



COLUMBIA UNIVERSITY

Italian Academy  
*for Advanced Studies*  
*in America*

ANNUAL REPORT  
2022 – 2023



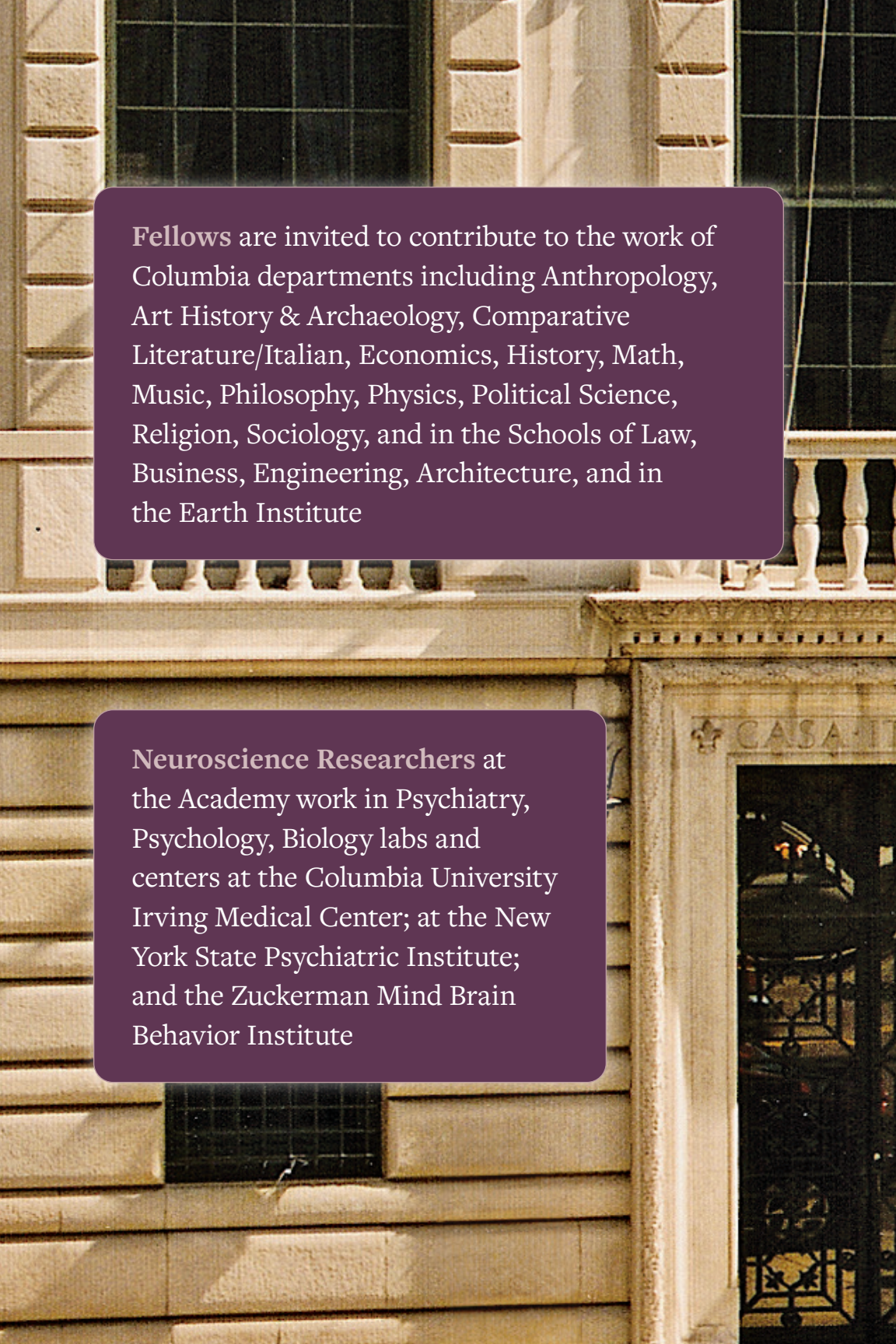
The Italian Academy is a premier global center for research in the humanities and sciences, founded in 1991 on the basis of an agreement between Columbia University and the Republic of Italy. Its chief commitment is to promote groundbreaking cross-disciplinary work while addressing international social issues.

## Fellowship Program

As the core of the Academy's work, the Fellowship Program invites scholars to dedicate one or two semesters to research. Each group has a balance of postdoctoral researchers, mid-career scholars, and full professors; they are chosen by a jury of experts in the relevant fields.

## Other Initiatives

- The Arts, Humanities, and Neuroscience Project has for over 20 years hosted resident scientists and regularly presented conferences on cutting-edge research.
- The International Observatory for Cultural Heritage is dedicated to all issues relating to the survival, protection, and conservation of cultural heritage; the Observatory is the home of the Weinberg Fellowships and the Sardinia Cultural Heritage Project as well as other research initiatives and symposia.
- The Sidney J. Weinberg Jr. Foundation supports up to four additional Fellows annually at the Academy, for the study of architectural history and preservation, and develops illustrated books in the area.
- The Sardinia Cultural Heritage Project includes a book from Columbia University Press, digital exhibitions and gallery exhibitions, and conferences; it also led to a major loan to the Metropolitan Museum of Art.
- Since 2006, the Alexander Bodini Foundation has offered Fellowships in adolescent psychiatry and supported occasional year-long initiatives in the social sciences.
- The project on Law and its Manifestations includes research, seminars, and publications; its recent focus is on the rule of law.
- Cultural programs include a concert series bringing world-class Italian music to New York; the Premio New York, a prize for emerging Italian artists; and public art exhibitions throughout the year.

The background image shows a portion of a classical building facade. On the right, there is a balcony with a white balustrade. Below the balcony is a doorway with a decorative frame and a dark, ornate metal gate. The building's exterior is made of light-colored stone or brick with horizontal courses. A window with a dark grid pattern is visible in the upper left.

**Fellows** are invited to contribute to the work of Columbia departments including Anthropology, Art History & Archaeology, Comparative Literature/Italian, Economics, History, Math, Music, Philosophy, Physics, Political Science, Religion, Sociology, and in the Schools of Law, Business, Engineering, Architecture, and in the Earth Institute

**Neuroscience Researchers** at the Academy work in Psychiatry, Psychology, Biology labs and centers at the Columbia University Irving Medical Center; at the New York State Psychiatric Institute; and the Zuckerman Mind Brain Behavior Institute



**Early-Career Fellows** move on from the Academy to new professorships or other research opportunities

**433 Fellows** have been in residence since the founding of the Academy

**Fellows** come from the United States, Italy, Australia, Austria, Belgium, Canada, Croatia, Cyprus, Denmark, England, France, Germany, Greece, India, Iraq, Israel, Japan, Mongolia, the Netherlands, Nigeria, Romania, Scotland, Singapore, Spain, Sweden, Switzerland, Turkey, and the United Kingdom



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# GOVERNANCE OF THE ACADEMY

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

## HONORARY PRESIDENT OF THE ACADEMY

**Sergio Mattarella**

*President of the Republic of Italy*

## PRESIDENT OF THE ACADEMY

**Lee C. Bollinger**

*President of Columbia University, Seth Low Professor of the University*

## CHAIR OF THE BOARD OF GUARANTORS

**Mary C. Boyce**

*Provost of Columbia University*

## DIRECTOR OF THE ACADEMY

**David Freedberg**

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

# BOARD OF GUARANTORS

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## Mark Anderson

*Professor of German, Columbia University*

## Daniele Bodini

*Chairman Emeritus, American Continental Properties Group, New York*

## Jonathan Cole

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

## Alain Elkann

*Writer, Journalist*

## Fabio Finotti

*Director, Italian Cultural Institute in New York*

## Anna Foà

*Publisher, Tqqun Edizioni, Milan*

## Marco Giudici

*Former Director of RAI Italia*

## Mark A. Mazower

*Ira D. Wallach Professor of History, Columbia University;  
Stavros Niarchos Foundation Director, Columbia Institute for Ideas and Imagination*

## Katharina Pistor

*Edwin B. Parker Professor of Comparative Law;  
Director, Center on Global Legal Transformation, Columbia University*

## Gianni Riotta

*Journalist; Pirelli Visiting Professor of Italian Studies, Princeton University*

## Sydney Houghton Weinberg

*Trustee, Sidney J. Weinberg Jr. Foundation*

## Mariangela Zappia

*Ambassador of Italy to the United States*

## SENIOR FELLOWS

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### **Qais Al-Awqati**

*Robert F. Loeb Professor of Medicine and Professor of Physiology and Cellular Biophysics at 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 Gatoni**

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

### **Victoria de Grazia**

*Moore Collegiate Professor Emerita of History*

### **Paolo Galluzzi**

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

### **Carlo Ginzburg**

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

### **Anthony Grafton**

*Henry Putnam University Professor of History, Princeton University*

### **Eric Kandel**

*Nobel Laureate and University Professor, Columbia University*

### **Jhumpa Lahiri**

*Millicent C. McIntosh Professor of English and Director of Creative Writing, Barnard College, Columbia University*

## Francesco Pellizzi

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

## Edmund S. Phelps

*Nobel Laureate and McVickar Professor of Political Economy, Columbia University*

## Renzo Piano

*Renzo Piano Building Workshop, Genoa and Paris*

## Giacomo Rizzolatti

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

## Salvatore Settis

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

## Nadia Urbinati

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

## Marina Warner, DBE

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



## STAFF

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### David Freedberg

*Director; Pierre Matisse Professor of the History of Art, Columbia University*

### Barbara Faedda

*Executive Director*

### Ervis Dinkel

*Associate Director of Finance and Human Resources*

### Abigail Asher

*Events and Communications Manager*

### Rick Whitaker

*Theater Manager*

### Adelle Parsons

*Program Manager*

### Thresine Nichols

*Finance and Program Coordinator*

### Kathleen Cagnina

*Administrative and Event Coordinator*

### Diego Almonte

*Operations Coordinator*

## STUDENT ASSISTANTS (PART-TIME)

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Hannah Noel Looney

Keith Peterson

Sofia Isabel Rivera

Dante Silva

Amariah Thurston

## DIRECTOR'S NOTES

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Given the richness of the material in this booklet, and in the interest of brevity, let me simply note some of the high points of 2022–2023.

