director, Indigenous Peoples' Rights Program); Rollie Wilson (Attorney for the Ute Indian Tribe, Fredericks Peebles & Morgan LLP, Washington, DC). Special Advisor: Nadema Agard (Director, Red Earth Studio Consulting/Productions).

International Observatory for Cultural Heritage

APRIL 5: LECTURE

Matthew Bogdanos: ISIS & Antiquities Trafficking

SPEAKER: Matthew Bogdanos (New York Assistant District Attorney, Colonel in the U.S. Marine Corps)

CO-SPONSORS: Columbia's Department of History; Department of Classics; Classical Studies (CLST) Graduate Program; Center for the Ancient Mediterranean

International Observatory for Cultural Heritage



APRIL 6: SYMPOSIUM

Convivio: Dante's Philosophical Treatise

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

CO-SPONSORS: Presented by NYU: Department of Italian Studies; Casa Italiana Zerilli-Marimò; Medieval and Renaissance Center; in collaboration with Columbia: Department of Italian; Italian Academy, with generous support from Banca Intesa Sanpaolo At NYU and at the Italian Academy



APRIL 23: CONFERENCE

The 2017 Archaeological Campaign at the Villa Adriana, Tivoli (APAHA Tibur 2017)

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

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

At the Dept. of Art History and Archaeology



EXHIBITIONS

OCTOBER 16 — NOVEMBER 21

War and Art: Destruction and Protection of Italian Cultural Heritage during World War I

CURATORS: Marco Pizzo (Museo Centrale del Risorgimento) and Renato Miracco (Cultural Attaché, Embassy of Italy, Washington DC)

CO-SPONSORS: The Embassy of Italy in Washington DC, Istituto per la storia del Risorgimento Italiano, Museo Centrale del Risorgimento di Roma

International Observatory for Cultural Heritage



DECEMBER 6 — FEBRUARY 1

A Philology of the Future: Berio and "L'incoronazione di Poppea"

On the unfinished re-visitation of Monteverdi's 1643 opera

CURATORS: Giuseppe Gerbino (Columbia), Mauro Calcagno (UPenn), and Thomas Peattie (U. of Mississippi)

CO-SPONSORS: the Paul Sacher Foundation, Music Dept., Italian Dept., the European Institute (all at Columbia), the Center for Italian Studies of the U. of Pennsylvania, the Italian Cultural Institute of New York, the Heyman Center for the Humanities; in collaboration with the U. of Mississippi and the Centro Studi Luciano Berio



FEBRUARY 28 — JUNE 19

From Da Ponte to the Casa Italiana: A Brief History of Italian Studies at Columbia University

CHIEF CURATOR: Barbara Faedda (Associate Director, Italian Academy, Columbia)

CO-SPONSOR: Columbia's Office of the Provost and Department of Italian



APRIL 27 – 28

Open Studios

Premio New York winners Ludovica Carbotta and Sara Enrico

CO-SPONSORS: The Italian Cultural Institute in New York, the Italian Academy, the Italian Ministry of Foreign Affairs and International Cooperation and the Italian Ministry of Cultural Heritage and Activities and Tourism, the International Studio and Curatorial Program in Brooklyn

At the International Studio and Curatorial Program

JUNE 16 – 29

Inches, Feet, Verse, Metre

Premio New York artists Ludovica Carbotta and Sara Enrico

CO-SPONSORS: The Italian Cultural Institute in New York, the Italian Academy, the Italian Ministry of Foreign Affairs and International Cooperation and the Italian Ministry of Cultural Heritage and Activities and Tourism, the International Studio and Curatorial Program in Brooklyn

At Marsèlleria gallery

CONCERTS

OCTOBER 3

Momenta Quartet

Premiere: Claude Baker: *Third String Quartet* inspired by Liszt's *Years of Pilgrimage: Italy*; Benjamin Britten: *String Quartet* No. 3, inspired by Thomas Mann's *Death in Venice*; and Tchaikovsky: *Souvenir de Florence*, Op. 70 for string sextet



OCTOBER 25

Taka Kigawa, piano

Galuppi: Sonata No. 5 in C Major; Marco Stroppa: *Miniature Estrose*, Libro Primo; *Tangata Menu*; Berio: *Six Encores* and *Sonata*



NOVEMBER 15

Magdalena Baczewska, piano

Clemente, Sonata Op. 25 No. 5; Monteverdi: *Canzonetta* (arr. M. Baczewska); Berio: *Wasserklavier*, *Erdenklavier*; Chopin: Nocturne, Op. 48 No. 1; Scherzo No. 3, Op. 39, Scarlatti: 6 Sonatas; Debussy: *Images*, Book II

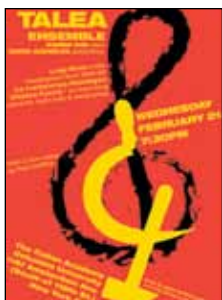


NOVEMBER 30

Talea Ensemble

Anna Clare Hauf, soprano; James Baker, conductor
FACE for voice and ensemble by Pierluigi Billone (2016, US premiere)





DECEMBER 7

"From Monteverdi to Bergmann"

Incoronazione di Poppea, Ottone's aria, Act 1, scene 1 (revised by Berio for the L.A. Opera)

Combattimento di Tancredi e Clorinda (Berio's 1967 revision)

ORGANIZERS: Giuseppe Gerbino (Columbia), Mauro Calcagno (U. of Pennsylvania), and Thomas Peattie (U. of Mississippi)

CO-SPONSORS: the Paul Sacher Foundation, Columbia's Department of Music and Italian Department, the European Institute at Columbia, the Center for Italian Studies of the U. of Pennsylvania, the Italian Cultural Institute of New York, the Heyman Center for the Humanities; in collaboration with the U. of Mississippi and the Centro Studi Luciano Berio

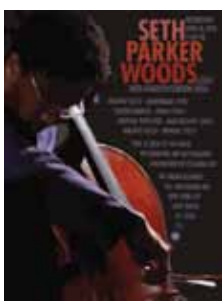


FEBRUARY 21

Talea Ensemble

PERFORMERS: Karen Kim, violin; David Adamcyk, live electronics

Luigi Nono's *"La Lontananza Nostalgica Utopica Futura"* (1988–1989) for violin and 8-channel electronics



MARCH 28

"Re-inventing Bach"

PERFORMERS: Elissa Cassini, violin; Roy Amotz, flute

Music of Gervasoni, W.F. Bach, C.P.E. Bach, and J.S. Bach

APRIL 18

Seth Parker Woods, cello; Ashleigh Gordon, viola

Music of Claudio Gabriele, Matthias Pintscher, and Giacinto Scelsi

INTERNATIONAL OBSERVATORY FOR CULTURAL HERITAGE

In its first full year of programming, the International Observatory for Cultural Heritage presented a lively series of interdisciplinary events. The Fall exhibition *War and Art: Destruction and Protection of Italian Art during WWI* marked the 100th anniversary of America's entry into the war. The discussion *World Cultural Conservation: Italy at the Forefront*, with Italian Minister Dario Franceschini and Dario Disegni, focused on Italy's role in protection abroad and at home (such as the Italian Task Force's work in the rescue of monuments in Syria and across the Middle East, and the newly-created Museum of Italian Judaism). The symposium *Spaces and Geographies of Concentration Camps: How to Preserve the Memory of Discrimination* brought a fresh perspective to the Academy's annual Holocaust Remembrance Day events.

The winter term opened with a roundtable discussion—on protecting treasures in conflict zones—with distinguished experts: James Cuno of the Getty Trust, Vishakha Desai, the president emerita of the Asia Society, and Mariët Westermann of the Mellon Foundation, along with Edward Luck (Columbia), and Thomas Weiss (CUNY), hosted by Academy Director David Freedberg. The symposium *Threatened Heritage: Bears Ears, Chaco, and Beyond* explored the current threats to Bears Ears National Monument and to Chaco Canyon, and the desecration of tribal lands of the Pueblo, Zuni, Hopi, Navajo, Ute, and Ute Mountain Ute. The final presentation was a talk by New York District Attorney Matthew Bogdanos on his newly formed Antiquities Trafficking Unit and on the Islamic State's trafficking in looted antiquities.

Beyond these well-attended, free public events, the Observatory supported daily scholarship in the form of the Weinberg Fellowships, devoted to the understanding and conservation of architecture across all lands and eras (details are found on the following pages), and in research initiatives by other Fellows such as Dušan Borić (prehistoric art), Alicia Jiménez (archaeology of the Roman provinces), Mauro Mussolin (Michelangelo's drawing papers), and Giancarla Periti (art networks in Renaissance Italy).

WEINBERG FELLOWSHIPS IN ARCHITECTURAL HISTORY AND PRESERVATION

Thanks to the Sidney J. Weinberg Jr. Foundation's \$1.15 million gift of March 2017, the Italian Academy was able to swiftly launch a new fellowship program, welcoming the inaugural Fellows in September 2017. Four scholars and practitioners were in residence this year, bringing projects on the conservation of architecture from all geographic areas and periods.



Pınar Aykaç, from University College London, focused her research on the Byzantine past, viewing four Hagia Sophia buildings as ideological battlegrounds of architectural conservation in Turkey. She discussed the case of Istanbul, where the museum concept expands into the city through a musealization process and transforms the urban form of the Sultanahmet district (the public face of the city's historic peninsula).

Christoph Frank, who works at the Accademia di architettura of the Università della Svizzera Italiana, explored the Karlsruhe Piranesi albums and their significance for Piranesi studies; his research in seventeenth- and eighteenth-century European art and architecture was marked by an occasional overlapping interest in twentieth-century art and politics, in relation to issues of cultural looting and genocide.

Denise La Monica, from the Pisa's Scuola Normale Superiore, investigated the cultural roots of landscape protection in France, the United Kingdom, Italy, and the United States in the 19th–20th centuries. She addressed the organization of local museums in network systems, the historical development of cultural heritage protection, and the abandonment and reuse of historical buildings considered as public assets.

Francesco Marcorin, from the Università IUAV di Venezia, analyzed the positioning of Verona as the “*second Rome*” and the definition of a local identity in the Renaissance Veneto. His research provides an alternative reading of the development of Renaissance architectural language, analyzing the strong influence exerted by non-Vitruvian models, Late-Antique monuments and medieval buildings.

