



COLUMBIA UNIVERSITY

*The Italian
Academy
for Advanced
Studies
in America*

ANNUAL
REPORT
2011–2012

THE MISSION OF THE ITALIAN ACADEMY

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

ABOUT THE ACADEMY

At the core of the Italian Academy's work lies its Fellowship Program. Fellowships are open to scholars at the postdoctoral level 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. Fellows are chosen by a jury of experts in the relevant fields. The most advanced part of the Fellowship Program is the Academy's ongoing Project in Art and Neuroscience, 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 become a critical site for meetings between distinguished members of the Italian and American business and political communities. Its theater, library, and other public spaces offer important locations for a variety of conferences, concerts, films, and exhibitions. Funding for the Academy came from an endowment established at Columbia in 1991 by the Republic of Italy; since then, a variety of foundations and private donors have provided other endowments and gifts.





Columbia University

The ITALIAN
ACADEMY
for ADVANCED
STUDIES
in AMERICA

ANNUAL REPORT

2011–2012

NEW YORK 2012



Edited by Abigail Asher

Cover photo by Jorge F. Pereira

Set in Palatino nova types and designed by Jerry Kelly

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GOVERNANCE OF THE ACADEMY

The President of the Academy is the President of Columbia University; the Honorary President of the Academy is the President of the Republic of Italy. The Director is the Head of the Academy. The Chairman of the Board is the Provost of Columbia University. The Board of Guarantors is comprised of 12 distinguished representatives of Italian and American cultural, academic and business life; six are selected by Columbia University and another six by the Government of Italy. The Board advises the Director on the management of the Academy.

Honorary President of the Academy

GIORGIO NAPOLITANO, *President of the Republic of Italy*

President of the Academy

LEE C. BOLLINGER, *President of Columbia University*

Director of the Academy

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

Chairman of the Board of Guarantors

JOHN H. COATSWORTH, *Provost of Columbia University*

BOARD OF GUARANTORS

Appointed by Columbia University

JANAKI BAKHLE

Associate Professor of History; Director, South Asia Institute, Columbia University

DANIELE BODINI

Ambassador to the United Nations for the Republic of San Marino

JONATHAN COLE

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

IRA KATZNELSON

Ruggles Professor of Political Science and History, Columbia University

DAVID ROSAND

Meyer Schapiro Professor of Art History Emeritus, Columbia University

OTTO NAUMANN

President, Otto Naumann, Ltd.

Appointed by the Republic of Italy

CLAUDIO BISOGNIERO

Ambassador of Italy to the United States

ALESSANDRO FALEŽ

Presidente, Hotel Invest Italiana; Presidente, Health Care Italia; Amministratore, S.I.C.A.R.

ANDREA MEVORACH

Fondatore, FEM - Finance Estate Millennium, Re-Evolution Real Estate

GIOVANNI PUGLISI

Rettore Libera Università di Lingue e Comunicazione (IULM) e Presidente della Commissione Italiana Nazionale UNESCO

UMBERTO VATTANI

President of Venice International University

RICCARDO VIALE

Director, Italian Cultural Institute, New York, NY

(Ambassador Bisogniero and Ambassador Vattani replaced Giovanni Castellaneta and Claudio Cavazza in the course of the academic year.)

SENIOR FELLOWS

QAIS AL-AWQATI

Jay Meltzer Professor of Nephrology and Hypertension, Robert F. Loeb Professor of Medicine and Professor of Physiology and Cellular Biophysics, Columbia University

ENRICO ARBARELLO

Ordinario di Geometria, Sapienza Università di Roma

RICHARD AXEL

Nobel Laureate and University Professor, Columbia University

TEODOLINDA BAROLINI

Da Ponte Professor of Italian, Columbia University

LINA BOLZONI

Ordinario di Letteratura Italiana, Scuola Normale Superiore, Pisa

MARIA LUISA CATONI

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

VICTORIA DE GRAZIA

Moore Collegiate Professor of History, Columbia University

PAOLO GALLUZZI

Direttore del Museo Galileo, Firenze

CARLO GINZBURG

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

ANTHONY GRAFTON

Henry Putnam University Professor of History, Princeton University

DENIS HOLLIER

Professor of French at New York University

ERIC KANDEL

Nobel Laureate and University Professor, Kavli Professor of Brain Science in Neuroscience, Columbia University

FRANCESCO PELLIZZI

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

EDMUND S. PHELPS

Nobel Laureate and McVickar Professor of Political Economy, Columbia University

RENZO PIANO

Renzo Piano Building Workshop, Genoa and Paris

GIACOMO RIZZOLATTI

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

SALVATORE SETTIS

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

HORST L. STÖRMER

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

NADIA URBINATI

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

DIRECTOR

DAVID FREEDBERG

Pierre Matisse Professor of the History of Art, Columbia University

STAFF

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Operations Coordinator

KIRA STOCKDALE

Administrative Coordinator

RICK WHITAKER

Theatre and Music Manager

RAY HO

Graphic Designer

WORK-STUDY ASSISTANTS

Alyssa Cannizzaro

Heather Fisher

Laura Itzkowitz

Joelle Joseph

Jonathan Orea

Claryliz Peralta

Jerry Rivera

DIRECTOR'S REPORT

Once more our Fellowship Program added luster to both Italy and Columbia. We received about 200 high-level applications for the 18 Fellowships we were able to make available this past year. In terms of quality of research and productive output, the standard of Fellows was as high as any of the most well-known research institutes in the world. It remains to the credit of both the Republic of Italy and Columbia to have had the vision of establishing such a center for advanced study—one of the earliest centers of this kind. No other nation in the world has achieved anything similar in the U.S. The Italian Academy now ranks with the very best of the smaller centers for advanced study, and is looked to by many as an exemplar of both quality and efficiency of operation—"a lithier and more nimble version" (as the chief grant-giving officer of one of the largest of the American philanthropic foundations recently put it) of the Institute for Advanced Study in Princeton. Our innovative co-funding programs remain examples which many strive to follow. We remain notable for the genuinely cross-disciplinary program which we pioneered across advanced areas of research in both the sciences and the humanities, and for the youthfulness and energy of our body of Fellows.

It is precisely this last characteristic, as well as our Fellows' wide range of interests, all reflecting on the power and reach of Italian scholarship and science, that so impressed Ambassador Giulio Terzi di Sant'Agata, now Foreign Minister of Italy, when he paid a surprise and most welcome visit to the reception for our new Fellows at the beginning of the academic year. I think he was struck not only by the





qualities of the Fellows themselves, but also by the extraordinary crowd drawn from our Columbia community, as well as the larger New York academic and scientific community that attended, clear evidence of the esteem and affection in which

the Academy and its Programs are held.

This was an exceptionally good-spirited and collegial year, in which Fellows worked well together with the relevant departments at Columbia and elsewhere in New York City. All, I think, departed with a sense of inspiration and renewal in their work. As always, the hope is that these renewed energies will also serve to stimulate their home institutions and their future careers.

Two now-standard hallmarks of the success of our Fellowship Program were further confirmed. The first pertains to the extraordinary number of invitations that our Fellows receive to give lectures and seminars in the U.S., Europe, and elsewhere during the course of their Fellowship at the Academy. This year at least 15 such invitations were received, in fields ranging from the history of music to history of science, neurophilosophy and engineering. The second and perhaps more significant marker, in these academically difficult times, was the number of professional positions that Fellows received in the course of their stay at the Academy—no fewer than seven major positions in universities both in Italy and elsewhere (Rice, Ludwig-Maximilians, Stony Brook, Quebec, UMass, University of Southern Denmark, and Naples). This constitutes a remarkable record of achievement, surpassing the already creditable record of employment of younger Fellows in previous years.

There can be no doubt of the continuing success of the Fellowship Program. But one thing is clear. At this point, in order to make a leap to the next level of excellence, we need to expand the program

and the number of Fellows within it. We will now be seeking two or three endowments, or contributions to endowments, for named Fellowships, that would increase the critical mass of our Fellows. This is essential to its continuing success, and would secure the numbers necessary to make us able not just to compete with our peers, but to continue our leadership role in the area of genuine cross-disciplinary discourse and research in both the arts and the sciences.

As it is, in order to supplement the yield from our endowment, we have devised an innovative system of co-sponsorship of Fellows by departments at Columbia, and have been able to rely on the generosity of the Alexander Bodini Foundation, to which we remain immensely grateful. But it is not only a matter of the funding of individual Fellowships, it is that at this point we have reached the maximum number of applications which our tiny staff can manage to administrate. Given the fact that these applications must be sent to our large admissions board—consisting of over 80 colleagues at Columbia and elsewhere in the U.S. and Italy—the administrative demands on ensuring a fair competition (and in this we make greater efforts than many comparable institutions) are perhaps even higher than one might at first suspect. In order to sustain our growth, therefore, we will also need to expand our staff, perhaps the smallest of any institute of equivalent standing and scale of programs.

This year we were happily able to establish a distinguished source of funding to enhance the academic status of the Academy and Columbia more generally. We welcomed the very first of the Distinguished Visiting Professors in Italian Studies at Columbia in a three-year program sponsored by the



Compagnia di San Paolo. The inaugural holder of the Compagnia di San Paolo Italian Academy Visiting Professorship was Professor Anna Ottani Cavina of the University of Bologna, one of Italy's greatest art historians. Professor Ottani Cavina gave a warmly received seminar in the art history department at Columbia, and a magnificent public lecture at the Academy, as well as participated in every one of our now famous Wednesday lunchtime seminars, in which our Fellows present papers on their latest research to a critical audience. She was a warm, constant and constructive presence for the duration of her stay, and served as the finest model of learning and collegiality that we could possibly have hoped for. We remain enormously grateful to the Compagnia di San Paolo for its generosity in funding this program (which will bring scholars in other humanistic fields to Columbia in the next two years as well) and thank in particular Dario Disegni (for many years in charge of the Compagnia's art and culture programs) for his deep commitment to the ideal of bringing the best in Italian scholarship to the United States, and to Columbia in particular, and for his endless patience in working out the details of such a complicated yet ultimately rewarding and prestigious project.

Every year a large number of colleagues at Columbia and elsewhere participate in our Admissions Committee, helping to assess and rank applications for Fellowships. We remain immensely grateful to them for their willingness and generosity in this area, particularly since our requests for assessments come at a time when they are already intensely involved in their own departmental admissions. Their and other colleagues' readiness to help us is further testimony not only of the esteem in which the Academy is held, but also of the extent to which our Fellowship Program contributes to the intellectual and scientific life of our city.

As always, the Italian Academy is almost unique amongst its peer institutions in having a theatre and a dense cultural program associated with it. Indeed, it is certainly unique in the sheer scale of the public attendance at our events, and, even more remarkably, in the extent of the press coverage we receive in a city where such coverage is notoriously spread very thin indeed (and certainly more so than anywhere in Italy). Pride of place in this program is occu-

pied by our series of both classical and contemporary music from Italy, pioneered by our Theatre Manager Rick Whitaker. When he started this series several years ago, attendance, in a city where there is no shortage of music events, was understandably small; but soon both the quality of the performances, often by noted virtuosos like Emanuele Arciuli, and innovative programming, led to the fame of the Academy's program of little-performed music, both contemporary and earlier. Highlights this year included programs of medieval music (by the Ascoli Ensemble), works by Gesualdo and his contemporaries (Ekmeles Vocal Ensemble), a stupendous concert of works by Liszt in Italy (brilliantly performed by Kariné Poghosyan, accompanied by a reading of the relevant poetry by Paolo Valesio) as well as another of nineteenth-century music (Quartetto Klimt from Fiesole), Monteverdi (Tenet Ensemble), Nono, Scelsi and others (performed by the matchless pianist Emanuele Arciuli, whose repeated appearances with us have done us proud). Particularly popular was a wonderful and most enjoyable tribute to the music of Nino Rota, both for concert and for film. Almost every one of these programs was covered by either the *New York Times* or *The New Yorker*, always enthusiastically.