Our Fellowship Program was varied and distinguished, as usual:

- We had 11 Fellows for the Fall term and 10 for the Spring (4 participated for both terms)
- Of these, 9 were from Italy, 3 from Germany, 1 from France, and 1 from the UK; 1 was from Nigeria, and 2 were U.S. citizens
- Six Fellows were senior-level scholars (Full Professors), 5 were mid-level (Associate Professors), and 6 were at the junior level (Assistant Professor or lower)
- The research areas of the Fellows were: Neuroscience/Artificial Intelligence (3), Music (1), Cultural Anthropology (1), History (2), Art History (4), Archaeology (1), Architecture (2), and Classics (3)
- We had 2 Weinberg Fellows in Architecture and Architectural History
- Fellows not only spoke frequently on the Columbia campus, but across the U.S. as well as in Canada, Italy, Germany, and Israel
- Andrew Butterfield published essays in *The New York Review of Books* and in the *Times Literary Supplement*, while Paul Linton edited a massive volume for the Royal Society, *New Approaches to 3D Vision*





The concerts and academic events are well-covered in the later chapters here, but I should note these memorable details of events that we produced:

- Our Zoom conference on African photography in the age of restitution drew 529 online attendees from 41 countries around the globe
- A notable in-house event was the roundtable on the Rule of Law with Steven Breyer (the retired Supreme Court Justice), Giuliano Amato (past President of the Italian Constitutional Court), Susanne Baer (Federal Constitutional Court of Germany) and Ana Guerra Martins (European Court of Human Rights; Constitutional Court of Portugal)

The Academy's project on Sardinian cultural history (sponsored by the Sardinian regional government)

- Was instrumental in obtaining the major loan of one of the Giants of Mont'e Prama (the colossal Bronze-Age statues) for the Metropolitan Museum
- Had *A Lost Mediterranean Culture: The Giant Statues of Sardinia's Mont'e Prama* published by Columbia University Press
- Hosted an international conference and gallery exhibition on the Bronze-Age site of Tharros

Before inviting readers to enjoy the vast range of news in the following pages, I wish to thank the staff of the Academy for the high level of its work, performed always with courtesy and good humor, and to express my gratitude to the Board of Guarantors for its steady and thoughtful support in all seasons.

**David Freedberg**, *Director*

## PUBLIC EVENTS

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OCTOBER 6 | EDWARD SAID MEMORIAL LECTURE SERIES

### Strangers in a Strange Land: Displacement, Asylum and the Traveling Tale

**SPEAKER:** Marina Warner

**ORGANIZER:** The Heyman Center for the Humanities

**CO-SPONSORS:** Columbia University School of the Arts; The Society of Fellows and Heyman Center for the Humanities

*At the Lenfest Center for the Arts*

OCTOBER 21 | SYMPOSIUM

### Teodolinda's Barolini's *UnDivine Comedy: Detheologizing Dante*

**ORGANIZERS:** Kristina Olson (George Mason University), Martin Eisner (Duke University), and Akash Kumar (University of California-Berkeley)

**PARTICIPANTS:** Roberta Antognini, Vassar College; Maria Luisa Ardizzone, New York University; Lina Bolzoni, Scuola Normale Superiore in Pisa; Grace Delmolino, University of California, Davis; Laura DiNardo, Columbia University; Martin Eisner, Duke University; Manuele Gragnolati, Sorbonne Université; Akash Kumar, UC Berkeley; Giuseppe Ledda, University of Bologna; Louis Moffa, Columbia University; Kristina Olson, George Mason University; F. Regina Psaki, University of Oregon; Joseph Romano, Columbia University; Wayne Storey, IU-Bloomington

**CO-SPONSOR:** The Italian Department, Columbia University

OCTOBER 25 | "CLIMATE AND SOCIETY" SERIES TALK

### Red Herring

Julian Brave Noisecat, climate activist and indigenous advocate (Secwepemc/St'at'imc)

**CO-SPONSORS:** Center for Science and Society; Center for the Study of Ethnicity and Race; Columbia Climate School; Dean of Humanities; Dean of Social Sciences; Earth Institute; Executive Vice President for University Life; International Observatory for Cultural Heritage of the Italian Academy; Lamont-Doherty Earth Observatory; Masters in Climate and Society Program, Columbia Climate School; Office of Research, Columbia Climate School

*International Observatory for Cultural Heritage (IOCH)*

*At the Schapiro CEPSP (Davis Auditorium)*

OCTOBER 26 | CONCERT AND TALK

### Music as Discovery in Galileo's Italy

Rebecca Cypess, author: *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy*.

Rebecca Cypess, harpsichord; Dongmyung Ahn, violin; Nina Stern, recorder; and Charles Weaver, theorbo, performing works by Salamone Rossi, Girolamo Frescobaldi, Biagio Marini, Tarquinio Merula, and other Italian composers.



# *The Undivine Comedy* Thirty Years Later

October 21, 2022

8:30 am–6:00 pm

The Italian Academy for Advanced Studies  
Columbia University

1161 Amsterdam Ave. (Between 116th and 118th Streets), New York, NY 10027

A one-day international symposium to celebrate the legacy of  
Teodolinda Barolini's seminal *The Undivine Comedy: Detheologizing Dante*

Akash Kumar · Martin Eisner · Kristina Olson · Grace Delmolino  
Lina Bolzoni · Giuseppe Ledda · F. Regina Psaki · Manuele Gragnolati  
Maria Luisa Ardizzone · Roberta Antognini · H. Wayne Storey  
Laura DiNardo · Louis Moffa · Joseph Romano

With concluding remarks by Teodolinda Barolini

Organized by Kristina Olson, Akash Kumar, and Martin Eisner  
Sponsored by The Department of Italian and the Italian Academy, Columbia University

Free and open to the public: [undivinecomedy30.com](http://undivinecomedy30.com)

**CLIMATE AND SOCIETY**  
October 25, 2022 at 5:45 PM ET  
Hybrid - Zoom/Davis Auditorium

**Red Herring**  
Julian Brave NoiseCat, *Indigenous writer, activist, and policy advocate*

[tinyurl.com/NoiseCat-climate](http://tinyurl.com/NoiseCat-climate)

**COLUMBIA UNIVERSITY**  
IN THE CITY OF NEW YORK

Join in-person or online on October 25 as Julian Brave NoiseCat tells the story of indigenous technologies, traditions, and movements shaping the future of an ecosystem.

Hosted by

- Center for Science and Society
- Center for the Study of Ethnicity and Race
- Columbia Climate School
- Dean of Humanities
- Dean of Social Sciences
- Earth Institute
- Executive Vice President for University Life
- International Observatory for Cultural Heritage of the Italian Academy
- Lamont-Doherty Earth Observatory
- Masters in Climate and Society Program, Columbia Climate School
- Office of Research, Columbia Climate School

**Concert**  
THE ITALIAN ACADEMY

# Music as Discovery in Galileo's Italy

**Wednesday October 26 7:30 PM**  
Free and open to the public  
REGISTER: [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

**Rebecca Cypess** harpsichord  
**Dongmyung Ahn** violin  
**Nina Stern** recorder  
**Charles Weaver** theorbo

Music by Girolamo Frescobaldi, Biagio Marini, Tarquinio Merula, and other composers of early 17th-century Italy.

Remarks by Rebecca Cypess demonstrate how musical and scientific instruments alike served as vehicles of exploration and innovation.

In the Library of the Italian Academy, Columbia University  
1161 Amsterdam Ave (between 116th & 118th Streets) NYC

OCTOBER 28 | CONFERENCE

## Marching on Rome: Contesting the Eternal City Through the Centuries

**ORGANIZERS:** Ernest Ialongo (Hostos Community College, CUNY), Molly Tambor (Long Island University; Chair of the Columbia Seminar in Modern Italian Studies), Paula Findlen (Stanford University; Chair of the SIHS), Marla Stone (Occidental College), Roy Domenico (University of Scranton), Joshua Arthurs (University of Toronto), Brian Griffith (UCLA)

**CO-SPONSORS:** Columbia University Seminars; Stanford University; Columbia Seminar in Modern Italian Studies

NOVEMBER 11 | ONLINE CONFERENCE

## African Photography: The Ethics of Looking and Collecting in the Age of Restitution

**ORGANIZERS:** Z.S. Strother (Columbia University) and Giulia Paoletti (University of Virginia)

**SPEAKERS:** Sandrine Colard (Rutgers University–Newark), Osaisonor Godfrey Ekhaton-Obogie (Institute for Benin Studies), Patricia Hayes (University of the Western Cape), Candace Keller (Michigan State University), Lebohang Kganye (Visual artist and photographer), Ingrid Masondo (Iziko South African National Gallery), Steven Nelson (National Gallery of Art), Giulia Paoletti (University of Virginia), John Pepper (Ramapo College of New Jersey)

**KEYNOTE:** Temi Odumosu (University of Washington)

**WELCOME:** David Freedberg (Columbia University) and Douglas Fordham (University of Virginia)

**CONCLUDING REMARKS:** Steven Nelson (National Gallery of Art)

**CO-SPONSORS:** Department of Art History and Archaeology, Columbia University; Department of Art, University of Virginia

*International Observatory for Cultural Heritage (IOCH)*

NOVEMBER 15 | LECTURE

## Michelangelo's "David" and His Sling

**SPEAKER:** Luca Giuliani (Italian Academy Fellow)

## AFRICAN PHOTOGRAPHY The Ethics of Looking and Collecting in the Age of Restitution

Since the 1990s, exhibitions of African photographers such as Seydou Keita have raised questions about the relationship of ownership to authorship, visibility to privacy. Concerns about the ethics of looking and collecting have grown more urgent with recent debates about the restitution of African cultural heritage.

This symposium draws together scholars, artists, and curators who explore the ethics of working with photographs and methods to decolonize the medium, and its histories.

What rights do photographers have? In today's age of hypervisibility, can artists claim their "right to opacity," to use Édouard Glissant's term? What is the future of collecting and curating photographs that originate in family and colonial archives on the continent? Can viewers embody "the active struggle of looking with," in Tina Campt's words – rather than observe passively – and can this engender new ways of seeing?



Bed of a man of Kinshasa, Congo and a woman, Kinshasa, Sept. 1961 (Dorjoo). 1941, 1961 (Dorjoo). Courtesy of Linguistic Fellow Paul and Rosemary.

Register: [italianacademy.columbia.edu/AfricanPhotographyEthics](https://italianacademy.columbia.edu/AfricanPhotographyEthics)

Friday, November 11, 2022  
9 AM – 4 PM (New York time)  
Free & Open to the Public  
on Zoom

Presented by:



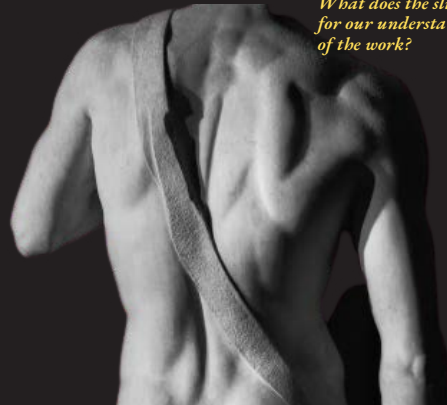
With the generous support of:



## Michelangelo's "David" and his sling A TALK BY LUCA GIULIANI

Tuesday, November 15, 5:30 PM

Register at [italianacademy.columbia.edu](https://italianacademy.columbia.edu)



*What does the sling mean  
for our understanding  
of the work?*

One of the great Greek and Roman archaeologists of our time, Luca Giuliani (Italian Academy Fellow 2022) also trained in social anthropology and Italian literature. He was a curator in the Antikenmuseum in West Berlin; he taught at the University of Freiburg and at the Ludwig Maximilian University of Munich; and he served as Rector of the Institute of Advanced Study (Wissenschaftskolleg) in Berlin, where he still holds the position of Permanent Fellow.