Detailed reports from the inaugural Weinberg Fellows are found at the end of this booklet.

ADVANCED PROGRAM OF ANCIENT HISTORY AND ART

In June 2017, the archaeological project at Hadrian's Villa, directed by Francesco de Angelis and Marco Maiuro as a part of Columbia's Advanced Program of Ancient History and Art (APAHA), brought 62 students to excavate at the site. Participants unearthed a new building with a courtyard and heated rooms, discovered several artifacts (including a large marble roundel decorated with a Satyr and a flower motif), and concluded—after four seasons—the investigation of the Lararium shrine. The project was featured in an article in the Sunday supplement of *Il Sole 24 Ore* (perhaps Italy's most influential cultural weekly).

A spin-off initiative—the first APAHA Workshop on Ancient Painting, organized in partnership with the École Française de Rome—took place in July. For three weeks, advanced students from Europe, the Near East, and the U.S. studied fresco restoration in the inspiring setting of the Sanctuary of Hercules in Tivoli. Under the direction of leading specialists, they cleaned, restored, and reassembled the fragments of a ceiling fresco from Hadrian's Villa and reconstructed its exquisite decorative layout, replete with floral motifs, masks, griffins, and sphinxes. Future iterations of the workshop will extend the study and restoration efforts to the other paintings recovered by Columbia's excavations.

This initiative is born from the Italian Academy's work with the H2CU (Honors Center for Italian Universities).



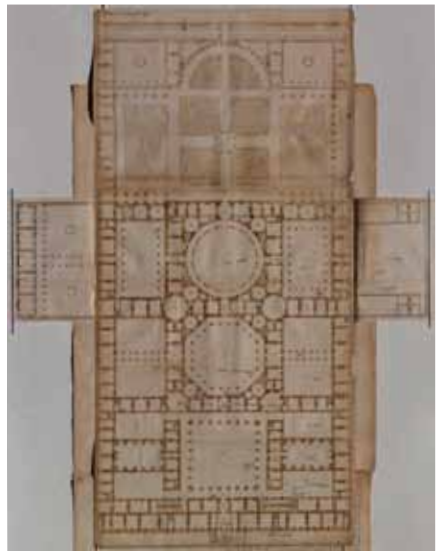
THE DIGITAL SERLIO PROJECT

During the academic year year 2017–2018, the Digital Serlio Project reached the final stage in its exploration of Sebastiano Serlio's unpublished manuscript, *On Domestic Architecture* (Tutte l'opere d'architettura, Libro VI). All the scholars in the team submitted their assigned work, including essays, transcriptions, and glossary. The essays deal with different aspects of this manuscript in the Avery Architectural & Fine Arts Library, such as comparisons between Italian and French domestic architecture, new functions and ways of living within the bourgeoisie's palaces, the architect's mistakes and idiosyncrasies, the legacy of this book and the comparison with the Munich and Vienna versions. Once collected, this material then got a thorough revision by the editor in preparation for hand-off to the technical staff at Columbia tasked with making a fully accessible public website for the project.

While concluding the scholarly work, the project's directors, Francesco Benelli, a professor at the Università di Bologna, and Carole Ann Fabian, director of the Avery Library, started to organize a two-day symposium scheduled for October 2018, featuring presentations by each of the scholars involved in the project, and a study day in Avery Library with all the library's Serlio material, including the manuscript and the many different editions which have been scanned and uploaded for the website.

This project is supported by the Avery Architectural & Fine Arts Library, with initial funding for research from the Samuel Freeman Charitable Trust. It is a collaboration among Avery Library, the Graduate School of Architecture, Planning and Preservation (GSAPP), and the Italian Academy, all at Columbia, as well as the Università di Bologna and the École nationale des chartes.

House of the King (Plate LXXI),
Sebastiano Serlio, [*Sesto libro
d'architettura*]: [*manuscript*], ca. 1550
CREDIT: Avery Architectural & Fine Arts
Library, Columbia University.



PREMIO NEW YORK

This year's two artists, Ludovica Carbotta and Sara Enrico, both participated in the Spring Open Studios at the International Studio and Curatorial Program in Brooklyn, and in a project hosted by Marsèlleria (a multidisciplinary platform based in Milan and in New York). The project, *Inches, Feet, Verse, Metre*, was an exhibition and a public program including people and experiences that the artists encountered while in New York.

During the residency, Ludovica Carbotta developed a new chapter of her on-going project, *Falsetto*. It is driven by her interest in the notion of human isolation in relationship with the environment of contemporary cities. It is informed by two main references: one, the prospect of an urban environment that is becoming sentient as an effect of contemporary reality, and two, the cinema and literary world of the deserted urban environment, especially those depicted in post-apocalyptic narratives. The *Falsetto* series of sculptures becomes a fictitious collection of models of archetypal architectures, "the final architectures" that replicate themselves in order to not disappear.

While in New York City, Sara Enrico developed her ongoing project, *à terre, en l'air*, which focuses on an action between these two basic elements with archetypal gestures and movements. In the language of dance, the term *à terre* indicates steps performed on the ground, while *en l'air* indicates steps where the dancer is detached from the floor. Her sculptures suggest memories of bodies through surface, posture, and their juxtaposition in space, in an attempt to imitate a certain human behavior. Enrico's practice explores the potentialities of a surface in relation with its own body and context, often taking inspiration from tailoring and textile vocabulary.



FELLOWS' REPORTS

Once again this year, the Fellows were escorted on private curators' tours at the Metropolitan Museum of Art—in the Study Room for Drawings and Prints—and within Columbia's Rare Book & Manuscript Library; they also had a special tour of the Michelangelo exhibition at the Metropolitan. Their other visits, research, presentations, and publications are described here.

SALVATORE MARIA AGLIOTI

Working at the Italian Academy has been one of the most important professional experiences I have had thus far. Being immersed in a truly multi-disciplinary environment has been a real challenge, and contributed substantially to the development of my research. My project started from the notion that people tend to think that their tastes and choices are inherently individual. Preferences and decisions, however, are strongly modulated by social influence—so much so that we adopt the point of view of others even when it leads to blatant errors. Thus, the opinions of others have different impacts on our evaluation of a given stimulus, particularly if the influencers belong to our own group (vs. a different one). Exquisitely social variables do exert a crucial influence not only on our mundane preferences for food or fashion items but also on our aesthetic preferences concerning potential mates or objects of art. Thus, the millions of persons who attend art exhibitions are not only exposed to the feelings evoked by the artworks' content—e.g. style—but also to the environmental and social contexts in which artworks are collocated. Social cognition research identified two fundamental dimensions of social perception, *scilicet* warmth and competence, which guide us to categorize others as being in-group or out-group. More specifically, we tend to perceive our in-group as high in both competence and warmth. Within the framework of social categorization processes, my project aimed to explore some of the variables that influence the perception and aesthetic evaluation of visual stimuli that may or may not be coded as art. More specifically, I focused on two experimental aesthetics studies aimed at exploring: i) whether people with high or low degrees of art-expertise are differently influenced by contextual and social information; ii) whether acknowledging the judgment of a person perceived as warm or competent has a different influence on individuals' aesthetic appreciation of art. I found that a participant's belief that critics strongly appreciate the artworks under observation leads the expert participant to judge the stimuli

as more beautiful and more deserving to be shown in galleries and exhibitions. No similar effect was found in non-experts and art aficionados. Although somewhat counterintuitive, this result is in keeping with the notion that experts tend to be more susceptible to contexts, particularly when they refer to a domain of expertise they likely value. I also found that both art experts and non-experts rated as more beautiful the stimuli they believed were highly appreciated by people perceived as warm (in comparison to stimuli appreciated by people perceived as competent), hinting at the primacy of the former dimension over the latter.

My stay at the Academy also provided me with the opportunity to engage in stimulating dialogues with several scholars at New York University and at Columbia, among them Professor Jay Van Bavel and Tessa West. Also, I had very interesting contacts with the Neuroleadership Institute, a think tank of great importance for the development of the emerging discipline of organizational neuroscience.

Salvatore Maria Aglioti will return to his position as a full professor and director of the Social, Cognitive and affective Neuroscience laboratory at Sapienza University of Rome.

PINAR AYKAÇ

The Italian Academy's Weinberg Fellowship is a very significant contribution to heritage studies in a time when cultural heritage is under constant threat due to political, economic, or social conflict, and historic preservation is tested in its potential for reconciliation. As a junior scholar working on the politics of historic preservation, the four months I spent at the Academy was and most probably will be one of the most inspiring experiences of my career. I would like to express my gratitude to Sydney Weinberg not only for the Weinberg Fellowship but also for her contributions to the preservation of cultural heritage. I am also grateful to Prof. David Freedberg and to all the staff; Dr. Barbara Faedda, Abigail Asher, Allison Jeffrey, Karen DeGraffenreid, Vida Herling, and Barron Preston.

During the fellowship, I had the opportunity to conduct my research on the politics of preserving Hagia Sophias in Turkey, which are regarded as ideological battlegrounds for Turkish authorities. Through the recent conversions of the Hagia Sophias in Trabzon, İznik, and Vize into mosques—these were built as churches and functioned as museums for decades—my research explored the role of conservation architects in politically motivated interventions.

Although heritage politics extends beyond national borders, when I found myself physically based in the “*New World*” in a very stimulating environment,

my research likewise expanded its borders. I managed to broaden the context of my research by including cases from different contexts such as the discussions on the preservation of Confederate statues or Hitler's birth place. Our weekly seminar with the Academy's permanent members and broad-minded fellows from all geographies and backgrounds was not only a brainstorming session but also a platform for sharing experiences and heated debates. In my presentation, I had the chance to engage in stimulating discussions with Prof. Holger Klein, an expert in Byzantine archaeology who conducted excavations in Vize's Hagia Sophia, and Prof. John Onians, who is a leading scholar in ancient Greek architecture and its historiography.

The amazing Columbia University libraries provided me access to diverse sources, some of which came all the way from Europe. During my fellowship, I audited a course on Istanbul offered by Prof. Zeynep Çelik, who is a key scholar in Ottoman architectural and urban history. With the contributions of the discussions at weekly seminars and of the rich library resources, I managed to finalize my research for an article.

