

# ITALIAN ACADEMY FOR ADVANCED STUDIES IN AMERICA 1161 Amsterdam Avenue

New York, NY 10027

TEL: (212) 854-2306 FAX: (212) 854-8479

E-MAIL: itacademy@columbia.edu www.italianacademy.columbia.edu



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

Annual Report 2006–2007



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### THE MISSION OF THE ITALIAN ACADEMY

ounded 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

t the core of the Italian Academy's work 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 any field 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 U.S. Thanks to its prestige and its location in New York, the Academy 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 2006–2007

# Board of Guarantors 2006–2007

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Direttore, Istituto Italiano di Cultura, New York

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Presidente F2i Fondi italiani per le infrastrutture S.g.r.

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# Giorgio Napolitano

Presidente della Repubblica Italiana



# Senior Fellows

# 2006-2007

# Qais al-Awqati

Robert F. Loeb Professor of Medicine and Professor of Physiology and Cellular Biophysics at Columbia University

### Victoria de Grazia

Professor of History at Columbia University

# Bruno dalla Piccola

Ordinario di Genetica presso l'Università "La Sapienza" di Roma e Direttore Scientifico dell'Istituto C.S.S. Mendel di Roma

# Giorgio Einaudi

Addetto Scientifico presso l'Ambasciata Italiana a Washington

# **Anthony Grafton**

Dodge Professor of History at Princeton University

## Denis Hollier

Professor of French at New York University

### Eric Kandel

Nobel Laureate and University Professor at Columbia University

# Francesco Pellizzi

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

# Francesco Perfetti

Ordinario di Storia Contemporanea all'Università "Luiss Guido Carli" di Roma

# Angelo Maria Petroni

Ordinario di Logica e Filosofia della Scienza all'Università di Bologna

# Gustavo Piga

Ordinario di Economia Politica e Macroeconomia, Università "Tor Vergata" di Roma

### Rodolfo Zich

già Rettore del Politecnico di Torino ed attuale Presidente dell'Istituto Superiore "Mario Boella"

# Staff



David Freedberg, Director
Abigail Asher, Special Projects
Ellen Baird, Administrative Coordinator
Robert Brooks, Business Manager
Will Buford, Logistics Coordinator
Charles Desselle, Technical Projects
Barbara Faedda, Assistant Director
Allison Jeffrey, Assistant Director
Jenny McPhee, Film Series Curator
Rick Whitaker, Theater Manager

WORK STUDY STAFF 2006-7

Massimo Alpian Alessandra Bravi Austin Carr Gerrard Carter Katie Hathaway Fan Kong Yasmine Koukaz Francesca Procaccini Justin Reardon Adrienne Reitano Stephan Stewart Amy Tang Jenny Tillman

# Director's Report

NCE MORE our Fellowship Program, the central component of all our activities, was graced by an exceptional group of Fellows. As I have noted in past reports, the strongly interdisciplinary aspect of our Fellowship program is unique amongst institutes for advanced study in the world. No other program has a comparable mix of scientists, humanists, and artists. While it has now become customary in academic circles to approve of interdisciplinarity, few institutions actually range so widely or make it work as successfully as I believe we do. Scientists often grow impatient with what is perceived as the imprecision of scholars in the humanities, while the dominant social constructionist and relativist approaches of the humanities remain deeply sceptical about what is regarded as the overly positivist and reductionist approaches of the sciences. I like to think that any visit to our weekly luncheon seminars, attended by all Fellows in residence, would confound such scepticisms and impatience. To hear our

remarkable group of top-level scholars, scientists, and artists engage in common and constructive discourse is to become optimistic about the possibilities of genuinely constructive—and sometimes very practical—engagement across the disciplinary boundaries.

In 2006–7 we had an extraordinary mix of different kinds of historians. philosophers, and scientists and a higher percentage of scientists than ever before. The exchanges among our nanotechnologist, our three neuroscientists, and our philosophers and historians made clear the fruitfulness of serious cross-disciplinary dialogue. Not only did our Fellows demonstrate the possibilities of forging fresh languages of discourse, they brought to light new ways in which philosophy and history can inform experiments, and science might illuminate the understanding of historical and creative intelligence. Both Columbia and Italy can be proud of having enabled the creation of an institution that so exemplifies true interdisciplinarity, while never forgetting the importance of

closely focused research and scholarship. We have shown that intellectual rigor need not be shortchanged in the pursuit of discourse across the two cultures, as C.P. Snow put it just fifty years ago.

Not surprisingly, every year our Program grows more prestigious, and the competition for places fiercer. Given the overall quality of the pool of candidates, we can now be relatively sure of the level of excellence of the Fellows we choose, but increasingly we find that we cannot accept more than a fraction of the large number of exceptionally able and qualified candidates. We are inevitably constrained by the limited funds available from our endowment, as well as by the usual Columbia problem of lack of space.

To some extent, we are lucky in being able to provide some of the most generous office facilities at Columbia, but even so we are pressed for space; particularly this year, when we had a record number of twenty Fellows in residence. In order to address this issue, we are creating two small new offices on our fourth floor, by carving out extra square footage from the expansive corridor there.

The constraints on the endowment, of course, are less easily remedied. The prestige of the Academy has grown out of all proportion to the size of our endowment. In order to maintain our rate of growth in the last five years—and to be able to offer a larger number of Fellowships to the remarkable pool of candidates each

year—we need to expand our financial resources at a much faster rate than we ever anticipated. I thus begin my reportto move straight to a crucial point—with an appeal for contributions to the Academy from all who wish us well, or who believe in our ideals of scholarship and of enhancing the cultural, educational, and scientific exchange between our two countries. In order to facilitate contributions, a detachable form will be found in the pages of this report. All donations, whether large or small, will help us bring the Academy to new levels of excellence, and enable us to enhance our Fellowship Program and our ever more distinguished program of cultural events.

Let me turn to the latter. This year we received very many compliments on our events program. I select some high points:

As always our film series, directed by Jenny McPhee, flourished. The first semester was devoted to films from and about the *anni di piombo* and focused on terrorism on film; the second to its polar opposite, *Classic Italian Comedy*. Also during the second semester we had a packed house for the showing of the RAI Fiction-Palomar film about Giovanni Falcone, the great anti-Mafia magistrate of Palermo. His close friend and colleague on the bench, Liliana Ferraro, was present for the discussion afterwards, along with the directors and actors involved in the film.

Rick Whitaker, our Theater Manager,

continued his series of concerts devoted to remarkably high-level performances, confirming the reputation the Academy has built up in the last few years as an important venue for outstanding contemporary and Classical music in New York City. For example, the Grand Tour Orchestra, which performed during the autumn semester, won exceptional plaudits for its excellence. The second semester of the year was devoted to an adventurous program of music of the twenty-first century. Our regular series was augmented by a stunning and well-attended concert by the famous Italian pianist Stefano Bollani. One notable aspect of our concert series this year has been the regularity with which we have received glowing reviews in The New York Times, at the best of times a rarity.

Our musical offerings this term were supplemented by two notable events: first of all, the successful international conference devoted to Technologies of the Diva, organized by Karen Henson of Columbia's Music Department. (Prof. Henson also spoke on Rigoletto and romantic irony as part of our "Italy at Columbia" lecture series.) As has become typical of some of our more ambitious conferences, this was a joint venture, enabling us to invite scholars from many countries to participate in an event at the Academy. We are enormously grateful for the co-sponsorship provided by the Heyman Center for the Humanities, the Maison Française,

the Columbia Music Department and the Office of the Provost, without whom this event would not have been possible. Increasingly the Academy acts as a catalyst for conferences and other cultural events that we would not be able to present without the combined forces of other departments in the University.

The second event I wish to mention in connection with our musical programs this semester was entirely without precedent. Our two Fellows in neuroscience from Catania, Luigi Mazzone and Daniela Puzzo, joined forces to produce a remarkable evening of fencing and music. Dr. Mazzone, a specialist in autism, is also an Italian fencing champion, while Dr. Puzzo, working on Alzheimer's disease, is an accomplished musician and composer. Dr. Mazzone organized the fencing competition between European and US champions, which was interspersed by extracts from Dr. Puzzo's new opera, Selenal, performed by a group of talented young New York musicians and singers. We had a full house, and in every respect it was a memorable and exciting evening. The theater was especially adapted to cater for the combination of a sporting and musical performance, and we thus exemplified the old Roman motto—altogether appropriate for the Academy and for our mottostudded theater—mens sana in corpore sano. Even those sceptical of such a combination were won over.

For a second year, Mr. Whitaker also

organized the series "Italy at Columbia," devoted to lectures given by Columbia professors on Italian subjects related to the courses they teach. These too are well-attended events, enabling outsiders to have a sense of the kinds of offerings available at University on the history, art, literature, and culture of Italy. We are grateful to all our colleagues who are so ready to open up their best classes at the Academy. This year the subjects ranged from Pirandello to Dante, from Montever-di to Verdi, from the architect Francesco di Giorgio Martini to the futurist Marinetti, in the agreeable space of our theater.

Our literary events in 2006-7 included an evening in the Library with noted writer Andrea De Carlo, who spoke not only about his own writing, but also about his work with film directors Federico Fellini and Michelangelo Antonioni. The library was full, and the discussion vibrant and challenging. I am grateful to Abigail Asher, last year's acting Assistant Director, who stayed on with us this year and guided the Academy in many different ways, from the organization of events such as these, to managing new architectural work in the building, to advising about relations with the Italian diplomatic corps, press, and cultural officials—as well as putting her mind to the important task of fundraising. This kind of versatility is typical of our hardworking staff, and has contributed substantially to the many successes of our multifarious offerings in

the interests of the promotion of the best and most advanced aspects of Italian culture this year.

A second notable literary event was brought to us by the Foundation for Italian Art and Culture or FIAC, headed by our guarantor Daniele Bodini and directed by this year's Fellow and great expert on Federico da Montefeltro (inter alia et alios), Marcello Simonetta, who was appointed Cultural Director of FIAC after being awarded his Fellowship. This was the presentation of Italy's prestigious Premio Grinzane to Philip Roth, in the context of a celebration of Primo Levi. Once more we had a full house, this time for an elegant, interesting, and witty literary occasion, followed by a fine dinner. We were honored that Professor Giuliano Soria, founder and head of the Fondazione Grinzane Cayour, chose to hold the award ceremony at the Academy, bringing with him a distinguished group from Turin, including his own colleagues at the Fondazione Grinzane Cavour and the director and other representatives of the publishing house Einaudi. Two other distinguished guests spotlighted on the stage were Dario Disegni, director of Cultural Affairs for the Compagnia di San Paolo, and Alain Elkann, head of the Museo Egizio at Turin and Director of FIAC, both of whom have shown strong support for the aims and work of the Academy. Needless to say, the high points of the evening were the exchanges between Giuliano Soria and

Philip Roth. I was happy to speak about my own coincidental involvement with Torinese literary culture, and briefly recalled my personal recollections of Giulio Einaudi, Natalia Ginzburg, and their relations with Primo Levi.

In this context, it is worth recording (as if by productive contrast) the excellent conference organized on the challenging topic of *Canoni Assenti/Absent Canons* by the head of our Italian Department at Columbia, Paolo Valesio. It was dedicated to lesser-studied aspects of contemporary Italian poetry, and to the important yet difficult problem of the emergence of literary canons. Once more we were glad to be able to count on the combined support of the Italian Department, the Casa Italiana Zerilli-Marimò at NYU, and our good friends at the Istituto Italiano di Cultura—*sine quos non*, as so often.

In addition to the conferences on *Technologies of the Diva* and *Absent Canons*, architectural historians Lucy Maulsby, David Rifkind, and Andrew Manson organized an international conference entitled *Polis and Politics: Italian Urbanism under Fascism*, at which our good friend and supporter, Consul-General Antonio Bandini, also spoke. His talk on the fascist architecture of Asmara, where he served as Italian Ambassador during a particularly difficult period in Eritrea's recent history, was one of the several highlights of the conference.

In the wake of last year's acclaimed

and influential conference on Art and the New Biology of Mind, where he was much applauded for his important talk on mirror neurons, and in the context of the Academy's ongoing program in Art and Neuroscience, Vittorio Gallese of the University of Parma returned to the Academy. His lecture on *Mirror Neurons*, Embodied Simulation and Aesthetic Experience brought another full house. The subject of mirror neurons—of which Gallese was one of the principal discoverers—now arouses intense interest in many fields, and so it was not surprising that the discussion that followed the exchanges between Gallese, Kevin Ochsner of our Psychology Department, and myself, was rich and productive. Such events represent only the tip of the important work the Academy is doing in presenting the work of top Italian scientists in the US. I should add that the work of this year's Fellow, nanophysicist Alberto Morgante—whose luncheon seminar was a model of lucidity and innovation further contributed to the prestige of Italian science in key new fields.

As always, the Academy was happy to host the lecture and seminar series sponsored by the Center for the Ancient Mediterranean (headed by Professor William Harris and housed in the Academy), and by Columbia's Seminar in Modern Italian Studies, which in fact is not just a Columbia institution, but involves many institutions in the tri-state area

(and this year was headed by Prof. Mary Gibson of the Graduate Center of the City University of New York, and John Jay College).

Last but by no means least I should mention our 2006-7 exhibition series. In addition to a number of additional shows (notably those of Emory physicist Fereydoon Family's remarkable paintings and Mario Santoro's photographs of New York and Rome) which graced our walls, the end-of-semester shows by our Premio New York winners Paolo Chiasera, Eva Mattes, Rossella Biscotti, and Nico Vascellari drew numerous visitors. The Internet element of Eva Mattes' acclaimed exhibition was reprised at the virtual Italian Cultural Institute recently launched by the Ministry of Foreign Affairs within the online community secondlife.com. We were fortunate this year in the high degree of involvement of our artist Fellows, the winners of the ever more desirable Premio New York. One of the most gratifying aspects of the Premio New York program is to be able to follow the way in which our artists go on to greater successes after what almost always turns out to be a formative stay in New York. It is impossible not to recall here the vision of Umberto Vattani, the great supporter of the arts both while he was Director General of the Ministry of Foreign Affairs and now as President of the Italian Foreign Trade Commission (ICE), in founding the Premio New York.

It will be clear from all of the above

how much the work of the Academy depends on productive collaborative effort. From the Fellowship Program to many of our events, we rely on the cooperation of our many colleagues and friends in Italy, at Columbia, and elsewhere in New York and the United States. We have expanded our Fellowship Program not only as a result of substantial donations from the Alexander Bodini Foundation (in the case of Luigi Mazzone this year), but also thanks to the joint funding of individual Fellowships from the Dean of the School of Engineering, Zvi Galil (in the case of Alberto Morgante), from Prof. Eric Kandel, one of Columbia's Nobel Prizewinners (in the case of Luana Fioriti), and Prof. Ottavio Arancio of Columbia's Pathology Department (in the case of Daniela Puzzo).

As always, readers of this report will have noted our collaborations with the Istituto Italiano di Cultura and with NYU's Casa Italiana Zerilli-Marimò. Of course, I am grateful to Claudio Angelini, with whom we have enjoyed a close working relationship for the whole duration of his successful tenure at the Istituto in New York, and with Stefano Albertini of NYU. Needless to say, both Consul-General Antonio Bandini and his deputy Consul, Paola Munzi, have been good friends of the Academy, and I am particularly indebted to Consul-General Bandini for his ever-ready advice on a range of political and diplomatic matters, as well as for

his consistently sound counsel and friendship. As both he and Dott. Angelini move on to new positions, we send them and their wives—also good friends and supporters of the Academy—all our best wishes for the future, and assure them that they will always be welcome guests here at Columbia. Ambassadors Castellaneta in Washington and Spatafora at the UN have been consistently solid supporters as well, always encouraging and never invasive, and I am immensely grateful to them for their interest in the Academy. It is always a pleasure to see them at the Academy, and we look forward to seeing even more of them at our future events.

In Rome, Gherardo La Francesca. Director of Cultural Affairs at the Ministry of Foreign Affairs, has been the most active and practical collaborator we have yet had at the Ministry. The support we have in Rome, whether at the Esteri or at the Beni Culturali, continues to be both a major stimulus and encouragement in all our cultural activities. I have already referred to several instances of the way in which the Academy continues to benefit from its collaborations, joint activities, and co-sponsorships with other departments and institutes at Columbia. Once more we were happy to hold events in concert with the Center for Comparative Literature and Society under the direction of Prof. Gayatri Spivak, while our partnership with the Heyman Center for the

Humanities, under the able and active direction of Prof. Akeel Bilgrami, has grown richer and more frequent. One of the great pleasures of my Directorship at the Academy has been to see our institution play an ever more important and visible role in the intellectual life of the University; but none of this could have come about without the active interest and support of too many colleagues to mention. The encouragement of so many friends and colleagues at Columbia has been a constant source of inspiration, and I extend my heartfelt thanks to all of you who have attended our events and offered your support in more ways than can be listed here.

