

**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

SPRING 2015



Welcome to the spring 2015 issue of *AAR Magazine*.

In this issue of *AAR Magazine*, we introduce the community of artists, writers, scholars, and composers living and working at the **American Academy in Rome**. Each year, winners of the Rome Prize, along with Italian Affiliated Fellows and Residents, are invited to the Academy to pursue their work in a dynamic international environment that supports innovative scholarship and creativity.

This year's elite group is featured, along with a selection of work by current Fellows and news about Fellows of previous years.

Vi diamo il benvenuto al numero "Primavera 2015" dell'*AAR Magazine*.

In questo numero dell'*AAR Magazine* siamo felici di farvi conoscere la comunità di artisti, compositori, scrittori e studiosi che vive e lavora all'**American Academy in Rome**. Ogni anno, i vincitori del Rome Prize sono invitati, insieme ai residenti e ai borsisti italiani, a dedicarsi al proprio lavoro all'interno di un ambiente internazionale e dinamico che incoraggia la ricerca, l'innovazione e la creatività.

In queste pagine vi presentiamo il nuovo gruppo di vincitori, alcuni momenti del lavoro dei borsisti di quest'anno e notizie sull'attività dei borsisti degli anni precedenti.

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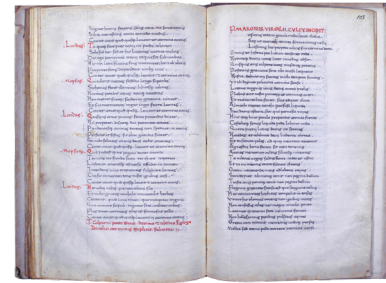
Rose gets archaeological medal

Earlier this year, noted archaeologist, classical scholar, and author **C. Brian Rose** (FAAR'92, RAAR'12, and AAR Trustee) received the Gold Medal of the Archaeological Institute of America, an award made annually to recognize a scholar who has made distinguished contributions to archaeology through research and/or field work.

Currently the James B. Pritchard Professor of Archaeology at the University of Pennsylvania in the Classical Studies Department and the Graduate Group in the Art and Archaeology of the Mediterranean World, Brian is widely considered the preeminent archaeological authority on both Italy and Anatolia between the Iron Age and Roman Imperial periods. Since 1988 he has been head

of post-Bronze Age excavations at Troy, and he is the English language editor of *Studia Troica*, the annual journal of excavations in Troy. He has served as the president of the Archaeological Institute of America and is also codirector for the Gordion excavation, in Turkey. In addition, he is advisor on history and global awareness for *Fair Observer*, an online magazine covering global issues from a plurality of perspectives. Brian first became interested in archaeology after participating in excavations as a high school exchange student in the American Field Service Program.

ABOVE: C. Brian Rose holding a newly discovered portrait of Augustus (Emperor 31 BC–14 AD) in Troy (northwest Turkey).



Return to Rome

Sandro La Barbera's research interests as a classicist lie predominantly in the field of Latin literature, particularly poetry from the mid-Republic to the first centuries of the Empire. An assistant professor of classics at Georgetown University, La Barbera (2012 Italian Affiliate Fellow) is currently on sabbatical in Rome continuing research he conducted as an Affiliate Fellow for a critical edition of the Latin poem "Culex" with extensive commentary. Earlier this year, he received a fellowship from the Hardt Foundation, for the study of classical antiquity. When asked about his Fellowship experience, he mentioned that the variety of fields represented and the generosity of the people allowed him to grow—professionally and intellectually. He also said the fellowship provided many opportunities for exchange with colleagues of different disciplines and those collaborations yielded scholarly results that may never have taken place without shared time at the Academy.

AAR shines at Venice Biennale

The upcoming 56th edition of the Venice Biennale, *All the World's Futures*, will feature several present and future members of the Academy community. Included in the exhibition are **Bruce Nauman** (RAAR'87 and AAR Trustee) and **Terry Adkins** (FAAR'10), as well as two future Residents: artist and filmmaker **Isaac Julien** (fall 2015) and composer/pianist **Jason Moran** (spring 2017). Concurrent exhibitions throughout Venice will also feature Patricia Cronin, Doug Argue, and Jenny Holzer.

Patricia Cronin *Shrine For Girls, Venice*

Patricia Cronin (FAAR'07, AAR Trustee, and SOF President) has created a site-specific installation to honor women and girls, who continue to be among the most vulnerable members of our global society. Curated by Ludovico Pratesi, artistic director of Fondazione Pescheria and Vice President of Associazione Musei Arte Contemporanea Italiana, and presented by The Brooklyn Rail Curatorial Projects. (Chiesa di San Gallo, Campo San Gallo, May 6–November 22, 2015)

Doug Argue *Scattered Rhymes*

Doug Argue's (FAAR'97) solo exhibition *Scattered Rhymes* includes four large scale, site-specific paintings that pay homage to the grand format paintings of Venice and, in particular, those that emphasized spontaneity, energy and light

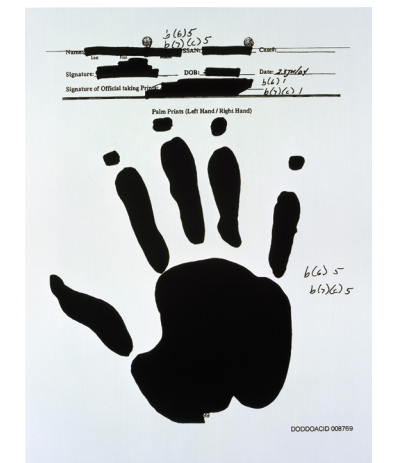


Cronin photo: Doug Schwab; Argue photo: Doug Argue; Holzer image: © 2015 Jenny Holzer, member Artists Rights Society (ARS), NY. Courtesy of the artist and Sprinth Magers

over line. Sponsored by Save Venice, an organization dedicated to the preservation of Venice's artistic heritage, *Scattered Rhymes* marks their debut sponsorship of a contemporary art exhibition. (Palazzo Contarini dal Zaffo, Dorsoduro 878, May 5–September 30, 2015. Public opening Thursday, May 7, with Doug Argue.)