The city of New York was very generous for a conservation architect like myself. Williamsburg and Harlem provided an excellent framework for the discussions on urban renewal and the "*right to the city*." The visits to the Drawing and Prints section of the Metropolitan Museum, the Tenement Museum, MoMA, and the Getty Museum were remarkable experiences. The Italian Academy was also inspirational in the way it made the fellows challenge the disciplinary boundaries of their fields. The topics of our weekly seminars ranged from Paleolithic tools to machine learning, neuroscience to Italian avant-garde music, linguistics to Hegel. Now I am working on a project that was derived from the discussions in our weekly seminars. This proves the Italian Academy's value as a truly inspiring academic environment.

Pınar Aykaç has returned to Turkey where she is currently teaching in the graduate program in Conservation of Cultural Heritage at Middle East Technical University in Ankara.

DONNA BILAK

My work at the Italian Academy has centered on my book project that explores the notion of playfulness as an integral element of early modern intellectual culture through a reassessment of *Atalanta fugiens*, a musical alchemical emblem book by Michael Maier (1568–1622), a German physician and alchemist. Maier retells the legendary race between Atalanta and her suitor Hippomenes from Ovid's *Metamorphoses*, in which Hippomenes cast

three golden apples before Atalanta to distract and slow her down, thereby winning the race as well as her hand. Maier retools Ovid's classical tale into an elegant audio-visual presentation of alchemical theory and practice: Atalanta, Hippomenes, and The Golden Apple are personified as mercury, sulfur, and salt, the three principal elements in transmutational alchemy. Maier blends sound and science into a paean to wisdom achieved



through alchemical arts. I argue that Maier constructed *Atalanta fugiens* around a concealed mathematical puzzle that is revealed to the reader through clues embedded in its music, images, and text; Atalanta thus transforms into an interactive game predicated on the reader's use of imagination.

My book will be about the recovery of lost intellectual values around an epistemology of play. It reevaluates the nature of knowledge in the early modern period, and traces why and how we have since decoupled the links that were once understood to make up the circle of learning. The breakup of this integrated world of learning between the early modern and modern periods, and the resulting separation of the humanistic and scientific disciplinary spheres, has profoundly affected our notion of what knowledge is and should be. Historians are not usually called upon to address questions about the future. Yet this consideration of *Atalanta fugiens* as an exemplar of what has been lost, kept, and changed within our intellectual framework of inquiry also involves looking at the future as a thing that is (un)consciously shaped, and invites us to imagine futures that embrace multi-disciplinary engagements for the creation and application of knowledge. In this, humanists also tell a science story.

My time here has borne golden fruit. The Italian Academy is a vibrant, dynamic cross-disciplinary community, and I've gained fresh insights into my work through inspiring conversations with the Director, Prof. David Freedberg, the Fellows, and other scholars associated with the university.

I'll end with a note of gratitude for all the support and encouragement I received throughout this year—with special thanks to Prof. Freedberg and Dr. Barbara Faedda. I leave the Italian Academy enriched. This fellowship has given me the precious gift of time and quiet to think and create. Also, I have made many deep and lasting friendships with Fellows that the Italian Academy has brought together (I have laughed more in the past eight months than I

probably have in the last eight years). Thank you for having me be part of this remarkable community of scholars.

Donna Bilak will continue her research as a Visiting Scholar at The Center for Science and Society at Columbia University (and is a founding member of an LLC for the alchemy board-game that she has designed together with a colleague based on her Atalanta fugiens research project).

VALENTINA BORGIA

It was a great honor to have the chance to spend a semester at the Italian Academy. For four months, I had the opportunity to work in a quiet and relaxing atmosphere, in a wonderful building, with an efficient administrative and technical team ready to help with any problem. This was a unique opportunity; in fact, I would say it was a gift.

I could focus without distraction on my project about the use of plant poisons for hunting, as well as on all my work projects in general. In addition, I could calmly reflect on my future steps. Sometimes the view from a distance allows one to see things more clearly.

I was pleasantly surprised by the organization of the Academy and the weekly meetings. It was a challenging and stimulating experience to follow, evaluate, and intervene during the seminars, often dealing with subjects very far from our own academic path. This was a very new experience for me, as I am accustomed to spending time only with prehistoric archaeologists. However, a characteristic every researcher needs is curiosity, and at the Academy I got to know and appreciate the other Fellows with whom I shared moments of fun and constructive reflection. It was a pleasure to attend the “Neurocafé” organized by Donna Bilak and Giulia Torromino. I experienced intense “scientific happiness” when the interests of a neuroscientist studying the relationship between animals and space, on the one hand, and of archaeologists studying human migrations, on the other, could meet in an edifying discussion. Certainly, the semester at the Italian Academy was important for solidifying in my mind a concept I consider most fundamental: there is no science without sharing and interaction.

Regarding my research project, the principal aims were: 1) to evaluate the best analytical methods for detecting poisonous substances on ancient weapons; 2) to perform a sampling on arrows used by Native Americans; and 3) to gain access to archaeological—i.e., Paleo-Indian—materials.

The balance of the semester in New York was certainly very positive.

I contacted several experts in both private and governmental institutions (e.g., the OCME Forensic Toxicology Department) and had the chance to



discuss in detail the use of different methodologies, as well as to exclude impracticable lines of research. I had the opportunity to visit the scientific laboratories of the Metropolitan Museum of Art and to establish a collaborative relationship for preliminary tests on arrow poisons.

At the American Museum of Natural History, I collected important samples of Native American arrows. During my stay at the University of Nebraska at Omaha, I collaborated with Prof. Alan Osborn to establish the future steps of this research, involving the analysis of the many Paleo-Indian projectile points stored at the State Museum and the publication of a volume on poison arrows.

As part of the trip to Nebraska, I was invited to present a talk, which was attended by many students. Also, the other seminars I held at NYU and Columbia University brought good follow-up by the students.

Valentina Borgia returns to her research in affiliation with the McDonald Institute for Archaeological Research (University of Cambridge).

DUŠAN BORIC

It was a unique privilege to spend the 2017-18 Fall and Spring semesters as an Italian Academy fellow. In my research this year, I set myself a task to rethink how we could study, interpret, and understand examples of prehistoric “art” by employing an integrative approach that explores neuroscientific, anthropological, and techno-functional perspectives. During this year, I began to explore more widely cross-cultural and universal connections in early art-making by adopting an explicitly comparative perspective. The

main outcome of this research will be a monograph contracted with the Cambridge University Press on body and image in prehistory. During the fellowship I was able to make significant progress in completing several chapters for the volume.

My focus was also on the study of examples of Palaeolithic and Neolithic “art” in Italy. In the course of the fellowship I was able to travel to Italy in order to make photogrammetric recording for 3-dimensional manipulation of incised pebbles from the Late Paleolithic site of Settecannelle located in Viterbo. One such pebble bears representations of aurochs on both sides. The obtained high-resolution imagery provides important clues as to the technical gestures involved in its making. In collaboration with Italian colleagues, I have also examined animal bones from the site for those optimal specimens that can be used for radiocarbon dating using accelerator mass spectrometry in order to obtain a precise chronology for the use of the site as well as for the appearance of the objects of “art.”

At the start of the Italian Academy fellowship, I completed two catalogue entries for an exhibition on depictions of female corporeality in prehistory (*“Donne, madri, dee: linguaggi e metafore universali nell’arte preistorica”*) held in Udine, Italy (November 2017 – February 2018). I also gave a talk at the Center for Archaeology, Columbia University (*“Of Sickles and Axe Men: Figurines, the Dead, and a Neolithic Society Against the State”*) that explores a homology between iconographic representation of figurines and the placement of objects in male burials that may indicate the idea of an emergent figure of a male warrior already in the context of the 5th millennium BCE Neolithic societies of southeastern Europe. This paper is currently being prepared for submission to the Cambridge Archaeological Journal. Another paper is currently being drafted together with another IA fellow, Mel Win Khaw, neuroscientist. We are exploring how neuroscientific approaches may illuminate certain salient features in non-modern “art.”

This year offered a true academic luxury of being free to do my own research. But there were also genuine benefits I gained during this time by attending weekly seminars and through interactions with other fellows, the members of the IA staff, and its director. Considering the topic of my research during the IA fellowship, I felt particularly lucky and privileged that in the Fall semester 2017 I was able to attend the course—*“Art, History and Neuroscience: The Work of Art in the Age of Digital Reproducibility”* — taught by Prof. Freedberg at the Department of Art History and Archaeology at Columbia.

Dušan Borić continues his work as an independent scholar.

SIMONA CERUTTI

The opportunity to spend a semester at the Italian Academy was an amazing experience that has really impacted my intellectual training. My research project concerned the communication between rulers and governed in early modern societies, through the analysis of petitions. What interested me in particular was to question the legitimacy of this form of communication, usually described as modeled on the deference of the supplicant and the benevolence of the lord. My hypothesis was that the perspective of “*jurisdiction*” was more pertinent to describe the relationship of interdependence between rulers and governed. Through the lens of jurisdiction, we can discover and analyze relationships and interdependences which have been wrongly filed under the category of patronage, obscuring the complexity of the network of rights and duties which bound rulers to the ruled. So, my research has developed in this direction: what does exercising jurisdiction involve—in what conditions could it be exercised, and under what constraints? The theme is obviously at the crossroads of several disciplinary fields which have studied the relationships between governments and governed.

The multidisciplinary environment of the Italian Academy provided me a particularly important opportunity for the development of that perspective. I was able to discuss these issues with some colleagues specializing in the history of political thought; we established a fruitful dialogue, destined to last over time. At the same time, some seminars in Columbia and in NYU were important moments of exchange and collaboration with early modern historians and political scientists.

But it was above all the iconographic part of my research that has benefited from my stay in New York and the Italian Academy. The resources of the Avery Library were essential for the study of the iconographic tradition of Mercy, the sovereign virtue *par excellence* which, in the eyes of contemporaries, characterizes the attitude of rulers towards the ruled, and which is made explicit in the petitions. Once again, the interdisciplinary milieu of the Italian Academy proved to be invaluable, thanks to the presence of important art historians, and the weekly seminars coordinated by David Freedberg. During these four months I also presented parts of my research in some seminars held at Columbia and Yale University. The encounters organized by the Heyman Center for the Humanities as well as those presented in the core of the project on Sites of Religious Memory in an Age of Exodus: Central Mediterranean provided a very rich context for discussion.