The Academy has seen a number of changes to its administrative staff in the course of the past year. We were exceptionally fortunate in being able to appoint Dr. Barbara Faedda, a well-known anthropologist from Rome, who also brought with her considerable experience of the fashion industry, as our Assistant Director in charge of the Fellowship Program and of diplomatic and political affairs. In the short time since her appointment, Dr. Faedda has integrated herself completely into the activities and duties of the Academy; her start has been a most auspicious one, and we hope she stays with us for many years to come. Allison Jeffrey, the longest-serving member of our staff, was promoted to Assistant Director chiefly in charge of events

and planning, and the richness of our events program this year is clear testimony to the vigorous start she has made in this position. As always, Will Buford's excellent and attentive assistance with both events and building operations were critical to the smooth running of the Academy. His patience in unraveling difficult practical problems has been remarkable and has contributed significantly to the general sense of the well-being of the Academy and the efficiency of our day-today operations. In July Ellen Baird came on board as my assistant, but in fact her duties extend well beyond those of managing a busy Director. She runs our even more intensely busy office with calm and efficient precision. Abigail Asher has continued to work for us as a part-time staff member, responsible for all the activities I mentioned earlier, as well as for matters relating to our library, in statu nascendi. Everything about her devotion to the Academy suggests that of a full-time employee. Robbie Brooks has been the most attentive Business Manager we have ever had, and keeps all of us, including the Director, within budgetary reason in a variety of effectively firm and polite ways. I have already mentioned the contributions of our ever-efficient Theater Manager Rick Whitaker to the musical and literary life at the Academy, as well as those of our Curator of Film, Jenny McPhee (now, alas, working from London, despite her frequent visits to us on critical occasions).

Charles Desselle, our web manager and graphic designer, has produced striking and engaging images for our many events. But I would also like to thank our devoted work study staff, especially Amy Tang and Justin Reardon, who have worked with us for several years now, as well as Massimo Alpian, Alessandra Bravi, Austin Carr, Gerrard Carter, Katie Hathaway, Fan Kong, Yasmine Koukaz, Francesca Procaccini, Adrienne Reitano, Stephan Stewart, and Jenny Tillman. We have been able to count on them to keep the Academy running smoothly, efficiently, and gracefully, thus contributing to the good impression which I believe we make on all who visit us, whether as Fellows, visitors, or simply as guests at individual events. We could not do without them.

Indeed. I think it will be clear to all who read this report how much the Academy manages to achieve with so small a staff. We have received, as I have noted. many compliments this year for the overall success and challenging variety of our events. Yet despite such success and public approval, I believe that we can do much more. We could probably put our theater, library, and seminar spaces to more intense use, but we are limited by two factors: staff size and lack of resources for further programs. While it is often possible to raise funds for specific events, our staff is stretched as it is, running both a very successful Fellowship Program and sustaining our dense program of events.

I therefore conclude this report with a further call to make a donation to the Academy. We need two more staff members to help expand our programs of events, to work on development, and to enhance relations with other academic institutions in Italy, the US and elsewhere. We also need to substantially expand the resources of our library, both for book acquisition and for a staff person to run it. We do have other needs, from the urgent task of initiating an Academy publication series to the pleasant yet important project of improving our outdoor space, the garden outside the theater (nicely but insufficiently enhanced this year, as I hope visitors will have noticed); but our main priorities—to emphasize them again—remain without doubt the expansion of our Fellowship Program, the expansion of our staff to enhance our events program, and the creation of a fully endowed library.

As I conclude this report, I would like to thank our devoted Board of Guarantors for their constant support and good counsel. The rapid development of the Academy has been accompanied, needless to say, by ever fuller representation of Guarantors at our twice-annual meetings: indeed, every one of our six Italian guarantors were present at the last meeting, no mean token of support when one considers that they flew over, in the midst of their own intense schedule of commitments, simply to be present for this occasion. I would also like to extend my thanks to Provost Alan Brinkley and President Lee Bollinger for their continued support of the Academy, and their interest in all our activities. Without Provost Brinkley's active and consistent encouragement and good counsel, we would not have come as far as we have.

It remains for me to wish the new President of the Republic of Italy, Giorgio Napolitano, who is ex-officio the honorary President of the Academy, a successful and peaceful term of office.

Above all, I would like to thank all of you have supported us this year, whether by your presence at our events, your participation in our scholarly activities, or your material contributions to the Academy. Without you we would not have become what we are; nor could we hope to become what we yet might be.

With my best wishes,

DAVID FREEDBERG

# Fellows' Reports

# BELLA BROVER-LUBOVSKY

For me, the Fellowship at the Academy was in many terms a "new start," defining what was to some extent a critical period in my development as a scholar. It was a golden possibility to temporarily withdraw from (however vital and pleasant) everyday routine duties and to revisit my work's goals and methodologies.

Arriving in New York a short time after delivering my magnum opus (Estro armonico. Organization of Tonal Space in the Music of Antonio Vivaldi) to the publisher (Indiana University Press), I felt to some extent depleted by crossing several limitations of approach. My fusing of the various sub-disciplines of musicology (theory and analysis, history of theory, artistic reception and criticism) had gradually increased my interest in providing these areas with an appropriate general artistic, cultural, and intellectual background. In this sense, the broad cross-cultural mandate of the Fellowship program (along with other manifold activities the Italian Academy lavishly offers) were most rewarding for my professional development—something that will hopefully come to light in my future endeavors.

During my Fellowship period I was working on my main research project, *Pri*-

ma and Seconda Pratica of Settecento Music Theory, which focuses on dissecting the cultural and epistemological roots of the early-Settecento concepts of pitch structure and organization of tonal space. Its aim is to incorporate a general exploration of theoretical concepts (including aesthetics, reception, theory, and pedagogy) with practical implementations of tonal organization in Italian music of the early and mid-eighteenth century. I also hope to perceptively reflect the historical circumstances of the shifting attitude towards the conceptualization of tonal space as well as illuminate the diffusion of artistic ideas in this area of Western culture.

Close examination reveals that it was precisely the Italian repertory that most contributed to the establishment of common-practice tonality and normalization of harmonic syntax that was eventually to form the bedrock of the *galant* and mature classical styles. Paradoxically, the historical triumph of the operatic *bel canto* idiom and emerging instrumental styles seem entirely incompatible with the (then prevalent) traditionally modal concept of pitch structure. However, what remains striking is the coexistence of modern practices with those conservative theories

that persisted in explaining these practices in terms of old paradigms.

I first perceived this when working on Italian tonal theories during my previous research fellowship at the Newberry Library, Chicago (2005), where I found an immense—and mostly unknown to the contemporary reader—corpus of theoretical treatises and books on music and musical criticism printed in Italy from the late seventeenth to the first half of the nineteenth century. The bulk of this corpus comprises "minor" treatises by marginal authors, preserved in very few copies and not recently reprinted.

Following my gaining some acquaintance with these texts, I began to seek a persuasive explanation of this phenomenon on the higher cultural and intellectual level. Observing the conflict between archaic modal theory and advanced tonal writing through the lens of the intellectual "climate of opinion," I assumed that, despite appearing merely technical in nature, it was to emerge as part of the pivotal pan-European philosophical and aesthetic polemic querelle des anciens et des moderns.

In Italy as elsewhere the intellectual climate was galvanized by the antica e moderna debates, but its "local" facets distinguished the Italian notion of progress from the overt radicalism of their Northern colleagues. The Italian illuministi, with Giambattista Vico as one of their central figures, provided a neat and pro-

nounced riposte by promulgating the bifurcation between progress in sciences on the one hand and in arts and literature on the other. Thus the reluctance of Italian theorists to adopt the system of twenty-four major and minor keys (and to accept the ultimate decline of modal theory) was coupled with their rejection of the very idea of progress in literature, arts, and music and their fierce espousal of the supremacy of the ancient arts. Notwithstanding the all-embracing notion of progress that dominated the French Enlightenment, the Italian illuminismo denied that music (traditionally conceptualized as a linguistic-rhetoric discipline) was also subject to this general tendency.

Side by side with this general classicistic position, it would surely be an oversimplification to describe the Italian illu*minismo* as entirely rejecting the concept of progress in music. I learned about an intense Enlightenment movement that was concentrated primarily in the Veneto region, with its extreme importance for the renewal of Italian scientific activity and the revival of interest in modern science. In music, this was a circle of the armonisti fisico-matematici that developed and promulgated the updated concept of pitch structure based on the new science: Euler's acoustics, Newtonian optics and celestian mechanics, and Bernoulli's permutation theories. All these forward-looking views on pitch structure emerged in intellectual circles around the

Basilica of St. Antonio in Padua, in the scientifically grounded discourses on tonal organization by Francescantonio Calegari, Giordano Riccatti, Giuseppe Tartini, and Francescantonio Vallotti. Most of these authors intentionally avoided publishing their works, preferring them to be disseminated in manuscripts and amply discussed in correspondence. That is why, in mid-century, the armonia fisicomatematica remained a hidden trend in the conceptualization of tonal space—one that not only failed to affect the contemporaneous concept of pitch structure but which was also methodically castigated and rejected in "official" views, such as those maintained by Giambattista Martini and his circle.

Apart from working on this project, I eventually completed and submitted to an academic journal a pivotal article entitled "Le diable boiteux, Omnipresent Meyer and 'Intermediate Tonic' in the Eighteenth-Century Symphony." My experience here enabled me to discuss in this article the shifting concept of tonal structure in mid-eighteenth-century instrumental music against a much broader background, interpreting the status and morphological function of the tonic in the mid-century tonality through the lens of contemporary literary practices and scientific theories, and considering them from the point of view of Foucault's notion of coeval general epistemological shifts.

An immediate outlet of my renewed enthusiasm for art and intellectual history is another project: "Algarotti, Tiepolo, Vivaldi, and the Venetian Enlightenment." This will be presented as a paper at the forthcoming international congress Antonio Vivaldi. Passato e futuro, which is due to be held in Venice at the Fondazione Cini in June 2007. It became obvious to me that at least some of the idiosyncratic components of Vivaldi's compositional style and technique, along with the vicissitudes of its evaluation and reception, resist narrowly focused musical explanation, being deeply rooted in the general artistic and intellectual climate of the Veneto region.

For me, the Italian Academy provided the ideal circumstances to undertake these projects, as it offers a combination of prodigious academic infrastructure with matchless library facilities. Working in a spacious and comfortable *studiolo* in the gorgeous Casa Italiana building in the very core of Manhattan (including access to Columbia's cultural and intellectual life and community) was an inspiring, stimulating, and challenging experience. I also had the chance to attend lectures from the leading intellectuals of our time at the Italian Academy and the Heyman Center for Humanities, as well as at various Columbia departments. Pleasant and enlightening daily contacts and exchanges of ideas with my co-Fellows and visitors from widely different fields, along with

the weekly seminars with absorbing debates and comments of the Academy Director, Professor David Freedberg, have also been immensely important in the context of reshaping and extending my previous views and beliefs.

May I extend *special* thanks to all the

staff of the Academy for their professionalism, understanding, generosity, and support—in fact, while leaving the Academy and packing up my lifetime's supply of xeroxed materials, I feel very much like the protagonist of *L'espulsione dal Paradiso*!

# MAURIZIO FERRARIS

The research project I carried out at the Italian Academy dealt with some fundamental questions concerning social ontology: what are the basic ingredients of social reality? How can there be a social and institutional reality within a physical universe? What is the logical and ontological structure of social and institutional reality? What is the distinctive mark of human social reality? What kind of objects are documents and what is their role in the construction of social reality? The answers to these questions are to be found, I submitted, in a philosophical theory of "documentality," namely in the idea that the social and institutional ontology of human civilization is mostly a matter of documents, inscriptions, and their associated deontic powers. This research project resulted in the publication of the book Sans Papier. Ontologia dell'attualità (Castelvecchi, 2007); here following is an outline of the book.

What is the link between apparently disparate phenomena such as being *sans* papiers, the (impending) disappearance of paper in the world of Internet, and Big Brother? As a matter of fact, it is paper itself, in all of its forms and transformations—intended both as a physical support

and as a document. Of course, paper is a physical object, documents are more than physical objects, and social reality is an ontological region: how can we bring together such extraordinarily different levels of reality (physical facts and reality, rights, regions of being)? The answer to this question lies in the concept of *documentality*—the idea of an ontology of documents as the basic element (if not the possibility condition) of a social ontology. The guiding idea of my research proposal is that wherever there is society, there is also documentality, namely the possibility of inscription, authentication, and identification.

"Documentality," in this sense, should not be thought of as a kind of substance, but as a property: it is what makes x—any writing support, from clay to  $hard\ disks$ —into y—a document. To account for this transformation we appeal not to magic, but to the power of a valid inscription. I originally sketched such an idea in my 2006 book,  $Dove\ sei?\ Ontologia\ del\ telefonino$ , and I developed it further at the Italian Academy. In the theory I defended in that book, the constitutive law of social objects is spelled out as the law "Object = Inscribed Act": social objects are social acts (taking place between at least two persons) whose

distinctive mark lies in the fact of being inscribed on paper, in a computer file, or even, and simply, in the subjects' minds. There is no need for voluminous physical objects (a territory, a human body) in order to have a social object: in most cases, a few molecules of ink, a computer blip, or some neurons will suffice to transform a man into a husband, a piece of paper into money or a work of art, a handshake or a gesture of the head into a promise or a threat.

Developing such a hypothesis, I investigated the idea that the outcome of a phenomenology of social objects is precisely a theory of documentality, intended as the identification and description of the properties that are the necessary and sufficient conditions for the production of a social object (taking as a starting point a very general feature: being an inscription on a document or being "documental"). In particular, my general claim is that there cannot be any society without documents, and that documents are just records with a specific social value. Given these premises, I elaborated the theory along three main directions or, as I call them in my new book, three dissertations.

In the first dissertation, I outlined an *ontology* in order to answer the following question: what exactly is a document and what are its functions? My aim here was to show that our social existence is essentially covered with documents, that it is not a *bare life*—after all, an "investiture" in the Middle Age was precisely the conferring of

a right or a status. My suggestion is that an inscription is the necessary, though not sufficient, condition for the existence of society. Without some kind of inscription, even an inscription in someone's mind, there cannot be society; on the other hand, of course, there can be inscriptions without society: the marks on Robinson Crusoe's calendar are devoid of any social value until Friday's arrival. The existence of physical objects such as mountains or the existence of ideal objects such as theorems is independent from any kind of inscription; whereas the existence of social objects depends on some kind of inscription, for a society without memory would be strictly inconceivable.

The second dissertation addresses a technological question: what kinds of tools are necessary for the distribution of documents in a complex society? What happens to the being of the world, and to our being in the world, with the passage from *papier* to sans papier? Is this the final goodbye for paper? No, paper probably won't disappear. Its transformations are more quantitative than qualitative. Space and time are somehow affected by these transformations. Space gets smaller, time becomes faster, and such changes have an effect on many other things. Globalization is less the product of the migration of sans papiers than of the transformations of sans papier: Without information highways, or even without the papery rues des Archives, globalization could never have taken place.

Analogously, all the changes in our being in the world could never have taken place. These changes might even suggest the necessity of a new Being and Time—bearing in mind, however, that Heidegger, endorsing a Platonic prejudice, gave very little attention to the forms of communication and even less attention to the forms of record. However, it is worth pointing out that these changes do not affect the substance: we are not entering an immaterial world. Sans papier—precisely like sans papiers—does not mean sans matière: matter displaces itself and changes, and even if it turns into apparently immaterial bytes, we still need the computer with all its solid matter. All this can be condensed in the principle that there is no memory without matter, just like there is no mind without a body; and it is somehow weird that theorists of virtual reality, even the materialist ones, have ignored such a circumstance.

The third dissertation deals with the ethical and juridical *pragmatics* implied by the ontology and technology of the document along with its metamorphoses. Surprisingly enough, the end of the monopoly of paper results not in the disappearance of writing but rather in its explosion, or, more precisely, in an *explosion of records*. And this goes quite against everything we were told half a century ago about expected future transformations, changes such as the alleged disappearance of writing and the pervasive triumph of oral communication. None of these events took place. Actu-

ally, what happened is just the contrary: even typically non-written practices such as television have been invaded by writing, logos, subtitles, teletexts, etc.; such practices become writing themselves as long as they are recorded and, therefore, manipulable; "digital terrestrial television" is nothing but the incorporation of television into computers, which was utterly inconceivable even a few years ago, when the opposite was predicted. And this explosion of writing is not confined exclusively to images: even oral speeches are not ephemeral anymore, for one can be recorded by any telemarketer, by telephone companies, in this universal "black box" that records everything, and not just the last ten seconds of our conversations. The moral: recording is much more powerful and deep than just communicating, for it confers the power to register people's secrets, and to make them public someday. What is so striking about the enormous issue of privacy is not the difficulty of keeping our secrets safe, but rather the difficulty of preventing the aggregation of all the public (and generally innocuous) information that concerns us-an aggregation that would not contravene any privacy law, and that is now possible thanks to the extraordinary power of recording, and the speed and simplicity of search engines such as Google. Sooner or later, Google will reveal us to the world, blabbing *urbi* et orbi not what we want to hide, but rather what we wanted to make public.