Photo: 2001 ©Aurelio Amendola



**DECEMBER 2 | CONFERENCE**

## **Make it New: The Many Dantes of the Twenty-First Century**

*Dante's Commedia* (part of the Academy's series in celebration of Dante at 700)

**ORGANIZERS:** Teodolinda Barolini (Columbia), Maria Luisa Ardizzone (NYU)

**PARTICIPANTS:** Paola Ureni (The City University of New York), Teodolinda Barolini (Columbia University), Roberto Antonelli (Università degli Studi di Roma "La Sapienza"), Roberta Morosini (Università degli Studi L'Orientale di Napoli), Alessandro Vettori (Rutgers University), Julie Van Peteghem (The City University of New York), Julianna Visco (Princeton University) (Jason Aleksander (San Jose State University) (Susanna Barsella (Fordham University), Kristina Olson (George Mason University), Gur Zak (The Hebrew University of Jerusalem)

**CO-SPONSORS:** The Global Dante Project, Department of Italian, NYU; The Casa Italiana-Zerilli Marimò, NYU; Department of Italian, Columbia University

**JANUARY 27 | INTERVIEW**

## **Holocaust Remembrance Day Talk with Katharina von Schnurbein**

The European Commission Coordinator on combating antisemitism and fostering Jewish life; talking with Barbara Faedda

**FEBRUARY 15 | ROUNDTABLE**

## **New Approaches to 3D Vision: Launch Event for a Royal Society Volume**

**MODERATOR:** Paul Linton, Italian Academy Fellow; Presidential Scholar in Society and Neuroscience, Columbia University

**SPEAKERS:** Ida Momennejad, Microsoft Research; Kate Jeffery, University of Glasgow; Fulvio Domini, Brown University

**CO-SPONSORS:** Center for Science and Society; Seminars in Society and Neuroscience series (Columbia University)

*At the Jerome L. Greene Science Center*

**FEBRUARY 22**

## **Open House (re-opening of the Teatro after restoration)**

**FEBRUARY 23 | EDWARD SAID MEMORIAL LECTURE SERIES**

## **Education Through Music: A Legacy of Edward W. Said**

**PANELISTS:** Mariam C. Said, Vice President of the Barenboim-Said Foundation (USA); Michael Barenboim, Dean of the Barenboim-Said Akademie; and musicians Miriam Manasherov and Samir Obaido

**MODERATOR:** Rashid Khalidi, Edward Said Professor of Modern Arab Studies

**ORGANIZERS:** The Society of Fellows and Heyman Center for the Humanities

**CO-SPONSORS:** Department of English and Comparative Literature; Center for Palestine Studies; Barenboim-Said Foundation (USA); Institute for Comparative Literature and Society

*At the Lenfest Center for the Arts*

# Holocaust Remembrance Day 2023

A talk with the  
European Commission's Coordinator on  
Combating Antisemitism and  
Fostering Jewish Life



Katharina von Schnurbein

Friday, January 27, 2023

The Italian Academy marks Holocaust Remembrance Day annually by looking at discrimination and crimes against humanity. Our events investigate the racism and xenophobia of the Nazi and Fascist regimes that targeted Jews and many others, and also address today's antisemitism, historical denialism, and misinformation in support of neo-Nazi and neo-Fascist ideas.

See the text of Katharina von Schnurbein's whole interview with Barbara Faedda (the Academy's Executive Director) starting on January 27—along with our videos and talks stretching back to 2008: [italianacademy.columbia.edu](http://italianacademy.columbia.edu)



## Make it New: The Many Dantes of the 21st Century

Friday, December 2, 2022 • 9:45 AM – 6:30 PM  
Register at [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

Welcome 9:45

Panel I 10:00-11:15  
Chair: Paola Vivanti (The City University of New York)

Tandahla Barotshi (Columbia University)  
*Antonio's Wind: Neomachos Ethics 3.1 and Dante on Voluntary and Involuntary Action (Aquinas' and Aristotle's)*

Roberto Antonelli (Università degli Studi di Roma "La Sapienza")  
*A New and Ancient Dante: The Post-Judge*

Book: 11:15-11:30

Panel II 11:30-12:45  
Chair: Paola Vivanti, The City University of New York, NY

Roberta Marzoni (Università degli Studi 1. Orientale di Napoli)  
*On Poetry and Navigation in the Cosmologia: Hippolyte, Jean the Plowman, and Dante the Navigator*

Alessandro Veronesi (Rutgers University)  
*Madoff's Cash Epsilon: Church Iniquities and Divine Mercy*

Book: 12:45-2:00

Panel III 2:00-3:15  
Chair: Julie Van Peltghem (The City University of New York)

Jaliliana Vivas (Princeton University)  
*Practice of Making: Lenzini-Craft in Dante's Cosmologia*

Jason Aleksander (San Jose State University)  
*The Complex Relationship between Agency (or Will) and Personal Identity in The Divine Comedy*

Book: 3:15-3:30

Panel IV 3:30-5:15  
Chair: Julie Van Peltghem, The City University of New York, NY

Suzanna Barachi (Franklin University)  
*The Sweet Wind of Eden, Creation, Fall, and Cosmology in the Cosmologia*

Kristina Olson (George Mason University)  
*Making Gender: Devilers, Warriors, and the Transgendered Women and Men of Infamia*

Ger Zak (The Hebrew University of Jerusalem)  
*Sepia's Sin: Compassion and Community in *Purgatorio 13* and Beyond*

In the Library at the Italian Academy  
1164 Amsterdam Ave.  
between 116th and 118th Streets

The Seventh Edition of The Global Dante  
Project of New York

Director: Maria Luisa Ardolino (NYU) &  
Tandahla Barotshi (Columbia)

PRESENTED BY  
NEW YORK UNIVERSITY  
Department of Italian Studies, Casa Italiana  
Zucchi-Marion, Medieval and Renaissance  
Center

IN COLLABORATION WITH  
COLUMBIA UNIVERSITY  
Department of Italian, Italian Academy for  
Advanced Studies in America

WITH GENEROUS SUPPORT FROM  
Inessa Sappaloo

This is the second day of the two-day  
international conference hosted at NYU and  
at Columbia; this registration page has more  
information about all talks at both  
campuses: [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

Paul Linton is at Columbia as a Fellow of the Italian Academy (2022-24) and a Presidential Scholar in Society and Neuroscience (2022-25). He will moderate this launch event for the Royal Society volume *New Approaches to 3D Vision*, which explores how AI, animals, and humans see and navigate the 3D world.



3D vision is central to a number of contemporary innovations. In artificial intelligence (AI), 3D vision is enabling autonomous cars and robots to freely navigate the world and helping AI to solve fundamental scientific questions like protein folding. In animals, brain recordings from freely moving animals are enabling us to understand how animals process and navigate through space. In humans, virtual reality, augmented reality, and 3D cinema are all having a transformative effect on our 3D visual experience. In turn, these innovations are revolutionizing our understanding of 3D vision and navigation. In traditional approaches to computer vision (e.g., 2D animal-recess localization and mapping), animal navigation (cognitive maps), and human vision (optimal cue integration), the assumption has been that it is important to produce an accurate 3D model of the world. By contrast, these new approaches rely on partial or distorted models of the world, or no model at all.

Ida Momennejad explores the ways in which neuroscience, behavioral research, and AI inform one another, using AI navigation in 3D computer games as a key example.

Kate Jeffery explores how animals' "cognitive maps" of their environment reflect the possibilities for movement rather than the environment's physical geometry.

Fulvio Domini argues that 3D vision isn't trying to reconstruct the true 3D layout of the world, but instead the 3D percept that is most stable across viewing conditions.

Sponsors: Zuckerman Institute; Italian Academy; Presidential Scholars in Society and Neuroscience

## New Approaches to 3D Vision



Ida Momennejad  
Microsoft Research

Kate Jeffery  
University of Glasgow

Fulvio Domini  
Brown University

Moderated by Paul Linton, Columbia University

Feb 15 | 4:30-6:00 PM ET  
Online and in-person  
at the Zuckerman Institute

COLUMBIA UNIVERSITY  
IN THE CITY OF NEW YORK

**MARCH 1 | CONCERT**

## Emanuele Arciuli, piano

*The People United Will Never Be Defeated!* (36 Variations on a Chilean Song) by Frederic Rzewski

**MARCH 7 | LECTURE**

## Bodily Self and Interpersonal Relations in Schizophrenia

**SPEAKER:** Vittorio Gallese (Italian Academy Fellow)

**MARCH 8 | INTERVIEW**

## International Women's Day Talk with Elena Cattaneo

The Senator-for-Life and leader of the University of Milan's Center for Stem Cell Research; talking with Barbara Faedda

**MARCH 22 | CONCERT**

## Sara Davis Buechner, Piano: Busoni "Elegies" and More

Ferruccio Busoni's "7 Elegies" along with his "free arrangements" of Bach and Liszt and Alfredo Casella's "6 Studies," Op. 70

**MARCH 30 | CONCERT**

## American Women Play American Women: Cassatt String Quartet with Magdalena Baczewska, piano

Compositions by Amy Beach, Dorothy Rudd Moore, and Florence Price

**APRIL 3 | ONLINE TALK**

## Nevertheless: Machiavelli, Pascal

**SPEAKER:** Carlo Ginzburg (Italian Academy Senior Fellow)

**CO-SPONSOR:** Maison Française, Columbia

**APRIL 12 | ROUNDTABLE AND EXHIBITION**

## The Ancient City of Tharros

**ORGANIZERS:** Barbara Faedda, Italian Academy; Paolo Carta, University of Trento

**SPEAKERS:** Carla Del Vais, University of Cagliari; Steven Ellis, University of Cincinnati;

Anna Chiara Fariselli, University of Bologna; Raimondo Zucca, University of Sassari

**MODERATOR:** Francesco de Angelis, Columbia University

**CO-SPONSORS:** Autonomous Region of Sardinia; Fondazione Mont'e Prama

*International Observatory for Cultural Heritage (IOCH)*

Wednesday, March 1, 7:30 PM · Free and open to the public  
Register at [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

## Emanuele Arciuli, piano

### The People United Will Never Be Defeated! (36 Variations on a Chilean Song)

by Frederic Rzewski

The acclaimed Italian pianist Arciuli's first U.S. performance of this work by the American composer Rzewski—one of the virtuoso masterpieces of 20th-century music.

Italian Academy  
1161 Amsterdam Avenue  
New York, NY 10027



## Interview with Elena Cattaneo

Read the full interview  
starting on March 8:  
[italianacademy.columbia.edu](http://italianacademy.columbia.edu)



To mark International Women's Day 2023, the Italian Academy looks at the pressing issues of innovation, technology, equality, and the role played by women scientists. Barbara Faedda, Executive Director of the Academy, interviewed Professor Elena Cattaneo, co-founder and director of the University of Milan's Center for Stem Cell Research and Senator for life in the Italian Parliament.

Read back through the years for other Academy interviews with notable women:  
Phonnie Pazaritis, chair of the UN Human Rights Committee  
Claudia Tebaldi, a leading climate scientist  
Christina Haswood, a Native American member of the Kansas House of Representatives  
Valeria Valente and Marina Calloni, a senator and a professor who battle domestic violence  
—all at [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

## Bodily Self and Interpersonal Relations in Schizophrenia

A TALK BY VITTORIO GALLESE



*Looking at  
schizophrenia from  
an embodied  
perspective*

*Neuroscience can  
correlate the  
first-person  
experience of  
psychosis with its  
roots—both bodily  
and neurobiological*

Tuesday, March 7, 2023 • 5:30–7:00 PM  
Register at [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

Vittorio Gallese is an Italian Academy Fellow and trained neurologist who is Professor of Psychology and Cognitive Neuroscience at the University of Parma, Italy. As a cognitive neuroscientist, he focuses on social cognition by investigating the neurobiological grounding of intersubjectivity, psychopathology, language and aesthetics.

