



THE ASPEN INSTITUTE

AUGUST 2017

LEONARDO DA VINCI

A CELEBRATION

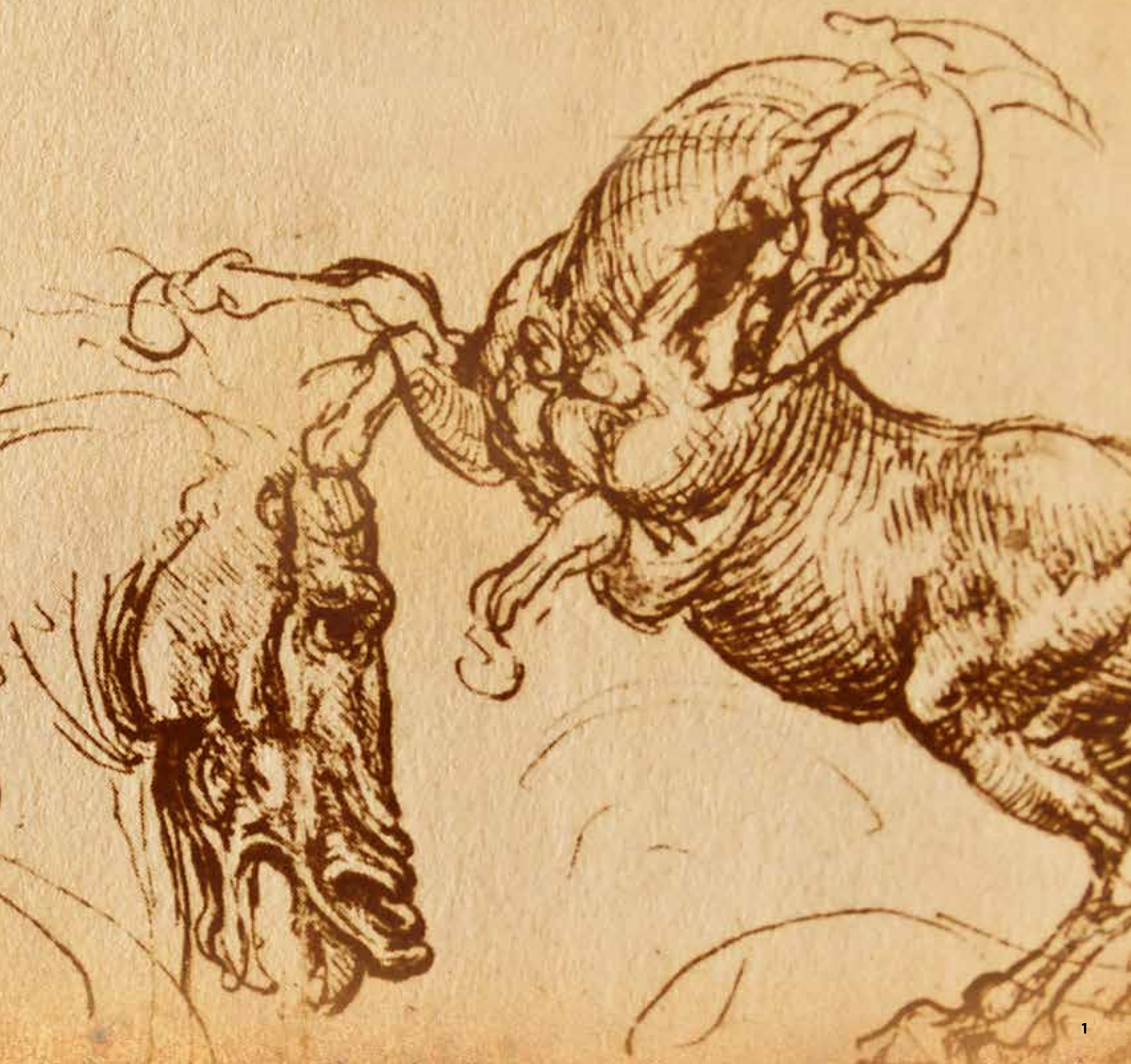




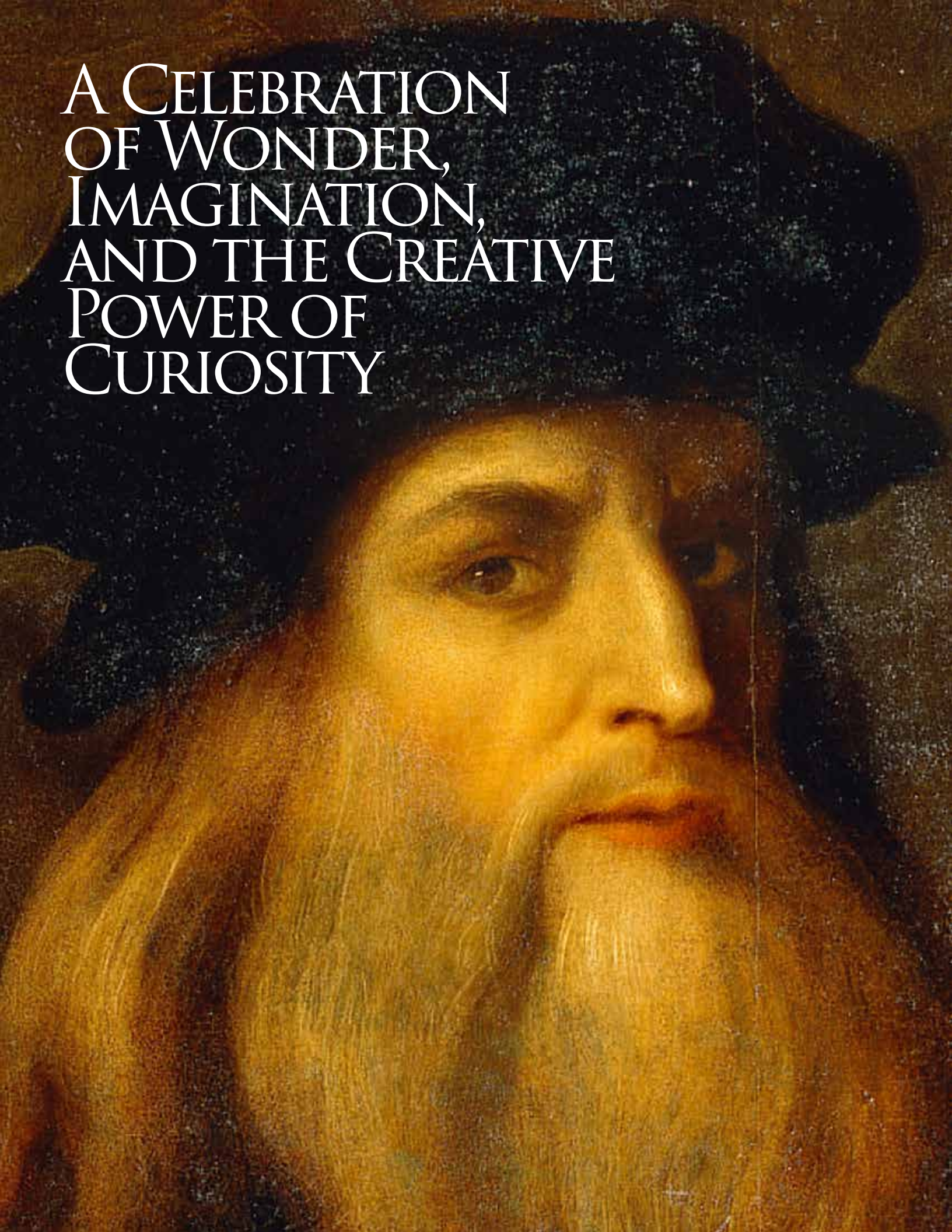
The Aspen Institute's celebration of Leonardo da Vinci's
life and legacy is made possible through the generosity
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The multimedia *Da Vinci Experience* exhibition is made possible by
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A CELEBRATION
OF WONDER,
IMAGINATION,
AND THE CREATIVE
POWER OF
CURIOSITY





Dear Friends,

Leonardo da Vinci epitomizes the Renaissance humanist ideal: a polymath who explored topics ranging from painting and sculpting to architecture and engineering, from anatomy and physiology to mathematics and science, from music and literature to geology, cartography, and history. His curiosity was boundless, and it bounced between art and science until they were fascinatingly indistinguishable from one another. And along the way, he shed the light of deeper understanding on nearly everything he probed.