Jenny Holzer *War Paintings*

This exhibition includes works selected from a decade of war paintings by Jenny Holzer (RAAR'04), a significant departure from the LED installations for which she is best known. Organized by the Frankfurt-based Written Art Foundation, in cooperation with the Fondazione Musei Civici di Venezia, the exhibition is curated by Dr. Thomas Kellein. (Museo Correr—Four Doors Room, San Marco, 52, May 6–November 22, 2015)



TOP LEFT: Patricia Cronin, *Saris*, 2015. BOTTOM LEFT: Doug Argue, *Time and Time Again*, 2015. ABOVE: Jenny Holzer, *TBD (B12-DODDOACID 008769) BLUE WHITE*, 2007.



Go Figure! New Perspectives on Guston

Philip Guston— A Different View

Several exhibitions and scholarly publications have revisited the career of painter **Philip Guston** (1913–1980), who had a long relationship with the Academy (FAAR'49, RAAR'60/'71). A respected, but often misunderstood, member of the New York School, Guston is now celebrated for his magisterial paintings of the late 1960s and 1970s. In 2010, the Academy organized a two-day conference to discuss the significance of Guston's work. Emerging from the symposium, the texts in *Go Figure! New Perspectives on Guston* reflect a wide variety of perspectives. A conversation between artist, writer, and curator **Robert Storr** and artist **Chuck Close**, hosted by the Phillips Collection in 2011, yields further insights.

Edited by **Peter Benson Miller** (Andrew Heiskell Arts Director, AAR) with a preface by AAR Trustee Storr, *Go Figure!* is published by New York Review of Books and the American Academy in Rome, and is available for order at www.nybooks.com/books/imprints/collections/go-figure-new-perspectives-on-guston/.

INTRODUCING:

Announcing the 2015–2016 Rome Prize winners

Please meet the American Academy in Rome's newest group of scholars, artists, writers, and composers, representing some of the most talented minds in the United States.

SPOTLIGHTING FOUR ROME PRIZE WINNERS

James R. Lamantia, Jr. Rome Prize in Architecture

JAVIER GALINDO

The Created Fragment

Born in Havana, Cuba, Javier is the principal of JGCH, an architecture and design practice based in New York.

Prince Charitable Trusts Rome Prize in Landscape Architecture

ALEXANDER ROBINSON

A Projective Picturesque: Reconciling Pictorial with Performance in Landscape Architecture

Alexander is principal of OOR Landscape Architecture & Planning, and director of Landscape Morphologies Lab, both in Los Angeles.

Joseph H. Hazen/Chuck Close Pre-Doctoral Rome Prize in Modern Italian Studies

KATHARINE MCKENNEY JOHNSON

On the Edge: Alberto Burri in Rome, 1946–1960

A native of Washington, DC, Katharine is a Ph.D. candidate at Johns Hopkins University, where she also teaches.

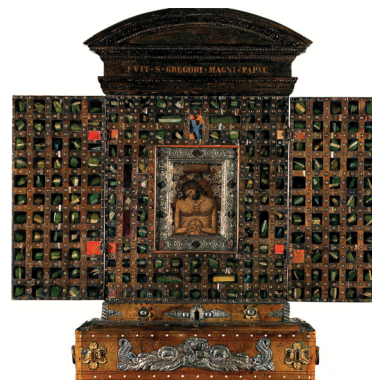
Marian and Andrew Heiskell/Samuel H. Kress Foundation Pre-Doctoral Rome Prize in Medieval Studies (year one of a two-year fellowship)

JOHN LANSDOWNE

Image Made Flesh: The Micromosaic Man of Sorrows at Santa Croce in Gerusalemme in Rome

John is a Ph.D. candidate in the Department of Art and Archaeology at Princeton University.

RIGHT, FROM TOP: Samples from the portfolios of Galindo and Robinson; Alberto Burri's *Sacco* (1953); Reliquary of St. Gregory (ca. 1400), Santa Croce in Gerusalemme, Rome.



ANCIENT STUDIES

Paul Mellon/Samuel H. Kress Foundation Pre-Doctoral Rome Prize (year two of a two-year fellowship)

NATHAN S. DENNIS

Performing Paradise in the Early Christian Baptistery: Art, Liturgy, and the Transformation of Vision

Dorothy and Lewis B. Cullman/Frank Brown Pre-Doctoral Rome Prize

KATHARINE P.D. HUOMOELLER

Sex and Slavery in the Roman World

Emeline Hill Richardson/Samuel H. Kress Foundation/Helen M. Woodruff Fellowship of the Archaeological Institute of America Pre-Doctoral Rome Prize (year one of a two-year fellowship)

JENNY R. KREIGER

The Business of Commemoration: A Comparative Study of Italian Catacombs

Andrew Heiskell Post-Doctoral Rome Prize

JEREMY B. LEFKOWITZ

Aesop's Pen: Writing and Collecting Fables in Antiquity

Arthur Ross Pre-Doctoral Rome Prize

MALI ANNIKA SKOTHEIM

Greek Dramatic Festivals under the Roman Empire

National Endowment for the Humanities Post-Doctoral Rome Prize

EVA M. VON DASSOW

Freedom, Rights, and Governance in the Ancient Near East

ARCHITECTURE

Founders Rome Prize

KARL DAUBMANN

Rules for Tools

James R. Lamantia, Jr. Rome Prize

JAVIER GALINDO

The Created Fragment

DESIGN

American Academy in Rome–Rome Prize

LAUREN MACKLER

Play: On The Episodic (working title)

Cynthia Hazen Polsky and Leon Polsky Rome Prize

WOODY PIRTLE

Reflections of The Eternal City

HISTORIC PRESERVATION AND CONSERVATION

American Academy in Rome–Rome Prize

JEFFREY W. CODY

Conserving the City by Understanding Its Built Landscape: The Analysis of Urban Form by Saverio Muratori, 1910–1973

