



**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

**SPRING/
SUMMER
2022**



Welcome to the Spring/Summer 2022 issue of *AAR Magazine*

This issue of *AAR Magazine* announces the 2022–23 Rome Prize winners and Italian Fellows, who will ascend the Janiculum Hill in September for six to eleven months of creativity and community. It also highlights recent projects by many of the 2022 Fellows (a feature that will continue in the following issue) and shares views from Winter Open Studios, held in January.

The issue reports on the Jerome Lectures given by archaeologist Lynn Meskell and introduces Rhonda Collier, the inaugural Tuskegee University Affiliated Fellow. We're also pleased to announce several new initiatives, including the Academy's presence on the free Bloomberg Connects app and a recent bequest intention by Kevin Grose to support Fellows who identify as LGBTQI+ or whose artistic or scholarly projects in Rome explore LGBTQI+ themes

Benvenuti al numero Primavera/Estate 2022 di *AAR Magazine*

Questo numero di *AAR Magazine* annuncia i vincitori del Premio di Roma 2022–23 e gli Italian Fellows, che a settembre saliranno sul Gianicolo per sei-undici mesi di creatività e vita in comunità. Evidenzia anche i recenti progetti di molti Fellows 2022 (una rubrica che continuerà anche nei prossimi numeri) e riporta le opinioni dei Winter Open Studios, che si sono tenuti a gennaio.

Il numero illustra le Jerome Lectures tenute dall'archeologo Lynn Meskell e presenta Rhonda Collier, prima Tuskegee University Affiliated Fellow. Abbiamo anche il piacere di annunciare varie nuove iniziative, tra cui la presenza dell'Accademia sulla app gratuita Bloomberg Connects e una recente intenzione di lascito da parte di Kevin Grose per sostenere i Fellows che si identificano come LGBTQI+ o i cui progetti artistici o di ricerca a Roma esplorano temi LGBTQI+.

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LETTER FROM THE PRESIDENT:



In early February the Academy hosted a two-day conference entitled “Political Violence: From the Storming of the US Capitol to the March on Rome” (see pages 38–39). Organized by Mellon Humanities Professor **Marla Stone**, the conference explored the ways in which violence is galvanized through the use of propaganda and the creation of a common enemy to confirm “alternate facts.” As of this writing, the relevance of this conference extends from recent domestic events to the crisis in Ukraine.

The American Academy in Rome is dedicated to the open exchange of ideas as an essential part of a civil society. We condemn the invasion of Ukraine and stand in solidarity with people around the world whose liberty is at risk. As part of an international community of artists and scholars we support peace and self-determination, across boundaries and national borders.

The work of the Academy is ever more critical in times when histories are written, or rewritten, and facts fall away. During this year’s theme of “Ethics,” the projects in this issue demonstrate the ability of AAR’s community of Fellows and Residents to advance scholarship and creativity and deepen our understanding of the world in which we live.

Ai primi di febbraio l’Accademia ha ospitato una conferenza di due giorni intitolata “Political Violence: From the Storming of the US Capitol to the March on Rome” [La violenza politica: dall’assalto al Campidoglio USA alla Marcia su Roma] (vedere pagine 38–39). Organizzata dal Mellon Humanities Professor **Marla Stone**, la conferenza ha esplorato i modi in cui la violenza viene galvanizzata dall’uso della propaganda e dalla creazione di un nemico comune per confermare “fatti alternativi”. Al momento in cui scrivo questa lettera, la rilevanza di questa conferenza spazia dai recenti avvenimenti interni alla crisi in Ucraina.

L’Accademia Americana a Roma è impegnata per uno scambio aperto di idee, componente essenziale di una società civile. Condanniamo l’invasione dell’Ucraina e siamo solidali con le persone la cui libertà viene messa a rischio, in ogni parte del mondo. Nell’ambito di una comunità internazionale di artisti e studiosi sosteniamo la pace e l’autodeterminazione, oltre i confini e le frontiere nazionali.

