

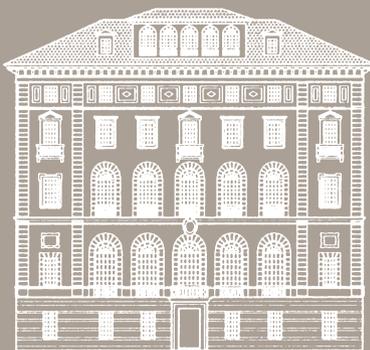
# The Italian Academy for Advanced Studies in America at Columbia University

## Annual Report 2004–2005

ITALIAN ACADEMY  
FOR ADVANCED STUDIES IN AMERICA

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NEW YORK 2005

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## THE MISSION OF THE ITALIAN ACADEMY

Founded in 1991 on the basis of an agreement between the Republic of Italy and Columbia University, 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 work of the Italian Academy lies its Fellowship Program. Fellowships are open to senior scholars at the post-doctoral level and above, who wish to devote a semester or a full academic year to genuinely innovative work in all fields relating to culture, cultural memory, and the relations between culture, the sciences, and the social sciences. The most advanced part of the Fellowship Program is the Academy's ongoing Project in Art and the Neurosciences, 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 US. Thanks to its

prestige and its location in New York, it has also 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 concerts, exhibitions and films reflecting the finest aspects of cultural relations between the Republic of Italy and the artistic and academic communities of New York and the United States.

McKim, Mead and White's 1927 Casa Italiana, beautifully reconstructed in 1993, is the home of the Academy. It provides exceptional offices for the Academy's Fellows, as well as housing a library and a magnificent theater in Neo-Renaissance style, in which major academic, theatrical and musical events regularly take place.



# Annual Report 2004–2005

# Board of Guarantors

## 2004-2005



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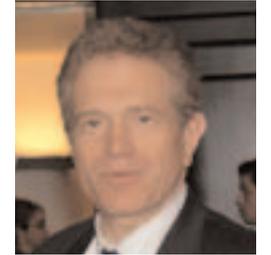
## PART-TIME STAFF

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Eric Johnson

Constance Stellas

# Director's Report



EVERY YEAR, one of the great pleasures of life at the Academy is watching the Fellowship Program unfold. Fellows adjust to life in New York, friendships are formed, and work at the Academy begins. Grateful to be free from their institutional responsibilities, or for the pause before the next stage of their academic career, Fellows settle down to their research. In the process, they discover the extraordinary resources which Columbia provides. The weekly luncheon seminars begin, and soon Fellows begin to prepare – not without trepidation – the papers in which they will present their work to their new colleagues. The interdisciplinary mix at the Academy is a marvel, as scholars in very different areas begin to set out the bases of their own fields to colleagues who have become attached to very different approaches. The neuroscientists explain their general principles to the historians, while the historians set out their sense of the complexities of particularity and context. The philosophers call the discussions to order,

and the sociologists set out the rules and constraints of social life; and so on and so forth. Gradually Fellows establish relationships with other scholars at Columbia and elsewhere in New York, and they too are brought onto the scene, further to enhance the quality of intellectual life at the Academy.

If this sounds like an idealized picture, it is not. I believe that most of our Fellows would agree with my description of the pleasures of beginning to work at the Academy. Also remarkable is the courteous and friendly atmosphere of collegiality that exists amongst people from very different backgrounds and of substantially different experiences of life. I do not think it an exaggeration to say that with regard to the Fellowship Program, the highest hopes envisaged for the Academy have begun to be realized. The Academy has become an unparalleled center of collaboration between scholars from Italy and the USA, as well as from elsewhere (this year, for example, we had scholars from Germany, France, Great Britain,

Canada, and Australia as well). Themes relating to the life and history of Italy are studied here with great intensity, while other areas, sometimes less flourishing in Italy than the US, can be pursued with exceptional profit at Columbia – as, for example, in the field of the neurosciences and medicine, but in others too of course. And in a United States that is often more closed to the lessons of Europe than it ought to be, the presence of foreign scholars could not be more salutary, providing as they do examples of different views and different approaches to life. This opening of minds is exactly what research centers like the Academy should provide.

As I noted in my annual report to the Guarantors of the Academy, “this year saw the consolidation of the growing strength of the Academy. Our Fellowship Program has now reached a level which makes it competitive with the most distinguished post-doctoral fellowship programs in the world, while the range and variety of our cultural events has made the Academy a livelier place than ever before. In this way, we continue to contribute to the vigor of intellectual and cultural life at Columbia, and to fulfil our mission of promoting the most illustrious aspects of Italian history, culture, and science in the United States. My overall sense is of an institution which is working more consistently than ever before, with a clear set of goals and purposes”. I also noted that every one of the offers we

made for fellowships for the coming year – in a more selective competition than ever before — was accepted. This is a remarkable reflection of the esteem in which the Academy is now held in the academic world, especially given that many of our applicants received offers from other prestigious and much older post-doctoral institutions in the US and elsewhere. Let us hope that we can sustain these successes.

If the Fellowship Program remains the central focus of the Academy, our program of events continued to thrive as well. Its very existence distinguishes us from most other institutes for advanced study.

In October, for example, we organized an extremely well-attended multidisciplinary conference on *Randomness*, dealing with issues in the humanities, the sciences and the social sciences. Interdisciplinarity has now become a hallmark of the Academy’s Fellowship Program, and it leaves a lasting impression on all our academic visitors. Conceived by Fabrizio Luccio, Professor of Informatics and Computer Science at the University of Pisa and Fellow of the Academy in 2003-2004, the conference roused a great deal of public interest. It was covered in the *New York Times*, along with the outstanding concert of contemporary aleatory music organized by our Theater Manager Rick Whitaker for the occasion. Since this year was the 700<sup>th</sup> Anniversary of Petrarch, we were

happy that Professor Teodolinda Barolini of the Department of Italian – with which we continue to enjoy happily cordial relations – was able to organize a distinguished symposium about the work of Petrarch and the problem of the transmission of his texts.

As always, the Academy hosted a series of conferences conceived and organized by other institutes and centers at Columbia, such as the Earth Institute, the Heyman Center, the Center for Comparative Literature and Society, the Columbia Medical Center, and the Harriman Institute. It goes without saying that we continue to host the Columbia University Seminar in Modern Italian History, which remains as active and as exciting a series as ever.

Our Film Series, begun in 2002, has by now become a popular fixture on the local cultural landscape. Once more it was curated by Jenny McPhee, who structured the series around two urgent and provocative themes: “Exploring Stereotypes: Italians in America on Film” in the Fall, and “Exploring Stereotypes: “Americans in Italy on Film” in the Spring.

Our concert series remained under the enterprising and inventive direction of Rick Whitaker. It continued to be devoted to performances of contemporary music, chiefly but not only by contemporary Italian composers. This year the audiences for the series increased substantially, to numbers one would not normally expect

for concerts of contemporary music. They featured performers of genuinely exceptional and often very exciting quality. Each one of them were warmly reviewed in the *New York Times* – a rare enough event, given the abundance of concerts in New York and the rarity of the occasions on which they are reviewed.

Other events at the Academy worthy of mention included a working lunch in November at which we brought together a number of New York’s and some of Italy’s most famous neuroscientists to discuss the potential of collaborative work in the field of the Arts and Neurosciences, as embodied in the Academy’s growing Arts and Neurosciences project; the celebration, also in November, of the gift from the Ministero dei Beni Culturali (Dipartimento Beni Librari) of over 4000 books to help re-establish our Library; the lecture given by John Podesta, former President Clinton’s Chief of Staff, and sponsored by the National Italian American Foundation as the inaugural event in the NIAF Public Policy Lecture series, which the Foundation hopes to make an annual event at the Academy; a very controversial lecture by Dr. Lynn Catterson entitled “Michelangelo’s Laocoon” on April 6, which garnered an extraordinary amount of publicity, both negative and positive, but almost always crediting the Academy as the venue of a clearly notable event; and last but not least the lecture given by Walter Veltroni, Mayor of Rome on April 21, on the

subject of Aid and Development. He movingly spoke of the West's responsibilities towards the developing world, and focused in particular on the problems facing the megalopolises chiefly of the south. We were honored not only by Mayor Veltroni's presence, but by the fact that he chose the Academy as the site of his major speech on his American trip. As in the case of the visit from President Ciampi in 2003, the event was attended by an overflow crowd of Italian dignitaries and local students and professors.

We continue to provide office space both to Columbia's Center for the Ancient Mediterranean, led by Prof. William Harris, and to the Italian Poetry Review, edited by Prof. Paolo Valesio. Both Prof. Harris and Prof. Valesio are actively involved in the life of the Academy, and the activities they initiate and promote fit self-evidently within our mission. Many of their events enhance our own programs.

This year has also seen the formation of a more consistent exhibition program, curated chiefly by Assistant Director Olivia D'Aponte, and we look forward to making the Academy a center for the viewing of exciting new Italian art in New York City. Certainly the potential is here – both in terms of artists and in terms of the spaces, however modest, we are able to offer.

This very brief and selective summary of the many lectures, conferences and events at the Academy in 2004-2005 will

perhaps help to convey something of the flavor of life at the Academy; but before concluding I would much like to thank my immensely able staff working under the guidance of Olivia D'Aponte – who takes charge of our events program – and Elisabetta Assi – who supervises and energizes our Fellowship program – for their dedicated work this past year. As I noted in my speech on the occasion of Mayor Veltroni's visit, it is a tribute to so small a group of staff members that we can arrange what are essentially state visits with such efficiency, attending to matters that range from the ever-important matter of publicity to security, protocol, crowd control, catering, and simultaneous translation. Staff members are often called upon to do work for which they have little prior experience, but the sense of teamwork is now great, and it is a tribute to all of them that our projects and events run so smoothly. In addition to those I have already mentioned, Robbie Brooks took over the Business Manager's position this year, and has, amongst much else, already ably negotiated Columbia's complex bureaucratic waters to our benefit; Robert Kulesz keeps our building going, as well as ensuring that practical matters relating to our events are always under control; Allison Jeffrey, in addition to keeping the Director on track, is the magnanimous and ever-patient public face of the Academy; James Acuna kept the computers running and was largely

responsible for redesigning our website; and our wonderful, friendly, and able work-studies are, as always, a resource we could not do without.

An institution like the Academy depends on the cooperation and support of many. I would like to thank the various organizations and individuals who have helped us with the sponsorship of our events, notably the Italian Embassy in Washington in the case of the conference on *Randomness*, and the Istituto Italiano di Cultura in New York in that of the symposium on Petrarch. Amongst the many individuals who have given us special support this year, I would like to single out Prof. Giorgio Einaudi, Scientific Attaché at the American Embassy in Washington, our good friend Antonio Bandini, Consul General in New York, whose constant support, advice and encouragement has been invaluable, Dott. Claudio Angelini, Director of the Istituto Italiano di Cultura in New York, and their respective staffs, all of whom have offered further testimony to the spirit of collaboration between Columbia and the Republic of Italy. As always, Ambassador Sergio Vento has been most supportive of the Academy, and maintained a constant interest in our affairs. As he moves on to retirement from the Diplomatic Corps we send him our very best wishes.

