



The Italian Academy
for Advanced Studies
COLUMBIA UNIVERSITY

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for Advanced Studies
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Annual Report 2018–2019

The Mission of the Italian Academy

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

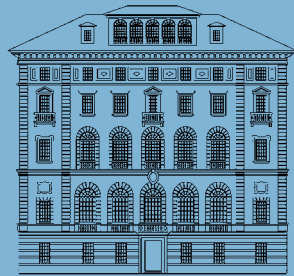
About the Academy

At the core of the Italian Academy's work lies its Fellowship Program. Fellowships are open to scholars at the postdoctoral level who wish to devote a semester or a full academic year to innovative work in any field relating to culture, cultural memory, and the relations between culture, the sciences, and the social sciences. Fellows are chosen by a jury of experts in the relevant fields. The Art, Humanities, and Neuroscience Project and the more recently-established International Observatory for Cultural Heritage are the two major projects of the Academy; alongside these are a rich array of research initiatives in other disciplines. The Academy also serves as the chief reference point in the United States for all links between the worlds of higher education in Italy and the United States. Thanks to its prestige and its location in New York, the Academy has become a critical site for meetings between distinguished members of the Italian and American business and political communities. Its theater, library, and other public spaces offer important locations for a variety of conferences, concerts, films, and exhibitions.



COLUMBIA UNIVERSITY

**The
Italian Academy
for
Advanced Studies
in America**



Annual Report

2018–2019

NEW YORK 2019

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Governance of the Academy

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

Honorary President of the Academy

SERGIO MATTARELLA President of the Republic of Italy

President of the Academy

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

Chairman of the Board of Guarantors

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

Director of the Academy

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

Board of Guarantors

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

ANNA FOÀ

Publisher, Tqqun Edizioni, Milan

MARK A. MAZOWER

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

RENATO MIRACCO

Art curator and critic; former Cultural Attaché at the Italian Embassy in Washington, D.C.

OTTO NAUMANN

President, Otto Naumann, Ltd.

KATHARINA PISTOR

Michael I. Sovern Professor of Law, Columbia University

GIANNI RIOTTA

Journalist; Pirelli Visiting Professor of Italian Studies, Princeton University

GIORGIO VAN STRATEN

Director, Italian Cultural Institute of New York

ARMANDO VARRICCHIO

Ambassador of Italy to the United States

SYDNEY HOUGHTON WEINBERG

Trustee, Sidney J. Weinberg Jr. Foundation

Senior Fellows

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 CATONI

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

VICTORIA DE GRAZIA

Moore Collegiate Professor of History, Columbia University

PAOLO GALLUZZI

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

CARLO GINZBURG

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

ANTHONY GRAFTON

Henry Putnam University Professor of History, Princeton University

DENIS HOLLIER

Professor of French, New York University

ERIC KANDEL

Nobel Laureate and University Professor, Columbia University

FRANCESCO PELLIZZI

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

EDMUND S. PHELPS

Nobel Laureate and McVickar Professor of Political Economy, Columbia University

RENZO PIANO

Renzo Piano Building Workshop, Genoa and Paris

GIACOMO RIZZOLATTI

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

SALVATORE SETTIS

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

HORST L. STORMER

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

NADIA URBINATI

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

MARINA WARNER, DBE

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

HONORARY FELLOW

DANIELE BODINI

Chairman Emeritus, American Continental Properties Group, New York

Staff

David Freedberg

Director

Pierre Matisse Professor of the History of Art, Columbia University

Barbara Faedda

Executive Director

Allison Jeffrey

Assistant Director

Abigail Asher

*Communications and
Development Officer*

Karen DeGraffenreid

Business Manager

Adelle Parsons

Administrative Coordinator

Barron Preston

Operations Coordinator

Rick Whitaker

Theater Manager

STUDENT ASSISTANTS (PART-TIME)

Clara Ceccanti

Alexander Christopher Cooney

Grace Elizabeth Geurin-Henley

Brendan Lim

Christopher E. Mingo

Rafael Anibal Ortiz

Sofia Page Riva

Karime Nickol Robles

Diana Laura Valcarcel Soler

Director's Report

During the Renaissance, Rome and the other great cities of Italy were the crossroads of many cultures. The results bore fruit in the fertility of Italian art, literature, language and science. In the seventeenth century Italians were central players in the enormously productive intellectual culture of the *République des Lettres*, that international group whose hunger for cultural exchange manifested itself in the collegial ways they exchanged ideas via their books, meetings, and correspondence across Europe, to China and Japan and over to the Americas.

The Italian Academy is proud to inherit this great Italian tradition of intellectual and cultural openness. Every year the Academy receives—on average—ten times as many applicants as we can accept. Their quality is so high that if intellectual rigor were the only bar to a higher admissions rate we would certainly accept more each year.

This year's Fellows' topics reflect some of the major foci and priorities of scholarly life and research at the Academy. Inspired by Italy's long-standing commitment to the conservation of cultural heritage and its open and generous assistance and provision of know-how to threatened sites across the globe, the International Observatory for Cultural Heritage saw a further year of exceptional growth. It brought to us a number of distinguished fellows, ranging from the Director of the Max Planck Institute for Art History in Rome to the four Weinberg scholars who once again were quite international: they came from Iraqi Kurdistan, Singapore, Europe, and America.

Following two years' events on cultural heritage at risk, we developed new Observatory initiatives. Together with the NGO Zochrot and the Forensic Architecture group at Goldsmith's College in London, and in conjunction with the Center for Palestine Studies, we hosted an exhibition entitled "Ground Truth: Testimonies of Destruction and Return in Al-Araquib." It was accompanied by a symposium entitled "*Res Nullius to Terra Nullius: Revisiting Indigenous Histories, Legal Systems and Land Rights in the Naqab*" (co-sponsored by Columbia's Studio X and

Global Center in Amman, the Heyman Center for the Humanities and the Department of Religion). We are grateful to all the organizers, and particularly to Debby Farber and our former Fellow Helen Malko.

After last year's full-house symposium on the threats to traditional tribal lands in the West, we continued our work in the protection and conservation of Indigenous culture, both past and contemporary, with a conference entitled "Resisting, Reclaiming, Reframing: Indigenous Communities and Art Museum Collections." Organized by Professor Elizabeth Hutchinson, and cosponsored by the Department of Art History and Archaeology (along with the Center for the Study of Ethnicity and Race and the University Seminar in Indigenous Studies), the conference was thronged and provoked much discussion. All the speakers came from indigenous groups.

The oldest of the Academy's dedicated programs is the Arts, Humanities and Neuroscience program, founded in 2001 in order to draw on the exceptional resources of both Columbia and Italy in these areas, and intended to exemplify the possibilities of true cross-disciplinary research and collaboration. This year we were pleased to have one of the best known cognitive neuroscientists in the field of empirical esthetics, Helmut Leder from the University of Vienna, as well as by that of Marco Cambiaghi (the Alexander Bodini Fellow, who works on the neural substrates of juvenile depression, and is also a historian of science) from the University of Turin. Their work was supplemented by that of Roberto Casati, whose massive volume *Shadows: Unlocking their Secrets from Plato to our Time* (begun when he was a Fellow here in 2010) appeared from MIT Press in precisely the term in which he returned to us this year.

In fact, this year our alumni Fellows in neuroscience and related fields have again done us proud. Few have done so more devotedly than Francesca Bartolini (a Fellow in 2008), now Assistant Professor of Pathology and Cell Biology at Columbia, who together with Frank Polleux, Professor of Neuroscience at the Zuckerman Institute for Mind Brain and Behavior, organized a remarkable conference on the Cell Biology of Neurodegeneration. It was cosponsored by the Glenn Foundation for Medical Research, NanoString, Nikon, the Parkinson's Foundation, Sartorius and Thermo Fisher Scientific, whose joint support enabled us to bring a powerful roster of speakers on this topic headed by Pietro De Camilli,



the great expert in this domain from Yale and the Howard Hughes Medical Institute.

Another packed event with important and timely social and medical implications was the conference on the lessons to be learned from the San Patrignano community in Italy, one of the largest successful drug rehabilitation communities in the world. We are grateful to our guarantor Daniele Bodini who has shaped the Bodini Fellowships (though the Alexander Bodini Foundation) and who subsidized this conference, “Community as Treatment: the Therapeutic Community Model in the Era of the Opioid Crisis.” Letizia Moratti, a co-founder of the Comunità di San Patrignano (who served as Italy’s minister of education and as Milan’s mayor) gave the introductory remarks. We were most grateful to Jonathan Avery, Director of Addiction Psychiatry and Associate Professor of Clinical Psychiatry at Weill Cornell Medical College and New York Presbyterian Hospital, for his organization of the entire conference and for his invaluable and beautifully measured contribution to its proceedings.

Our symposia on the occasion of the annual Holocaust Remembrance Day

have long been organized by Executive Director Barbara Faedda. This year the topic—once again a timely one—was “Antisemitism, Hate Speech and Social Media” with Professors Susan McGregor (Columbia Journalism School) and Michel Rosenfeld (Cardozo School of Law, Yeshiva University) as speakers.

This symposium was a strong follow-up to the equally well-attended event in October on the 80th anniversary of the Italian Racial Laws of 1938, in which David Kertzer of Brown and Columbia’s Ernest Ialongo presented Michele Sarfatti—the greatest living Italian expert on the topic—as our speaker. We are grateful to the co-sponsors, the Centro Primo Levi and the Columbia University Seminar in Modern Italian History (which we have long hosted at the Academy).

Edward Said was a devoted guarantor of the Italian Academy from its foundation onwards, and we are honored that the annual lecture in his memory continues to be hosted by us (as it has been since 2012). Because last year’s lecture was postponed, we were fortunate enough to have two this year, the first by Hisham Matar, author of the wonderful *The Return: Fathers, Sons and the Land in Between*, and the second by Viet Thanh Nguyen, author of *The Sympathizer*; both men are Pulitzer Prize winners.

The Spring semester brought three further talks of current political relevance. Antonio Tajani, President of the European Commission, participated in Columbia’s World Leaders Forum series. Introduced by President Bollinger and myself, Tajani stressed the importance of a united Europe and the need to resist factionalism—a particularly apposite topic in the midst of the Brexit crisis.

A few weeks later, *The New York Review of Books* and the association known as ResetDOC (Dialogues on Civilizations), based in Italy, presented a distinguished panel on “The Trap of Polarization: The Erosion of Democratic Discourse.” Amongst the speakers at this crowded symposium were Giuliano Amato, Kwame Anthony Appiah, Seyla Benhabib, Michael Walzer, Karen Barkey, Ece Ermelkuran, and Soli Özel.

Just weeks after that, Giovanni Bazoli, President of the Cini Foundation and former President of the Intesa Sanpaolo bank, gave a lecture on “Globalization and its missed opportunities.”

Every year, our Lorenzo Da Ponte Professor of Italian at Columbia, Teodolinda Barolini, and Maria Luisa Ardizzone, Professor of Italian at NYU, organize a confer-

ence on Dante, hosted here and at NYU's Casa Italiana Zerilli-Marimò. This year the conference was about the group of idiosyncratic and beautiful poems known as *Le Rime*. Such returns to the masterworks of the past not only offer an essential respite from our concerns with present issues, but also cast light on them.

From poetry to opera: Lorenzo Da Ponte, Mozart's librettist and the first professor of Italian at Columbia, is of special interest to the Academy. This autumn saw a day-long discussion of his work (at the Academy) and two nights' performances (in Low Library's rotunda) of his opera of 1830, *L'Ape Musicale* (the Musical Bee). Conceived by an Italian for an American audience, it was a musical pastiche of works by composers such as Mozart and Rossini, provided with lyrics by Da Ponte in his old age—a key event in the early performance of opera in New York. The reconstruction by Francesco Zimei, co-founder of the Istituto Abruzzese di Storia Musicale, was performed at Columbia by a full cast and orchestra from the Teatro Lirico of Cagliari. Here I thank Professor Zimei and Professor Giuseppe Gerbino, along with Barbara Faedda for her work in facilitating links with the Region of Sardinia.