Booth Family Rome Prize

BRYONY ROBERTS

Projective Preservation: Orthographic Completions of Roman Antiquity

LANDSCAPE ARCHITECTURE

Rolland Rome Prize

CHRISTOPHER MARCINKOSKI

Rome, Empire Building and The City That Never Was

Prince Charitable Trusts Rome Prize

ALEXANDER ROBINSON

A Projective Picturesque: Reconciling Pictorial with Performance in Landscape Architecture

Garden Club of America Rome Prize

THAISA WAY

Drawing Histories of Landscape Architecture

LITERATURE

John Guare Writer's Fund Rome Prize, a gift of Dorothy and Lewis B. Cullman

WILL BOAST

The Aviary

Joseph Brodsky Rome Prize, a gift of the Drue Heinz Trust/American Academy of Arts and Letters

LYSLEY TENORIO

Untitled Novel-in-Progress

MEDIEVAL STUDIES

Millicent Mercer Johnsen Post-Doctoral Rome Prize

ERIC KNIBBS

The Forging of Pseudo-Isidore

Marian and Andrew Heiskell/Samuel H. Kress Foundation Pre-Doctoral Rome Prize (year one of a two-year fellowship)

JOHN LANSDOWNE

Image Made Flesh: The Micromosaic Man of Sorrows at Santa Croce in Gerusalemme in Rome

MODERN ITALIAN STUDIES

Andrew W. Mellon Foundation Post-Doctoral Rome Prize

JOSHUA W. ARTHURS

Forty-Five Days: Experience, Emotion and Memory during the Fall of Mussolini

Joseph H. Hazen/Chuck Close Pre-Doctoral Rome Prize

KATHARINE MCKENNEY JOHNSON

On the Edge: Alberto Burri in Rome, 1946–1960

Rome Prizes in Modern Italian Studies are made possible in part through a grant from the US Department of Education.

MUSICAL COMPOSITION

Samuel Barber Rome Prize

CHRISTOPHER CERRONE

New Works Inspired by Italian Architecture, Art, and Acoustics

Frederic A. Juilliard/Walter Damrosch Rome Prize

NINA C. YOUNG

Making Tellus: Sketches of a Cosmogram for the Anthropocene

RENAISSANCE AND EARLY MODERN STUDIES

Phyllis G. Gordan/Samuel H. Kress Foundation Pre-Doctoral Rome Prize (year two of a two-year fellowship)

MICHELLE DIMARZO

Titian and the Culture of Mid-Century Rome: The Venetian Among the Ruins

Donald and Maria Cox Pre-Doctoral Rome Prize

ADAM TODD FOLEY

Roman Homers: The Task of Translating Homer in the Italian Renaissance

National Endowment for the Humanities Post-Doctoral Rome Prize

LAUREN JACOBI

Across Economic Geographies: Italian Trade Sites outside of the Peninsula, ca. 1250–1550

Lily Auchincloss/ Andrew W. Mellon Foundation Post-Doctoral Rome Prize

DAVID E. KARMON

The Varieties of Architectural Experience: Early Modern Architecture and the Senses

VISUAL ARTS

American Academy in Rome—Rome Prize
MARK BOULOS
Magdalene in Penitence

Andrew W. Mellon Foundation Rome Prize
EMILY JACIR
senza titolo (oltremare)

Edith Bloom/Jesse Howard, Jr. Rome Prize
SENAM OKUDZETO
Afro-Dada Glossolalia

Anthony M. Clark Rome Prize
DAVID SCHUTTER
Drawing on Drawing

Rome Prizes in the Visual Arts are made possible in part through a grant from the National Endowment for the Arts.

The Academy is also pleased to announce the winners of the Italian Affiliated Fellowships, awarded to Italian artists and scholars each year.

2015–2016 ITALIAN AFFILIATED FELLOWS

AAR/Scuola Normale Superiore di Pisa Exchange Fellow
JOSEPH VISCOMI
Fuori tempo/Out of Time: The Departure of the Italiani d'Egitto (1933–1967)

AAR/Scuola Normale Superiore di Pisa Exchange Fellow
CHIARA BALLESTRAZZI
The Luxury of Gems in Antiquity: Pliny and Beyond

AAR/Scuola Normale Superiore di Pisa Exchange Fellow
DAIANA MENTI
Church and State: Father Tacchi Venturi, Interlocutor between Pio XI and Mussolini (1922–1939)

Cy Twombly Italian Affiliated Fellow in Visual Arts
NAMSAL SIEDLECKI
OPUS

Italian Affiliated Fellow in Music Composition
CARMINE EMANUELE CELLA
I Tre Partigiani

Italian Affiliated Fellow in Design
MAURIZIO MONTALTI
The Relational Nature of Work

2015 ROME PRIZE JURORS

ANCIENT STUDIES

STEVEN J.R. ELLIS,* FAAR'13
Associate Professor, Department of Classics, University of Cincinnati

EVE D'AMBRA, FAAR'86, RAAR'05
The Agnes Rindge Claffin Professor of Art History, Art Department, Vassar College

EMMA DENCH
Professor of the Classics and History, and Director of Graduate Studies (the Classics), Harvard University

ANDREW FELDHERR, FAAR'90
Professor of Classics and Director of Graduate Studies, Department of Classics, Princeton University

DESIGN

MARY MARGARET JONES,* FAAR'98
Senior Principal, Hargreaves Associates

MICHAEL BIERUT
Partner, Pentagram

GARY HILDERBRAND, FAAR'95
Principal, Reed Hilderbrand

ANNABELLE SELLDORF, FAIA
Principal, Selldorf Architects

SUSAN SELLERS
Head of Design, The Metropolitan Museum of Art

ADAM YARINSKY, FAIA
Principal, Architecture Research Office (ARO)

HISTORIC PRESERVATION AND CONSERVATION

JORGE OTERO-PAILOS*
Associate Professor of Historic Preservation, Graduate School of Architecture, Planning and Preservation, Columbia University

JOSEPH FRONEK
Head of Paintings Conservation, Los Angeles County Museum of Art

BRENDA A. LEVIN, FAIA
President and Principal, Levin & Associates Architects

RANDALL MASON, FAAR'13
Associate Professor and Chair, Historic Preservation, School of Design, University of Pennsylvania

LITERATURE

The winners of the Rome Prize Fellowship in Literature are recommended by the Committee for Awards in Literature of the American Academy of Arts and Letters.