One of the achievements of the year was the refoundation of our once almost-empty library. Special thanks are due to

the extraordinarily devoted group from the Ministero dei Beni Culturali (Dipartimento per i Beni Archivistici Librari) for helping set the Academy Library on a firm footing once again. Above all I am grateful to Ministers Francesco Sicilia, Salvatore Italia and Luciano Scala, as well as staff members Monica Nanetti and Massimo Pistacchi, for responding with such exceptional swiftness and generosity to my plea only last summer for help in reestablishing the library (some readers of this letter will recall the old days of the Paterno library, when it was filled with the books now transferred to Butler Library). Within a few months after my visit to the Ministry, Drs Nanetti and Pistacchi had drawn up a list of the basic reference works needed for a library dedicated to the history, art and culture of Italy, and a couple of months after that, the books arrived, just in time for the November celebration of so munificent a donation. I have appointed Dr Anna Maria Poma-Swank, formerly librarian at the Cloisters, as the part-time librarian of the Academy, in order to consolidate the work we have begun doing at the library, in terms of the library spaces themselves, the consolidation of our collections, and the investigation of development possibilities. We are happy to welcome her as she begins her work on this important aspect of our lives at the Academy. Already our library has begun to be much more used than it has in the past, and I very much

hope that this growth on every front will continue. As a result of this foundational gift, we can now move forward to thinking in more concrete ways about how best to further to develop so extraordinary a resource.

As always, I have remained in touch with the Ministry of Foreign Affairs in Italy, which has offered us constant support and advice with regard to our programs, in particular with regard to the ever more prestigious *Premio New York*. Most readers of this report will know that this prize is awarded annually to between two and four promising young Italian artists, chosen from a large group of applicants by a distinguished jury, to join our group of Fellows. The idea for the Premio was that of Umberto Vattani, one of the Academy's best friends in the Ministry over a period of many years. It was always a privilege to work with him. As he moves on from being Secretary General of the Foreign Office, we wish him the best of luck in his new position as President of the Italian Trade Commission. It is a measure of the esteem the Academy continues to enjoy that Foreign Minister Fini requested a meeting with me about Academy affairs on the occasion of his one-day visit to New York last April; and I am pleased to report that he, like his predecessors, has not only taken an active interest in the affairs of the Academy, but has also fully understood the concept of academic independence, free of political

influences, for which the best American universities have always striven.

Now that we have a substantial body of former Fellows of the Academy, it seemed logical to launch an Alumni Association under the name of the Italian Academy Alumni Fellows Association (IAAFA). Alumna Fellow Annalisa Coliva (2004) has energetically dedicated herself to the task of getting the Association up and running, and she has graciously agreed to take on the task of Chair. By joining IAAFA, Fellows will be able to stay in touch with each other, keep up their association with the Academy in rewarding ways, and help us with their good counsel and experience.

Allison Jeffrey, who has worked at the Academy for longer than any other staff member, and exemplifies the courtesy and graciousness which we strive to extend to Fellows, visitors and guests, produced the first of the Italian Academy Newsletters. The aim of the Newsletter is to provide a more informal sense of current activities and events at the Academy, as well as offering a forum for news from ex-Fellows as well. It is available on our newly updated website at [www.italianacademy.columbia.edu](http://www.italianacademy.columbia.edu), which I would encourage all those interested in the Academy to visit frequently.

Although this has been a year of success, consolidation, and ever-growing prestige, the Academy still needs to enlarge its endowment in order to achieve

what it is capable of fulfilling. Once more the Fellowship Program was greatly assisted by the fact that two fellowships were co-sponsored by other departments or schools at Columbia. Our devoted guarantor, Zvi Galil, Dean of the School of Engineering and Applied Science, co-sponsored a fellow in the field of Engineering and Computer Science, while Professor Eric Kandel ensured the co-sponsorship of a Fellow in the Neurosciences. Both of these co-sponsorships will continue next year, and I record my appreciation both to Dean Galil and Professor Kandel for these tangible expressions of their esteem for the possibilities offered by Italian Academy Fellowships. These are the kinds of arrangements which I will continue to encourage other departments at Columbia to follow. While such co-sponsorships are obviously beneficial to us, they also help departments to benefit from the presence of the distinguished post-doctoral researchers and faculty members whom the Academy is able to bring to Columbia.

In all my previous reports I expressed the hope that we might be able to find donors for Fellowships, especially since we are not yet in a position ourselves to fund all the Fellowships we have space for. So far we have managed to do so by the kinds of arrangements outlined in my previous paragraph, but we should look to securing this foremost area of our activity. This year we received an

extraordinary gift from a donor who wishes to remain anonymous in the form of funds enabling the creation of a Fellowship in areas related to the study of adolescent mental illness. This gift will also serve to enhance our project on art and the neurosciences.

May this donation encourage other potential benefactors of the Academy to endow further Fellowships, or to consider ways in which to support our many other programs. Not only is it imperative to secure our Fellowship Program by endowing more Fellowships, we also need to continue to fill our beautiful library, preferably with books and collections not available elsewhere at Columbia. Our building requires constant maintenance and enhancement (for example, the provision of extra office space for our growing body of fellows and staff), and several physical resources – even including our underutilized garden – could be adapted for better use. Our events program – particularly but not only the art exhibitions program – is presently run on a shoestring budget that should be significantly expanded.

It remains to thank our devoted Board of Guarantors for their good counsel and diligent attention to the affairs of the Academy. For the first time in the history of the Academy, all our Italian Guarantors have been able to attend our biannual meetings. The Chair of the Board, Alan Brinkley, Provost of Columbia has made

clear the importance he attaches not just to the role of the Academy at Columbia, but also to its mission of furthering the spirit of collaboration between our two nations. I am grateful to Provost Brinkley for his constant and untiring support of the Academy during the course of the very busy second year of his Provostship at Columbia. His devotion to the Academy exemplifies Columbia's commitment to sustaining the dialogue between Italy and America, as well as to its encouragement and support of an institute for advanced study created in an unparal-

leled spirit of cooperation between one country, Italy, and a university, Columbia University in the City of New York.

As always I encourage every reader of this report to visit the Academy and to attend one of our many and varied events. You will find – at the risk of perpetuating a cliché – all the vigor and stimulation to be expected of New York combined with the warmth and resonance of Italy. My staff and I look forward to welcoming you here!

DAVID FREEDBERG

*April 7, 2005*

## Fellows' Reports

## LUCIANO BOSCHIERO

During my fellowship at the Italian Academy, I researched the foundations and workings of scientific institutions in late seventeenth-century and early eighteenth-century Italy. Initially, my intention was to focus on the rise of the *Accademia degli Inquieti* (1690-1714) in Bologna. In particular, I was interested in exploring how the *Inquieti* used experiments as a rhetorical device for promoting the efficacy and legitimacy of its work. However, I soon discovered that such a project would make limited use of the resources available to me at Columbia University. Butler library, as well as the Mathematics library, and the Italian Academy's own new and improved library, contain a wealth of rare books, reference collections, and other material related to the *Inquieti*'s predecessors in Bologna. These sources had previously been unavailable to me and represented an opportunity to explore the intellectual, social and political interests of Italian scientific institutions in the early modern period.

Following the closure in 1667 of the well-known *Accademia del Cimento* in Florence, Italy seemingly did not see a great deal of activity in the field known as natural philosophy. At this time, the Medici

Court in Tuscany, traditionally a great patron of natural inquiry, was losing much of its power and wealth. In the meantime, Rome no longer seemed an attractive alternative for thinkers who allied themselves with Galileo's controversial works. Yet, while the political and social environment in Rome and Tuscany provided little encouragement for natural philosophers during the late 1660s and 1670s, Bologna began to gain much momentum as an alternative intellectual center, especially when it came to mathematics.

Initially, this movement was led by Geminiano Montanari (1633-1687). Although Montanari began his career as a lawyer, he soon developed an interest in the mathematical field of astronomy. While employed in the Medici Grand Ducal Court as a legal advisor, he liaised with members of the *Cimento* and developed an appreciation for the group's achievements. After his contract with the Grand Duke expired, he traveled to Modena to study mathematics under the guidance of his mentor, Cornelio Malvasia (1603-1664), a Bolognese nobleman and astronomer. Soon after Malvasia's death in 1664, Montanari was awarded the Chair of Mathematics at the University of

Bologna, where he remained for fourteen years. Following his arrival in Bologna, Montanari established the Accademia della Traccia (1666-c. 1678), also known as the Accademia dei Filosofi. Given that there are almost no secondary sources that thoroughly examine Montanari's aims and interests in establishing the Traccia, it is left up to us to analyze his own writings while working in Bologna. This is where the rare books collection at Butler library assisted me in my research.

Montanari's writings include: *Pensieri fisico-matematici: sopra alcune esperienze fatte in Bologna nell'Accademia Filosofica* (Bologna, 1667), and *Astrologia convinta di falso col mezzo di nuove esperienze, e ragioni fisico-astronomiche* (Venice, 1685). As the title of the former suggests, this is where Montanari decided to reveal much of the work undertaken by the academy under his direction. Like the Accademia del Cimento, the focus of Montanari's publication was on the experiments performed by him and his fellow academicians. Also, much like his Florentine colleagues, he engaged in natural philosophical questions regarding the pressure of air, the possibility of creating a vacuum, and the properties and effects of liquids. Montanari's devotion to an experimental philosophy is obvious in both this publication and in the later *Astrologia*. Yet what I believe is more important for our understanding of the Traccia's work, is Montanari's determina-

tion to perform and interpret experiments within a framework of mathematical reasoning, or more specifically, a "physico-mathematical" philosophy.

The term "physico-mathematics" was first used by a few mechanical philosophers in seventeenth-century Europe – and has only recently been mentioned by a handful of historians – to describe the use of the mixed mathematical disciplines, such as music and engineering, for the pursuit of physical knowledge of nature. By the mid to late seventeenth century, the term became more frequently used by the Italian thinkers, including Giovanni Borelli, Vincenzio Viviani, and Montanari, looking to expand upon the natural philosophical values and beliefs of the early mechanists, such as René Descartes.

I believe, therefore, that Montanari's works – even the very titles of his publications – are indicative of a broad movement in early modern Italian natural philosophy. This movement was towards a physico-mathematical approach to understanding nature. Montanari was not just concerned with the use of an experimental philosophy within the Accademia della Traccia, he was also interested in natural philosophical issues, methods and debates that existed throughout the rise of mechanical philosophy during the seventeenth century.