As regards the performance and presentation of Italian music, we are proud that Rick Whitaker's pioneering series of contemporary music, with almost every concert featuring modern and contemporary composers, has proved such a success. The Italian Academy concerts have become a landmark on the New York musical scene—as affirmed by the always positive reviews in *The New York Times* and *The New Yorker*.

Amongst this year's notable events were the opening concert by the magnificent pianist Emanuele Torquati, with Francesco Dillon on cello, playing music by Scelsi, Sciarrino, Debussy, and two premieres of works by Ryan Carter and Mario Momi; a series of premieres by Stefano Gervasoni, Simone Movio, Zosha Di Castri, and Ivan Fedele by the Mivos String Quartet; a marvelous piano performance by David Witten of the music of Mario Castelnuovo-Tedesco; another piano concert by Andrea Lucchesini of works by Berio, Scarlatti, and Schubert (co-sponsored with the Istituto Italiano di Cultura of New York); and a wonderful set of songs and chamber music—performed by Marguerite Krull and the Mango Baroque Ensemble—from 1650 to 1720 by women (Barbara Strozzi, Isabella Leonarda, and Margarita Cozzolani).

In the new year Marco Fusi and the Kukuruz Quartet brought more music by Sciarrino and Scelsi, alongside compositions by Julius Eastman, Marcel Zaes, and John Cage; then Emanuele Arciuli, on the piano, played music by John Corigliano, Nino Rota, Chick Corea, Curtis Caccioppo, and Missy Mazzoli (part of Carnegie Hall's Spring 2019 MIGRATIONS Festival); after which we had the world premiere of David Del Tredici's *Monsters (Scylla and Charybdis)*; and a final concert by Julia den Boer playing music by Giulia Lorusso, Nono, Scelsi, and Claudia Jane Scroccaro.

Our exhibitions, all under the supervision of Assistant Director Allison Jeffrey, included not only *Ground Truth*, described above, but also a vivid showing of the work of Dominique Robin, entitled "Stone Puzzles from the Valdarno and the Hudson Valley." We also supported exhibitions of works by a prior winner of the Premio New York, Chiara Fumai, who was selected posthumously for the 2019 Venice Biennale, and by current fellows Fatma Bucak and Antonio Fiorentino; these were cosponsored by our partners in running the Premio New York, the Istituto Italiano di Cultura and the International Studio and Curatorial Program (ISCP). We could not be more grateful to both the Istituto and its director Giorgio van Straten and the ISCP and its director Susan Hapgood for their role in supporting—and exhibiting—the work of such talented young artists.

Once more it is my pleasure to acknowledge the critical help of our donors, sponsors and grant-givers in sustaining our programs. From 2006 on, the Alexander Bodini Foundation has sponsored at least one Fellow every year in projects related to adolescent psychiatry, while the Sidney J. Weinberg Jr. Foundation has continued to fund the work of four annual fellowships dedicated to architectural history and conservation, fields in which we have long been active but whose future is now secured, especially in the context of our International Observatory for Cultural Heritage. The Bodini Foundation has also begun sponsoring a Fellowship in Transitions from Globalism to Nationalism and Populism, which will welcome its first fellow in Spring 2020. We thank Daniele Bodini and Sydney Weinberg for their continuing commitment to the Academy.

We are similarly grateful to the NOMIS Foundation for their recent grant permitting us to set up the project "On the Move: Prehistoric Mobility and the Spread of Agriculture," led by former Fellow Dušan Borič, who is joined by two researchers. The study of early migration is the first step in the Academy's understanding of

movement and migration across the globe today; we are working to set up more Fellowships on this topic, addressing the fundamental sociological, economic and ethical issues that affect all countries.

The Academy has continued to support the growth of the Advanced Program of Ancient History and Art (APAHA), the summer program it created along with the Università di Roma “La Sapienza” with co-directors Francesco de Angelis (Columbia) and Marco Maiuro (a former Fellow, now at La Sapienza). This program has become a credit-bearing Columbia summer course in archaeology and ancient history for both post-graduates and undergraduates at Hadrian’s Villa, a UNESCO World Heritage Site and probably the most important of Roman imperial villas, located in Tivoli.

Other Academy projects that come under the umbrella of the International Observatory for Cultural Heritage include “Digital Amatrice,” an online exhibition on the town of Amatrice that was largely destroyed in the earthquake of 2016, curated by our former Fellow Francesco Gangemi, now at the Biblioteca Hertziana. Another digital project of note for us is the “Digital Atlas of Festivals in Renaissance Italy (FRIDA),” begun by former Fellow Francesca Bortoletti (now an Assistant Professor at the University of Minnesota) along with our Columbia colleague and historian of Renaissance music, Professor Gerbino.

Francesco Benelli, professor of the history of architecture at the University of Bologna and a long-standing friend of the Academy, runs the “Digital Serlio” project (our earlier digital initiative within the Observatory), on the work of the great Renaissance architect Sebastiano Serlio. The project is supported by the Weinberg Foundation and the Samuel Freeman Charitable Trust and is being conducted in collaboration with Columbia’s Avery Library, which has very strong holdings in this domain.

We have reaffirmed our relationship with La Sapienza with a Memorandum of Understanding; likewise, we have signed a MOU with the University of Bologna with the common aim of opening a branch office of the Observatory in Bologna under the direction of Professor Benelli, who has been instrumental in setting up this agreement.

We have received help for funding next year’s Observatory initiatives from the Mellon Foundation, from Columbia’s Division of Humanities in the Arts and Sci-



ences and Paris Sciences & Lettres (PSL); and from the regional government of Sardinia (whose generous grant of \$151,000 will stretch over three years of conferences and exhibitions about the island's archeological, historical and artistic cultural heritage).

Finally I should mention that we have begun a collaboration with the Mary Griggs Burke Center for Japanese Art (in the Department of Art History and Archaeology) to bring earthquake experts from Japan and from Italy to work at Columbia.

It remains for me to thank the entire staff of the Italian Academy, along with our always-devoted work study students, for their extraordinary teamwork. There could be no greater pleasure for a director than to work with so dedicated and congenial a team of colleagues.

Their positive spirit may be attributed not only to the stimulating environment in which we work, but also to the support we have received from Ambassador Varrichio and his entire staff at the Italian Embassy in Washington; from the Permanent

Representative of Italy to the United Nations, Mariangela Zappia, who came to see us as soon as she set foot in this city; from Consul General Genuardi and his staff at the Consulate in New York City; and (also in NYC) from Director Giorgio van Straten and his staff at the Istituto Italiano di Cultura. We are similarly grateful to our outstanding Board of Guarantors, for their devotion to the Academy and enthusiasm for our many projects. Their frank and constructive contributions could not be more precious.

Above all, I wish to offer my thanks to John Coatsworth, who is leaving his office of Provost at Columbia; we will miss him. His leadership and encouragement have been unwavering, sensible, intelligent, and sympathetic. I have profited immeasurably from his wisdom and experience.

These have been golden years for the Academy. Its programs have grown more than we could ever have imagined and we look forward to an exciting future.

DAVID FREEDBERG, *Director*



Fellows in Residence

FALL 2018

Sahar Basil Mahmood Al-Qaisi

Weinberg Fellow in Architectural History and Preservation

Koya University

SEMINAR Dec. 2018: “Stories behind the vernacular architecture of Iraqi Kurdistan”

FELLOWSHIP PROJECT [Keeping memory: vernacular architecture in Iraqi Kurdistan](#)

Marco Simone Bolzoni

The Morgan Library & Museum

SEMINAR Oct. 2018: “Cultural Differences in the Eyes of a 16th-century Draftsman: Federico Zuccaro’s Travel Sketchbooks and Drawings”

FELLOWSHIP PROJECT [Cultural differences in Federico Zuccaro’s travel sketchbooks and drawings](#)

Barbara Carnevali

École des Hautes Études en Sciences Sociales (EHESS)

SEMINAR Nov. 2018: “The Red Line: Design as Social Aesthetics”

FELLOWSHIP PROJECT [Subway design: Modernism from Milan to New York \(1964–1972\)](#)

Sheila Crane

Weinberg Fellow in Architectural History and Preservation

University of Virginia

SEMINAR Nov. 2018: “Inventing Informality/Shantytowns across the Mediterranean”

FELLOWSHIP PROJECT [Shantytowns and intangible heritage across the Mediterranean: preservation in an era of planetary urbanization](#)

Alessandra Di Croce (FALL AND SPRING)

Columbia University

SEMINAR Oct. 2018: “The Truth of the Catacombs: Christian Antiquarianism and Ecclesiastical History in post-Tridentine Rome”

FELLOWSHIP PROJECT [The reception of Christian antiquity in the post-Tridentine era: cultural change and artistic innovation in late sixteenth-century Rome](#)

Klaus Krüger

Freie Universität Berlin

SEMINAR Sep. 2018: “Imagining the Public: Image policy and its aesthetic foundations in late medieval and early modern Italy”

FELLOWSHIP PROJECT Imagining the public: Image policy and its aesthetic foundations in late medieval and early modern Italy

Helmut Martin Leder

Universität Wien

SEMINAR Sep. 2018: “Measuring aesthetic effects: (new) paradigms to bridge empirical aesthetics and art history”

FELLOWSHIP PROJECT Measuring aesthetic effects: new paradigms to bridge empirical aesthetics and art history

Guido Mazzoni

Università di Siena

SEMINAR Oct. 2018: “Individuals. Novel, Social Sciences, and Democracy”

FELLOWSHIP PROJECT The rise of the novel and the rise of human sciences: a parallel history

Tanja Michalsky

Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte

SEMINAR Oct. 2018: “Naples vertical: ‘deep holes’ in a porous city”

FELLOWSHIP PROJECT Naples vertical: “deep holes” in a porous city

Eric Olivier Michaud

École des Hautes Études en Sciences Sociales (EHESS)

SEMINAR Nov. 2018: “The potent image”

FELLOWSHIP PROJECT The descent of the image and the creation of the New Man

Maria Stavrinaki

Université Paris 1 Panthéon – Sorbonne

SEMINAR Dec. 2018: “‘We escape ourselves’: The invention and interiorization of the age of the earth in the nineteenth century”

FELLOWSHIP PROJECT Prehistorical modernity: art and time, from the invention of prehistory to the present

SPRING 2019

Marco Cambiaghi

*Alexander Bodini Research Fellow in Developmental and Adolescent Psychiatry
Università di Torino*

SEMINAR Feb. 2019: “Neural activity of reward processing and anhedonia as a biomarker for adolescent and early adulthood depression: the role of stress in a translational approach”

FELLOWSHIP PROJECT Perinatal stress effects on emotional circuits in juvenile depression

Maria Adele Carrai

Katholieke Universiteit Leuven; Harvard University

SEMINAR Mar. 2019: “Sovereignty in China”

FELLOWSHIP PROJECT Criminal justice reforms in Republican China

Roberto Casati

École Normale Supérieure; École des Hautes Études en Sciences Sociales (EHESS)

SEMINAR Jan. 2019: “Navigation as instrumental negotiation”

FELLOWSHIP PROJECT Heterogeneous cognition: how cognitive artifacts shape the mind

Corinne Doria

Université Paris 1 Panthéon – Sorbonne

SEMINAR Apr. 2019: “War and disability in Italy—a study of Italian blind veterans of World War I”

FELLOWSHIP PROJECT Support for the war-wounded in Italy: preserving testimony in buildings, monuments, and documents

Silvia Daniela Inaudi

Università di Torino

SEMINAR Apr. 2019: “Highlighting child poverty: within and beyond the Italian inquiry on misery in the 1950s”

FELLOWSHIP PROJECT Highlighting child poverty: Italy’s Parliamentary Inquiry on Misery in the 1950s

Ruth W. Lo

Brown University

SEMINAR Apr. 2019: “The Architecture and Urbanism of Rome’s Wholesale Market”

FELLOWSHIP PROJECT Feeding Rome: food, architecture, and urbanism during Fascism

Maurizio Peleggi

Weinberg Fellow in Architectural History and Preservation

National University of Singapore

SEMINAR Feb. 2019: “When Shrines Grow Tired: Caring for Cultural Artefacts in the Premodern World”

FELLOWSHIP PROJECT When shrines grow tired: caring for cultural artifacts in the premodern world

Brigitte Sölch

Weinberg Fellow in Architectural History and Preservation

Staatliche Akademie der Bildenden Künste Stuttgart

SEMINAR Feb. 2019: “Reflections upon the ‘Forum’”

FELLOWSHIP PROJECT The agora in postwar architectural discourse: struggle for democracy or culture of dominance?