Il lavoro dell’Accademia è ancora più fondamentale in un periodo in cui la storia viene scritta, o riscritta, e i fatti precipitano. In linea con il tema di quest’anno, l’“Etica”, i progetti di questo numero dimostrano la capacità della comunità di Fellows e Residents [Docenti e residenti] dell’AAR di far progredire il sapere e la creatività e di approfondire la nostra comprensione del mondo in cui viviamo.

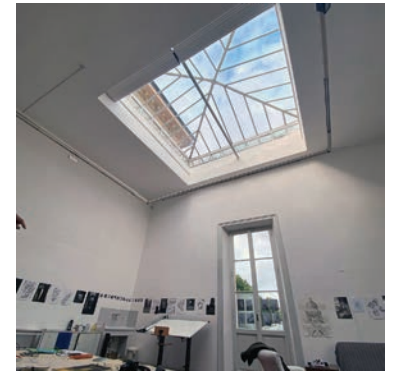
Mark Robbins, President and CEO

Photograph by Robyn Lehr Caspare.

Follow **@robbinsm10** on Instagram for the president’s perspective on all that’s happening at the American Academy in Rome.



Marla Stone and Peter Benson Miller led a Walk and Talk at the Villa Medici. February 17, 2022



Inside the studio of 2022 Fellows Keith Mitnick and Mireille Roddier. February 20, 2022



Nasmar Siedlecki (2016 Italian Fellow) at his one-person show at the Italian Cultural Institute in New York. October 29, 2021



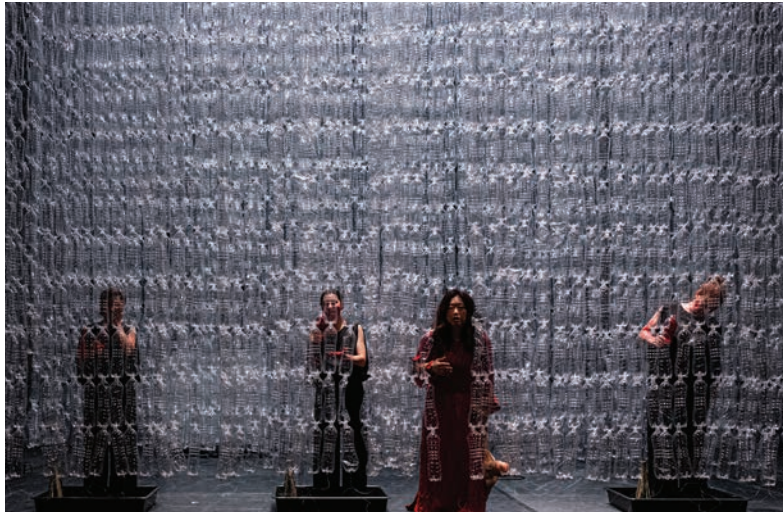
From left: Beatrice Bulgari, Jacopo Franzan, Lalla Cibriano Franzan, and Matteo and Margherita Marengi Vaselli at a Friends of the Academy dinner at the Villa Aurelia. November 20, 2021



The US Pavilion at the 2021 Venice Biennale featured work by Thomas Kelley (2014 Fellow). Other Biennale participants included Allan Wexler (2005 Fellow) and Nicholas de Monchaux (2014 Fellow). November 25, 2021



Trustees gather at a dinner hosted by Cary Davis and John McGinn. December 15, 2021



Among the recipients of the 2022 Archaeological Institute of America Awards are 2019 Fellow **ALLISON L. C. EMMERSON**, winner of the James R. Wiseman Book Award for *Life and Death in the Roman Suburb*, and AAR Advisor **ELIZABETH B. FENTRESS**, honored with the Gold Medal Award for Distinguished Archaeological Achievement.