# Luana Fioriti

The remarkable progress in molecular genetics over the past two decades has brought about a new and more unified view of the biological sciences. A major advancement in our understanding of genes, their expression, and the structure of the proteins they encode has led to a better appreciation of the conservation of cellular function at the molecular level that now provides a common conceptual framework for several previously unrelated disciplines: cell biology, biochemistry, development and cellular neurobiology. A parallel and potentially equally profound unification is occurring between cognitive psychology, the science of the mind, and neural science, the science of the brain. The ability to study the biological basis of mental function is proving a refined impetus for examining cognitive process, such as perception, language, learning, and memory. To what degree can these two independent and disparate disciplines be brought together? Can molecular biology provide novel insights into the mind?

Virtually any cognitive task requires that the brain work on many different levels, extending from molecular interaction in individual neurons to neural circuits that encompass many cerebral regions. The critical site for these interactions is the "synapse"—the functional connection between neurons where one brain cell communicates with another and information transfer at this site is essential to perception, behavior, memory, and thinking. As recently as the early 1980s, scientists knew very little about the molecular mechanisms of synaptic interactions. But today researchers are beginning to understand the molecules and mechanisms by which brain cells change in response to experience. This understanding of how synapses function and change over time is necessary for delineating the molecular mechanisms that underlie memory, reasoning, emotion and even consciousness.

One of the most intriguing features of the brain is its ability not only to process and acquire information about the external world through learning but also to store it for posterity as memory. The prevailing view is that learning occurs via experience-dependent changes in the electrical properties of ensembles of neurons. Memory is the maintenance of that altered state of neuronal activity. A fascinating aspect of memory storage is that memory can last for an entire lifetime; but how can this be explained from a molecular point of view? Memory is due to alterations in the strength of a signal transmitted through a synapse, a phenomenon known as "synaptic plasticity"—the changes that occur in synapses because of events we experience or thoughts we produce. It has been hypothesized that long-term memories may be stored in the form of anatomical and functional changes at the synapse.

What are the molecules that stabilize the learning-related synaptic growth for the persistence of long-term memory? Si and colleagues (Si et al, 2003) in Kandel's laboratory found that a protein called cytoplasmic polyadenylation elementbinding protein (CPEB), a regulator of local protein synthesis, exists in a particular form in the nervous system of the marine snail Aplysia and stabilizes newly formed synaptic connections. How does this occur? The first 150 amino-acids of CPEB constitute a domain that is very similar to that of "prions," pathogenic protein particles responsible for a number of neurodegenerative fatal disorders that affect both humans (Creutzfeldt Jacob disease) and animals (scrapie and mad cow disease; Prusiner, 1982). Like prions, CPEB can exist in two conformationally distinct isoforms, but only one is metabolically active: the dominant form, characterized by a self-perpetuating aggregate state. The Kandel lab is testing the idea that these aggregates bind to dormant

mRNA (ribonucleic acid messenger) that is resident at the synapse and modify it in order to be translated and give rise to proteins that stabilize the synaptic growth. Moreover, CPEB could maintain the continuing protein synthesis that stores a memory long after the learning experience has passed, due to its prion-like, self-perpetuating qualities.

My project here at the Italian Academy has been to characterize the mammalian homologue of Aplysia CPEB, called CPEB-3, and in particular to clarify the molecular events leading to the conformational changes of CPEB molecules at the marked synapse.

During my research at the Italian Academy, I found that CPEB conformational changes might be initiated by an appropriate stimulus such as the action of a neurotransmitter at the synapse. This stimulation leads to an increase in the expression level of CPEB protein, thus increasing the chance of a conformational change among the many CPEB molecules produced. Additional molecules could regulate the conversion process. In particular, a class of proteins called "chaperone proteins" is known to assist other proteins during their folding, and they could play an important role in the conformational change of CPEB. To further investigate how this change in conformation might be regulated, I started studying the role of chaperones and I found that it is possible to detect sites where CPEB and chaperones reside together, suggesting that they might physically interact.

Another main goal of my research has been to examine if the prion domain of CPEB causes self-perpetuation in neurons and if this is the mechanism that maintains long-term memory in neurons. To address this point, I focused on the relationship between the physical, aggregated state of CPEB and the activity of the synapse. First of all I expressed a modified version of CPEB, containing a fluorescent dye tag, in neurons. This modification allowed me to observe the distribution of CPEB in neurons and also its biophysical state. The protein does indeed distribute with a homogeneous pattern when it is completely soluble, whereas in an aggregated state it forms distinguishable aggregated puncta within neurons. Subsequently I compared the properties of CPEB (i.e., the tendency to form aggregates) before and after neurotransmitter stimulation of the neuron. Protein extracts were taken from the stimulated neurons and analyzed by a specific centrifugation assay that permits me to separate the soluble fraction of the proteins from the insoluble, aggregated fraction in which CPEB should reside.

These biochemical analyses are supported by morphological studies examining the localization of the CPEB protein at the synapse and its association to other already known components of the translational machinery, as the main goal of this project is to study how CPEB aggregation is implicated in the regulation of new protein synthesis and, therefore, learning-related changes in synaptic function and structure.

If the general form of the model I propose here is indeed referable to neuronal synaptic biology, the results will prove fascinating to explore and nothing less than extraordinary. Intricacies abound; one example is the recent finding that CPEB may be involved in localizing CPE-containing mRNAs to the dendrite (Huang et al., 2003), raising the possibility that prion-like switches, if they do occur in mammalian neurons, could affect various aspects of protein biology. At least in mammals, neuronal RNA binding proteins, in addition to CPEB, may also play roles in the regulation of synaptic RNAs. For instance, the fragile-X mental retardation syndrome results from the lack of an RNA binding protein believed to be present in the synapse and to play a role in synaptic plasticity (Jin and Warren, 2003). Added to the issue of additional RNA binding proteins is the possibility that at least some neuronal RNA binding proteins, including FMRP, may regulate neuronal mRNAs. Identification of key RNA binding proteins involved in synaptic plasticity thus whets one's appetite for knowing what RNAs are being regulated. Finally, I would like to mention that the findings coming from these studies may pave the way to

demonstrating that prion-like switches play a number of important roles in mammalian cells, that they are not responsible for neurological disorders alone.

In conclusion, the year I spent at the Italian Academy was extremely productive, and some of the data I obtained have already been presented at the Society for Neuroscience's annual meeting (Atlanta,

2006). I really enjoined the pleasant atmosphere of the weekly luncheon seminars, during which we had the challenging experience of presenting our research to scholars from very different disciplines. I am grateful to the Italian Academy for granting me the opportunity of this year of research, for all the inspiring discussions, and for the friendly and always helpful staff.

# Jennie Hirsh

I was granted a post-doctoral fellowship from the Italian Academy in order to complete the remaining research as well as the writing of my book project, Mediterranean Modernity: Art and Nationalism in Italy and Greece 1918-1945, which considers how various forms of antiquity—Greco-Roman, Etruscan, and Byzantine—appear and, at times, converge in visual representations ranging from individual art objects to publicly installed and consumed works of art such as mural paintings, mosaics, and even currency design—executed in Italy and Greece between the two World Wars. This project builds upon my doctoral dissertation, "Self-Portraiture and Self-Representation: The Painting and Writing of Giorgio de Chirico," in which I consider the ways in which de Chirico's paintings and writings manifest complicated relationships with tradition and history, as well as art history.

Mediterranean Modernity considers for the first time historical, political, and aesthetic points of intersection between these two neighboring countries, expanding my earlier interest in the persistence of the past in de Chirico's work to examine a similar, yet paradoxical, preoccupation with the burden of tradition in the work of de Chirico's Italian peers, Massimo Campigli and Gino Severini, as well as the Greek artists Fotis Kontoglou, Nikos Engonopoulos, and Yannis Tsarouchis. Analysis of the integration of past, present, and future in works by de Chirico's Italian contemporaries and the so-called Greek "Generation of the Thirties," to which Kontoglou, Engonopoulos, and Tsarouchis belong, is here achieved through close examination of related case studies that weave together the allusive and indeed elusive peculiarities of Greek and Italian modernism.

Gino Severini is best known for his early work as a futurist; like de Chirico, his later (post-1918) artistic production as well as his writings has remained neglected in the art-historical discourse. My project aims to fill this gap in scholarship on Severini as well as to treat rigorously Campigli's contributions of what I consider to be neo-Etruscan compositions echoing another aspect of antiquity that became increasingly visible under the regime, as key Etruscan works, such as the Apollo of Veii, were discovered and restored. In evaluating the promotion of Campigli's works, I consider as well the

growing interest in ethnography and indigenous history through the continued care and expansion of specific Roman museums founded in the late nineteenth century, such as the Museo Luigi Pigorini (now at EUR) and the collections of Etruscan artifacts at the Villa Giulia. Similarly, my book surveys the evolution of state-sponsored archaeological projects that were contemporary to the creation, exhibition, and reception of the interwar and wartime artistic objects analyzed in my study. Moreover, de Chirico, Severini, and Campigli all spent a significant portion of their respective careers living in Paris and, as such, they constitute interesting case studies in terms of not only their participation in the creation of Italian modernism but also their roles as points of contact with international artistic circles and institutions. Since they exhibited their work widely both inside and outside of Italy, critical consideration of these artists remains vital to understanding Italian modernism's place in relation to the history of modern art as it has been written.

Prior to arriving at the Italian Academy, I worked on the Greek portion of my book while holding a postdoctoral fellowship at Princeton University (2005-2006), where I was able to examine carefully modernist works by Kontoglou, Engonopoulos, and Tsarouchis which serve as a comparative case for my analysis of de Chirico and his Italian contem-

poraries' manipulations of antique pictorial signs. Thanks to the support of the Italian Academy, I was able to continue working on this project, completing much of the research and documentation necessary to argue in my manuscript that strong—yet heretofore ignored—aesthetic and political links endured between Italian and Greek painting in the first half of the twentieth century. For example, while the French and Belgian surrealists bear formal affinities with de Chirico's pictorial project, Engonopoulos' paintings constitute a far more striking case of thematic as well as formal influence, since de Chirico's French and Belgian surrealist followers eliminated the allegorical impact of his depictions of remnants of the Greek past in their formal appropriations of his pictorial contributions. The pictorial enterprise of de Chirico's Greek contemporaries, however, embraces a similar ambivalence toward the enduring and fragmented past that simultaneously demands and prevents integration into the present that confronts it.

My semester at the Italian Academy provided me with the ideal environment and support for my project in a number of ways. First of all, I was able to take a semester-long leave from teaching just as I began a new appointment at the Maryland Institute College of Art, and so the grant equipped me with a whole semester's worth of time to dedicate to full-time research and writing just before diving

into the responsibilities of developing new courses, joining college committees, and taking on administrative tasks that accompany a new position. The resources of the Avery Library were unparalleled, especially in terms of period journals, and I was able to find excellent supplementary materials at both the New York Public Library and the Watson Library at the Metropolitan Museum of Art, whose holdings on Italian modernism are also notable. The privilege of working with such wonderful resources prompted me to work on a separate research project related to the visual culture of fascist radio, and, in particular, the Ente Radio Rurale. I was fortunate to participate in a colloquium entitled Polis/Politics: Italian Urbanism under Fascism held at the Italian Academy in the Spring semester and organized by Lucy Maulsby, David Rifkind, and Andrew Manson, all of whom worked tirelessly to bring this event to fruition. Thus, in addition to the wonderful colleagues that I gained during the Fall semester, I was fortunate to make connections with an international network of scholars working on Italian architecture and urban planning during the Spring semester after my tenure at the Academy had come to a close.

My fellowship enabled me to move ahead significantly on my work on both Severini and Campigli as well as to complete the writing and editing of my chapter on de Chirico, which will appear first as an essay in a volume focused on The Making of National Art to be published in 2008 under the auspices of the Department of Art History at the University of Hamburg in conjunction with the Warburg Haus, which held a Kolleg of the same title in which I participated in March and October 2006. This chapter, entitled "The Faces of Fascism: Re-Reading Giorgio de Chirico's Self-Portraiture," retraces de Chirico's activities and political alliances through the genre of selfportraiture within a reconstruction of his exhibition history during the period. This was the focus of the workshop at the Italian Academy, and the responses to my paper that day enabled me to make key revisions in the final stages of that publication project.

One of the most valuable aspects of my time at the Italian Academy was the privilege of working within a larger community of scholars, whose academic training, intellectual curiosity, collegial support, and critical feedback proved invaluable. I was able to interact closely with scholars who brought not only their focused attention but also unique perspectives that greatly expanded my own art-historical viewpoint to incorporate a much broader range of perspectives. In particular, Margherita Losacco's expertise on Byzantine appropriations and recycling of classical texts exposed me to new ways of thinking about the classical tradition(s) leading up to the fascist period

in Italy. Moreover, Dr. Losacco and I were able to exchange ideas about bibliography, and she introduced me to key bibliographical sources related to classical philology executed during the ventennio as well as the historiography of that work. Kristina Sessa assisted me with rethinking my use of historical terms and concepts as well as the tensions between different modern historical prejudices against and definitions of particular (artificially constructed) historical periods and geographical entities. Lidia Santarelli generously shared not only her intimate knowledge of Italian fascism but also her rare and in-depth sensitivity to Italian activities in the larger Mediterranean region, both in terms of Africa and the Balkans. Through our continued collaboration—begun as fellow postdoctoral scholars at Princeton and continued at Columbia—we have conceived of a focused scholars' conference entitled From Africa to the Balkans to be held at and with support of the Italian Academy in conjunction with various departments and programs at Columbia in the Fall of 2008. Although I single out only a few of my colleagues, my other "fellow Fellows" also contributed enormously to my work. Finally, in addition to benefiting from Professor Freedberg's wonderful orchestration of my workshop (and the other weekly workshops), I gained enormously from his insightful and provocative feedback, which sensitively touched upon both individual details about the artists in question and larger issues at work (such as Modernism writ large) within my project.

## MARGHERITA LOSACCO

My research at the Italian Academy explored several facets of a broader project about books in Byzantium: in search of "Libraries." In the semester I spent at the Italian Academy, I focused on two case studies. I worked on my re-cataloguing of the Greek manuscript collection preserved in the Archiginnasio Library in Bologna. In addition, I investigated the history of transmission of what is known as Photius' Library (9th century) through the manuscripts containing excerpts from it. I benefited greatly from the Columbia libraries, mainly the Butler Library and the Rare Book and Manuscript Library. I fruitfully discussed my research with colleagues both at Columbia and at NYU and, toward the end of my Fellowship, I spent ten days working in the Dumbarton Oaks Center for Byzantine studies (Washington, D.C.).

The starting point of my research is the frequent characterization of the Byzantine civilization as "bookish," insofar as it was grounded in education and literacy as a means of social and professional improvement and largely devoted to the practices of book-collecting, book-reading, and book-writing. In the last few years new attention has been given to the overlooked

issue of Byzantine "literacy" in the broadest sense of the term. Nevertheless, if we reconsider this perspective, a relevant paradox arises. In investigating the so-called Byzantine millennium, the modern scholar has to rely mostly on written sources, since the monumental and archaeological evidence for the Middle and Late Byzantine periods is very poor and has only been partially studied and explored. Much richer, and much more substantial, is the written evidence. Current estimates claim at least thirty thousand manuscripts have come down to us. This enormous written corpus is constituted mainly of literary sources in the broadest sense of the term. (in fact, most documentary and archives sources have been lost, owing primarily to the catastrophic events in the history of the Byzantine Empire, 1204 and 1453). Thus, this written corpus—containing works ranging from Homeric poetry up to late Byzantine literature—remains the single most significant source for shedding light on the Byzantine millennium. Through it, we can begin to reconstruct the broader context of the scribes, readers, and scholars who wrote, read, possessed, borrowed, annotated, and restored those books. Nevertheless, even this circumstance—so large a quantity of preserved literature combined with such a dramatic absence of other sources—might have successfully contributed to creating the alluring image of a "bookish" Byzantium.