I would now like to offer some warm thanks: to David Freedberg, Barbara

Faedda and the entire staff of the Italian Academy for providing me with the ideal working conditions; to Professors Caroline Bynum and Francesca Trivellato, whose advice and criticism has been precious during the presentation of my research. Finally, a sincere thanks to my co-fellows, for the many conversations and interesting exchanges which have helped to make this experience so enjoyable.

Simona Cerutti returns to her position as Directrice d'Etudes at the Ecole des Hautes Etudes of Paris.

DARIO DONETTI

The semester I spent at the Italian Academy was a truly exciting period full of intellectual discoveries, and provided a unique opportunity for me to grow as a scholar. The encounters I made significantly impacted both my work and my understanding of academic life. The project I developed during my stay in New York resonated with the cultural events of the city, which hosted in those months a major exhibition on Michelangelo Buonarroti and his graphic production. My reconsideration of the corpus of drawings realized by Michelangelo and his circle significantly benefited from the possibility of seeing such an important selection of sheets gathered together in the Metropolitan Museum, as well as by the proposed reexamination of the artist's oeuvre in the light of his activity as a draftsman: not just because of the scientific results of the show, but also thanks to discussions with the exhibition's curator, Carmen Bambach, and with my fellow researcher at the Academy, Mauro Mussolin, who had contributed in crucial ways to its preparation. At the same time, the generous collegial spirit in which my research was received by such institutions as the Met and the Cooper Hewitt made possible a closer observation and a better comprehension of the sheets preserved in their collections. More broadly, the entire community of Michelangelo scholars gathered in New York in those months, thus facilitating exchanges in the most prominent research institutions of the city, including Columbia University and the Italian Academy. A particularly exciting opportunity was that of presenting my project within the seminar organized by Michael Cole; in this setting, I was struck by the liveliness of the discussion and the challenging feedback I received. I also valued the possibility of being involved in Columbia's academic life on the occasion of events organized by Art History & Archaeology Department faculty members Eleonora Pistis and Michael Waters, during which I presented previous research and discussed broader aspects of my work as an architectural historian: from the necessity to rediscover the anti-

classical components of Florentine Renaissance to the methodological impact of the technologies of reproduction in the history of the illustrated book. However, the most significant contribution to my research, as well as to my intellectual enrichment, undoubtedly came in the form of the intense discussions during the weekly seminars at the Casa Italiana. The theoretical portion of my project, which built on a tradition of studies begun by Nelson Goodman in the 1960s, was especially reinforced as I was encouraged to think about the implications of my own studies on the general problem of authorship in early modern artistic practice. The keen observations made by David Freedberg pushed me to consider the larger epistemological consequences of my hypotheses, and dialogue with colleagues from other disciplines—musicology and philosophy, in particular—helped me to better articulate the original propositions of my research. The Weinberg fellows Pınar Aykaç and Francesco Marcorin, with their sharp understanding of the architectural debate on the modes of production, were, of course, privileged interlocutors of my work. But I appreciated even more the refreshing every-day exchange with those colleagues, and eventually friends, who could offer me new perspectives on my own thoughts, thanks to different intellectual paths that they enthusiastically shared with me: during a visit to the laboratories of the Zuckerman Institute, as well as at the end of a concert attended together, or even in a semi-serious etymological conversation over dinner. Their presence, as well as the constant support I found in Barbara Faedda and all the collaborators of the Italian Academy, enriched my unforgettable immersion in the intellectual life of New York, with its inebriating offer of exhibitions in public and private galleries, lectures, talks, readings and performances, film festivals, and opera nights.

Dario Donetti returns to his position as Research Associate at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut.

CHRISTOPH FRANK

In 2014, an altogether spectacular discovery was made at the *Staatliche Kunsthalle* in Karlsruhe in the South-West of Germany. Two albums containing some 297 drawings, previously believed to be the work of the local neo-classical architect Friedrich Weinbrenner (1766-1826), could be re-attributed and forensically connected with the Roman architect and draughtsman Giovanni Battista Piranesi (1720-78), one of the greatest artists of the European eighteenth century, as well as some of his workshop collaborators, about whom little had been known prior to this discovery.

Amongst art and architectural historians of the eighteenth century it is a well-known fact that the holdings of the Columbia libraries, *Avery* in particular, as well as the collections of New York—in first place *The Morgan Library & Museum*, custodian to the numerically largest Piranesi drawings collection worldwide—are second to none as far as the study of Piranesi's artistic oeuvre is concerned. Hence, the award of a Weinberg Fellowship in Architectural History and Preservation, gave me the extraordinary opportunity to work with these institutions over a consistent period of time in order to clarify the status of the Karlsruhe albums and their recent re-attribution. Thus, during the tenure of the Weinberg Fellowship, very extensive bibliographic research of the Avery Library's outstanding holdings of literature on Piranesi was conducted; during six weeks in February and March the Morgan Library's Piranesi drawings collection was studied in greatest detail and in the best possible conditions; during the latter half of March the same could be done in relation to the Avery holdings of large-scale architectural drawings (including the hugely important drawings for San Giovanni in Laterano in Rome) as well as their outstanding collection of prints and ornamental treatises; this leading to the identification at Avery of a hitherto unknown album of ornamental drawings which is closely connected with the Karlsruhe albums and therefore of considerable relevance; at the same time the collections of the Cooper Hewitt and Metropolitan Museum of Art (both New York), the National Gallery of Art (Washington), the American Philosophical Society (Philadelphia), the



Harvard Art Museums (Cambridge), the Museum of Fine Arts (Boston) as well as The Fowler Architectural Collection of the Johns Hopkins University (Baltimore) could be investigated in considerable detail; at this last institution another first-time identification of an album could be made; first results of the investigations conducted during the Weinberg Fellowship could be presented during two study days organized by Eleonora Pistis, from the Department of Art History and Archaeology at Columbia, and myself, held at the Avery Library (March 23, 2018), and another occasion organized by John Marciari, of The Drawing Institute of The Morgan Library and Museum, and myself, held at the Morgan (May 9, 2018), on both occasions with the support and in close cooperation with The Italian Academy. Both events allowed a number of distinguished colleagues and specialists based at North American institutions to participate in the discussion of this discovery, the significance of which for Piranesi studies can only be considered as highly important.

Christoph Frank returns to his position as director of the Istituto di storia e teoria dell'arte e dell'architettura, Accademia di architettura, Università della Svizzera italiana.

ANDREA INSABATO

The Fall semester that I spent at the Italian Academy was one of the most enriching experiences of my professional life. The incredibly stimulating environment of Columbia University and of the Italian Academy was a great context to develop my machine learning approach to study neural networks.

On one side I was immersed in the world-class machine-learning community of Columbia University, which was key for the technical development of my project. I also greatly benefited from the vibrant interdisciplinary environment of neuroscience research guaranteed by the Zuckerman Mind Brain Behavior Institute where I had very productive discussions about the neuroscientific implications of my project. On the other side, the weekly seminars at the Italian Academy helped me a lot to widen my perspective by interacting with prominent researchers mostly in other fields and to understand long-range connections between neuroscience and humanities. I also learned a lot from these interactions about how to best communicate my research to a wider audience.

During this semester I (together with colleagues at University Pompeu Fabra (Barcelona) developed a method to reliably predict the identity of subjects based on their brain connectivity measured from fMRI recordings. In addition, the method is able to decode the subject's cognitive state during the recording session. The method is based on state-of-the-art machine-learning

techniques that allow us to characterize the states in terms of brain networks. The method was tested on three datasets giving almost perfect classification accuracy on each of them.

In parallel, I worked on a Bayesian estimation method for brain connectivity in collaboration with John P. Cunningham (Columbia University) in order to extend the method to shorter recordings. The Bayesian framework makes regularization a natural option by using prior distributions of parameters. In addition, the Bayesian estimation provides a full posterior distribution of parameter values, thereby providing a reliable method to estimate the existence of connections between brain areas. This project is currently still in progress (with interesting preliminary results) and so my collaboration with Columbia University is continuing after the fellowship.

I greatly profited from the intense discussions with the other fellows and I learned what similar—as well as very different disciplines—can contribute to our work.

Overall this semester at the Italian Academy was a wonderful experience that will have a big impact on my academic trajectory and my scientific career.

Andrea Insabato returns to his post-doctoral position at University Pompeu Fabra.

ALICIA JIMÉNEZ

I had the great privilege of working on my book project on the relationship between mimesis, colonialism and material culture in the Roman Empire at the Italian Academy during the Fall semester of 2017. The manuscript examines new theoretical approaches to an “*archaeology of the double*,” using different case studies in which the simulacrum reveals more than meets the eye: the copies of the Forum of Augustus in provincial capitals, replicas of the dead, and mass-produced commodities that contributed to the dissemination of gender stereotypes. During my time at the Academy I concentrated on the more interdisciplinary and theoretical parts of the book, the two chapters that deal with questions about how a standard is created, the meaning of “*ubiquity*” in cultural terms, and the processes unleashed when a society is flooded with a type of object that’s easily recognizable.

The interaction with the fellows and scholars during my stay has had a deep influence on the way I structured the book and approached several key problems in the first draft. Particularly important for the project were my conversations with David Freedberg (Columbia) about the nature of mimesis and material culture, Francesco de Angelis (Columbia) on the replicas of the Forum of Augustus in the provinces, Gayatri Spivak (Columbia) in relation to

the question of representation and the subaltern during my talk at the Academy weekly seminar series, Severin Fowles (Barnard) about the vexed issue of the relationship between things and people in (post)colonial contexts, Rosalind Morris (Columbia) on the power of the fetish and the replica, and Michael Taussig (Columbia) on the anthropology of mimetic practices. I also benefited greatly from the insightful comments on the project by Barbara Kowalzig (NYU), Katharina Volk (Columbia), Riccardo Olivito (Fulbright scholar, NYU) and Donna Bilak (Columbia). I am very grateful to Francesco de Angelis, who invited me to attend his graduate seminar on responses to Roman imperial imagery, which intersected directly with one core chapter of the book. The feedback I received from him, and from the faculty and students that attended my December lecture at the Department of Art History and Archaeology (Columbia), was also particularly stimulating. I am indebted as well to Dušan Borić (Cardiff University) and Andrea Insabato (Universitat Pompeu Fabra) for discussing with me the results of the radiocarbon analysis of materials from the fieldwork project I co-direct at the Roman camps near Numantia (Renieblas, Spain), which I received during my stay in New York. The research and writing I was able to accomplish in the Fall allowed me to prepare a successful application for the Book Manuscript Workshops at the John Hope Franklin Humanities Institute (Duke), where I will discuss with fifteen scholars at the end of 2018 the first draft of the manuscript that I began to write at the Academy. I cannot thank enough all the staff at the Italian Academy for the many important ways in which they supported my work and the fellows for their intellectual curiosity and the way they challenged me to think differently about the project.