Public Events

CONFERENCES, SYMPOSIA, LECTURES

OCTOBER 11: SYMPOSIUM

From Res Nullius to Terra Nullius: Revisiting Indigenous Histories, Legal Systems and Land Rights in the Naqab

SPEAKERS: Nadia Ben-Youssef (Adalah), Bashir Abu-Manneh (Kent), Debby Farber (Zochrot)

ORGANIZERS: Columbia's Center for Palestine Studies, Zochrot, and Forensic Architecture (Goldsmiths University, London)

International Observatory for Cultural Heritage

OCTOBER 15: ROUNDTABLE DISCUSSION

Lorenzo Da Ponte and the Birth of Italian Opera in the United States

SPEAKERS: Barbara Faedda (Italian Academy); Elaine Sisman (Columbia); Molly Nelson-Haber (Independent scholar); Francesco Zimei (Istituto Abruzzese di Storia Musicale, L'Aquila - Teramo); Karen Ahlquist (George Washington University); Franco Sciannameo (Carnegie Mellon); Lucia Marchi (DePaul University); Davide Ceriani (Rowan University); Claudio Orazi (General Manager, Teatro Lirico di Cagliari)

ORGANIZERS: Barbara Faedda, Francesco Zimei (Istituto Abruzzese di Storia Musicale, L'Aquila - Teramo), Giuseppe Gerbino (Department of Music, Columbia)

Co-sponsors: Columbia's Division of Humanities in the Arts & Sciences; Department of Music; Department of Italian

Paired with opera performance in Low Library rotunda



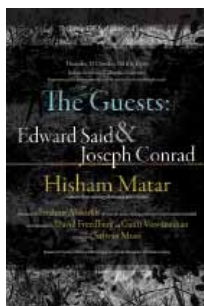
OCTOBER 23: LECTURE

Jews in Italy and Nazi and Fascist Persecution. Themes for Future Research

SPEAKER: Michele Sarfatti (Center for Contemporary Jewish Documentation), with David Kertzer (Brown University)

ORGANIZER: Ernest Ialongo (CUNY)

CO-SPONSORS: Centro Primo Levi; the Columbia Seminar in Modern Italian Studies



OCTOBER 25: THE EDWARD W. SAID MEMORIAL LECTURE

The Guests: Edward Said and Joseph Conrad

Speaker: Hisham Matar (Barnard)

CO-SPONSORS: The Society of Fellows and the Heyman Center for the Humanities (Columbia); made possible in part by the generosity of The JKW Foundation and The Abraaj Group

NOVEMBER 9: CONFERENCE

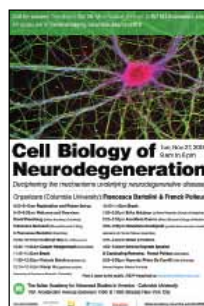
Community as Treatment: The Opioid Epidemic and the Therapeutic Community Model

SPEAKERS: Daniele Bodini (Chairman, Friends of San Patrignano); Letizia Moratti (San Patrignano Foundation); Jonathan Avery (Weill Cornell Medical College; New York–Presbyterian Hospital); John Mariani (New York State Psychiatric Institute; Columbia Medical Center); Monika Kolodziej (McLean Hospital; Harvard Medical School); Kristopher Kast (Weill Cornell Medical College; New York–Presbyterian Hospital); Gabriele Manella (University of Bologna), Dr. Bruno Genetti (Explora – Research and statistical analysis, Padua); Thomas Skiffington; Phaedon Kaloterakis (KETHEA, Greece; European Federation of Therapeutic Communities [EFTC])

ORGANIZER: Jonathan Avery (Weill Cornell; New York–Presbyterian)

CO-SPONSOR: Friends of San Patrignano

Art, Humanities, and Neuroscience Project



NOVEMBER 27: CONFERENCE

Cell Biology of Neurodegeneration

SPEAKERS: Subhojit Roy (University of Wisconsin-Madison); Casper Hoogenraad (Genentech); Victoria Bolotina (Boston University); Xiaoyi Qu (Columbia); Erika Holzbaur (University of Pennsylvania); Ana Maria Cuervo (Albert Einstein College of Medicine); Chandana Kondapalli (Columbia); Pietro De Camilli (Yale; Howard Hughes Medical Institute)

ORGANIZERS: Francesca Bartolini (Columbia, former Fellow) and Frank Polleux (Columbia)

CO-SPONSORS: Glenn Foundation for Medical Research; NanoString; Nikon; Parkinson's Foundation; Sartorius; Thermo Fisher Scientific

Art, Humanities, and Neuroscience Project

FEBRUARY 5: SYMPOSIUM (Giorno della Memoria)

Antisemitism, Hate Speech, and Social Media

SPEAKERS: Michel Rosenfeld (Cardozo School of Law) and Susan McGregor (Columbia Journalism School)

ORGANIZER: Barbara Faedda (Italian Academy)

Annual Holocaust Remembrance



MARCH 8: CONFERENCE

Resisting, Reclaiming, Reframing: Indigenous Communities and Art Museum Collections

SPEAKERS: heather ahtone (Choctaw/Chickasaw; American Indian Cultural Center and Museum); Sherry Farrell Racette (Algonquin/Métis/Irish; University of Regina); Scott Stevens (Akwasasne Mohawk; Syracuse University); Wanda Nanibush (Anishinaabe of Beausoleil First Nation; Art Gallery of Ontario); Crystal Migwans (Anishnaabe of Wiikwemikoong Unceded Territory; Columbia); Teri Greeves (Kiowa); Sonya Kelliher-Combs (Athabaskan, Inupiat); Jason Lujan (Brooklyn, New York) Hi'ilei Julia Hobart (Kanaka Maoli; Columbia)

ORGANIZER: Elizabeth Hutchinson (Columbia)

CO-SPONSORS: Department of Art History and Archaeology; Center for the Study of Ethnicity and Race; University Seminar in Indigenous Studies (all Columbia)

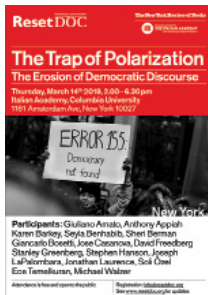
International Observatory for Cultural Heritage



MARCH 14: CONFERENCE

The Trap of Polarization: The Erosion of Democratic Discourse

PARTICIPANTS: Giuliano Amato (Constitutional Court of Italy), Kwame Anthony Appiah (NYU); Karen Barkey (UC Berkeley); Seyla Benhabib (Yale); Sheri Berman (Barnard); Giancarlo Bosetti (Reset-Dialogues on Civilizations); Jose Casanova (Georgetown); David Freedberg (Columbia); Stanley Greenberg (*NY Times*); Stephen Hanson (College of William & Mary); Joseph LaPalombara (Yale); Jonathan Laurence (Boston College); Soli Özel (Kadir Has University); Ece Temelkuran (Turkish author/ *NY Times*); Michael Walzer (Princeton)



ORGANIZER: ResetDOC Association in coordination with the *New York Review of Books*

APRIL 1: LECTURE

Globalization, a missed opportunity (La globalizzazione, un'occasione perduta)

Speaker: Giovanni Bazoli (president emeritus, Intesa Sanpaolo bank; president, Giorgio Cini Foundation; emeritus professor of law, University Cattolica di Milano)

Co-sponsor: European Institute (Columbia)



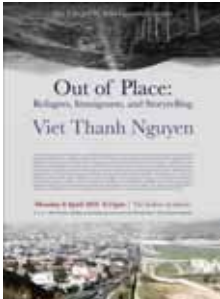
APRIL 5: SYMPOSIUM

Annual Dante Symposium: "Le Rime"

SPEAKERS: Jane Tylus (Yale); Paola Ureni (CUNY); H. Wayne Storey (Indiana University); Furio Brugnolo (Università di Padova); Teodolinda Barolini (Columbia); Maria Luisa Ardizzone (NYU); Paolo Borsa (Università di Milano), Christopher Kleinhenz (University of Wisconsin-Madison)

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

CO-SPONSORS: Department of Italian (Columbia), Department of Italian (NYU), Casa Italiana Zerilli-Marimò, and Banca Intesa Sanpaolo



APRIL 8: LECTURE

The Edward W. Said Memorial Lecture

SPEAKER: Viet Thanh Nguyen (Pulitzer Prize winner and MacArthur recipient)

CO-SPONSORS: The Society of Fellows and the Heyman Center for the Humanities (Columbia)

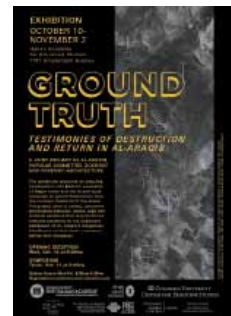
EXHIBITIONS

OCTOBER 10 – NOVEMBER 2

Ground Truth: Testimonies of Destruction and Return in Al-Araqib

CURATOR: Debby Farber (Zochrot)

ORGANIZERS: Helen Malko (Columbia, former Fellow); Center for Palestine Studies (Columbia); Forensic Architecture



(Goldsmiths University, London); Al-Araqib Popular Committee
CO-SPONSORS: Studio-X Amman at Columbia GSAPP and Columbia
Global Centers | Amman; Heyman Center for the Humanities;
Department of Religion (all Columbia)

International Observatory for Cultural Heritage

FEBRUARY 12 – MAY 17

Chiara Fumai: Less Light

(former “Premio New York” recipient chosen for the 2019 Venice
Biennial)

ORGANIZER: International Studio and Curatorial Program,
Brooklyn

CO-SPONSORS: Greenwich Collection Ltd.; Hartfield
Foundation; New York City Department of Cultural Affairs, in
partnership with the City Council; New York State Council
on the Arts with the support of Governor Andrew M. Cuomo
and the New York State Legislature; Stavros Niarchos Foundation
(SNF); The Andy Warhol Foundation for the Visual Arts; The Church
of Chiara Fumai



At the the International Studio and Curatorial Program, Brooklyn



MARCH 28 – MAY 8

Dominique Robin

Stone Puzzles from the Valdarno and the Hudson Valley

CO-SPONSORS: Aide à la création Ministère
de la Culture (France); Bourse Actions
innovantes Région Nouvelle-Aquitaine
(France)

MARCH 29 – 30

Premio New York Open Studios at ISCP, Brooklyn

Fatma Bucak (performance/photography/video)

Antonio Fiorentino (sculpture/installation/video)

CO-SPONSORS: The International Studio and Curatorial Program,
Brooklyn; the Italian Cultural Institute, New York

JUNE 20 – JULY 3

Premio New York Exhibition

Fatma Bucak (performance/photography/video)

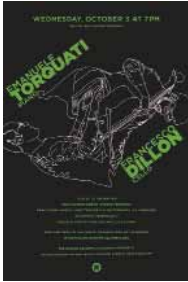
Antonio Fiorentino (sculpture/installation/video)

CURATOR: Isin Önel

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

At the Italian Cultural Institute

CONCERTS



OCTOBER 3

Francesco Dillon, cello, and Emanuele Torquati, piano

Music by Giacinto Scelsi, Ryan Carter (world premiere), Marco Momi (US premiere), Salvatore Sciarrino, and Debussy

NOVEMBER 7

Mivos String Quartet

Music by Stefano Gervasoni (NY premiere), Simone Movio (NY premiere), Zosha di Castri, and Ivan Fedele (NY premiere)



NOVEMBER 17

David Witten, piano

Music of Mario Castelnuovo-Tedesco (1895-1968)



NOVEMBER 20

Andrea Lucchesini, piano

Music by Luciano Berio, Domenico Scarlatti, and Franz Schubert

CO-SPONSOR: The Italian Cultural Institute of New York





DECEMBER 5

Saints and Sinners: In Her Own Words and Music

Marguerite Krull, soprano, with Mango Baroque ensemble
Italian music from 1650 to 1720 by women: Barbara Strozzi,
Chiara Margarita Cozzolani, and Isabella Leonarda

FEBRUARY 20

Marco Fusi / Kukuruz Quartet

Music of Julius Eastman, Marcel Zaes, John
Cage, Salvatore Sciarrino, and Giacinto
Scelsi



MARCH 20

Emanuele Arciuli, piano

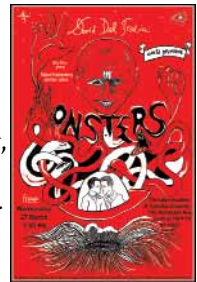
Music of John Corigliano, Nino Rota, Chick Corea, Curtis
Cacioppo, Missy Mazzoli, and Frederic Rzewski
*This recital is part of Carnegie Hall's Spring 2019
MIGRATIONS Festival*

MARCH 27

**MONSTERS (Scylla and Charybdis) by
David del Tredici (world premiere)**

Eric Moe, piano, and Robert Frankenberry,
actor

CO-SPONSOR: The Robert Shapiro Fund for
New Music



APRIL 10

Julia Den Boer, piano

Music by Giulia Lorusso, Luigi Nono, Giacinto Scelsi, and
Claudia Jane Scroccaro (world premiere)

Art, Humanities, and Neuroscience Project

The Art, Humanities, and Neuroscience Project—one of the oldest cross-disciplinary programs of its kind in the world—encompassed the work of Fellows Marco Cambiaghi (the Bodini Fellow) and Roberto Casati, as well as two public events designed to spread word of the newest scientific advances.