The codicological, paleographical, and historical research on a manuscript, or a collection of manuscripts such as the small collection at the Archiginnasio Library in Bologna, might yield information on the techniques of book production; on the scribes who copied the manuscript; on the scriptorium where they worked (in a small percentage of cases); on the people who commissioned or possessed the manuscript and noted their impressions in the margins of their books; on book circulation, if they borrowed or loaned books, and on the reading circle which in some cases can be inferred; and on the existence and "assets" of libraries, public or private, lay or monastic. Such an extensive study of a small manuscript collection works as a concrete case study in the investigation of the Byzantine "bookish" civilization. Over the past few months I have been compiling a new catalogue of the Greek manuscript collection preserved in the Archiginnasio Library in Bologna, a project that I hope to complete within the coming year. This collection consists of 28 Greek manuscripts dating from the 10th to the 16th centuries. In the semester I spent at the Italian Academy, I wrote an article which provides an overview of this collection and I broadened my research on the manuscript A 2, which contains a 12th-century commentary on the Old Testament. In order to protect the text from damage, a flyleaf was affixed to the inner front board of this manuscript. I discovered that the flyleaf is actually a Byzantine imperial document: i.e., a so-called chrysoboullon sigillion. It was issued by emperor Andronicus III Paleologus (1328-1341) in order to confirm and enlarge the privileges of the socalled tou strivimitou monastery in the city of Adrianople (modern Edirne, Turkey). Until now, fewer than a dozen such documents have been encountered. And it is worth noting that it is the very first known document concerning the city of Adrianople. In New York, I had the opportunity to discuss such findings and to work on the digital images of the chrysoboullon with Kostantinos Smyrlis, professor of Byzantine History at New York University and a specialist in Byzantine diplomatics.

As an accomplished reader, as a bookowner, a book-reader, and a book-reviewer, Photius—patriarch of Constantinople in the 9th century—provides an excellent case study for the issues of "literacy" in the widest sense of the term: the production, circulation, and use of books in Byzantium. Furthermore, as the author of a sort of reference book—the so-called Library—he was widely read, commented on, extracted, and "used," from the time that his Library left his hands through the period of the Italian Renaissance, when two manuscripts from the Library arrived in Italy. The history of the transmission of the Library, albeit too often obscure, allows us a glimpse into the very dynamics of the composition and reception of literary works in Byzantium. Photius' Library and its afterlife provide us simultaneously with impressions of not only the aims of a given author and his projected contemporary audience, but also his posthumous audience and their usage, thus exceeding even his own expectations. We know about 60 manuscripts which preserve the Library, in full or in part. The manuscripts containing isolated chapters, or groups of chapters, from the Library show that this masterpiece had a large circulation among Byzantine scholars: Photius' Library was really a "book on books," and this is why it was read, copied, borrowed, and "used" as a companion, as a reference text, and as a source for introducing or explaining other books. My aim being to make a comprehensive study of the transmission of this work through the manuscripts which contain extracts of it and of the traces of the Photian Library which remain in later literary works, I spent my time at the Italian Academy working on several manuscripts in order to elucidate different dynamics and methodological problems related to my research. Ms. London, British Library, Arundel 529 sheds light on the slippery overlap of

direct and indirect transmission and on the methodological problems in the research of palimpsests. Ms. Venice, Biblioteca Nazionale Marciana, Gr. 49 clarifies how Byzantine scholars modified and integrated Photius' single chapters in order to satisfy the excerptor's needs, so that the reuse of the Library is nothing but the generic reuse of a reference text. During my Italian Academy Fellowship, I isolated a cluster of manuscripts linked to the figure of the renowned scholar Nicephorus Gregoras, a Byzantine polymath and historian of the 14th century. At least three manuscripts containing excerpts from Photius' Library were either in full or in part written by him not to mention Nicephorus' references to Photius in his literary works. No other Byzantine scholar is known to have left such an extensive account of his concern for and intimate knowledge of Photius' Library. In my attempt to contribute to the concrete knowledge of Byzantine "literacy", Nicephorus is a very significant sample, since he used the Library heavily, treating it as an actual reference book, either excerpting chapters in order to create new collections of texts or copying them as an introduction to others. Around both Photius and Nicephorus, as leading bibliophiloi, we can reconstruct the existence and the function of groups of readers, scholars, and scribes linked to each other by their mutual love of books. And we can suppose then that the members of

such gatherings shared not only their responsibilities—such as reading, commenting, criticizing, copying, and restoring books—but also what the ancient Greeks called philia: friendship reinforced by shared scientific and cultural concerns.

This was the kind of friendship I truly experienced at the Italian Academy. I am

most thankful to the Director, to the Fellows, and to the whole staff for the continuous exchanges I enjoyed with them and for the suggestions I received from them. I am sure my Fellowship at the Italian Academy will remain one of the most significant and fruitful periods of my intellectual and academic life.

## SOPHIE LUNN-ROCKLIFFE

The majority of my time at the Italian Academy was spent working on my postdoctoral research project: a history of images and ideas of the Devil in late antiquity. The origin of this project lies in my doctoral research on the political theology of Ambrosiaster, a Latin Christian author writing in Rome in the fourth century AD. In investigating his presentation of the political role of the Devil in human politics, I came to explore more broadly the ways in which the Devil was evoked by contemporary Christian writers in literature and art. It quickly became apparent that there was a scholarly consensus that the Devil, although frequently and vividly evoked in Christian literature, was strikingly absent from Christian art. However, on further examination, it appeared that this judgment was rather flawed. The Devil does not appear in early Christian art in the anthropomorphic form in which he flourished from the middle ages onwards; but the fact that this iconography developed some six centuries after the foundation of the church should not lead us to conclude that the Devil was absent from this early art. In fact, the Devil should be seen as subtly but powerfully present in a range of early Christian images, from bestial representations (of,

for example, the serpent in the Garden of Eden), to images where, although invisible, he was nonetheless implicitly present (such as narratives of exorcism).

I spent a productive year in Rome in 2001-2, exploring images of the Devil in late antique art in the city. However, it rapidly became apparent that it was impossible to write about the Devil in such neat geographical isolation; this is to a great extent a story about the travel and exchange of ideas and images across space and time. Thus the book as reimagined at the Italian Academy will have a much broader remit: to investigate Christian imaginings of the Devil between about 180 and 600 across the Roman Empire. The rationale for these chronological limits is that it is only in the late second century that Christian imagemaking took off, and that after about 600 a different sort of iconography evolved, in which demons and devils took explicit anthropomorphic form as impish, horned winged creatures.

At the Italian Academy I prepared one of the central chapters of this book, on narratives of exorcism. In early Christian art, depictions of Jesus exorcising are not nearly as common as those of his other miracles of healing, feeding, and raising people from the dead. However, there are a handful of images of this biblical story in different media (mosaic, fresco, and carved ivory) from the late fourth to midsixth centuries which allow us to chart different ways of envisioning a biblical demonic story and to identify the shift from implying demonic presence to depicting demons in the anthropomorphic form in which they were to become so familiar. I concentrated on doing an exhaustive search (using, among other things, the excellent Princeton Index of Christian Art, now available online) for early Christian images of biblical exorcisms. One of the problems with this search is that many images, particularly those on portable objects like ivory plaques and pyxes, are difficult to date with precision. This makes one's arguments rather liable to circularity and tracing developments over time rather hard. Broadly speaking, however, it is possible to group images from across the Roman Empire into particular stylistic and iconographic categories, and thereby to demonstrate the spread of particular images across space and time.

In this section of the project I also tackled the question of how Christians "imagined" the Devil and his demons, and looked closely at a range of literary descriptions of both biblical and contemporary exorcisms. It became clear that although many elements of exorcisms were described in minute and visually

specific detail, the demon itself was not "seen," but rather its exit from the possessed was generally inferred from peripheral (often violent and destructive) phenomena. That is, demons were not seen with the physical eye, but perceived with the spiritual and intellectual eye. However, although demons were invisible, they were highly audible, being noisy, chatty creatures. This research into the experience of encountering demons in late antiquity gave some useful insights into the process of craftsmen's envisaging and visually presenting new Christian stories. It certainly made less surprising the fact of diabolical invisibility in art; since demons and devils could not be seen in real life, there was no apparent need to represent them visually. I presented some of this work on exorcism in a paper to the weekly Fellows' seminar at the Italian Academy, where my colleagues gave stimulating, provocative, and helpful feedback. Some of my fellow Fellows also had allied research interests in late antique and Byzantine history, and further interchange with them proved very fruitful.

I also commenced writing another section of this project, on the relationship between "pagan" or non-Christian demons (spirits with ambivalent moral valency; some good, some bad, and most mischievous) and Christian demons; this involved examining a range of intriguing artifacts, among which apotropaic pendants and carved amulets (often bearing

sketchy representations of animal-headed demons) are particularly important. This will form an important part of the exploration of the extent to which Christian imaginings of diabolical form were shaped by existing, if murky, conceptions of the demonic. Finally, and by chance, I spent a fortnight of my time at the Italian Academy preparing the very final manuscript for a book to be published this year by Oxford University Press, entitled *Ambrosiaster's Political Theology*: This book presents and

develops work done for my doctoral dissertation and contains a final, climactic chapter on the Devil which serves as a bridging point to my current work.

In the brief hiatus between finishing one demanding teaching job in Cambridge and commencing a new one in London, it was very valuable to have the office space, the library resources, the scholarly contacts, and above all the thinking and writing time which the Italian Academy generously provided.

#### SEBASTIANO MAFFETTONE

During my period at the Italian Academy in New York, from September to December of 2006, I developed the following project. The atmosphere and the intellectual milieu were ideal.

The theoretical background: Cosmopolitanism is universalist, individualist, and equalitarian. It maintains that all human beings must be treated as equal and that, if this is not the case, we are in need of a special justification. Any other option—concerning the treatment of global community and its inhabitants—would be considered arbitrary from a moral point of view.

Cosmopolitanism is usually contrasted by statism. According to the statists, the universalist and individualist egalitarianism of cosmopolitans is the consequence of an extreme and inopportune abstraction. It could go well for a religious or moral doctrine, but surely not for international politics. That's why, beyond the state—statism claims—there is no justice.

This research project aims to articulate another thesis, different from cosmopolitanism and statism. From cosmopolitanism, we take the idea according to which global justice could exist in principle. From statism, we take the vision according to which historical diversities between states and cultures are not theoretically irrelevant.

This mixed account is based on the fertilization of the concept of normative regionalism. We present normative regionalism starting from cosmopolitanism and its limits. The limits of cosmopolitanism are of a political, economic, and cultural nature. Cosmopolitanism can be dangerous politically because it ignores state sovereignty; it can be wrongly utopian from an economic point of view; and blind toward cultural diversity.

We then present our constructive hypothesis, specifying how normative regionalism can work. The model can in principle be applied first to Indian-European relationships and then to interregional macro-areas.

One can conceive what is called here normative regionalism as a generalization and a fertilization of the EU model. This model is evidently based on a double standard:

- (i) on a horizontal level, we have the EU institutions
- (ii) a vertical level, we have the (inter)national institutions.

It is plausible to speculate that such a dual system can progressively solve the classical international relations dilemma, a dilemma based on the coexistence of a strong need for collective governance and the weak power of trans-national structures. The horizontal level creates progressively more comprehensive and significant institutions, whereas the vertical level permits progressively more legitimization and effectiveness.

The project is based on the idea that the dual system and the EU model can be generalized and conceived as a general framework for global relations.

To further explore this issue, I wrote a paper for a volume being prepared by Thomas Pogge for Oxford University Press. In it, I noted that, as a rule, cosmopolitans subscribe to the global distributive justice model, reducing socioeconomic rights to a corollary of their theories of justice. Statists, instead, reject the idea of global distributive justice. The third option that I proposed recognizes that, at this time, a comprehensive ideal of global distributive justice—founded on the domestic distributive justice model is not yet theoretically justifiable, although it does not deserve the degree of skepticism expressed by many statists. However, a broad and convincing interpretation of socio-economic rights may do a great deal to reduce social injustice in today's globalized world. This position is sufficientist in the way defined above,

starting from a reduction of extreme poverty and, over time, enabling peoples to decide their own fate. It may be affirmed that this thesis, which moves our attention from relative inequality to radical deprivations, is based on a more modest ideal than global equality, an ideal that may be called "weak global distributive justice."

In my opinion, this intermediate option meets another requirement of some significance, at least for a political theorist with a liberal background. Cosmopolitans have a propensity for a radical moralization of international politics, whose institutions are considered at the service of their favorite moral ideals. Statists, on the contrary, tend to cut to a minimum the space of morals in international politics. I believe that, for a liberal, both positions should prove unconvincing. This is the reason why I have called this third position of mine—which is based on a weak ideal of global justice and is neither moralistic nor skeptical—a "liberal conception."

My article presented the liberal conception with a focus on the distinction between an institutional argument and an anti-monistic argument. These arguments were presented in the second section of the piece in one of their latest versions, as formulated by Thomas Nagel under the name of a "political conception." I then tried to separate, in the second part of Section 2, two meanings of anti-monism,

labeled here as anti-monism 1—or structural anti-monism—and anti-monism 2 or pluralist anti-monism—where antimonism 1 or structural anti-monism is strictly concerned with the institutional argument and anti-monism 2 or pluralist anti-monism is relatively independent from it. Nagel's political conception was subsequently examined, starting from a plausible cosmopolitan criticism. Here, I argued that this criticism often fails to adequately consider the need to draw a distinction between the institutional argument and the two-fold anti-monistic argument I mentioned before. In Section 3 I argued for the possibility of making progress in the direction of global justice starting from the political conception even though a full idea of global distributive justice may not yet be supported. Then, in Section 4, I upheld the main thesis within my liberal conception; namely, that there are "basic rights," that is to say human rights that are fundamental for survival and subsistence which can create obligations and do not violate Rawls' anti-monism. These rights—based on what I call a "universal duty of justice" represent a sort of moral threshold for the human community. The article closed with Sections 5 and 6. In Section 5 the

liberal conception was developed within the fabric of socio-economic human rights. The final section provided a further qualification of the liberal conception within the universe defined by a Rawlsian model of global distributive justice.

I noted in my conclusion that it is customary for a liberal to think that fundamental rights enable people to have a starting position of relative equality while subsequent voluntary choices determine different outcomes, better or worse, depending on individual cases. This principle is what counts, while the methods to attain its goals count only up to a certain point. Ultimately, human rights and duty of assistance to burdened societies—which Rawls presents as two different aspects of the foreign policy of a liberal state—may also be conceived as being actually two faces of the same coin, which may coincide in an extended version of socio-economic human rights that enables everyone to make political choices. This would also allow for the attainment of one of the major goals of Rawlsian liberalism: to conceive distributive justice and equality in general as instruments to secure a liberaldemocratic political equilibrium, rather than as independent moral purposes.

## SIMONE MAGHERINI

During the semester spent at the Italian Academy, the project entitled "Palazzeschi and the domain of the comic genre in early twentieth-century avantgarde European literature" was divided into two main courses of study.

The first was strictly linked to the main vein of research and focused on two exemplary works representative of Palazzeschi's poetic thought: one in prose and the other in verse. The transcription and study of an unpublished version of the futuristic manifesto *Il Controdolore* (1914; kept at Yale University's Beinecke Rare Book and Manuscript Library) has shed light on the development both of Palazzeschi's originality and the corrosive strength of his comic thought, leading us to limit Filippo Tommaso Marinetti's contribution to the Conclusioni of the final draft of this "scherzo di gioventù." Study of the verse work chosen, which was shared with other Fellows in a convivial reading during one of the Italian Academy's weekly seminar luncheons, consisted of rereading the famous self-portrait *Chi* sono? in connection with the self-anthological collection *Poesie* published in

1930 by Preda Publisher in Milan. The brief manifesto of Palazzeschi's early work takes on a programmatic and preliminary function in this "raccolta definitiva e definitivamente curata," making it the recurring emblem of the whole first season of Palazzeschi's poetry (1905-1915). The opening poem *Chi sono?* in Poesie functions as an introduction to an unpublished poem narrating a dramatic poetic adventure; it is the story of a "giovinezza turbata e quasi disperata" (upon the traumatic discovery of his homosexuality), which resolves in "allegria" in a precious moment (coinciding with the artistic time of his novel, :riflessi, 1908), "come per miracolo, come per virtù di un incantesimo del quale non saprei io stesso spiegare il mistero (approfondita conoscenza della vita, degli altri e di me stesso?)" (Premessa, in Opere giovanili, pp. 2-3). Under the magnifying "glass," focused on the poet's "cuore," "per farlo vedere alla gente," lies hidden the bitter secret of Palazzeschi's amusement. His "piccola arte" revolves around the disclosure of his "cuore": an apparently cynical and sadistic operation that

he effects through the *Poesie* with a secret, unconfessed urgency to ultimately encounter someone or something that understands. It is indeed significant that Palazzeschi, after 30 years of silence, returns to poetry with a book entitled *Cuor mio*, which would seem to suggest that his dialogue and youthful search had not yet come to an end, but that it continued still to wear away at the terrain of his existence like the steady flow of a stream.