Other cultural highlights of the year included exhibitions by Pietro Reviglio of Turin, Amy Bedik of New York, and most notably a major exhibition, held in conjunction with Columbia's Alliance Program, the Center for the Study of Human Rights and the Ville de Boulogne-Billancourt in France, of the moving work of the Chinese artist, Liu Xia, who is currently under house arrest in Beijing. This exhibition, curated by Guy Sorman, earned us much further coverage, and put the Academy in the forefront of the relationship between art and human rights that is



often so critical to both art and politics in our complex times.

Assistant Director Allison Jeffrey continued to organize the Italy at Columbia series, consisting of lectures given by distinguished Columbia professors as part of their own classes but held in the Academy's theatre. It also continues to draw large crowds (so much so that the lectures, once held in the library, have now had to be moved to the theatre to cater to the large demand), and we are grateful to our colleagues, Professors Elaine Sisman, Teodolinda Barolini, Anna Ottani Cavina, Kristina Milnor, Joel Kaye and Richard Howard, for their outstanding contributions to it. All of the lectures, of course, relate to the continuing importance of aspects of Italian culture and history in the modern world, as will be clear from the lists attached to this report.

These lectures were supplemented by further well-attended ones, organized by the Center for the Ancient Mediterranean, which, under the direction of Professor William Harris, the noted ancient historian, continues to be a valuable partner in the work of the Italian Academy, as does the Columbia Seminar in Modern Italian History under the very able direction of Professor Michael Blim. Both institutions play a fundamental role in the study and understanding of ancient and contemporary Italy respectively.

The symposium for the 2012 Holocaust Remembrance Day, our annual tribute to those lost in the Holocaust, examined Nazi and

Fascist persecution of homosexuals, and drew a huge crowd who listened to stimulating talks by Edward Phillips of the U.S. Holocaust Memorial Museum and our own Elizabeth Leake, Professor of Italian at Columbia. This event brought new and broader audiences to the Academy and we received many compli-



ments on the interesting and powerful lens through which the Academy is exploring the Holocaust from one year to the next.

Amongst our conferences this year were those sponsored by the Banca d'Italia—to whom we are most grateful—on *Italy and the World Economy*, at which both Fabrizio Saccomanni and our Nobel Laureate Edmund Phelps spoke (amongst other distinguished speakers), as well as Professors Nadia Urbinati and Charles Sabel. On this occasion, feeling that the critiques of the management of the Italian economy voiced by several speakers was exaggerated, I made an impassioned plea on behalf of the promise of young Italian intellectuals and scientists as representing the hope of Italy—and of Europe—for the future. In this context of economic crisis, I emphasized the value of investment in education, culture and science. The extent of the applause indicated how widely the sentiments I expressed were shared by our very large audience.

Less than a week later, this meeting was followed by what has become one of our best-attended events every year—the Academy's annual conference on new developments in the neurosciences. This year the conference, organized by former Fellow Alessia Pannese, was entitled *Brainbeat: Frontiers in the Neuroscience of Music*. Many internationally-known scholars in the area of neuroscience and music participated, with results that were once more as enthusiastically received as in past years. And less than a week after this—to give an idea of the intensity of our programs at various critical points in the year—a symposium on artistic relations between the Low Countries and Italy in the late Middle Ages was held in our building, attended both by scholars and by museum curators, under the direction of Professor Wim Blockmans, ex-director of the Netherlands Institute for Advanced Study and visiting professor at Columbia.

The reach of Italian culture, and the connections between Spain and Italy, formed the subject of our April conference entitled *Beyond Italy and New Spain: Itineraries for an Iberian Art History*, organized by Michael Cole, Professor of Italian Renaissance Art, and Alessandra Russo, Professor of Latin American and Iberian Culture, to both of whom we are most grateful. This event gained exceptionally wide attention and generated much excitement across the academic

spectrum in the U.S., Spain, Italy, and elsewhere in Europe as well as in Latin America. No more striking testimony to the influence of Italian culture could have been demonstrated both by the subject of the conference and by the intensity of the discussions it generated.

In short, no event at the Academy this year was anything but well attended—usually a sell-out audience—and enthusiastically received.

One of the best ways of getting a sense of the myriad activities of the Academy is through our website, which not only provides much information about our programs and events, but also contains a large selection of videos of speakers and performers at Academy events (as well as postings to the public video-hosting platform Vimeo).

Amongst our many collaborative projects with Columbia and other institutions I should mention APIA—the Academies Project at the Italian Academy—which has as its aim the complete digitalization of books devoted to the history of Academies (in which Italy played a more central role than any other European country). APIA is a collaborative project with the Warburg Institute in London, the Institut de France and a number of other European and American institutions (including, of course, Columbia's outstanding Rare Books Library), and has been partly funded by grants from the Kress Foundation, to whom, as always, the Academy is most grateful. Marcello Simonetta and Noga Arikha have worked with great innovativeness and energy on this project, in collaboration with Abigail Asher.

The Art and Neuroscience project continues to be a model for groundbreaking work in this ever-more flourishing cross-disciplinary field. It is to be hoped that Columbia as a whole, following the model we set up over ten years ago, will soon adopt an undergraduate and graduate program along the lines we have pioneered.

This year we laid the groundwork for a new Academy project, organized in conjunction with the Heyman Center for the Humanities at Columbia, under the direction of Professor Mark Mazower, on *Law and its Manifestations*. It will support research and seminars on themes that range from law and its images to questions of natural law and justice, and will involve a number of universities in Germany, Italy and France (so far).

Amongst the many programs and agreements we have set up with Italian universities, current pride of place must go to the advanced program—for both graduate and undergraduate students—which we have set up together with the University of Rome, La Sapienza, and the Honors Center for Italian Universities (H2CU), directed



by Professor Lucio Ubertini. This exciting new program, which has largely been developed by our Columbia colleagues Professors Francesco de Angelis and Marco Maiuro (himself a former Fellow of the Academy) includes excavation and fieldwork at the famous ancient villa of Stabiae in the lee of Vesuvius, as well as more theoretical and methodological work in both Rome and New York.

A further new development this year has been the establishment of an exchange and conference program with the Scuola Internazionale Superiore di Studi Avanzati in Trieste (SISSA), one of Italy's most prestigious centers for advanced research in the sciences.

It is my pleasure to report that following the workshop organized by our colleague Professor Nadia Urbinati on the transformation of republicanism in modern and contemporary Italy (in the context of our extremely successful celebrations of the 150th Anniversary of the Unification of Italy in 2010-11, and in collaboration with a number of American and Italian institutions) the Acts of the conference have finally appeared as a special issue of *Italian Studies*, with the title of *The Transformation of Republicanism in Modern and Contemporary Italy*.

As we move forward to the celebration of 2013 as the “Year of Italian Culture in the United States,” we look forward to working together with our friends at the Embassy in Washington under new Guarantor Ambassador Claudio Bisogniero, and at the Consulate



in New York under Console Generale Natalia Quintavalle, and at the Italian Cultural Institute under our ex-Fellow Professor Riccardo Viale.

Few institutions of advanced research, as already noted, have achieved so much with so small a permanent staff. Their commitment to the mission

of the Academy and to the cause of the most productive possible relationship between Italy and Columbia is apparent from their selfless devotion to every one of the many programs, projects, and events I have mentioned above, as well as to our building and, above all, to our body of Fellows. I am grateful to Barbara Faedda for her impeccably efficient running of our complex and ever more sought-after Fellowship program and her general leadership as Acting Director during my brief return, after an absence of over forty years, to South Africa (where I was a guest of the Stellenbosch Institute for Advanced Study); to Allison Jeffrey for her famous courtesy, patience and warmth towards everyone whom her position brings her in contact with; to Rick Whitaker for his enormously creative (and now famous) music, poetry and other cultural programming; to Abigail Asher, whose good nature and unremitting and knowledgeable devotion to every aspect of the Academy is an example to others and has contributed so much to our website, our brochures, our report, our development programs and our library; to Nick Buonincontri for his matchless efficiency in keeping our building in good shape, his oversight of the new sound system in the theatre, his attentiveness to the videotaping of our events, and his contribution to the installation of all our exhibitions; to our outstanding new Business Manager, Jon Suparyo, who in keeping with his great

fund of experience working in universities in both London and the U.S., keeps our affairs in rigorous order and so swiftly adjusted to Academy life that it seems as if he has always been here; and to Kira Stockdale for her friendliness and efficiency in running our front office and dealing not only with a thousand queries a week from outsiders, but even more demands from the Director; and, of course, to our devoted work-study program students whose help has always made the rest of our lives very much easier and happier. I have no doubt that all those who visit the Academy, as well as our various committees and boards, join me in thanking the whole staff. Indeed, I should add to this report that almost everyone who visits us—as well as our Fellows—regularly compliments the Academy on the warmth and courtesy of our staff.

I would also like to extend my thanks to Professor Pamela Smith, my distinguished colleague in the History Department, who became Acting Academic Director of the Academy, while I was away in South Africa, and whose direction of the weekly seminars met with general accolade. As always we are grateful to the Board of Guarantors of the Academy, whose support continues to mean so much to all of us. Above all I extend the Academy's thanks, as well as my personal ones, to Provost John Coatsworth, whose tactful and wise support of the Academy and all its activities remains an inspiration to us all. We are delighted that he has agreed to stay on as Provost of the University, and much look forward to working with him in the future.

David Freedberg





MORIBVS·ANTIQVIS·RES·STAT·ROMANA·

FELLOWS 2011-2012

RENATA AGO *Sapienza Università di Roma*

Possessions and reputation in 17th-century Rome (Fall 2011)

MARIA BRINCKER *University of Massachusetts Boston*

The social affordance model: a sensorimotor view of intentional action and aesthetic involvement (Fall 2011 and Spring 2012)

MAURO CALCAGNO *State University of New York at Stony Brook*

The contemporary performance of Italian Baroque opera (Fall 2011 and Spring 2012)

FLORA DENNIS *University of Sussex*

Music in the Italian Renaissance home (Fall 2011)

FRANCESCO FAETA *Università di Messina*

Passion play and *via crucis* in northern Italy: History of art and social anthropology (Spring 2012)

FEDERICA FAVINO *Sapienza Università di Roma*

Galileo and the Roman Curia: modern science and Catholic Reformation c. 1610–1700 (Fall 2011)

REKA FORRAI *Dumbarton Oaks Research Library, Harvard University*

Papal involvement in the spread of Greek culture in the Medieval Latin West (Spring 2012)

LEON JACOBOWITZ EFRON *Ben Gurion University*

The popular image of Dante as a theologian (Fall 2011)

MARIANNE KOOS *Université de Fribourg*

Ambiguity in Italian Renaissance images of love (Fall 2011)

FABIAN KRÄMER *Max Planck Institute for the History of Science*

A paper archive of everything written: Ulisse Aldrovandi's *Pandechion Epistemonicon* (Fall 2011 and Spring 2012)

LORENZA MIRETTI *Università di Bologna*

Futurism reinterpreted: Classical Literary Myths and the case of Michele Leskovic (Spring 2012)

- BRIAN OGREN *St. Mary's College of Maryland*
Alexander Bodini Research Fellow in Culture and Religion
 Kabbalistic notions of time in Italian Renaissance thought (Spring 2012)
- ALESSANDRO PIGNOCCHI *Institut Jean Nicod, CNRS-EHESS-ENS*
 The viewer as simulated artist (Spring 2012)
- ITAY SAPIR *Kunsthistorisches Institut in Florenz*
 Giuseppe de Ribera and the dissimulation of sight (Fall 2011)
- MARCO SAVOIA *Università di Bologna*
 Co-sponsored by the Department of Civil Engineering and Engineering Mechanics
 Techniques for structural damage identification on the basis of uncertain data (Spring 2011)
- ANNA SOCI *Università di Bologna*
Alexander Bodini Research Fellow in Global Development and Finance
 The relationship between democracy and inequality in developed and stable economies (Spring 2012)
- MADDALENA SPAGNOLO *Università di Siena*
 In the footsteps of Momus: irony and *vituperio* in early modern art criticism (Fall 2011 and Spring 2012)
- STEFANO TOMASSINI *Università Ca' Foscari di Venezia*
 Dance libretto as social text: the Italian dance librettos in the Cia Fornaroli collection at the New York Public Library for the Performing Arts (Fall 2011)
- FRANCESCA ZANDERIGO *Università di Padova and Columbia University*
Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry
 Combined analysis of multimodal brain imaging data for the study and prevention of major depressive disorders in high risk offspring (Fall 2011 and Spring 2012)

Compagnia di San Paolo

Italian Academy Distinguished Visiting Professor

ANNA OTTANI CAVINA *Università di Bologna; Johns Hopkins University SAIS Bologna Center*

Painting landscape, painting nature: changes in the age of Rousseau
Seminar (in the Department of Art History and Archaeology): Antiquity and modernity in the age of neo-classicism (Spring 2012)



FELLOWS' SEMINARS

At the weekly luncheon seminars, each Fellow in turn presents a working paper for critique and discussion with the entire group.