Leonardo had a limitless capacity for wonder. He allowed curiosity to be his guide, and in pursuing it, he questioned and refined his own understanding of reality through observation, experience, and experimentation. The unparalleled beauty of his work was a direct result of his refusal to accept conventional wisdom and practice. His willingness to indulge his curiosity — and perhaps his utter inability to quash it — made him a true innovator.

Within Leonardo, we find an imaginative mind that is at once genius and accessible. We can see in his notebooks both soaring imagination and practical efforts to solve everyday problems. We also see meanderings, missteps, and unfinished projects, to which we can all relate. His discoveries are not hidden deeply in a complex mathematical equation or in the circuitry of a motherboard, but are found right before our eyes, in the rushing of a stream, the curls of a baby's hair, or the way light hits draped fabric. His is a genius that feels within our reach — if we are open to it.

We hope that this celebration of Leonardo's life and work inspires your own sense of wonder and the creativity therein. He has certainly inspired us.

With gratitude on behalf of the Aspen Institute team,

A handwritten signature in black ink that reads 'Peter Waanders'.

Peter Waanders
Director, Society of Fellows

A handwritten signature in black ink that reads 'Jamie Miller'.

Jamie Miller
Vice President, Public Programs



AGENDA

SUNDAY AUGUST 6

6:00–9:30 pm

Opening Reception and Dinner

Opening gathering followed by dinner to launch the celebration of Leonardo da Vinci.

Barksdale Lobby and McNulty Room, Doerr-Hosier Center

Discussion: Why Leonardo?

Conversation featuring Walter Isaacson and David Rubenstein.

McNulty Room, Doerr-Hosier Center

MONDAY AUGUST 7

- 7:00–8:00 am | **Morning Hike with ACES**
Join a guided walk exploring nature around the Aspen Meadows campus.
Meet guide in Aspen Meadows Reception Center Lobby.
- 8:00–9:00 am | **Roundtable Breakfasts**
Informal opportunity to connect with speakers and participants.
McNulty Room, Doerr-Hosier Center
- 9:00–9:45 am | **Leonardo, the Man**
Leonardo da Vinci is an enigmatic figure around whom many myths have taken shape. The real Leonardo is, however, an even more intriguing character than the legends suggest. This discussion will clarify the known facts of his life, allowing us to place his works in their proper historical and personal contexts.
Martin Kemp, Ross King
McNulty Room, Doerr-Hosier Center

9:50–10:50 am

The (Two) *Virgin of the Rocks*: Nature, Idealism, and Religion in Leonardo's Work

The *Virgin of the Rocks* paintings: two versions of the same image. So why would Leonardo da Vinci, temperamentally ill-equipped to finish his pictures at the best of times, repeat himself in this way? The complex circumstances that brought about this unusual duplication exemplify some of the mundane difficulties Leonardo had in supporting himself through his art. But the many differences between the two versions also reveal an enormous shift in Leonardo's thinking during the 1480s and '90s about painting in general and religious image-making in particular — moving from unparalleled naturalism to a new kind of idealism — and still incorporating the possibilities of the 'non finito.'

Luke Syson

McNulty Room, Doerr-Hosier Center

10:55–11:40 am

Vitruvian Man

Leonardo's *Vitruvian Man* is a feat of artistry — unnecessary in its technical beauty — as well as one of mathematical precision. Yet in its entirety, it also embodies a moment when art and science combined to allow mortal minds to probe timeless questions about who we are and how we fit into the grand order of the universe. Take a deep dive into the iconic image and learn why Leonardo's famed drawing is both an artistic and scientific feat, as well as how the work represents his times and philosophy.

Walter Isaacson

McNulty Room, Doerr-Hosier Center

11:40 am–12:45 pm

Lunch

Barksdale Lobby, Doerr-Hosier Center

MONDAY AUGUST 7

12:50-1:45 pm

The Battle of Anghiari: Artistic and Military Warfare

Created in competition with Leonardo's archrival, Michelangelo, *The Battle of Anghiari* offers a fascinating window into how Leonardo battled with his fellow artists, as well as how he thought about actual war and its mechanics. This session will also address conflicts that have arisen as scientists, conservators, and local authorities consider whether to uncover what may be left of Leonardo's unfinished masterpiece under later frescoes in Florence's Palazzo Vecchio.

Marco Cianchi, Gary Radke

Moderator: Joel Achenbach

McNulty Room, Doerr-Hosier Center

2:00–5:00 pm

BREAKOUTS AND ACTIVITIES

Leonardo the Scientist

IN COLLABORATION WITH ASPEN SCIENCE CENTER

Build and experiment as Leonardo once did by exploring his machines.

2:00 - 5:00 pm

Bass Terrace, Doerr-Hosier Center

Il Cavallo: Leonardo's Horse

IN COLLABORATION WITH DA VINCI SCIENCE CENTER

Learn about the history and legacy of Leonardo's infamously unfinished sculpture.

2:00 - 3:30 pm

Kaufman Room, Doerr-Hosier Center

Leonardo's Flying Machines

From imagination to drawings to experiments, learn how Leonardo actualized his dreams of flight with Domenico Laurenza.

2:00 - 3:30 pm

Barksdale Lobby, Doerr-Hosier Center

Painting Like Leonardo: Fresco Creation

IN COLLABORATION WITH ANDERSON RANCH ARTS CENTER

From plaster to painting, try your hand at the art of creating frescoes.

2:00 - 5:00 pm

Hines Room, Aspen Meadows campus

Saving Our Past: Preservation of Art for the Future

IN COLLABORATION WITH FRIENDS OF FLORENCE

Learn about efforts to preserve Leonardo's city.

2:00 - 3:30 pm

Catto Room, Doerr-Hosier Center

The Art of the Natural World

IN COLLABORATION WITH ASPEN CENTER FOR ENVIRONMENTAL STUDIES

Enjoy nature in the spirit of Leonardo with an ACES guide, followed by a seminar moderated by Elliot Gerson.

2:00 - 5:00 pm

Catto Center at Toklat, 11247 Castle Creek Road, Aspen, CO

Shuttles provided from Aspen Meadows Reception Center Lobby.

**The duration and location of breakout sessions are subject to change.*

In addition to the activities listed, we encourage you to visit the bookstore and exhibitions on display during the entire celebration.

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For more information, please see page 25.

TUESDAY AUGUST 8

7:00–8:00 am

Morning Hike with ACES

Join a guided walk exploring nature around the Aspen Meadows campus.

Meet guide in Aspen Meadows Reception Center Lobby.

8:00–9:00 am

Roundtable Breakfasts

Informal opportunity to connect with speakers and participants.

McNulty Room, Doerr-Hosier Center

9:00–9:45 am

Science and Art: The Connection Between Leonardo's Disciplines

How did Leonardo, who began his career as an artist and a technician in Verrocchio's workshop in Florence, slowly transform himself into a scientist? The exploration of this process requires the juxtaposition of anatomy and art, of technology and science. We will see how Leonardo's hands-on experience as a technician provided him mechanical models for the study of the natural world and how his study of biological processes enabled him to understand the history of the earth — the 'body of man' and the 'body of the earth.'

Walter Isaacson, Domenico Laurenza

Moderator: Eric Motley

McNulty Room, Doerr-Hosier Center

9:50–10:40 am

Leonardo's Accidental Masterpiece: *The Last Supper* in Historical Context

Virtually everyone can recognize *The Last Supper*. However, the historical circumstances of its creation — who commissioned it, why it was commissioned, and how, and even where, it was painted — are much less well-known. This illustrated lecture will put the painting in the context of its times, revealing how Leonardo tells the biblical story of *The Last Supper* through a series of fascinating historical details.