This intellectual movement continued in Bologna well after Montanari departed

the university there in 1680, and even after his death in 1687. In 1690, the Accademia degli Inquieti (1690-1714) was formed by a group of young and enthusiastic mathematic students eager to replicate the achievements of the Cimento and the Traccia. The founder of this society was seventeen-year old Eustachio Manfredi (1674-1739), an astronomy student at the University of Bologna who admired the accomplishments of the Accademia del Cimento and attempted to model the Inquieti's activities on the rigorous experimentalist example set by the Florentine academy. Initially this society was seemingly nothing more than a club for teenage students interested in meeting occasionally to discuss experiments and their intellectual interests. However, within four years, its reputation as an efficient and productive academy grew, as scholars from neighboring provinces and a variety of disciplines, including anatomy and physiology, became members. An indication of the group's success is that it was taken over in 1694 by Jacopo Sandri, a professor of anatomy and medicine at the University of Bologna.

Ten years later, in 1704, the academy's structure and meetings were formalized through the appointment of a president and a secretary to organize and annotate the group's discussions and experiments. Soon afterwards, one of the Inquieti's most ardent and wealthy supporters, Ferdinando Marsigli (1658-1730), planned

further changes and grander ambitions. He proposed that the Bolognese Senate fund the Inquieti's activities, provide a suitable building for its collection of instruments and artifacts (which Marsigli himself donated to the Inquieti), and construct an astronomical laboratory. Marsigli's goals were eventually fulfilled in 1714, when the Pope agreed to provide the Bolognese Senate with funding for the Inquieti. The academy was re-constituted as the Accademia delle Scienze dell'Istituto Bolognese.

During a seminar at the Italian Academy, I attempted to demonstrate how the Inquieti used illustrations of their observational and experimental work in order to convince the Bolognese Senate, and the Vatican that controlled its finances, of the group's potential to acquire valuable and practical natural knowledge. Subsequently, I found material relating to the Inquieti's activities in physics and astronomy that suggested that they too were interested in the practice of a 'physico-mathematical' approach to natural inquiry. As was the case with Montanari's Traccia, the Inquieti not only practiced an experimental philosophy, but were also eager to engage in natural philosophical debates in the fields of pneumatics and astronomy.

Further research on the Inquieti's activities, as well as Montanari's work with the Traccia academy, needs to be carried out in the Archiginnasio in Bologna and several other Italian

archives. During my time at the Italian Academy, with the encouragement of the staff and Fellows, and with access to Columbia University's resources, I was

able to establish a platform from which I am now able to conduct fruitful archival research in Italy, and to produce publications on this topic.

## MAURO CARBONE

*Arrêtez-vous, vous êtes arrivés à la Maison du Père*

Memory, love and guilt: what links these three fundamental human experiences? This was the topic of my research at the Italian Academy.

Memory is strange; it puts in the past not only what has actually happened, but also what has *not* happened: for instance, many of the truths we elaborate in our lives but we suppose to *discover* only, as though they would be previous and independent from our experience. The contemporary French philosopher Gilles Deleuze calls “a past that was never present” that peculiar past into which our mind tends to place those truths and this tendency as “retrojection”.

In Plato's *Symposium*, Aristophanes tells the myth of an originary mankind vying with the gods for power: Zeus, in retaliation, cuts humanity into two parts, thereby condemning humans to search for this former unity through sexual union.

We can detect a tendency to “retroject” in the passage where Aristophanes explains: “when one of them meets with his other half, the actual half of himself, [...] *the pair are lost in an amazement of love and friendship and intimacy*, and one will not be out of the other's sight, as I may say, even for a moment” (Plato's

*Symposium*, 192c, translated by Benjamin Jowett).

This tendency of our minds to place the truths we elaborate in “a past that was never present” shows therefore its essential link with eros. In fact, listening to Hephaestus' proposal to fuse the two lovers together, Aristophanes explains that “There is not a man of them who when he heard the proposal would deny or would not acknowledge that this meeting and melting into one another, this becoming one instead of two, was the very *expression of his ancient [ἐπιθυμία] desire [ἄνθρωπος]*” (Plato's *Symposium*, 192 e, translation modified).

The link between our mind's tendency to retroject and eros becomes more explicit in the passage in which Aristophanes states: “I believe that if our loves were perfectly accomplished, and *each one returning to his primeval nature [τὸ ἄριστον ἐστὶν ἀγαθόν] had his original true love*, then our race would be happy” (Plato's *Symposium*, 193 c).

This reference to “*returning to [our] primeval nature*” is then connected with the allusions to the *time of “before”*, a time within which our primeval nature lived and to which it *desires* to return.

Actually, it is precisely desire which preserves the obscure memory of that primeval nature: it is the desire for wholeness, and the tension toward achieving it, that characterize eros.

If Aristophanes' speech in the *Symposium* demonstrates the essential link between memory and eros, it also indicates the equally essential link between eros and guilt. We saw that Zeus cut the originary mankind in half because the gods felt menaced: the guilt-provoking punishment consisted of the separation of the sexes. Eros is a product of this separation, yet it is also the desire to rejoin the sexes, and the desire for redemption from punishment and guilt – in short, it is the desire to restore humanity's primal condition, a condition that is only *now* – after the guilt – qualified as *innocent*. Actually, the Latin etymon of this latter term – *innocens* being composed by *in-* (“not”)

plus the verb *nocere* (“to harm”) – designates a derived and therefore *second* condition: that of non-culpability.

Thus, it seems possible to speak of innocence only as retrojection. This is why memory and eros share the same tendency to retroject. But this tendency to retroject innocence as the condition of “before” – also reveals guilt as *a priori* (the “original sin”). It is precisely this recognition that Kafka describes in his novel *The Process*, where guilt makes one susceptible to blackmail, abuse and injustice, received as due punishment. To speak of the retrojection of innocence, and to reveal guilt as mythical means to speak of freedom and politics in a non-theological way, taking seriously into account Nietzsche's announcement of God's death: there is no return to the Father's house.

## LAURA CHIESA

The semester spent at the Italian Academy offered me the opportunity to share in an ongoing interdisciplinary discussion with the other Fellows, with the continuous encouragement of Professor Freedberg, as well as the possibility to attend several events in the Columbia community which are close to my research interests, Comparative Literature Studies and Architecture Theory. I had the time and the space to continue my research in the warm ambiance of the Academy, generously supported by the entire staff.

This research revolved around a previous project, which itself elaborated on critical notions of polysemous spaces that developed in the 20th Century, at the intersection of architectural experimentation, literary theory, theater and prose. While focused on Futurist multiple spaces as articulated in different mediums – manifestos, theater, scenography and architecture – I found that I could concentrate specifically on the spatial experiments that the artist Fortunato Depero proposed with his multifaceted activity. Therefore my research during this semester was primarily concerned with investigating the several performa-

tive spaces that Depero reconfigured in his art. I worked on a reading of Depero's art as a response to the space of modernity that is determined by changes, interruptions and overlapping moments where the subject is exposed as much as captured in a reconfigured cityscape.

Depero starts his public artistic activity proposing, with the manifesto “Plastic Complexity,” a renewal in art that proposes a new complex plasticity. He proposes a plastic complex into which he places painting, sculpture, music and poetry, employing a language which gives form and space to an interdisciplinarity of thought, where interaction, rather than hierarchy, exists between verbal language and visual and constructed ones. Among the different arts, Depero defines his abstract plastic complex as a mobile and suspended artifact, an uncanny result of abstraction, as well as being dependent upon the use of several materials. He writes of an architecture that, instead of being determined principally by its stable foundations, reveals its invisible and colorful aspects. Architecture is a recurrent motif for expressing the manifesto's intent, but it is nevertheless elusive and

fleeting. The result is a performative space that I view, in its theatrical effects, as a play among different mediums.

Depero follows the experimentation of the Futurist Synthetic Theater in its formulation of a theatrical and scattered storytelling, stemming from surprise and unexpected changes inherent in the cityscape. He also proposes his first elaboration of scenography, where the stage is a place of involvement, in a constructed, colored and mobile scenography. I was particularly interested in the theatrical and ephemeral aspects of his temporary constructions, such as the one for the Padiglione del Libro. My reading of this construction takes into consideration the analysis, already well established by Stanford Kwinter, that Depero creates the condition for a polymorphous, procedural-action based architecture. His ongoing and inventive renewal of spaces results in the multi-layered and elaborate typographical presentation of the Libro Imbullonato. The arrangement of such a book offers its own way to display Depero's writings and experimentations.

Among the different proposals that Depero displays in the book is the idea of a new space for the reconstruction of scenography – the Magic Theatre. The Magic Theatre is an abstract and constructed allegory of the modern city, with which Depero proposes to transpose, inside the theatre, the dynamic reality of modernity, agitated by light, wind and

mirrors, with multiple rhythms and unexpected encounters. The Magic Theatre reinvents scenography: it must be mobile, with multiple floors so as to explore the potential of superimposed and oblique planes. The spatial invention of the Magic Theatre reconnects to the last part of my project, which is Depero's brief experience in New York between 1928 and 1930.

The New York cityscape furnished Depero new life experience and materials with which to pursue his multiple spatial experimentations. I have done research on his New York stay: from the difficult establishment of his Depero Futurist House, to the graphical works for emerging magazines such as *The Movie Makers* or *Vanity Fair*, to the encounters with avant-garde artists such as Frederic Kiesler and Katherine Dreier. At the Roxy Theatre, electrified by the theatrical machinery, Depero proposed several set designs for Massine's dances. Out of his restless New York experience came the idea of a theatrical performance that he was never able to realize: *New Babel*. Nevertheless, this idea subsequently shifted into different mediums: some paintings remain which indicate the complex scenography of the proposed theatrical piece. The project moved into a less spectacular, though more sophisticated audio-cinematic experiment: *New York: Film Vissuto*; once back in Italy, this project was not finished even in that format,

but instead Depero proposed part of his work in *Liriche Radiofoniche*. The project eventually took shape in another spatio-temporal medium, radio, through which the fleeting and lived experiences of a far-away cityscape life could be transposed as short *poèmes en prose*.

I presented part of this research at a

conference at the California Interdisciplinary Consortium of Italian Studies, and subsequently wrote an edited version. While at the Italian Academy, I also had time to initiate another line of research on the Italian architectural neo-avant-garde, and the critical inscription of filmic and textual elements in their work.

My research during the Fall semester at the Italian Academy concerned the mental representation of strategic interaction settings, an area of research that belongs to a branch of economics called behavioral game theory. Game theory is an abstract mathematical language, originally developed by Von Neumann and Morgenstern (1944), to describe and analyze the behavior of super-rational individuals in situations of strategic conflict. In the last forty years or so, game theory has become the main toolbox that economists use to build models of strategic interaction, i.e., situations in which the limited numbers of actors involved renders it necessary for everyone to take into account the behavior of others, in order to decide the best course of action for himself. Applications include firms' behavior in oligopolistic markets, relations between employer and employees within a firm, the diffusion of social conventions within a population, and many others.