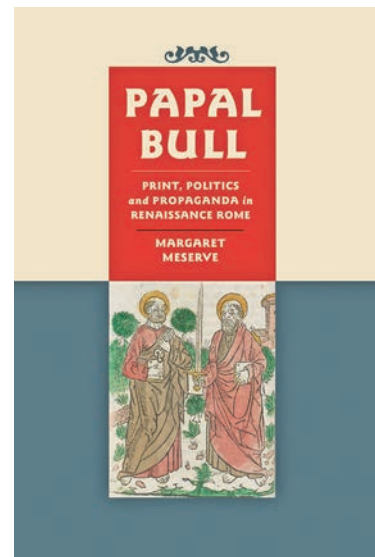
A two-museum retrospective of work by **JASPER JOHNS** (1973–76 Trustee) was held at the Philadelphia Museum of Art and the Whitney Museum of American Art.



MARY REID KELLEY (2012 Fellow) and Patrick Kelley collaborated with artists and studio assistants at the Fabric Workshop and Museum during a two-year residency to produce an installation of video and sculpture centered on two works, *Blood Moon* and *I'm Jackson Pollock*.

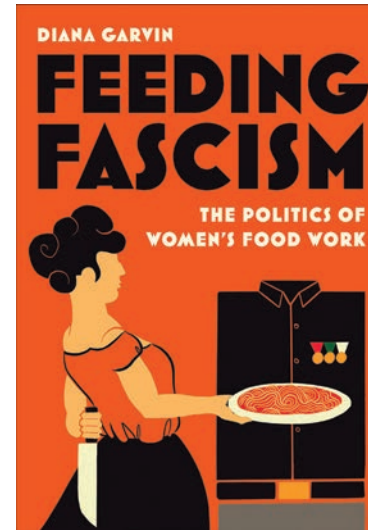


This past fall **MICHAEL HERSCH** (2001 Fellow) premiered a new opera, *Poppaea*, in Basel and Vienna that explores the legacy of Nero's second wife. **LAUREN DONOVAN GINSBERG** (2018 Fellow) contributed an essay giving the story a greater complexity.



MARGARET MESERVE (2007 Fellow) explores how Europe's oldest political institution came to grips with the disruptive new technology of print in her new book, *Papal Bull: Print, Politics, and Propaganda in Renaissance Rome*, from Johns Hopkins University Press.

The Shape of Things was a major presentation of new and historical work by 2006 Fellow **CARRIE MAE WEEMS** at the Park Avenue Armory in New York.



The University of Toronto Press published *Feeding Fascism: The Politics of Women's Food Work* by 2018 Fellow **DIANA GARVIN**. The book explores how women negotiated the politics of Italy's Fascist regime in their daily lives and how they fed their families through agricultural and industrial labor.

The Institute for Advanced Study appointed **DAVID NIRENBERG** (2021 Resident) as its tenth director and Leon Levy Professor, effective July 1.



The Cultural Landscape Foundation awarded the inaugural Cornelia Hahn Oberlander International Landscape Architecture Prize to **JULIE BARGMANN** (1990 Fellow). The

biennial prize includes a \$100,000 award and two years of public engagement activities focused on the laureate's work and landscape architecture more broadly.

Bargmann: © Barrett Doherty.

FRANC PALAIA (1986 Fellow) has published *Wall Works: Frescoes, Photo-Sculpture, and Mixed Media 1973–2021*, a catalogue raisonné of forty-eight years of work that includes pieces he made in Rome.

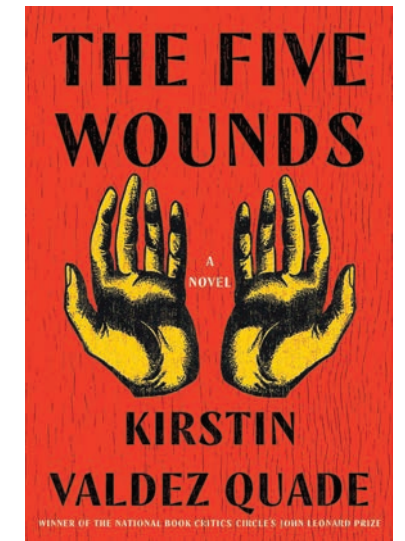
The Italian Cultural Institute in New York held back-to-back solo exhibitions of work by two Italian Fellows: **NAMSAL SIEDLECKI** (2016) and **GIOVANNA SILVA** (2020).