FALL 2011

The social affordance model: a sensorimotor view of intentional action and aesthetic involvement

MARIA BRINCKER

Jusepe de Ribera and the Dissimulation of Sight

ITAY SAPIR

In the footsteps of Momus: irony and vituperio in early modern art criticism

MADDALENA SPAGNOLO

Possessions and reputation in 17th-century Rome

RENATA AGO

Dosso's Ambiguity

MARIANNE KOOS

Dance libretto as social text: the Italian dance librettos in the Cia Fornaroli collection at the New York Public Library for the Performing Arts

STEFANO TOMASSINI

The contemporary performance of Italian Baroque opera

MAURO CALCAGNO

A paper archive of everything written: Ulisse Aldrovandi's *Pandechion Epistemonicon*

FABIAN KRÄMER

Galileo and the Roman Curia: modern science and
Catholic Reformation c. 1610–1700

FEDERICA FAVINO

**Combined analysis of multimodal brain imaging
data** for the study and prevention of major depressive disorders in
high risk offspring

FRANCESCA ZANDERIGO

The popular image of Dante as a theologian

LEON JACOBOWITZ EFRON

Music in the Italian Renaissance home

FLORA DENNIS

SPRING 2012

Intentions and Experience

ALESSANDRO PIGNOCCHI

From Closed Cycle to Open Knowledge: On the Early
Modern Exoterization of an Esoteric Idea

BRIAN OGREN

**Papal involvement in the spread of Greek culture to
the Medieval Latin West**

REKA FORRAI

**Social Anthropology and History of Art in a Holy
Drama in Northern Italy**

FRANCESCO FAETA

**The Role of Uncertainties in Structural Engineering
Problems:** How to Manage Them in Simulation and Design

MARCO SAVOIA

Pasquino at the crossroads: the statue, the square and the
public in the 16th century

MADDALENA SPAGNOLO

Rethinking Futurism at the Italian Academy

LORENZA MIRETTI

Non-Invasive Fully Quantitative Positron Emission Tomography Imaging

FRANCESCA ZANDERIGO

Why there was no centaur in eighteenth-century London: The vulgar as a cognitive category in enlightenment Europe

FABIAN KRÄMER

The Federico Zeri Foundation An International Research Centre for Art History

ANNA OTTANI CAVINA

Staging History in Monteverdi's *Orfeo*

MAURO CALCAGNO

On the dynamics of relational minds

MARIA BRINCKER

Inequality and Democracy: The UK case in the last thirty years

ANNA SOCI

PUBLIC EVENTS

CONFERENCES AND SYMPOSIA

DEC 5: SYMPOSIUM

Italy and the World Economy

In celebration of the 150th anniversary of the unification of Italy
With Columbia Professors Edmund S. Phelps, Charles F. Sabel,
and Nadia Urbinati; Fabrizio Saccomanni, Director General,
Banca d'Italia, and Gianni Toniolo, Professor of Economics,
LUISS & Duke Universities. Sponsored by Banca d'Italia



DEC 15: WORKSHOP

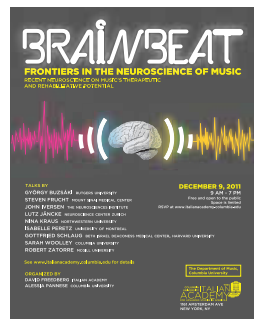
The Impact of Art: The Low Countries and Italy in the Late Middle Ages

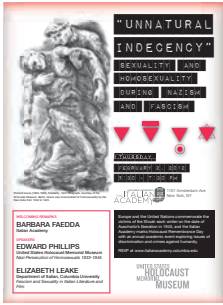
Organized by Wim Blockmans (Leiden University)
and David Freedberg
Co-sponsored by Columbia's Department of Art History and Archaeology and Department of History

DEC 9: CONFERENCE

Brainbeat: Frontiers in the Neuroscience of Music

Recent neuroscience on music's therapeutic and rehabilitative potential. With scientists from the New York area and beyond: György Buzsáki (Rutgers University), Steven Frucht (Mount Sinai Medical Center), John Iversen (The Neurosciences Institute), Lutz Jäncke (Neuroscience Center Zurich), Nina Kraus (Northwestern University), Isabelle Peretz (University of Montreal), Gottfried Schlaug (Beth Israel Deaconess Medical Center, Harvard University), Sarah Woolley (Columbia University), Robert Zatorre (McGill University). Organized by David Freedberg (Italian Academy) and Alessia Pannese (Columbia University)





FEB 21: SYMPOSIUM

Holocaust Remembrance: “Unnatural Indecency”: Sexuality and Homosexuality during Nazism and Fascism

Speakers: Edward Phillips (US Holocaust Memorial Museum),
Elizabeth Leake (Columbia University)

MAR 21: LECTURE

Inventing the Landscape: Painters and Italy from Thomas Jones to Corot

Inaugural Lecture. Anna Ottani Cavina, the first Compagnia di
San Paolo, Italian Academy Distinguished Visiting Professor



APRIL 27-28: CONFERENCE

Beyond Italy and New Spain: Itineraries for an Iberian Art History (1440-1640)

Organizers: Michael Cole (Department of Art History, Columbia
University) and Alessandra Russo (Department of Latin Ameri-
can and Iberian Cultures, Columbia University)

Speakers: Pablo Francisco Amador Marrero (Instituto de Inves-
tigaciones Estéticas, UNAM, México), Joana Barreto (Villa Medici,
Rome), Jens Baumgarten (Universidade Federal de São Paulo),
Maria Matilde Benzoni (Università degli Studi di Milano), Diane
Bodart (Université de Poitiers), Sabina de Cavi (Getty Research
Institute), Sylvie Deswarte-Rosa (CNRS, Université de Lyon), Jesús
Escobar (Northwestern University), Laura Fenelli (KHI Institute,
Florence), Esteban García Brosseau (Facultad de Filosofía y Letras,
UNAM, Mexico), Serge Gruzinski (CNRS, EHSS/Princeton Univer-
sity), Felipe Pereda (John Hopkins University), Agustina Rodríguez
Romero (CONICET/UNSAM, Buenos Aires), Anette Schaffer (Uni-
versität Bern), Michael Schreffler (Virginia Commonwealth Univer-
sity), and Gabriela Siracusano (CONICET/UNSAM, Buenos Aires).
Respondents: Thomas DaCosta Kaufmann (Princeton University),
Vidya Dehejia (Columbia University), Vittoria Di Palma (Colum-
bia University), Keith Moxey (Barnard College), Jesús Rodríguez-
Velasco (Columbia University), Luke Syson (Metropolitan
Museum of Art), Carl Strehlke (Philadelphia Museum of Art)



ITALY AT COLUMBIA LECTURE SERIES

OCT 5: Elaine Sisman

Truth and Lies in Mozart's *Don Giovanni*

NOV 1: Teodolinda Barolini

The Sixth Day of the *Decameron*:
The Triumph of the Word

NOV 28: Kristina Milnor

Women in Pompeii

FEB 22: Anna Ottani Cavina

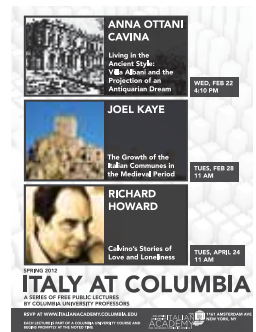
Living in the Ancient Style: Villa Albani and
the projection of an antiquarian dream

FEB 28: Joel Kaye

The Growth of the Italian Communes
in the Medieval Period

APR 24: Richard Howard

Calvino's *Stories of Love and Loneliness*



CONCERTS



SEPT 18

Quartetto Klimt

Piano Quartets by Mahler, Schumann and Brahms

Quartetto Klimt: Matteo Fossi, piano; Duccio Ceccanti, violin; Edoardo Rosadini, viola; Alice Gabbiani, cello

OCT 9

Ascoli Ensemble

Music in Italy: 1350-1450

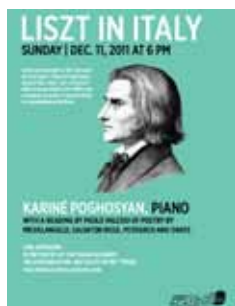
Led by Sasha Zamler-Carhart. U.S. premiere of music from medieval Italian manuscript and vocal works from 1350-1450

OCT 21

Madrigals and Metamorphoses

Works for unaccompanied voices by Carlo Gesualdo, Elliott Carter, Carl Bettendorf, Johannes Schoellhorn, Martin Iddon, and Peter Ablinger

Ekmeles Vocal Ensemble: Jeffrey Gavett, Director



NOV 19

Chamber music by Nino Rota

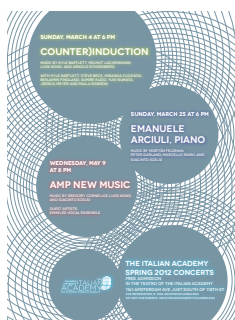
In honor of the centenary of his birth. With Emanuele Arciuli, David Fulmer, Carol McGonnell, Chris Gross, and Henrik Heide

DEC 11

Liszt In Italy

Kariné Poghosyan, piano. Poetry read by Paolo Valesio.

Années de Pèlerinage, Book Two: Italie



MAR 4

counter)induction

Music by Helmut Lachenmann, Luigi Nono, and Arnold Schoenberg. With Steve Beck, Miranda Cuckson, and guest narrator Paula Robison

MAR 25

Emanuele Arciuli, piano

Music by Beethoven, Berg, Marcello Panni, and Giacinto Scelsi

MAY 4

Tenet

Monteverdi Solos and Duets

With Jolle Greenleaf and Molly Quinn, sopranos; Daniel Lee and Alexander Woods, violins; Hank Heijink and Daniel Swenberg, lutes; Kenneth Weiss, harpsichord

MAY 9

AMP New Music

Music by Gregory Cornelius, Luigi Nono (U.S. premiere), and Giacinto Scelsi

With Ekmeles Vocal Ensemble

EXHIBITIONS AND SCREENINGS

OCT 18: EXHIBITION

Figure and Ground

Amy Bedik: Photographs of Italy and the Mediterranean

FEB 9: EXHIBITION

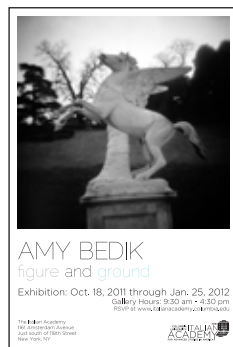
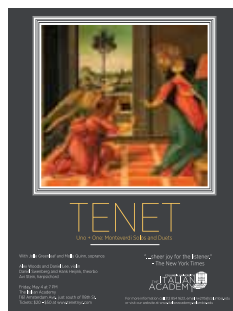
The Silent Strength of Liu Xia

Co-sponsored by the Ville de Boulogne-Billancourt and by Columbia's Alliance Program and Institute for the Study of Human Rights

MAR 23: FILM SCREENING

David Hockney: A Bigger Picture

A documentary film by Bruno Wollheim, and discussion with the filmmaker





FELLOWS' REPORTS

Renata Ago

First of all, the semester at the Italian Academy gave me the opportunity to reflect, discuss with the other Fellows and further elaborate the notion of “persona” as defined by Daston and Sibum in relation to science and scientists. Adopting the idea of “persona” as a sort of abstract character constructed through both individual biographies and the institutionalization of personal experiences, I could frame a theoretical tool, which is helping me to deal with the singular experiences of a certain number of individuals and, at the same time, with the common features that characterized many of their actions and choices (intellectual options, material culture, testamentary dispositions, etc.), without sacrificing either the singular plan or the collective one.