Despite its widespread applications within economics, however, game theory has been increasingly criticized for the scarce plausibility of its predictions, which in turn derive from its even less plausible assumptions on human behav-

ior. As a consequence, the field of behavioral game theory has emerged, with the purpose of building more empirically-disciplined game-theoretic models. This purpose is accomplished by relying on empirical observations of how real people actually solve strategic problems in carefully controlled laboratory experiments, and by drawing upon psychological theories of reasoning, problem-solving, and decision-making to give an account of human behavior in games.

A game is composed of certain elements: a set of players, a set of available moves for each player, a function linking every possible combination of moves with an outcome for each player, and a preference relation that each player has regarding the possible outcomes of the game. The standard representation format for simultaneous games is in the form of a payoff matrix as the one shown below:

	<u>Action 1</u>	<u>Action 2</u>
<i>Action 1</i>	1,1	0,0
<i>Action 2</i>	0,0	2,2

One player (the row player) has the choice between the two rows of the table, whereas the column player must choose between the two columns. The cells report

the payoffs that each player obtains as a result of each combination of choices. Experiments in behavioral game theory are usually conducted by presenting pairs of subjects with a matrix, like the one shown above, and asking them to choose an action, knowing that the other (anonymous) player has the same information, and must make a simultaneous choice.

Despite the rapidly growing amount of experimental evidence regarding gaming behavior, there is surprisingly little attention devoted to the study of how an individual actually represents a strategic decision-making situation in his or her mind, and of how the external representation of the task, provided by the experimenter, may constrain the internal model of the strategic problem, developed by the decision maker. My project was aimed at filling this important gap by trying to provide an answer to some of the following questions: what are the constraints on an individual's ability to construct a game representation? And, assuming that such constraints do exist, does the mental model of a game still take the form of a standard game? And, finally, what is the impact of the external representation provided, by the experimenter, on the internal (i.e., mental) model of the strategic problem, developed by the decision maker? More specifically, do different but isomorphic descriptions of a strategic task (e.g., verbal vs. visual descriptions) determine different mental models of the rele-

vant elements of the decision situation, and hence induce different behaviors?

My previous research in this domain (conducted jointly with Massimo Warglien from Ca'Foscari University of Venice) was aimed at identifying possible sources of cognitive complexity in game representations. In a preliminary study (Devetag and Warglien, 2002) we chose to focus on the issue of relational complexity, i.e., complexity arising from the way in which the players' preferences over the outcomes of a game are intertwined. I ran an exploratory experimental study aimed at verifying whether individuals face cognitive constraints in manipulating multiple-order relations of different complexity in visual representation tasks. The results confirm that relational complexity indeed matters in representational tasks. We also performed standard short-term memory tests on the experimental subjects to detect the presence of a correlation between short-term memory score and performance in the experiment. In fact, several studies in cognitive psychology have suggested that short-term memory capacity limitations may represent a source of errors in a variety of reasoning and problem-solving tasks. We found a significant positive correlation between an STM 'score' and an individual's performance in the experiment, suggesting that further links between short-term memory limitations and behavior in strategic interaction settings are worth exploring.

During the semester I spent at the Italian Academy, I undertook a systematic study of theories of reasoning and problem-solving that have developed in the domains of logic and cognitive science, with a special focus on their applications to social rationality and interactive decision problems. This program entailed mainly the exploration of two, partly related areas of study: the first area concerns the different logical and semantic properties of different forms of representation of a given problem (e.g., linguistic, visual, diagrammatic, symbolic) and the impact that these different forms have on reasoning and inference. In fact, a growing body of research in psychology, cognitive science, logic and computer science concerns the impact of visual and diagrammatic reasoning in problem-solving, with the double purpose of understanding the role of visual inference in human cognition, and, in a related fashion, designing computer systems capable of solving complex problems by relying on the same sort of visual principles. Research in applied psychology aims at understanding how different isomorphic representations of a given task affect human problem-solving ability (e.g., Hayes and Simon, 1977; Zhang, 1997), and how distributed representations are utilized by individuals when solving complex information processing tasks (Zhang and Norman, 1994); in logic, theories of deductive inference have been developed that rely on the use

of external representations such as diagrams, charts, tables, and graphs (Barwise and Allwein, 1996; Barwise and Etchemendy, 1999; Barker-Plummer and Bailin, 2000).

The interest in the problem of managing information that is represented in non-textual form stems from the view that reasoning and problem-solving activities are essentially heterogeneous (Barwise and Etchemendy, 1999), involving a plurality of inference processes that present both a visual and propositional character. A strictly related issue, which especially regards human problem-solving, concerns the heterogeneity of representations, stemming essentially from the intertwined and complex relation between mental stimuli and stimuli provided by the external environment (e.g., Markman and Dietrich, 2000 for a recent assessment of the role of representation in cognitive science). Research in psychology, after decades of almost exclusive concern with the nature of internal (i.e., mental) representations, sustains the view that it is the interwoven processing of internal and external representations that constitute the core of high-level cognition, and more generally, of intelligent behavior (Zhang, 2000).

The second area of study concerned a domain that can be broadly defined as *social meta-cognition*, and it entails the study of how individuals form models of the minds of other individuals. In fact, the

key feature that distinguishes a game-theoretic problem from others is the need to account for the other players' motivations, preferences, available moves, etc. This implies that the mental representation of a game, in order to be complete, *must* necessarily include a model of the other players involved, and a model of how they, in turn, are likely to represent in their minds the strategic situation at hand. Consequently, studying the impact of representational factors on mental models of strategic settings necessarily includes also studying how the use of different (linguistic, visual or symbolic) representations favors or impedes an individual's *theory of mind* or *Machiavellian*

*intelligence* ability (Byrne and Whitten 1988; Mitchell 1997), i.e., the ability to 'read' and correctly interpret the minds of others.

The semester at the Italian Academy allowed me to concentrate on the study of these two domains, and to initiate a review article in which I attempt to devise an application of such theories to the domain of game representation. On the basis of what I have learned, and through frequent interaction with the other Fellows and with scholars at Columbia, I hope to design new experiments that will explore the role of semantics and representation in strategic behavior.

Through the centuries, black historical and fictional characters have been an integral part of Italian culture at large – from Hannibal and Othello to present-day immigrants. Yet their presence, in history as much as in the arts, has often been marginalized, or considered episodic, if not entirely overlooked by the dominant discourse. One might suggest that the reasons for such ignorance have been primarily sociopolitical. However, although the construction of race is a cultural process, it has often been justified on alleged biological and genetic principles: blacks were made subaltern by a hegemonic culture, on the false assumption that they belonged to an inferior race.

The arrival of a plethora of immigrants from the four corners of the world, many from African countries, has recently urged Italians to recuperate their African past as an essential, and often problematic, component of their national identity. Yet historical sources appear fragmentary and often interpolated. How to re-compose the neglected African-Italian heritage?

An array of artists from the African diaspora, coming from different backgrounds, has recently tried to answer

this question with their creative works. Art has succeeded in filling history's and biology's gaps. Imagination provides connection, inclusion, and the possibility of cultural transmission. By giving voice and visibility to those who had been silenced and made invisible by mainstream history, these artists are contributing to the recollection, and the re-creation, of a crucial, neglected aspect of Italian culture. Among them are a number of African-Italian authors, whose flourishing, eclectic literary production has been reshaping Italian contemporary letters.

By examining some of these artists' most recent productions, my research at the Italian Academy aims at the reassessment of the importance of the African heritage in the formation of Italy's cultural identity. My study follows two steps. First, it explores the origins and development of the so-called Italian literature of immigration – a label which is still largely under construction. Second, it particularly focuses on a number of literary texts by writers of Somali origins, exploring how Italy's former colony 'writes back to center'.

The Second National Conference on Emigration, held in Rome in 1988,

reported that for the first time since Unification, the number of people entering Italy exceeded that of those leaving. During the last decades people have been arriving – legally and illegally – from various regions of the worlds, especially from the Maghreb and the other countries of the Mediterranean basin; but also from the Sub-Saharan areas, the Balkans, Eastern Europe, the Middle and Far East, Latin America, and the South Pacific. Traditionally a country of emigration, Italy was neither socially nor politically ready for these rising waves of immigration. The first laws regulating these migratory fluxes were promulgated at the end of the Eighties, and the national, and European, body of laws controlling migration is as yet under construction – and is a passionate topic of discussion in the parliament as much as in Italian homes.

In 1990, an amnesty known as the 'Martelli Law' marked a turning point, as it granted in-situ immigrants a 'permit of stay'. In the same year, three books were published by first-generation immigrant writers of African descent (in collaboration with some native-speaking editors) – *Io, venditore di elefanti* (I, the elephant seller), by Senegalese Pap Khouma; *Immigrato* (Immigrant), by Tunisian Salah Methani; and *Chiamatemi Ali* (Call me Ali), by Moroccan Mohamed Bouchane. These narratives, in which elements of

fiction, travel diaries, and memoirs merge, were all written in Italian. They soon became literary cases, and marked the beginnings of what has been often referred to as the Italian literature of immigration. It is no coincidence that they came to light in the same year as the amnesty. By telling their own stories in the first person singular, these immigrant writers, by their own admission, responded to the legal text, transforming themselves from narrated objects to narrating subjects. By participating in first person in the nation's discourse on immigration, they interrupted a monologue and established a dialogue, which continues today. In fact, the immigrants' literary production has been flourishing ever since, and has become increasingly visible, to the point that its very same labeling now appears limiting.

If on the one hand immigration urges Italians to think about their experience as emigrants throughout the world, on the other hand it reconnects them to their colonial past in Africa. In the second part of my research, I look at the way Italy is represented in a variety of narratives by writers from Somalia, one of Italy's former colonies.

In a curious historical coincidence, when immigration to Italy was starting to be regularized through the Martelli Law, Somalia was on the verge of a disastrous civil war, which is still ongoing. This gave origin to a diaspora of enor-

mous proportions – and to the coinage of a word which had not existed until then in the Somali language, corresponding to ‘refugee’. Although Italy was one of Somalia’s former colonizers, only relatively few Somalis settled in Italy, while most have sought refuge in other countries, such as England, Switzerland, Sweden, and especially Canada and the United States. Why these countries? How does Italy deal with Somalis? Do they receive any special treatment for the fact that they are Italy’s post/colonial subjects, escaping from a civil war? Are they granted special benefits? Moreover, who are ‘they’, and how do they relate to Italians, in comparison with other immigrants? Finally, what do they have to say about Italy? In what language do they say it?

A first, powerful set of answers to these questions is given by Somalia’s leading novelist Nuruddin Farah, in his so-far only book of non-fiction, *Yesterday, Tomorrow. Voices from the Somali Diaspora* (which in 2003 I translated into Italian with the title *Rifugiati*). Published in 2000, the text intertwines personal memories with a number of interviews with Somalis all over the world, whose voices Farah amplifies in a choral narrative. For the first time, Farah writes extensively about Italy, and about the Somali presence in the former colonizing country. He offers his intimate portrait of Italy, where he was

travelling when the news of his exile reached him, and where he consequently lived for a few years; and a more detached, political description of the country which treats Somali refugees simply as immigrants, in spite of the civil war from which they are fleeing, and in spite of its own historical responsibilities. He also proposes some glimpses of the Italian presence in Somalia. In doing so, Farah becomes a ventriloquist, whose resonant voice mixes together the crudity of war reportage and the intense lyricism which characterizes his fiction – in fact, one can hardly draw a line between genres in this text.