Two Fellows in musical composition were nominated for Grammys this year: **ANDY AKIHO** (2015) for *Seven Pillars* in the best contemporary classical composition category; and **CHRISTOPHER CERRONE** (2016) for *The Arching Path* as best classical compendium.

Published by Catapult, *Indigo: Arm Wrestling, Snake Saving, and Some Things in Between* is the first book of nonfiction from novelist and 1988 Fellow **PADGETT POWELL**.

Le Rouge et Le Noir, a solo exhibition of new work by 2019 Resident **WHITFIELD LOVELL**, was on view at DC Moore Gallery in New York. The artist presented three series: *The Reds*, *Winteriesse* (which he began during his time in Rome), and *Spell Suite*.



KIRSTIN VALDEZ QUADE (2019 Fellow) won the Center for Fiction's 2021 First Novel Prize for *The Five Wounds*, a book she wrote during her time in Rome.

FROM THE ARCHIVES:

Anna McCann

When **Anna Marguerite McCann** (1966 Fellow) began scuba diving in the early 1960s with Jacques Cousteau, the field of underwater archaeology was dominated by men. She became the first American woman underwater archaeologist. Born in 1933 in Mamaroneck, New York, McCann received a BA from Wellesley College. A Fulbright took her to the American School of Classical Studies in Athens in 1954, where her passion for the ancient world grew. She then earned an MA at NYU's Institute of Fine Arts and a PhD at Indiana University. In 1964 she won a Rome Prize in classical studies and archaeology, an opportunity that allowed her to continue diving and to make a lasting mark through the excavations of Cosa, a Latin colony in Tuscany.

Led by AAR Director **Frank E. Brown** and later continued under **Elizabeth Fentress**, the Cosa excavations deepened our understanding of ancient technology and trade in mid-Republican Rome. McCann assembled the findings from twenty-two years of excavations in *The Roman Port and Fishery of Cosa: A Center of Ancient Trade* (1987). From 1971 to 1974, she and a team of diving archae-



ologists, under the aegis of AAR, mapped and explored ancient harbors at Populonia and Pyrgi, also along the Tuscan coast. In Populonia, they found worked logs with a radiocarbon date of as early as 840 BCE—evidence of an ancient Etruscan ship.

McCann's nephew **Richard Preston** recalled a story that illustrates the risks she and other archaeologists took in the water. On a dive in which Preston took part, he and the lead diver discovered what they took for a shipwreck full of amphorae. They were mistaken; it was a pile of bombs from the Second World War. Despite their efforts to pry the “amphorae” loose, the bombs, fortunately, did not explode. “It would have made Anna’s expedition newsworthy,” said Preston, “but for the wrong reasons.”

In addition to archaeological fieldwork, McCann made her mark as an art historian. The Academy published her first book, *The Portraits of Septimius Severus (AD 193–211)*, in 1968 as part of the *Memoirs* series. She also helped catalog Roman sarcophagi at the Metropolitan Museum of Art. A member of the Archaeological Institute of America, she received that organization's Gold Medal Award in 1998. McCann taught underwater archaeology at Boston University from 1997 to 2001 and died in 2017 in Sleepy Hollow, New York, at the age of 83. The McCann Archives, generously donated to AAR by **Douglas Preston**, illustrate her remarkable life. See more at dhc.aarome.org/McCann.



All images can be found in AAR's Archaeological Archive.

OPPOSITE Undated slide of Anna McCann with an underwater camera (probably 1970s).

CLOCKWISE FROM UPPER LEFT McCann in Piombino in the 1970s; wearing a wetsuit and red cap in Cosa during her Rome Prize Fellowship, 1965; underwater in the 1960s; her slide of Jacques Cousteau examining amphorae in Cosa, 1960s.

INTRODUCING:

The 2022–2023 Rome Prize winners and Italian Fellows

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 and Italy.