Ross King

McNulty Room, Doerr-Hosier Center

10:45–11:30 am

Inside Leonardo's Mind: The Codices

In this two-part session, we will begin with an overview of the incredible world of the codices — the notebooks that Leonardo used to record thousands of observations, studies, and sketches from outside and inside his studio. We will analyze his “mysterious” handwriting and the many elements that make these pages at once a challenge to decipher and a faithful reflection of his brilliant mind. Next, we will take a closer look at Leonardo's thought process by breaking into small groups and examining a few of the nearly 6,000 pages he created. Where on the blank page did the artist begin? What was the problem or idea Leonardo set out to explore? What is the relationship between word and image, and in what sequence does he use them? What can we learn about Leonardo's analytic and creative process?

Domenico Laurenza, William Wallace

McNulty Room, Doerr-Hosier Center

11:35 am–12:05 pm

Conversation with Jeff Koons

Artist Jeff Koons explains the influence that Leonardo has had on his art, tracing direct lines to works such as *Christ and the Lamb*, *St. John the Baptist*, and his recent *Gazing Ball (da Vinci Mona Lisa)*.

McNulty Room, Doerr-Hosier Center

12:05–12:45 pm

Lunch

Barksdale Lobby, Doerr-Hosier Center

TUESDAY AUGUST 8

1:00-4:00 pm

BREAKOUTS AND ACTIVITIES

Leonardo the Scientist

IN COLLABORATION WITH ASPEN SCIENCE CENTER

Build and experiment as Leonardo once did by exploring his machines.

1:00 - 4:00 pm

Bass Terrace, Doerr-Hosier Center

Leonardo as a Sculptor

Leonardo believed that art went hand-in-hand with engineering; why did he believe painting to be superior to sculpture? Explore this question and more with Gary Radke.

1:00 - 2:30 pm

Kaufman Room, Doerr-Hosier Center

Leonardo's Florence: An Insider's Guide

Take a stroll with Marco Cianchi through 15th century Florence, the city so central to Leonardo's genius.

1:00 - 2:30 pm

Catto Room, Doerr-Hosier Center

Michelangelo and Leonardo

Learn with William Wallace the story of one of history's greatest rivalries between two of its greatest luminaries, Leonardo da Vinci and Michelangelo Buonarroti.

1:00 - 2:30 pm

Bernhard Room, Aspen Meadows campus

Painting Like Leonardo: Fresco Creation

IN COLLABORATION WITH ANDERSON RANCH ARTS CENTER

From plaster to painting, try your hand at the art of creating frescoes.

1:00 - 4:00 pm

Hines Room, Aspen Meadows campus

The Art of the Natural World

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5:00–6:30 pm

Mercedes T. Bass Lecture: Leonardo and His World

What elements of a place and time spark and nourish creativity? One might say Leonardo was born at the right time — an extraordinary talent with the good luck to live when artistic expression and scientific exploration were deeply valued and financially supported (though Leonardo himself struggled to find steady patronage). How did the context of Renaissance Italy allow Leonardo and his contemporaries to experiment so boldly and reach such spectacular heights? We will explore Florence and Milan — with a short stop in France — to illuminate the particular aspects of the era's political structure, patronage system, the Church, and key scientific debates and discoveries that yielded this magical mix. If Leonardo had been born elsewhere in another century, would he be the icon we revere today? What lessons can we apply to our own society?

Bill Cook, Martin Kemp, Ross King, Luke Syson, William Wallace

Moderator: Walter Isaacson

McNulty Room, Doerr-Hosier Center

7:00–10:00 pm

Tastes of Florence: Dinner at Cooking School of Aspen

Join fellow attendees to experience a new take on Leonardo's creative genius—a four-course meal expertly designed and prepared by Matt Steele and Robbie Kostrba, chefs of the Cooking School of Aspen. The evening's fare will be a tasteful play off of Leonardo's most famous works of art.

Cooking School of Aspen, 305 East Hopkins Avenue, Aspen, CO

WEDNESDAY AUGUST 9

7:00–8:00 am | **Morning Hike with ACES**
Join a guided walk exploring nature around the Aspen Meadows campus.
Meet guide in Aspen Meadows Reception Center Lobby.

8:00–9:00 am | **Roundtable Breakfast**
Informal opportunity to connect with speakers and participants.
McNulty Room, Doerr-Hosier Center

9:00–9:55 am | **In Leonardo's Ear**
When Leonardo came to Florence from Vinci as a teenager, he partly supported himself by being a musician. What would the music he played have sounded like? What were his relationships with the most important musicians of his day—many of whom he met in the aristocratic circles of Florence and Milan and at the court of Francis I? How are some of his studies in the theory of the visual arts reflected in musical issues of his time?
Alan Fletcher with students from the Aspen Music Festival and School
McNulty Room, Doerr-Hosier Center

10:00–10:55 am

The *Mona Lisa*

The *Mona Lisa* began life in an orthodox manner, as a commissioned portrait of a bourgeois woman. From there, as confirmed by the technical examinations, it evolved into a “universal picture” embodying Leonardo’s science of art — optics, geology, anatomy, psychology, and also expressing the notion of the “beloved lady” as evoked in poetry from Dante onwards. We will explore the origin, details, and universal reaction to this historic work.

Martin Kemp

McNulty Room, Doerr-Hosier Center

11:00–11:45 am

Leonardo’s Legacy and the Nature of Genius

What did Leonardo’s artistic and scientific innovations ultimately yield for those who came after him? Where can we most clearly see his fingerprints in the art of the centuries after his death? Were his technological inventions ever made? How did his myriad insights and observations about the natural world contribute to our understanding of the universe, the earth, and its inhabitants? Has posterity always revered him as we do today? What do his life and accomplishments tell us about the nature of the human mind, genius, and our own creative potential?

Ross King, Gary Radke, William Wallace

Moderator: Elliot Gerson

McNulty Room, Doerr-Hosier Center

11:50 am– 12:15 pm

Lessons from Leonardo

Walter Isaacson

McNulty Room, Doerr-Hosier Center

12:15–1:30 pm

Closing Lunch

Barksdale Lobby, Doerr-Hosier Center

Illustration
of the
structure







Marco Cianchi

Marco Cianchi has studied art history in Florence and Bologna and researched postwar American art in the US (Columbia University, New York; Brown University, Providence, Rhode Island). He is a teacher of Italian art to American students and American art to Italian students and has kept a constant dialogue between the two cultures. Concerning modern art, he has published on Action Painting, Futurism, and other 20th century topics or artists. Concerning renaissance studies, he has written on Leonardo da Vinci's machines, paintings, codices, anatomical drawings, cooperating with famed da Vinci scholar Carlo Pedretti. He has also published on Pierino da Vinci, XVI century sculptor and Leonardo's nephew. Marco is an Art History Professor at the Florence Academy of Fine Arts (established in 1784) and also taught Renaissance and Modern Art at some of the Study Abroad Programs of American universities in Florence (i.e. CSUIP, Sarah Lawrence, Georgetown).



Bill Cook

In 2012, Bill Cook retired from teaching at SUNY Geneseo after 42 years, with the title of Distinguished Teaching Professor of History. He has authored several books about medieval history and local history and has made 10 audio/video courses for The Great Courses. Bill has won teaching awards from SUNY, The Council for the Advancement and Support of Education, Baylor University, and the Medieval Academy of America. He is a specialist in the history of Christianity and has written extensively about St. Francis of Assisi and his Order. In retirement, Bill created the Bill Cook Foundation, a 501(c)(3) that helps some of the world's poorest children in 18 countries receive good education. He spends about half of each year visiting Foundation-supported institutions and students in Southeast and South Asia, East Africa, Eastern Europe, and Central America.



Alan Fletcher

Alan Fletcher, an accomplished music administrator and respected composer, earned his baccalaureate at Princeton University and his master's degree and doctorate at Juilliard. He studied composition with Roger Sessions, Milton Babbitt, Edward T. Cone, and Paul Lansky and piano with Jacob Lateiner and Robert Helps. In 1985, Fletcher was appointed to the faculty of the New England Conservatory of Music, and served as Dean, Provost, and Senior Vice President. He was Professor of Music and Head of the School of Music at Carnegie Mellon University in Pittsburgh, after which he assumed his current position as president and CEO of the AMFS. Fletcher has lectured nationally and internationally and served on many boards and panels. He has also contributed articles to the Huffington Post, *The Guardian*, the *Wall Street Journal*, *Baltimore Sun*, *Chronicle of Higher Education*, and many others. Fletcher has won numerous composing awards and received commissions from many noted ensembles and soloists.