Italian Academy  
1161 Amsterdam Avenue (south of 118th St.)  
New York, NY 10027



## Cassatt String Quartet with Magdalena Baczewska piano



Music by  
American  
women  
composers:  
Amy Beach  
(1867–1944) &  
Florence Price  
(1887–1953)

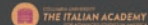
Thursday, March 30, 2023 • 7:30–9:00 PM  
Register: [Italianacademy.columbia.edu](http://Italianacademy.columbia.edu)

The Director of Columbia University's Music Performance Program, pianist Magdalena Baczewska reunites with the renowned Cassatt Quartet, which has performed to critical acclaim across the world since its founding in 1985.

Munezo Oram & Jennifer Leshnowar, violins  
Rostislav Ivets, viola  
Queen Krasnick, cello



Italian Academy  
1161 Amsterdam Avenue (south of 118th St.)  
New York, NY 10027



APRIL 13 | LECTURE

## How Modern Architectural Criticism was Born. The Case of the Pantheon in the Renaissance

**SPEAKER:** Francesco Benelli (Italian Academy Fellow)

Organized as part of the Preservation Lecture Series, an initiative of the Historic Preservation Program at Columbia GSAPP, and the Italian Academy for Advanced Studies in America

**CO-SPONSOR:** Graduate School of Architecture, Planning and Preservation, Columbia  
At GSAPP

APRIL 19 | CONFERENCE

## People, Rule of Law, and Supreme Courts Now

**ORGANIZER:** Barbara Faedda, Executive Director, Italian Academy; Ambassador/Permanent Observer, EPLO Permanent Mission to the United Nations

**SPEAKERS:** Giuliano Amato, Former President of the Italian Constitutional Court; Susanne Baer, Judge of the Federal Constitutional Court of Germany; Stephen G. Breyer, retired Associate Justice of the Supreme Court of the United States; Ana Maria Guerra Martins, Judge of the European Court of Human Rights, former Judge of the Constitutional Court of Portugal

**MODERATOR:** Jessica Bulman-Pozen, Betts Professor of Law; Faculty Co-Director, Center for Constitutional Governance, Columbia Law School

**CO-SPONSOR:** European Public Law Organization (EPLO)

*Law and its Manifestations*

APRIL 20 | CONCERT

## *Pop Detox: A New Multi-Media Composition by Andrea Liberovici*

Andrea Liberovici: music, texts, watercolors; Gianluca Abbate, video artist; Eleanor Lougee-Heimer, actor; Leslie Ashworth, viola

APRIL 22 | CONFERENCE

## Reframing Hellenistic Poetry: Hidden Figures and Local Canons

(A continuation of a conference held at the Italian Academy in 2016)

**SPEAKERS:** Patrice Hamon (Paris), Dee Clayman (CUNY-Brooklyn), Hanna Golab (formerly Heyman Center), Joe Howley (Columbia), John Ma (Columbia), Aneurin Ellis-Evans (Oxford), Alex Schultz (Cambridge)

**CO-SPONSOR:** Center for the Ancient Mediterranean

APRIL 26 | SEMINAR

## Art As Supernormal Stimulus: How the Brain Contributes to the Work of Art

**SPEAKER:** Giulia Torromino (former Academy Fellow; University of Naples Federico II)

**CO-SPONSORS:** Numero Cromatico research project; Direzione Generale Creatività Contemporanea, Ministero della Cultura

## The Ancient City of Tharros

Cultural Crossroads in the Mediterranean over Two Millennia

Rich tombs with jewels and other grave goods were found among the sprawling ruins and magnificent temples of this Sardinian port city

**ROUNDTABLE and EXHIBITION OPENING**  
 Wednesday, April 12, 2023 • 4:00-7:00 PM  
 Register: [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

**ORGANIZERS**  
 Barbara Faedda (Columbia's Italian Academy)  
 Paolo Carta (University of Trento)


**SPEAKERS**  
 Nadia Carta, Mont'e Prama Foundation  
 Carla Del Vais, University of Cagliari  
 Steven Ellis, University of Cincinnati  
 Anna Chiara Fariselli, University of Bologna  
 Peter van Dommelen, Brown University

**MODERATOR**  
 Francesco de Angelis, Columbia University

Sponsored by the Autonomous Region of Sardinia with the collaboration of the Mont'e Prama Foundation. The events are part of the Sardinia Project within the Academy's International Observatory for Cultural Heritage.

Italian Academy, Columbia University  
 1161 Amsterdam Avenue  
 New York, NY 10027

Photo: Valentin Sells



## Pop Detox

a new multi-media composition by Andrea Liberovici

Andrea Liberovici: music, texts, watercolors  
 Gianluca Abbate, video artist  
 Leslie Ashworth, viola  
 Eleanor Lougee-Heimer, actor

**April 20, 2023**

Italian Academy  
 1161 Amsterdam Avenue  
 New York, NY 10027

THE ITALIAN ACADEMY  
 FOR ADVANCED STUDIES IN AMERICA

# People, Rule of Law, and Supreme Courts Now

**Wednesday, April 19, 2023**  
**5:30PM – 7:00PM**

**In-person at the Italian Academy**  
 Register: [italianacademy.columbia.edu](http://italianacademy.columbia.edu)



### speakers

#### Giuliano Amato

Former President of the Italian Constitutional Court

#### Susanne Baer

Judge of the Federal Constitutional Court of Germany

#### Stephen G. Breyer

Retired Associate Justice of the Supreme Court of the United States

#### Ana Maria Guerra Martins

Judge of the European Court of Human Rights; former Judge of the Constitutional Court of Portugal

### moderator

**Jessica Bulman-Pozen**, Betts Professor of Law; Faculty Co-Director, Center for Constitutional Governance, Columbia Law School

### organizer

**Barbara Faedda**, Executive Director, Italian Academy; Ambassador/Permanent Observer, EPLA Permanent Mission to the United Nations

### co-sponsor

European Public Law Organization (EPLA)

**Photography and videography will not be permitted**

Italian Academy, Columbia University  
 1161 Amsterdam Avenue  
 New York, NY 10027



APRIL 27 | CONCERT

## ARTEK Ensemble with Enrico Gatti, violin: Italian Music of the 17th Century

Roman music from the end of the 17th century: Arcangelo Corelli, Alessandro Scarlatti, Bernardo Pasquini

APRIL 28 | CONFERENCE

## A Roman World?: Imperial Power and Provincial Communities

**SPEAKERS:** Linda Gosner (Texas Tech University), Lindsey Mazurek (Indiana University – Bloomington), Katherine Blouin (University of Toronto – Scarborough), Alicia Jiménez (Duke University), Lisa Eberle (Universität Tübingen), Sailakshmi Ramgopal (Columbia University)

**ORGANIZER:** Center for the Ancient Mediterranean

**CO-SPONSORS:** the Metropolitan Museum of Art, Columbia University's History Department, the Classics Department, the Classical Studies Program, the Center for the Ancient Mediterranean, the Department of Art History and Archaeology, the Columbia Center for Archaeology

APRIL 29 | READING AND CONCERT

## Late Style or A Double Fugue: Beethoven and the West-Eastern Divan Orchestra

**PERFORMERS:** Omar Metwally (Edward Said); Andrew Polk (Daniel Barenboim); Michael Laurence (Understudy)

**THE DIVAN QUARTET:** Bassam Nashawati: Violin; Nurit Pacht: Violin; Sindy Mohamed: Viola; Lia Chen Perlov: Cello; Amer Hasan: Clarinet.

Kinan Azmeh: Composer; Rony Rogoff: Music Director; Tanya Jayani Fernando: Writer and Director; Carl Hancock Rux: Dramaturg; Susan Jahoda: Video Artist; Fouad Hassan: Stage Manager; Saba Husain: Directorial Assistant

**CO-SPONSORS:** Columbia University's Center for Palestine Studies; the Department of English and the Institute for Comparative Literature and Society

MAY 22 | CONVERSATION

## Sviatoslav Vakarchuk, Musician, Politician, and Civic Leader

**SPEAKERS:** Mark Andryczyk (Harriman Institute); Tanya Kotelnikova (Recipient of Columbia scholarship for displaced students); Dora Chomiak (RAZOM for Ukraine)

**CO-SPONSORS:** Columbia Global Centers; Columbia's Harriman Institute; Razom for Ukraine

JUNE 7 | CONFERENCE

## Italics: Writing, Translating, and Performing Italian Poetry in America Today

**ORGANIZERS:** Giovanni Lovisetto (Classical Studies Program, Columbia); Luca Abbattista (Italian Studies Program, Columbia); Patricio Ferrari (MFA program, Sarah Lawrence College; and Rutgers University)

**CO-SPONSORS:** World Poetry in Translation and (at Columbia) Multi-verse: Poetry Beyond Borders (Columbia University Poetry Club); the Department of Italian; the Graduate School of Arts and Sciences; the Institute for Comparative Literature and Society

## ARTEK with Enrico Gatti, violin: Italian Music of the 17th Century

April 27, 2023, 7:00–8:30 PM

Register at  
italianacademy.columbia.edu  
Early registrants will have access to  
one free seat

**Enrico Gatti** leads a concert re-creating the musical splendor of the Arcadian Academy of Rome, whose leading composers were Bernardo Pasquini, Arcangelo Corelli, and Alessandro Scarlatti. The program features the North American premiere of Pasquini's festive cantata *Applauso Musicale* with concerto grosso orchestra and soloists **Sarah Chalfy**, **Laura Heimes**, and **Clara Rottsoik**, sopranos; **Andrew Fuchs**, tenor; and **Steven Hrycelak**, bass, with additional music by Corelli and A. Scarlatti. Instrumental soloists will be **Enrico Gatti** and **Cynthia Freivogel**, violins, and **Loretta O'Sullivan**, cello.



**ARTEK** is a non-profit classical music ensemble presenting concerts of historically-informed early music led by **Gwendolyn Toth**.



## Late Style or A Double Fugue: Beethoven and the West-Eastern Divan Orchestra

April 29, 2023, 7:00–8:00 PM  
Register at italianacademy.columbia.edu



*Late Style* is an event that is half text and half music—mostly music by Beethoven, with compositions by the acclaimed Syrian composer Kinan Azmeh. *Late Style or A Double Fugue: Beethoven and the West-Eastern Divan Orchestra*, written by Tanya Jayani Fernando, invites us into the extraordinary friendship between a Palestinian-American scholar and an Israeli conductor, and on to the global orchestra they imagined into being. Edward Said and Daniel Barenboim created the West-Eastern Divan Orchestra to bring together Arab and Israeli musicians. It became an unsettling, humbling, and joyful experiment in understanding the "other."