ANCIENT STUDIES

Andrew Heiskell Rome Prize
Sarah Beckmann
Assistant Professor, Department of Classics, University of California, Los Angeles
The Villa in Late Antiquity: Roman Ideals and Local Identities

Dorothy and Lewis B. Cullman Rome Prize
Emily L. Hurt
PhD Candidate, Department of History, Yale University
Palimpsest Cities of the Roman Empire

Andrew W. Mellon Foundation Rome Prize
Evan Jewell
Assistant Professor, Department of History, Rutgers University, Camden
Youth and Power: Acting Your Age in the Roman Empire (149 BCE–68 CE)

Arthur Ross Rome Prize
Andrew R. Lund
PhD Candidate, Department of Classics, University of Cincinnati
Seneca Comicus: Comic Enrichment and the Reception of the seruus callidus in Senecan Tragedy

Samuel H. Kress Foundation/
Emeline Hill Richardson Rome Prize
Lillian Clare Sellati
PhD Candidate, Department of the History of Art, Yale University
When Is Herakles Not Himself? Intentional Iconographic Slippage in Greater Central Asia, 330 BCE to 230 CE

ARCHITECTURE

Arnold W. Brunner/
Katherine Edwards Gordon Rome Prize
Michael Meredith and Hilary Sample
Principals and Founders, MOS Architects, New York
Corviale: One-Kilometer-Long Social Housing

Rome Prize in Architecture
Jennifer Newsom and Tom Carruthers
Founding Principals, Dream The Combine, Minneapolis; Assistant Professor and Assistant Professor of the Practice, College of Architecture, Art, and Planning, Cornell University
Wandering Stars, Vanishing Points: Overwriting Spatial Imaginaries of Rome

DESIGN

Rome Prize in Design
John Davis
Pianist, Brooklyn
Keys to the Highway: Nineteenth-Century African American Pianists on the Road to Jazz, Rhythm & Blues, and Rock 'n' Roll

Cynthia Hazen Polsky and Leon Polsky Rome Prize
Jasmine Hearn and Athena Kokoronis
Designers, Brooklyn
An introduction TOWARDS A REPERTORY CLOSET

HISTORIC PRESERVATION AND CONSERVATION

Suzanne Deal Booth Rome Prize
Preeti Chopra
Professor, Department of Art History, University of Wisconsin, Madison
Historic Preservation, British Monuments, and the Legacy of Ancient Rome in Modern India

Adele Chatfield-Taylor Rome Prize
Monica Rhodes
Loeb Fellow, Graduate School of Design, Harvard University
Preservation and Public Engagement

LANDSCAPE ARCHITECTURE

Gilmore D. Clark and Michael I. Rapuano/
Kate Lancaster Brewster Rome Prize
Katherine Jenkins and Parker Sutton
Principals, Present Practice, Columbus, Ohio; Assistant Professors of Landscape Architecture, Knowlton School, Ohio State University
Roman Aesthetics of Care

Garden Club of America/
Prince Charitable Trusts Rome Prize
Alexa Vaughn, ASLA
Landscape Designer and Accessibility Specialist, Los Angeles
Sorda Nella Città Eterna I Deaf in the Eternal City: Deaf and Disabled Storytelling and Creative Investigations in the Aesthetic Intersections of Accessibility and Historic Preservation in Roman Landscapes

▼ **Katherine Jenkins and Parker Sutton's Pollinator Column (2021) meets the habitat needs of native bees and other insects whose ecologies have been threatened by mono-species agriculture in the Midwest.**



LITERATURE

John Guare Writer's Fund Rome Prize, a gift of Dorothy and Lewis B. Cullman
Gina Apostol
Teacher, Department of English, Ethical Culture Fieldston School
The Treatment of Paz

Rome Prize in Literature
Jamel Brinkley
Assistant Professor, Fiction, Program in Creative Writing, Iowa Writers' Workshop, University of Iowa
Another Life: A Novel

Rome Prize in Literature
Tung-Hui Hu
Associate Professor, Department of English, University of Michigan
Punishment, an Index

Joseph Brodsky Rome Prize, a gift of the Drue Heinz Trust
Robyn Schiff
Professor, Department of English, Emory University
Information Desk: An Epic