The relationship between Somalia and Italy is also at the center of a group of very different texts written in Italian by women of Somali origins during the last decade. Among them are *Sette gocce di sangue* by Sirad Hassan, about the practice of infibulation; *Lontano da Mogadiscio*, an autobiographical narrative by Shirin Ramzanali Fazeli; *Interramente*, a brief, imaginative account of a quick escape from Somalia by Ubax Cristina Ali Farah; and the satirical short story *Salsicce*, written by Igiaba Scego on the aftermath of the so-called ‘Bossi-Fini Law’, which has made immigrants’ fingerprinting compulsory. By comparing these and Farah’s narratives, with the support of a number of theoretical and critical works, I offer a picture

of postcolonial Italy, and ponder how Italy’s contemporary literature is contributing to the development of a new national discourse, which is transform-

ing concepts such as race, color, gender, class, hegemony, nationality, citizenship, identity, borders, language, agency and representation.

In the never-ending conversation between visual and textual, the art of portraiture occupies – historically and theoretically – a special place. Historically, because portrait-making is closely associated with politics and the representation of power: the case of early modern Europe is emblematic, with the constant circulation of pictures as marriage mediators in princely courts or tokens of financial and aristocratic nobility. It is also in early modern times that the theoretical implications of portraiture – in its relation to scientific categorization and the reliability of reflection – is made clear by the first steps in the complex area of physiognomy trodden by the Italian scholar Giovan Battista Della Porta.

The portrait undergoes a second Renaissance in eighteenth-century England, again as an expression of status and the means to acquire it; the political and economic use of the portrait (Reynolds, Gainsborough) is counterbalanced by its function as an investigative instrument of psychological and ultimately scientific cognition. In the shadow of Hogarth's works, the tradition of physiognomy unfolds, fed by Charles Le Brun (*Espressione generale e particolare*, 1698) as well as the artist's

friend James Parsons (*Human Physiognomy Explain'd*, 1747) - not to mention the English fortunes Lichtenberger and Lavater's works were to experience in the second half of the century.

The cultural history of the portrait – textual and visual - appears to enter a new phase in the middle of the nineteenth century, when, thanks to the expanding diffusion of the illustrated press, the technique of caricature goes through a moment of particular public favor and creative felicity. It is no coincidence that novel-writing should walk hand in hand with periodical publication; more to the point, and in tune with the physiognomic inheritance, is the close connection with cartoon-making – the Cruikshank/Dickens friendship and professional partnership is only the most notorious example.

The second half of the nineteenth century sees, along with the steady popularity of literary illustration, the coexistence of different practices of portraiture: if the legacy of the Renaissance and neoclassicism is still compelling, the symbolism of the pre-Raphaelite movement and the emerging photographic portrait (Julia Margaret Cameron's images of eminent and less eminent Victorians as well as

Lewis Carroll's activity as amateur photographer) infuse the Victorian imagination with new and challenging suggestions. The 1860s-'70s are years in which the art of the portrait is defined by competing and interrelated languages – realism, biography, pictorial and photographic portraits. The publication of Darwin's essay, *The Expression of Emotion in Men and Animals*, in 1872, is a further complication in the increasingly blurred boundaries between different artistic media.

At the turn of the century, the relationship between visual arts and literature, under the aegis of portraiture, is nurtured by the anxiety and restlessness of the Edwardian society and by the challenging stimuli coming from France. Portrait-writing and portrait-painting thus become the privileged channel of aesthetic reflection and the laboratory of fresh narrative strategies (see for example Henry James' and Ford Madox Ford's interest in Hans Holbein). Faithful to its Renais-

sance legacy but operating in entirely new modes, the portrait is reaffirmed in the pre-war years as an expression where the language of aesthetics encounters the reasons of politics and economy; it is a tool of cultural investigation which infiltrates the surface of things and works as a powerful revealer of awkward truths. Henry James' literary portraits are obviously the ideal hunting-ground for such an investigation, not only for their contiguity with Sargent's works, but for their intimacy with Hogarth and the English tradition

During my stay at the Italian Academy, I continued to work on a pre-existing project on Rebecca West, in cooperation with the Rebecca West Society based in New York, and the textual resources of Butler and Avery libraries. I also received great benefit and support from the weekly Academy seminars, which gave me the opportunity to interact with the other Fellows, and thus to confront problems in my own work.

While at the Italian Academy, I considered issues related to system-identification, and its use in detecting damage in historical constructions. At the root of this project are two basic concepts: the first related to system-identification as a theoretical approach to acquire knowledge about physical and mechanical properties of a structural system; the second related to the question of how to apply system-identification to complex systems, such as historical constructions, with the aim of acquiring knowledge about their structural damage.

In general, historical constructions, as opposed to new constructions, are *systems* which are hard to *know* in the sense of *identifying* their main physical properties. There are three main issues in dealing with such systems: first, the difficulties of collecting a large amount of testing data; second, the complex geometry of the constructions which makes the modeling and the definition of simplified structural schemes quite difficult; and third, the definition of constitutive laws able to model the behavior of materials such as stones, tufa, concrete and masonry which historical constructions are made up of.

The scarcity of observational data is very common for real constructions; in

fact, the goal of increasing efficiency and lowering operational cost requires that the number of measurements be reduced. In historical constructions, the instrumentation setup is even more restricted, due to the preservation policy which is generally applied to constructions of historical value by the different Bureaus of Preservation of Cultural Heritage.

To provide a clear understanding of the problem of having too little observational data in system identification analyses, let us consider the simple *4 degree-of-freedom* structural system shown in Figure 1. The system could represent a two-dimensional frame of a conventional building made up of columns and beams

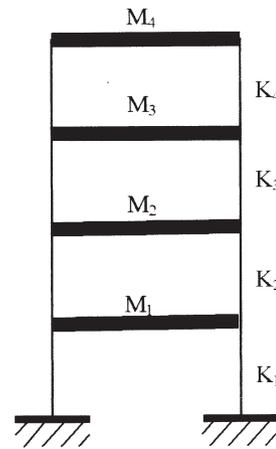


Figure 1. Four degree-of-freedom system

The mass, damping and stiffness properties of the structural system are generally defined by the matrices and given by:

$$M = \begin{bmatrix} M_1 & 0 & 0 & 0 \\ 0 & M_2 & 0 & 0 \\ 0 & 0 & M_3 & 0 \\ 0 & 0 & 0 & M_4 \end{bmatrix}$$

$$K = \begin{bmatrix} K_{11} & K_{12} & 0 & 0 \\ K_{21} & K_{22} & K_{23} & 0 \\ 0 & K_{32} & K_{33} & K_{34} \\ 0 & 0 & K_{43} & K_{44} \end{bmatrix}$$

where  $M$  are the masses of each floor and  $K$  are dependent on the stiffness of each floor. These parameters,  $M$  and  $K$ , could be derived by the solution of the system identification problem. The starting point of the process would be a set of input/output data of displacements, velocities and/or accelerations measured at various degrees of freedom of the system (in this example, at each floor).

A “full order” problem exists when there are a sufficient number of measurements. This is the case when there is 1) a full set of sensors (one sensor at each floor) which provide the time-history responses in terms of acceleration/velocity/displacement, or, 2) a full set of actuators (one actuator at each floor) which provide the time-histories of the external excitations, or 3) the more general case of a mixed set of sensors/actuators with one co-located sensor-actuator pair (which

means a degree of freedom with a sensor and an actuator). In all three of these cases, the physical properties of the system (again  $M$  and  $K$ ) can be fully identified.

In contrast, when the structural system is insufficiently instrumented, being some degrees of freedom deficient of either a sensor or an actuator, the problem becomes one of a “reduced order”. In this case, the second-order matrices ( $M$  and  $K$ ) cannot be fully identified and the terms related to the unmeasured degrees of freedom remain unknown and will contain undetermined factors.

Damage in civil engineering structures may generally alter significantly the stiffness and the modal parameters but not the mass of the system. The mass matrix remains constant before and after damage, while the stiffness matrix *changes* before and after damage; thus, structural damage means stiffness changes.

On the basis of this definition of damage, we can say that only a complete knowledge of each component of the stiffness matrices (before and after damage) would allow us to extract information on the location and amount of structural damage. Thus, in full-order systems, the stiffness matrices can be used to detect damage at each location since every component of the stiffness matrix is known. In contrast, in the case of reduced-order systems, since the identified stiffness matrices are not completely known, the comparison between the identified matrices

before and after damage does not provide any information about damage at the unmeasured degrees of freedom and, hence, alternative approaches to detect damage are needed.

In this scenario, my research has focused on finding alternative approaches for detecting structural damage, including damage in systems with an incomplete set of input/output measurements. A proposed approach is based on analyzing changes in the strain energy of the system. The use of strain energy was initially presented in full-order systems and, in this study, it is applied to reduced-order systems. The result is that, even if the stiffness matrices of the structural system before and after damage are not fully identified, the use of strain energy allows us to locate and characterize the damage in each part of the systems, including those which are not instrumented.

The proposal has been applied to two-dimensional models. Different sets of excitations have been used, and the time-histories of the simulated structural response for each input motion have represented the available output subsets. The study has been developed adopting a time-domain state space formulation; for each of the analyzed structural models, an identification procedure for the determination of a first-order dynamical model of the system has been performed; then the first-order system has been converted into

a second-order model in the general mass/stiffness form. This model, which has a more explicit physical significance, can be used in the damage location phase. It allows us to explore and quantify the effects of the variation, due to damage, of various structural parameters, and to locate the affected areas.

Another issue addressed during my research was the uniqueness of a solution, which is a demanding problem. Given an incomplete set of input/output data, and a system to identify on the basis of these observation data, when and how is it possible to state that the identified system is the only one? The question remains open, and I shall probably need the next few months to find a solution.

My stay at the Academy was ideal, thanks to the excellent staff and Director, Professor David Freedberg. The community of Fellows worked together to create an environment that combined research with intellectual and social pleasures.

I would also like to thank the School of Engineering at Columbia for support, particularly Professor Raimondo Betti, with whom I have actively collaborated; Professor Richard W. Longman, who inspired me with his remarks on the uniqueness problem; and Professor Rene Testa, who helped me to understand the American approach to “preservation” in engineering.

## KLAUS KRÜGER

In the course of my year as a Fellow at the Italian Academy for Advanced Studies in America, I pursued my studies in the field of pictorial allegories in the Italian Renaissance from the 14th to the 16th century. My research proceeded in a most advantageous and stimulating ambiance; the concentrated atmosphere of the Italian Academy and its various facilities and academic interactions have given me a unique opportunity to pursue my work.