I then focused on the role played by individual and especially collective biographies in constructing the kind of “personae” I am trying to identify, that is the seventeenth-century “excellent personae” boasting the superior dignity of their cultural expertise and consequently their own reputation and distinguished social status. As a literary genre, collective biographies became particularly popular in the 15th century, when new Latin translations of both Plutarch and Laertius were made available by the joint efforts of humanists and publishers. Together with the lives of emperors, great captains and politicians, the public was presented with those of poets, philosophers, orators, and the like, in a conscious attempt to establish poetry, philosophy, rhetoric, etc., as noble arts, and those who practiced them as noble men.

The rediscovery of the lives of ancient great men called for further developments of the literary genre that was gradually extended to modern illustrious men. These enterprises were often carried on with the aim of celebrating the greatness of a city and, quite typically, poets and artists were generally biographied together with politicians and orators. In a few cases, though, the aim was specifically to

celebrate the value of a profession: collective biographies of jurists, physicians, poets, artists were thus extensively produced, while the literary genre was progressively refined and codified. From this there resulted what Dionisotti has defined as the historiography of a certain number of castes, claiming distinction not simply in cultural terms but also on the social and political ground, in order to improve their ranking in the social hierarchy. These issues were the object of a lecture that I gave at CUNY at the end of November, and of an essay concentrating on a single case-study that will be published in 2012.

During the semester I also worked on the cultural engagements of those same “excellent personae,” starting from the analysis of catalogues of their libraries attached to their post-mortem inventories. This allowed me to reconstruct the antiquarian and scientific interests of the Roman “Republican of Letters” Giovanni Ciampini, on whom I gave a lecture at the Yale Working Group in Book History that took place at the Beinecke Rare Book and Manuscript Library.

Last but not least, the semester at the Italian Academy gave me the opportunity to participate in very thought-provoking discussions either on my own research or on other very engaging topics and theoretical issues, both in the weekly seminars and in more general workshops on the relationships among art, culture and science, two of which were organized at Columbia University and one at Harvard.

Renata Ago returns to her position as professor of early modern history at the department of Storia, Culture, Religioni at Sapienza Università di Roma.

Maria Brincker

This has been an utterly fantastic year as an Arts and Neuroscience Fellow here at the Italian Academy. As an early-career academic I cannot think of a better platform to launch and deepen one’s research. I have had unparalleled opportunities to participate and engage with first-class scholars in my interdisciplinary field, amid philosophy, neuroscience and psychology; chiefly right here at the Italian Academy, with Director David Freedberg, with the other Fellows, and at prestigious events like the big “Brainbeat” conference held here in December.

While at the Academy I have also benefited from meeting faculty members from the larger Columbia community such as Taylor Carman, Chris Peacocke and Akeel Bilgrami in the Philosophy Department, and Nina Tandon, Stuart Firestein and Sarah Woolley in Bio-engineering, Neuroscience & Biology. Besides my presentations at the internal seminars, I have given five different invited talks outside the Academy. These talks created incredible interdisciplinary connections. Here I shall just mention an important collaboration that I have begun with psychologist Elizabeth Torres at Rutgers University, studying the kinematic differences between intentional and non-intentional movements and how the physical misdirection of magicians' movements exploits our typical perceptual dynamics.

But, perhaps most important, this year has given me the opportunity to deepen my own research projects. I continue to develop my doctoral research critically analyzing the implicit choices and theoretical frameworks surrounding the discovery and popularization of so-called mirror neurons. My seminar paper in the Fall focused on this research and on my alternative "social affordance" model of the neurological findings in question.

The main idea is that our sensorimotor response to the perception of others' actions cannot simply be seen as a local "mirroring" of the action types observed. Rather our neurological response must be seen as much more complex and context-dependent than hitherto admitted. I point to growing evidence that not only the intentional actions of others but also salient potential actions (affordances) of the self and the other are tracked as they are related to one another in a shared space. I am still working on some of the many consequences of the proposed "social affordance model" for our general understanding of social interactions, testing in developmental psychology, and the role of sensorimotor cognition in higher cognitive processes and pathologies such as autism.

Another project that has sprung out of my "social affordance" thinking has to do with aesthetics experiences and what I call "the aesthetic stance." I claim that we cannot simply look at the content of artworks as isolated stimuli and then check for correlating activities in the brain, but must analyze the layers and roles of "framing affordances" in different art forms, and try to understand the

dynamics of how a perceiver takes on an aesthetic stance or attitude. In other words, to understand the dynamics of how we become “beholders” and how that changes the neurological response and impact of the perceived aesthetic event or object. At the most general level, the hypothesis is that the neurological response is strongly and dynamically influenced by the context. A joint article with David Freedberg on this topic is in the works.

My recent Spring seminar talk was entitled “The Illusion of Domestic Bliss—on the Dynamics of Relational Minds.” I addressed how empirical findings can help us understand the basic dynamics of our embodied relational minds—and how can this help us rethink the divide not only between inner and outer but also between nature and culture.

In short, I want to express my enormous gratitude to the staff, board and contributors to the Academy for this life-changing opportunity.

Maria Brincker takes up a new position as assistant professor of philosophy at University of Massachusetts, Boston.

Mauro Calcagno

During the academic year that I was fortunate to spend in the wonderfully lively intellectual environment of the Italian Academy, I worked on my second book project. My first book, *From Madrigal to Opera: Monteverdi's Staging of the Self*, published by University of California Press, did indeed come out during the Spring semester (in the Fall I was thus able to correct the final proofs in a timely way, and compile the index). In it I discuss the operas of composer Claudio Monteverdi (1567–1643) both as they have been transmitted to us (scores and librettos) and as they are staged today in modern opera houses.

In the current project I focus instead only on the latter aspect—the contemporary stagings—expanding the chronological and geographical scope to cover productions of operas from Monteverdi to Handel, passing through Cavalli and Lully. I discuss not so much the operas as such but how today's directors stage them according

to their own poetics and worldviews. During my stay at the Academy I was able to further narrow down these directors to just a few—Elizabeth LeCompte, Robert Wilson, Trisha Brown, Pierluigi Pizzi, and Luca Ronconi—and to refine my approach. I was able, for example, to explore the archives of LeCompte’s company, The Wooster Group, and watch a magnificent retrospective of films of their productions at the Anthology Film Archives; and I could study the videos of the rehearsals of Robert Wilson’s productions preserved at the New York Public Library, visit his workshop at Water Mill, and watch his works presented in various venues, like the Brooklyn Academy of Music. I greatly benefited also from presenting my work in the graduate seminar on music history held by Prof. Giuseppe Gerbino, the Chair of the Music Department at Columbia, with whom I developed a long-term research collaboration.

But perhaps one the most important results for my research and for my intellectual growth came from participating in the interdisciplinary discussions held among the Fellows after the weekly lunches on the fifth floor of the Academy. In hearing and discussing a dazzling array of talks, on topics from Dante to the Futurists to neuroscience, I came to the conclusion that the focus of my book ought to be the relationships between the *now* and the *then*, between today and the past. Hence my Spring talk—and the writing that resulted from it—focused on the historiographical views that various directors convey through their productions of Baroque works.

My research and writing immensely profited not only from the focus that the comfortable setting that the Academy offers its Fellows (including the help of its incredibly cordial and efficient staff) but also from the many events that the Academy often hosts (concerts, exhibitions, conferences) and from the constant sharing of ideas fostered by the close proximity to an extraordinary group of scholars of the most diverse academic orientations, competences, career stages, and geographical provenances.

Mauro Calcagno returns to his position as Associate Professor of Music at the State University of New York at Stony Brook.

Flora Dennis

During my fellowship at the Italian Academy I completed the final stages of research and writing for a monograph on the dramatic changes in the social and cultural meanings of music in Italy from c. 1450 to 1620. This book aims not only to increase our understanding of domestic musical practice and its social connotations, but also to investigate how shifts in music's cultural meaning are reflected in the visual and material character of the Italian Renaissance domestic interior.

One of the fundamental problems in considering domestic music during the fifteenth and sixteenth centuries is the lack of traditional types of evidence. The extensive records that musicologists have used to detail activity in churches or courts do not exist for the domestic sphere. The few surviving references usually describe music at home in vague terms. This lack of basic information about composers, performers, patrons, repertoires and musical style has meant that the topic has not excited the interest of musicologists, despite the period representing one of dramatic changes in amateur, domestic music-making. However, by shifting the intellectual framework to consider music's meanings as a social practice within domestic life opens a particularly fruitful field of cultural enquiry and reveals new types of useful evidence.

My project "Music in the Italian Renaissance Home" employs a broad range of sources, visual, archival and musical. Focusing on non-courtly, urban centers in central and northern Italy, it addresses questions about the production and consumption of domestic musical instruments and books; considers links between music, sociability and social identity; demonstrates profound associations between music and the visual and material culture of the house; and underlines changing approaches to the conceptualization of music in this period.

Because interdisciplinary research and thinking is at the heart of my work, I warmly welcomed the opportunity for discussions with Fellows with backgrounds in both the arts and the sciences at the Italian Academy. I appreciated having the chance to engage with faculty members at Columbia whose work I have found inspir-

ing, such as Giuseppe Gerbino in the Department of Music, Pamela Smith in History, and David Freedberg and Michael Cole in the Department of Art History and Archaeology. I also valued being able to discuss my work with Andrew W. Mellon research fellows in New York museums, such as Davide Gasparotto and Valeria Cafà at the Metropolitan Museum of Art, and Nathaniel Silver at the Frick Collection, and with New York-based colleagues in the field, such as Andrew Morrall, Peter Miller and Deborah Krohn (Bard Graduate Center), Patricia Rubin (IFA, NYU), Gerry Milligan (CUNY) and Jacqueline Musacchio (Wellesley College). During the semester, I was invited by Suzanne Cusick to deliver a paper on my research at the Music Department Colloquium, NYU, and contributed a paper to the conference “The Impact of Art,” organized by David Freedberg and Wim Blockmans at the Italian Academy. I am deeply grateful to the staff and Fellows of the Italian Academy for making my time there not only tremendously productive, but also highly enjoyable.

Flora Dennis returns to her position as Lecturer in Art History at the University of Sussex.

Leon Jacobowitz Efron

During my semester as an Associate Research Fellow at the Italian Academy I worked on my book on Dante’s popular religious reception in the fourteenth and fifteenth centuries. My study explores the various ways in which Dante Alighieri (1265-1321) was described as a religious figure possessing spiritual authority, taking into account a variety of sources (sermonaries, legends, chronicles, poetry and other sources). It further traces some of the genealogies of these descriptions and suggests how interaction between different cultural, religious, political, and intellectual factors, such as humanism, Florentine politics, and the Western Schism, may have contributed to the emergence of Dante’s religious image, and, indeed, how an analysis of these factors may be used to explain the very existence of the so-called *Dante theologus* topos for the very first time.