MEDIEVAL STUDIES

Donald and Maria Cox/
Andrew W. Mellon Foundation/
National Endowment for the Humanities Rome Prize
Lamia Balafrej
Associate Professor, Department of Art History, University of California, Los Angeles
Corporeal Instruments: Art, Technology, and Slavery in the Medieval Mediterranean

Samuel H. Kress Foundation Rome Prize
Denva E. Gallant
Assistant Professor, Department of Art History, University of Delaware
Illustrating the Vitae Patrum: The Rise of the Eremic Ideal in Fourteenth-Century Italy

Andrew W. Mellon Foundation Rome Prize
Carolyn J. Quijano
PhD Candidate, Department of History, Columbia University
Foreign Magistracies and Accountability in the Medieval Italian Communes, c. 1200–1400

Elliott Carter Rome Prize
Christopher Stark
Associate Professor, Department of Music, Washington University in St. Louis
Piano Trio



▲ **Lamia Balafrej's research explores the use of slaves and freedmen in the production of art and architecture in the medieval Mediterranean, the visual representation of slaves, and the relation between slavery and technology in courtly and rural contexts.**

MODERN ITALIAN STUDIES

Lily Auchincloss Rome Prize
Saskia K. Verlaan
PhD Candidate, Department of Art History, Graduate Center, City University of New York
Between Drawing and Script: Asemic Writing by Feminist Artists in Italy 1968–1980

Millicent Mercer Johnsen/
National Endowment for the Humanities Rome Prize
Konstantina Zanou
Assistant Professor, Department of Italian, Columbia University
Soldiers of Fortune: Two Brothers and the Adventures of Antiquities from the Ottoman Mediterranean to Gilded Age New York

MUSICAL COMPOSITION

Luciano Berio Rome Prize
Miya Masaoka
Associate Professor and Director, Sound Art, School of the Arts, Columbia University
The Horizon Leans Forward for the International Contemporary Ensemble

RENAISSANCE AND EARLY MODERN STUDIES

Paul Mellon Rome Prize
Elizabeth G. Elmi
Visiting Assistant Professor, Department of Musicology, University of North Carolina at Chapel Hill
Inscribing the Self in Occupied Southern Italy: Culture, Politics, and Identity in Lyric Song Practices of the Aragonese-Ruled Kingdom of Naples

Marian and Andrew Heiskell Rome Prize
Stephanie Leitzel
PhD Candidate, Department of History, Harvard University
Economies of Color: Italian Capitalists, Dye Commerce, and the Making of Global Economy (1450–1650)

National Endowment for the Humanities Rome Prize
S. Elizabeth Penry
Associate Professor, Department of History, Fordham University
The Italian Renaissance in Diaspora: Jesuit Education and Indigenous Modernities

VISUAL ARTS

Rome Prize in Visual Arts
Tony Cokes
Professor, Department of Modern Culture and Media, Brown University
The Daily Practice of Representation: The Artist and the Studio

Joseph H. Hazen Rome Prize
Todd Gray
Artist, Los Angeles and Akwidaa, Ghana
the hidden order of the whole

Nancy B. Negley Rome Prize
Ester Partegàs
Artist, New York
Breathing Structures

Abigail Cohen Rome Prize
Elle Perez
Assistant Professor, Department of Art, Film, and Visual Studies, Harvard University
Surrender

Philip Guston Rome Prize
Ioana M. Uricaru
Associate Professor, Department of Film and Media Culture, Middlebury College
URSA MAJOR

Philip Guston Rome Prize
Bradford M. Young
Owner and Cinematographer,
Bradford Young DP, Baltimore
Untitled GYMR

TERRA FOUNDATION FELLOW

Anna E. Arabindan-Kesson
Assistant Professor, Departments of
African American Studies and Art and
Archaeology, Princeton University
*A Dream of Italy: Black Geographies and
the Grand Tour*