The music is performed live by musicians from the **West-Eastern Divan Orchestra**

**Kinan Azmeh**, composer and clarinetist

**Tanya Jayani Fernando**, writer

**Susan Jahoda**, art director  
**Rony Rogoff**, music director  
Co-sponsored by the **Center for Palestine Studies**



WEDNESDAY, JUNE 7, 2023  
10:00AM–6:00PM

At the Italian Academy  
Columbia University  
1161 Amsterdam Ave, New York  
(South of 118th St.)  
5th floor seminar room

## ITALICS

WRITING, TRANSLATING, SELF-  
TRANSLATING, AND PERFORMING  
ITALIAN POETRY IN THE U.S. TODAY

### confirmed speakers

Johanna Bishop	Jonathan Galassi	Nino Provenzano
Maria Bono	Giovanni Lovisetto	Olivia Sears
Martina Bötti	Dora Malech	John Taylor
Gabriella Fee	Franca Mancinelli	Giovanna Cristina Vivinetto
Patricio Ferrari	Todd Portnowitz	

**Free and open to the public**  
**Registration required:**

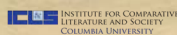


### organizers:

**Luca Abbattista**, **Patricio Ferrari**, **Giovanni Lovisetto**  
italicsnyc@gmail.com



ITALIAN DEPARTMENT



## PUBLIC EVENTS

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Organized by Affiliate Institutions; Hosted at the Academy

### Center for the Ancient Mediterranean

OCTOBER 14

#### Ea-našir, Microhistory, and Popular Interest in Ancient Mesopotamia

Amanda Podany (California State Polytechnic University)

NOVEMBER 4

#### Reflections on the Exhibition: She Who Wrote: Enheduanna and Women of Mesopotamia ca. 3400–2000 BC at the Morgan Library and Museum

Sidney Babcock (Morgan Library and Museum)

NOVEMBER 11

#### The Problem of Ancient Roman Copies: A Transatlantic Dissent

Luca Giuliani (Wissenschaftskolleg zu Berlin and Italian Academy Fellow)

APRIL 22

#### Reframing Hellenistic Poetry: Hidden Figures and Local Canons

Co-sponsored by the Italian Academy (*see details in previous section*)

APRIL 28 | CONFERENCE

#### A Roman World?: Imperial Power and Provincial Communities

Co-sponsored by the Italian Academy (*see details in previous section*)

## Columbia Seminars in Modern Italian Studies

SEPTEMBER 9

### An Ugly Word: Rethinking Race in Italy and the United States

Ann Morning, New York University  
Rhiannon Welch, University of California Berkeley

OCTOBER 14

### The Soldier's Baby: A Story of Family and Race in Postwar Italy

Nara Milanich, Barnard College  
Silvana Patriarca, Fordham University

NOVEMBER 11

### *Le male opere e le storte opinioni del clero scappato in America.* Unlawful Behaviors and Heterodox Ideas among the Italian Clergy in the United States (1861–1921)

Massimo Digoacchino, New York University  
Roy Domenico, University of Scranton

DECEMBER 9

### Dynamics of Encounter. Negotiating Peninsular Belonging in Decolonized Italy (1950s–1970s)

Alessandra Vigo, University of Padua and Remarque Institute  
Elleni Centime Zeleke, Columbia University

JANUARY 13

### Coming Out in a Fiat Plant, Mirafiori 1977: Italian Post-Workerism, Social Reproduction and Queer Identities

Serena Bassi, Yale University  
Christopher Nealon, Johns Hopkins University

FEBRUARY 10

### The Antimafia Culture Industry

Giuseppe Fidotta, University of Groningen (The Netherlands)  
Naor Ben-Yehoyada, Columbia University

**MARCH 10**

## **Italian Communism and the ‘Rediscovery’ of the Third World, 1956–1974**

Silvio Pons, Scuola Normale Superiore  
Mark Mazower, Columbia University

**APRIL 14**

## **Political Convicts and Post-1848 Italy: Becoming International**

Elena Bacchin, Università Ca’ Foscari Venezia and Remarque Institute  
Mary Gibson, John Jay College of Criminal Justice, CUNY

**MAY 5**

## **Restoring Ruins/Becoming Animal: Italian Cinema in the Anthropocene**

Laura Di Bianco, Johns Hopkins University  
Elizabeth Leake, Columbia University

**FELLOWSHIP PROGRAM *AND*  
FELLOWS' REPORTS**

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## Kokunre Agbontaen-Eghafona

### PROJECT

The Significance of the Benin Bronzes:  
Before and After 1897 in the Repatriation Question

### SEMINAR | NOVEMBER 2, 2022

The Significance of the “Benin Bronzes”:  
Before and After 1897 in the Repatriation Question



It was a delightful and exciting experience for me as a visiting Fellow at the Italian Academy, Columbia University, in the fall 2022 semester. The period at the Academy accorded me the much-needed time and environment to work on the question of the restitution of Benin objects. These objects are currently a topic of global media, especially with regard to colonial loot. Benin objects have come to symbolize the broader debate on return/repatriation/restitution and on the decolonization of museums. My seminar topic was “After Restitution, What Next?” I enumerated an action plan for the Benin objects and the museum after restitution.

I looked forward to going to the office at the Academy, where there was such a peaceful ambiance. I was able to access all the needed and rare academic books and journal articles through the Columbia University library. I thoroughly enjoyed the weekly seminars by other Fellows at the Academy and there was always something new to learn every week. I had the opportunity of visiting the Metropolitan Museum of Arts, New York, and the Smithsonian National Museum of African Art, Washington, DC. It was a fruitful semester for me at the Italian Academy. I express my gratitude to Director Prof. David Freedberg, Executive Director Barbara Faedda, and the staff of the Academy. I enjoyed a warm and cordial relationship with them all.

Building on the work I did at the Academy, I am continuing my research on raising awareness and sensitizing the community to the importance of the Benin cultural objects.

*Kokunre Agbontaen-Eghafona returns to her position as a Professor of Cultural Anthropology, Department of Sociology and Anthropology, University of Benin, Benin City, Nigeria.*

## Francesco Benelli

Weinberg Fellow in Architectural History and Preservation

### PROJECT

The Birth of Architectural Criticism in Early Modern Italy

### SEMINAR | MARCH 1, 2023

How Architectural Criticism was Born. The Case of the Pantheon in the Renaissance



During my semester, I started a new project in the fields of architecture and literature: I sought to demonstrate that architectural criticism as we know it—expressed through journals, websites, books, exhibitions, and symposia—was born in fifteenth-century Italy with the rise of Renaissance architecture. With the practice of Filippo Brunelleschi and the theory of Leon Battista Alberti, architecture turned into an autonomous discipline, like medicine or law, with its own set of theoretical rules. This is due in part to the rediscovery of *Vitruvius's De Architectura*, the only surviving ancient Roman treatise on architecture, which introduced the notion of the architectural orders (the language through which classical architecture expresses itself) and a literary source that forced successful architects to embrace intellectual tools, thus turning them into cultivated professionals, not builders. This new status fostered an endemic comparative corporative aspect: professional rivalry, something that pushes one to criticize the work of peers in order to prevail over them.

Given that Renaissance architecture was a discipline generated by theoretical rules based on treatises and on the study of Roman ruins, architects could rely upon paradigms, and the quality of their work could be judged by how they adhered to them. However, these two sources do not always coincide, forcing us to wonder who's right or wrong—a dilemma that sparks the critical sense of the self.

Furthermore, architectural criticism arose in a period when literary criticism, from Petrarch to Pietro Bembo, produced a set of rules for the new *lingua volgare*, the emerging popular language.

I seek to sort out all the kinds of criticisms: professional, self-criticism, criticism toward ancient and modern buildings, patrons criticizing their architects (and vice versa), citizens criticizing public or religious buildings, and criticism written in architectural treatises. I worked here primarily on my theoretical framework, and the vast general bibliography. Once back in Italy, I will collect material—texts, annotations, documents, drawings, and actual buildings where their architects and architecture are judged.

In my semester at the Academy, questions from fellows who are experts in other disciplines were incredibly beneficial for my interdisciplinary approach and to further conceptualize my study.

*Francesco Benelli returns to his position as Associate Professor at Alma Mater Studiorum, University of Bologna.*

## Andreas Beyer

### PROJECT

The Artist's Self: Benvenuto Cellini and the Invention of the Modern Artist

SEMINAR | APRIL 5, 2023

Cellini's Life



During my stay I worked on a book-project, concentrating on the life and work of the goldsmith, sculptor and caster Benvenuto Cellini (1500-1571). I did do so along the lines of his *Vita*, the artist's autobiography, first published posthumously in 1728. Studying Cellini at the Italian Academy in the long shadow of Lorenzo Da Ponte was more than appropriate. Not only did he bring the Italian studies to New York and to Columbia; in 1807 Da Ponte began to write his *Memoirs* (published in 1823), a picaresque adventure story, that, of course, competed with the autobiography of his friend Casanova, but at the same time relates, to Cellini's own *Vita*—whose reception for a long time was dominated by the lure for sex, crime and the Renaissance “Superman.”

My interest, however, was different, and my main occupation was to read again through this chatoyant book, focusing on all aspects that concerned the artist's body, i. e. his physical and spiritual condition. My aim is to present Cellini as an early and major example of what recent philosophy has described as “self-technique” and “arts of existence.” In my re-reading of Cellini's *Vita* I started from this integral view on the artistic form of life, the artist's self-awareness, his consciousness and his claim to be unmistakable and identical with his creations, in the literal sense of the word individual: indivisible. In order to investigate this “corporeality” and its interaction to the world, my reading included not only the pertinent recent literature on Cellini, but also philosophical studies and texts from the larger “Kulturwissenschaften.” The outcome was compelling and challenging.

The famously overwhelming library services at Columbia University, the swift service in acquiring even the most remote literature, turned my research stay into a veritable foray. Meeting colleagues from Columbia, but also from other universities and museums, was invaluable; the exchange was always characterized by curiosity and open-mindedness, and invariably by warm generosity. The stay in the conducive premises of the Italian Academy did the rest to promote my work in the most emphatic way. In addition, there was the daily exchange with the Fellows, some of whom worked in neighbouring fields, and others in completely different disciplines: whether in or out of the field, the discussions, not least the human factor, were of decisive importance for my time spent here in the most profitable and enjoyable way. David Freedberg, Barbara Faedda, and the entire staff of the Italian Academy have made the beginning enormously easy, have been the best hosts one could wish for, and have made it all the more difficult to say goodbye. Now that spring is here, I am leaving the magnolia-filled Morningside Heights and returning to Basel. Enriched and delighted.

*Andreas Beyer returns to his position as Professor for the History of Art at the University of Basel, Switzerland.*

## Sabina Brevaglieri

### PROJECT

Rethinking the Origins of the Vatican Ethnological Museum

SEMINAR | SEPTEMBER 21, 2022

Rethinking the Origins of the Vatican Ethnological Museum.  
Reflections and Goals of an Ongoing Research Agenda



My research project has engaged with missionary collecting as a complex phenomenon tracing back to early modernity. It has addressed practices of attention, selection, monopolization and display of indigenous objects in their shifting entanglement with colonial dynamics and powers. The research has questioned the 19th century origins of the Propaganda Fide Museum in Rome and investigated the long-lasting histories of eradication, translocation, and re-sedimentation of artifacts accumulated in the Palace of the Congregation in Rome since the 17th century.