JOHN GUARE
PHILIP LEVINE
MARK STRAND
JOY WILLIAMS
CHARLES WRIGHT

MEDIEVAL STUDIES

LISA FAGIN DAVIS*
Executive Director, The Medieval Academy of America

DALE KINNEY, FAAR'72, RAAR'97
Eugenia Chase Guild Professor Emeritus in the Humanities and Research Professor, Department of the History of Art, Bryn Mawr College

WILLIAM P. STONEMAN
Curator of Early Books and Manuscripts, Houghton Library, Harvard University

NINO ZCHOMELIDSE
Assistant Professor, Department of the History of Art, Johns Hopkins University

MODERN ITALIAN STUDIES

MIA FULLER,* FAAR'98
Associate Professor, Department of Italian Studies, University of California, Berkeley

DAVID I. KERTZER, RAAR'00
Paul Dupee University Professor of Social Science, Professor of Anthropology and Italian Studies, Watson Institute, Brown University

CHRISTINE POGGI
Professor, Department of the History of Art, Italian Section, Department of Romance Languages, University of Pennsylvania

ALEXANDER STILLE, AFAAR'09
San Paolo Professor of International Journalism, Graduate School of Journalism, Columbia University

MUSICAL COMPOSITION

DAVID LANG,* FAAR'91
Professor of Composition, Yale School of Music

SEBASTIAN CURRIER, FAAR'94
Composer
Artist-in-Residence, Institute for Advanced Study

DONNACHA DENNEHY
Assistant Professor, Department of Music, Princeton University

ANNEA LOCKWOOD
Composer

JULIA WOLFE
Professor of Music Composition, Steinhardt School of Culture, Education, and Human Development, New York University

RENAISSANCE AND EARLY MODERN STUDIES

CHRISTOPHER S. CELENZA,* FAAR'94
Charles Homer Haskins Professor and Chairman, Department of Classics, Johns Hopkins University

TRACY COOPER
Professor, Department of Art History, Tyler School of Art, Center for the Arts, Temple University

ANTHONY CUMMINGS, RAAR'12
Professor of Music and Coordinator of Italian Studies, Department of Music, Lafayette College

GERARD PASSANNANTE, FAAR'07
Associate Professor, Department of English, University of Maryland

* Jury Chairperson

VISUAL ARTS

FRED WILSON*
Artist

MARY CERUTI
Executive Director and Chief Curator, SculptureCenter

LUIS CROQUER
Deputy Director of Exhibitions, Collections, and Programs, Henry Art Gallery

LYLE ASHTON HARRIS, FAAR'01
Artist and Professor of Art, New York University

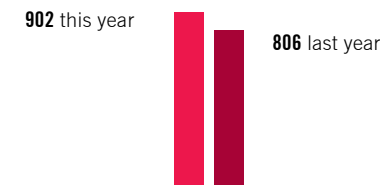
MARY LUCIER
Artist

AMY SILLMAN, RAAR'15
Artist and Professor, Staatliche Hochschule für Bildende Künste, Städtelschule

IN SUMMARY

APPLICATIONS

Applications are up 11.9% this year.



Applications came in from **46** states, Puerto Rico, and Washington, DC.



DELIBERATIONS

Humanities jurors reviewed

4,392
pages of text

Visual Arts jurors viewed

3,498
images

Architecture, Design, Landscape Architecture, and Historic Preservation juries reviewed

5,560
portfolio pages

Music jurors reviewed

393
recordings and scores

WINNERS

This year's applications were more competitive than ever.

3.2%
acceptance rate



Prizes were awarded to **31** individuals...



13 WOMEN **18 MEN**

...and they'll bring **8** children with them to the Academy.



ROMAN NUMERALS:

In its 120-year history, the American Academy in Rome has hosted:

1650

Fellows

241

books

433

concerts

400

Residents

246

papers

91

musical compositions

341

published articles

633

lectures

309

solo shows

1065

group shows

In 5 years, Fellows and Italian Affiliate Fellows have produced:

FROM THE ARCHIVES:

For each issue, we will review the Academy's archives to find images of familiar faces and moments from the past. In this issue, we remember two close friends we recently lost.



Strand addresses an Academy conference in 1983.



Graves drawing at the Academy as a Fellow in 1962.

1983

Mark Strand (1934–2014), RAAR'83, a dear Academy friend and Pulitzer Prize-winning poet, was a Trustee of the Academy from 1997 to 2011 and served on the School of Fine Arts Committee.

**“When I walk
I part the air
and always
the air moves in
to fill the spaces
where my body’s been.”**

—“Keeping Things Whole”
from *Selected Poems* by Mark Strand

1962

Michael Graves (1934–2015), FAAR'62 and RAAR'79, was an influential member of the Committee of the School of Fine Arts and the Academy's Plant, Planning & Preservation Committee. He designed the Arthur & Janet C. Ross Library's Barbara Goldsmith Rare Book Room and the Trustee Medal, given in recognition of distinguished and committed service.

Each year, distinguished artists and scholars from around the world are invited to come to the Academy for short residencies.