The second course of study, which was a mere outline at my departure from Italy, has expanded tremendously in the last few months, taking on the dimensions of a new independent research project with numerous subsections. This project is dedicated to probing Casa Italiana's historical archives, kept at various institutions of Columbia (Columbia University Archives at Low Library, the Rare Book & Manuscript Library at Butler Library, and the Italian Academy's historical archives). This type of work has never before been taken up systematically. Only samples have been considered, and from a historical viewpoint at that, linked only to the legal battle of Giuseppe Prezzolini, who was repeatedly accused of having transformed Casa Italiana into an instrument of propaganda in favor of the Fascist government during his directorship (1930-1940). This project will focus on reconstructing a partially

unpublished aspect of the work done by Prezzolini together with several Americans of Italian origin in an effort to spread the Italian language and encourage Italian cultural studies in the US and particularly in New York before the outbreak of the Second World War. One archive which promises to be exceptionally useful in reconstructing cultural work done by Casa Italiana over fifty years is the archive entitled "Peter M. Riccio's Papers," which has recently been donated to Columbia University by Olga Ragusa. The man to whom the archive belonged was a member of the Circolo Italiano of Columbia University, and his name appears among others on a letter to President Nicholas Butler, dated April 2, 1920, which requested a reading room furnished with Italian books. Riccio later taught Italian literature at in the Department of Italian at Columbia and at Barnard College; after many years as secretary of Casa Italiana, he became its director from 1957 to 1966. In his archive, there are many important documents which tell the story of Casa Italiana from the year it was officially founded (1927, although some documents date as early as 1920) to the year it closed (1990).

In chronological and partially thematic order, the vast trove of material found in Riccio's papers can be grouped into the following sections:

- Documents on the foundation, inauguration, and history of Casa Italiana
  (1920-1979), including the years of the
  Italian House Foundation (relations
  with the administration of Columbia,
  Istituto Italiano di Cultura, contributors, government cultural institutions,
  and Italian university institutions who
  supported the initiative from abroad);
- Documents regarding Prezzolini and Riccio's direction (including reports and minutes from the Administrative Board meetings dating from the 1930s to the 1950s);
- Documents and a news item regarding the relationship between Casa Italiana and the Italian government and Fascism;
- Correspondence with Italian ambassadors and consulates in the US (in the folder containing correspondence with Giacomo De Martino are numerous letters written by Judge John J. Freschi with clear traces of an attempt to prevent Gaetano Salvemini's arrival in New York in 1926, and correspondence with the Italian Foreign Affairs Minister, Piero Parini, and the Minister of Education, Emilio Bodrero);
- Riccio's correspondence with Corrado Alvaro, Arturo Loria, Alberto Moravia, Aldo Palazzeschi (including material regarding the publication of *Perelà*. *Uomo di fumo* in English—"The Man of Smoke," translated by Riccio in 1936 and published by Vanni Publishers in

- New York), Giuseppe Prezzolini, Ardengo Soffici, Enrico Vallecchi (including substantial correspondence which traces the attempt by Vallecchi to open a company in New York after the war);
- The Paterno Library's constitution and history (these papers are made up of the following: lists of books and periodicals belonging to Casa Italiana's library, books donated by Prezzolini, lists of subscriptions to periodicals, lists of books for young people, and library reference services offered by Prezzolini);
- Documents regarding the creation of the Permanent Italian Books Exhibition:
- Documents regarding activities of the Federation of Italian Clubs at Casa
   Italiana; programs for readings of poetry by Italian authors performed by students during the annual exhibitions;
- Fellowships promoted by Casa Italiana to send American students to Italian universities;
- Documents regarding the Italian Center for International Scholastic Correspondence (an exchange of letters between Italian and American students):
- Documents regarding activities of the Educational Borough (Leonard Covello), which was operative in the 1930s at Casa Italiana:
- A copy of the "Casa Italiana Guest Book / Some of the Distinguished Visi-

- tors / to the Casa" (February 1931-1972);
- A photographic index (among which can be found material regarding the inauguration of Casa Italiana and the honoris causa degree conferred on President Nicholas Butler at the University of Rome).

The initial recovery and development of this vast historical documentation, including the precious papers kept in the historical archive of the Italian Academy (especially Medardo Rosso's correspondence with Ardengo Soffici and Prezzolini, dated between 1909-1911, and a precious photographic album documenting the history of awards and cultural initiatives promoted by Casa Italiana) could be carried out by the Italian Academy itself through participation in the research project Archivio

Digitale del Novecento Letterario Italiano (www.ad900.it), promoted by the University of Florence's "Aldo Palazzeschi" Study Center in collaboration with the University of Genoa Library, that same university's Twentieth Century in Liguria Archive, and the University of Torino's Gozzano-Pavese Archive.

Finally, a well-deserved thank-you goes to the director, staff, and Fellows of the Italian Academy, who have all contributed to making my research pleasant and stimulating. The youthful enthusiasm of Maristella Lorch and Luciano Rebay for the research on Casa Italiana will not be forgotten. Lastly, I wish to mention Paolo Valesio, with whom I have been privileged to share our common passion for the beauty of poetry in these few months.

#### TITO MAGRI

In the four months I spent as a Fellow at the Italian Academy for Advanced Studies at Columbia (Winter term 2007), I have been working on my book *Practical* Sense. A Study of Mind and Action. In this book I attempt to establish a connection between moral realism, which is one of the leading themes in contemporary metaethical reflection, a non-standard philosophical view of action and an account of the possibility of practical conceptual thought. In the barest outline, the argument should move from a first-order interpretation of moral realism to the rejection of a certain sort of radical pragmatism and inferentialism about concepts and of the underlying (broadly) Davidsonian view of action, and then to a conception of the reality and normativity of action as a factive and practical state of mind and of its content as a kind of Fregean sense, and finally (on the ground of this latter view) to an account of the possibility of practical conceptual content.

The basic structure of the book has evolved, both during the interval of time between my application for the fellowship and my arrival in New York in early 2007 (this was mostly due to my having taught courses broadly on the themes of the book

as a visiting professor at the University of Michigan in the Fall term of 2006) and, especially, during my time at the Italian Academy. At present it is divided into five chapters: two mainly stage-setting and critical, and three mainly constructive. My project was to spend my term at the Academy writing this book, so I think that this report should in the first place deal with how much of that project was accomplished. The answer is (give or take something): half. Physically, I managed to write virtually ex novo (that is, completely revising and substituting a pre-existent text) two and a half of the presently planned five chapters. From the more substantive, theoretical viewpoint, I managed not only to solve some excruciating issues (especially about the theory of action) which left me suspended, but to almost completely redesign the main conceptual threads of the work. But two and a half chapters still remain to be written; and crucially important theoretical points are to be addressed and assessed in detail. However, I cannot really complain about my productivity during this term. Besides writing a good half of the book, I have put on paper the first draft of a very long article on the metaethics of G.E. Moore (which aims to

cast new light on the Moorean conception of intrinsic value). I also gave talks at the University of Arizona, Tucson, and at NYU. Besides, it is well known that writing takes a much longer time than one can reasonably predict; one reason for this is that one should responsibly check any step one is taking; another is that one must often spend time summoning the forces and the mood for setting oneself to writing. (Diderot used to say that in doing literary work one must be prepared to waste six hours in order to work three; this is also my personal estimate.)

More in detail, the work I have been doing at the Academy has discussed, in the first place, alternative, theoretical possibilities of understanding reference, truth, and knowledge in the moral domain. I chose moral realism as the context of my discussion on account of its intrinsic importance (it makes quite a difference whether we can or cannot discuss moral matters aiming at definite, objective, true answers); of its raising central and highly controversial philosophical questions; and of its general implications for issues of realism that arise in other domains. I end by recommending an internal, or pragmatic, or first-order (as I prefer to say) interpretation of moral realism which has limited direct metaphysical commitments and which seems to stand in stable reflective equilibrium with a wide variety of authoritative metaethical positions. With regard of this form of

moral realism, however, I argue that it is not foundationally self-standing. While it would not be legitimate to search for any deeper moral foundation for moral judgments once they are true and justified in the context of the best exercise of the practice of morality (except in the firstorder sense that it is morally appropriate to be ready to criticize one's moral views), it is perfectly legitimate (and necessary) to investigate the conceptual foundations of that practice and its claims to give access to reality. There are two distinct foundational tasks involved in the construction of moral realism: one exclusively ethical and the other exclusively conceptual. My intent has been to individuate and disentangle them and to frame the nature of the second one as a theory of practical concepts. (This is a summary of Chapter 1.)

In the second place, I have set some preliminary (and generally agreed-upon) requirements on the form of a theory of concepts, insisting in particular on the idea that concepts are the bearers of the fundamental normativity (conditions of correctness) of all episodes that have this normative character; and that, for just this reason, an account of concepts is committed to an appropriate form of realism. Therefore, a theory of practical concepts is also a theory of practical normativity. I then take into consideration and discard an otherwise extremely well-crafted and deep-searching proposal for a the-

ory of concepts. This proposal, inferentialist pragmatism, attempts to bring to bear on concepts, and in particular on practical or action concepts, the firstorder form of realism that I have endorsed in the case of moral judgment and justification. However, I reject this proposal, at least when it is applied to the content of practical concepts (and the same holds true for empirical concepts). One of the main reasons for my rejecting it is that, in order to give support to the idea that practical concepts can be defined in terms of a certain kind of inferential practice, it subscribes to an implausible, and in fact seriously flawed, conception of action. The influence of this flawed conception is wide and deep. In effect, if action is conceived along its lines, it may be difficult, if not straightforwardly impossible, to gain an understanding of practical conceptual content that has any significant foundational bearing. I discuss this conception analytically by examining it in the version offered by its most authoritative proponent, Donald Davidson. I then identify the main flaw of this conception: the assumption that action has to be factorized in an internal or mental and an external or physical component; and propose a radical revision of this framework, articulating an all-around practical conception of the nature of action as the only one which is consistent with practical content (and action itself) being conceptual. (This is a summary of Chapter 2.)

In Chapter 3 I move from certain general views concerning actions as real episodes in the life of rational beings (views which are both strongly intuitive and highly philosophically articulated, for instance in Aristotle's and Anscombe's theory of action) to a quite extensive investigation of the nature of action as a factive and unitary state of mind displaying a specific kind of normative structure and a property of self-referentiality. This view of action seems to provide the right framework for giving an account of practical conceptual content because of its normative articulation and of its commitment to realism and objectivity. This is exactly where I was when my term at the Italian Academy ended.

## LUIGI MAZZONE

During my year as a Fellow at the Italian Academy, I have focused mainly on two projects.

The first project was aimed at exploring the reward system in children with Attention Deficit Hyperactivity Disorder (ADHD) by using functional magnetic resonance. ADHD is a neuro-behavioral disorder characterized by pervasive inattention and/or hyperactivity-impulsivity, which may result in significant functional impairment. Convergent data from neuroimaging, genetics, and neuropsychological as well as neurochemical studies have indicated dysfunction of two systems in patients with ADHD: 1) the attention system and 2) the reward system. Each of these functions has been studied through various methods that explore the function and structure of the brain, including functional magnetic resonance imaging. Known as fMRI, this is a relatively new procedure that uses MR imaging to measure quick metabolic changes that occur in the active part of the brain. This technology is used to identify regions of the brain where blood vessels expand, chemical changes take place, or extra oxygen is delivered—all indications that this part of the brain is processing information and

sending out commands to the body. In fMRI, the patient performs a particular task while the imaging is done. In my study, an event-related task called the "Wheel of Fortune task," was administered to each child during a scan with functional magnetic resonance imaging. The Wheel of Fortune (WOF) is a computerized, two-choice decision-making task involving probabilistic monetary outcomes. In each trial, subjects chose between two options, each with an assigned probability of winning a certain amount of money.

Stated simply, my study aims to understand why subjects afflicted by ADHD exhibit contradictory behavior patterns as compared to healthy control subjects and subjects with anxiety disorder. Unique patterns of activity in the reward system could be helpful in understanding how this system contributes to motivated behavior. In addition, a better understanding of the underlying neurobiological substrates of anxiety and ADHD should provide a priori hypotheses for future focused studies. Although anxiety appears to be biased toward avoidance and ADHD toward approach behavior, these two disorders often coexist within

the same individuals. Approximately 25 percent of children with ADHD have an anxiety disorder.

Children with ADHD require stronger and more salient reinforcers to regulate their behavior than healthy children. And yet these patients indiscriminately produce excessive responses to both novel and rewarding stimuli, i.e., generating approach behavior. Moreover, they tend to show less sensitivity to changes in reinforcement contingencies and respond more strongly to negative than to positive reinforcers. In contrast, anxiety disorders are characterized by a bias towards harmavoidant behaviors. An obvious difficulty in the study of anxiety is the heterogeneity of disorders placed under the umbrella of anxiety disorders.

The second project during my time at the Italian Academy was to define a critical review of neuroimaging of patients suffering from Autistic Spectrum Disorders (ASDs).

Autism Spectrum Disorder refers to a category of conditions that includes Autism, Autistic Disorder, Asperger's Syndrome, and Pervasive Developmental Disorder Not Otherwise Specified (PDD-NOS). Each of these disorders is characterized by complex developmental disabilities, including impairment of communication, difficulties in social interaction, and restrictive or repetitive behaviors. Other symptoms commonly found in individuals with ASD include irrational

fears, poor eye contact, aggressive behaviors, temper tantrums, irritability, and inexplicable changes in mood. Subtle disturbances in movement, such as hypo- or hyperactivity, have been detected in children with ASD who are as young as four months old. Subtle abnormalities in response to sensory stimulation, excessive oral fixation on objects, and an aversion to social touch and auditory stimuli have been observed in children with ASD who are as young as 9 months old.

The appearance of these subtle abnormalities may not be recognized by parents. However, the overt abnormalities that are most strongly associated with ASD, such as difficulties with speech and hearing, typically become evident to parents and pediatricians by the time the affected children reach an age of 12 to 24 months.

The past ten years have witnessed a shift in both our understanding and our approach to the study of ASD. This shift has occurred in part because of the emergence of new technological and methodological means for investigating both normal and pathological development in children and adolescents. Central among these new means are structural magnetic resonance imaging (MRI) and functional MRI (fMRI), which can reveal structural and functional abnormalities, respectively, in brain development. Both of these modalities of MRI have played an important role in advancing our knowledge of

ASD by showing that these disorders involve a number of both cortical and subcortical regions within the brain, including the frontal, medial, prefrontal, and temporal cortices, the anterior cingulate, the basal ganglia, the thalamus, and the cerebellum. For example, recent studies using fMRI have identified reduced temporal synchronization between key cortical areas in autistic subjects during the performance of tasks that measure sentence comprehension and working memory. These same studies also found that autistic subjects showed evidence of increased lower-level processing in the posterior areas of the brain but reduced higher-level processing in frontal areas of the brain. The findings of another study have suggested that in individuals with autism the amygdala plays a greater role (than in healthy individuals) within the neural network that subserves face perception. These and other findings have shown that nearly the entire brain is involved in autism. However, a number of challenges remain in the application of neuroimaging, and notably of fMRI, to the study of ASD.

The critical review that I completed during this year at the Italian Academy discusses difficulties in interpreting findings from MRI and fMRI; designing experiments that target activations of interest; the prevalent heterogeneity of samples in ASD research that can confound research findings; and the lack of studies of children—as opposed to adolescents and adults—with ASDs. All of these difficulties have a direct influence on our ability to distinguish symptoms from compensation with ASD as well as our ability to distinguish core symptoms of ASD from those of other comorbid disorders.

The weekly lunch sessions have been very important for me. I had the opportunity to increase my cultural background and be in a multidisciplinary environment where topics encompassing medicine, history, philosophy, and physics were discussed.

It was a great pleasure working with Daniela Puzzo to organize an evening of music and fencing in the theater of Italian Academy on March 2<sup>nd</sup>. The fencing part of the program took place during the intermissions of the contemporary opera "Selenal," and was a mixed epee team match between a US National Team (Brendan Baby, Lindsay Campbell, and Justin Tausig) and a European team (Attila Lukacs, Reka Szele, and myself).

Finally, I would like to thank the whole staff of the Italian Academy and the Director, Prof. David Freedberg, for their kindness, which has made my stay at the Italian Academy incredibly pleasant. I really appreciate their efforts.

# ALBERTO MORGANTE

In the past ten years nanoscience has become a very important forefront field of science where researchers with diverse backgrounds (physicists, chemists, biologists, and electrical engineers) join their efforts to reach a better understanding of the properties of matter on a very small scale; nanoscientists in fact study matter confined to the scale of "nanometers," that is, one billionth of a meter. In practice nanoscience studies everything from the single-atom scale (the typical dimension of which is one Angstrom, i.e., one tenth of a nanometer) to 100 nanometers (just below the typical length scale of a virus). This type of research is expected to produce great advances in many technological fields relevant for our everyday life: medical applications like new diagnostic methods and focused drug delivery, energetics (in both production and storage, e.g., nanotechnology-based fuel cells, and solar cells based on nanomaterials), and new light-emitting devices (organic LED). But the most sought-after application is the further miniaturization of the transistor, the basic component of any electronic device.