Walter Isaacson

Walter Isaacson is president and CEO of the Aspen Institute. He has been chairman and CEO of CNN and editor of *TIME* magazine. Isaacson's most recent book is *The Innovators*; he is also the author of *Steve Jobs* and several other best-selling biographies. He is vice chair of Partners for a New Beginning, a public-private group tasked with forging ties between the United States and the Muslim world and serves on the boards of United Airlines, Tulane University, and Harvard University. Isaacson is chair emeritus of Teach for America, was chairman of the Broadcasting Board of Governors, and was vice chair of the Louisiana Recovery Authority from 2005 to 2007.

Hal Williams



Martin Kemp

Martin Kemp was trained in Natural Sciences and Art History at Cambridge University and the Courtauld Institute, London. His books include *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat* (Yale) and *Christ to Coke: How Image Becomes Icon* (Oxford) which looks at eleven representatives of types of icons across a wide range of public imagery. He has published and broadcast extensively on Leonardo da Vinci, including the prize-winning *Leonardo da Vinci* and also *Leonardo* (both Oxford). He wrote regularly for *Nature* and his most recent book is *Structural Intuitions: Seeing Shapes in Art and Science* (University of Virginia Press). He has been a Trustee of the National Galleries of Scotland, The Victoria and Albert Museum and British Museum. He has also curated and co-curated a series of exhibitions on Leonardo and other themes, and is now speaking, writing, and broadcasting full-time.



Ross King

Ross King is the award-winning author of books on Italian and French art and history. Among his works are *Brunelleschi's Dome* (2000), *Michelangelo and the Pope's Ceiling* (2002), and *Leonardo and The Last Supper* (2012). He has also written a biography of Niccolò Machiavelli and a collection of Leonardo da Vinci's fables, jokes, and riddles. He is the co-author with Anja Grebe of *Florence: The Paintings & Frescoes, 1250-1743* (2015), the most comprehensive work ever undertaken on the art of Florence. He serves on the Council of Academic Advisors for Friends of Florence (FoF), the fundraising charity that ensures the survival of Florence's art and architectural treasures.





Jeff Koons

Jeff Koons is an artist who works with everyday objects; his work revolves around themes of self-acceptance and transcendence. He is widely known for his sculptures *Rabbit* and *Balloon Dog*, as well as his monumental floral works *Puppy* and *Split-Rocker*. Since his first solo exhibition in 1980, Koons's work has been shown in major galleries and institutions throughout the world. His art was the subject of the 2014-'15 exhibition, *Jeff Koons: A Retrospective*, which was organized by the Whitney Museum of American Art and traveled to the Centre Pompidou Paris and the Guggenheim Bilbao.



Domenico Laurenza

Domenico Laurenza is a science historian with interest in the history of art and visual culture. He is an expert in Leonardo da Vinci's scientific work, the history of anatomy and technology in the Renaissance, and the history of geology. He was trained in Medicine (University of Naples) and Historical Sciences (PhD, Scuola Superiore di Studi Storici, San Marino, 1996). He is research fellow at Trinity College, Dublin and scientific consultant for University of Roma Tre, Schroeder Arts Consulting (New York) and Museo Galileo (Florence). He has taught or has been a fellow at several scientific institutions, including McGill University, the Warburg Institute, and the Italian Academy at Columbia University. Among his books available in English are: *Leonardo on Flight* (John Hopkins University Press 2007); *Art and Anatomy in Renaissance Italy* (The Metropolitan Museum of Art, 2012); *Leonardo da Vinci's Codex Leicester* (with Martin Kemp. Oxford University Press, forthcoming).



Gary Radke

Gary M. Radke is Professor Emeritus of Art History at Syracuse University, where he directed the Florence Graduate Program in Renaissance Art and was named Meredith Professor for Teaching Excellence. His publications on Italian medieval and Renaissance art range from a book on the thirteenth-century papal palace in Viterbo to essays on the patronage of nuns in Renaissance Venice. His exhibition catalogues for the High Museum of Art in Atlanta, in partnership with the Metropolitan Museum of Art, the National Gallery of Art, Chicago Art Institute, Detroit Institute of Art, the J. Paul Getty Museum, and the Toledo Museum of Art, focus on Italian Renaissance sculptors Lorenzo Ghiberti, Luca della Robbia, Andrea del Verrocchio, Michelangelo, and Leonardo da Vinci. His widely distributed college textbook, *Art in Renaissance Italy*, has appeared in four editions and in Spanish and Chinese translations. Gary is past president of the Italian Art Society and a fellow of the American Academy in Rome.

David Rubenstein

David Rubenstein is a Co-Founder and Co-CEO of The Carlyle Group, founded in 1987. Mr. Rubenstein is Chairman of the Boards of Trustees of the John F. Kennedy Center for the Performing Arts, Duke University, and the Madison Council of the Library of Congress, Chairman of the Board of Regents of the Smithsonian Institution, Co-Chairman of the Brookings Institution, Vice-Chairman of the Council on Foreign Relations, a Trustee of the National Gallery of Art and President of the Economic Club of Washington. Mr. Rubenstein is on the Board of Directors or Trustees of the University of Chicago, the Lincoln Center for the Performing Arts, the Memorial Sloan-Kettering Cancer Center, Johns Hopkins Medicine, the Institute for Advanced Study, and the National Museum of Natural History of the Smithsonian Institution. He is a member of the Harvard Business School Board of Dean's Advisors and the Chairman of the Harvard Global Advisory Council.



Luke Syson

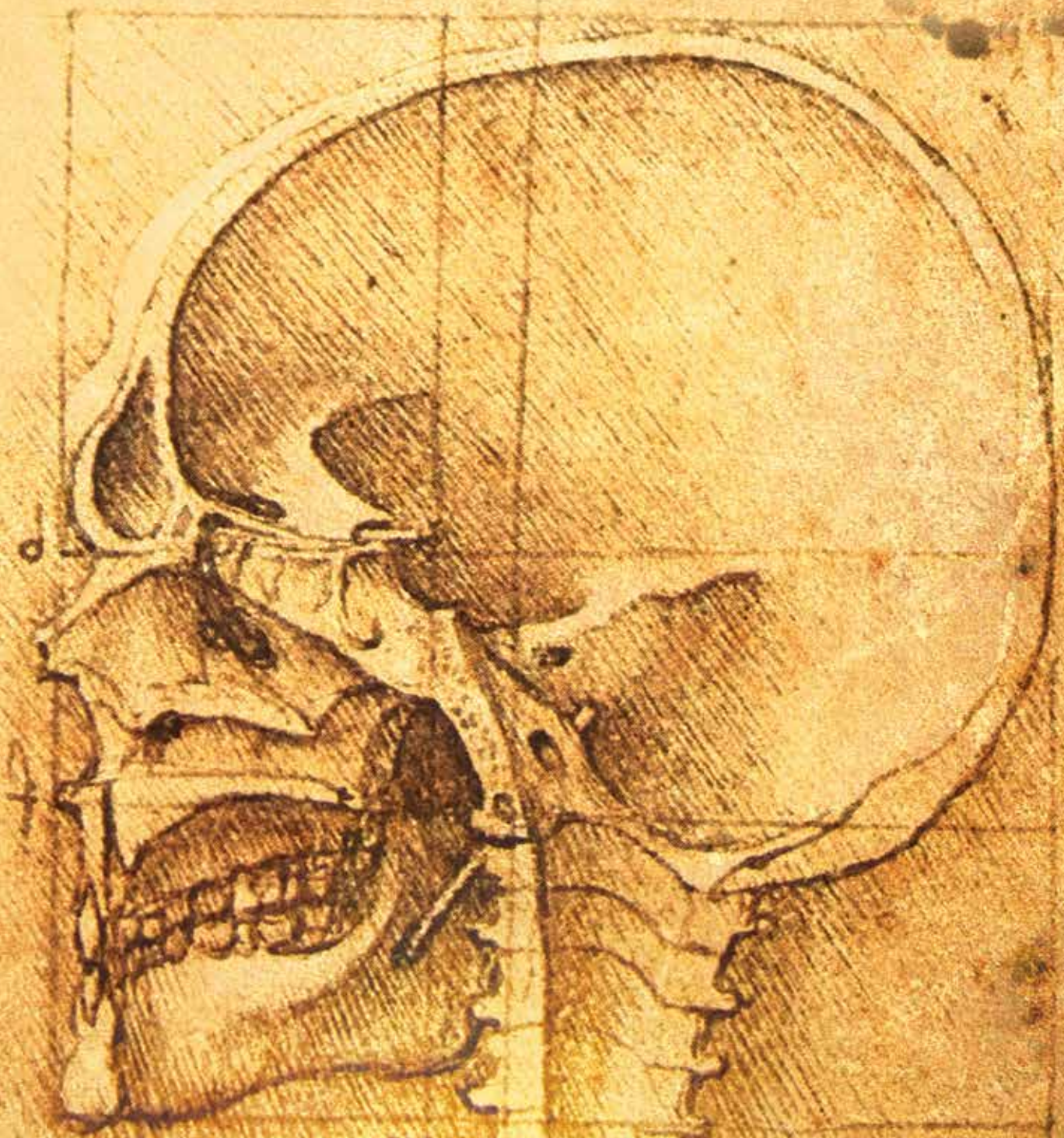
Luke Syson joined the British Museum as Curator of Medals in 1991. He co-edited the volume *The Image of the Individual*, co-wrote *Objects of Virtue: Art in Renaissance Italy*, and was one of the curators who put together the acclaimed Enlightenment Gallery. Syson was the co-curator of the 2001 National Gallery exhibition on Pisanello. He moved to the Victoria & Albert Museum (V&A) in 2002, as part of the team planning new galleries of Medieval and Renaissance art. In 2003, he began his work at the National Gallery in London. As Curator of Italian Painting before 1500 and Head of Research, Syson led the campaign to acquire Raphael's *Madonna of the Pinks*, organized a display of Renaissance relief sculpture from the V&A, and curated the exhibition *Renaissance Siena: Art for a City*. In 2011, he organized Leonardo da Vinci: *Painter at the Court of Milan*. Syson joined The Metropolitan Museum of Art in 2012 as the Iris and B. Gerald Cantor Curator in Charge. He was promoted to Chairman in 2014. He is directing the renovation of the Aitken Galleries for British Decorative Arts scheduled to open in 2019.