During their stay, Residents serve as senior advisors to Rome Prize recipients and host special Academy-wide events—concerts, exhibitions, lectures, readings, and instructional walks in Rome. Meet two of our Residents from this past year:



CRAIG DYKERS

As the William A. Bernoudy Architect-in-Residence, Craig Dykers (along with Elaine Molinar, his wife and business partner) spent two months sketching, questioning, and engaging with new ideas at the American Academy in Rome. Both remarked on the spontaneous cross-disciplinary connections they were able to make with Fellows and other Residents during their stay. In public lectures, informal events, and impromptu conversations, Dykers was generous with his time as a mentor, colleague, and collaborator.

For example, Dykers, along with Fellow Joseph John Viscomi and John T. Sargent Writer in Residence André Aciman, coordinated an event prompted by their shared connections to the city of Alexandria, Egypt. Aciman described the now lost Alexandria of his youth in his memoir *Out of Egypt* (1995) and Viscomi is reconstructing the final years of Italian communities in Egypt during the 1950s and 1960s in his dissertation. Dykers' firm, Snøhetta, designed the Bibliotheca Alexandrina in 2002, and the building was movingly defended by citizens during the upheavals of early 2011.

Dykers also participated in a talk at the Casa dell'Architettura that brought together speakers and audience members from the MAXXI Architettura, Norwegian Institute, and American Academy in Rome. He was also a featured panelist in an AAR *Conversations I Conversazioni* event with Pippo Ciorra, senior curator at the MAXXI, where he spoke about nature and human nature in the context of projects designed by Snøhetta, including the Norwegian National Opera, the Alexandria Library, and the National September 11 Memorial Museum in New York City. Dykers revisited and expanded on those thoughts for the AAR community in the less formal setting of the Lecture Room, where he shared observations about what he called the “fleshiness of architecture” vis-à-vis the materiality of human experience.

LEFT: Dykers' sketch of a Roman street (fall 2014).
RIGHT: Meskell conducting research in Machu Picchu, Peru (2013).



LYNN MESKELL

As professor of anthropology at Stanford University and director of the Stanford Archaeology Center, Lynn Meskell conducts research and teaches across a broad range of interests: ethnography in South Africa, Egyptian archaeology, identity and socio-politics, gender and feminism, and heritage ethics. In March, she was a key panelist at the Academy-sponsored public discussion “Public-Private Partnerships for Supporting Culture” as part of the Academy's *Conversations I Conversazioni* series launched in 2014. The two-session panel convened a variety of officials to debate the role of public/private partnerships and their potential in Italy. Participants—including Giovanna Melandri (President MAXXI, Rome), Andrew Hetherington (Business to Arts, Ireland); Rena De Sisto (Bank of America Foundation), and Carla Fendi (Fondazione Carla Fendi), among several others—reviewed the possibilities, but also the responsibilities, of such partnerships.

Lynn is currently conducting an institutional ethnography of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and is the founder and managing editor of the *Journal of Social Archaeology*, which promotes interdisciplinary research focused on social approaches in archaeology. She is also the author of the book *The Nature of Heritage: The New South Africa* (2011), which examines the conflicts inherent in natural vs. cultural heritage. Lynn brings to the Academy a deep commitment to mentoring and her global experience with the politics of culture.

FALL 2015 RESIDENTS

William A. Bernoudy Architect in Residence
CATHY SIMON
Design Principal, Perkins + Will

Mercedes T. Bass Landscape Architect in Residence
ANDREA COCHRAN
Founder, Andrea Cochran Landscape Architecture

Mary Miss Artist in Residence
ISAAC JULIEN

Roy Lichtenstein Artist in Residence
KARA WALKER

Lester K. Little Scholar in Residence
AVINOAM SHALEM
Riggio Professor of the History of the Arts of Islam, Columbia University

SPRING 2016 RESIDENTS

William A. Bernoudy Architect in Residence
JEAN GANG
Founder and Principal, Studio Gang

Henry Wolf Graphic Designer in Residence
MICHAEL BIERUT
Partner, Pentagram Design

William B. Hart Poet in Residence
BRUCE SMITH
Professor of English, Syracuse University

Writer in Residence
ANNA DEEVERE SMITH

James Marston Fitch Historic Preservationist in Residence
EDUARDO ROJAS
Visiting Lecture, Historic Preservation, University of Pennsylvania

Lucy Shoe Meritt Scholar in Residence
PETER STRUCK
Professor of Classics, University of Pennsylvania

James S. Ackerman Scholar in Residence
DAVID STONE
Professor of Art History, University of Delaware

Louis Kahn Scholar in Residence
ADRIAN FORTY
Emeritus Professor of the History of Architecture, The Bartlett School of Architecture, University College London

INSIDE THE ACADEMY

Read about the scholarly and creative work being generated by our current Fellows and Italian Affiliate Fellows. The ongoing dialogues and collaboration taking place around the Academy every day speak to a vibrant community, a cultural crossroads, that is impacting how we see ourselves, past, present, and future.

Composer **Paula Matthusen** investigates historical urban infrastructures to create atmospheric music scores. She is currently conducting a series of field recordings of the pathways of the ancient aqueducts of Rome, to be used to create an original multi-movement work for percussion, live electronics, and fixed media. Paula is an assistant professor of music at Wesleyan University.



All photographs by Davide Franceschini unless otherwise noted.



Collaborating architects **Kim Karlsrud** and **Daniel Phillips** focus on understanding urban ecologies and the microenvironments of Roman streetscapes. Their *A Roma* project, shown at Cinque Mostre 2015, evokes the “smellscape” produced by different urban ecosystems. They are the cofounders and principals of Commonstudio in Los Angeles.



Writer **Liz Moore** addresses the experiences of women in science, as well as three generations of relationships between fathers and daughters, in her third novel (untitled), to be published by W.W. Norton. *Heft*, her previous novel, was recently translated into Italian. Liz is an assistant professor of writing at Holy Family University in Philadelphia.





Historian **Denise Costanzo** seeks to redefine modernism in architecture by examining the continued influence of Rome and Roman academies on postwar design. She is an assistant professor in the Department of Architecture at Pennsylvania State University.