The first event was the conference titled “Community as Treatment: The Opioid Epidemic and the Therapeutic Community Model” and included speakers Jonathan Avery (Weill Cornell Medical College; New York–Presbyterian Hospital); John Mariani (New York State Psychiatric Institute; Columbia Medical Center); Monika Kolodziej (McLean Hospital; Harvard Medical School); Kristopher Kast (Weill Cornell Medical College; New York–Presbyterian Hospital); Gabriele Manella (University of Bologna), Dr. Bruno Genetti (Explora – Research and statistical analysis, Padua); Thomas Skiffington (a former member of the San Patrignano recovery community in Italy); Phaedon Kaloterakis (KETHEA, Greece; European Federation of Therapeutic Communities [EFTC]), and Letizia Moratti (San Patrignano Foundation). It was co-sponsored by the Friends of San Patrignano, with special support from the group’s chairman, Daniele Bodini.

The second conference, “Cell Biology of Neurodegeneration,” lasted a full day and included a poster session that brought in dozens of new voices, even beyond the scheduled speakers: Pietro De Camilli (Yale; Howard Hughes Medical Institute); Subhojit Roy (University of Wisconsin-Madison); Casper Hoogenraad (Genentech); Victoria Bolotina (Boston University); Xiaoyi Qu (Columbia); Erika Holzbaur (University of Pennsylvania); Ana Maria Cuervo (Albert Einstein College of Medicine); and Chandana Kondapalli (Columbia). The lively event was organized with verve by Francesca Bartolini—a former Academy Fellow who now leads her own laboratory at Columbia, where she is an Assistant Professor—and her colleague Frank Polleux (Columbia).

International Observatory for Cultural Heritage

PUBLIC EVENTS: The Academy drew large audiences for its second annual symposium on Native American issues—“Resisting, Reclaiming, Reframing: Indigenous Communities and Art Museum Collections”—which explored how museums are being called on to reframe installations and shift collecting practices. The speakers were Indigenous cultural leaders, artists, curators, and scholars from Canada, Alaska, Hawai‘i, and many other U.S. states.

Looking at a more distant group, the Academy co-sponsored an exhibition titled “Ground Truth” and a related symposium; both focused on the Indigenous histories, legal systems, and land rights around the Palestinian-Bedouin villages of the Negev region.

SCHOLARSHIP: While our public halls were packed for these free events, the upper floors of the Academy housed the scholars who did research throughout the year: the four Weinberg Fellows, and others, from Iraq and Singapore as well as the U.S and Europe.

NEW FUNDING: The Sardinia Cultural Heritage Project is supported with a new grant from the island region itself; this three-year program will launch with a conference on the history and restoration of the ancient stone statues known as the Giants of Mont’e Prama.

HOSTED PROJECTS: The Academy is also working with two former Fellows on digital exhibitions and interactive databases. The first is “FRIDA—Festivals in Renaissance Italy: Digital Atlas” which, with funding from the Gladys Krieble Delmas Foundation, has former Fellow Francesca Bortoletti developing a project on humanistic and court culture (Venice is the center of the pilot project). The second is “Digital Amatrice,” a virtual exhibition on the earthquake-flattened town of Amatrice and the fate of damaged cultural heritage, created by former Fellow Francesco Gangemi under the auspices of the Bibliotheca Hertziana (Max-Planck-Institut), with the Superintendence of the Lazio region as an official partner. *(For an earlier example of such a hosted project, read about the Digital Serlio Project here below).*



INTERNATIONAL OBSERVATORY
FOR CULTURAL HERITAGE

Weinberg Fellowships in Architectural History and Preservation

The second full year of the Weinberg program brought four new scholars and practitioners to the Academy, with projects on the conservation of architecture from all geographic areas and periods. Established with a \$1.15 million gift from the Sidney J. Weinberg Jr. Foundation, the program stands out as a highly visible marker of the Academy’s International Observatory for Cultural Heritage.

The Weinberg Fellows continue to enhance the Columbia campus with original work; they collaborate with professors based here, and they inaugurate new joint projects and develop new resources. To introduce them briefly (as their own detailed reports are found at the end of this booklet): in the autumn the Academy welcomed, first, Sahar Basil Mahmood Al-Qaisi from Koya University, who studies the vernacular architecture of Iraqi Kurdistan and, second, Sheila Crane from the University of Virginia, whose work focuses on shantytowns across the Mediterranean.

In the Spring, the Weinberg Fellows were Maurizio Peleggi—who works at the National University of Singapore and who reports on the care of shrines and other cultural artifacts in the premodern world—and Brigitte Sölch—from the Stuttgart’s Staatliche Akademie der Bildenden Künste, whose project was titled “The *agora* in postwar architectural discourse.”



Advanced Program of Ancient History and Art



In June 2018, the archaeological project at Hadrian's Villa, directed by Francesco de Angelis and Marco Maiuro as a part of Columbia's Advanced Program of Ancient History and Art (APAHA), brought its crew to the Villa in Tivoli.

The excavation of the Lararium had been completed by the previous group, so in 2018 the participants conducted a study season in that sector, while working in both the Medianum and Courtyard Buildings of the Macchiozzo area. Tim Trombley of the Media Center for Art History joined the team to create 3D scans of all of scores of fragments of the Skylla from the Canopus, and thus to produce a virtual reconstruction of this Homeric sculptural group.

An annual spin-off initiative—the APAHA Workshop on ancient frescoes—organized in partnership with the École Française de Rome—was presented in July.



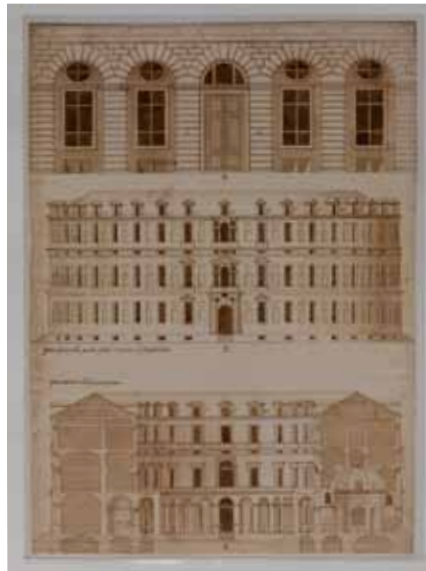
This initiative is born from the Italian Academy's work with the H2CU (Honors Center for Italian Universities).

The Digital Serlio Project

This year was marked by a full-day public symposium (in October) on the unparalleled collection of Sebastiano Serlio's works that are held in the Avery Architectural & Fine Arts Library at Columbia; the symposium was followed by a study day with Serlio's unpublished masterwork, *On Domestic Architecture*, and many of the published Serlio editions. This was the debut of the fully accessible public website for the project (found at <https://library.columbia.edu/locations/avery/digitalserio.html>).

Sebastiano Serlio, a sixteenth-century Italian architect and theoretician, is known for canonizing the classical orders of architecture, in his seven books on architecture, and for his formulation of the first typology of Western domestic architecture. The Avery Library has an unparalleled collection of his works, including *On Domestic Architecture*. This digital project facilitates active use of the Avery's Serlio corpus in curricular and research activities and helps to promote new scholarship. It brings current research on Serlio's works into direct conversation with digital captures of the works themselves.

This initiative is directed by the project's directors, Francesco Benelli, a professor at the Università di Bologna, and Carole Ann Fabian, director of the Avery Library. It is supported by the Avery Architectural & Fine Arts Library, with initial funding for research from the Samuel Freeman Charitable Trust, and a generous donation from the Sidney J. Weinberg Jr. Foundation. It is a collaboration among Avery Library, the Graduate School of Architecture, Planning and Preservation (GSAPP), and the Italian Academy, all at Columbia, as well as the Università di Bologna and the École nationale des chartes.



House of the King (Plate LXXI), Sebastiano Serlio, [*Sesto libro d'architettura*]: [*manuscript*], ca. 1550

CREDIT: Avery Architectural & Fine Arts Library, Columbia University.

NOMIS Foundation Project on Migrations and Mobility

With a gift that arrived in January 2019, the Academy began a new project in April upon the arrival of a resident researcher.

NOMIS, a private Swiss foundation supporting insight-driven scientific endeavors across all disciplines, offered funding for this new initiative titled “On the Move: Prehistoric Mobility and the Spread of Agriculture in Eurasia” and led by Dušan Borić.

Dr. Borić, who will spend two years at the Academy and—at times—away in the field, is an anthropological archaeologist who received his Ph.D. from the University of Cambridge and who has published widely on the basis of archaeological field work conducted at a number of Paleolithic, Mesolithic, and Neolithic sites in Serbia and Montenegro; he has also participated in research projects in Italy, Hungary, Romania, Turkey, and Brazil.

The project engages evolutionary anthropology, genetics, and archaeology to address a fundamental demographic and cultural change in human evolutionary history: the transition from foraging to farming. “Understanding human culture and its evolution is essential to gaining valuable insights that can help address the global challenges facing us today. The key to this lies in studying migration, mobility and the nature of social interactions between groups of humans,” said Borić. “Thanks to major recent breakthroughs in archaeology—probing ancient DNA (aDNA) and strontium isotopes to track human mobility from skeletal remains—we now see that prehistoric humans were very mobile in prehistory. Our study of aDNA and of strontium isotopes in ancient teeth will further be integrated with



evidence of land-use strategies as we model geographical constraints to movement, and with the study of environmental proxies indicative of climatic oscillations that are preserved in cave speleothems. These studies will provide an informed archaeological view from the remote past to give us an important perspective in choices for our world’s future.”

Premio New York

Fatma Bucak and Antonio Fiorentino, this year's winners of the Premio New York artists' prize, both participated in the Spring "Open Studios" weekend at the International Studio and Curatorial Program in Brooklyn, and in an exhibition curated by Isin Öno! at the Italian Cultural Institute of New York.

Fatma Bucak focused on her work, "A Colossus on Clay Feet" (a video performance and a site-specific installation). Her recent work articulates fragilities—of structure, possession, power, and ultimately of memory—through the new forms created by transforming the discarded debris of the city into a much more fragile incarnation. In a poetic quest that interrogates the human connection to that which is cast away and that which remains, Bucak cautiously dilutes, then cultivates a commonly-used and abused material of human civilization.



Fatma Bucak

While in New York City, Antonio Fiorentino displayed work that grew from his travels in the island nation of Kiribati (threatened by rising seas) and in the deserts of the United States. His practices include imitating and involving the natural impacts on material form, and they left the audience uncertain: were the objects found in nature, created by humans, or manipulated by the artist himself?