Columbia University has been awarded a Nanocenter financed by the National

Science Foundation that is focused on studying the transport of charge in molecular nanostructures down to the level of a single molecule. During my stay at the Italian Academy I've been closely collaborating with various Columbia Nanocenter research groups. My expertise is in studying the electronic and structural properties of surfaces of very thin films (with thickness ranging from less than a single atomic layer to a few atomic layers, meaning from a few Angstroms to a few nanometers) and of systems that are confined to the nanoscale in particular, using synchrotron radiation (a very special light that is emitted by large accelerator machines where electrons travel at a speed near the speed of light and emit radiation similar to LASER radiation but with a broad spectrum that goes from infrared to X-rays). Recently I have been studying molecular structures and more specifically structures based on organic molecules on surfaces, trying to understand the formation of chemical bonds between organic molecules and inorganic substrates, and to recover information about the transfer of charges (electrons) from the molecules to the substrates by shining X-rays on the films. A similar goal is being sought in the research carried out by Prof. Latha Venkataraman at the Columbia Nanocenter, who has recently shown—with strikingly clear-cut experiments—how it is possible to actually measure the current that is flowing through a single molecule. This means that Prof. Venkataraman has been able to measure currents that are flowing through a wire that is composed of a single organic molecule and that connects two metal (gold) nanoelectrodes. There is a clear motivation for trying to understand the physical basis of processes such as the charge transport in single molecules: the need to find new ways to further reduce and miniaturize the basic electronic circuit element, the transistor, Prof. Venkataraman's experiments have shown that a lot can be learned from the direct measurement of the resistance of a single molecule about the mechanisms that regulate the charge transfer inside the molecule, but to reach a real understanding of the entire charge transfer process (which also involves the connection of the molecule with the metallic nanoelectrode) a broader approach is needed.

To this aim we have started a project that involves other research groups at Columbia University (Prof. Heinz's group in Electrical Engineering and Prof. Flynn's group in Chemistry) and my research group in Trieste. Experiments with Scanning Tunneling Microscopy have been carried out at Columbia while spectro-

scopic studies using synchrotron radiation have been carried out at the same time in Trieste. The collaboration will continue in the coming months and researchers from the Columbia Nanocenter will come to Trieste for experiments next summer.

A further collaboration that I've started in this period focuses on the study of a newly discovered material (or, rather, a very old material) that promises both plenty of foreseeable applications in what is called nanoelectronics and also the possibility of studying fundamental physical processes that previously were confined either to exotic parts of the universe, like the black holes, or to very high energy accelerator machines. (These are very high cost machines, not to be confused with the "cheap" synchrotron radiation machines; they are so expensive that the new multinational collaboration at CERN, which also includes the USA, can afford only one.)

This wonderful material is graphene, which consists of a single crystal plane of carbon atoms in the graphite structure. In graphite the carbon atoms are arranged in a peculiar way: they form a so-called honeycomb structure in a plane, and the atoms in the plane are very strongly bound one to the other, held together by very strong covalent bonds (where electrons are shared between different atoms), while the interaction between different planes is rather weak (with not much sharing of electrons). The crystal

planes are therefore very easily cleaved, or separated from one another, which is why graphite is used for writing (when you write with a pencil you leave carbon crystal planes on the paper), and also as a dry lubricant. The fact that a single plane is weakly bound to the rest of the crystal makes graphite a good candidate to create a real 2D system, the properties of which theoretical scientists have been simulating, calculating, and predicting for many years. However, a 2D system has never actually been available for experiments. It was discovered in the last three years that it is feasible to obtain graphene samples composed of a single atomic layer, and the Columbia Nanocenter, and in particular Prof. Philip Kim's group, was the first to study this system. The properties that make graphene so extraordinary are related to the characteristics of the quantum states in which the electrons are located in this material. The particular geometrical characteristics of the periodic lattice (the so-called honeycomb lattice) of the graphene film cause these electrons to behave in an extraordinary way: more like photons or high-energy particles than normal massive particles. This material also appears to display quantum effects usually measurable only at very extreme conditions like extreme purity and low temperatures near absolute zero (zero Kelvin). Moreover, electrons travel in graphene with very low probability of being scattered by defects or impurities,

or even disturbed by the thermal motion of the atoms (all effects that, in normal materials, cause what is called the Joule effect: the transformation of part of the electrical energy into heat, an undesired effect in any electric and electronic device). This property makes graphene a very promising candidate for building nanoelectronic devices, and graphenebased transistors working with a single electron have recently been proposed. By using the synchrotron radiation in Trieste we are planning to study the band structure that makes graphene so extraordinary, since these huge machines are the only sources able to produce the highintensity, high-resolution X-ray beams with micro or nano spatial size that are needed to study the very small graphene samples.

While working at these projects, I also greatly enjoyed a very lively and active scientific atmosphere at the Nanocenter, where I could listen to many seminars of outside speakers of a high scientific level. What I appreciated most were the internal seminars of the Nanocenter and of the chemistry department, which were always followed by long, interesting, and fruitful discussions that allowed me to participate in the scientific activity of the various research groups and that are, I think, a real strength of the center itself.

The seminars at the Italian Academy were a very refreshing and exciting experience for me, as I am used to working most of the time in the laboratory. I really appreciated the chance to discuss very different subjects and to compare the working methods in science and the humanities. I always found the scholars very interested in hearing the naïve remarks and questions of an outsider like me; and on the other hand they also showed interest in such arid subjects as

the physics of the tip of a pencil. I think that this was a really formative experience that is unfortunately very rare in the specialized world of today's science. Nevertheless, I think that we are reaching the awareness that this interdisciplinary work is really important and helpful both for scientists and scholars in the humanities.

## DANIELA PUZZO

During my time at the Italian Academy I studied the effect of phosphodiesterase 5 inhibitors on synaptic dysfunction and memory loss in animal models of Alzheimer's disease (AD). Memory loss is an important clinical sign of diseases characterized by abnormal deposition of a protein called amyloid-beta (Aβ). Aβ is produced in high amounts in the brain of humans affected by disorders of the nervous system, including neurodegenerative pathologies of adult humans, such as AD, and developmental pathologies such as Down's syndrome (DS). Aβ is thought to impair communication among different components of the brain. The steady accumulation of AB over years would cause progressive displacement of essential neuronal structures with loss of synapses and eventually death of neurons. Early in the disease process, low levels of pathogenic Aβ assemblies could produce synaptic dysfunction before synapse loss. These events would open up a temporal frame in which it could still be possible to intervene therapeutically before any irreversible damage has ensued. There is, therefore, intense interest in understanding the cellular and molecular mechanisms that affect synaptic transmission

following  $A\beta$  elevation. The overall purpose of my project was to explore the molecular basis for  $A\beta$ -induced changes in synaptic plasticity in the hippocampus, a structure within the temporal lobe particularly critical for memory storage and with remarkable plastic characteristics of the kind that are required for learning and memory.

The observation that Aβ markedly inhibits long-term potentiation (LTP)-a physiological correlate of synaptic plasticity that is thought to underlie learning and memory-has recently inspired a series of studies aiming to explain the mechanism(s) by which the peptide suppresses plasticity. Studies on APP(K670N:M671L) transgenic (Tg) animals at advanced ages (20 months) have shown a decrease in phosphorylation of a transcriptional mediator of LTP, the CREB protein. Moreover, CREB is inhibited in cultured hippocampal neurons that were exposed to sublethal levels of  $A\beta 42$ . This inhibition was due to down-regulation of cAMP-dependent-protein kinase (PKA), an enzyme that was also responsible for the impairment of LTP observed in acute hippocampal slices perfused with Aβ42. Nitric-oxide (NO) and cGMP are

two additional molecules that induce CREB phosphorylation. NO is a membrane permeable gas generated from the amino acid L-arginine by the enzyme NO synthase (NOS); it is involved in several types of learning (as demonstrated by pharmacological studies with NOS inhibitors) and neuronal plasticity, through activation of soluble-guanylylcyclase (sGC), the cGMP producing enzyme. cGMP, in turn, can activate cGMP-dependent-protein-kinase (PKGs), a family of proteins with an important role as signal transduction mediators, increasing phospho-CREB during LTP. Although there is extensive literature on NO and cGMP showing that they may be both responsible for i) A, toxicity in different systems ranging from in vivo animals to cell lines, and ii) neuroprotection during A,-induced cell death and vasoactivity, there are no studies linking A,induced synaptic dysfunction to the NO/cGMP/CREB signaling cascade. In previous work I provided data supporting this link showing that i) A? inhibits NO production leading to lower cGMP levels during induction of plasticity and memory and ii) NO donors and cGMP-analogs might protect against A,-induced LTP impairment.

Based on these findings, the aim of my project was to investigate if the up-regulation of the NO cascade plays a beneficial role against synaptic dysfunction in transgenic mice models of AD, the APP(K670N:M671L)/PS1(M146L) mouse, termed APP/PS1. The use of APP/PS1 transgenic mice to study synaptic disruption represents a more "physiological" approach than the exogenous application of A $\beta$ . Interestingly, these mice present an early increase of brain and plasma A $\beta$  levels together with the appearance of plaques. I have chosen them rather than other amyloid-depositing animals because of the early impairment of LTP and cognition in them that will allow time to be saved on the experiments.

One effective way to increase cGMP levels includes use of inhibitors of phosphodiesterase 5 (PDE5), a member of a super-family of enzymes including 11 types of PDE, some of which play a critical role in memory and behavior in diverse organisms ranging from the fruit fly, Drosophila melanogaster, to humans. PDE5 is a cGMP-specific PDE expressed ubiquitously, including in several brain regions associated with cognitive function such as the hippocampus, cortex and cerebellum. Preclinical studies have shown that the selective PDE5 inhibitors sildenafil raise hippocampal cGMP levels and improve memory in mice. Moreover, sildenafil (Viagra by Pfizer, pyrazol-[4,3d]-pyrimidinone derivative) crosses the blood-brain barrier and represents a good candidate for CNS studies. In the present study I have investigated whether sildenafil could exert beneficial effects in

APP/PS1 mice that display impaired LTP, spatial working memory, and contextual learning as early as 3–4 months of age, associated with loss of tetanus-induced increases in CREB phosphorylation.

My research has been carried out through electrophysiological, behavioral, and immunocytochemical methods. I found that: i) a brief application of sildenafil was capable of rescuing the defect in LTP of slices derived from 3-month-old APP/PS1 mice; ii) sildenafil was also capable of reversing the behavioral defect in these animals; iii) sildenafil reversed the impairment of CREB phosphorylation during LTP.

I next examined whether the PDE5 inhibits or maintains its protective effect against synaptic dysfunction and memory loss. In these experiments, 3-month-old mice were injected intraperitoneally with sildenafil for 3 weeks, then the treatment was stopped for 9-12 weeks prior to testing. The mice were then re-tested. I found that inhibition of PDE5 is capable of rescuing deficits in LTP, behaviour, and CREB phosphorylation in APP/PS1 mice for an extended time beyond the duration of drug administration. Thus, it is very appealing to think that PDE5 inhibitors might counteract memory loss and synaptic dysfunction in patients affected by AD. The potential impact of drugs up-regulating the NO cascade is very high, because they can not only counteract the inhibitory effects of high levels of Ab in AD, but

also considerably delay the natural progression of the disease, suggesting that treatment with these drugs can be used as a prophylactic measure to prevent or reduce the cognitive symptoms in AD.

An additional benefit of my stay at the Italian Academy was the extraordinary privilege of performing in the Academy's theatre the premiere of my contemporary lyric opera "Selenal," in collaboration with Luigi Mazzone, for an evening of music and fencing. Thanks to Prof. Freedberg and the great help of the Italian Academy staff, I could play my music on that wonderful stage, along with five other musicians and five singers, before a full house.



## LIDIA SANTARELLI

As a Fellow of the Italian Academy I have conducted research on Fascist Italy and the Holocaust in Axis-occupied Europe. My project focuses on the city of Salonika and explores the diplomacy of aiding and protecting the Jews which was unofficially promoted by the local Italian Consulate during the years 1942-43. In particular, my research dissects the dynamics of rescue and analyzes their implications for the construction of both individual and collective memory of the war experience.

By the outbreak of World War II, Salonika was inhabited by the largest Jewish community in Greece. After the Axis invasion of the country in 1941, the city fell within the German zone of occupation and became one of the main targets of Nazi racial policy in Southeastern Europe. The Jewish situation, however, turned into a major point of contention between Italian and German occupation authorities.

Beginning in the Spring of 1942, the Italian Consulate in Salonika worked constantly on behalf of the Jews of Italian origin and/or with Italian citizenship in order to provide shelter, documents, and means of escape from the ghetto, and thus

of crossing the border from the German to the Italian zone of occupation. Through the concession of Italian citizenship to a considerable number of Greek Jews residing in Salonika, as well as the organization of an underground network, the Italian Consulate unofficially promoted diplomacy to aid and protect Jews, first from racial discrimination, confiscation of property, and social segregation and, starting in 1943, from mass deportation.

Historical evidence suggests that Italian authorities managed to save between 800 and 1,000 Jews from deportation. Combining archival material, diplomatic documents, and underground press with diaries, testimonies, and memoirs generated on the Italian, Greek, and German sides, my research explores the mechanics of aid and its impact on the everyday life of the city under Axis occupation.

Salonika stood as a conspicuous observatory for investigating the contentious relationship between the two distinct projects for a Nazi and a Fascist New Order. In contrast to the notion some scholars have advanced of the Italian occupation as an anthropological alternative to the Nazis' total war, my study argues that the politics of rescue on behalf

of the Jews of Salonika represented a controversial, and even contradictory, outcome of the crisis suffered by the Fascist project for a New Order from 1941 onwards.

The survival of the Jews of Italian origin and/or with Italian citizenship residing in Salonika was considered essential to the long-term interests of Fascist foreign policy in Southeastern Europe. Wartime Italian diplomatic documents pointed out that the Italian-Jewish families of Salonika represented an outpost of Italianismo in the Eastern Mediterranean. Thus both their social status and economic achievements had to be protected from Nazi racial persecution. The survival of Jewish families culturally, economically, and politically linked to Italy would be crucial to the construction of the Italian Spazio Vitale in a region otherwise dominated by Nazi Germany on political, economic, and strategic levels.

From this perspective, my research investigates the contradictions and inconsistencies between the institutionalization of anti-Semitism in Italy, where the Jews fell victim to state-promoted racial persecution, and the diplomatic decision to aid and protect the Jews residing in Axisoccupied territories. This approach raises major issues concerning the ideological tenets of Fascist racial theories in comparison with Nazi ones and their implications for both the political and military behavior of Fascist Italy as an occupying Power.

I articulate the case study on Salonika within the wider framework of my research on the Italian occupation of Greece. First, my study highlights the divergent perceptions that Italian Fascist rulers, military officers and diplomatic authorities articulated regarding the Jewish question within Axis-occupied territories. The diplomacy to aid and protect the Jews designed by the Italian Consulate in Salonika is compared and contrasted with the different cases of Rhodes, Corfù, Janina, and Athens. In so doing, I argue that the rescue of Jews in Salonika represented a specific case, rather than a general trend, of Fascist Italy's occupation policy in the Balkans.

Second, my study stresses how, beginning in the Spring of 1942, the diplomacy to aid and protect the Jews of Salonika developed simultaneously with the increasing radicalization of Italian repressive policy in Central Greece. Within the Italian zone of occupation, in fact, the implementation of large-scale counterinsurgency operations led to a war waged against civilians. Historical evidence of war crimes committed by Italian troops against civilian populations sheds new light on Fascist Italy's military violence and its values and calls into question the conventional representation of the Italian occupation as a bloodless and humane system of domination.

During my stay at the Academy I have benefited from the opportunity of consulting the vast collections of both bibliographical resources and historical documents housed at Columbia's libraries. Furthermore, the Academy has provided me an important bridge to historical archives and cultural institutions in the city of New York. Both these circumstances have allowed me to expand my research beyond my initial expectations.

In particular, I have developed my study on the ideological and cultural background of Italy's territorial expansionism, focusing on the long-term history of Italian colonialism/imperialism in the Mediterranean. This work has given birth to the project for the international conference "From Africa to the Balkans: New Perspectives on Fascist Italy's Material Culture and Ideology" (which I am currently co-organizing for 2008 with Jennifer Hirsh, an Academy Fellow in the Fall semester). Thanks to the generous support provided by the Italian Academy, this conference will bring to Columbia scholars with different research backgrounds in order to challenge traditional approaches to the history of Fascist Italy's expansionism and to explore its legacy in light of the ongoing debate in comparative European and Mediterranean Studies.

I have very much enjoyed the opportunity to discuss the results of my study with both scholars and staff of the Academy and the vivid exchange of ideas which took place both during the Fellows Program weekly seminars and everyday informal conversations. Our interdisciplinary seminars have challenged most of my certainties about the conventional boundaries between sciences and humanities, raising fascinating questions about the languages, methods, and epistemology of our distinct approaches to knowledge.

I am extremely grateful to David Freedberg for his enthusiasm, commitment, and energy in running the Italian Academy, for constantly supporting my work, and for widening my perspective on American culture and society. I have enjoyed particularly the opportunity of sharing my intellectual curiosity, doubts, and hypotheses for current and future research with Barbara Faedda. I am also particularly grateful to Abigail Asher, who introduced me to the activity of the Centro Primo Levi, which turned into an important point of reference for my study on the Jews of Salonika. Finally, I want to thank Ellen Baird for our conversations on human rights, and Allison Jeffrey, Robbie Brooks, and Will Buford for their help and assistance. On many occasions Irma Rodriguez made me feel at home. I owe to her a number of new Spanish words and the privilege of always finding flowers in my *studiolo*.