Dave McKenzie explores issues relating to identity, race, and sexuality through film and performance. He is working on a project with Cura, a curatorial group in Rome. Dave is a visual artist based in Brooklyn, New York.



Dave McKenzie, *Untitled*, 2015, in-progress production still.



A contemporary classical music composer and percussionist whose trademark instrument is the steel pan, **Andy Akiho** invents orchestral arrangements that layer intricate rhythms with exotic timbres. His recently completed commissions include a steel pan concerto, which will be performed by the National Symphony Orchestra in May, and a triple-concerto for the Shanghai Symphony Orchestra, to be premiered in July. Andy is a Ph.D. Candidate in music composition at Princeton University.

Historian **Margaret Gaida** studies the history of medieval writings on astrology and how this knowledge has been developed and shared over time, through a review of Muslim and Christian astrological texts. Margaret is a Ph.D. Candidate in the History of Science at the University of Oklahoma.





Conceptual and contemporary sound artist/filmmaker **Abinadi Meza** layers transient media, such as sound, with film and text to generate site-specific soundscape installations that explore time and materiality. Abinadi is an assistant professor at the University of Houston's School of Art.

In visual artist **Francesca Grilli's** performance for the 2015 Cinque Mostre exhibition, three hawks flew freely around the Academy's library. Viewers entering this seemingly disturbing and uncertain environment also discovered history books about revolution and liberation on the reading tables for their perusal. Here, as in much of her work, Francesca emphasizes the moment of absolute participation shared by artist, actors, and viewers. She lives and works in Bologna, and Amsterdam.



Giovanni De Angelis





Courtesy of the Direzione Regionale per i Beni Culturali e Paesaggistici dell'Abruzzo-Soprintendenza per i Beni Archeologici dell'Abruzzo-Chieti.

Archaeologist **Jessica Nowlin** seeks to reframe narratives of central Italy's "Orientalizing Period" by using social network analysis to understand how local communities adapted objects and concepts imported from the eastern Mediterranean. Jessica is a Ph.D. candidate at the Joukowsky Institute for Archaeology and the Ancient World at Brown University.

Architect **Vincent Snyder** analyzes the geometries of architect Francesco Borromini, which inspires the design of houses and museums tucked into the landscapes of the American west. He is currently working on designs and plans for the Omaha Tribal Interpretive Center and Museum in northeast Nebraska. Vincent is an associate professor at the University of Texas at Austin's School of Architecture and a principal of Vincent Snyder Architects.



By studying graffiti, architecture, and ephemera from Pompeii's purpose-built brothels, ancient studies scholar **Sarah Levin-Richardson** is seeking to understand notions of sexuality and vernacular (as well as the popular culture of the time). Sarah is an assistant professor in the Department of Classics at the University of Washington, in Seattle.

THIS PAGE
Erotically themed frescoes that line the main hallway of a purpose-built brothel.

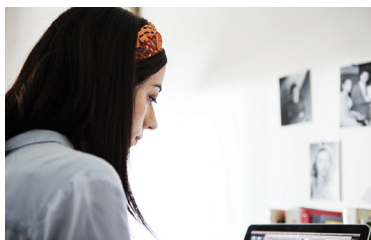


Sarah Levin-Richardson



By exploring the prominent social role played by Roman expatriate communities in the colonies, classicist **Sailakshmi Ramgopal** reveals how these groups came to represent the Roman state, mimicking colonial regimes and enabling state control over local populations. She is a doctoral candidate in the Department of Classics at the University of Chicago.

TOP RIGHT
Delos; late Hellenistic Roman trading community.



Writer **Claudia Durastanti** centers the narratives of her novels around the coexistence of different cultures. Her first novel, *Un giorno verrò a lanciare sassi alla tua finestra* (*One Day I Will Come to Throw Stones at Your Window*), won the Premio Mondello Giovani and the Premio Castiglioncello Opera Prima and was a finalist for the John Fante Award. Claudia is currently at work on her third novel, tentatively titled *I Never Called her Nanda*, which spans fifty years of Italian and American history.



THIS PAGE
The bust of J.P. Morgan in the Cortile at the American Academy in Rome.

EXPLORING BLACK IDENTITY

A new exhibition in Rome, *Nero su Bianco*, foregrounds issues of identity and belonging



Nero su Bianco
May 26–July 19, 2015
American Academy in Rome
Via Angelo Masina, 5
Rome

**Exhibition opening
and roundtable discussion**
Tuesday, May 26, 2015
Roundtable discussion at 6 pm
Exhibition opening 7 to 9 pm

This spring, the American Academy in Rome presents the premiere of *Nero su Bianco*, an exhibition that responds to radical shifts in private and public perceptions of Afro-Italian identity, subjectivity, and agency in contemporary Italy. An overview and assessment of the past several decades, the show features work by an international group of artists taking the cultural, social, and political temperature at the crossroads of the Mediterranean. The discussion and exhibition coincide with the conference *Black Portraitures II: Imaging the Black Body and Re-Staging Histories*, being held May 28–31 at Villa La Pietra in Florence, Italy. We will also pay tribute to the late **Terry Adkins** (FAAR'10), with **Lorna Simpson's** stirring *Cloudscape*, in which Adkins appears.

The exhibition is curated by **Robert Storr**, **Lyle Ashton Harris** (FAAR'01), and **Peter Benson Miller** (Andrew Heiskell Arts Director, American Academy in Rome).

Featured artists include Terry Adkins (FAAR'10), Francesco Arena, Bridget Baker, Elisabetta Benassi, Adam Broomberg/Oliver Chanarin, Alessandro Ceresoli, Barbara Chase-Riboud, Onyedika Chuke, Theo Eshetu, Lyle Ashton Harris (FAAR'01), Invernomo, Emily Jacir (2015 Rome Prize), Vincenzo Latronico/Armin Linke, Meleko Mokgosi, Jebila Okongwu, Senam Okudzeto (2015 Rome Prize), Pietro Ruffo, Lorna Simpson, Giuseppe Stampone (2013 Italian Fellow), Justin Randolph Thompson, Nari Ward (FAAR'13), Carrie Mae Weems (FAAR'06), Stanley Whitney and Fred Wilson (AAR Trustee).