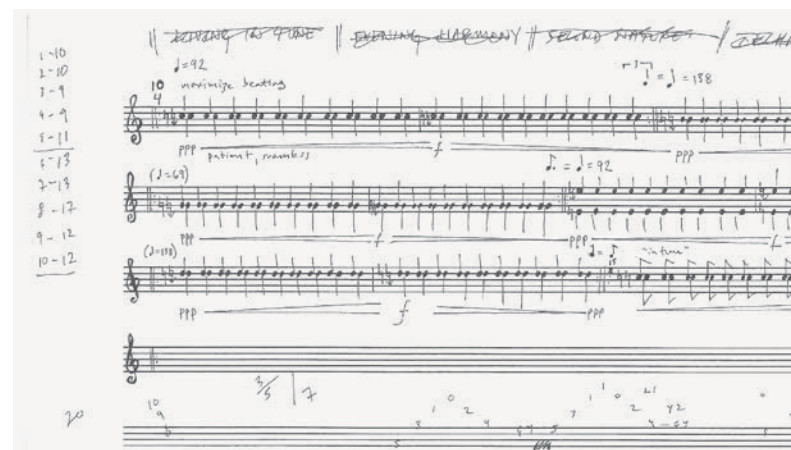
ITALIAN FELLOWS

Franco Zeffirelli Italian Fellow
Edward Loss

Jean-François Malle Fellow, I Tatti,
Harvard University Center for Italian
Renaissance Studies
*The Pope as a Spymaster: Papacy,
Espionage, and Institutions of Information
Gathering of Late Medieval Italy (Late
Thirteenth and Fourteenth Centuries)*

Marcello Lotti Italian Fellow in Music
Marco Momi
Music Composer, Perugia
Community Concerto

Enel Foundation Italian Fellow in
Architecture, Urban Design, and
Landscape Architecture
Alessandro Mulazzani
Landscape Architect, Venice
*The Sea of Rome: A Quest for a Coastal
Sustainable Landscape*



▲ Christopher Stark will compose a twenty-minute piano trio based on sustained attention and repeated daily visits to unfamiliar sites, uncovering the nuance, serendipity, and ephemera of these places.

Fondazione Sviluppo e Crescita CRT
Italian Fellow in Visual Arts
Alice Visentin
Visual Artist, Turin
Malefate

2022 ROME PRIZE JURORS

Ancient Studies

Emily Greenwood (Jury Chair)
Laurance S. Rockefeller Professor of
Classics and the University Center for
Human Values, Princeton University

Seth Bernard, 2011 Fellow
Associate Professor, Department of
Classics, University of Toronto

Jane D. Chaplin
James I. Armstrong Professor of Classics,
Eve Adler Department of Classics,
Middlebury College

Allison L. C. Emmerson, 2019 Fellow
Associate Professor, Department of
Classical Studies, Tulane University

Jinyu Liu
Professor, Department of Classical
Studies, DePauw University

Design

Michael Bierut, 2016 Resident (Jury Chair)
Partner, Pentagram, New York

J. Yolande Daniels, 2004 Fellow
Principal, studioSUMO; and Associate
Professor, Architecture, Massachusetts
Institute of Technology

Felecia Davis
Principal, Felecia Davis Studio; and
Associate Professor of Architecture,
College of Arts and Architecture,
Pennsylvania State University

Gary Hilderbrand, 1995 Fellow, 2018 Resident
Principal, Reed-Hilderbrand, Cambridge,
Massachusetts; and Peter Louis Hornbeck
Professor in Practice of Landscape
Architecture, Graduate School of Design,
Harvard University

Walter J. Hood, 1997 Fellow, 2014 Resident
Creative Director, Hood Design Studio,
Berkeley; and Professor of Landscape
Architecture & Environmental Planning
and Urban Design, University of
California, Berkeley

Calvin Tsao, 2010 Resident
Principal, Tsao & McKown Architects,
New York

Historic Preservation and Conservation

Thompson M. Mayes, 2014 Fellow (Jury Chair)
Chief Legal Officer and General Counsel,
National Trust for Historic Preservation,
Washington, DC

Amy Freitag
Executive Director, J. M. Kaplan Fund,
New York

Stella Nair, 2017 Fellow
Associate Professor, Indigenous Arts of
the Americas, Department of Art History,
University of California, Los Angeles