Alicia Jiménez went on to six months at The ANHIMA Research Center (UMR 8210, Anthropologie et Histoire des Mondes Antiques, CNRS-EHESS-EPHE-Paris 1-Paris 7), before returning to her position as Assistant Professor in Classical Studies at Duke University.

MEL W. KHAW

My fellowship at the Italian Academy was transformative—both intellectually and personally. I suspect there are few places in the world where cross-disciplinary interactions between the sciences and humanities take place freely and openly without external interventions. During my time at the Academy, my horizons broadened infinitely; I leave convinced that cognitive scientists have much to gain from listening to art, culture, and history more closely. I found new intellectual heroes in Arnheim, Gombrich, and Warburg, but the most important lessons I learned came directly from the Academy's unique collective.

My endless gratitude goes out to Prof. David Freedberg for his encouragement and support in my scientific endeavors. I look forward to the publication of results from data collected at the Academy—the first of which forms a paper that explores sequential regularities in aesthetic judgments. Upon attending Prof. Freedberg's course in Art History & Neuroscience (a class featuring plenty of material on sensorimotor representations), I found myself interested in the topic of biological motion. I soon began experiments on this form of perception; notably, these projects incorporate my interests across perceptual neuroscience and human movement, as well as judgment and decision-making. The Academy's strong presence of scholars interested in motor control and body perception—e.g., Profs. Freedberg, De Gelder, Aglioti, Mirabella and others—have left an indelible mark on my interests. During my time at the Academy, I also submitted and published several papers in my home domain of neuroscience and economic decision-making. All of this academic progress would not be possible without the constant and reassuringly warm support from Academy staff members. Thank you for further enabling my undertakings as a fellow: Dr. Barbara Faedda, Abigail Asher, Allison Jeffrey, Vida Herling, Barron Preston, and Adelle Parsons.

A reflection on my time at the Academy would not nearly be complete without special mention of my daily colleagues: Dušan Borić, Donna Bilak, Giovanni Mirabella, Ezio Puglia, Magnus Tessing Schneider, and Christoph Frank, to name but a few. They were an unending source of laughter, support, and guidance on a variety of irresistible topics. I have learned a great deal simply from our daily conversations, and I hope to continue to be in touch with this cohort. I will also fondly recollect our weekly seminars. The varied topics and accessible presentations from our fellows gave me a bird's eye view of important questions that I would not have considered from within neuroscience. I will cherish these memories of Wednesday afternoons—our lunches, coffee breaks, and question & answer sessions. I am excited to see where our academic lives lead to, after having this remarkable collective experience.

Mel W. Khaw takes up a new position as a Postdoctoral Associate at Duke University in the Fall of 2018.

DENISE LA MONICA

Thanks to the support of the Weinberg Foundation, the research project that I developed during this fellowship investigated the origins and first steps of the idea of protecting natural heritage. The fundamental question was: when and where did the theoretical and abstract appreciation of scenery transform into

a social and broadened request for legal protection, which would have been perceived as necessary for the general well-being and improvement of society. This new kind of approach has been progressively converted into official requests for intervention and protection of specific natural places, sites, and areas. To prompt an answer to this question, my research has developed from historical perspective and with a comparative approach, by analyzing the legal frameworks that were developed in order to protect cultural and natural heritage in the United Kingdom, France, Italy, and the United States of America from the second half of the 19th century to the first decades of the 20th century. The different legal frameworks were constructed and organized over time in order to respond to the specific demands of scholars and societies. The comparison of the European situation with the U.S. system is very interesting: on the one hand, thanks to some specific cultural contacts, particular initiatives were promoted which would have been very difficult to realize in Europe during those years. On the other hand, the protection of the Yosemite Valley and Mariposa Grove trees (1864) and, then, of Yellowstone (1872) created the basis for the American legal system of protection for natural areas, which was subsequently completed by the Antiquities Act in 1906.

Besides this research on the protection of landscape, I also addressed my interest in archaeological heritage, and I had the opportunity to actively participate in the seminar *“Approaches to Greek Sculpture,”* held by Professor Clemente Marconi (Institute of Fine Arts, NYU). The seminar explored the different approaches (materials, techniques, functions, connoisseurship, iconographic analysis, and iconological interpretation) to the study of the Greek sculpture of the Archaic and Classical Periods, and took advantage of the rich collection of Greek sculpture in the Metropolitan Museum of Art.

As they were strictly connected with my research interests, I attended all the conferences that were organized by the International Observatory for Cultural Heritage of the Italian Academy—on preservation and study of the memory of concentration camps in Italy (February 8), on the protection of cultural heritage in conflict zones (February 16) and on the struggle against the looting of antiquities (April 5). Moreover, given the strong relationship with my research topic, I was deeply interested in the conference dedicated to the protection of natural monuments, parks, sacred places and native identities (March 27) and I published two articles on this matter (one in *Il Giornale dell'Architettura*, the other in *Left*).

Denise La Monica will develop her research interests both in history of ancient art and in history of protection of cultural heritage.

ISABELLE LEVY

My four months at the Italian Academy have been a truly invigorating blend of concentrated research, interdisciplinary collaboration, and camaraderie. It has been a rare privilege to work among such inspiring colleagues and in such a beautiful setting, all the while surrounded by extraordinary libraries and resources.

During my time at the Italian Academy, I continued my work on Immanuel of Rome, also known as Manoello Romano or Giudeo (Immanuel the Jew), a poet, philosopher, biblical exegete and contemporary of Dante who wrote in both Hebrew and Italian. I have concentrated on three aspects of the literary career of this unique cross-cultural figure: Immanuel's Italianizing of Hebrew literature; his Hebraizing and (perhaps Judaizing) of Italian literature; and the literary-historical meaning of his position as a translational figure of medieval Italy.

I have focused this research into two projects. The first is an essay about Immanuel of Rome with respect to his duecento Christian-Italian environs that appears in the history section of the Digital Dante website, Columbia's online project featuring commentary on the entire Divine Comedy by Professor Teodolinda Barolini. I first situate Immanuel in the historical context of the Jewish community of Rome and then offer background on his Hebrew-language influences. I offer examples from his Hebrew prosimetrum, the *Maḥbarot Immanuel*, in an effort to reconcile his borrowings from the duecento Italian lyric tradition with the formal setting of the Hebrew *maqāma*, a style of Arabic rhymed prose narrative invented in tenth-century Iran and adopted by Jewish writers of twelfth-century al-Andalus for use in Hebrew. Finally, I consider the extent to which Immanuel was able to bridge the culture and language gaps: he was not only the first author to compose a sonnet in a language other than Italian but was also the author of four sonnets and one *frottola* in vernacular Italian, for which I provide translations into English.

The breathtaking holdings of the Judaica and Hebraica collection within Columbia's Rare Book and Manuscript Library have been an exciting and fruitful supplement to my Digital Dante contribution. I am grateful to Western European Humanities librarian Meredith Levin and to Jewish Studies librarian Michelle Chesner and for their immense knowledge and generous help with my contribution to Digital Dante.

My second project is a forthcoming article on Immanuel's inventive Italian *frottola*, an early madrigal known for its unprecedented use of onomatopoeia. My formal analyses of the *frottola* culminate in a broader discussion of Immanuel's quest for identity as a transient outsider in medieval Italy in a period that was unpredictable for Jews.

It was a great privilege to discuss research approaches with the other fellows, and it was equally inspiring to receive insightful feedback from Professors David Freedberg, Teodolinda Barolini and Elisheva Carlebach. During my stay I also enjoyed welcoming Professor Giacomo Todeschini for his lecture at Columbia's Institute for Israel and Jewish Studies. I am grateful to the Italian Academy for including me in its tremendous efforts to foster a community of diverse scholarship.

Isabelle Levy will begin roles as a visiting fellow at the Center for Jewish History and as a seminar associate at Columbia's Institute for Israel and Jewish Studies.

MICHELE LOPORCARO

During my stay at the Academy, I worked on my research project on *Morpho-syntactic Change in the Brain: Capitalizing on Language Variation in Italo-Romance*. This has progressed in the stimulating environment provided by the Academy, resulting in the submission of a coauthored paper which reports on the first ERP experiment on an instance of ongoing change in the grammar of a dialect of Italy. The experiment was planned by my research team at the UZH in cooperation with neurolinguists at IUSS, Pavia, and the final writing kept me busy during the fellowship.

Other articles on different topics were written and submitted during my stay: I dialetti italiani. *La crusca per voi* 55 (2017 - II).

On the subordinate status of the choice between formal and substantive explanation for sound change, in F. Sánchez Miret & D. Recasens (eds.), *Production and Perception Mechanisms of Sound Change*, Munich: Lincom Europa 2018.

M. Loporcaro et al., Unstable personal pronouns in Northern Logudorese, to appear in B. XXX, L. YYY, M. ZZZ & R. WWW (eds.), *In honor of VVV*, Amsterdam: John Benjamins [being a festschrift, no names can be mentioned].

Simplification and complexification in Wolof noun morphology and morphosyntax, to appear in F. Gardani & P. Arkadiev (eds.), *Morphological Complexity*, Oxford UP.

During these intense months, I gave two talks which did not lead me far away from my desk at the Casa Italiana and/or the Butler library: *Mass/count and grammatical gender in Romance* at SUNY, Stony Brook, Dept. of Linguistics (October 27) and *Parodia, mistilinguismo e web-series nell'Italia del Duemila* at the Dept. of Italian, Columbia University (November 10).