2: Courtesy of the Hiscox Collection



1



2

1
Senam Okudzeto, recent work from the *Portes Oranges* series, 2004–2012, video, oranges, ready-made iron display stands.

2
Adam Broomberg and Oliver Chanarin, *Untitled (Scarti 33)*, 2013, twice-printed lithographic paper, 185mm x 247mm, Trolley Books, 2003.

3
Lyle Ashton Harris, *Verona #2*, 2001, black and white silver gelatin print, 16 x 20 inches, Edition of 10.



3



4



5

6: Photograph by Kerry Ryan McFate, courtesy of Pace Gallery. 7: courtesy Mauro Nicoletti. 10: ©Carrie Mae Weems. Courtesy of the artist and Jack Shainman Gallery, New York.



8



9

4
Lorna Simpson
Cloudscape (still image)
2004, single channel
video with sound,
6 minute duration, loop.
Performer: Terry Adkins.

5
Theo Eshetu, *The Return
of the Axum Obelisk*,
2009, 15 monitor video
installation.

6
Fred Wilson, *Emilia's
Mirror—Act 5, Scene 2*,
2013, Murano glass
and wood,
80 x 48 7/8 x 10 5/8 in.

7
Stanley Whitney,
Primordial Colors II,
1997, oil on canvas,
136 x 157 cm.

8
Elisabetta Benassi,
Capo Portiere Bonjour,
2015, video.

9
Nari Ward, *Staller*, 2013,
reinforcement steel bars,
hammock, concrete,
235 x 140 x 80 cm,
unique work.

10
Carrie Mae Weems,
*The Edge of Time—
Ancient Rome*, 2006,
digital C-print,
dimensions variable.



6



7



10

FUELING SCHOLARLY AND ARTISTIC WORK



The Academy offers a wide range of support and opportunities to facilitate cross-disciplinary work and the dissemination of scholarly and artistic production during a Fellow's residency. This year, we launched a new initiative, the **New Project Fund**, which is designed to enrich the practical experience of Rome Prize winners and Italian Fellows by funding their collaborative work with members of other national Academies and/or cultural and academic institutions in Rome. Projects should occur during the Fellowship year and may take the form of publications, symposia, exhibitions, site-specific installations, or any proposal with a public component. We are very pleased to report on several projects that have been supported in the inaugural year of the New Project Fund.

A short film by visual artist **Cynthia Madansky**, *Anna Pina Teresa*, featuring dancer Marta Ciappina, was filmed in the Sala Scherma at Foro Italico, a fencing studio designed by Luigi Moretti. It reinterprets the pivotal moment in Roberto Rossellini's film *Rome Open City*, when the primary character is shot dead by the Gestapo and Fascist police in the streets of Rome.

Historian **Ruth Lo** and visual artist/filmmaker **Abinadi Meza** collaborated with the Umbra Institute (Perugia) to convene a one-day conference considering the history of a canonical Italian architectural form—the covered market. The conference, “Italy’s Covered Markets: History and Contemporary Re-use,” explored the geo-political significance and contemporary status of these markets as agents of urban renovation. It was accompanied by the screening of a new film describing the Academy’s Rome Sustainable Food Project as a space of localism.

Material Narratives, a cooperative performance and installation by conservator **Anna Serotta**, landscape designer **Adam Kuby**, and writers **Liz Moore** and **Krys Lee**, explored the interpretation of fragmentary material culture.



pages 34-35, Giovanni De Angelis



PAGE 32
A frame from Cynthia Madansky's *Anna Pina Teresa*.

PAGE 33
A mercato rionale (covered market) from 1928 on Via Cola di Rienzo in Rome, as documented by Ruth Lo.

ABOVE
Adam Kuby assists guests at *Material Narratives*.

LEFT
The *Material Narratives* installation in progress.



Mattia Morelli

Academy President **Mark Robbins** (second from right) and Academy leadership (left to right): **Peter Benson Miller**, Andrew Heiskell Arts Director; our Director, **Kim Bowes**; and **Lindsay Harris**, Andrew W. Mellon professor-in-charge. Each enhances the crossing of disciplines and geographies for which the Academy is known.

Every year the move to Rome involves a shift for the artists and scholars who come to the Academy to live and work as Fellows and Residents. Beyond the difference in geography, each person is in some way on new terrain, and living within this community puts each one in a different mindset. The dislocation is productive, providing new ideas and a fresh perspective.

This issue of *AAR Magazine* shows the variety of ways in which the time away pushes these artists and scholars in new directions. The uninterrupted time for individual research and creative work, along with the interaction with colleagues from other disciplines, have a lasting impact on our Fellows—their work changes our sense of the world and ourselves. To better support our Fellows, we recently initiated the New Project Fund, which enriches the practical experience of Fellows by funding cross-disciplinary projects with each other, as well as with members of other Academies, and/or cultural institutions in Rome. This effort has already yielded several collaborative projects involving medievalists, classicists, curators, artists, novelists, designers and composers, among others (page 32). We look forward to facilitating more of this work.

The Academy is now preparing for our annual Open Studios, Spring Concert, and Readings, as well as the opening of the *Nero su Bianco* exhibition (page 28). These events reflect the complexity of ideas that emerge from time at the Academy, and is what has distinguished the institution throughout its 120-year history, while linking it to larger cultural discourses in the United States and Italy. Such programs, along with the ongoing *Conversations | Conversazioni* series, create a rich legacy that fuels the arts and humanities.

Trasferirsi a Roma comporta un cambiamento radicale per gli artisti e gli studiosi che ogni anno vengono a lavorare all'Accademia come borsisti o residenti. Al di là della mera distanza geografica, ciascuno si trova in qualche modo in un territorio nuovo, e vivere all'interno di questa comunità modifica profondamente il modo di pensare. Il distacco è produttivo, e suggerisce idee nuove e prospettive inedite.