## Kristina Sessa

During my year-long fellowship at the Italian Academy, I made significant progress on my first monograph, The Household and the Bishop in Late Antique Rome. This book presents a new conceptual history of the emergence of episcopal authority in late antique Rome (ca. 300-600 CE). I argue that the late antique Roman papacy was a relatively anemic institution, which depended heavily upon the support of Rome's wealthy and powerful private households. The Bishop of Rome, while long honored by clergy outside of Rome as an authority on matters of doctrine and discipline, paradoxically exercised a limited authority within the city of Rome itself: he was typically of middling social status; he had to govern an urban church that lacked a well-defined "cathedral center"; and his role as a civic leader was dwarfed by the continuing presence of secular officials, whose robust exercise of power in the city complicates traditional historiographies of late antique Rome's "papalization." In order to establish his authority in the city writ large, the bishop first had to secure the trust of the families who largely controlled its economy, society, and political world—but how might this trust be

secured? I contend that a group of largely unexplored texts, many of which have been rejected by scholars on account of their "fictional" status, played central roles in the construction of papal authority in Rome and its establishment in the household and the city.

This project began as a doctoral dissertation, and my goal for this year at the Italian Academy was to draft two chapters based on new research, conducted previously in Rome and, more recently, at the libraries of Columbia University and Union Theological Seminary. Chapter One, "Governing the *Domus*: Domestic Authority in Classical and Christian Rome," introduces readers to the institution of the private, aristocratic household as a central social, economic, religious, and political in institution in ancient and late ancient Rome. I argue that the classical Roman model of domestic authority, which was grounded largely in property ownership, underwent subtle but important changes in late antiquity due to the influence of Christianity. Specifically, I suggest that Christian householders were encouraged by clergy (and especially bishops) to conceptualize their authority as a form of stewardship rather than

dominion, and to take more seriously their traditional obligation to oversee the religious life of their home. The second chapter, "The Rector of Rome," presents my study's other protagonist, the Bishop of Rome. Here I contend that the emergence of the Roman bishop as an authority who might oversee the private household and its resources was a slow and uneven process, which took on truly institutional qualities only in the very late fifth century. I argue that many of the duties and powers Roman bishops exercised are best understood as aspects of a new model of episcopal estate management, which was potentially at odds with the traditional Roman practice of governing the domestic sphere. Thus my third chapter, which I also worked on this year, discusses the key issues (e.g. property ownership; the policing of ethical behavior within the church: the treatment of children and slaves) that locked Roman bishops and householders in heated and sometimes even violent disputes.

In addition to work on my book manuscript, I also completed two articles for publication and guest edited a special volume of the *Journal of Early Christian Studies*. The volume, entitled "Holy Households: Space, Property and Power in Late Antiquity," presents five different articles and will appear in the summer of 2007. It brings together five scholars (including myself) with different areas of expertise, but who share an interest in the

materiality of domestic life in late antiquity. I had the opportunity to present sections of my own contribution to the volume, "Christianity and the *Cubiculum*: Spiritual Politics and Domestic Space in Late Antique Rome," at the Italian Academy during a lunch colloquium in the Fall semester. My colleagues, as well as my invited guest, the Columbia art historian Irina Oryshkevich, posed a number of hard questions about my sources and my interpretations of them, which led me to rework the argument in a highly productive manner.

My second presentation included selections from a second article completed during my residency at the Italian Academy, "Domestic Conversions: Households and Bishops in Late Antique 'Papal Legends'," to appear in Religion, Dynasty and Patronage in Early Christian Rome, 300-900, eds. Kate Cooper and Julia Hillner (Cambridge University Press, forthcoming, 2007). The paper examined how one anonymous text produced in Rome between the late fifth and early sixth century modeled the relationship between bishops and male householders, and how its author(s) imagined the presence of episcopal authority within the domestic sphere. In the Gesta de Xysti pugatione, bishops and householders compete for domestic resources and authority within a juridical arena through their participation in various legal and extra-legal practices. While most readers have interpreted this

text in light of its contextual connection to the Laurentian Schism (498-507 CE), I attend to the ideological implications of its literary landscape. I show how the authors of the Gesta de Xysti purgatione drew on familiar exempla of domestic situations from the Bible and the Apocryphal Acts and assimilated these topoi with contemporary juridical practices in order to construct a model of episcopal authority that trumped the agency traditionally exercised by householders. I again benefited from

the rigorous comments of my colleagues at the Italian Academy and from my invited guest, Kim Bowes, an expert on religion and the late antique household from Fordham University.

I am extremely grateful to the Italian Academy and its stellar staff for providing me with a wonderful work space over the course of this year. And I am especially thankful to David Freedberg for promoting such stimulating discussion at the luncheons, which were a highlight of my week.

#### MARCELLO SIMONETTA

The four months of Fellowship at the Italian Academy have been the most productive and research-intensive I have been able to enjoy since the last year of my Ph.D. fellowship at Yale (2000/2001). In my original proposal entitled "Images of Power," I had said: "I conceive of 'images' in a broad sense, both as visual or pictorial and literary icons of cultural memory, to be studied in the intersection of different fields, and as a way of bringing to the fore the complex layers of history. I intend to engage in a comparative study of Renaissance portraiture, manuscript illumination, humanism, diplomacy and architecture, in order to understand the nature of the self-representation of authority and of the rhetoric of power." Retrospectively, I can say I have been utterly faithful to my statement of purpose.

Early in the semester, for the weekly luncheon, I circulated a draft of the last chapter of my now forthcoming book entitled "Montefeltro. A Coded Conspiracy, the Medici and the Sistine Chapel" (Doubleday, 2008). This chapter explores the possibility that Sandro Botticelli, the quintessential Florentine painter of the late fifteenth century, might have held a political and personal grudge against the

pope, Sixtus IV, when he was summoned to Rome to decorate the walls of the Sistine Chapel. In an elaborate analysis of some iconographical elements of the Vatican frescoes by Botticelli and of his famous Spring, I propose a new reading of these pictures. I also talk about another potential discovery: the relationship between the portrait of Federico da Montefeltro (now in the Palazzo Ducale in Urbino) in which the Duke is holding a thick volume, and a Vatican codex that he might be reading. This idea is developed in the catalogue of the exhibition "Federico da Montefeltro and His Library" (from June 8 to September 30, 2007 at the Morgan Library). Throughout the semester the process of editing the catalogue has been greatly enhanced by exchanges with the Fellows and the Director. David Freedberg, who have been duly acknowledged in the forthcoming publication.

I have written a general introduction to this catalogue, edited all of the other essays and entries, and contributed four entries of my own: on the portrait, on a horoscope for the year 1475 (from the Beinecke Library) and on two autographdiplomatic dispatches from 1478. Overall, this catalogue aims at studying

the self-fashioning pose of Federico da Montefeltro as a man of action and as a humanist.

The problematic intersection between vita activa and vita contemplativa (a topic, by the way, explored from different disciplinary angles by other Fellows this semester) was the focus of my dissertation and in many ways it continues to fuel my writing. Lately, I have engaged in a sort of narrative non-fiction or history-writing (deeply aware of the historiographical tradition behind it) which I hope will lead me into new creative areas of thinking. Certainly my forthcoming book will be moving in this direction.

While sitting in my studiolo at the Academy, I also finished and submitted an article, "Guidoubaldus dux Urbini: Ritratto del principe da giovane," forthcoming in Hymanistica (2007), and worked on three other articles: on Donatello and Gentile Becchi for *Mitteilungen des Kunsthistorischen Institutes in Florenz*, on Aretino and Giovio for *Filologia e critica*, and on Guicciardini and Francesco Della Rovere for *Rivista storica italiana*.

Without getting into too much detail about each of these articles, I want to briefly summarize them.

The first aims to portray the elusive figure of Guidobaldo da Montefeltro from his birth in 1472 through his pre-teen years. I have coupled a close analysis of the official biographies (and their inherent methodological biases) with a study of his contemporary depictions, examined through the lenses of the historian. Also, drawing from a wealth of unpublished sources, especially documents from Florence, Mantua and Milan, I have sketched the main facets of the humanistic education of a young prince, of his courtly life, and the momentous beginning of his career as a Duke of Urbino after his father's death (in 1482, when Guidobaldo was only ten years old). My contribution gives an alternative view to the stiff and conventional picture offered by Baldassarre Castiglione, Pietro Bembo, and Bernardino Baldi.

The second focuses on an overlooked letter of September 14, 1482, from the Bishop of Arezzo, Gentile Becchi, to Lorenzo de' Medici, in which the architectural patronage of Lorenzo's grandfather Cosimo is explicitly compared to the lavish practice of "the Magnificent." The letter contains a curious mention of Donatello (who had worked for Cosimo in collaboration with Becchi) which I explore with the help of my friend and colleague Francesco Caglioti, who has written the most extensive monograph on the famous Florentine bronzes of David and Judith.

The third article uncovers a few lost autograph letters by Pietro Aretino and Paolo Giovio, two of the most elegant writers and early "journalists" of the Italian Renaissance. The letters are all preserved at the Morgan Library. They are addressed to various major political figures of the time (two to Cosimo I de' Medici, Duke of Florence; one of these contains an unknown sonnet dedicated to Emperor Charles V), and to several Cardinals. They show the naked will to power (and thirst for money) that these brilliant humanists exercised without much restraint.

The fourth project deals with an intriguing host of manuscript sources. After having discovered an anonymous text attacking Francesco Guicciardini for having blamed the Duke of Urbino, Francesco Della Rovere, for all the evils that occurred in Italy in the critical years between 1526 and 1536, I realized that this attack was part of a larger polemic addressing Guicciardini's supposed objectivity in writing his fundamental *Storia d'Italia*. This research (which was enhanced by a quick visit to the Vatican Library in March) is still ongoing but promises to challenge the very concept of historiographical "truth" in the Renaissance.

All of the above is part of my project on "Images of Power," which I have been so lucky to expand thanks to the Fellowship at the Italian Academy.

### MADDALENA SPAGNOLO

During my four months at the Italian Academy I worked on a research project dedicated to the rise of wit and irony in early modern art criticism.

Although my past studies have been devoted to art criticism, in particular to the history of the reception of artists and works of art in the sixteenth and seventeenth centuries, this research project concerns a topic which is in many respects different from what I have been working on in the past years. It was hence—and it still is—at its very early stage.

Before arriving in New York I had collected both some archival evidence and quotations from the primary sources, and I had an idea of the aims of this research.

I must say that I leave the Italian Academy with a much clearer sense of the priorities and the directions of my research as well as with the awareness that there is still much work to do in this almost entirely neglected aspect of art history.

Furthermore, when I left Italy I had a long draft of an article dedicated to three poems mocking works of art which were written in early seventeenth-century Rome. I was determined to finish this article in a short time, although it had more than a few riddles which I could not solve.

It is with great pleasure that I can now say I was able to sort out most of the problems of this article, which I hope to see published soon.

First of all, my research benefited from the rich Avery Library, where I could find almost every book I needed, and also many Ph.D. theses which I would not have easily found from Italy.

Even more important for my research was the Burke Theological Library. I originally went there to read some early modern Christian sources, but then the presence of many early modern Protestant texts allowed me to see my topic in a wider context. I spent many days in the beautiful architecture of the Burke Library, where I found both exceptional kindness and invaluable help from the staff. The librarians made every effort to allow me to see as many rare books as I asked for, and they even provided me with suggestions and advice.

The opportunity to compare early modern Christian and Protestant sources offered me a good framework for understanding the use of irony towards works of art in sixteenth-century Italy. Poems mocking works of art challenged not only artists and patrons but challenged the very power of images, not by means of destruction, as in the countries of the Reformed North, but by means of sarcasm intended to "neutralize" their impact. This could also explain why the practice of mocking works of art became more widespread in the sixteenth century, a crucial century for Europe's imagery. Irony then became a strategic weapon for answering the dramatic "questione delle immagini." And it was sharply used, for example, in the critical response to Michelangelo's Last Judgment.

When I gave my paper at the Italian Academy, many of these paths of my research were only implicit. But the lively discussion which followed it, and the comments of Professor Freedberg, allowed me to clarify how to develop my work.

I am sure that each Fellow has had the pleasure of counting on Professor Freedberg's advice and challenging comments, but as an art historian I think I have been particularly lucky in this respect. His suggestions have not only made my research much richer and multifaceted than I could have imagined, but they have also showed me a way to explore and expand the domain of art history.

Thanks to him I have been put in contact with the Department of Art History at Columbia University and with several scholars in particular. This allowed me to attend the rich program of Art History conferences organized at Columbia University. These, together with the papers I

have heard at the Institute of Fine Arts and at the Frick Collection, have offered me quite a wide range of different approaches to art history research.

Of course New York offers an art historian stimulus—even too much stimulus—in terms of museums and collections. So I must say that it is thanks to this Fellowship that I had the rare opportunity to return for many visits, with the privilege of the slowness that as a tourist I could never have experienced, to the Metropolitan, the MoMA, the Frick Collection, and the Guggenheim Museum, to mention only some of the most famous institutions.

Unlike other similar fellowship programs, the Italian Academy's program permits scholars to be quite free while working on their research project. Nevertheless it offers beautiful offices, a great library, and overall a friendly and collegial atmosphere. This explains why, despite the many cultural attractions which New York can offer, it was always a pleasure to go back to work at the "Casa Italiana" and see the other Fellows.

The usual meeting at the Wednesday lunches soon became a much-anticipated moment for discussing with colleagues every cultural experience we had had during the week.

This created a genuine atmosphere of an "academy" and, since the opinions of the Fellows were far from uniform, we could often enrich our personal points of view.

The most unusual aspect of the Fellow-

ship program at the Italian Academy is certainly its high level of interdisciplinarity. The topics of the papers were most varied, ranging from autistic diseases to the crimes of the Second World War, passing through the poetry of Aldo Palazzeschi and the musical theories of the seventeenth century.

It would be difficult to exaggerate the spirit of intellectual exchange which characterized these seminars. Each Fellow tried to find the best way to make his or her research accessible to a non-specialist audience, and this produced a sense of real collaboration among all of us. I wonder if the Director is aware of the fact that the discussions started in the Wednesday seminars hardly finished with the end of the lunches. In fact, they usually continued in our offices or outside of the Academy over a cup of tea or during dinner.

The Wednesday seminars provided a unique chance to see how research is conducted in different disciplines and by scholars of different nationalities and ages. Therefore the lively debates that accompanied the end of each paper were often addressed to the methodological problems of each field, as we tried both to trace the roots of the concept of "research" itself and to avoid the commonplaces which usually separate the humanities from the sciences.

Finally, the Italian Academy offered us many cultural events which made our stay particularly pleasant: two series of concerts and films, a cycle of lectures—
"Italy at Columbia"—and even an unexpected and successful evening of fencing
and music organized by two Fellows.

All this contributed to a cheerful atmosphere where the Fellows tend to be not only colleagues but friends. During these four months we shared not only the doubts and the pleasures of our research but also the free time outside the Academy to discover New York and its boroughs. Some of us will continue to work in the States, others are ready to go back to Italy or are heading for other countries, but there is no doubt that in most cases these relationships will not end with the end of the Fellowship.

The pleasant context that I have tried to describe could not exist without Barbara Faedda, Allison Jeffrey, Abigail Asher, Ellen Baird, and Will Buford. Each of them, in different ways, offered us his or her kind and generous help in solving the many practical problems which scholars must deal with as soon as they arrive in the States.

Also I wish to say here how much I owe to Dr. Maria Arbilo of the Human Resources department at Columbia University. She had both the patience and the competence to sort out every bureaucratic question that I had.

As a visiting scholar at Columbia I was able to take, together with other Fellows, a four-month course in American Language. My teacher, Dr. Lubie Alatriste, succeeded in being more than simply a language teacher by creating a context in which we could discuss and better understand many different aspects of American culture.

Now that the Fellowship is almost finished and Spring is almost here, I regret only that I leave with the awareness of how much could I still do here at Columbia and in New York. And if there is one thing I can complain about, it is that a four-month stay is slightly too short a

period for the endless opportunities that an Italian scholar finds at Columbia and in New York.

I do hope that the fellowship program at the Italian Academy will maintain this fresh, collegial spirit and that it will keep its cultural mission of being an ideal place to strengthen the relationships between Italian and American researchers, the humanities and the sciences, and artists and scholars.