Antonio Fiorentino



Fellows' Reports

Sahar Basil Mahmood Al-Qaisi

During my time at the Italian Academy, I worked on my ongoing research project “Keeping memory: vernacular architecture in Iraqi Kurdistan.” This project as part of an interdisciplinary edited volume I’m coediting currently titled “Collective Memory and the Built Environment in Northern Iraq,” sheds the light on the small cities and villages in Northern Iraq that used to be in the shadow of the big cities; in spite of the fact that many of them have a remarkable historic value and have been a home for a diverse mix of ethnic and religious groups for thousands of years. The research shows that those cities and villages, which capture the layers of memory that reflect their inhabitants’ ethnicity and religious rituals and traditions, were subject to poverty, heritage neglect and badly built environment and infrastructure, but the real threat is related to the political mood and wars that let those cities and villages be exposed to violence and destruction during different political epochs since the establishment of the Iraqi Kingdom in 1921. The study; therefore, focused on protecting, studying and analyzing them as documents for understanding the various ethnic traditions and religious rituals that this land has witnessed.

The months I spent at the Italian Academy allowed me to have inspiring discussions with professors, scholars and librarians that enriched my research, especially the discussions with Zainab Bahrani, the Edith Porada professor of Ancient Near Eastern art and archaeology at Columbia University; Helen Malko, the program director at the Center for Palestine Studies at Columbia University; Will Reynolds, the adjunct assistant professor at the Graduate School of Architecture, Planning, and Preservation at Columbia University; and Ethel Sara Wolper, the associate professor of history at the University of New Hampshire. Discussions also included future opportunities of collaboration.

Besides my main research project, I had the chance to conduct a research about Frank Lloyd Wright architecture, so I had visited some of his masterpieces inside and outside New York such as the Fallingwater.

I enjoyed visiting New York’s wonderful museums, especially the Metropolitan museum.

During my stay at the Academy I’ve been chosen as a new Councilor for the European Architectural History Network (EAHN) and will present my research work at the academy in the EAHN symposium in Zaragoza, Spain in February 2019. I was also preparing for the international interdisciplinary conference “Koya on the Road of Civilization-KRC2019” at Koya University, Iraq in April 2019.

The wonderful resources of the Avery, Butler and other Columbia University's libraries were extremely helpful for my current and future research works.

Italian Academy with its friendly staff and weekly seminars have provided an outstanding interdisciplinary platform for sharing ideas and intellectually motivating discussions with Professor David Freedberg, Professor Barbara Faedda and the Academy's fellows; which has deeply influenced my way of thinking and expanded my horizons.

I would like to express my deep gratitude to Sydney Weinberg and the Italian Academy for this unique opportunity and great experience.

Sahar Al-Qaisi returns to her position as Assistant Professor at the Department of Architectural Engineering, Koya University in Iraq.

Marco Simone Bolzoni

My work at the Italian Academy was focused on my book project dedicated to Federico Zuccaro's travel drawings. Born in a small village of the Marche, Federico moved to Rome at a young age. He soon became one of the most successful and influential painters of the Eternal City and a key intellectual figure in the age of the Counter-Reformation, as one of the founding members of the Accademia di San Luca.

Of the over 300 drawing that constitute Federico Zuccaro's graphic oeuvre, nearly half can be defined as "travel drawings." Executed by Federico to document his sojourns outside Rome, they consist of drawings from life, portraits, landscapes, and copies of other artists' works. The importance of Zuccaro's travel drawings is connected to the exceptional quantity and quality of these artifacts, which are unparalleled in the graphic production of any other late sixteenth-century Italian artists. With my research project, I aimed to demonstrate how the analysis of Federico's fascination with travel, expressed in his graphic production, and his proclivity in the investigation and in the understanding of customs and artistic cultures other than his own, could advance the scholarly perspective and knowledge of Zuccaro's artistic biography.

During the Fall semester spent at the Italian Academy, I had the opportunity to benefit from the incredible resources of Columbia University, as well as the outstanding graphic collections of the city of New York, and, more in general, North America (i.e., The Metropolitan Museum; The Morgan Library and Museum; The Fogg Museum and the Museum of Fine Arts in Boston; The National Gallery in Washington, etc.). I was able to reconstruct Zuccaro's sketchbooks in a logical and credible chronological sequence according to the thematic and stylistic distinctions of his various drawings. Creating such an inventory allowed an analysis of the travel drawings as a whole. I analyzed elements relevant to the correct reallocation

of individual sheets to their respective sketchbooks according to chronology, the geographical locations of the subjects, the collectors' marks on the sheets, and the different papers on which they were drawn.

The stimulating environment of the Italian Academy significantly impacted the development of my project. In these months, I discussed the subject of my research not only with some distinguished colleagues and specialists in the field of the graphic arts based in North American institutions, but above all, with the fellows of the Academy who constantly encouraged me and provided significant insights and new ideas to my project.

During my fellowship, I was able to present part of my work in a symposium held at the Morgan ("Drawing in Tintoretto's Venice," Nov. 1), giving a talk titled "The Other Way Around: Rome Looking at Tintoretto's Venice," which focused mainly on Federico Zuccaro's sojourn in Venice, his fascination with the local art, his understanding of Venetian culture, and his significant role in the diffusion of the *maniera veneziana* on his return to Rome.

A personal, very deeply felt acknowledgment is owed to the entire staff of the Academy, and a staggering debt of gratitude goes to Prof. Freedberg and Dr. Barbara Faedda, who gave me the unique privilege of being part of the Fall program of the Academy, and were deeply engaged supporters of my research as well as a major source of personal encouragement.

Marco Simone Bolzoni takes up a new position as the Curator of Old Master and 19th Century Drawings – The Leon and Debra Black Collection.

Marco Cambiaghi

I came to the Academy for the spring semester as a Bodini Fellow. My project aims at investigating the neural reward processing and anhedonia as biomarkers for adolescent and early adulthood depression, focusing in particular on the effects of stress during adolescence. Indeed, early symptoms of depression in youth are possibly the strongest predictor that precedes the emergence of a full-threshold mood disorder in adolescence and adulthood.

During my stay I had the possibility to work in the Neural Circuits Lab run by Alexander Harris at the Department of Psychiatry (Columbia University and the New York State Psychiatric Institute). Even in a short period, I was able to obtain solid, important results that are now the beginning of a collaboration between this lab and my new lab in Italy. My lab became a reality, in fact, during my stay in NY, when I was awarded a position as an Associate Professor at Department of Neuroscience, University of Verona.

In addition to developing my laboratory research, the Academy gave me the possibility to work on my other academic passion, which is the history of medicine.



The Academy provided me access to an extraordinarily wide range of wonderful resources and opportunities such as the Columbia Library and direct access to the Metropolitan Museum of Art section of Drawings and Prints.

During my stay I was able to finalize a short biography on the life of an outstanding neuroscientist, Vernon Mountcastle, published in the *Journal of Neurology*. Moreover, since this year marks the 500th anniversary of the death of Leonardo da Vinci, I collaborated with a historian from Auburn University to write two papers on Leonardo's importance in the history of medicine and his work as a pioneer in exploring the anatomy and functions of the human body. (After many years of experimentation and direct observation, Leonardo's ideas about the brain and the heart and their functional activity began to depart from tradition and appear closer to our understanding today.)

During this very productive period I also continued my collaboration with two Italian newspapers (*La Stampa* and *La Provincia*), for whom I wrote several articles.

While at the Italian Academy I was also given the opportunity to have many fruitful interactions with other fellows, as well as with faculty from Columbia and other universities, among them Martin Chalfie, Rene Hen, Jonathan Weiner and Heidi Hausse. Moreover, I was able to attend an impressive number of seminars around the main campus and the medical campus, a great opportunity for intellectual and academic growth.

For these and many other "implicit" reasons, which will help me in the future as a researcher and a human being, I am extremely grateful to the entire staff of the Italian Academy, in particular to its Director David Freedberg, for this amazing experience and unparalleled cultural and academic opportunity.

Marco Cambiaghi takes up a new position as Associate Professor at Department of Neuroscience, University of Verona.

Barbara Carnevali

This was my second stay at the Italian Academy. Like the first, it proved an extraordinary opportunity, for which I am grateful to the directors and to all the staff.

First of all, I was able to work in ideal conditions for my new research project on Italian design, which progressed at a fast pace during the fellowship months. During my previous stay in 2013, I had already been able to appreciate the quality and convenience of the work resources offered by the Academy: spacious and quiet offices, proximity to libraries, and the highly efficient campus-based and inter-library book loan system. The novelty of my new stay was the discovery of the Avery Library: a precious resource for my new project focused on visual culture, which allowed me to find all the iconographic materials that I needed quickly, gathered in the same place and always available for consultation.

During the fall semester, the fellows' seminar was composed largely of art historians and specialists in aesthetics, architecture and urban studies. This composition turned out to be a great opportunity for my research project: it allowed me to present the first drafts of my new book and to discuss my hypotheses with an extremely competent and challenging audience. The atmosphere of the seminar was so pleasant and the discussions so lively and interesting that the weekly appointment became a real pleasure, which we all looked forward to. I took advantage of my presentation at the seminar, in November, to invite Paul Shaw as a discussant. As a designer, calligrapher, historian of design, and author of important studies on New York subway signage and the history of typography, he offered irreplaceable expertise and a unique technical look at the seminar discussion.

Alongside my new design research, I continued to pursue my collaborations with Columbia colleagues, experts in social philosophy and aesthetics, whom I met during my first stay, and with the fellows who became my friends in 2013 and still live in New York, like the writer Edmund White. I also got in touch with Jeffrey Schnapp, director of the Harvard metaLAB, who is currently investigating post-war Italian design. We set up a collaboration that will give rise, among other things, to a series of conferences in Paris in May 2020. During my visit to Boston I was also invited to attend a seminar at MIT in the Senseable City Lab and to discuss my project with the director, Carlo Ratti.

Among other initiatives born during this amazing semester, I would like to mention the fashion workshop organized by and with Barbara Faedda and two other fellows from past few years, Emanuele Coccia and Lynda Dematteo. The workshop will deal with the relationship between fashion and cultural heritage. It will be held at the Academy in October 2019 and host many important speakers. I look forward to this new opportunity to collaborate with the Italian Academy.

Barbara Carnevali returns to her position as Associate Professor in Paris, at the École des Hautes Etudes en Sciences Sociales.

Maria Adele Carrai

The four months spent at the Italian Academy have been among the most fruitful. The Academy offered a unique space and a privileged and supportive environment for furthering my own research and for cultivating intellectual exchanges. The interdisciplinary nature of the program and the many different perspectives brought by other fellows from completely different fields was extremely enriching and stimulating and added a great value to my own research. The vast collections of Columbia University, and the many activities at the Academy, which included inspiring talks, seminars, art, and music all contributed to a wonderful semester spent at the Academy.

I was able to finish the revision of my first book, *Sovereignty in China, A Genealogy of a Concept Since 1840*, and present it to the other fellows and at the Weatherhead East Asian Institute of Columbia University. The book examines the contested notion of “sovereignty” and how it was appropriated by Chinese diplomats and intellectuals over the course of the past two centuries. Despite the strong critiques of sovereignty in the 1990s, since the global expansion of international law over the course of the 19th and 20th centuries, sovereignty has defined and continues to constitute the normative framework against which countries and polities define themselves. When, alongside international law, sovereignty was introduced into other normative political systems, as in China, the term acquired different meanings and was articulated by local agents in a variety of ways that departed from Western conceptualizations. Employing the method of conceptual history, my book examines China as a legitimate shaper and breaker of international norms and concepts, and as a creator of its own modern history. It traces the formation and emergence of a new Chinese international identity through discourses of sovereignty. The book helps to contextualize the globalization of the Western normative order in the 19th and 20th centuries by nuancing the often too Eurocentric history of international law. The work shows the colonial and imperial nature of international law and how sovereignty, which should guarantee the principle of equality, in reality, has been often manipulated to serve different purposes both by Western powers and China. It also shows the non-linear path of the development of international law and globalization.

Based on a similar line of inquiry, I was able to do archival research at the Presbyterian Historical Society in Philadelphia and finish writing the article “Universal Returns and the Politics of History in late Qing-China: W.A.P. Martin and Chinese Histories of International Law,” which I presented at the Max Planck Institute for Comparative Public Law and International Law’s Conference on Politics and the

Histories of International Law. The article is now under review with the Journal of the History of International Law.