Questo numero dell'*AAR Magazine* mostra i tanti modi in cui il periodo lontano dalla residenza abituale spinge questi artisti e studiosi verso nuove direzioni. Il tempo da poter dedicare senza interruzioni alla ricerca individuale e al lavoro creativo, insieme all'interazione con i colleghi di altre discipline, ha un impatto duraturo sui nostri borsisti—e il loro lavoro si ripercuote sul nostro senso del mondo e su noi stessi. Per meglio sostenere i nostri borsisti e arricchire la loro esperienza italiana, abbiamo di recente dato vita al New Project Fund, un fondo che finanzia progetti interdisciplinari che attraversino il lavoro di borsisti diversi, oltre che di membri di altre Accademie e istituzioni culturali romane. Grazie a questo impegno hanno già visto la luce progetti che hanno coinvolto molti specialisti differenti, come medievalisti, classicisti, curatori, artisti, romanzieri, designer e compositori (pagina 32). Siamo ansiosi di promuovere altri programmi come questi in futuro.

L'Accademia si sta ora preparando come ogni anno agli Open Studios, allo Spring Concert, ai Readings e all'inaugurazione della mostra *Nero su Bianco* (pagina 28). Questi eventi sono il riflesso della complessità delle idee scaturite da un periodo di residenza all'Accademia, ed è ciò che ha contraddistinto la nostra istituzione durante tutti i suoi 120 anni di storia, collegandola allo stesso tempo a una più ampia comunicazione culturale in Italia e negli Stati Uniti. Questi programmi, insieme alla serie tuttora in corso *Conversations | Conversazioni*, costituiscono un bacino intellettuale che alimenta le arti e le discipline umanistiche.

Mark Robbins, President

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We also thank the following for their support of the American Academy in Rome (January 1, 2014–March 1, 2015).

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WHEN IN ROME:



Current Fellows share the bookstores, specialty food shops, and quiet places they've discovered near the Academy.

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Viale Giulio Cesare, 59
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 —Ivan Cangemi

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 —Ruth W. Lo

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Via della Scrofa, 65
 "A wonderful, modern children's store with a book section to delight kids and adults. Go see the Caravaggios across the street after your visit."
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 "One of the earliest churches in Rome with one of the most beautiful and interesting mosaics in the city, but few tourists or even locals know about it. You can have the entire place to yourself while admiring a great work of art."
 —Nathan S. Dennis

5 PASTICCERIA BOCCIONE

Via del Portico D'Ottavia, 1
 "Known by some as the 'burnt cake' bakery in the Ghetto. Their 'jewish pizza,' a heavy cake laden with candied fruit and nuts, is the best thing I have ever eaten. Get it while it's hot! Not to be missed. Closed Saturdays."
 —Carin Goldberg

6 ENOTECA GIANICOLO

Via Fratelli Bonnet, 13
 "Good selection, reasonable prices, friendly and helpful staff with wines arranged by region, just the way we like it."
 —Heather L. Reid

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Founded in 1894, the **American Academy in Rome** is the oldest American overseas center for independent study and advanced research in the arts and humanities. A not-for-profit, privately funded institution, the Academy awards the Rome Prize to a select group of artists and scholars annually, after an application process that begins each fall. The winners, selected by independent juries through a national competition process, are invited to Rome the following year to pursue their work in an atmosphere conducive to intellectual and artistic experimentation and interdisciplinary exchange. Awards are offered in the following categories: Literature, Music Composition, Visual Arts, Architecture, Landscape Architecture, Design, and Historic Preservation and Conservation, as well as Ancient, Medieval, Renaissance and Early Modern, and Modern Italian Studies. The Academy also invites a select group of Residents, Affiliated Fellows, and Visiting Artists and Scholars to work together within this exceptional community in Rome.

Fondata nel 1894, l'**American Academy in Rome** è il più antico centro americano fuori dagli Stati Uniti dedicato allo studio indipendente e alla ricerca avanzata nelle arti e nelle discipline umanistiche. L'Accademia è un'istituzione senza scopo di lucro finanziata grazie all'appoggio di privati che offre ogni anno la borsa di studio Rome Prize a un gruppo di artisti e studiosi. Il processo di selezione è affidato a un concorso nazionale negli Stati Uniti che prende avvio in autunno e che si avvale della valutazione di giurie indipendenti: i vincitori sono invitati a Roma a condurre il proprio lavoro in un'atmosfera di libertà intellettuale e artistica e di scambio interdisciplinare. La borsa di studio premia persone che operano nelle arti (architettura, architettura del paesaggio, arti visive, composizione musicale, conservazione e restauro dei beni storico-artistici, design e letteratura) e nelle discipline umanistiche (studi classici, medievali, sul Rinascimento e sulla prima età moderna, e sull'Italia moderna). L'Accademia, inoltre, invita a Roma alcuni prestigiosi esponenti delle arti e degli studi umanistici (Residenti), borsisti scelti in collaborazione con altre importanti istituzioni e un selezionato gruppo di altri artisti e studiosi a unirsi e a lavorare insieme ai Borsisti all'interno della nostra eccezionale comunità.

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COVER

Meteor Stream (2010, installation) represented one stop on the late Terry Adkins' cycle of site-inspired recitals on the abolitionist John Brown, as shown in the gallery of the American Academy in Rome. Commemorating the 150th anniversary of Brown's campaign in Harper's Ferry, Virginia, *Meteor Stream* explored biblical aspects of John Brown as a shepherd, soldier, martyr, and prophet—through a communion of sound, text, video, sculpture, drawing, and ritual actions. Adkins also responded to new research for *Meteor Stream*, revealing incredibly far-reaching ties, which bound the legend of this enigmatic American figure to parallel histories of Rome, the Janiculum Hill and the American Academy in Rome.