The Academy, its wonderful and friendly staff, and its Director, who always stimulated my work in the most helpful and engaging manner, granted me a fabulous and exciting experience - relevant in all its applied and practical aspects for a social psychology of culture - of an open and productive scientific community. My work was favored by the stimulating climate of intellectual exchange and discussion that developed among the Italian Academy Fellows, fostering interdisciplinary research on many fields and topics of Italian culture and society.

My objective was to explore how the different modes of allegorical interpretation in painted images of the Renaissance and early Baroque art, understood as a

comprehensive cultural technique of interpretation and at the same time of the production of meaning, served to stabilize and standardize theological and philosophical, historical and political, legal and social, astrological and scientific knowledge, thereby fundamentally contributing to the generation of cultural memory.

A comparative consideration of a huge number of relevant examples and their phases of development made it possible on the one hand to specify and systematize the historical criteria and on the other to develop a diachronically differentiated contextual and functionally-based profile of an art-historical concept of allegory. Furthermore, the study attempted to develop a media-theoretical clarification of the aesthetic categories determining both the persuasive potential as well as the cognitive dimension of allegorically conceived images. My investigation in pictorial examples as well as in a broad number of literary sources and contextual documents made it possible to demonstrate how allegory is defined as an interpretative process and, in a broader sense, as a hermeneutic practice which from the Middle Ages on has found full realization, primarily in biblical exegesis and in the

interpretation of ancient mythology. One of its principal tasks has been the authorization of interpretative competence regarding the order of the world and the historically-developed system of its particular sub-orders.

Given the long time-span covered by the project and the numerous artistic phenomena and intellectual movements examined, this study required consulting a huge number of primary and secondary sources. The libraries at Columbia University, especially the Fine Arts Library at Avery, offered an ideal place to do this research. I also greatly benefited from the efficient inter-library loan service which allowed me quick access to a large num-

ber of the newest publications as well as to specialized secondary literature, thus greatly facilitating my research.

This year in residence at the Italian Academy has allowed me to make crucial progress in my studies. I have completed work on about half of the book, and I was able to present parts of it during my stay not only at the luncheon seminars which took place at the Academy, but also in public lectures which I gave in New York as well as at Yale University. I am grateful to the Italian Academy for granting me the opportunity for this year of research and writing, for all the inspiring discussions and for the kind, friendly and always helpful staff.

## WILLIAM McCUAIG

The philosopher Gianni Vattimo (1936– ) of Torino has been a student of Nietzsche throughout his career, but the only one of his books on Nietzsche to have appeared in English to date is an introductory handbook. His major monographic work, published in 1974, has never been translated. He assembled his collected papers on Nietzsche in 2000 in the book *Dialogo con Nietzsche, Saggi 1961-2000* (Garzanti), and it is the translation of this work which I essentially completed in autumn 2004 in New York; *Dialogue with Nietzsche* is now in course of publication with Columbia University Press.

However the quality of the translation may be judged, my English version of this work has the technical advantage over the Italian original of keying all the quotations from, and citations of, the mass of posthumous writings of Friedrich Nietzsche to the modern standard German edition, rather than to the various older German editions and Italian translations used variously by Gianni Vattimo in his essays of four decades. I also provide, perforce, original English translations of a number of passages from Nietzsche's notebooks for which no published English translation as yet exists.

The Columbia community and the Italian Academy were crucial to this enterprise in several ways. The holdings of Union Theological Seminary (integrated into the Columbia library system) include a rich collection of the older German editions of the works of Friedrich Nietzsche, ones dating from the late nineteenth and early twentieth-centuries, which contain the versions of the Nietzsche *Nachlass* used and quoted by generations of scholars, including Gianni Vattimo. These were unavailable to me in my own city of Toronto; my access to them in New York enabled me to complete my concordance between the references Vattimo makes to the various editions and translations of Nietzsche, consulted over the course of a long career in Germany and Italy, and the modern standard one.

As for my own original translations of fragments of Nietzsche, they were made with the help of two scholars who held Academy fellowships concurrently with me, Klaus Krüger and Tanja Michalsky. My colleagues also grew accustomed to having me poke my head into their offices to ask them about the idiomatic meaning of many Italian terms and phrases, and the Director and assembled Fellows gave

me the benefit of their collective criticism and insight in a seminar at which I presented my translation of one chapter of the book.

The second book which I am currently engaged in translating, which I prepared for while at the Italian Academy, was written in Latin in the fifteenth century and is considered one of the landmarks of Italian Renaissance humanism: *Roma Instaurata* (Rome Restored) by Flavio Biondo (1392-1463). My translation will be published in Harvard University Press's I Tatti Renaissance Library, a series which aims to make reliable texts and translations of Renaissance Latin literature available to the scholarly public in the same way that the Loeb Classical Library has done for classical literature for a century. Biondo's Latin text is presently being edited by Professor Marc Laureys of the University of Bonn.

The fellowship allowed me to engage in a spell of "training" for this translation by immersing myself in the Latin literature of the Middle Ages and Renaissance. In

other words, I did a lot of intensive reading, of the kind that is an essential part of a scholar's life; I am happy to recall the many hours spent in the Academy library absorbed in the Latin works of Petrarca, Boccaccio and the other Latin classics of Italian literature. I also raided the stacks of the Butler library for recent editions of a range of Quattrocento writers, contemporaries of Biondo like Lorenzo Valla and Poggio Bracciolini, whose works I went through in my office at the Academy, studying them carefully and assembling detailed notes on their Latin vocabulary and usage, pondering the problems of translating Latin into English. Latin has been part of my linguistic toolkit for a long time, but it is essential to sharpen, polish, and update your tools from time to time, and that is what I did with my Latin in New York.

Finally, my stay in New York City gave me the opportunity to pursue a passionate private interest in music, made possible partly by the Academy's excellent performance series of modern music.

## TANJA MICHALSKY

My project at the Italian Academy, "Topology of Social Memory: Tomb Chapels of the Neapolitan Nobility in Early Modern Times," explores the early modern organization of "realms of memory" (Philippe Nora) by using Naples as a representative example. Although I possessed photographic material, a collection of texts, and a well-defined network of chapels as a nucleus for this work, I needed to discover a whole range of new information stored in the web of libraries and institutions. To my surprise, I found not only recent historical and art historical studies on my topic, but the best collection of early print works outside of Naples, dealing with political and social arguments of the relevant period.

Instead of focusing on the chapels I had in mind before coming to the Academy, the new aim was to broaden the selection of chapels and to collect all the available documents and sources. The intertwined processes of collecting and interpreting unexpected material led to a fruitful rethinking of the cultural strata which define the historical memory of a town and its society. Seen with the eyes of the humanists and courtiers of Naples, and reshaped with the comments of foreigners

(for example, from Florence), the network of Neapolitan chapels and other private foundations emerges as a multilayered, but nonetheless perceptible, image of discrete, struggling powers.

The most important shift in my own research was the rediscovery of space as a heuristic category to understand social relations as they are manifest in a concrete historical context - due to the already proclaimed "spatial turn," whose propagators claim, rightly, that space is as man-made as other categories, and that it has a communicative structure. "Topology" in this sense does not only mean a spatial structure in which monuments or chapels are inscribed, but the production of (social) space (to quote Henri Lefebvre's famous work) that is petrified, and therefore highly visible, in the form and location of memorials.

To think about the perception and creation of space in a given historical society implies to think about the ways their members might have created 'their' spaces, by living in it and by defining functional, social, material realms, places and borders. For the specific problem of family chapels in an early modern city one must take into account that the urban

space was already defined by its history, and that this represents more than existing streets and buildings. It means that the built city and its fabrics (churches, public and private houses, etc.) have had a great variety of meanings, which generate a hierarchy of *topoi* (sites). Besides, there have always been exclusive and inclusive spaces with different groups belonging to them – above all, churches had a whole range of laws and contracts that ordered the use of holy ground.

My residence in New York inspired me to rethink the sixteenth-century spaces of Naples, a city in which various rulers held sway, and in which the population increased dramatically in the time of the ‘Vicere’. This inspiration

derived not only from the pleasant and studious atmosphere at the Italian Academy, and from the treasures of the Columbia libraries, but from the social and urbanistic history of the city itself. The concrete layers affected by different groups of immigrants, the constantly shifting gentrification, and the high visibility of power and powerlessness have been the perfect background to reconstruct a model of perceiving urban public spaces. For the same reasons, an old project on the “Production of Social Reality in Italian-American Films” has been reactivated, and together my two projects (only superficially different) have proven themselves both fruitful and complementary.

## MARIA CONCETTA MINIACI

One of the more striking, and perhaps surprising, findings in the biology of memory is that learning alters the physical structure of the brain. The search for mechanisms that support such alterations has encompassed a broad spectrum of experimental manipulations and models. The most common approach has been to train animals in a specific task, and then search for specific structural changes in regions suspected of being involved in the performance of such a task. Most of these studies have shown that learning is accompanied by a significant increase in the density of synapses and dendritic complexity. Are these changes causally related to memory formation? Is making more synapses a way to store information? The answers to these questions have been provided by studies of simple invertebrate systems, such as that of the marine mollusk *Aplysia californica*, where it is possible to identify the specific synaptic connection involved in a simple behavior, the gill-withdrawal reflex, and consequently to study the physiological and morphological changes at this synapse after non-associative forms of learning.

Using this model, Bailey and Chen

(1983) first demonstrated that long-term sensitization induced an increase in the number of synapses per sensory neuron and that these changes persisted for the behavioral duration of the memory. As the memory decays, synaptic terminals are lost and they gradually regress back to their pretraining number; however, following long-term habituation, the number of synapses between sensory and motor neurons decrease. This model can be reconstituted *in vitro* by placing the sensory-motor neuron synapse responsible for the gill-withdrawal reflex in the presence of serotonin (5-HT), a modulatory neurotransmitter normally released by sensitizing stimuli in the intact animal. Thus, a single application of 5-HT was shown to produce a short-term increase in synaptic effectiveness, whereas four of five applications of 5-HT produced long-term facilitation lasting one or more days that was associated with the establishment of new synaptic connections.

Using this *in vitro* preparation I have examined the time course of the facilitation induced by repetitive pulses of 5-HT in culture and found that there is a significant increase in the strength of the evoked sensory to motor neuron synaptic

connection that persists for at least one week. The ability to follow this long-lasting synaptic plasticity over such an extended time period has allowed me to address a number of conceptual issues central to an understanding of the mechanisms that underlie the persistence of long-term memory. For example: What is the time window for protein synthesis during these later phases of long-term facilitation? Is the stability of long-term memory achieved, at least in part, because of the relative stability of synaptic structure? If so, what are the cellular and molecular processes that serve to stabilize synaptic structure? Do alterations in the stability of synaptic structure lead to alterations in the persistence of memory storage?