William Wallace

William E. Wallace is the Barbara Murphy Bryant Distinguished Professor of Art History at Washington University in St. Louis. He is an internationally recognized authority on the Renaissance artist, architect, and poet Michelangelo Buonarroti. He has published extensively on Renaissance art: in addition to more than ninety articles and essays, he has authored or edited seven different books on Michelangelo, including the award winning, *Michelangelo: The Complete Sculpture, Painting and Architecture* (1998), *Michelangelo at San Lorenzo: The Genius as Entrepreneur* (1994), and most recently, *Discovering Michelangelo* (New York, Rizzoli, 2012). His biography of the artist, *Michelangelo: The Artist, the Man and his Times* (Cambridge University Press, 2010) was issued in paperback in 2011. He has just completed a book on Michelangelo's final years, from age 71 to 89, entitled *God's Architect*.





*All our knowledge
has its origins in our
perceptions.*

Joel Achenbach

Joel Achenbach has been a staff writer for the *Washington Post* since 1990. He has reported for the Style section, the Magazine, Outlook, and, since 2007, the national desk, focusing on science and politics. For seven years, he wrote the syndicated column “Why Things Are.” In 1999, he started the newsroom’s first online-only column, “Rough Draft,” and, in 2005, began writing washingtonpost.com’s first blog, Achenblog, the longest-running blog of any major newspaper in America. A native of Gainesville, FL., Achenbach graduated in 1982 from Princeton University and served a four-year term on the university’s Board of Trustees. He has taught journalism at Princeton and Georgetown University. His “Why” and “Rough Draft” columns have been collected in four books, and he has authored three books touching on science, history and technology: *A Hole at the Bottom of the Sea, an account of the Deepwater Horizon disaster and its aftermath* (2011), *The Grand Idea: George Washington’s Potomac and the Race to the West* (2004), *Captured By Aliens: The Search for Life and Truth in a Very Large Universe* (1999).



Elliot Gerson

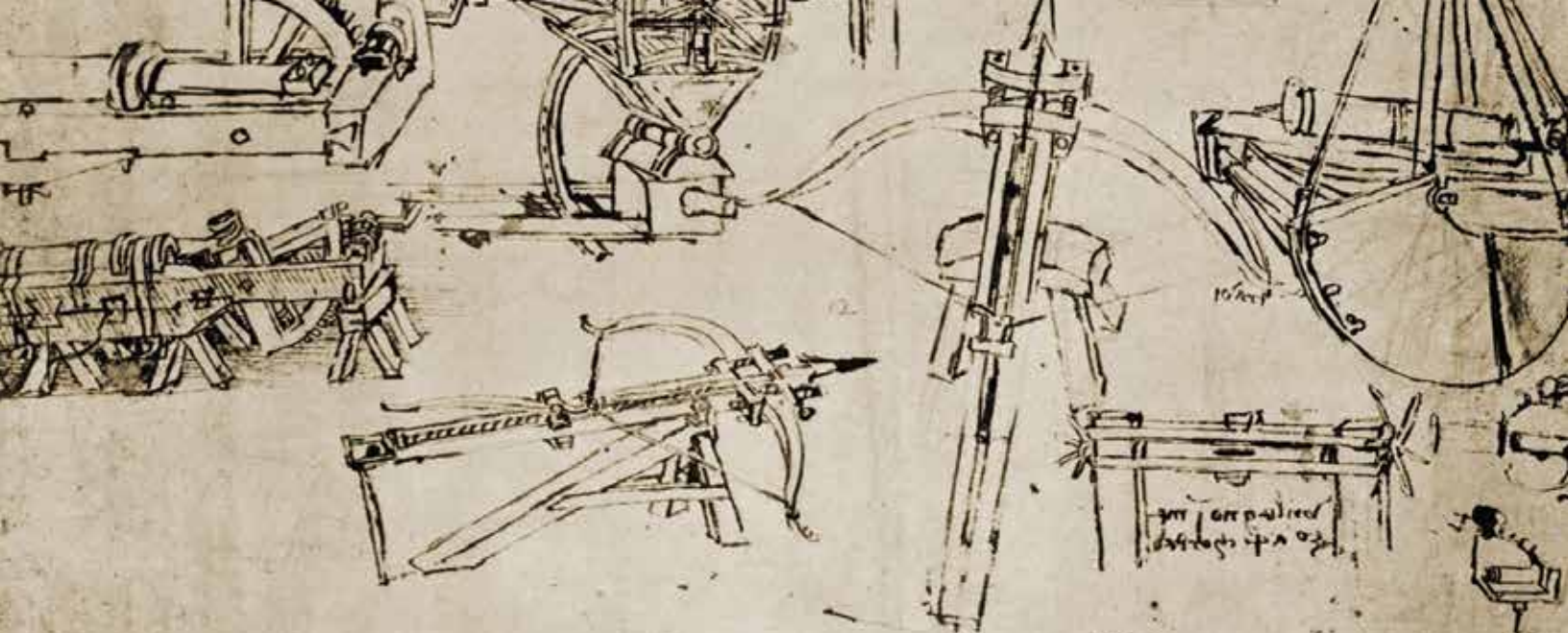
Elliot Gerson, executive vice president at the Aspen Institute, is responsible for its Policy Programs, its Public Programs, and its relations with international partners. The Institute’s more than 30 Policy Programs focus on both domestic and international issues. They provide neutral venues, do nonpartisan analysis, foster candid dialogue among leaders, advocate new policy and promote best practices. The Institute’s public programs - including the Aspen Ideas Festival and many smaller programs across the country - open the Institute’s doors to a broader audience and further both its educational goals and its hopes that thought will lead to action. The Institute has international partners in Europe, Asia, and Latin America. Gerson also administers the U.S. Rhodes Scholarships. He was a Rhodes Scholar, a U.S. Supreme Court clerk, practiced law in government and privately, held executive positions in state and federal government and on a presidential campaign, and before Aspen, was president of start-ups in health care and education, and of two leading national insurance and health-care companies.