Discussions with colleagues, particularly from art history, archaeology, anthropology, and neurosciences, have provided the project with a tremendous opportunity to refine the conceptual approach to missionary material engagement. The International Observatory for Cultural Heritage at the Italian Academy has underpinned the design of a new intellectual agenda on colonial cultural heritage in Europe from a historical perspective. The Columbia library system has provided a great opportunity for intensive research into indigenous agencies and the role of objects in negotiating jurisdictional claims, missionary search for legitimation, and the indigenous performances of heritage-making. My argument of competing patrimonializations has attracted particular attention and fostered new dialogue and cooperation with international research centers and museums in Europe on colonial “dissonant heritages” in Europe and their future.

The project’s essential milestone is the special issue *Missionary Collecting*, «Quaderni Storici», 169, 2022, which I have edited, including my article on the origins of the Propaganda Fide museum. A wonderful round of conversations will take place in November 2023 in Madrid, Berlin, and Bologna around this work.

*Sabina Brevaglieri is now moving to the History department at Humboldt University in Berlin.*

## Andrew Butterfield

### PROJECT

Lorenzo Ghiberti and the Rebirth of Sculpture: A New Biography

SEMINAR | FEBRUARY 8, 2023

The Recovery and Identification of Early Modern Sculpture: Two Case Studies



My semester at the Italian Academy was enormously stimulating. I worked on three projects. First, as part of a biography I am writing on Lorenzo Ghiberti, I studied the artist's use of sculpture models and the technical and procedural changes he helped to introduce to the making of sculpture in Florence at the beginning of the fifteenth century. These innovations, developed, established and promulgated through his large workshop, were fundamental for transforming sculpture in Florence and making it a more experimental and progressive art form. Second, for a long article in preparation, I also spent a considerable amount of time researching the interrelated developments of the ideas of "culture," "civilization," and "anthropology" in the years around 1750-60, as part of the background to the creation of the museum as a modern institution. Third, I began investigating an unpublished terracotta model, which I believe can be demonstrated to have been made by Giambologna and Adriaen de Vries, around 1580, likely as part of a (now destroyed) fountain for the Medici Villa at Pratolino. This terracotta is perhaps especially interesting since although de Vries was in his time celebrated above all as a modeler, until now no surviving models by him have been hitherto identified; however, much remains to be done before this attribution can be fully solidified.

My months at the Academy were the first chance I had had in many years to devote myself exclusively to research and the riches of Avery and Butler, and even more, the stimulating companionship of the other Fellows, and of David Freedberg, Barbara Faedda and all the staff of the Italian Academy were a wonderful experience.

*Andrew Butterfield returns to his role as President of Andrew Butterfield Fine Arts.*

## Matilde Cassani

*Weinberg Fellow in Architectural History and Preservation*

### PROJECT

Sacred Spaces in Profane Buildings

### SEMINAR | NOVEMBER 9, 2022

Bowne Street, Flushing, Queens: The Most Diverse Street in the World



I'm an architect interested in the emergence and growth of a non-figurative religious architecture in the urban reality of New York. Flushing, Queens, was subject of investigation in 2011-2013 for my PhD thesis "Sacred Spaces in Profane Buildings" at the Politecnico di Milano. My interest was to update and test what I had critically examined in the past. In particular, I focused my research on the history of the Hindu Society of North America in Flushing, in the framework of the development of Bowne Street. This case study

demonstrated how some marginal urbanized and micro scale spaces of the city, named as "Sacred spaces in profane buildings" in the text, can become relevant for urban studies and planning policies. The research has been supported by field work done during the fall semester spent at Columbia University's Italian Academy in 2022 and by a series of interviews with Dr. Uma Mysorekar, president of the Hindu Society of North America, and Ravi Vaidyanat, director of religious affairs at the Temple. This work is currently undergoing peer review. I'm grateful to Professor Freedberg and the entire staff of the Academy for managing to keep the fellowship activities and the Academic work so fertile. The discussions at the Academy were stimulating and energizing. The multicultural and multidisciplinary environment were for me the most important aspect of the time spent in New York.

*Matilde Cassani teaches at UNIBZ, the Libera Università di Bolzano.*

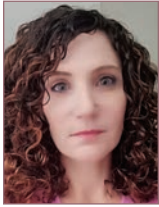
## Maria Luisa Catoni

### PROJECT

Socrates' Ugliness

SEMINAR | DECEMBER 7, 2022

Socrates' Ugliness, or a Reflection on Source-Induced Prejudice



My project at the Academy concerned ancient Greek portraiture, approached through an in-depth analysis of Socrates' earliest portrait statue produced in Athens in the IV century BCE. Carried out with a co-author (Prof. Luca Giuliani), this research involves fundamental issues such as the beginning of physiognomic portraiture in Western culture, the relationship between important texts (such as Plato's and Xenophon's Symposium) and the visual sources and the language used in ancient Greek to reference the notions of image and likeness.

The interactions I could experience at the Academy have been of huge benefit and stimulus to my research project, to me as a researcher and to me as a person. The colleagues and personnel from the Academy have created a marvelous, non-intrusive yet highly stimulating atmosphere, supporting in every possible way my scientific activity, my use of the scholarly resources and my experiencing the New York cultural scene. The weekly seminars, under the intelligent, inspiring and thought-provoking guidance of David Freedberg, have been particularly stimulating for me: I could not only learn a lot, but also establish inspiring intellectual and scientific contacts with some co-fellows, colleagues from the Academy and colleagues from Columbia. These intellectual contacts are already resulting and will hopefully continue to result in collaborative interdisciplinary research projects. Apart from research, thanks to Prof. Freedberg and Prof. Faedda, I could also establish a formal collaboration between my University and the Academy at Columbia University. I want to highlight that the intellectual atmosphere of the Academy and the intellectual generosity offered me an invaluable chance to carry out my research, to exchange ideas with colleagues and to plan future collaborative research projects.

*Maria Luisa Catoni returned to her position as Full Professor of Ancient Art History and Archaeology at IMT School for Advanced Studies Lucca.*

## Jan Eike Dunkhase

### PROJECT

Paul Oskar Kristeller's Letters from Italy (1934–39)

SEMINAR | NOVEMBER 16, 2022

“Why Kristeller?” – Once Again



The award of a fellowship at the Italian Academy came as a special honor and opportunity for me, even more so since the object of my research project, Columbia University's eminent Renaissance scholar Paul Oskar Kristeller (1905-1999), had close ties with the Casa Italiana himself since he arrived in New York in September 1939. Kristeller's early years before he came to America, the years of his studies in Germany and then the five years of his exile in Italy, have been the focus of the extensive archival research in Columbia's Rare Book and

Manuscript Library that I was able to conduct thanks to my fellowship. At the same time, I used the *genius loci* to reflect further on his ideal of scholarship and his objective of a “new humanistic reaction” for my presentation at the weekly seminar. I've returned home to Berlin with a certain sense of loss, but also with lots of source material and plans for an edition of letters as well as for a few articles.

With its unique atmosphere and its wonderfully practical set-up, the Italian Academy proved to be the perfect environment for conducting my studies. The weekly seminars always held interesting intellectual diversions in store, not least since David Freedberg grandly manages to arrange for lively discussions among scholars and scientists from the most diverse academic backgrounds. I give my thanks and praises to the director and his whole staff for their kind hospitality in this most distinguished institute.

*Jan Eike Dunkhase is an intellectual and cultural historian based in Berlin.*

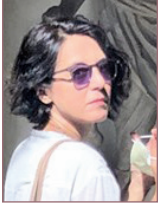
## Antonella Fenech

### PROJECT

*Sottosopra*: Bodily Reversals in Early Modern and Modern Images

### SEMINAR | APRIL 12, 2023

*Sottosopra*: Bodily Reversals in Early Modern and Modern Images



During the semester I spent at the Italian Academy, I focused on the visual forms of punitive bodily reversals and their empathetic potential, one of the most interesting aspects that I came across during my project on the functions, semantics and expressions of the human body depicted upside-down. In the I research conducted during the Spring semester 2023, the upside-down-figure was considered mainly as a theoretical object whose efficiency has spanned time and space. Thanks to bibliographic research and the exchange with colleagues of Columbia and other institutions, my main hypothesis has been confirmed: the reversal of body polarities reveals an idea of infra-humanity which expresses an ontological “failure” of dogmatic upright verticality, and thus a critical expression of the anthropocentric thinking characterizing Western culture. Because of the wide spectrum of problems (formal, theoretical, anthropological) in considering the problem, my study of the upside-down-figure required a cross-factors analysis. If formalist, iconological and cultural approaches consider bodily inversion in terms of movement (formal), posture (social), gesture (symbolic), still these perspectives do not shed light on other fundamental points: the psychological reaction (uncanny, trouble, anxiety) and the physical “response” to bodily reversal’s images and their empathic impact on the viewer (in mnemonic, emotional terms). All these points have deepened my understanding of the psychophysical processes of the empathic response aroused by the inversion of bodily polarities, as well as its symbolic, cultural and anthropological meanings. The Italian Academy was the ideal place to carry on this transdisciplinary research. Its intellectual community was a powerful stimulus to develop this cross-disciplinary approach.

*Antonella Fenech returns to the Centre André-Chastel, Paris, where she is researcher and deputy director.*

## Vittorio Gallese

### PROJECT

Embodying Cultural Practices: A Neuropragmatic Approach

SEMINAR | OCTOBER 4, 2022

Embodying Cultural Practices: Some Background

SEMINAR | JANUARY 25, 2023

Architecture from Within: An Embodied Perspective



I had the privilege to be a Fellow at the Italian Academy for two consecutive terms. During these exciting months I met, talked to and discussed with scholars from other disciplines, all driven by their willingness to share and discuss their research activity. The Italian Academy revealed itself the ideal scientific and intellectual environment to develop my project “Embodying the Humanities,” a comprehensive study of the relationship between neuroscience, embodiment and cultural practices,

which capitalizes upon the application of the model of embodied simulation to social cognition, art, aesthetics and cultural artifacts.

During my Fellowship the project has developed into two main directions: 1) The writing of a book—*The Aesthetic World*—on the impact of digital mediation and AI on social relations and social practices. My stay in New York has been precious, as I could meet and discuss with colleagues, philosophers and computer scientists many of the topics I am addressing in the book; 2) The start of a new international cross-disciplinary scientific project on architecture, urban planning, well-being, neuroscience and psychopathology. This new project is an exciting development of the scientific collaboration entertained with Professor Freedberg since 2005. During my stay, a Transcranial Magnetic Stimulation (TMS) experiment on the reception and imagination of urban architecture characterized by different levels of implied motion has been planned, developed and executed. The experiment has been carried out in collaboration with Professor David Freedberg, Professor Fortunato Battaglia, and Professor Leonardo Chiesi of the School of Architecture of the University of Florence, Italy.

I conclude with my heartfelt thanks to David Freedberg and Barbara Faedda, the Italian Academy with all its marvelous staff and Columbia University for the privilege and the pleasure of this exciting Fellowship, one of the best intellectual and human experiences of my academic career.