To answer these questions I have used a modified culture system which consists of a single bifurcated sensory neuron plated with two motor neurons (Martin et al, 1997). The advantage of the bifurcated sensory neuron culture is the presence of two sets of spatially segregated sensory-motor neuron synapses enabling one to study directly synapse-specific plasticity. The role of protein synthesis in consolidation can thus be tested by the local application of emetine, an inhibitor of protein synthesis, at different time intervals; for example, 24 hours, 48 hours and 72 hours after 5-HT treatment. My studies indicate that emetine blocks long-term facilitation when given at 24 hours and 48 hours after

5-HT training, but not when it is applied at 72 hours. These results suggest that the time window for consolidation (the requirement for ongoing protein synthesis) extends to approximately 72 hours.

The time window described above is consistent with the idea of a specific stabilization phase mediated by local protein synthesis. Based on these new findings, I addressed the following question: what are the cellular and molecular mechanisms required for stabilizing learning-related synapse formation and for the persistence of long-term facilitation? To find an answer, I combined three methodologies: 1) time-lapse confocal imaging of individual sensory neuron varicosities labeled with the whole-cell fluorescent marker (e-GFP), 2) physiological recording of *Aplysia* sensory to motor neuron synapses in the same culture and 3) gene transfer techniques using ectopic overexpression of specific molecular probes in individual sensory or motor neurons. These approaches have proven useful for the real-time monitoring of 5-HT-induced functional and morphological synaptic changes that accompany long-term facilitation in living sensory-motor neuron synapses (Kim et al., 2003).

I initially focused on the structural changes induced by 5-HT in bifurcated cultures and examined whether, once formed, they are labile and susceptible to disruption by local perfusion of inhibitors of protein synthesis and, if so, for how

long? I found that when emetine is locally applied 24 hours after 5-HT treatment, it reduces the total number of sensory neuron varicosities at 72 hours. Moreover, my quantitative structural analysis suggested that this reduction is highly selective and in large part reflects the specific pruning and retraction of the 5-HT-induced newly formed varicosities present at 24 hours. I have been able to mimic this selective pruning of the 5-HT-induced newly formed varicosities by locally perfusing

the modulatory neurotransmitter FRM-Famide (which induces long-term depression) at 24 hours to one set of sensory-motor synapses in the bifurcated culture preparation. These findings indicate, for the first time, that the 5-HT-induced newly formed varicosities are labile for a defined period of time and that the protein synthesis-dependent stabilization of learning-related synaptic growth is required for the persistence of long-term memory.

The year spent at the Italian Academy was extremely productive for my research; the unparalleled opportunity of having a fully-equipped private “studio-lo”, only a few steps from the libraries and facilities of Columbia University, enabled me to develop and complete a series of research projects.

My main concern during the last year was the preparation of my book, *Music from the South: An Edition and Study of the non-Standard Proper Items in Beneventan Manuscripts*. While at the Academy I was able not only to define the purpose and the content of my book project, but also to prepare a proposal for the publisher, and to make great progress on the introductory essay and the transcription of the music that will be included. The object of my research is the corpus of the non-international chants for the Latin liturgy of the mass, contained in manuscripts from southern Italy, which display Beneventan script and were copied between the late tenth and thirteenth centuries. These chants are greatly significant because they attest to the peculiarities of the Italian musical culture between the first and the second millennium, a culture that is recognizable in its preference for

stepwise motion, modal ambiguity, and sinuous melodic contours, which were used as an aesthetic reaction to the Gregorian chant imposed by the Franks in the eighth and ninth centuries.

I also devoted my attention to other projects; during my first weeks in New York I was in the process of completing my postdoctoral thesis for a license in Medieval Studies at the Pontifical Institute of Mediaeval Studies in Toronto. The text of this thesis had been developed in an article, which is currently under revision for a scholarly journal, under the title *Aliens in Disguise: Byzantine and Gallican Songs in the Latin Liturgy*. This paper discusses the use of chants, of Byzantine and Gallican origins, as Proper Mass items in Italian manuscripts of the eleventh and twelfth centuries. Through the analysis of the re-elaboration of texts and music, I was able to shed new light on previously undetected aspects of the relationships between the Eastern and Western rites of the medieval Church. In addition, I prepared my contribution for the proceedings of the Twelfth Meeting of the Cantus Planus Study Group, sponsored by the International Musicological Society and held in Lillafüred (Hungary). That

paper, which will appear in early 2006, discusses and analyzes features of a group of non-standard Gregorian introits found in Beneventan sources.

During my stay at the Academy, I had the opportunity to further develop relationships within the Department of Music at Columbia University. In collaboration with the Music Department, I presented a lecture for the Colloquium Series on “Compositional Strategies in the Creation of New Mass Formularies: The Case of the Transfiguration of the Lord in Southern Italy.” This research, currently still in

progress, will be also the subject of a paper I will present at the annual conference of the American Musicological Society.

More than anything, I enjoyed the pleasant and informal atmosphere of the weekly luncheon seminars. Presenting the results of our research to a group of scholars from different disciplines was certainly a challenging task, but it offered occasions for stimulating interdisciplinary discussions and the exchange of ideas; I am glad to report that this exchange (professional and personal) is ongoing.

During my four months at the Italian Academy I pursued a philosophical project on the relation between trust and interpretation. Although trust is a central notion in social science, its role in knowledge-transmission is far from clear; many authors writing in the tradition of sociology of science have claimed that knowledge is a social process, the understanding of which requires the use of sociological notions, such as trust, authority and power. Such analyses, while pointing correctly to the study of knowledge-transmission within the social flow, uncritically import sociological notions into the domain of knowledge, and fail to sharpen the concepts of epistemic trust and authority, contributing to their vagueness. I have pursued a different line, attempting to define a notion of trust that is suitable for knowledge and communication.

My research explores a new perspective on epistemic dependence and trust; in my view, trust should be analyzed as a basic feature of our cognitive and linguistic practices. To speak of trust is to point to a variety of attitudes that permeate our cognitive lives, and that are not well distinguished in the literature: a deferen-

tial attitude that makes us rely on other people's meanings in given circumstances, for instance, should be distinguished from a more epistemic attitude of assessing the truthfulness of a second-hand statement that we are able to understand, but not directly to verify. In previous work I have tried to clarify these distinctions; I proposed a unified account of the varieties of *trustful attitudes* by stressing the constructive role that linguistic interpretation plays in the acquisition of concepts and beliefs from others.

In order to go beyond the dichotomy between epistemological and moral treatments of trust, I suggest an approach to trust that integrates the semantic dimension of understanding, and the cognitive dimension of human interpretive abilities. From a cognitive point of view, trust is based on a much more general ability to make sense of others, in order to understand what they do, and in particular, what they say.

I presented part of my research at an Academy seminar; the invited discussants were Dan Sperber (CNRS, Paris) and Alison Wylie (Barnard College, Columbia). In my presentation, I reviewed a series of treatments on trust

in the social sciences and in epistemology, distinguished between evidential vs. motivational accounts of trust, and then concluded with a sketch of a "pragmatics of trust." A lively discussion ensued; we discussed the relation between intellectual authority and power, and a question on the relevance of social psychological studies of cultural and gender biases in determining other people's trustworthiness allowed me to define my account of trust as an *internal* feature of communication.

A revised version of the paper was presented at the *7th Annual Roundtable of Philosophy of Social Science* at Barnard College. I will present a more recent development on the pragmatics of trust at the 9th International Pragmatics Conference in Riva del Garda, Italy in July 2005; the final outcome of this work will be a book in Italian: *Autorità e interpretazione*.

During my stay at the Academy, I also pursued a project on memory and narrativity. There is a growing consensus, not only in the humanities, but also in the psychological study of memory and identity, that "narrative stance" is central to a sense of self, our sense of being human. Taking this view, knowledge of ourselves would thus be possible only through "making up stories" about ourselves, by linking episodes of our respective lives through the construct of narrative. Under the heading of "narrativism" we may entertain very distant strains of thoughts, such as Paul Ricoeur's idea of narrativity

as the primary mode of knowing, and therefore of explaining the world to ourselves and to others; or Daniel Dennett's idea of the Self as a multiple draft of narration. Typically, thinkers in the analytic tradition take narrativity as a phenomenological datum that corresponds to some psychological reality: we cannot help but organize our experience in such a way because that is how our phenomenological experience is organized. Those in the hermeneutic tradition, such as Gadamer and the above mentioned Ricoeur, view narrativity as the manifestation in discourse of a specific kind of time-consciousness, or structure of time, that makes sense only in the intersubjective discursive exchange.

Narrativism may imply the stronger thesis of "Ethical Narrativity", according to which the moral experience of personhood is possible only through a narrative outlook on one's life; philosophers such as Charles Taylor and Marya Schechtman have argued for this view. In response, I would argue that memory doesn't necessarily organize in a narrative form; in fact, the German writer W.G. Sebald, who has been defined by his critics as the "Einstein of memory," rejects any narrative constraint on his reconstruction of the past. In Sebald's work, the past re-emerges as a result of a sort of "chemical" reaction among the strong emotions elicited by the people and places around us; geography and time collapse in a vertigo

of reminiscence and anticipation of the future. Each time we try to make sense of what we are remembering, it vanishes away. A writer can make us feel the centrality of memory in our life, the uniqueness of our recollections, and the moral obligations of our remembering. The call for narrative as the only way to make sense of ourselves, so overstated in contemporary philosophy and literary theory, thus seems to collapse by a closer look at one case of anti-narrative stance towards the past.

During my fellowship, I took advantage of my residence on the Columbia

campus to meet with other scholars and exchange ideas, and regularly attended the Mellon seminar on Freedom and Responsibility organised by Jon Elster and Akeel Bilgrami at the Heyman Center for Humanities. The university and the city of New York have been an ideal environment in which to work; the Academy has provided me with an interdisciplinary context for my work, as well as the perfect balance between the necessary isolation and intellectual autonomy that a research work requires, and a stimulating *milieu* of scholars who willingly share their time and ideas.

## DAVIDE STIMILLI

During my stay at the Italian Academy in Spring 2005, I presented two talks: “Aby Warburg in America Again: With An Edition of His Unpublished Correspondence with Edwin R. A. Seligman (1927-1928),” and “Motionless Gesture: The Reclining Body in the Renaissance.” The latter title I also delivered as a lecture at Indiana University during the French and Italian Graduate Studies Conference, to which I was invited as a keynote speaker, and presented another lecture, “Scanning Images,” at the Getty Research Center in Los Angeles, as part of the conference “Art History and the Moving Image.” In addition, I served as respondent on a panel which presented the volume *Italian Modernism*, ed. Massimo Moroni and Luca Somigli (University of Toronto Press 2005), at the Casa Italiana Zerrilli-Marimò, New York University.

At the start of the semester I discovered the correspondence between Aby Warburg and Edwin R. A. Seligman, housed in the Columbia University Rare Book and Manuscript Library. Seligman (1861-1939), who retired in 1931 after a distinguished career as professor of political economy at Columbia, left his papers to the University; Warburg (1866-1929), the influential

German art historian and founder of the famous Institute that bears his name, is the subject of a monograph that I have been attempting to complete while at the Academy.