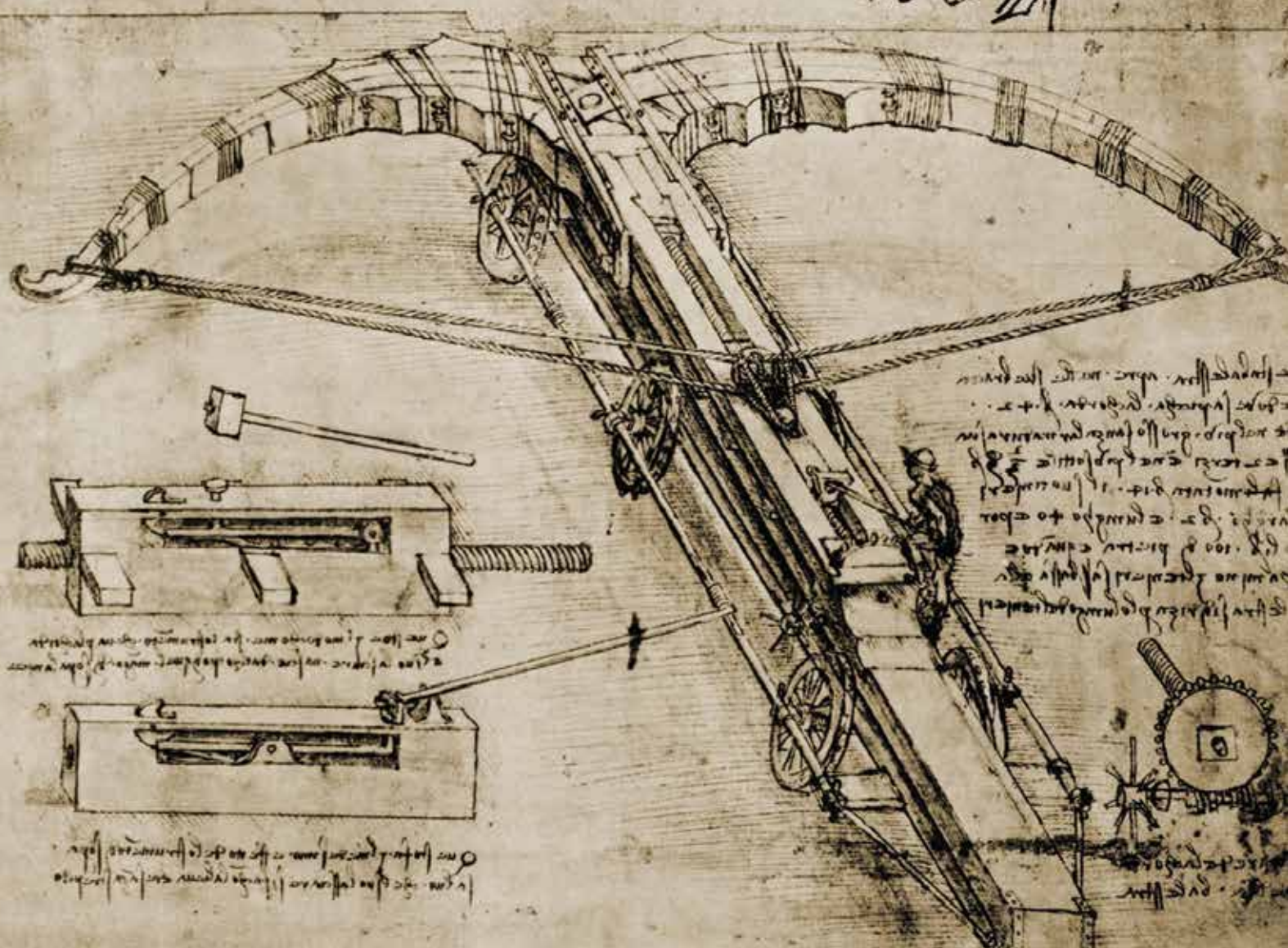
Eric Motley

Eric L. Motley, Ph.D., is corporate secretary and an executive vice president at the Aspen Institute, responsible for institutional advancement and governance. Previous roles at the Institute include serving as managing director of the Henry Crown Fellowship, and executive director of its Commission to Reform the Federal Appointments Process. Before joining the Aspen Institute, he was Director of the U.S. Department of State’s Office of International Visitors within the bureau of Public Diplomacy. In 2003, he became Special Assistant to President George W. Bush for Presidential Personnel, having joined the White House staff as Deputy Associate Director, Office of Presidential Personnel in 2001. Eric’s second book, *Madison Park: A Place of Hope*, will be published in November 2017. He earned his bachelor’s degree in Political Science and Philosophy from Samford University in 1996. As a Rotary International Ambassadorial Scholar at the University of St. Andrews in Scotland, Eric earned a Master of Letters in International Relations and a Ph.D. in International Relations as the John Steven Watson Scholar.





*I have been impressed with the urgency of doing.
Knowing is not enough; we must apply.
Being willing is not enough; we must do.*



THE FOLLOWING EXHIBITIONS WILL BE OPEN THROUGHOUT THE CELEBRATION FOR YOUR ENJOYMENT.

Da Vinci Machines Exhibition

Created by the acclaimed The Artisans of Florence International in collaboration with The Niccolai Group, the Da Vinci Machines exhibition consists of over 75 exhibits, reconstructed from the Codices and drawings of 15th century Renaissance man, Leonardo da Vinci. Exploring and connecting his studies in nature, anatomy, mechanics, flight, and robotics, the Exhibition demonstrates how Leonardo's work is more relevant in today's scientific world than 500 years ago when he first conceived his amazing ideas.

Barksdale Lobby, Doerr-Hosier Center

Da Vinci Science Center's Il Cavallo

The Da Vinci Science Center (DSC) in Allentown, PA is a national award-winning nonprofit organization that has brought science to life and lives to science since 1992. The Center's hands-on exhibits, programs, and partnership efforts present the STEM subjects of science, technology, engineering, and mathematics to kids informally, playfully, and in ways that relate to their popular interests. These active and engaging experiences awaken interest, promote fundamental skills, and inspire students to consider exciting STEM careers that meet growing industry demands. The Center also promotes creativity, artistry, and current-day applications of the qualities of greatness embodied by Leonardo da Vinci and the innovators who have succeeded him. DSC is excited to present Il Cavallo—Leonardo's famous and unfinished horse sculpture.