The Fall also saw the finalization of the OUP book on *Gender from Latin to Romance: history, geography, typology*, whose first proofs I checked on my NY-flight, in Central Park and Bryant Park early in September, while I sent back the

third proofs on November 17: the book appeared as I was still at the Academy. Finally, the stay in NYC was instrumental in forwarding the Oxford Encyclopedia of Romance linguistics (<http://linguistics.oxfordre.com/page/romance-linguistics/>), allowing me to meet the editorial assistants at the Casa Italiana, over a coffee from the legendary Italian coffee machine, or at OUP's on Madison Avenue, where my laptop miraculously survived a cup of coffee being spilled on it (American coffee, nota bene: a considerable amount of liquid that kept dripping out for a while). I took this as a sign that my stay in NYC was under a lucky star.

I will look back with nostalgia to this period of productive and concentrated work, because of the enviable working conditions—which made a (moderate) resistance to the notoriously attractive cultural life in NYC at all possible—and the courtesy of everybody in charge of assisting the fellows at the Casa Italiana. Last but not least, the program deserves credit for putting together such a congenial fellow cohort, which enhanced the attractiveness of the best fellowship one may dream of. My heartfelt gratitude goes to the institution that made this possible, to its director and to all the Academy staff.

Michele Loporcaro returns to his Position as Full Professor for Romance Linguistics at the University of Zurich, Switzerland.

FRANCESCO MARCORIN

Thanks to the generosity of Ms. Sydney Weinberg, who funded my fellowship in Architectural History and Preservation, I had the great opportunity to join the activity of the Italian Academy and take part in the life of Columbia University. During the semester in New York I dedicated full time to my research on the impact of local antiquities on Modern identity in Verona, both using the extraordinary resources of the Avery Library and discussing the results with the other fellows. More specifically, I focused on context analysis, defining similarities and differences with other case studies, and finding unexpected analogies and intersections with the research carried out by colleagues both at the Italian Academy and in other departments.

The stimulating environment, made possible by the positive work atmosphere and the several activities organized spontaneously by the group of fellows, provided me with the best conditions for research activity. The Wednesday seminars also contributed to the constant exchange of information, opinions and work methods, despite the wide variety of disciplines and topics spanning from archaeology and art history to philosophy, linguistics, and neurosciences.

In December I was invited to join a workshop at the Avery Library—*Renaiss-*

sance *Architectural Drawings and Treatises and their Afterlife*—where I presented my research and compared a copy of Sebastiano Serlio's *Terzo Libro* with Torello Saraina's *De Origine et Amplitudine Civitatis Veronae*, both from the library's collections.

The Fall semester in New York was full of activities and events that provided further opportunities to get in contact with other scholars: the rich calendar of concerts at the Italian Academy and the project *Monteverdi at 450: Experiments in Sound, Image, and Movement*; a cycle of seminars organized by Centro Primo Levi; the opening of two exhibitions at The Frick Collection ("Murillo: The Self-Portraits" and "Veronese in Murano: Two Venetian Renaissance Masterpieces Restored"); the astonishing exhibition "Michelangelo: Divine Draftsman and Designer" at the Metropolitan Museum of Art; and the exhibition "Alberto Savinio" at The Center for Italian Modern Art.

Being a fellow at the Italian Academy made the access to important collections of drawings and books related to my research easier, in particular the ones at the Department of Drawings and Prints at the Metropolitan Museum of Art and the collection of The Morgan Library.

In conclusion, the experience at the Italian Academy was absolutely enriching, productive and pleasant at the same time, and gave an enormous contribution to my research in terms of methodology, organization of the material and developing of new ideas. This is why I am deeply and sincerely grateful to Ms. Weinberg, Professor Freedberg and Professor Faedda for believing in my project and supporting it, and giving me such an opportunity for intellectual and professional growth.

Francesco Marcorin takes up a new position as Visiting Professor of Architectural History at Union College, International Programs (Schenectady – Florence). He is also involved in the project Thinking3D, coordinated by the University of St. Andrews, Magdalen College and the Bodleian Libraries.

GIOVANNI MIRABELLA

The many fellows that have been here at the Italian Academy for Advanced Studies are a tough act to follow; I feel it is really hard to write something original. I set my task as writing about what I accomplished and also experienced here in terms of community. In truth, it is difficult to fully describe this deep and thoughtful experience. Living in such an intellectually stimulating atmosphere as the one offered by the Academy, and at the same time interacting with the neuroscientists at the Greene Science Center, has provided a truly wonderful "playground" to boost my creativity.

When I arrived here, in freezing and stormy January, my aim was to develop a new tool for analyzing the electrocorticographic activity recorded while pharmacoresistant epileptic patients were performing a task probing their inhibitory control. This executive function is at the root of our behavioral flexibility and of our ability of voluntary choosing of our own actions: *"free will."* However, day after day, thanks to the very intriguing and fruitful interactions with the other fellows and with David (Prof. Freedberg), I progressively expanded the boundaries of my research to include the novel clues that this environment was continuously providing me. Among other things, I figured out that the strong emotions conveyed by carefully selected artistic representations (e.g., face portraits or fairy tales) could be exploited to study the behavioral and neural correlates of emotionally driven actions. The expertise of storytellers, the abilities of painters in creating effective artworks, can potentially represent more salient stimuli than the ones commonly used in laboratories. The crucial step here is given by the choice of material, and this step can be accomplished only with expert supervision from relevant fields. The passionate Wednesday seminars and the following debates allowed me to better appreciate the different approaches of researchers outside my own field of studies, setting the ideal background to ideate truly interdisciplinary studies. Here at the Academy the common idea that just neuroscience could provide tools to allow a better understanding of humanistic disciplines is challenged in favor of a more balanced cross-disciplinary exchange.

In this sense, I fully understood and enjoyed the mission of the Academy, strongly supported by David, i.e., allowing people coming from the humanistic and the scientific worlds to get in contact, to confront, and, consciously or unconsciously, exchange ways and tools to face their own questions. In my view, such feelings arise not only during the Wednesday meetings, but are fostered also by personal relationships built during lovely lunches, dinners, and outdoor trips, which were made possible by the warm environment set up here at the Academy.

In this already magnificent landscape, Columbia University also offers an exceptional, multifaceted number of events that can promote both professional and personal growth, allowing for the opportunity to listen to, and meet, outstanding scholars. Particular thanks goes to my fellows at the Greene Science Center, Stefano Fusi and Fabio Sebastianini, with whom I am developing a very promising approach to my data on inhibitory control based on machine learning theory.

All in all, what I really hope, and what I am working on, is to make this wonderful experience just a first step towards further fruitful collaborations.

Thanks to all the staff of the Academy and to all the fellows for this wonderful opportunity!

Giovanni Mirabella has returned to Italy where he is currently teaching at Sapienza University and carrying on his research both at the Neuromed hospital and at clinic of Human Neuroscience of Sapienza University.

MAURO MUSSOLIN

The semester I spent at the Italian Academy for Advanced Studies in America was one of the most thrilling and productive of my career, and it was vigorously marked with a strong focus on Michelangelo. The scholarly environment at the Academy provided the concentration to finalize the writing of my book *Michelangelo and Paper as Palimpsest*. The invitation to give a lecture at the Casa Italiana Zerilli-Marimò of New York University, on Michelangelo and the Drawings for the Fortification of Florence, offered the possibility to emphasize the final chapter of my book. As a group of fellows and staff of the Italian Academy, we visited the exhibition *Michelangelo Divine Draftsman and Designer*, held at the Metropolitan Museum of Art, which I contributed to as a fellow in the Drawings and Prints Department in the previous months. The visit was the perfect complement to my Fellowship presentation and an invaluable occasion to better present Michelangelo's drawing process, his use of the paper, and his graphic techniques.

During the semester, the convergence of interests among the Fellows' projects was crucial for clarifying my thoughts and expanding my knowledge in the related fields of my investigations. I remember with great appreciation the discussions during the Wednesday seminars, vibrantly led by Prof. David Freedberg, and the constant friendly and collegial atmosphere outside of work.

Also, the Columbia Libraries have been essential for my research on architectural drawings from the 15th to the 17th century. In the magnificent collection of architectural books and manuscripts of the Avery Architectural and Fine Arts Library, I concentrated my attention on a manuscript by Sebastiano Serlio (1474–1554), *Tutte l'opere d'architettura, Libro VI*, which is dedicated to domestic architecture. My analysis of the making of the manuscript, the characteristics of its sheets and the sizes and quality of paper used, will be included in the upcoming online portal entitled Digital Serlio, a project from an international team of scholars coordinated by Prof. Francesco Benelli and co-sponsored by the Avery Library and the Italian Academy. I also benefited from exchanges with Columbia's Professors. I was invited by Prof. Michael Cole, Chair of the Department of Art History and Archaeology at Columbia

University, to give a seminar for graduate students. I started a productive dialogue with Prof. Diane Bodart dedicated doodles, scribbles, and “*scarabocchi*” made by both well- and lesser-known artists on paper or another support or medium. I was also extremely happy to contribute to the seminar in Renaissance Architectural Drawings and Treatises and their Afterlife held at the Avery Classic Collection by Prof. Michael Waters and Prof. Eleonora Pistis. In particular, I cannot forget Prof. Pistis’ friendship and the stimulating conversations on art and architectural history I had with her.

Last but not least, I would conclude with a special thanks to Prof. David Freedberg and Prof. Barbara Faedda for their vibrant academic guidance of the Italian Academy and for making such a distinctive and well-designed fellowship program.

Mauro Mussolin takes up a new position as Getty Scholar at The Getty Research Institute, Los Angeles.

THOMAS PEATTIE

My time at the Italian Academy during the Fall of 2017 was among the most rewarding experiences of my academic career. The chance to work alongside such a remarkable group of fellows (not to mention the wonderfully supportive staff) was both a privilege and a delight, and the experience has provided me with a model for thinking seriously about cross-disciplinary research. Thanks to the guidance of David Freedberg, our weekly seminars afforded us a rare opportunity to contemplate the methodological and epistemological perspectives of a range of diverse disciplines across the sciences and humanities. The resulting conversations have left an indelible mark on my own research and teaching.