This correspondence is particularly important because it sheds light on a largely unexplored chapter in Warburg’s life: his thwarted attempt to return to America in 1928, after his famous trip to the Hopi regions of Arizona and New Mexico in the waning years of the nineteenth century. I reported on this discovery at my first Academy presentation, and then prepared a revised version of the text for publication. The edition of the epistolary is now forthcoming in the Fall issue of the journal *RES: Anthropology and Aesthetics* 48 (2005), under the same title I gave to the Academy talk.

While in residence at the Academy I came to realize that my concurrent work on physiognomy and on Warburg has been driven over the years by an underlying, or possibly overarching, concern for what I call, borrowing Wallace Stevens’s expression, “motionless gestures”: gestures through which imperceptible change becomes manifest, such as the posture of the reclining body, or the appearance of

shame, be it through blushing, the lowering of the eyes, or any of the other physical symptoms that accompany it. As I see it now, the ultimate goal of my various projects is to supplement — in words — the declared intention of Warburg’s atlas *Mnemosyne*: namely, to offer “a psychological history in images of the interval between impulse and action.” The second talk I gave is part of an ongoing project devoted to the reclining body in the Renaissance that I am pursuing with a colleague at Indiana University, Massimo Scalabrini. We plan to present our work shortly, first in an essay, and then in a

book, either in English or Italian.

As will be clear from even such a brief summary, the term I spent as a Fellow of the Italian Academy was productive and rewarding, both on a professional and a personal level. I was able to enjoy the great resources of Columbia University and the unique opportunities that life in New York City affords. I have been greatly enriched by this experience and I am truly grateful to the Academy, especially to the Director, for having made it possible, and to the entire staff for their unwavering support throughout my stay.

## Description of Programs

# Fellowship Program



**I**N 2004–2005, the Fellowship Program at the Italian Academy continued to focus on issues relating to cultural identity, cultural transmission, and cultural memory. It has a twofold aim: to foster the conservation of the many aspects of culture that are increasingly being lost, and to forge genuinely new links between the arts, the sciences and the social sciences.

Applications were therefore invited for Fellowships in all areas relating to the study of cultural identity, cultural transmission, and cultural memory, particularly – but not exclusively – with regard to

Italy. Theoretical, monographic, and positivist approaches were equally welcomed. Applications dealing with the scientific, sociological and technological aspects of culture and memory were encouraged. Fourteen Fellowships were awarded in 2004–2005, with two reserved for the Academy's ongoing Art and Neurosciences Project.

Preference was given to candidates who planned to work with scholars in relevant areas at Columbia, but other candidates were also considered. In all instances, Fellows were encouraged to work with departments and faculty members at Columbia.

# Premio New York / New York Prize



In April 2002, the Premio New York / New York Prize was established on the basis of an agreement signed by the Italian Academy and the Italian Ministry of Foreign Affairs. The Prize is awarded by the Italian Academy and the Directorate General for Cultural Advancement and Cooperation of the Foreign Ministry.

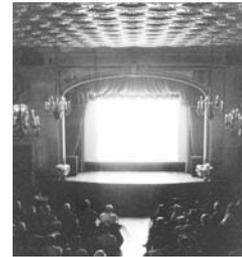
A jury of distinguished experts in the field of contemporary art choose between two and four of the most promising young Italian artists to spend a year or a semester at Columbia. Each artist is given an

office at the Academy and a studio at the Columbia School of the Arts, and holds an exhibition of his or her work at the end of their period in New York. The aim of this distinguished prize is to offer the most promising young Italian artists the opportunity to develop their work under outstanding artists and in the context of the stimulating contemporary art environment of New York City. It also encourages the exchange of ideas between contemporary Italian and American artists.

## Activities of the Academy

# The Italian Academy

## Film Series



**E**xploring Stereotypes: *Americans in Italy on Film* was the title of the 2004 film series. Our speakers included Columbia Professors of Film Richard Peña and Bette Gordon, Princeton Professor of Italian Gaetana Marrone-Puglia, and former Italian Academy Fellow and Professor of Modern Italian History at Fordham Silvana Patriarca. Interestingly, the most popular films in the series were *Sacco and Vanzetti* and the Taviani Brothers' *Good Morning Babylon*.

We extended the theme of stereotypes of Italians in America and of Italian-Americans to the spring series. The films included Roberto Rossellini's *Paisà*, Vincent Minelli's *Two Weeks in Another Town*, Francesco Rosi's *The Palermo Connection*, Martin Scorsese's *Who's That*

*Knocking at my Door*, and *The Godfather III* by Francis Ford Coppola.

Our Fall 2005 series is entitled *Fascism on Film* and includes such classics as Bernardo Bertolucci's *The Conformist*, and Vittorio De Sica's *Shoeshine*, as well as more modern films such as Gianni Amelio's *Porte Aperte* and Liliana Cavani's *The Night Porter*. Our speakers will include Columbia Professor of History Victoria De Grazia, Ruth Ben-Ghiat, Chair of the Department of Italian Studies at New York University, and Paolo Valesio who holds the Giuseppe Ungaretti Chair in Italian Literature in Columbia's Italian Department and is the director of the journal *Italian Poetry Review* which has its new home at The Italian Academy.

JENNY MCPHEE, *curator*

### FALL 2004

*Exploring Stereotypes: Italians in America on Film*

*Give Us This Day* by Edward Dmytryk  
SPEAKER: Francesco Benelli

*Sacco e Vanzetti* by Giuliano Montaldo  
SPEAKER: Silvana Patriarca

*The Godfather Part II*  
by Francis Ford Coppola  
SPEAKER: Richard Pena

*A Wedding* by Robert Altman  
SPEAKER: Giorgio Biancorosso

*Down By Law* by Jim Jarmusch  
SPEAKER: Bette Gordon

*Good Morning Babylon* by Taviani Brothers  
SPEAKER: Gaetana Marrone-Puglia

### SPRING 2005

*Exploring Stereotypes II: Americans in Italy on Film*

*Paisà* by Roberto Rossellini  
SPEAKER: Leonard Quart

*Two Weeks in Another Town* by Vincent Minelli  
SPEAKER: James McCourt

*Dimenticare Palermo (The Palermo Connection)* by Francesco Rosi  
SPEAKER: Gaetana Marrone-Puglia

and *The Italian American Experience on Film*

*Who's That Knocking at My Door* by Martin Scorsese  
SPEAKER: Tanja Michalsky

*Give Us This Day* by Edward Dmytryk  
SPEAKER: Francesco Benelli

*The Godfather III* by Francis Ford Coppola  
SPEAKER: Dan Georgakas

# The Italian Academy Concert Series



Our concerts at the Italian Academy have continued to attract critical notice in the New York press (including favorable reviews in the *New York Times* and elsewhere) and ever-larger audiences. In the Fall of 2004, the Argento Chamber Ensemble began the season with a concert devoted primarily to the music of Italy's best-known living composer, Salvatore Sciarrino. In November, Italian contrabass virtuoso Stefano Scodanibbio performed the New York premiere of Luciano Berio's *Sequenza XIV*, and the December concert by pianist Jenny Lin featured music by young Italian composers Niccolo Castiglioni and Luca Francesconi and a world premiere by New Yorker Elliott Sharp.

The Spring 2005 series presented old and new music on the same program for each concert. Tom Chiu, founder and first violinist of the FLUX Quartet, performed solo masterworks of the twentieth century by Giacinto Scelsi and Luciano Berio

along with seventeenth-century compositions by Heinrich Biber and Marco Uccellini. In April, the Quartet New Generation, a group of European women who perform on more than twenty-five varieties of the recorder, from very small to very large, performed works dating as far back as the fourteenth century and as recently as 2003. The final concert of the season, a piano recital by Blair McMillen, included two world premieres along with some of the oldest music for a keyboard instrument. A review in the *New York Times* said, "There was, not surprisingly, plenty of contemporary music. But the program's central nervous system was music from long ago, drawn from the Faenza Codex, a manuscript compiled before 1450. The collection, which Mr. McMillen has been studying for several years, includes some of the earliest known keyboard music, and he played several selections from it."

RICK WHITAKER, *curator*

## FALL 2004

*ITALY/NYC: Contemporary Music at the Italian Academy*

OCTOBER 13, 2004

The Argento Chamber Ensemble

NOVEMBER 17, 2004

Stefano Scodanibbio, solo contrabass

DECEMBER 1, 2004

Pianist Jenny Lin

## SPRING 2005

*Musica Antica e Nuova: Old and New Music at the Academy*

MARCH 2, 2005

Tom Chiu, solo violin

APRIL 13, 2005

QNG: Quartet New Generation, recorder collective

MAY 4

Pianist Blair McMillen

# Exhibitions



## *2004 Winners of the Premio New York:*

Rä di Martino

Gabriele Picco

“Works in Progress”

APRIL 18, 2005

## *Guest Artists:*

*Italiani d'America*

Photographs by Ernesto Bazan

SEPTEMBER 2004

*Per Vino e Per Segno*

Exhibition of wine labels designed by celebrated Italian and other artists

NOVEMBER 2004

# Fellows' Seminars



## FALL 2004

*“The Young and the Restless: Scientific Institutions in the Late 17<sup>th</sup> and Early 18<sup>th</sup> Century Italy”*

Luciano Boschiero

SEPTEMBER 22

*“Italian Music and Aesthetic Debates in France at the Beginning of the 18<sup>th</sup> Century”*

Guido Olivieri

SEPTEMBER 29

*“Transmission of Repertories/Contamination of Styles: the Case of Liturgical Music in Southern Italy (9<sup>th</sup> to 13<sup>th</sup> Century)”*

Luisa Nardini

OCTOBER 6

*“Nietzsche Italiano”*

William McCuaig

OCTOBER 20

*“Behavioral Game Theory: Towards a Realistic Representation of Strategic Behavior?”*

Giovanna Devetag

OCTOBER 27

*“The Anatomy of a Memory: Insights into How Information is Stored in the Brain”*

Maria Concetta Miniaci

NOVEMBER 3

*“Building Social Memory: Enduring Networks of the Neapolitan Nobility Around 1500”*

Tanja Michalsky

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*“Aby Warburg in America Again”*

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*“How Can One Recognize What One Did Not Know? Mnemosyne and the Art of the 20<sup>th</sup> Century”*

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*“Black Italia: Migrant Voices from Africa and the Diaspora”*

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*“Depero and the Space of the Futuristic ‘Theatricality’”*

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*“What does it Mean to Trust Epistemic Authority?”*

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*“Music from the South: Non-standard Proper Mass Items in Beneventan Manuscripts”*

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*“Motionless Gesture: The Reclining Body in the Renaissance”*

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*“Narrative Memory, Episodic Memory and W.G. Sebald’s Idea of Memory”*

Gloria Origgi

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*“Composing Vinteuil: Proust’s Unheard Music”*

Mauro Carbone

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