Barksdale Lobby, Doerr-Hosier Center

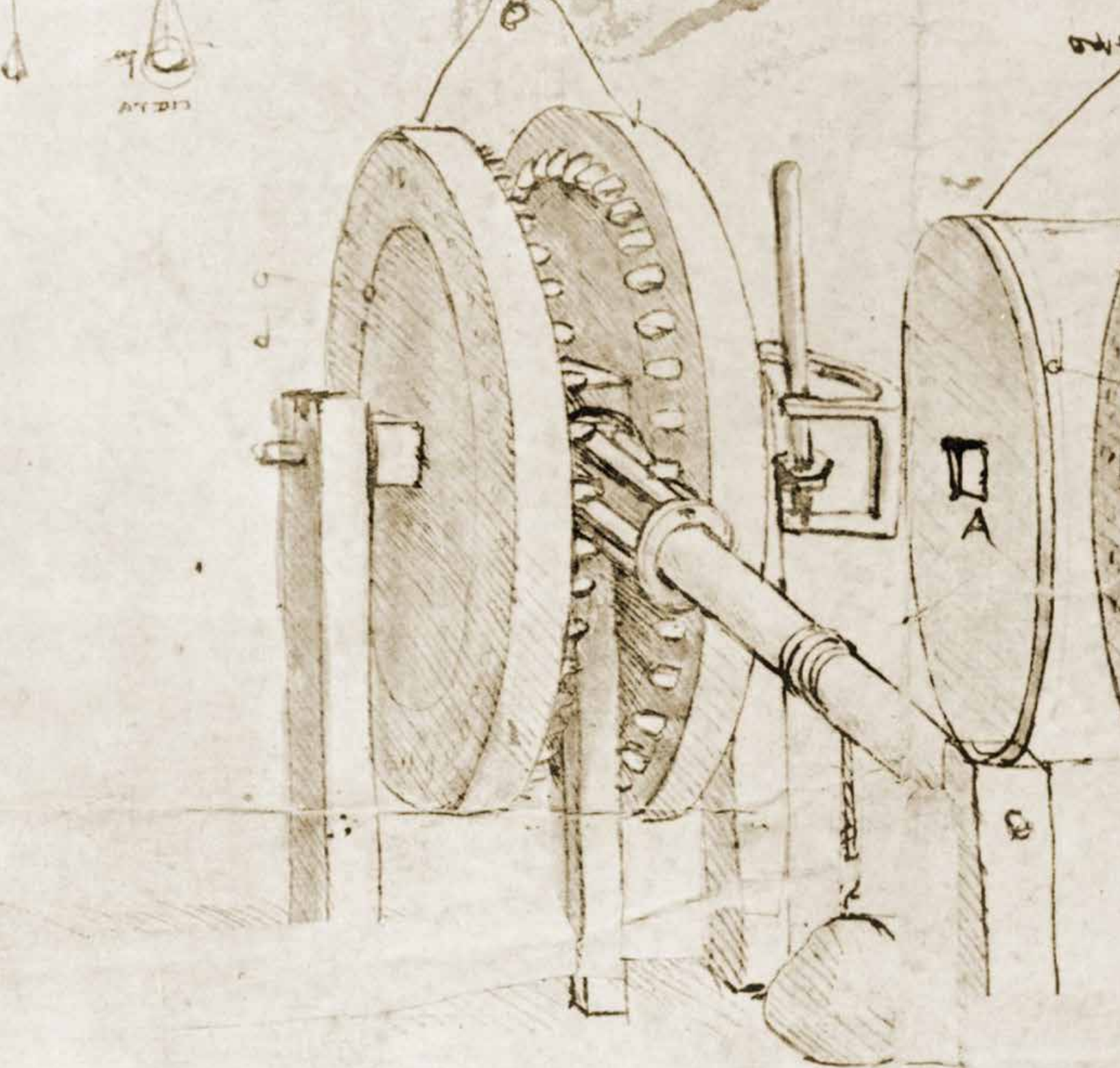
Da Vinci Experience

Developed by Cross Media Group in Italy, the Da Vinci Experience is an unprecedented immersive multimedia show that recounts Leonardo's genius, his science and his eclecticism. A display based on the concept of edutainment--the production of cultural, family oriented, educational and spectacular entertainment. Da Vinci Experience endows visitors with unique emotions thanks to a display that uses video mapping of hundreds of high definition digitalized images, full HD video clips and a 360° Dolby Surround Soundtrack.

Resnick-Malek Health Center, Aspen Meadows campus

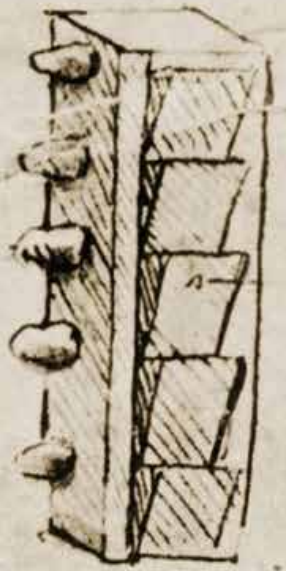
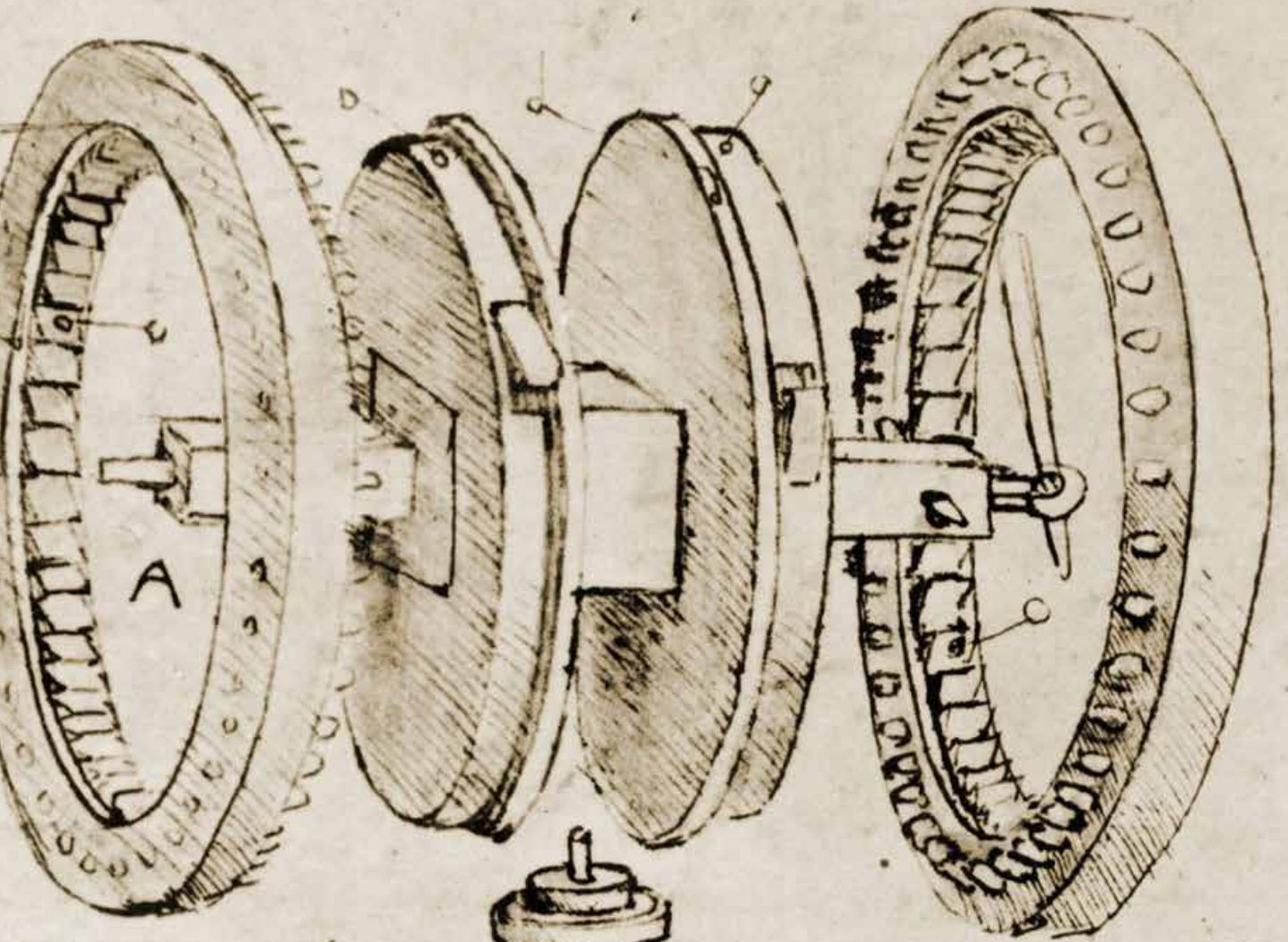
Special thanks to Lugano Diamonds, who provided generous underwriting to make this exhibition possible. Lugano Diamonds was founded with the vision of creating exquisite one-of-a-kind jewelry. Lugano Diamonds has locations in Newport Beach, Montage Laguna Beach, and Aspen.





*All knowledge which ends in words will die
as quickly as it came to life, with the exception of
the written word: which is its mechanical part.*

36. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.





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Located in the heart of Aspen, the Cooking School is a culinary destination offering catering, cooking classes, and special events. The 3000-square-foot space features a state of the art Jenn-Air kitchen to create gourmet meals for any party or event. Watch the chefs as they prepare meals or hors d'ourves or participate in the creations, as we always encourage guests to cook, eat, and play.

CONTACT: Rob Ittner, Director and Owner

rob@rustiquebistro.com

www.cookingschoolofaspen.com

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Aspen Science Center

The mission of Aspen Science Center is to advance the public understanding of science through lifelong discovery, exploration, and education. We offer events and programs throughout the year, most free of charge, that engage the public and demonstrate how science is an invaluable tool for understanding issues, creating new jobs and industries, and promoting the critical thinking that is essential to ensuring an educated electorate. We envision a future where ASC is embedded in communities across the Valley, providing opportunities for youth and adults alike to explore science.