I was also able to complete the draft of a volume I co-edit with Jan Wouters and Jean-Christophe DeFraigne on the Chinese Belt and Road Initiative and global governance, which will be published by Edward Elgar Publisher this year. On a similar subject, I completed the first draft of a paper entitled “Navigating the regulatory framework of China’s Belt and Road Initiative: Building BIT by BIT an adaptive and flexible regional order” which I will further develop and submit to a peer-reviewed journal.

During the semester, I was invited to contribute to the ChinaFile Conversation on EU-China relations with a small non-academic piece, to the German Constitutional Law’s blog *Verfassungsblog* with a piece entitled “From Defensive to Assertive: China’s White Paper on Human Rights,” and to Leiden University’s *Glob-TaxGov*, with the piece “Will the Belt and Road Initiative change China’s stance on sovereignty and non-interference?” I was also invited twice for an interview at CGTV about Italy’s signing the Memorandum of Understanding with China and the EU-China policy.

Overall, the four months spent at the Academy have been extremely productive and I am immensely grateful for the opportunity I had to spend this time in such an amazing and inspiring intellectual environment.

Maria Adele Carrai will return to her position as Marie Curie Fellow at KU Leuven and will be appointed as Adjunct Associate Research Scholar at the Weatherhead East Asian Institute at Columbia University.

Roberto Casati

I have mostly been working on my book-length project on cognitive artifacts, focusing on the central role that maps have in our cognitive engagement with certain artifacts such as music notation, clocks, and written text. I tend to be on the matter-of-fact side of reporting, and given that I am working on maps and derivative artifacts, here is as calendar marking the milestones of this semester:

January: Completed proofing and indexing of the visual *World of Shadows* book (with Patrick Cavanagh);

January: Presented “Navigation as instrumental negotiation” to the Fellows Seminar at the Italian Academy;

January: Completed “Navigation as instrumental negotiation” for the Academy’s website;

January: Finished first draft of a book titled *The Mangrovia Design Watch and Intervention Book* with designer Goffredo Puccetti (NYU);

February: Completed paper titled “Drawing Challenges,” on the cognition of line

drawing productions, for a special issue of *Adaptive Behavior* edited by Pierre Steiner for Routledge;

February: Completed manuscript of review on knot cognition, with P. Santos and P. Calabar (Univ. Sao Paulo), submitted to *Spatial Computation and Cognition*;

February: Completed and sent invited manuscript of article on “Disorientation and GIS-Informed Search and Rescue” with Pablo Fernandez (Institut Nicod), to appear in *The Philosophy of Geographic Information Systems* (T. Tambassi, ed., Cham: Springer);

January-April: Worked on the new book manuscript, *The Cognitive Life of Maps*, now running at about 180 pages;

February: Discussed maps manuscript with John Kulvicki on a visit to Dartmouth College;

March: Discussed maps manuscript with Achille Varzi (Columbia University) and Barbara Tversky (Teachers College);

March: Presented a chapter of *The Cognitive Life of Maps* at a Columbia-PSL Seminar, “Map Semantics” (March 28) which was organized by A. Varzi, with C. Peacocke (Columbia) and E. Camp (Rutgers);

April: Completing a paper with Achille Varzi on “Map Semantics.”

Factual matters aside, it is difficult to find the right words to express the feelings of a scholar who at an advanced stage in his career is given the opportunity to work like a PhD student, with the same sense of immense theoretical possibilities ahead. What is so special and exciting about maps? Maps have been with us for a long time, and are used each day by millions of people—they are the fundamental building blocks of our representation of the world. Still their nature is not consensual, and if the multidisciplinary interest in them is very spread out, we should all feel the need for a unifying theory. This unification can only be found at the intersection of two sets of constraints: the cognitive constraints of readability by cognitive systems like ours (we cannot read datasets, or at least not easily—why?), and environmental constraints of “mappability” (not everything in a territory finds its way onto a map—why?). The book I am about to complete on the topic will also mark a transition to the field I am progressively working on, navigation and way-finding in random environments such as the open seas.

Roberto Casati returns to his position as Senior Tenured Researcher at CNRS, Professor at EHESS, Paris, and director of Institut Jean Nicod.

Sheila Crane

The Italian Academy provided the ideal environment in which to advance work on my book project tracing the emergence of the bidonville, or shantytown, in Casablanca in the late 1920s and its subsequent transformations between the Maghreb and France through the 1970s. Thanks to a Weinberg Fellowship, I also had the opportunity to explore the challenges informality might pose to preservation and cultural heritage. Our weekly seminars were always lively discussions, thanks in part to the significant resonances we discovered across the work of our extraordinary group of fellows. David Freedberg ensured that our discussions were probing and challenging, even as my colleagues never failed to shift our attentions in new directions. I especially appreciated the thoughtful participation of Sydney Weinberg and Reinhold Martin in my seminar. The unflagging generosity of the entire staff at the Italian Academy was a real gift.

In November, I participated in a symposium in Chicago on Le Corbusier and Tadao Ando, organized to accompany the inaugural exhibition at the new Wrightwood 659 gallery. My presentation, examining Le Corbusier's poetics of Marseille, will be included in the forthcoming catalogue. In December, I presented "Algerian Socialism and the Architecture of Autogestion," an essay I was then revising for publication in *Architectural Histories*, as part of the Collins Kaufmann Forum for Modern Architecture in Columbia's Department of Art History & Archaeology. Barry Bergdoll was a generous host, and the conversations I had that evening with him, Mary McLeod (GSAPP), Anooradha Siddiqi (Barnard), Ralph Ghoche (Barnard), Zeynep Çelik (NJIT), and María González Pendás (Columbia Society of Fellows) helped me further hone the implications of my argument, while also opening up new avenues for future investigation.

I am especially grateful for the opportunity to utilize the extraordinary resources of the Columbia Libraries. The Interlibrary Loan staff was superb, making available copies of rare documents in far-flung collections. Eric Glass introduced me to the Lehman Library's map collection, including those of key cities across Morocco from the 1930s and 1940s. Shelley Hayreh in the Avery Drawings Collection facilitated my access to the Shadrach Woods collection, where I discovered the architect's photographs of the Carrières Centrales bidonville in Casablanca.

Early on in the formulation of my project, Jean-Louis Cohen (NYU) was an important sounding board, thanks to his deep knowledge of the history of architecture and urbanism in the Maghrib and France. His generous suggestions this fall were equally insightful, particularly given his personal experience with key protagonists active in post-independence Algeria. In addition, it was a real pleasure to reconnect with numerous colleagues in New York, including Zeynep Çelik Alexander and Madeleine Dobie at Columbia, Prita Meier and Dipti Khera at NYU, Gabri-

elle Esperdy at NJIT, Marta Gutman at City College, and Todd Porterfield at NYU Gallatin. These conversations, along with the warmth and generosity of the fellows, made for an extraordinarily stimulating semester that will continue to propel me forward in the months to come.

Sheila Crane will spend spring 2019 as a Mellon Fellow in Urban Landscape Studies at Dumbarton Oaks before returning to her position as Chair of the Architectural History Department at the University of Virginia.

Alessandra Di Croce

My stay at the Italian Academy has proved to be a remarkably stimulating and challenging experience shared with an exceptional group of international scholars from different fields, many of whom have made a great impact on my work. At the Italian Academy, I experienced the perfect combination of secluded concentration and collegiality, whether in the form of spontaneous exchanges with other fellows over coffee or a glass of wine, or during the weekly seminars brilliantly chaired by David Freedberg. It is a very rare opportunity for a scholar to be able to spend several months concentrating solely on his/her own research, in a beautiful and relaxed environment, supported by an incredibly efficient administrative team. The Italian Academy offers its fellows such luxury, and during my stay I made important progress in my work. I was able to advance my book project on the impact of Christian antiquity on post-Tridentine antiquarian and artistic culture in Rome, developing and expanding on ideas presented in my PhD dissertation. In particular, I developed an additional conclusive section of the book that discusses and redefines the place of antiquarian studies within the intellectual life of the sixteenth and seventeenth centuries, and its contribution to the post-Tridentine critical process of elaborating and refining the tools of historical research, forged in the fight between Protestants and Catholics. Several stimulating conversations that I had with other fellows have helped me tremendously to shape this specific aspect of my research. I have also begun to explore the relation of historical narrative and visual narrative in post-Tridentine culture, in the wake of the religious controversy that called for an urgent discussion of history (its object and its methodus) as well as a reform of the visual arts. Several encounters with Alexander Nagel at NYU, along with the insightful observations of William Stenhouse (Yeshiva University) and Clif Hubby (NYU, School for Professional Studies) have proved invaluable in helping me bring this topic into focus, and I am currently preparing a paper for submission to the *Art Bulletin*. A particularly exciting project that I have been working on during these past months at the Academy (together with two colleagues in the Department of Art History at Columbia University, Hannah Friedman and Grace Harpster), is the organization of a two-day international symposium entitled "Competing Truths: Art and the Objects

of History After the Council of Trent,” to be held at the Italian Academy and the Frick Art Reference Library in the fall of 2019. While the time spent at the Italian Academy has been fruitful for my work, it has been also a time of intellectual and personal growth. It has given me the tranquility to consider future steps in the academic world, and to reflect on some important aspects of my professional life. I feel incredibly lucky to have been given the privilege of a fellowship at the Italian Academy, and I want to conclude by expressing my deepest gratitude and special thanks to David Freedberg, Barbara Faedda, and Abigail Asher, as well as the entire staff of the Academy, for having made these past months truly wonderful and unforgettable.

Alessandra Di Croce returns to her position as Core Lecturer in the Department of Art History and Archaeology at Columbia University.

Corinne Doria

Being a Fellow at the Italian Academy has been one of the most valuable professional experiences of my career. My research here has focused primarily on blind Italian veterans of World War I, a part of a book project on the war-blinded in Europe and the US. Among the health emergencies caused by WWI, injuries to the visual organs were among the most serious because of their unexpectedness and the disabling aspect of this type of trauma. The explosive devices used (grenades and shells) produced splinters that harmed the soldiers’ faces, and trench warfare left the eyes particularly exposed. The use of combat gasses irritated the eyes, which incapacitated soldiers for several weeks. As a result, the number of soldiers leaving the conflict with permanent visual impairment was very high. That situation represented an emergency not only from a medical viewpoint, but also from economic and social perspectives. The question of blind veterans remains mostly unexplored in the historiography of WWI.



Studying this particular typology of the war-injured is justified not only by medical reasons but also by the issues that this category of veterans represented for governments and societies after the war. Significant differences at the national level also existed in terms of health management, organization of rehabilitation, social reintegration, as well as how each society has responded to the arrival of an actual “army of the blind” in both public and private spaces. The Italian case is particularly interesting for several reasons: the extraordinarily high number of soldiers who were blinded, how the young nation-state and the local communities organized care, and the political and social life of blind veterans during the inter-war period.

During the four months of my fellowship, I studied the issues that eye injuries represented for the health service of the Italian army; the difficulties related to the social reintegration of veterans with visual mutilation; the measures put in place by governments and local communities to try to overcome them; and the role played by the war-blinded within veterans’ organizations in the inter-war period. I argue that they displayed extraordinary activism that challenged the traditional ideas and representations of the blind and the disabled individual in general. However, veterans were not able to benefit from these changes in the public sensibility and to maintain control over their images, as Fascism quickly managed to seize their cause and turn it into a propaganda tool.

My stay at Columbia University provided me access to diverse sources and literature, and the opportunity to engage in stimulating dialogues with several scholars at Columbia, NYU, and other US universities, among them Professors Mara Mills, Rachel Adams, and Zoe Wool. I also visited the Perkins School for the Blind, a leading institution for the preservation of the history of visually-impaired people. This fellowship has given me the precious gift of time and space to think and write, and I made many deep and lasting friendships with Fellows at the Italian Academy.

Corinne Doria starts a new position as professor in the School for Advanced Studies in Tyumen (Russian Federation).

Silvia Daniela Inaudi

The period that I spent at the Italian Academy was incredibly stimulating. If traveling expands horizons, living in a city like New York and simultaneously being part of an international community like Columbia University has certainly changed my perspective greatly.

One of the aspects that I appreciated most was the opportunity to engage in challenging exchanges with an interdisciplinary group of great research fellows at the Italian Academy, and beyond with scholars from the New York scientific community. I am really grateful to have had this chance, which made my stay particularly fruitful and inspirational.