*Vittorio Gallese returns to his position of Professor of Psychobiology and Director of the Lab of Social Cognitive Neuroscience of the University of Parma, Italy.*

## Luca Giuliani

### PROJECT

The Problem of Roman Copies: A Transatlantic Dissent

SEMINAR | SEPTEMBER 28, 2023

The Problem of Roman Copies: A Transatlantic Dissent



Until about a generation ago, there seemed to be a consensus among Greek and Roman archaeologists that ancient Roman sculptors had frequently been copying Greek statues from the 5th and 4th centuries BC. This consensus has come under lively attack since 1989. The revisionist movement started in the US but has been rapidly spreading. Today it seems to have established itself throughout English speaking academia, claiming that exact copies did not exist in antiquity. The ‘Roman copy’ itself is declared to be a myth, propagated by German archaeologists of the late 19th century – a myth that we need to overcome, if we want to reach a better understanding of Roman art. From early on, the two dissenting camps have made little efforts to communicate, and the lack of communication has favoured the emergence of sectarian certitudes.

This is hardly satisfactory. What would be needed is an open, critical dialogue, from which both camps could only profit. We would have to reconsider not only the material evidence (is it true that there are no Roman high-fidelity copies?), but also many of our aesthetic judgments (is copying really to be considered as a worthless activity that has nothing to do with true art? Where does this negative assessment come from? Would an ancient Roman connoisseur have found it plausible?).

*Luca Giuliani returns to his position as a permanent fellow of the Wissenschaftskolleg zu Berlin, Institute for Advanced Study.*

## Lamya Khalidi

### PROJECT

Human Mobility, Climate, and Resources in the Afro-Arabian Rift System (12,000–2,000 BP)

### SEMINAR | DECEMBER 9, 2022

Obsimania 101

### SEMINAR | MARCH 8, 2023

Destruction of Cultural Heritage in Yemen: 2015 to the Present



The two consecutive terms I spent as a Fellow at the Italian Academy were spent working on the beginnings of a manuscript project entitled *Fingerprinting Human Mobility, Climate Impact and Resources in the Afro-Arabian Rift System (12000–2000 BP)*. During my stay, I was given the chance to rediscover archival research and my love for obsidian, and plunged myself into the available literature on this volcanic glass, used and desired by humans the world over, from deep time until the present. Obsidian is my main object of study from which

I have been working to trace mobility, and to reconstruct modalities of fabrication and changing landscapes during a period of 10,000 years in which humans abandoned hunting and gathering and adopted pastoralism and agriculture in the Middle East, and in Northeast Africa. My first term pre-paper, Obsimania 101, which will constitute the first chapter in my manuscript, went beyond obsidian in my period and region of study, entering into uncharted territory and time to discover all there was to know about this volcanic stone, its properties, and its uses, something I have been itching to do for over ten years. The preparation of this chapter and the feedback that I received from colleagues Zainab Bahrani, Brian Boyd, Maria Luisa Catoni and Avinoam Shalem opened up new avenues of research into Mesopotamian, Islamic and Persian sources that refer to obsidian, into an enigmatic Bronze Age shipwreck in the Mediterranean and into the use of obsidian in statuary. This led me to explore the Egyptian, Mesopotamian and Mesoamerican collections at the Met and the Brooklyn Museum, to the new Gems and Minerals exhibit at the American Museum of Natural History and to test obsidian's melting point at Urban Glass with colleagues from NYU and Lamont-Doherty. During my remaining time I was also able to complete a second chapter on Obsidian use and interaction across Arabia and the Horn of Africa during the mid- to late Holocene and to work on a parallel publication and project related to the destruction of cultural heritage in Yemen, which I presented in my second term pre-paper and seminar. Thanks to David Freedberg and Barbara Faedda, the wonderful fellows and staff and the stimulating weekly seminars and events at the Italian Academy, as well as exchange with cherished Columbia, Barnard, NYU, New School and Stony Brook colleagues, I found the inspiration, facilities, people and the space I needed to research and to work on this manuscript. I look forward to coming back to the Casa Italiana soon and often!

*Lamya Khalidi returns to her CNRS position at the CEPAM laboratory, University Côte d'Azur in Nice.*

## Andrea Liberovici

### PROJECT

Music in Metamorphosis: Evolution/Involution/or Transformation?

SEMINAR | FEBRUARY 22, 2023

Music in Metamorphosis: Evolution/Involution/or Transformation?



The research that the Italian Academy allowed me to do, as a composer, concerns a reflection on the evolution of the acoustic arts in relation to other artistic disciplines. I therefore began, at the Academy, to write a transdisciplinary and performative project, entitled “Pop\_Detox,” starting from what belongs to me most, namely instrumental, electronic and concrete music. With this basis I started to work on the images—that is, the visual art—and the words/text, creating the first fragment of the work, which was performed by a violist and an actress.

The structure of this work was inspired by a sort of moving essay. It is a single theme that develops in eight chapters written for multiple voices, like a sort of madrigal. The word is therefore the *incipit* of each chapter and (at the same time) it is the prompt for a symbolic audio-visual narration.

The central theme of this first fragment, “Suspended Youth,” is the lockdown of 2020, in which many young people remained stuck just at the moment of the flowering of their adolescence. The duration of the work is 28 minutes.

Thanks to the Academy and thanks to the good work we did together, I have decided that “Pop\_Detox” should develop and deepen the theme that first inspired me. The structure I imagine for the future will be in three movements that follow the growth of these adolescents:

1. Pop\_Detox : Suspended Youth (done)
2. Pop\_Detox: The Invention of the Body (to do)
3. Pop\_Detox: The Shy Freedom (to do)

*Andrea Liberovici moved on to start creating an installation for the Venice Biennale Musica 2023.*

## Paul Linton

### PROJECT

A New Approach to 3d Vision

SEMINAR | OCTOBER 18, 2022

Seeing in 3D: Humans + AI

SEMINAR | FEBRUARY 16, 2023

On New Approaches to 3D Vision



My work focuses on developing a new model of Human 3D Vision in order to develop new approaches to Virtual and Augmented Reality and Artificial Intelligence:

1. VR/AR: We are on a cusp of a 3D revolution, with augmented reality headsets like Apple's Vision Pro intended to ultimately replace our 2D phones, computers, and TVs.
2. AI: We are also in an AI revolution. And yet AI continues to struggle with 3D vision. Indeed, "Moravec's Paradox" states that what is easy for us (3D vision) is hard for AI.

The Italian Academy has afforded me the opportunity to develop a new model of Human 3D Vision, now published by the Royal Society as "Minimal Theory of 3D Vision: New Approach to Visual Scale and Visual Shape." This account challenges fundamental assumptions about human stereo vision that date back to Kepler and Descartes in the early 1600s. And I am currently piloting experiments with both stereo displays and virtual reality to test this theory.

Alongside my own theory, I also put together a Royal Society volume, *New Approaches to 3D Vision*, which explores the question of 3D vision from the distinct perspectives of AI, animal navigation, and human vision, and challenges the notion that an explicit 3D map of the environment is required for vision and action. The Italian Academy kindly sponsored a launch event for the volume with speakers from AI, animal navigation, and human vision.

*Paul Linton continues in the coming year as a Presidential Scholar in Society and Neuroscience at Columbia University.*

## Marco Maiuro

### PROJECT

Imperial *Lararia* and Their Religious Landscape

SEMINAR | NOVEMBER 30, 2022

Slaves and Freedmen, Roman and Imperial:  
Seven Background Questions and a Few Tentative Answers



As a fellow for the second time in my life, it was quite clear to me what marvelous opportunities I could enjoy spending a whole semester of research at Columbia. The highest expectations were all met: I had the chance to work with colleagues with whom I had already shared research projects, and to meet new scholars whose intellectual profile made the dialogue particularly interesting. My plans to conduct research on the religious life of the members of the *familia Caesaris*, and to deepen my knowledge of forms of cult and worship in that context were again fulfilled. I studied the *lararia*, the places of imperial cult in imperial villas and demesnes, a topic never really investigated in previous times. I tried to assess in what way performing a private cult in a privately owned space would create a community of worshippers with a special relationship to Caesar, a model for other social groups to follow. And indeed, the first Christian communities found a fertile breeding ground for preaching among imperial slaves and freedmen. I am preparing a book-long project on that topic, and the period spent at Butler library has proved to be the basis for any further development. Spending some good time with the fellows of the Italian Academy has been an extra asset, for I had the opportunity to interact with colleagues I had a lot to learn from. Finally, the facilities at Columbia University, where I had already had the chance to spend 8 years of my life as a Professor of History, and that I knew fairly well, are so easily accessible that any full-time research period there is indeed a way to fully accomplish ambitious goals. I am therefore thankful for having had this opportunity for the second time.

*Marco Maiuro returned to Italy where he is professor of ancient history at Sapienza, University of Rome.*

## Eric Michaud

*Visiting Scholar*

### PROJECT

Artistic Theories of Human Breeding

SEMINAR | MARCH 22, 2023

Breeding Humans and the Model of Art:

Charles Darwin, Friedrich Nietzsche, Oscar Wilde



There is an unbroken tradition since Genesis 30 that gives the image the power to suspend the laws of natural reproduction and to form a new generation in its likeness. If Genesis 30 only deals with sheep, it is with humans as much as with horses that the Greeks deploy tricks similar to those of Jacob. All these narratives display a specific use of images: they must be offered to the sight of the female sex during mating, so that the offspring is marked with the seal of a visible model. In this respect, anthropotechnics does not differ from

zootechnics. But while zootechnics engages in practices of massive reproduction, the desire to control human procreation first concerns only the individual, in the intimacy of the conjugal home. Later, 19th and 20th centuries multiplied calls to legislators in favor of massive and reasoned human reproduction, taking again as a model the techniques of breeding. All the metaphors that turn the breeder into an artist and his productions into works of art are reactivated by Darwin: they will be, until today, at the heart of almost all the discourses on the manufacture of humans.

I express my most sincere thanks to the Italian Academy and in particular to David Freedberg and Barbara Faedda for welcoming me as a “Visiting Scholar” and offering me to join a wonderful community of scholars with whom I had the opportunity to discuss the chapter I wrote during these happy months.

All my thanks to Adelle Parsons, Abigail Asher, Diego Almonte, Kathleen Cagnina, Rick Whitaker and Ervis Dinkel for their help and their attention.

*Eric Michaud returns to his position of Directeur d'études at the EHESS, Paris, where he will continue work on his manuscript.*

## Maria Alessandra Umiltà

### PROJECT

The Embodied Consequences of Observed Impossible Movements:  
A Multidisciplinary Approach

### SEMINAR | OCTOBER 26, 2022

Modulation of the Mirror Mechanism During Observation of the Consequences of Possible and Impossible Human Gestures

### SEMINAR | MARCH 29, 2023

The Influence of Sensorimotor Experience on Beauty Evaluation of Preschool Children



My experience at the Italian Academy was superlative. I had the privilege to engage in discussions with other Fellows and receive their valuable feedback on my research projects. This allowed me to adopt a multidisciplinary approach and expand my interpretive horizons. The project—exploring the bodily involvement triggered by watching drone footage—has progressed into an EEG experiment. We have already collected data, which will be presented at the Society for Cognitive Studies of the Moving Image Conference in 2023.

Additionally, I presented the project at the “Empathies, Brains, and the Moving Image” Workshop held at Tel Aviv University. In the future, the same embodied mechanism will be examined in Virtual Reality as a next step.