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dhouggy@aspensciencecenter.org

www.aspensciencecenter.org

970-236-2360



Aspen Center for Environmental Studies

Aspen Center for Environmental Studies (ACES), a non-partisan, non-profit organization founded in 1968, provides programs in ecological literacy, agriculture, forest health, ecosystem restoration, and civic leadership for everyone from school children to leaders and decision makers. With four locations between Aspen and Carbondale, ACES offers guided hikes and snowshoe tours, field classes and camps for kids and adults, and a variety of lecture series and community events. Partnership programs with over 50 regional schools help teachers meet state science standards while offering local children the opportunity to explore their outdoor environment.

CONTACT: Jim Kravitz, Director of Naturalist Programs
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www.aspennature.org
 970-925-5756

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awallace@andersonranch.org
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FRIENDS *of* FLORENCE

Friends of Florence

Friends of Florence (FoF) is a U.S. not-for-profit comprised of individuals from around the world who are dedicated to preserving and enhancing the cultural and historical integrity of the arts located in the city and region of Florence, Italy, and to increasing public understanding and appreciation through educational programs and events.

Since its founding in 1998, FoF has raised and donated more than \$10 million to conserve paintings, sculptures, architectural elements, and collections at the Uffizi Gallery, Accademia, Baptistery, Piazza della Signoria's Loggia dei Lanzi, and numerous other museums, churches, and public sites such as outdoor corner tabernacles.

A model high-impact, low-overhead philanthropic organization, FoF is the chief source of funding paid directly to Florence's renowned conservation labs. FoF also sponsors the publication of books, and organizes seminars, lectures and cultural travel opportunities throughout Italy and Europe.

Passionate about art and Italy, our Friends are the organization's greatest asset as they continue to generously support FoF's mission to preserve the city's and region's rich cultural patrimony for future generations.

CONTACT: Simonetta Brandolini d'Adda, President
simonetta@friendsofflorence.org
www.friendsofflorence.org

Friends of Florence is planning a special itinerary in 2018 to celebrate the **Aspen Institute's** celebration of Leonardo da Vinci, where we shall explore his world of wonder, imagination and creative power. Our path will follow Leonardo through Florence, Milano, and Paris as we trace the development of his artistic focus and his lifetime of discovery and analysis. Major historians will accompany participants in this path of learning and experiencing the world of Leonardo's unique genius. The program will begin in Florence on October 20, 2018 to then end in Paris on October 25, 2018. The number of participants is limited, and costs will include the Milano and Paris hotels, while travel to Italy and the hotel in Florence are by separate payment.



The Aspen Institute is an educational and policy studies organization based in Washington, DC. Its mission is to foster leadership based on enduring values and to provide a nonpartisan venue for dealing with critical issues. The Institute has campuses in Aspen, Colorado, and on the Wye River on Maryland's Eastern Shore. It also maintains offices in New York City and has an international network of partners.

The Aspen Institute aims to spark intellectual inquiry and exchange, to connect new concepts to timeless values, to create a diverse worldwide community of leaders committed to the greater good, and to provide a nonpartisan forum for reaching solutions on vital public policy issues.

The Society of Fellows is a national community of the Institute's closest friends whose support plays an instrumental role in advancing the mission of the Aspen Institute. Fellows enjoy unparalleled access to Institute programs, most notably exclusive discussion receptions, luncheons, and multi-day symposia, all featuring policy and issue experts. Fellows are the first to know of offerings, receiving special invitations to programs in Aspen; New York; Washington, DC; San Francisco, and elsewhere across the country.

Fellows actively participate in the Aspen Institute's programs, act as advocates and ambassadors, and help sustain the Institute's mission. Founded in 1964, the Society of Fellows program provides important unrestricted support that advances all facets of the Institute's work. Fellows understand the importance of fostering leadership based on values, encouraging individuals to reflect on the ideals and ideas that define a good society, and promoting civil dialogue on the important issues of the day. Those who wish to engage deeper in the Institute's work are encouraged to join.

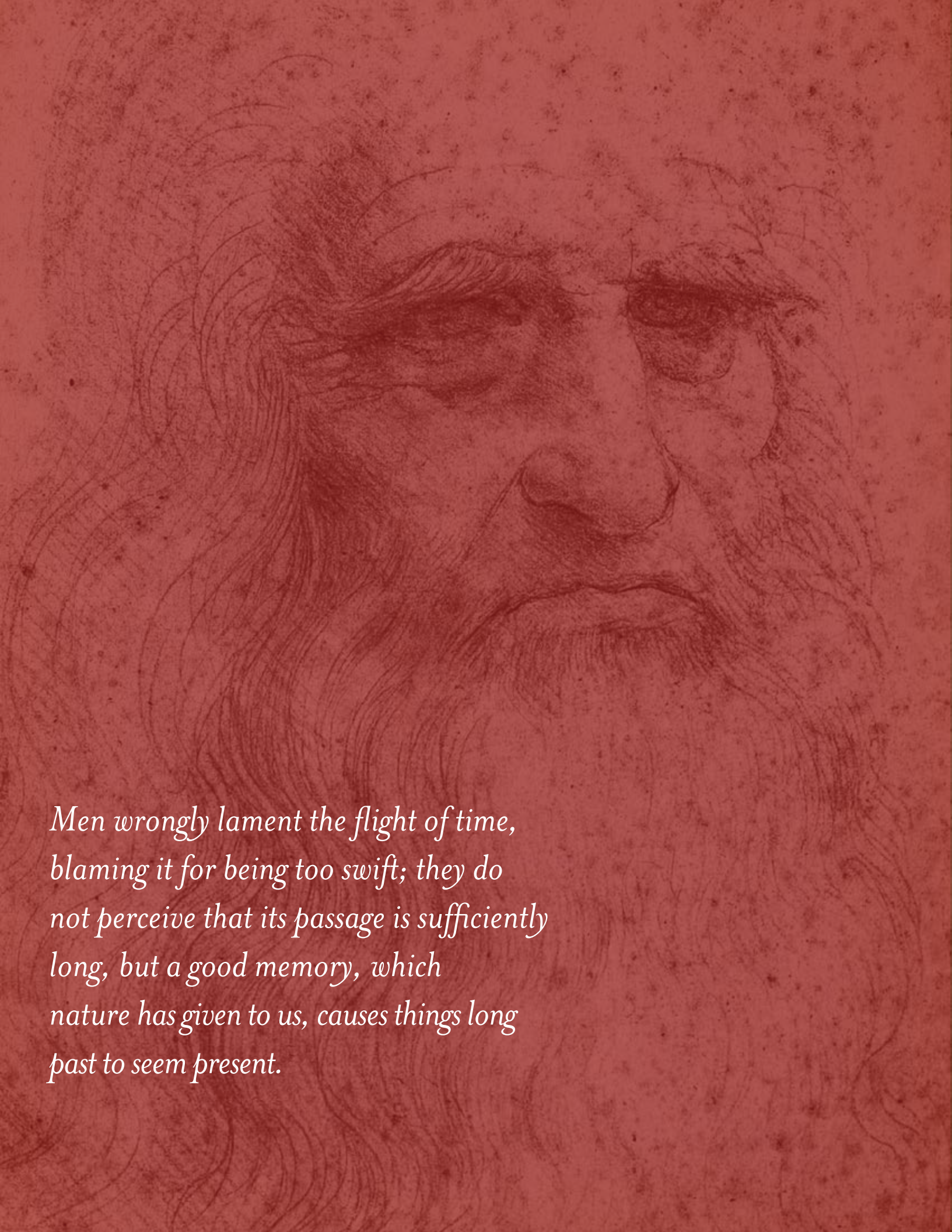
CONTACT: Peter Waanders, Director, Society of Fellows
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www.aspeninstitute.org/sof

Knowledge of the past and of the places of the earth



is the ornament and food of the mind of man.





*Men wrongly lament the flight of time,
blaming it for being too swift; they do
not perceive that its passage is sufficiently
long, but a good memory, which
nature has given to us, causes things long
past to seem present.*