### Winners of the Premio New York

### PAOLO CHIASERA

Paolo Chiasera presented "The Trilogy: Drawings" as part of his ongoing video and multi-media project entitled "The Trilogy: Vincent, Cornelius, Pieter" in which he explores the relationship between personal and collective mythology. The show at the Italian Academy consisted of works in ink and gouache on paper, a "storyboard" for the larger project of three videos in which the artist uses masks to investigate the possibilities in being a contemporary artist. In three separate videos Chiasera casts himself as the three renowned painters, Vincent Van Gogh, Cornelius Escher and Pieter Brueghel, donning simple hand-crafted masks and embarking on a mysterious quest. "Somewhere between conscious attack of the mechanisms of the social and aesthetic induction of a clearly ineffective form of mythology, and a blind

faith in the myth as a representation of contemporary history and power, is the ambiguity that Chiasera strives for and which allows him—as an artist—both to toy with contemporary myths and judge them at the same time." (Andrea Viliani, Curator, MAMbo Museo Arte Moderna Bologna). Paolo Chiasera has exhibited extensively throughout Europe and is currently affiliated with the Massimo Minini Gallery in Brescia, Italy. Chiasera's works incorporate traditional artist media such as painting and sculpture within a performance and video format. His 2005 video, "The Following Days," records a hallucinatory performance of three persons encountering the Italian director Pier Paolo Pasolini (as a 15-foot-high plaster sculpture) in the countryside near Bologna.



#### EVA MATTES

Eva and Franco Mattes (a.k.a. 0100101110101101101.ORG) presented "13 Most Beautiful Avatars," a portrait series at the Italian Academy and in an online exhibit organized by Rhizome and co-presented by the New Museum of Contemporary Art. Highlights of the online exhibition were projected in the Italian Academy's Teatro during the opening reception. The Matteses have been living in the virtual world, Second Life, for over a year, exploring its terrain and interacting with its peculiar inhabitants. The result of their "video-game flanerie" is a series of portraits, entitled "13 Most Beautiful

Avatars." Not unlike Warhol's entourage of stars, captured in the "13 Most Beautiful Boys" and "13 Most Beautiful Women" portrait series, the Matteses' "13 Most Beautiful Avatars" captures the most visually dynamic and celebrated "stars" of Second Life.

Eva and Franco Mattes are known for their controversial artworks, such as staging high-profile hoaxes and defeating the Nike Corporation in a legal battle over a fake advertising campaign. Their works have been shown worldwide including the Venice Biennale, Manifesta and Postmasters Gallery, New York.



#### ROSSELLA BISCOTTI

Rossella Biscotti presented "The Sun Shines in Kiev," a video of the life of Vladimir Shevchenko, one of the first filmmakers who was allowed access to the "red zone" after the meltdown of the nuclear power plant in Chernobyl in 1986. Since the Chernobyl disaster, official information has been modified to serve the interests of the government of the former Soviet Union. Biscotti's video includes interviews with a number of people on the life of Vladimir Shevchenko, some of which are contradictory. The varying interpretations and personal opinions give a multitude of perspectives on the same reality. The artist uses these contradictions to reconstruct the biography of Shevchenko, exploring the ways in

which history shapes individual memories. Biscotti's videos reveal the impossibility of establishing a consistent truth in the reconstruction of a historical event. The soundtrack of this video was composed by the Italian electronic musician FRAME.

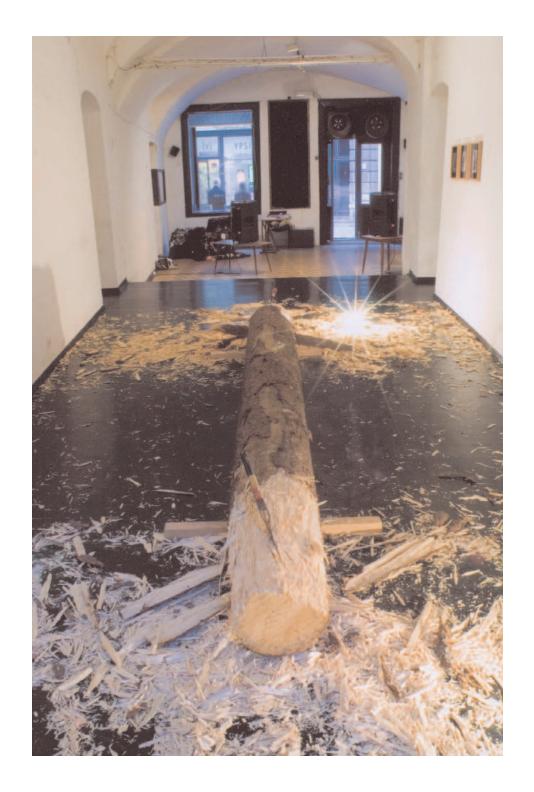
Biscotti's videos have been exhibited in galleries and museums throughout Italy and Europe including the National Gallery of Modern Art (New Delhi), Fonds BKVB (Amsterdam), TENT (Rotterdam), the American Academy in Rome (Rome), Galeria Paolo Boselli (Brussels), GAM (Monfalcone), Viafarini (Milan), Smart Project Space (Amsterdam), Prodajna Galerija (Belgrade), Trevi Flash Art Museum (Trevi), Fondazione Olivetti (Rome).



#### NICO VASCELLARI

Nico Vascellari presented a video work titled "A Great Circle." The intensity of performance is one of the starting points of Vascellari's artistic research. His projects are most often performances, but his work also includes sculpture, photography, video and installation. His performances were recently defined as "storms of feedback between the performer, the audience and the space" (Andrea Lissoni in "Tema Celeste"). Vascellari was born in Vittorio Veneto in 1976. He left the university to focus on his singing for

"With Love," a punk/noise band with which he has produced several albums and toured throughout Europe, the USA and Japan. In 2006 the IPG (Independent Performance Group) awarded Vascellari the First International Prize for Performance for his project "Nico & the Vascellari"; the committee was headed by Marina Abramovic, who invited him to join her group, IPG. Vascellari's work has been shown throughout Europe in many contemporary art institutions and may be seen in the 2007 Venice Biennale.



# Description of Programs

### Fellowship Program



N 2006–2007, 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. Sixteen Fellowships were awarded in 2006–2007.

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



n 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

### Fellows' Seminars

FALL 2006

Universal Duty and Global Justice

Sebastiano Maffettone

SEPTEMBER 20

Creating Christian Rome: Households, Bishops and the Spiritual Politics of Domes-

 $tic\ Space\ in\ Late\ Antiquity$ 

Tina Sessa

OCTOBER 4

Documentality

Maurizio Ferraris

October 11

Charge Transport in Molecular Devices

Alberto Morgante

October 18

 $Diabolical\,Appearance\ in\ Late\,Antiquity:$ 

The Case of Exorcism
Sophie Lunn-Rockliffe

October 25

Reward System in Children and Adolescents with ADHD and Anxiety Disorders

Luigi Mazzone

November 1

 ${\it From\, Africa\,\, to\,\, the\,\, Balkans:\, The\,\, Fascist\,\, New}$ 

Order for Greece (1922-43)

Lidia Santarelli

November 8

Involvement of the Nitric Oxide Pathway in Synaptic Dysfunction Following Amyloid

Elevation in Alzheimer's Disease

Daniela Puzzo

November 15

Study of the Molecular Mechanisms for the

Perpetuation of Memory Storage

Luana Fioriti

November 15

Artists' Presentations

Paolo Chiasera, Eva Mattes

November 20

Books in Byzantium: In Search of Libraries

Margherita Losacco

December 5

The Faces of Fascism: Re-Reading Giorgio

de Chirico's Self-Portraiture

Jennie Hirsh

December 6

Spring 2007

Montefeltro. A Coded Conspiracy, the Medici and the Sistine Chapel

Marcello Simonetta

January 17

Practical Sense and the Limits of Deliber-

ation

Tito Magri January 31

Artists' Presentations

Rossella Biscotti, Nico Vascellari

FEBRUARY 7

History versus Memory? A Discussion of Italian War Crimes in World War II

Lidia Santarelli February 14

Autism Spectrum Disorder: From Clinical

Symptoms to Neuroimaging

Luigi Mazzone February 28

«Chi sono?» (1930), Self-portrait by Aldo

Palazzeschi

Simone Magherini

March 7

Mocking Works of Art in Early Modern

Italy

Maddalena Spagnolo

MARCH 21

Domestic Conversions: Households and Bishops in Late Antique "Papal Legends"

Tina Sessa March 28

Prima and Seconda Pratica of Settecento

Music Theory

Bella Brover-Lubovsky

APRIL 4

Cytoplasmic Polyadenylation Element Binding Protein (CPEB): A Prion-Like Protein as a Regulator of Local Protein Synthesis and Synaptic Plasticity

Luana Fioriti April 11

A New 2D World for Physicists?

Alberto Morgante

APRIL 18

Art, Imagination and Reality: The Corti-

cal Motor Neurons

Domenica Crupi (with David Freedberg)

APRIL 25

Charge transport in molecular devices

Luigi Mazzone

APRIL 25

# The Italian Academy Film Series

ively panel discussion followed the screening and included Judge Liliana Fercaro of the Fondazione Falcone; the direc-

he Italian Academy continued its popular film series in the Fall of 2006 with "Anni di Piombo: Terrorism on Film." The series focused on the wrenching events of Italy's "years of lead" or anni di piombo of the 1970s, which were marked by a wave of violence attributed to right-wing and left-wing extremists. As always, a selection of superb academics and cultural observers introduced each screening and led illuminating discussions after the film. In addition, we had a special documentary screening of director Marco Turco's "Excellent Cadavers." based on the book of the same title by Alexander Stille, about the lives and work of Sicilian antimafia judges Giovanni Falcone and Paolo Borsellino, Stille, San Paolo Professor of International Journalism here at Columbia University, introduced the film. In January, together with RAI Fiction and the Istituto Italiano di Cultura, the Italian Academy hosted the American premiere of "Giovanni Falcone" directed by Andrea and Antonio Frazzi. A stimulating and

lively panel discussion followed the screening and included Judge Liliana Ferraro of the Fondazione Falcone; the director, Antonio Frazzi; and the actress Elena Sofia Ricci, who played Judge Falcone's wife, Francesca Morvillo, in the film.

The Spring series featured the postwar genre known as "Comedy Italian Style" which, while making the audience roll with laughter, often dealt with serious, even tragic subjects. They strongly influenced a wide range of future filmmakers—Woody Allen's "Take the Money and Run," for example, was inspired by "Big Deal on Madonna Street." We were privileged to have among our speakers for this series Professor Francesco Casetti from Milan's Università Cattolica; Laura Caparrotti, who represents the Neapolitan actor Totò's family; and Remi Fournier, who is writing a book on Classic Italian Comedy and has conducted extensive interviews with the great directors of the genre—Mario Monicelli, Dino Risi, Luigi Comencini and many others.

JENNY MCPHEE, curator

FALL 2006

Anni Di Piombo: Terrorism On Film

*Tre fratelli* by Francesco Rosi Speaker: Gaetana Marrone-Puglia

OCTOBER 13

Buongiorno, notte by Marco Bellocchio

Speaker: Nicoletta Marini-Maio

October 16

Prova d'orchestra by Federico Fellini

Speaker: Leonard Quart

October 17

Colpire al cuore by Gianni Amelio

Speaker: Ellen Nerenberg

October 18

Special documentary screening

Excellent Cadavers by Marco Turco (based on the book by Alexander Stille)

Speaker: Alexander Stille

October 19

La seconda volta by Mimmo Calopresti

Speaker: Giancarlo Lombardi

OCTOBER 20

Spring 2007

Commedia Classica all'Italiana: Classic Comedy Italian Style

*I soliti ignoti* by Mario Monicelli

Speaker: Giancarlo Lombardi

March 27

Abbasso la ricchezza by Gennaro Righelli

Speaker: Francesco Casetti

MARCH 29

Un turco napoletano by Mario Mattioli

Speaker: Laura Caparrotti

March 30

Pane, amore e fantasia by Luigi

Comencini

Speaker: Giancarlo Lombardi

APRIL 5

Peccato che sia una caniglia by Alessan-

dro Blasetti

Speaker: Remi Fournier

APRIL 10

Tutto a posto e niente in ordine by Lina

Wertmüller

Speaker: Leonard Quart

APRIL II

### The Italian Academy Concert Series

he Italian Academy broke with its recent tradition of presenting contemporary European and American music by hosting The Grand Tour Orchestra for its inaugural season in the Fall of 2006. Charles Brink, the music director and a well-known Classical flutist, formed the New York group of period-instrument musicians after returning from several years of playing Classical music in Germany and elsewhere in Europe. The Orchestra's work is focused on music written in Europe during the period 1750-1800.

For the first concert, "Mozart in Italy," mezzo-soprano Stephanie Houtzeel and soprano Heather Buck joined the Orchestra for a memorable performance of Mozart's "Exsultate Jubilate" and works by Joseph Mysliveček (1737-1781), Niccolò Jommelli (1714-1774), and Pietro Nardini (1722-1793). In November, the focus was on two sons of J.S. Bach, Wilhelm Friedemann Bach (1710-1784) and Carl Philipp Emanuel Bach (1714-1788). And the December concert, featuring music by Baldassare Galuppi (1706-1785) with mezzo-soprano Jennifer Lane, was reviewed favor-

ably by Anne Midgette of *The New York Times*. She wrote that the Orchestra was "willing and energetic, playing with involved enthusiasm." And of Jennifer Lane's performance of *Gentes Barbarae*, a motet by Johann Adolf Hasse (1699-1783), Midgette wrote, "It was as if a ray of pure silver light had broken through patchy clouds; and from her radiant smile, she knew it."

In the Spring, we returned to our tradition emphatically, offering a series of freeadmission concerts called "Music for the New Century: Works Composed since 2000." Some of New York's finest young performers presented challenging programs of works by Luciano Berio, Mischa Zupko, Felipe Lara, Marco Stroppa, Francesco D'Errico and many others. Pianist Blair McMillen presented the U.S. premiere of Marco Stroppa's Passacaglia Canonica, and the piano-violin team of Kathleen Supové and Jennifer Choi played the world premiere of "Thar He," a terrific late work by American Leroy Jenkins, who died in February 2007.

RICK WHITAKER, curator



### FALL 2006

The Grand Tour Orchestra "Mozart in Italy" October 4

The Grand Tour Orchestra
"Hamburg and Berlin—
Another Approach to Classicism"
November 15

The Grand Tour Orchestra
"Sacred and Secular Music of Baldassare
Galuppi and his Contemporaries"
December 13

### Spring 2007

Duo Diorama: Winston Choi (piano) and Minghuan Xu (violin) Works by Luciano Berio, Mischa Zupko, Melissa Hui, Felipe Lara and Omar Daniel MARCH 14

Blair McMillen (piano) Works by Esa-Pekka Salonen, Joan Tower, Frederic Rzewski, and Salvatore Sciarrino April 4

Kathleen Supové (piano) and Jennifer Choi (violin) Works by Roger Zahab, Leroy Jenkins, Ryan Anthony Francis and Mario Pagotto May 2

### Italy at Columbia Lecture Series

or the ongoing "Italy at Columbia" lecture series, the Italian Academy invites prominent Columbia professors who are teaching lecture courses in a given semester to present one of their lectures, on a topic relevant to the Acade-

my's mission, in our Teatro for both the professor's registered students and a public audience. Admission to the lectures is free, and they have found a large, enthusiastic following.

RICK WHITAKER

### FALL 2006

Richard Howard on the Dantesque and the Pirandellian September 19

Giuseppe Gerbino on Monteverdi October 9

Teodolinda Barolini on *The Inferno*, Cantos 31 and 32 October 31

### Spring 2007

Karen Henson on *Rigoletto* and Romantic Irony February 21

Francesco Benelli on Siena and Urbino: the work of Francesco di Giorgio Martini March 1

Paolo Valesio on the Futurist poet Filippo Tommaso Marinetti March 26

### **Exhibitions**

### 2006–2007 Winners of the Premio New York

"The Trilogy: Drawings"

Paolo Chiasera

Painting

and

"13 Most Beautiful Avatars"

Eva and Franco Mattes

Photography

November 30

"The Sun Shines in Kiev"

Rossella Biscotti

Video

and

"A Great Circle"

Nico Vascellari

Video

APRIL 19

#### Guest Artists:

"Transmutations: Paintings"

Fereydoon Family

Painting

SEPTEMBER 19

"Darkness, Decadence, Empire"

Mario Santoro

Photography and Mixed Media

OCTOBER 23

#### PHOTOGRAPHS:

Cover: photo, Abigail Asher.

- p. 2: Unidentified artist: Portrait of Lorenzo Da Ponte (Columbia University in the City of New York).
- p. 4: David Freedberg and Antonio Bandini; photo © Matilda Damele.
- p. 6: Margherita Losacco and Sibilla Ferrara; photo, Allison Jeffrey.
- p. 10: photo, Iannis Delatolas.
- p. 12: photo, Abigail Asher.
- p. 66: Luigi Mazzone and Daniela Puzzo; photo, Allison Jeffrey.
- pp. 83-89: courtesy of the artists.
- p. 92: photo, James Acuna.
- p. 93: Nico Vascellari and Rossella Biscotti; photo © Monica London.
- p. 98: photo, Iannis Delatolas.
- p. 101: photo, Iannis Delatolas.

#### DESIGN:

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