The other research that had the pleasure to study and discuss at the Italian Academy, was about the relationship between sensory-motor and aesthetic experiences in preschool children, and it has been recently finalized in a publication under revision. The experimental analysis of human gesture led to a common intellectual synergy between me, Professor Freedberg, and the archaeology scholar, Lamya Khalidi, specialist in studying systems and techniques in prehistoric ethnoanthropology. We have established a partnership that plans to raise the necessary funds to develop a new experimental phase. An interpretative framework is used to investigate prehistoric tools by analyzing their sensory and motor components, as well as their material and shape. The goal is to determine the distinctiveness of these tools and understand them as primitive gestures from prehistoric times.

I thank the entire Italian Academy team who made my stay unforgettable and full of future opportunities.

*Maria Alessandra Umiltà is Associate Professor of Physiology in the University of Parma, where she is also affiliated with the Unit of Neuroscience of the Department of Medicine & Surgery.*



## PROJECTS, PROGRAMS, AND INITIATIVES

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Art, Humanities, and Neuroscience Project

Alexander Bodini Foundation Fellowships

International Observatory for Cultural Heritage

Sardinia Cultural Heritage Project

Weinberg Fellowships in Architectural  
History and Preservation

Publications

# Art, Humanities, and Neuroscience Project

*and the*

## Alexander Bodini Fellowship in Developmental and Adolescent Psychiatry

The Art, Humanities, and Neuroscience Project at the Italian Academy is one of the oldest cross-disciplinary programs of its kind in the world. It was conceived in 2001 by David Freedberg; since 2006, it has also been the framework within which the Academy welcomes its annual Alexander Bodini Research Fellows in developmental and adolescent psychiatry. The Bodini Fellow selected for this period was Fortunato Battaglia, who studies the effects of transcranial direct current stimulation on mood, craving, and relapses in drug users with depression. He also continued his collaboration with Prof. Freedberg on the perception of implied motion in art and architecture, and initiated a new project with Academy Fellows Maria Alessandra Umiltà and Vittorio Gallese.

Prof. Umiltà, from the University of Parma, was here to develop her work on the embodied consequences of observed impossible movements; Vittorio Gallese, also from the University of Parma, was engaged in a comprehensive study of the relationship among neuroscience, embodiment, and cultural practices. Prof. Gallese gave a well-attended talk in March, “Bodily Self and Interpersonal Relations in Schizophrenia.”

The Project also supported a third scholar: Paul Linton, who was working toward a new model of human 3D vision and the implications of this model for virtual reality and artificial intelligence. At Columbia he was also a Presidential Scholar in Society and Neuroscience, affiliated with the Center for Science and Society. He too presented his work publicly several times during his Fellowship, including a roundtable that he moderated—with speakers from the University of Glasgow, from Brown, and from Microsoft Research—on the occasion of the publication of the major volume he edited for the Royal Society on 3D vision.

Paul Linton is at Columbia as a Fellow of the Italian Academy (2022-24) and a Presidential Scholar in Society and Neuroscience (2022-25). He will moderate this launch event for the Royal Society volume *New Approaches to 3D Vision*, which explores how AI, animals, and humans see and navigate the 3D world.



3D vision is central to a number of contemporary innovations. In artificial intelligence (AI), 3D vision is enabling autonomous cars and robots to freely navigate the world and helping AI to solve fundamental scientific questions like protein folding. In animals, brain recordings from freely moving animals are enabling us to understand how animals process and navigate through space. In humans, virtual reality, augmented reality, and 3D cinema are all having a transformative effect on our 3D visual experience. In turn, these innovations are revolutionizing our understanding of 3D vision and navigation. In traditional approaches to computer vision (SLAM: simultaneous localization and mapping), animal navigation (cognitive maps), and human vision (optimal cue integration), the assumption has been that it is important to produce an accurate 3D model of the world. By contrast, these new approaches rely on partial or distorted models of the world, or no model at all.

**Ida Momennejad** explores the ways in which neuroscience, behavioral research, and AI inform one another, using AI navigation in 3D computer games as a key example.

**Kate Jeffery** explores how animals' "cognitive maps" of their environment reflect the preferences for movement rather than the environment's physical geometry.

**Fulvio Domini** argues that 3D vision isn't trying to reconstruct the true 3D layout of the world, but instead the 3D percept that is most stable across viewing conditions.

Sponsors: Zuckerman Institute; Italian Academy; Presidential Scholars in Society and Neuroscience

## New Approaches to 3D Vision



AI



**Ida Momennejad**  
Microsoft Research

Animals




**Kate Jeffery**  
University of Glasgow

Humans



**Fulvio Domini**  
Brown University

Moderated by Paul Linton, Columbia University

 COLUMBIA UNIVERSITY  
IN THE CITY OF NEW YORK

**Feb 15 | 4:30-6:00 PM ET**  
Online and In-person  
at the Zuckerman Institute

## Bodily Self and Interpersonal Relations in Schizophrenia

A TALK BY VITTORIO GALLESE



*Looking at  
schizophrenia from  
an embodied  
perspective*

*Neuroscience can  
correlate the  
first-person  
experience of  
psychosis with its  
roots—both bodily  
and neurobiological*

Tuesday, March 7, 2023 • 5:30–7:00 PM  
Register at [italianacademy.columbia.edu](http://italianacademy.columbia.edu)

Vittorio Gallese is an Italian Academy Fellow and trained neurologist who is Professor of Psychobiology and Cognitive Neuroscience at the University of Parma, Italy. As a cognitive neuroscientist, he focuses on social cognition by investigating the neurobiological grounding of intersubjectivity, psychopathology, language and aesthetics.



Italian Academy  
1161 Amsterdam Avenue (south of 118th St.)  
New York, NY 10027



## International Observatory for Cultural Heritage

The IOCH is dedicated to all issues relating to the survival, protection, and conservation of cultural heritage. It was envisaged by Barbara Faedda in 2016, and it speaks to large audiences with its public events and published volumes, while also supporting the daily research—in the quiet of the Academy’s offices—of our Fellows. Among these were the Weinberg Fellows in residence this year, Matilde Cassani and Francesco Benelli, whose work is detailed in the “Fellows” chapter in this booklet.

The first public event of this academic year was an online symposium that drew a remarkable audience from 41 countries across the globe. Over 500 viewers logged on to watch visual artists, professors, and other experts during the November event, “African Photography: The Ethics of Looking and Collecting in the Age of Restitution.”

In the Spring semester came a three-hour roundtable, “The Ancient City of Tharros: Cultural Crossroads in the Mediterranean over Two Millennia,” paired with an opening reception to launch our photography exhibition on Tharros in the Academy’s lobby. This was part of our Sardinia Cultural Heritage Project (more details on that are found in the chapter below), as was the publication, just weeks later, of the illustrated book from Columbia University Press, *A Lost Mediterranean Culture: The Giant Statues of Sardinia’s Mont’e Prama*.

And in this year, a past event continued to gain new audiences as well, thanks to YouTube: by June 2023, the videorecording of our 2021 conference, “The Benin Bronzes: Towards the Resolution of a Long-Standing Dispute?” had notched over 23,000 views. One speaker who appeared onscreen for us from Benin City during that conference, Kokunre Agbontaen-Eghafona, was happily welcomed as an Academy Fellow here in 2022. Koki’s work, too, is detailed in the “Fellows” chapter in this booklet.



# AFRICAN PHOTOGRAPHY

## The Ethics of Looking and Collecting in the Age of Restitution

Since the 1990s, exhibitions of African photographers such as Seydou Keita have raised questions about the relationship of ownership to authorship, visibility to privacy. Concerns about the ethics of looking and collecting have grown more urgent with recent debates about the restitution of African cultural heritage.

This symposium draws together scholars, artists, and curators who explore the ethics of working with photographs and methods to decolonize the medium, and its histories.

What rights do photographers have? In today's age of hypervisibility, can sitters claim their "right to opacity," to use Édouard Glissant's term? What is the future of collecting and curating photographs that originate in family and colonial archives on the continent? Can viewers embody "the active struggle of looking with," in Tina Campt's words – rather than observe passively – and can this engender new ways of seeing?



Self-Portrait of Macky Kane and Fatou Thioune, Saint Louis (Senegal), 1941, 9x13cm.  
Courtesy of Linguere Fatou Fall and *Revue Noire*.

Friday, November 11, 2022

9 AM – 4 PM (New York time)

Free & Open to the Public  
on Zoom

Register: [italianacademy.columbia.edu/AfricanPhotographyEthics](https://italianacademy.columbia.edu/AfricanPhotographyEthics)

Presented by:



With the generous support of:



## Sardinia Cultural Heritage Project

This project is funded by the Autonomous Region of Sardinia, in collaboration with the Mont'è Prama Foundation, and is part of the Academy's International Observatory for Cultural Heritage. It was conceived by Barbara Faedda along with Paolo Carta (University of Trento). In 2022–23 it reached a wide range of audiences, and was so successful that the initial funding was augmented with a second award.

At the Metropolitan Museum, a Sardinian statue was displayed prominently—near the grand entry doors—and the loaning institution (the Mont'è Prama Foundation) thanked Dr. Faedda for “the initial project proposal and then the introduction” to the Met which then led to the loan of this nearly seven-foot-tall figure.

Broadening our reach beyond campus in other ways, we were happy to have Columbia University Press publish our first book on Sardinia, *A Lost Mediterranean Culture: The Giant Statues of Sardinia's Mont'è Prama*. This is the first English-language volume to explore Mont'è Prama's colossal statues, which were re-built from thousands of shattered limestone pieces that surfaced in 1974. Meanwhile, our digital exhibition about those ancient statues completed its first full year online, with lively interest from viewers; it is at [montepramaexhibition.italianacademy.columbia.edu](http://montepramaexhibition.italianacademy.columbia.edu).

Within the Academy building, we presented a roundtable event, “The Ancient City of Tharros: Cultural Crossroads in the Mediterranean over Two Millennia” that brought archaeologists to talk about this Punic-Roman port on the Sardinian coast. The afternoon concluded with an opening reception to launch our linked photography exhibition in the Academy's lobby.





## Weinberg Fellowships in Architectural History and Preservation

The Weinberg program, established in 2017 with a gift from the Sidney J. Weinberg Jr. Foundation to bring as many as four new scholars and practitioners to the Academy each year, continued the conversation on architecture of all periods and geographic areas.

In the autumn we had Matilde Cassani, from London's Architectural Association School of Architecture, studying sacred spaces in profane buildings; in the spring we had the Academy's friend, Francesco Benelli, from the University of Bologna, with a project on the birth of architectural criticism in early modern Italy.

Meanwhile, the Academy staff collected the final essays and photographs from eight Weinberg Fellows for the Fall 2023 publication of *A Shared Global Heritage: Architectural History, Conservation, and Preservation* (edited by Barbara Faedda). This illustrated book explores buildings and sites not only in Italy, but also in Algeria, Croatia, Iraq, Turkey, and the U.S.



## Publications

This year was busy with activity for new and upcoming publications of illustrated books.

*A Lost Mediterranean Culture: The Giant Statues of Sardinia's Mont'e Prama* (from Columbia University Press; edited by Barbara Faedda and Paolo Carta) came out in May. More information on this volume appears earlier in this booklet, in the chapters on the Sardinia Cultural Heritage Project and the Academy's broader International Observatory for Cultural Heritage.

Also within the International Observatory, we worked with Weinberg Foundation support to finalize the essays for *A Shared Global Heritage* (described on the facing page here).