Past research on *Dante theologus* was usually literary, dealing with the question of whether or not Dante was writing in the

“allegory of the theologians,” i.e., whether or not he intended his work to be read as fiction. Taking a different path, my book is much needed, in that it will fill a lacuna in current Dante studies, providing a historical perspective that is long overdue, and endeavoring to give an account of how the popular image of Dante as theologian—an image born in the course of the hundred and fifty years following Dante’s death—came to be, survived and flourished in the turmoil of the fourteenth century.

During the semester I was able to complete work on a new article for *Quaderni Storici*. I was also privileged to have the opportunity to meet and discuss my project with Professor Teodolinda Barolini, Columbia’s Dante expert and chair of the Italian Department, who had many insights on possible questions regarding Italian national identity that may be relevant for my book; she was extremely helpful and kind in agreeing to comment on my manuscript, and in allowing me the rare opportunity to sit in on her course. I also used the semester to meet with Yale’s Dante scholar, Peter S. Hawkins, and with Boston College’s Franco Mormando.

In addition, during the semester I was invited to present my research at Yale’s Dante Study Group at the Whitney Humanities Center. This visit contributed greatly to my work, as it brought to my attention the existence of a Bolognese manuscript at Yale’s Beinecke Library, which confirms that Dante was used in the practices of lay religious confraternities in fifteenth-century Tuscany.

Columbia’s own Rare Book and Manuscript collection also proved valuable: in it I found a manuscript containing Dantean influences in religious hymns. Consuelo Dutschke, Curator of Medieval and Renaissance Manuscripts, was especially helpful in providing me with the transcriptions she has already done on this codex. Butler Library was an endless resource, which allowed me to develop certain themes, conclude a new article, and gather material for a new research topic, thanks to the efficiency of its Inter-Library Loan staff.

I would like to take the chance to express my gratitude to the Italian Academy, its Director, and staff for this wonderful experience and unique opportunity to be in residence at a research center that not only provided me with an extremely productive environment

academically, but also truly felt like a home away from home. Lastly, I would like to thank my brilliant group of fellow Fellows for the thought-provoking discussions at the Wednesday Fellows' seminar, and for the genuine communal spirit which made this semester so much more.

Leon Jacobowitz Efron returns to his position as Visiting Professor of History at Achva College of Ben Gurion University of the Negev in Israel.

Francesco Faeta

I spent my semester as a Fellow at the Italian Academy working mainly on the development, from the theoretical and methodological point of view, of my research project entitled "Representing the Past: A Holy Drama in Northern Italy between Anthropology and History of Art."

In particular, I devoted myself to the preparatory process of my fieldwork, which took a preliminary step in the first half of 2012, to be developed in May 2012. The seminar discussion of my work, conducted under the direction of David Freedberg, with the critical contribution of the other Fellows and of some colleagues and guests—such as Jane and Peter Schneider (CUNY), Francesco Pellizzi (Peabody Museum of Archaeology and Ethnology, Harvard), and Ittai Weinryb (Bard Graduate Center)—allowed me to check my themes and my approaches, enriching my reflections with important stimuli. The tools offered by the Academy have proved very valuable, and my residence at Columbia University has been decisive for the final interpretation of my work. I have also had the possibility to continue my writing of a work dedicated to the Italian national image, built through the photographic representation of margins and peripheries (in this case, Sardinia) in the second half of the nineteenth and the first half of the twentieth century; this in the critical perspective of an ethnography of cultural productions and social contexts. I got a big boost in that regard in many meetings with colleagues such as David Freedberg and Barbara Faedda (at the Italian Academy), Pamela Smith (Columbia), Jane and Peter Schneider, Nelson Moe (Barnard College, Columbia), David For-

gacs (NYU), and Antonella Pelizzari (Hunter College/CUNY), and in attending many initiatives related to the critical area of Italian studies. Useful stimuli and reflections also grew out of my attending the Seminar on Modern Italian Studies, held at Columbia, as well as seminars and lectures held at the Department of Italian and introduced and commented upon by Paolo Valesio.

Briefly, my research project focuses on the relationship between a work of art from the eighteenth century, a Via Crucis or Sacro Monte made by Beniamino Simoni, and a contemporary passion play that uses the entire local population of the small village of Cervenò, in Valcamonica, in the Northern Italian province of Brescia.

Combining the theoretical and methodological tools of cultural and social anthropology, and of the history of art and of Christianity, my study reconstructs the story of the relationship briefly summarized above, from its eighteenth-century origins up to the 2012 representation. I'm considering: a) the relationship between counter-reformation preaching as expressed for example in Leonardo di Porto Maurizio's sermons, and popular religion in the first half of the eighteenth century, as it emerges from archival sources; b) the dynamics of the commission, design and construction of the artwork as recorded in the complex existing documentation in parish, episcopal, notarial, and state archives and numerous personal testimonies transcribed in printed sources which have survived to the present day; c) the structure of the work as a whole and in its details, reconstructed through a detailed analysis of photographs and video graphics; d) contemporary popular memory, organized in mythological forms, and arranged on a generational basis (the elderly, the young), relative to the construction of the Via Crucis of Simoni; e) historical evidence of the living representations of the past, through printed texts, photographs, films, and videos; f) the preparations for the modern representation during the biennium 2011-2012; and g) the performance of the Passion in 2012.

I pay particular attention to outlining the social dynamics that govern the contemporary event, from the critical perspective of the centrality of the festival as a symbol of identity and means of building community social roles and status, and as a means of relating the local and global dimension. My study will also focus on the relation-

ships hypothetically linking the following: preaching (oral forms and written texts); the iconic representations of the Passion in their canonical forms, encoded in a broad tradition that includes figures of artists young and old; the radical interpretation of the Passion, from an ethical, emotional, cultural, and social point of view as realized in Simoni's depiction; and its reconstruction through contemporary living drama, with its repercussions on the foundation of the local world mentioned above.

Francesco Faeta returns to his position at the Department of Cognitive Sciences of the University of Messina, where he is full Professor of Social Anthropology and Director of the Ph.D. Program Anthropology and Historical-Linguistic Studies.

Federica Favino

During my time at the Italian Academy (Fall 2011), I worked on my book on the political use of science, and especially of Galilean cosmology and physics, in early modern Rome.

At the time, Rome was many different things at once: the leading center of the Catholic Church with a universalistic ambition; the capital of a territorial state with its own "politics of science"; the site of many different centers of production and consumption of culture—courts of cardinals, colleges, seminars and general-houses of religious orders—which were linked both to the Curia and to the papal monarchy. Sharing Habermas's opinion concerning the "literary pre-forming of the public sphere with political aims," I assume that in all these centers science was bent to purposes that went well beyond mere culture: it answered political and micro-political goals that we can often explore only at a local "scale."

When I arrived in New York, I had already gathered a lot of primary sources, and I had already written some articles on selected aspects of the "politics of science" in the Roman Curia and court, and a couple of chapters of this book. The stay at the Academy gave me the chance to look at my subject in new respects, or perhaps I should say that searching among the extraordinary bibliographical resources of Columbia University—both on paper and on-line—gave my research new directions. I began to inquire into the possible contamina-

tions between the “scientific” (i.e., philosophical natural) and political thought of Baroque Roman clergymen. To that purpose, I had at hand the treatise on sacred politics (Rome, 1667) by Monsignor Giovanni Battista Ciampoli (1589-1643), a scholar of Galileo, a Copernican and the secretary of Pope Urban VIII. The theme of sovereignty as it was conceived by a Copernican and a servant of the pope, the absolute king of an elective monarchy, was revealed to be more than a merely academic issue. A further prosopographical research into the curial *milieu* that, at the beginning of the 17th century, sympathized with Galileo (and opposed the Jesuits), shed new light on the contaminations between the “new” philosopher’s party and the adversaries of Robert Bellarmine’s political theology. The outcomes of this research will be soon available in the edition of Ciampoli’s philosophical works that I am editing for the Olschki publishing house in Florence.

The Academy proved to be the ideal setting for accomplishing my work. Here I met the best group of Fellows with whom to discuss my writing and research, in the Wednesday luncheon seminars, in the Academy’s hallways and in private dinners. By chance, among the Fall 2011 Fellows there were some outstanding scholars of Baroque Rome, apart from the fact that the Director, David Freedberg, is a most distinguished expert on the Academy of the Lincei!

Beside New York’s vibrant life, I really enjoyed the stimulating intellectual environment of Columbia University (I am especially grateful to Pamela Smith for her helpfulness and hospitality), of the CUNY Graduate Center, and of Harvard University; I attended several conferences organized by those institutions and by the Italian Academy. In October, I participated (from abroad) in the international conference on the Newtonian priest François Jacquier (1711-1788), at Vitry-le-François. In November, I gave a lecture on Galileo in the Roman Court and Curia in the CUNY Graduate Program in Comparative Literature which was attended by many students and scholars.

The months I spent at the Italian Academy have been especially fruitful and stimulating. I want to express my remarkable debt of gratitude to the Director, the staff of the Academy, and the colleagues and friends who made them an unforgettable experience.

Federica Favino returns to Sapienza Università di Roma as a Research Fellow and a Lecturer in the History of Science.

Réka Forrai

I spent the second semester of the academic year 2011-2012 at the Italian Academy, working on my research project, *Papal involvement in the spread of Greek culture to the Medieval Latin West*. My aim with this project is to demonstrate that there was a strong institutional involvement in the transmission of Greek learning to the West during the Middle Ages. I am focusing on the papacy as the most powerful of such institutions, studying particularly the cases of patronage between popes and translators, and covering the period from the papacy of Gregory the Great (590 to 604) to that of Boniface VIII (1294 to 1303).

Since I was one of the first speakers at the weekly seminar, I was able to profit from my colleagues' criticism at a very early stage of my work. An animated discussion with an interdisciplinary audience drew my attention to the larger historical frame of my investigation and to the broader key concepts of my work, such as canon, censorship and propaganda.

Following up on my colleagues' suggestions, in the following months I used the excellent resources of Butler Library to clarify the theoretical frame of my work and to break down the huge quantity of material into smaller case studies. I elaborated particularly on the twelfth-century case of Burgundio of Pisa and his translation of John Chrysostom's *Homilies on Matthew*, dedicated to Pope Eugene III. His dedication letter is an early example of the *censura praevia*, a type of censorship where manuscripts were submitted to authorities before their circulation began.

During my stay here I also completed a study on the Latin reception of the Byzantine historian Agathias (born around 532 A.D), to be published in the series *Catalogus translationum et commentariorum*. While unknown in the Middle Ages, his works were recovered by the humanists. Interest in Agathias followed the discovery of Procopius, another Byzantine historian reporting on the military history of the reign of Justinian. The two texts were even featured together, often, in composite editions. Their reception happened in two waves: first among the fifteenth-century Italian humanists, then the sixteenth-century Flemish humanists. Interest in Byzantine his-

tory was fanned by many things: Italian humanists were interested in the history of the peninsula, while further to the North Catholic-Protestant disputes generated an eager curiosity about the history of the early church; there was also rising interest in the history of the Goths as ancestors of the Germans. The phases of the reception of Agathias' epigrams are hard to disentangle from the general history of the reception of the Greek Anthology, of which they were a part. This collection so permeated Renaissance literature that it is almost impossible to account for its full impact. My study consists of a narrative about the reception of Agathias, some unpublished prologues of the translator Cristophorus Persona, and a complete bibliographical survey of all the Latin versions of Agathias' works.

The Rare Book library of Columbia University was invaluable for me in surveying the early prints of the Latin Agathias. And with the guidance of Professor Carmela Viricillo Franklin, I was introduced to the Medieval and Renaissance studies community at Columbia; their various events (lecture series, conferences, etc.) were very informative and inspiring to my work.

Réka Forrai takes up a three-year post-doctoral Fellowship at the Centre for Medieval Literature at the University of Southern Denmark, Odense.