The chance to devote a full semester to uninterrupted research and writing allowed me to make substantial progress on a monograph in progress that explores the transcribing practice of the late Italian composer Luciano Berio. Focusing my attention on Berio’s transcriptions of music by other composers, I began during these months to consider why this rich repertory of co-authored works has been accorded a secondary status in assessments of his larger compositional output. Drawing on an array of newly accessible primary sources that now form part of the Luciano Berio Collection at the Paul Sacher Foundation (Basel), my aim was to discover what motivated Berio’s transcribing practice, while also addressing the question of how he approached the task of transcription. Careful study of Berio’s richly annotated scores soon made clear that these scores offered evidence of how Berio listened to the music that he

chose to transcribe. Berio's own autograph annotations—many of which draw attention to the role of listening at the earliest stage of the transcription process—also seemed to suggest that while his transcriptions rely on an intimate knowledge of an original “text,” his relationship to these texts is also shaped by an entirely different kind of knowledge, one that has been shaped by the lingering sonic traces of the performed work as remembered and misremembered over the course of a lifetime of listening.

During the Fall semester I had many productive exchanges with faculty members in the Columbia Department of Music, including Walter Frisch and Elaine Sisman. Giuseppe Gerbino provided me with an opportunity to present my work in the context of his graduate seminar on Monteverdi, and Ben Steege invited me to give a talk in the department's Musicology Colloquium Series. Richard Kramer of the Graduate Center (CUNY) also served as an important interlocutor for my project. I was also involved in organizing a two-day event at the Italian Academy (Monteverdi at 450: Experiments in Sound, Image, and Movement) with Giuseppe Gerbino (Columbia) and Mauro Calcagno (University of Pennsylvania). In addition to moderating a roundtable discussion on Berio's unfinished “revisitation” of Claudio Monteverdi's final opera *L'incoronazione di Poppea*, I served as a co-curator of the exhibition, “*A Philology of the Future: Berio and L'incoronazione di Poppea*,” which presented a collection of never-before seen documents related to this unfinished project.

Thomas Peattie returns to the University of Mississippi where he was recently awarded tenure and promoted to the position of Associate Professor of Music.

GABRIELE PEDULLÀ

My semester at the Italian Academy was extremely productive and I am really grateful for this opportunity to carry on my research in such an incredible community.

I came to New York with a project on the rediscovery of Attic democracy during the European Renaissance (ca. 1260 – ca. 1570), the final goal being a monograph on this topic. In fact, Athens remains an inevitable point of reference, offering political thinkers a model to either draw inspiration or to take their distance from. During the Middle Ages, on the contrary, given the disappearance of Greek in Western Europe, Athenian history and institutions fell into oblivion, only to resurface with Petrarch and Italian Humanism. Even if this reappearance is extremely relevant for Renaissance culture and the history of political thought, however, it has never been the subject of an extensive, first-hand study. As a result, volumes on the history of democracy gener-

ally devote very little space to what was a decisive shift, and—because some of the subsequent attitudes towards Athens took shape in that moment—this absence leads to a general misunderstanding of the whole process. With my book I intend to close this gap and to correct the traditional (and misleading) interpretations.

Given the interdisciplinary nature of my research (which spans the historical fields of political thought, philosophy, literature, art, philology, and publishing), the intellectual breath of the Italian Academy's community of scholars proved to be extremely precious and helped me a lot, especially for the "iconographic" side of my research. The ensemble of Columbia libraries was also decisive: both for the European (that is, not Italian) part of my research (which required accesses to numerous primary and secondary sources that are otherwise difficult to find in Italy) and for the identification and collection of the (rare) visual representations of the democratic heroes in this period (including those in manuscripts and printed editions). And—aside from the generous and warm staff of the Italian Academy—I cannot avoid mentioning the support and the many productive suggestions I received also from my Columbia colleagues (from the departments of Italian, History, Art, and Classics).

What a wonderful experience!

Gabriele Pedullà returns to his position as associate professor of Italian Literature at the Università di Roma 3.

PAOLO PELLEGRINI

For those who, like me, are used to a somewhat old way of working, sitting in the library or in the archives to study in the silent quiet of the shelves full of books and manuscripts, the opportunity granted to me by the Italian Academy represented a unique and unrepeatable moment. The wonderful library on the third floor, formerly the glorious department of Italian Studies at Columbia University, is the ideal place to sit and read and reflect not only on your specific research but more generally on the meaning of one's work. Studying in the building where a figure like Paul Oskar Kristeller worked awakens a series of memories related to my early academic years in which Kristeller and other scholars represented daily readings. Moreover, the Italian Academy makes available to the fellows all the formidable resources of Butler Library: not only the endless series of open shelves of volumes, but also electronic resources and digital data, crucial for every type of research.

My project aimed at a new biography of Dante Alighieri. From this point of view, the structure of the Italian Academy proved to be decisive, allowing me

a very quick access to the sources and an almost immediate control of the bibliography, which in the case of Dante is inexhaustible. The research required frequent consultation of sources belonging to different disciplines, passing from the minute check on the text of a first fourteenth century chronicle to the recovery of articles published in peripheral and completely marginal scientific journals, (the library service provided delivered the complete scan in just a few days). This allowed me to complete—in a few months—a research path that otherwise would have required years of work and patient recovery of materials, and now my biography is almost finished. The drafting of the first part relating to the Florentine years of Dante was concluded not only by acquiring the new documents of the *Dantean Diplomatic Code*, but also by recovering news from the glorious studies of the philologists of the past, in some cases wrongly overlooked. My section relating to the first period of Dante's exile is finished too and will make news, I daresay. My last section, relating to Dante's journey to Verona and Ravenna, has yet to be written, but I have already recorded all of the data.

That being said, one should not think that the learned aspect might exhaust all the potential of this experience. Equally if not even more relevant are the contacts and the fruitful and constant confrontation that I established with colleagues both in the humanities and the scientific disciplines, whose attitude to high-level research has often given me stimuli and ideas for reflection for my job as well. This chance was not confined to the weekly seminars on Wednesdays, where the comparison was direct and explicit, but also arose in conversations along the corridors or in the cozy library lounge. Whatever good will emerge from my research project I also owe to the fellows that I met during these months.

Paolo Pellegrini returns to his position as Associate Professor for Italian Linguistics and Philology at the University of Verona.

GIANCARLA PERITI

My project, *The Network of Cassinese Arts in Mediterranean Renaissance Italy* (ca. 1450–1600), investigates a corpus of religious artworks that tied together the communities affiliated with the Benedictine Cassinese Congregation distributed throughout the Italian peninsula. It considers the imbrications between artists and works that constituted the Cassinese visual network and that informed the creation of remarkable artworks and architecture during the Renaissance. Paradigms of the management of resources and of artistic geography form the basis from which I reconstruct the crucial role of the Cassinese

Congregation in the production of experimental sacred works and, in so doing, reassess prevailing art historical accounts of the Italian Renaissance. The 2018 Spring term at the Italian Academy has provided me with invaluable support for advancing this book project. The Academy's truly interdisciplinary intellectual community supplied the intellectual stimuli, while Columbia University's resources and infrastructures significantly facilitated my research. This term at the Italian Institute also enabled me to make final revisions to the proceedings of a conference "*Ravenna on the Imagination of Renaissance Art*," a volume I am co-editing with Alexander Nagel (New York University), which is scheduled to appear in October 2018 (Brepols).

My stay in New York has been further enriched by multiple visits to the exhibition "*Michelangelo: Divine Draftsman and Designer*," held at the Metropolitan Museum of Art. My participation in the Michelangelo Study-Day at the Metropolitan Museum this past February was a stimulating opportunity to share ideas and listen to the reflections of colleagues on Michelangelo's works on paper.

In addition to the lectures, symposia and other events I had the chance to attend at Columbia and New York University, I much appreciated the less formal and more spontaneous conversations I had with my fellow peers at the Italian Academy, a diverse group of humanists and scientists. Moments of conviviality and intellectual exchange over lunches and dinners were occasions for personal enrichment and offered the space to foster projects and collaborations that will bear fruit in the years to come. At the Italian Academy I gratefully took part in a stimulating intellectual life that provided me with a rewarding balance between a secluded focus and communal sharing.

Giancarla Periti will return to her Associate Professorship position at the University of Toronto, Department of the History of Art.

GIOVANNA PINNA

During my stay at the Italian Academy I had the opportunity to further develop my project on Hegel's conception of modern art, focusing on the relationship between aesthetics and anthropology in Hegel's philosophical system.

In my presentation at the fellows' seminar on November 15, I approached the general issue of the function and the role of art in Hegel's system of knowledge from a specific angle, that of the representation of the human body in modern art. The latter is characterized, according to Hegel, by a more radical and complex anthropomorphism than the one manifested by the classical canon of ancient sculpture. On the one hand, this fact suggests that one

should relativize the still current conception of Hegel as a classicist and offers new insights into his conception of the romantic art form. On the other hand, this brings to the foreground the central role played by the human body and face in the visual arts. To explain how art can take on the essential content of the human figure, Hegel refers back explicitly to a passage of his Anthropology that deals with the concept of the soul. Corporeality, which is the first manifestation of the vital unity in human beings, is informed by consciousness and activity. The fact that the surface of the body makes self-consciousness visible is what makes the body anticipate the signifying relation between content and form in the work of art. This is why the human body is for Hegel the fulcrum of the mimetic process in artistic creation. Consequently, the natural foundation of visual art is to be found in embodiment, in the in-born sense for physiognomic, as well as in empathy. The first result of my investigation, that is part of a book project, was a paper I am submitting for publication to *Res: Anthropology and Aesthetics*.

Columbia University has been a very inspiring context in which to pursue my research. Both the interdisciplinary discussion at the Academy and the special focus on interconnection between humanities and neurosciences have enriched and broadened the theoretical framework of my investigation. David Freedberg's class lectures on neural response to visual arts were instrumental in suggesting the relevance of an extensive reading of literature on aesthetic response, both in the area of neuroaesthetics and of the anti-idealistic debate in art history.