Being at the early stages of my project, the period that I spent at the Italian Academy gave me the time to reflect deeply on the project for developing my future book in a peaceful and inspiring place (that is not to be taken for granted, at the present, in the academic environment). My research project, which highlights child poverty, aims to reconstruct and analyze, on the one hand, the dynamics and the representation of child poverty in Italy from the second post-war period to the early 1970s, with particular focus on the Parliamentary inquiry into destitution done in the 1950s. On the other hand, I want to analyze the social welfare policies implemented to tackle it, paying particular attention to the transmission and circulation of knowledge, models, and transnational experiences in the field of welfare, considering in this context the impact of the transnational dimension of the Cold War. I decided to focus on childhood poverty because it is a topic largely unexplored in Italian studies, especially in the field of contemporary history, despite the fact that it offers questions that have not lost their topicality, as clearly shown by the economic and sociological research on material deprivation and child poverty in the present industrialized Western world.

During my stay, I had the chance to take advantage of bibliographic materials from the amazing collection of the Columbia Libraries, and to collect otherwise unfindable archival documents, like those in the United Nations Relief and Rehabilitation Administration archives at the U.N. All of these sources have enhanced the quality of my work. I also had the privilege of exchanging dialogue with specialists in contemporary Italian history. In particular, I would like to thank David Forgacs (Chair of the Department of Italian Studies, New York University) and Erica Moretti (Assistant Professor in the Department of Modern Languages and Cultures at the Fashion Institute of Technology) for giving me their time and their valuable suggestions.

At the end of this experience, I want to express my sincere gratitude to all the staff of the Italian Academy for their support and kindness. Finally, let me emphasize how rich this period had been from a personal viewpoint as well. I was lucky enough to find among the research fellows people with whom I made beautiful friendships: in particular, Marco Cambiagli and his family, Adele Carrai, and Corinne Doria; I also very much enjoyed the time spent with Alessandra Di Croce and Roberto Casati and his family. My warmest thoughts go to them all.

Silvia Inaudi returns to the University of Turin, where she is currently a research fellow in Contemporary History at the Department of Historical Studies.

Klaus Krüger

It was an honor and an extraordinary privilege for me to spend the 2018 Fall semester as a Fellow at the Italian Academy. The conditions there were outstanding, both in terms of the Columbia Library (or all the other university facilities) and in the rich, intellectually stimulating atmosphere that resonated with the other members and fellows of the Academy, not least its director David Freedberg. Barbara Faedda and the whole team have encouraged and shaped the atmosphere in the best imaginable way. In addition, the magnificent situation resulted in numerous contacts with colleagues within and outside of Columbia, living or working in the city, and with many representatives of cultural life. All of this made the four months for me a great, intense experience that has enriched me both intellectually and humanely.

To say the least, the stay at the Academy was a great asset to the progress of my research project. I had the excellent opportunity to continuously devote myself to it, without disruption or distraction, and to pursue various relevant issues in a concentrated way, in order to develop numerous insights and arguments. This situation was further enhanced by the great opportunity to consult many cultural institutions, in particular, the excellent museums and art collections, not only in New York City, but also in the surrounding area, on some excursions and short trips, be it to Princeton or Philadelphia, to Washington, to Hartford, or to New Brunswick.

In my project I focused on the Image policy and its aesthetic foundations in late medieval and early modern Italy, asking specifically how painted images lent imaginary visibility and vivid credibility to the institutional fiction of a politically, religiously or culturally constituted public and at the same time gave it the appearance of the factual. My focus was primarily on monumental fresco programs, which played a key role in the negotiation of social cohesion and/or distinction goals. Against the backdrop of today's debates on political opinion-making, on publicity control through visual media, on the virulence of fake news and fact-checking, etc., these questions are highly topical and can help to give our current situation a specific historical depth of focus. For the close connection of historical research and the immediate perception of current political processes and their social and cultural consequences, which the project intends, ideal conditions were offered in a place like New York and at an institution like the Italian Academy.

Last but not least, the weekly seminars were also a special experience during which my fellow colleagues presented their topics, which possessed an intellectually and technically outstanding level, and thus provided an enrichment that I did not expect and that impressed me immensely. My heartfelt gratitude goes to the institution that made all of this possible, to David Freedberg and Barbara Faedda, and to all the Academy staff.

Klaus Krüger returns to his position as Full Professor for Art History at the Free University in Berlin, Germany.

Helmut Leder

The four months I spent as a Fellow at the Italian Academy in the fall of 2018 were an extraordinary time for me. The Academy is an outstanding, internationally unique institution that provides their Fellows with the best conditions to develop specific topics in their research field, stimulated by various interdisciplinary discussions. The Academy is world-leading in terms of interdisciplinary approaches in all fields of art research and diverse cultural studies, with a special interest in neuro-aesthetics. As an empirical researcher, in the field of psychological, empirical aesthetics, I have received manifold inspiration, from art history and cultural studies, to architecture. I felt that the empirical sciences of the arts could provide an interesting perspective on several of the other Fellows' projects. I was able to promote my own projects in a very productive way, which was particularly helped by the exciting discussions with David Freedberg. Like no one else, he represents the exciting cross-section between art, sciences and humanities. Inspired by our discussions, by the group sessions, and various individual conversations, I further developed my research question in the field of tension between empirical aesthetics, historical sciences of the arts, and neurosciences: the question of how and why we perceive art, now and in the historical past—as studied in art history. During my stay I also enjoyed the many organized concerts and art shows. The Academy is a place of inspiring cultural activity, with many references to Italy, and frequent events with Italian scientists, musicians, and writers. I was particularly impressed by the weekly seminars, with all the Fellows and interesting guests, who offered exciting discussions at the highest scientific level, in an environment in which the various scientific positions and voices are heard. The Academy is excellently organized, and as a Fellow I have received every imaginable support. I think everyone had a great time. Many thanks especially to the Director, David Freedberg, to Barbara Faedda, and the great team that took care of us during the four months. Everything was amazingly organized, we were supported on all levels of academic life, and beyond, for example when we were all invited to the mayor's Italian reception or to an exciting group visit at the Metropolitan Museum. The Italian Academy is an exceptional place, and provides its Fellows with a great experience.

Helmut Leder returns to his role as Professor of Cognitive Psychology and Head of the Department of Psychological Basic Research at the University of Vienna.

Ruth W. Lo

The Italian Academy has given me the precious gift of time to research, write, and be a part of a dynamic, interdisciplinary scholarly community. I arrived here with the goal of working on two articles: 1) Rome's Wholesale Market during the liberal and fascist eras, and 2) fascist Italian granaries, and I am leaving here with drafts

for them and much more. I especially appreciate the conversations I had with the fellows, David Freedberg, Barbara Faedda, the staff of the Italian Academy, and the faculty and graduate students in the History of Art and Archaeology, GSAPP, History, and Urban Studies at Columbia and Barnard. In particular, I want to thank Zeynep Celik Alexander for allowing me to sit in on her seminar, Land and Landscape.

My work on Rome's Wholesale Market investigates the development of the city's central food provisioning complex throughout major shifts in municipal political administration. Using archival documents, city council reports, and historical maps, I analyze the different proposals and locations for wholesale food markets. Starting with the slaughterhouse reform in the mid-nineteenth century, the city began to concentrate food processing activities for sanitary reasons. The move of the slaughterhouse to Testaccio in the 1880s prompted Rome's southward expansion, transforming the nearby Ostiense area into an industrial zone. The city eventually built the Wholesale Market here because of existing and planned infrastructure, including transportation and utilities. The architecture of the Wholesale Market reflected a transition from a concern with urban hygiene to scientific understandings of germ theory, and it also demonstrated the city's need to implement economic and sanitary regulations for food. I presented a version of this research, focusing in particular on the Wholesale Market's positioning in relation to transit networks, during my seminar at the Italian Academy. I am grateful for the feedback I received from my guests, Victoria de Grazia and Gergely Baics. I also gave a paper based on this research at the Society of Architectural Historians' annual meeting in Providence on the panel, "Mobs and Microbes: Market Halls, Civic Order and Public Health."

My research on fascist Italian granaries examines the sudden boom in their construction in Italy and its territories in the late 1930s. Spurred by Italy's invasion of Ethiopia in 1935 and the subsequent sanctions imposed by the League of Nations, the fascist regime instituted policies for obligatory wheat consignment by farmers to achieve autarchy. This necessitated the building of storage facilities so the regime could centrally manage a critical alimentary resource and publicize the government's efforts to insure national food security. The granary was one of several architectural manifestations of the Battle of Wheat, one of the largest agricultural campaigns during Italian fascism. I was invited to give a talk on this work-in-progress at the Collins/Kauffmann Forum for Modern Architectural History in the Department of Art and Archaeology at Columbia University. My presentation focused specifically on the granary's role as a mediator of seemingly contradictory roles in fascist ideologies, as well as the ways in which fascism mediated the granary to create an illusion of food abundance to allay worries of an unstable future.

Ruth Lo takes up a new position as Visiting Assistant Professor of Architectural History in the Department of Art History at Hamilton College.

Guido Mazzone

I spent a great time in New York. The city is incredible, Columbia's libraries are perfect, the Academy staff is very friendly and highly competent, and the exchanges with the other fellows were very productive and inspiring. It was an amazing experience.

During my time there, I worked on a project on the parallel rise of the novel and human sciences at the beginning of the modern age. The object called a *novel*, *roman*, *Roman*, *novela* or *romanzo* took form over a long period of metamorphosis from the mid-16th century to the end of the 18th century. A very different group of works—from medieval chivalric novels to ancient Greek novels rediscovered in the mid-1500s, from Spanish picaresque novels to the 18th-century humorous novel—came together to form a new genre. This process was accompanied by an enormous quantity of treatises, critical discourses, and prefaces. A careful reading of these critical sources reveals that one of the most commonplace ideas was that the novel can be read as a history of private life. Claiming that they sought to represent the history of private life, the novelists of the time believed that they could fill a literary and historiographical lacuna. The noble genres of ancient and classicist literature—epos and tragedy—did not speak about private individuals. The official historiography, descending from the hegemonic model of Thucydides, recounted the actions and words of illustrious political figures—not the private lives of common individuals.

The novel is one of the discursive formations that introduced the history of private life into the European cultural space at the beginning of the modern age. Indeed, during the same period when the family of language games attempted to express particularity, with all its constitutive anarchy, another family of language games burst onto the scene that was both its equal and opposite. The emergence of the modern novel, poetry, and autobiography occurred simultaneously with the development of forms of knowledge that seek to know private lives through the *medium* of concepts or numbers. The novel emerged in its current state at the same time the human sciences became established, namely, when the 16th and 17th century “sciences of the soul” were transformed during the 18th century into the discipline that would later be called “psychology.” This was also when reflection on social life, which began with Montesquieu (and even before him with Bodin), led to the creation of what Comte would call “sociology” in the 1830s. The parallelism goes even deeper, because the epoch when the artistic representation of the particular was refined and writers became capable of describing the minutest details of consciences, destinies, and environments is the same as when the calculation of probability was applied to life and the discipline of statistics was developed. The turning point in the history of the novel came with Balzac's *The Human Comedy*, a

work that attempts to represent the totality of human life by accepting the principle of specificity: every social class, every environment, every character now has the right to a particular representation. During the same years when Balzac was giving shape to his project and Comte invented the term “sociology,” Adolphe Quetelet applied statistics to the study of human life (*Sur l’homme et le développement de ses facultés*, 1835). I spent my days in New York trying to rediscover this historical and cultural landscape.

Guido Mazzoni returns to the University of Siena, where he is currently Professor of Literary Theory at the Department of Ancient and Modern Literature.