Marianne Koos

These four months at the Italian Academy were a very intense time. The stay offered me the precious and exceptional opportunity to develop in a calm, concentrated as well as scientifically most lively atmosphere my research on the phenomenon of Italian Renaissance images of love that were hitherto unrecognized (or not recognized as such). These images of love do not correspond—as they usually might—to any mythological source, but are instead rooted in non-narrative early modern love poetry. In particular, I was conducting research on portrayals of love which because of their attributes or symbols have until now been misidentified as ambiguous representations of religious subjects. Continuing an investigation into further examples of this kind, during my stay at the Italian Academy I decided to concentrate on a panel by the Ferrarese court painter

Dosso Dossi, which oscillates in an especially remarkable way between the sacred and the profane. Dosso's picture warrants closer investigation because it allows us to sharpen our insight into the iconography mentioned above and opens more general questions about ambiguity in visual representations as such, while it also calls for punctilious research into the panel's structures, symbols and historical contexts of presentation.

The interdisciplinary atmosphere of the Italian Academy proved to be an ideal frame in which to conduct this research. The productive exchanges I had, especially with Prof. David Freedberg, Prof. Michael Cole, Prof. Alexander Nagel, Prof. David Rosand and Prof. Holger Klein, as well as the many discussions with my fellow Fellows from different disciplines in the Wednesday seminars, provided very important suggestions and observations for the completion of this case study. Free of other obligations, I could also advance my broader book project on Renaissance love (in collaboration with Prof. Adrian Randolph and Prof. Jeanette Kohl); revise a further publication in the field of Renaissance portrait miniatures as love tokens (to be published in *Art History*); and finish a volume of the journal *FKW // Zeitschrift für Geschlechterforschung und visuelle Kultur* (in collaboration with Dr. Birgit Haehnel). My stay allowed me to examine originals in the restoration labs of the Frick collection and to develop new ideas for further projects in the overwhelmingly rich collections of New York City's museums and galleries.

The Italian Academy and Columbia University not only provided us with the rich resources of Butler and Avery libraries, but also with very interesting conferences, presentations of various disciplines and artists' talks of international range, which opened important insights in recent scientific discussions. The many events I attended helped considerably to intensify my contacts and networks with scholars in my field not only in New York City, but at different universities in the United States. By challenging our curiosity for the endless cultural offerings of New York City, Prof. Freedberg also fostered a very productive way of confronting this exceptional place. Here I have to mention the wonderful group of my fellow Fellows, with whom I had much more than simple scientific exchanges. I would like to thank the Italian Academy and its Director for this unique opportunity and the

members of the staff for their manifold support.

Marianne Koos will return to her teaching position as Privatdozentin at the University of Fribourg, continuing with her research project funded by the Gerda Henkel Stiftung. In 2012/13 she will be a Research Fellow at the Wissenschaftskolleg zu Berlin.

Fabian Krämer

My fellowship at the Italian Academy allowed me to embark on a fresh research project. My research centered on an especially salient single source: the *Pandechion Epistemonicon*, Ulisse Aldrovandi's (1522-1605) vast commonplace book extant in Bologna. Aldrovandi was the first professor of natural history at the University of Bologna. He is well known amongst historians of science mainly for two reasons. First, he is well known for his gigantic encyclopedia of natural history, on which he started working in 1572. He is also well known for his vast *museum* or cabinet of curiosities.

The *Pandechion*, on the other hand, has attracted surprisingly little scholarly attention. Given the prominent place Aldrovandi has been allotted in the history of natural history, the insights that an analysis of this manuscript encyclopedia affords us are of considerable importance for the historiography of reading and the historiography of science more generally.

The first question that guided my research during the tenure of my fellowship focused on the materiality and use of the *Pandechion*: What kind of work is it? Aldrovandi himself described it as "a universal forest of knowledge, by means of which one will find whatever the poets, theologians, lawmakers, philosophers and historians [...] have written on any natural or artificial thing one wished to know about or compose." An analysis of this notebook can provide us with valuable information on how Aldrovandi read, and on how he managed his reading notes. It can also help us arrive at a better understanding of the role these practices played in the composition of Aldrovandi's printed encyclopedia of natural history and thus shed some light on the intermediate steps that led up from the initial note to the printed scholarly text.

The second line of inquiry was meant to broaden the perspec-

tive by placing this work in the context not only of the history of reading but also in that of the history of encyclopedism: The *Pandechion Epistemonicon* has yet to be allotted a place within the history of humanist encyclopedism. The fact that it was never published should not keep us from doing so. On the contrary, analyzing Aldrovandi's commonplace book in this vein can help us to flesh out an oft-neglected aspect of early modern encyclopedism: the fact that printed encyclopedias are based on very much the same practices as are manuscript commonplace books. Many of the metaphors used in the titles of sixteenth-century encyclopedias—such as *bibliotheca*, *museum*, *thesaurus* or *pandectae*—hint at the practices of collecting and taking notes that underlie these works.

I am very grateful to David Freedberg and the staff at the Italian Academy for believing in my research, and for contributing in so many ways to making my time at the Italian Academy exceptionally productive and pleasant. The working conditions were truly excellent. My fellowship also allowed me to nurture many fruitful formal and informal exchanges with my fellow Fellows and with colleagues both at Columbia University and at other academic institutions in New York. At Columbia University, I profited especially from the many discussions I had with David Freedberg, Pamela H. Smith, and Matthew L. Jones, all of whom were remarkably generous with their time. But I also profited very much, for instance, from meeting Monica Calabritto (CUNY), Nancy G. Siraisi (formerly CUNY) and Paolo Carta (Università degli Studi di Trento; former Fellow of the Academy), amongst many others, all of whom were kind enough to attend one of my seminars at the Italian Academy. Furthermore, my stay at the Italian Academy gave me the opportunity to present my research on Aldrovandi at a number of occasions, such as the Renaissance Colloquium at Cornell University and the international conference "Worlds of Paper: Writing Natural History from Gessner to Darwin" at the Linnean Society in London.

Fabian Krämer takes up a Frances A. Yates Fellowship at The Warburg Institute, University of London, School of Advanced Study, before moving to his new position as Akademischer Rat a.Z. in the Department of History at Ludwig-Maximilians-Universität München.

Lorenza Miretti

The main object of my research at the Italian Academy (which I'm going to publish) was to highlight the role played by Futurist literature in the establishment of contemporary society from a scientific point of view.

I studied Filippo Tommaso Marinetti's first novel, *Mafarka the Futurist* (1909), which brought a charge of "offense against decency" against the author because of some erotic passages. The novel tells the story of the African prince Mafarka-el-Bar who, after bringing down his usurper uncle, renounces everything to create a son of his own, the mechanical and immortal Gazourmah, the prototype of the Futurist hero.

In 2005, I had already proved that *Mafarka the Futurist* is a deeply camouflaged transposition of the Ulysses myth, and that Marinetti built Futurism on the myth of Ulysses, despite his proclaimed condemnation of tradition. I also proved that the events common to both the story of Mafarka and the story of Ulysses are concentrated for the most part in chapters I to IX (the remaining chapters, X-XII, tell of Gazurmah's birth), and that the number and type of the similarities make it impossible to attribute to chance the use of the Ulysses myth in *Mafarka*.

On the basis of an interview with a journalist for the *Petit Marseillais* in 1904, in which Marinetti mentioned that his African novel was nearly finished, some might object that he wrote the chapters connected with Ulysses' story before founding Futurism (with the publication in 1909 of the *Futurist Manifesto*), and then he reused those chapters by including them in a new Futurist novel.

This would be possible if the last chapters were completely free of classical references. But—during my stay at the Italian Academy—I was able to find the philological evidence of the presence of classical traces in the final chapters, and to conclude that the whole novel is characterized by a reutilization of classical myths: there is not a clear division between some pre-Futuristic chapters clearly devoted to the Ulysses myth and the final ones in which the author abandons the classical hero in favor of the modern Futurist hero, Gazourmah.

Given that Marinetti set his novel against the mores of his time

precisely in order to provoke the bourgeois and right-thinking audience, I examined other works (from the foundation of the Futurism Movement onward) where Marinetti pursued similar provocative effects.

Afterwards, I tried, first, to investigate how Marinetti's intent to provoke his public changed as the years went by and, above all, to highlight how closely this change accompanied his interest in the field of science; and, second, to point out how some of his works unexpectedly anticipate certain aspects that are considered specific only to the present day.

The semester spent at the Italian Academy was not only an incredibly productive period for my research in the field of Futurism (research that has benefited greatly from the example of the scientific studies conducted by the other Fellows, and the chance of working with an expert on Futurism, Professor Paolo Valesio), but also because I had the opportunity to finish some work I had already begun in Italy. This work includes a book on contemporary poetry that contains my interview with Paolo Valesio. I also had the honor of doing a lecture at Columbia on the correspondence that I recently discovered and published: letters between Giosuè Carducci and the woman he loved, the "Lidia" of his poems.

Lorenza Miretti continues her academic research on Futurism in the U.S.

Brian Ogren

My research at the Italian Academy focused on early modern Jewish-Christian polemics in regard to cyclical notions of time. Such notions played an important part in Renaissance conceptualizations of history, lending a sense of connectedness to the past. These ideas were influenced by re-readings of the ancients, such as Cicero and Polybius, as well as by the Jewish philosophical-kabbalistic cyclical concept of sabbatical and jubilee cycles. Not only did they influence ideas of history, they also influenced concepts of divine revelation and redemption. My research concentrated upon the kabbalistic idea of cosmic cycles and its usage in a struggle for exegetical hegemony.

The kabbalistic concept is based on the biblical idea of earthly

sabbaticals and jubilees, as delineated in Leviticus 25. There, God commands that the land should be worked for six years, and that in the seventh year it should rest. The Levitical passage further commands that after a period of seven sabbaticals, a jubilee year should be declared, in which freedom for all slaves should be granted and all debts should be annulled.

Such cycles were interpreted cosmically in the Talmud. According to the Talmud, the land that is to rest in the seventh year refers to the material world, and each year actually represents a thousand years. Thus, the sabbatical cycle of Leviticus actually represents six millennia for the existence of the world, with a seventh millennium as a period of repose. After this seventh millennium, God re-creates the world anew.

This rabbinic interpretation laid the groundwork for later philosophical and kabbalistic discussions. Some thinkers connected this sevenfold patterned idea to the movement of the spheres, while others connected it to the theosophical hypostases, known in kabbalistic parlance as the *sefirot*. Some saw the idea as a positively regressive idea of a striving to return to purer origins, while others saw in the idea a progressive move that ultimately cycles forward. Such discussions were apt to Renaissance re/conceptualizations of time, and harmonized well with a revived interest in ancients such as Empedocles and Pythagoras.

My research looked at the development of this idea in the thought of both Christians and Jews, and their diverse uses of it in their constructions of time and history. I tracked the Christological, sometimes polemical usage of this originally Jewish concept in the writings of prominent Christian Humanists, such as Marsilio Ficino and Giovanni Pico della Mirandola. I then focused my attention on the idea as expressed in the writings of Isaac Abarbanel, the illustrious Jewish exegete and the father of the famed philosopher Leone Ebreo. I found that Abarbanel takes a rather apologetic stance for Jewish esoteric ideas of time in the face of contemporaneous Christian appropriations of this kabbalistic concept. I hypothesize that this dialectic of polemics and apologetics was one factor leading to the early modern exotericization, i.e., the revelation to the general public, of the esoteric lore of kabbalah.

My time at the Italian Academy benefited greatly not only from the wonderful resources of Columbia University, but also from the interdisciplinary nature of the cohort. It was insightful for me, for example, to receive feedback from art historians about contemporaneous patterns of cyclical time as represented in art. The interdisciplinarity of the Academy also inspired me to directly confront the challenge posed to all of the Fellows by Professor David Freedberg on the very first day of the semester: to be able to explain the importance of my research to an educated group of non-specialists. This is indeed a worthy challenge and a valuable point for future researches, which was gained from my experience at the Italian Academy.

Brian Ogren takes up a new position as Assistant Professor in the Department of Religious Studies at Rice University.