In the first part of this fruitful period at the Italian Academy, I also worked at the final proofs of my commented edition of K.W.F. Solger's *Vorlesungen über Ästhetik*, which appeared in November from Meiner Verlag (Hamburg). I also finished two papers connected to another line of research of mine, viz. the theoretical and literary work of Friedrich Schiller: "Das Original erschaffen. Zu Schillers Übersetzungsstrategien" and "Philosophie und Dichtung. Zu Schillers Theorie der Lyrik." In addition, I prepared a book project (in German) on Schiller as philosopher, which I discussed with Friedrich Neuhauser and Eva Geulen.

Finally, I have to say—fully realizing that this thought is not original—that this term at the Italian Academy was a great experience. Of course, the blame for this lack of originality falls on the fantastic working conditions and the extremely stimulating environment provided by the Italian Academy.

Giovanna Pinna returns to her position as Professor of Aesthetics at the Università del Molise.

EZIO PUGLIA

During my stay at the Italian Academy, I worked on the first written exemplars in the modern tradition of the fairy tale: G.F. Straparola's *Le piacevoli notti* (1550-1553) and G.B. Basile's *Lo cunto de li cunti* (1634-1636). The principal outcomes of my research are two papers, *Emerging Interiorities: The Fictional World of Straparola's and Basile's Fairy Tales*, and *Hieroglyphic Fairy Tales: Straparola, Basile and the Emblematic Tradition*.

Emerging Interiorities analyzes the fictional world and characters staged by the two writers in their fairy tales. I argue that this fictional world is perfectly attuned to the one described by some coeval writings on magic, and that such an attunement can help us grasp the historical specificity of Straparola's and Basile's narratives. I also discuss the individuality and agency of fairy-tale characters as delusional, especially because every distinct fictional being is decentered in favor of the circulation of immanent worldly forces. I suggest that these forces, expressing themselves as emotional intensities and necessary chains of events, are the true protagonists of Renaissance and Baroque fairy tales.

Hieroglyphic Fairy Tales explores the influence of emblematic literature on the new interest aroused by fairy tales: they may have appeared as a sort of hieroglyphs, that is, as allegorical compositions containing ciphered images whose key is lost. I show that associating the fairy tale with the emblematic context opens up new interpretative possibilities for the understanding of Straparola's and Basile's works. I also submit that the hieroglyphic character of fairy-tale images, the impression that their 'surface' conceals a profound meaning, is the most enduring legacy of the Renaissance and Baroque fairy tale.

These two papers, as well as a previous article (published in a French version, *Pour une écologie du conte merveilleux*), are conceived as book chapters aimed at challenging widespread interpretations of the fairy tale as an ahistorical narrative form. Straparola's and Basile's texts, questioning the validity of many accounts regarding the fairy tale in general, can function as perfect case studies for developing a new approach to investigate later fairy-tale narratives.

My semester was intensely productive, and one of the best experiences of my academic life. I could benefit not only from Columbia University's outstanding library resources, but also from the friendly and stimulating atmosphere of the Academy. I enjoyed daily intellectual but informal discussions with all my co-fellows, from whom I received many valuable suggestions. I want to express my gratitude to them all (Donna Bilak, Dušan Borić, Simona Cerutti, Christoph Frank, Isabelle Levy, Gabriele Pedullà and Paolo Pellegrini,

though, deserve a special mention), as well as to warmly thank Professors Jo Ann Cavallo and Monica Calabritto for their helpfulness and their significant remarks about the work presented at the Academy's seminar. I am also deeply grateful to David Freedberg, in particular for sharing his knowledge and insight, and to Barbara Faedda and all the staff of the Italian Academy for their constant support. Despite the briefness of these encounters, I am convinced that the ground has been laid for long term collaborations and friendships.

Ezio Puglia continues his work as an independent scholar.

VASILEIOS SYROS

The research project which I pursued during my stay at the Italian Academy explored the origins of political economy in early modern Italy and the Islamic world. The sixteenth century has often been depicted as a period of profound economic and religious crisis provoked by the influx of precious metals from the New World and the Wars of Religion. These phenomena served as catalysts for intense meditation on the factors involved in the emergence, growth, and decline of diverse forms of political and economic organization. The major thrust of my research was to show that there is a genuine need to expand the analytical framework for addressing the origins of political economy beyond the European context. I examined similar developments in the Islamic world during the sixteenth century and sought to illuminate the ways in which the complex relationship between the organization of the market and the proper conduct of ruling were problematized in Islamic political thinking in the early modern era. My project interrogated the extent to which the evolution of modern governmentality constitutes a distinctly European phenomenon and sought to contribute to a more comprehensive narrative of the origins of political economy in the early modern period. One of the key methodological implications of my approach has been that the genesis and development of political economy can be better understood only within a cross-cultural and interdisciplinary framework that challenges the boundaries that define much of traditional scholarship. During the term of my fellowship, I produced a number of articles which I intend to submit for publication to leading international peer-reviewed journals. I also took advantage of the vibrant and lively scholarly community of Columbia University and had exposure to the latest methodological trends in the study of economic thought, political economy, and global/trans-national History. In addition, I had the opportunity to collaborate with colleagues in Columbia's the Department of History as well as at nearby institutions (New York University etc.). Finally, I was invited to deliver

guest talks at various leading institutions in the US (The Ohio State University etc.) as well as in the Matteo Ricci Speakers Series: The Jesuits, Christianity, China, and the Intercultural Experience at Saint Louis University.

Vasileios Syros returns to his position as Director of the Academy of Finland project "Political Power in the Early Modern European and Islamic Worlds."

MAGNUS TESSING SCHNEIDER

During my four months at the Italian Academy I mainly worked on an article about the 1641 libretto *La Didone* by Venetian poet Giovan Francesco Busenello. Further on, it is my aim to publish a monograph about all Busenello's librettos, which will also involve a rethinking of seventeenth-century allegory as a mode of aesthetic involvement. With this work, I hope to help invigorate modern interpretations and productions of the operas from that period, with their unique appeal to the critical and imaginative faculties of the audience. A theater scholar, I combine poetic close reading with studies of the theatrical contexts of the operas. I have previously introduced into opera studies an approach developed by Shakespeare scholars: establishing the implicit doubling plans of dramatic texts. Like Elizabethan and Jacobean plays, early Italian operas had a limited number of actors playing multiple characters within a production, and while doubling provided them with opportunities for displaying their theatrical skills in a virtuoso manner, the connections established between doubled characters might generate allegorical meanings. Recognizing the performer playing two characters, the spectator would be left wondering whether these are opposites or two sides of the same character, whether the characters themselves are aware of their double identity, or whether they are even the same character in different disguises. The experience points to the illusoriness of theatrical character itself but also to that of social and psychological identities more broadly. Notably, "*dream*" and "*vision*" are metaphors often used by the poets of the time to encapsulate the nature of both spectatorship and allegory. When entering the realms of theater or allegory, we enter a dream world partly of our own imagining in which no surfaces can be trusted—and the doubling of characters epitomizes the fundamental ambiguity of this world. In Busenello's dramas the blatant disregard for the neoclassical unities of action and genre has caused bewilderment among scholars, but the planned doublings provide them with an allegorical unity that encourages the audience to remain aware of the processes of theatrical deception—to dream with open eyes, as it were. Moreover, the doubled characters are often connected through the metaphor of dreaming. When *Didone* first appears on

stage, for example, she relates a dream in which she was killed, which points back to Cassandra's destiny in the previous act (the two characters were probably portrayed by the same soprano). Such connections tend to dissolve the distinction between dream and reality, the characters' attempts to interpret their own dreams corresponding to the spectators' attempts to interpret the scenic visions that haunt their minds.

My time in New York also gave me opportunity to talk at length to some of the foremost specialists of my field, in and around the city, which was a deeply enriching experience. It was also a pleasure to be able to present my research at Columbia University, and to be a part of the closely-knit community of fellows at the Academy.

Magnus Tessing Schneider returns to his position as postdoctoral fellow at the Department of Culture and Aesthetics at Stockholm University.

GIULIA TORROMINO

I had the great chance of being a fellow at the Italian Academy at Columbia University in the Fall semester of 2017, very early after my Ph.D. The opportunity was unique and extremely influential for my path as a researcher. It was not only inspiring, but shaping.

The presence of eminent and young researchers from different fields in the elegant building of the Casa Italiana was the engine of a discussion about the possible merger between humanities and neuroscience. The numerous seminars, meetings and events made the atmosphere full of stimuli and opportunities, in a combination that is hard to find elsewhere.

My research project was focused on the role of inter-regional communication between different brain structures in the consolidation of memory. Half of my stay as a fellow took place at the Zuckerman Mind Brain Behavior Institute, thanks to the hospitality of Rui Costa's research group. The specific aim was to learn from them the technical tools for the progression of my research project, in particular the acquisition of expertise in *in vivo* electrophysiology data collection and analysis. The time spent at the Zuckerman Institute went beyond learning the most recent methodologies in neuroscience research. The avant-gardist approach of Rui Costa's group taught me to face research issues and topics with a broad vision and fascinating creativity.

The different interpersonal and working relationships I have built at both the Italian Academy and the Zuckerman Institute are ground for future collaborations, some of which are already underway.

The relationship created between fellows brought us to plan meetings

in the pleasant library of the Italian Academy and outside. Remarkable was the one we organized in collaboration with Rui Costa's research group at the Zuckerman Institute, which resulted in an unusual but productive exchange of perspectives and approaches. The meeting showed how the interdisciplinary exchange is useful for opening the horizons of research, often focused on very specific aspects. We are now living a new time for knowledge, where the boundaries between different disciplines are less structured. The Fall semester at the Italian Academy was a mirror of this new era. The fast rise of neuroscience has partially invaded humanities, sometimes in a hasty way. In contrast and with strong forethought, the Italian Academy is at the center of a cross-disciplinary approach, in which a bi-directional exchange occurs, which can only benefit research. Without any doubt, the prolific environment chiefly due to the excellent work of the director, Prof. Freedberg, and the whole Italian Academy staff. Their straightforward and long-sighted work is the essence of the environment at the Italian Academy. Their constant research allows the creation of a stimulating, collaborative and unique atmosphere.

The four intense months spent at Italian Academy left an indelible mark and were a precious opportunity on my path.

Giulia Torromino takes up a new position as Post-Doctoral Fellow at the Telethon Institute of Genetics and Medicine (TIGEM), Italy.

[INSIDE BACK COVER]

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