Tanja Michalsky

The semester I spent at the Italian Academy has been incredibly rewarding and productive, both personally and in advancing my research. The intellectual atmosphere and the exchanges with my colleagues from art history and other fields in the fall term helped shape a truly new perspective on a longstanding project. This applies to the weekly seminars, which, under the direction of David Freedberg, facilitated a regulated interdisciplinary exchange and were exceptionally stimulating thanks to the excellent co-fellows. But that also applies to the discussions in the hallways, at the copy-machine, in the libraries, and in the restaurants and bars near campus. After all, new ideas are not created by solitary reflection, but rather in a constructively controversial discussion. I started with the idea of analyzing the topography of Naples using (among others) the category of porosity. This resulted in the re-reading of the famous text by Walter Benjamin and Asja Lacis from 1925, in which Naples is described in detail as porous for the first time. The excellent bibliographic resources of the various libraries at Columbia University made it possible to get to the very latest state of research in the shortest possible time, in order to be able to develop new questions from there. It turned out that the category of porosity is (as always) used very differently in the individual disciplines, that the term has undergone a very positive reinterpretation in urbanism, and (not least) that the analysis of the historical text requires a renewed contextualization—a contextualization not only in the literary work of Benjamin, but especially in the political and social circumstances of the 1920s in Europe, when southern Italy was generally considered beautiful but poor and when Benjamin / Lacis directed their almost “Orientalist” view on the foreign in this city. Starting from a term that was to structure my further research, I came to the deconstruction of the term itself and thus to the analysis of historical and current “Denkbilder” of Naples. During my stay I had the chance to present and discuss this newly framed research on Neapolitan topoi and porosity in several other institutions: in a Symposium, “Fake Friends,” at Princeton University, and in a lecture at Rutgers University. Numerous further discussions with colleagues from the

art history institutes brought completely new insights into comparable studies and made my stay in New York very successful. For all this, my sincere thanks to David Freedberg, Barbara Faedda and the whole team of the Italian Academy.

Tanja Michalsky returns to her position as director at the Bibliotheca Hertziana, Max-Planck-Institute for Art History, in Rome.

Eric Michaud

The semester I spent at the Italian Academy in the fall of 2018 was the occasion of one of my richest and warmest research experiences. After an initial period during which I completed the revisions of the English translation of a book to be published in 2019 at the MIT Press (*The Barbarian Invasions: A Genealogy of the History of Art*), and solved some problems thanks to the valuable help of Meredith J. Levin (Columbia University Libraries) and Simon Griffée (The Italian Academy), I was able to fully devote my time to the research project that had earned me the honor of this fellowship: “The Descent of the Image and the Creation of the New Man.” (I stole some time for the two lectures I gave during my Academy stay: at NYU’s Institute of Fine Arts and at the Institute for Advanced Study in Princeton).

In my presentation at the fellow’s seminar on November 14, I explained how my investigation was, first of all, about a myth, the variants of which produced since the earliest antiquity several narratives which display the role attributed to painted and sculpted images in human reproduction (as well as in animal reproduction) in different ways. The myth seems to be concerned more with the history of embryology and reproduction than with the history of art; yet such an interrogation appears central to both of them, if we take into consideration the extent to which theories of art, from the Hellenistic period up to the nineteenth century, have accorded importance to the notion of an “ideal of beauty” capable of guiding the human species towards its “physical and moral perfection.” In this way, the fabrication of images, by which the West has never ceased to redefine its own humanity, has constituted the most remarkable path to modern biotechnology.

The power of images on reproduction was always understood as an ambivalent one: on the one hand, images were supposed to be capable of physically and spiritually improving humankind, but on the other hand, they could be sources of degeneration. That is why there were two quite different narratives which were almost always mixed together in the Hellenistic medical tradition as well as in the compilations of the Renaissance: the narratives of how to beget monsters, and the narratives of how to beget beautiful children. The former were based on chance and accidents; the latter on regularity and repetition. The path toward the New Man was opened: Formability, as such, is the character of humanity, wrote Fichte; since the beginning of the 19th century, modernity is haunted by the affirmation

of the incompleteness and prematurity of man. After Auguste Comte affirmed that the human species was the most modifiable of all, one derived the consequence that man is infinitely malleable because of his fundamental and ontological lack.

It is certainly thanks to the excellent interactions among fellows that this stay was both stimulating and very relaxed—which means ideal conditions for developing trusting relationships conducive to research. It goes without saying that these conditions would not have been fulfilled without the constant attention of the staff that ensured everyone's comfort.

Eric Michaud returns to his position of directeur d'Etudes at the EHESS, Paris.

Maurizio Peleggi

As the recipient of a Weinberg Fellowship in Architectural History and Preservation, I had the opportunity to spend the Spring semester at The Italian Academy working on my book project on premodern care for cultural artifacts. The project builds on my previous work on the institutionalization and political uses of Thailand's cultural heritage as well as my long-standing interest in Roman art and architecture by investigating how both Western and Eastern societies took care of culturally significant objects and sites in ancient and medieval times. Confronting the modernist bias of existing histories of art and architectural conservation, I argue that care for cultural artifacts in the premodern world was predominantly a facet of cult (including civic and state cult), which combined spirituality and materiality, piety and artistry, and faith and ideology. At the seminar I gave for the Academy's weekly series, I tabled the notion of "devotional care" as the conceptual pivot of my book project, and explained how different concepts of time—sacred versus historical time—underlie conservation in the premodern and modern ages. The feedback received (notably by Francesco de Angelis of the Department of Art History and Archaeology at Columbia) was useful in pushing me to consider gaps in my conceptualization and how to strengthen it.

Besides conducting my research, I much enjoyed listening to the presentations by the other fellows on a variety of subjects and disciplines.

The Academy's stimulating environment, physically represented by the wonderful library where I spent many hours reading and writing, along with Columbia University's facilities, allowed me to indulge in that creative *otium* that is the premise of many a research project. I thank the Academy's director, Prof. Freedberg, its executive director, Prof. Faedda, all of the staff for their hospitality and support, and last but not least Ms. Sydney Weinberg for her generosity in funding my fellowship. The Italian Academy is, indeed, that rare kind of intellectual haven most of us can only dream of in their academic job routine.

Maurizio Peleggi returns to his position as full professor of cultural history at the National University of Singapore.

Brigitte Sölch

It was a great privilege to spend four months at the Italian Academy of Advanced Studies. The Sidney J. Weinberg Fellowship gave me the intellectual freedom to focus on my book chapter “Struggle for Democracy or Culture of Dominance? The Agora in Postwar Architectural Discourse.” After working for several years at the Kunsthistorisches Max-Planck-Institute in Florence, a semester in New York was fundamental to a better understanding of “publicness” from a transatlantic perspective.

I will benefit from this period for a long time, especially from the weekly seminars in which David Freedberg always succeeded in making the interdisciplinary exchange intensive, productive, and stimulating. I still profit from the discussion of my research project and from the chance to continue the dialogue with colleagues in the Departments of Art History and Architecture at Columbia University: with Barry Bergdoll, Diane Bodart, Reinhold Martin, Leah Meisterlin, Geeta Mehta and Martino Stierli. Not to forget the lively conversations with the other fellows, especially Alessandra di Croce, Corinne Doria and Ruth W. Lo—and with the staff members: Abigail Asher, Barbara Faedda, Karen DeGraffenreid, Allison Jeffrey, Adelle Parsons, Barron Preston and Rick Whitaker. They welcomed and supported us with great cordiality and are doing an impressive job in such a small team. My special thanks go to all of them.

The Italian Academy gave me the chance to participate in conferences that go beyond everyday academic life because of the international spectrum, intellectual quality, and engagement of the speakers. The conferences on the Erosion of Democratic Discourse and on art and museums from the Native American point of view have left a deep impression on me—also due to the fact that I am interested in the role and concept of public institutions such as libraries, museums and town halls.

During the semester at the Italian Academy I initiated and finished a series of works, among them a Third-party funds application (DFG) with three colleagues and an application for a position I was invited to. I published a review of Siah Armajani’s exhibition (at the Met Breuer) in the reputable daily newspaper FAZ and wrote an article on “Action Architecture - Vom Forum Romanum zum Bürgerforum,” which will be published in a book on “the City and the Court.” I presented my current research on “Architectural Model and Dominating Culture” (based on studies in New York museums) in the section I chaired at the Congress of German Art Historians in March 2019 in Göttingen.

Furthermore, we at the Stuttgart State Academy have been elected to host the next congress, in 2021 (a cooperation between art and architectural historians at the University and the Academy of Art and Design). And I was informed by the European Architectural History Network that my proposal with Carsten Ruhls—for

a roundtable titled “Splitted Cultures/New Dialogue: Research in Architectural History and Theory”—was accepted for the next meeting, in Edinburgh in 2020.

Four months went by too fast, but I will keep them gratefully in memory and continue my work on questions that arose in New York City.

Brigitte Sölch returns to her position as Professor of the History and Theory of Architecture / Design History at Stuttgart State Academy of Art and Design.

Maria Stavrinaki

It was a unique privilege to be a fellow of the Academy. I found extremely acute and knowledgeable interlocutors, with whom I built relationships of trust and joy. At our weekly seminar, despite the difference in our topics, we were able to conduct real discussions about our disciplines, our approaches and our methodological options. The chance to meet other scholars of the Department of Art History was also valuable, as well as the occasion to present my work at other institutions, such as New York University, Williams College and the Clark Art Institute. The quiet environment and the always reactive administrative team at the Academy were also crucial in the fulfillment of my project. Lastly, without the precious resources of Columbia, I would not have been able to finish my book on time.

My project, “Prehistorical Modernity: Art and Time, from the Invention of Prehistory to the Present,” had two aspects: the writing of a book and the work on an exhibition, which I was co-curating (“Prehistory, a modern enigma,” Centre Georges Pompidou, May-September 2019). Both projects were quite advanced when I arrived and both needed four months of uninterrupted work. Thanks to all the factors mentioned above, I was able to complete both my book and the catalogue of my exhibition, as well as a special issue of the *Cahiers du Musée national d'art moderne*, the art history journal of the Centre Pompidou. (This issue, 147, is an anthology of artists, from Pierre Bonnard to Thomas Hirschhorn and Pierre Huyghe, writing about prehistory.)

My book (*Saisis par la préhistoire. Enquête sur l'art et le temps des modernes*, Les presses du réel, 2019) is a history of modern time and art through the various interpretations of prehistory by artists, philosophers, writers, historians, etc. Prehistory is an invention of the nineteenth century. During this century, famous for its technical boldness and its accelerated cadences, three major narratives of Western thought engaged in a hitherto unsuspected past: the age of the Earth, the age of man, and the age of art. The history of modernity written through these three inventions of deep time, consecutive and overlapping, is much more complex than the arrogant quest for progress, the price of which we are supposed to pay today. Modernity has risen above an abyss that caused stupor. Constantly reinventing prehistory, modernity projects its anguish at the end of history and its hope for the

future in the lacunary forms of this untraceable origin. Because prehistory caused trouble in the classification of knowledge, my book spans multiple forms and discourses: works by major artists of modernity (Cézanne, De Chirico, Matisse, Miró, Picasso, Smithson, Dubuffet, Oldenburg, etc.), scientific images and caricatures, literature, philosophy, and human sciences. Sixty years after the first atomic explosions that ushered in the term “post-history,” our relationship to Earth and technology is once again upended. My book ends with some critical thoughts about current important tropisms, such as the discourse on the “Anthropocene.”

The exhibition is the first attempt to conjugate—in a modern museum—prehistoric artifacts, modern and contemporary artworks and the cultural context of the mediation of prehistory. Starting with Cézanne and his exploration of landscape through his knowledge of geology and paleontology, this exhibition traces the major moments of 20th century art through the uses and transpositions of the prehistoric imaginary by modern artists, while trying to distinguish it from the larger phenomenon of primitivism. The catalogue assembles contributions from twenty authors writing on specific aspects of this unknown modernity.

Maria Stavriniaki will spend Spring 2019 as an Associate Professor at Université Paris I Panthéon-Sorbonne and as the curator of the exhibition “Prehistory, a modern Enigma” (Centre Georges Pompidou). She is an invited scholar at the Cluster of Excellence at the Freie Universität, Berlin, for the Fall term of the academic year 2019-2020.

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The Italian Academy for Advanced Studies in America

COLUMBIA UNIVERSITY

1161 Amsterdam Avenue, New York, NY 10027

tel: (212) 854-2306 fax: (212) 854-8479

e-mail: itacademy@columbia.edu www.italianacademy.columbia.edu

social media: [@italianacademy](https://www.instagram.com/italianacademy)