Alessandro Pignocchi

My project for the Italian Academy was to write a book on cognition regarding movies. The book uses a cognitive model of our relationship with artworks, which I laid out in an earlier book (*L'oeuvre d'art et ses intentions*, Odile Jacob, 2012), to build a detailed analysis of a set of movies, including Alfred Hitchcock's *Psycho* and *Vertigo*, Fritz Lang's *M*, Terrence Malick's *Thin Red Line* and *Tree of Life*, and Apichatpong Weerasethakul's *Boonmee's Uncle*. I chose to present my work at the Academy's weekly seminar early in the semester in order to clarify my ideas before I began to write. I also presented my work at Barbara Tversky's practicum at the Psychology Department of Columbia University. Having the reactions of these two very different audiences has been very useful. The Fellows of the Italian Academy gave me the viewpoint of potential readers who study art but who are without precise knowledge of the cognitive sciences (which is the kind of reader I had in mind when preparing my book), whereas the Fellows in Prof. Tversky's practicum gave me the viewpoint of specialists in cognitive science who are (some of them) without precise knowledge of art history and art theories.

Now that the semester is ending, the book is almost finished.

I just sent a first version to my colleagues for their reactions and comments. The claim that grounds my book is that the experience of a movie, for a given spectator, has always been framed—since the beginning of perception—by the intention (in a very broad sense) that this spectator attributes to the author of the movie. This attribution of intention is, to a large extent, implicit and unconscious. I use recent results in cognitive science to distinguish two areas of psychological mechanisms involved in intention attribution during the perception of a movie: those devoted to the understanding of the function of artifacts, and those involved in everyday communication. This distinction helps in understanding the impact of background knowledge and expectations on the personal experience of a movie.

I proceed by imagining different spectators going to see a movie and having different experiences and evaluations of it. I then speculate on the reasons that might explain such differences. The overall aim is to propose a method of movie analysis that can take into account the variety of spectators and the variety of experience.

During the semester I also worked on rewriting an article on the intuitive concept of art, for which the review *Philosophical Psychology* asked me for corrections. The claim of the paper is linked to my more general claim about intention. I show that the intention that we implicitly attribute to the author of an artifact is crucial for intuitively categorizing that artifact as art. I also worked on an invited paper for a special issue of the review *Topoi* on culture and cognition. This paper aims to show that my model, based on attribution of intention, explains the role of historical background knowledge on the personal reception of an artwork.

Alessandro Pignocchi returns to his position as post-doctoral fellow at the Institut Jean Nicod, CNRS-EHESS-ENS, Paris.

Itay Sapir

My four-month period at the Italian Academy happened to coincide with an important moment in my academic career, in more ways than one: these months included the very final preparatory stages for my first book as an author, as well as the selection procedures that resulted

in my hiring for a tenure-track professorial position.

A significant part of my time in New York was thus spent preparing for these two most crucial events in the trajectory of a young scholar: I was occupied for several weeks with the painstaking revision of the book's proofs, based on my doctoral dissertation; and many days were dedicated to the oral presentations that were part of the job application procedures.

I did not, however, neglect the post-doctoral research project for which I applied to the Italian Academy in the first place, and I managed to collect a fair amount of sources and information that should serve as an infrastructure for the epistemological study of the paintings of the Hispano-Neapolitan painter Jusepe/José de Ribera.

My overarching research program discusses seventeenth-century Central Italian painting as the site of epistemological subversion. For the Italian Academy project, I started analyzing the contribution of Ribera to the treatment of these issues. Early in his career, in his Roman years, he was one of the most direct followers of Caravaggio, a protagonist of my dissertation; but later on Ribera evolved into a fully individual artistic personality, and further developed some of Caravaggio's innovations.

Most current research on Ribera concentrates on filling in the lacunae in the artist's biography; on describing the change of style that arguably occurred around 1635, from darker, "naturalist" paintings to a more idealistic, classical style; and on discussing Ribera's confused "national" character as a Spanish-born artist working in Spanish-ruled Naples for patrons both Spanish and Italian.

My project attempts to interpret Ribera's art in terms of its epistemological stance on questions of sensorial perception, information transmission and opaque mimesis. Iconographical depictions of the senses are a convenient starting point, but my aim is to show how Ribera's pictorial interest in these issues can be detected even in works whose subject matter is more diverse. Columbia's rich and varied collections were ideal for an overview of this multidisciplinary topic involving not only art history, but also philosophy, history of science, cultural studies and theory of religion.

During my stay in New York, I was in close contact with art historians at Columbia, as well as other institutions in the city (NYU's

Institute of Fine Arts and CUNY). I went to listen to some survey classes at Columbia, as a preparation for my own teaching position, and to many lectures and seminars. I was invited to give a talk in the Spring at the Rewald Research Seminar at the Graduate Center of CUNY. Fortunately, many of the Fellows at the Italian Academy this year were working on early modern Italian culture, so the exchanges during the weekly seminars were particularly lively and useful; the encounters with other disciplines, however, were also fascinating.

Needless to say, New York's artistic collections were an important component of my stay, both because they exhibit many works specifically important for my project, and thanks to their general variety and quality, which allowed me to encounter artworks from numerous media, cultures, periods and styles.

Itay Sapir takes up a new position as assistant professor of art history at the Université du Québec à Montréal (UQAM), Canada.

Marco Savoia

My stay at the Italian Academy was the most challenging and exciting research period in my life after my Ph.D. In these very intense months, I developed three different research projects in collaboration with colleagues in the Department of Civil Engineering and Engineering Mechanics.

The first project, with Prof. Raimondo Betti, concerned the development of new structural identification techniques in the presence of uncertain data. Identification techniques are presently widely used in many science and technology fields. When a numerical or theoretical model is formulated to describe a physical phenomenon, some variables must be typically set in order to obtain an effective tool for future predictions. These variables must be obtained by using as input data a set of experimental results, obtained in controlled conditions. In our research we refined a new technique with the aim of cleaning the data obtained from acceleration recording during dynamic tests by identifying and removing the additional errors caused by the instrumentation hardware. We then verified the greater accuracy of the data after cleaning with reference to some

structural case studies, where the obtained dynamic characteristics such as frequencies and modes were compared with the exact data.

The second project, concerning the fatigue degradation phenomenon of long-span steel bridges, was a collaboration with Prof. Rene Testa. Fatigue is a very important failure mode for steel structures: about 80% or 90% of failures in steel structures are related to fracture and fatigue. Railway and highway bridges endure millions of stress cycles during their lifetimes, and they are expected to be highly vulnerable to such phenomena. Our project was mainly dedicated to the distortion and vibration induced fatigue phenomena, typically due to low local stiffness distribution in correspondence of critical details, which can affect steel and composite bridges. At the end of the study, we proposed a modern procedure for the evaluation of the structural integrity of steel and composite steel-concrete bridges, allowing observers to estimate the fatigue damage under the application of a large number of load cycles during their lifetime. The technique was applied to a real case study, the Manhattan Bridge in New York, where results of visual and instrumentation inspections were available.

But the most challenging project I developed during my stay was certainly the real-time monitoring of the Manhattan Bridge. This project was conceived with Columbia's Prof. Bojidar Yanev along with the two Columbia colleagues named above. Dr. Yanev secured the full support of the Department of Transportation of the City of New York, which was fundamental for the success of the investigation. A full monitoring system, designed by researchers from the University of Bologna (Prof. Roberto Guidorzi and myself) and from the University of Modena and Reggio Emilia (Dr. Loris Vincenzi), along with a private company, was installed on the bridge to measure the accelerations on various key positions along its span. The system, originally designed for monitoring buildings, had never before been tested in these particular conditions (very low fundamental frequencies, long distances between the instruments, two different recording systems on the two sides of the bridge to be synchronized). The test was a great success: the system allows us to obtain in real-time the most significant data extracted from dynamic recordings, and then is particularly useful in detecting whether any

malfunction occurred on the structure during the monitoring.

But the most exciting activities during my stay at the Academy were certainly the weekly meetings with the Academy Director and the Fellows, and the staff. The very fruitful exchange of knowledge on very different research fields and in a very comfortable location really opened up my view (typically limited to the analysis of quite technical issues) to the expertise of the Fellows in other fields. I want to take this opportunity to acknowledge the support of the Academy for this great opportunity.

Marco Savoia returns to his position as Professor of Structural Engineering at DICAM – Department of Civil, Environmental and Materials Engineering, at the Università di Bologna.

Anna Soci

During the Spring term spent at the Italian Academy I worked exclusively on the research project I presented in 2010, “The Relationship between Democracy and Inequality in Developed and Stable Economies.”

As a pure research strategy within my original, wider project, I focused on the case of the United Kingdom, which I consider particularly interesting because the U.K. is a well-rooted democracy, a consolidated market economy, and a country that “invented” the Welfare State; at the same time, it is the country where inequality is increasing more than anywhere else in Europe.

Extensive data collection and the use of quantitative techniques allowed me to draw three conclusions about the last thirty years in the U.K.: that the “new” capitalism, in the form of a force making the financial sector balloon, deregulating the credit market, dismantling unionization, and tearing down frontiers, has had an unambiguous effect on the rise of income inequality, no matter how this is measured; that it appears that these same characteristics are having an impact on the middle class too—and are shrinking it; and that, as far as the measures for democracy used in this paper may credibly approximate its “quality,” the answer to the question “does inequality impact democracy?” is YES. Satisfaction with democracy and political discussion decrease—and the let-us-go-and-vote op-

tion strengthens, as the conflict theory suggests—with increasing income inequality (again, no matter how it is measured).

A copy of the full paper—the first four paragraphs of which were written on purpose for the highly interdisciplinary audience of the Italian Academy—is available on the Academy website. It goes without saying that much work has still to be done in both the theoretical modeling—in order to assess properly the relationship between market economy and inequality—and the empirical evaluation of democracy, a concept not easily linkable to any measure.

During the whole term I actively interacted with colleagues at Columbia: Professor Alessandra Casella (Department of Economics), who participated in my seminar; Professor Nadia Urbinati (Department of Political Science), officially on leave but present in New York in February and March; Professor Massimo Morelli (Department of Political Science); Professor Jan Svejnar (SIPA, Director of the Center on Global Economic Governance); and Dr. Michele Alacevich (Program Director at the Heyman Center), who was also present at my seminar. Rutgers Professor Emeritus of Sociology Eleanor Brilliant—who attended my seminar as well—commented on my whole paper thoroughly and passionately. Giuliana Campanelli (Professor of Economics at William Peterson University) and George Andreopoulos (Professor of Political Science at the CUNY Graduate School and Director of the Center for International Human Rights) continued to help as friends and interlocutors.

I also participated in seminars, conferences and meetings at the Department of Economics, SIPA, the Heyman Center, and other Columbia institutions, chiefly at the Italian Academy.

I also joined fellow scholars from Clare Hall College (Cambridge), which I belong to, for a reception in the house of Columbia President Lee Bollinger, refreshing my contact with American colleagues met over time in the U.K. such as Professor Evan Zimrot, Dr. Maxine Hicks, Professor Vivian R. Gruder and others.

Lastly, I had the privilege of meeting Ambassador Daniele Bodini in a private lunch at his place, and I was able to thank him particularly for the Bodini Foundation's support of my fellowship.

Anna Soci returns to her position as Professor in the Department of Economics at the Università di Bologna.

Maddalena Spagnolo

At the Academy I worked on a project entitled “In the footsteps of Momus: irony and sarcasm in early modern art criticism.” The project comes from a more extensive investigation into art history sources in early modern times, which I have been doing since my PhD (in 2003) onwards. I focus particularly on those sources that offer varied testimony of the reception of works of art in their own time. My idea is that the process of reception is a precious instrument for understanding the aims of the commission and the role and the creation of the artworks themselves.

In this framework, which allows us to see that the *Kunstliteratur* is more multifaceted, contradictory, and “active” than we usually believe, I have been working on a specific series of sources that were written with the intention to mock publicly displayed works of art.

In my first seminar at the Academy, I presented a group of letters from Giorgio Vasari’s circle of the 1540s and showed the many passages with sharp puns and irony directed at artists and works of art. I had extremely helpful feedback, not only from the Director, Prof. David Freedberg—who pointed out a similar issue in Dutch art literature—but also from many Fellows who offered their opinion on details of my paper as well as on the general outline of my research topic. The work is now forthcoming in a collection of essays (Olschki, 2012).

My second paper at the Academy, in the Spring semester, was devoted to Piazza Pasquino in Rome. This topic is a central chapter of my research, since the texts affixed to Pasquino, the “speaking statue” in Rome, launched the practice of writing texts that mocked works of art, which spread through Italy in the sixteenth century. My aim was to investigate the reasons for the enormous success of Pasquino in relation both to the role of his patron, Cardinal Oliviero Carafa, in society, and to the very place where the sculpture was displayed from at least 1501 onwards (and where it still stands). The paper became an essay to be published in a collaborative volume (*Platz un Monumente*,” Deutscher Kunstverlag, 2012). In writing this work I benefited from the help of many scholars based in New York such as Réka Forrai, Renata Ago, Federica Favino, Stefano Tomassini

and Flora Dennis (at the Academy); Valeria Cafà (at the Metropolitan Museum); and Francesco De Angelis (at Columbia), who offered me his thoughtful comments and advice and also introduced me to further scholars of classical art.

During my stay at the Academy I attended many lectures and conferences at the Institute of Fine Arts, the Met, the Frick and, of course, at Columbia (among the most impressive was Marco Maiuro's and Francesco De Angelis's international conference, "Archeology and the City"). It was, however, the multidisciplinary community of the Academy itself which made my academic year: I am very grateful for the opportunity to have had deep cultural exchanges with scholars working on philosophy, anthropology, musicology and so on.

In these semesters, two works of mine were published: an article on Vasari and Andrea del Sarto in the exhibition catalogue *Il Primato del Disegno* (Edifir, 2011), and an essay on the Rome of Urban VIII in *Atlante della Letteratura Italiana* (Gabriele Pedullà and Sergio Luzzatto, editors; Einaudi 2012).

In January I was awarded a post-doc fellowship at the IMT in Lucca which I had to decline, as I was then granted a permanent position as Lecturer at the Università Federico II in Naples. As many other Fellows were awarded positions through Europe and the States, I hope that our paths will cross again, to recreate the collaborative and stimulating atmosphere that characterized our stay at the Academy.

Maddalena Spagnolo takes up a permanent position as Lecturer at the Università Federico II in Naples.

Stefano Tomassini

At the Academy I worked on a project entitled "Dance Libretto as social text: the Italian dance librettos in the Cia Fornaroli Collection at the New York Public Library for the Performing Arts." The project centers on the in-depth study of the Italian dance librettos from the eighteenth and nineteenth centuries collected at the New York Public Library for the Performing Arts. The aim of the project

is to use these librettos as a lever for understanding the world in which they arose—to improve my skills in recent social and critical theory, using new methods of research in the fields covered by the project, and to write a book about performance and society in the eighteenth and nineteenth centuries. Moreover, with the eventual permission of the Library, I would like to make available new philological and critical text editions of a large part of these Italian dance librettos. My research is based on the acquisition of new methodologies from cultural and sociological studies to improve the possibilities of valuation of dance librettos as a special literature, in the area of dance history that resulted from the interaction among socialized norms of existence, cultural politics, body ideologies, stage theories and individualized senses of identity.

In Europe, this project could help to change strategies of reading and studying these special kinds of texts. In the absence of formal dance notation or extensive descriptions of the performance aspects of European dance entertainment in the eighteenth and nineteenth centuries, librettos continue to be a major source for the study of ballet history and theory, and without new ways of reading and evaluating these texts, it would have been very difficult indeed to know what those ballets were about. It is important to understand the significance of dance as a mode of communication in its sociocultural context and to provide the conceptual apparatus for analyzing dance literature and movement at all levels of social interaction. At Columbia University I was able to work with Peter Bearman (Jonathan Cole Professor of the Social Sciences) and Lynn Garafola (Professor of Dance at Barnard College); and at the New York Public Library for the Performing Arts at Lincoln Center I worked with Dr. Charles Perrier (Assistant Curator of the Jerome Robbins Dance Division). More in general, support from Alessandra Nicifero (who is on the editorial board of *Dance Research Journal*) and from Itay Sapir, Maddalena Spagnolo, Mauro Calcagno and Federica Favino (all Academy Fellows) made my semester deeply full of the idea of working in a community.

In my seminar at the Academy, entitled “Parole su due piedi”: Italian Literature in Twentieth-Century Theatrical Dance,” I tried to analyze the relationship between the idea of choreography as

a form of writing memory and various Italian literary texts (from Dante to Calasso). I identified different modalities through which twentieth-century choreographers have re-thought the literary canon, with different ways of embodiment of texts, as a sort of new distribution of cultural capital (a notion introduced by John Guillory) represented by the canon of the classics. I suggest that these modalities can be useful in understanding how, through dance and body, there can be a different regulation of access to literacy, to the practices of reading and writing. And furthermore we are able to understand how theatrical dance—generally considered a marginal art in the hierarchies of knowledge, and generally excluded from the realm of possible languages with which one can formulate the idea of classicism or tradition or cultural memory—appears in these accounts in the Italian literature to be a larger canon of what “matters” in literature. This essay is forthcoming in the journal *Lettere italiane* (Olschki, 2013). During my fellowship, I finished writing a major introduction to a curated edition of some works by Carlo Goldoni (series editor Carlo Ossola; Treccani/Istituto della Enciclopedia Italiana, 2012).

Stefano Tomassini returns to his role as professor at the Università Ca' Foscari Venezia and the Università della Svizzera italiana (Lugano).

Francesca Zanderigo

During the semesters spent at the Italian Academy, in collaboration with the Molecular Imaging and Neuropathology Division (MIND) of Columbia University's Department of Psychiatry, I investigated two emerging topics in the study of major depressive disorders (MDD) through *in vivo* brain imaging.

The first involves the application of computer science to imaging data to investigate the risk for developing depression in offspring of MDD patients. By using positron emission tomography (PET), a nuclear imaging technology that quantifies biological processes via radioactively labeled molecules (i.e., radioligands), researchers at MIND found that a potential biologic trait of MDD (i.e., higher serotonin 1A binding) is also present in healthy offspring of

MDD subjects. The risk of developing MDD for relatives of depressive subjects is significantly greater than it is for relatives of healthy controls. Identifying the population at highest risk could help target preventive intervention for adolescents and young adults. Researchers, however, do not currently have objective tools to classify people at risk and select personalized treatment plans based on each individual's likelihood of remission.

Depression is a heterogeneous disorder whose treatment prediction likely requires information derived from multiple brain imaging modalities, such as PET, magnetic resonance imaging, and electroencephalography, which can each assess different brain structures and functions, and have already provided some predictors of treatment response for MDD. I am developing a technique that jointly analyzes data from multiple modalities for early MDD preventive intervention by investigating whether advanced machine learning—which can enhance image-derived measures and elucidate function-structure networks—can automatically identify young subjects at risk for MDD, and predict each individual's likelihood of remission to specific treatments.

The second topic focuses specifically on PET and its need for extensive sampling of the subject's arterial blood to determine the plasmatic concentration of the injected radioligand—the input function—and be quantitatively reliable. This invasive and costly procedure, which requires arterial catheter insertion and analysis of several blood samples, heavily hampers the use of PET in brain studies. The so-called non-invasive alternative approaches proposed so far only rarely translate into truly non-invasive procedures, mostly because they still require multiple arterial samples for scaling and/or correcting the recovered input function, a problem that is radioligand-specific.

The simultaneous estimation (SIME) of the input function whose application to PET I have co-authored (Ogden *et al.*, 2010, *J Cereb Blood Flow Metab* 30(4): 816-26), is promising for multiple radioligands and accounts for metabolite correction, but it still needs one blood sample for scaling the estimated input function. As reported in a grant currently under submission with the National Institutes of Health (1 R01 EB015516-01—"Non-Invasive Fully Quan-

titative Positron Emission Tomography Imaging”), I aim to develop a truly non-invasive approach to quantify reliable PET outcomes without any blood sampling. The key idea is to estimate each subject’s SIME scaling factor by using non-invasively derived biometric measurements (e.g., injected dose, body mass index). I am working on the rich PET archive available at MIND, which includes arterial sampling and correlated biometric measurements for several radioligands.

I have recently submitted a paper to *Journal of Cerebral Blood Flow & Metabolism* (Zanderigo *et al.*, “Reference region approaches in PET: a comparative study on multiple radioligands”) and co-authored two abstracts for the 34th Annual International Conference of the IEEE Engineering in Medicine and Biology Society (Mikhno *et al.*, “Brain tissue selection procedures for Image Derived Input Functions derived using Independent Components Analysis”), and the 9th International Symposium on Functional Neuroreceptor Mapping of the Living Brain (Ogden *et al.*, “Kinetic modeling without a reference region”). Through the Fellowship, the Academy—and all the beautiful minds I have met at the Academy—gave me precious time, stimuli, and peace of mind to write these contributions and start two important projects that will constitute the core of my research for several years. I will always be thankful to the Academy for these two semesters.

Francesca Zanderigo takes up a new position as Assistant Professor in the Department of Psychiatry and Behavioral Science at Stony Brook University.



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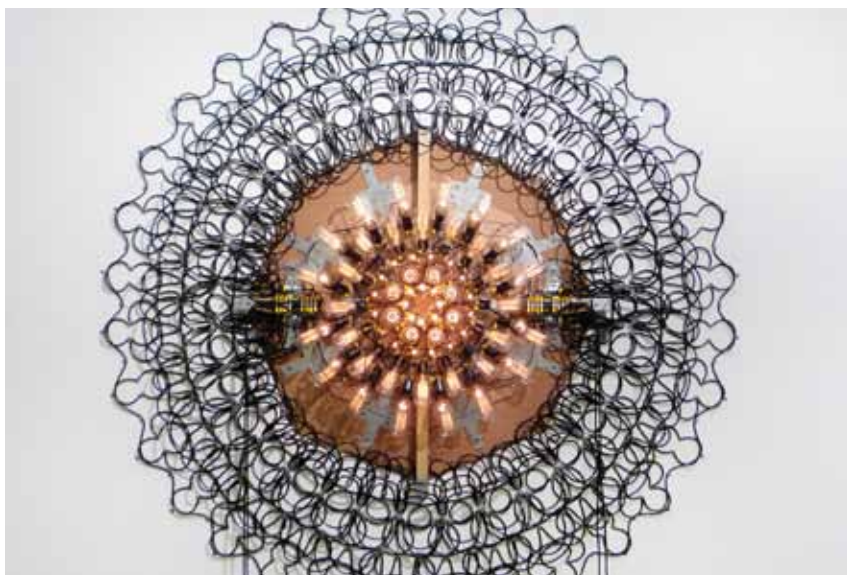
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PREMIO NEW YORK ARTISTS

Alberto Tadiello and Patrick Tuttofuoco won the Premio New York and took up residence at the ISCP Gallery (International Studio and Curatorial Program) in Brooklyn in December 2011. With the support of the Italian Academy, the Italian Ministry of Foreign Affairs, and the Italian Cultural Institute in New York, the artists remained until April 2012.



Alberto Tadiello, *Taraxacum*, 2012

MDF wood panels, iron brackets, cables, light bulb, dimmers
220 x 20 x 220 cm

A circular distribution system, in which electricity blooms into a spidery glow, emitting heat and buzzing.



Patrick Tuttofuoco, *Hello, World!*, 2012

Steel, fabric, color printed silk, mannequins, plaster

Variable dimensions

A “landscape” of sculpture that collects visual information from the image of a human being mixed with actual images of the urban landscape of New York.





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