Cristina Puglisi
Conservator and Senior Project Manager,
Integrated Conservation Resources and
Integrated Conservation Contracting
(IRC-ICC), New York

Literature

Bruce Smith, 2016 Resident (Jury Chair)
Professor, Department of English,
Syracuse University

Alexandra Kleeman, 2021 Fellow
Assistant Professor of Writing,
Creative Writing Program, New School

Yiyun Li
Professor of Creative Writing, Lewis Center
for the Arts, Princeton University

Mary Jo Salter
Krieger-Eisenhower Professor, Writing
Seminars, Johns Hopkins University

Medieval Studies

William Connell (Jury Chair)
Professor of History and
La Motta Endowed Chair in Italian Studies,
Department of History,
Seton Hall University

Susan Boynton, 1999 Fellow
Professor of Music (Historical
Musicology), Department of Music,
Columbia University

Joshua O'Driscoll
Assistant Curator of Medieval and
Renaissance Manuscripts, Morgan Library
and Museum

Joëlle Rollo-Koster
Professor of Medieval History, Department
of History, University of Rhode Island

Teofilo F. Ruiz, 2020 Resident
Distinguished Research Professor
(emeritus), Department of History,
University of California, Los Angeles

Modern Italian Studies

Silvana Patriarca (Jury Chair)
Professor of History, Department of
History, Fordham University

Sean S. Anderson, 2005 Fellow
Director, Undergraduate BArch Program
and Associate Professor, Department of
Architecture, Cornell University

Leslie Cozzi, 2018 Fellow
Associate Curator of Prints, Drawings, and
Photographs, Baltimore Museum of Art

Shelleen Greene
Associate Professor of Cinema and Media
Studies, Department of Film, Television,
and Digital Media, University of California,
Los Angeles

Gaoheng Zhang
Associate Professor, Department of
French, Hispanic, and Italian Studies,
University of British Columbia

Musical Composition

Andrew Norman, 2007 Fellow (Jury Chair)
Professor of Composition, Juilliard School

Chen Yi
Lorena Searcy Cravens/Millsap/Missouri
Distinguished Professor of Composition,
Conservatory, University of Missouri,
Kansas City



▲ Stephanie Leitz's dissertation explores how trade in textile dyes contributed to the global economy. The main source of luxury red dye in sixteenth-century Europe was the cochineal insect, which live on cacti in the Americas. (Pictured: colored etching by J. Pass, ca. 1801, after J. Ihle.)

Vittorio Montalti, 2014 Italian Fellow
Professor of Composition,
Potenza Conservatory

Augusta Read Thomas
University Professor of Composition,
Department of Music, University
of Chicago

Barbara White
Professor, Department of Music,
Princeton University

Renaissance and Early Modern Studies

Estelle Lingo (Jury Chair)
Professor of Art History and Floyd and
Delores Jones Endowed Chair in the Arts,
School of Art, Art History, and Design,
University of Washington, Seattle

Susanna Berger
Associate Professor of Art History
and Philosophy, University of
Southern California

Margaret Meserve, 2007 Fellow
Glynn Family Honors Associate Professor,
Department of History, University of
Notre Dame

Jessie Ann Owens
Distinguished Professor Emeritus, Music,
University of California, Davis

Nicholas Terpstra, 2019 Affiliated Fellow
Professor, Department of History,
University of Toronto

Visual Arts

Kate Fowle (Jury Chair)
Director, MoMA PS1

E. V. Day, 2017 Fellow
Artist, New York

Allen Frame, 2018 Fellow
Artist and Adjunct Professor,
Photography MFA, Pratt Institute

Rashid Johnson
Artist, New York

Carrie Mae Weems, 2006 Fellow
Artist and University Artist in Residence,
Syracuse University

Terra Foundation Fellowship

Winners of this award are selected through a preliminary jury for the Terra Foundation Fellowship (listed below) and the Rome Prize jury for modern Italian studies.

John Davis (Jury Chair)
President, Historic Deerfield,
Deerfield, Massachusetts

Diana Greenwold
Lunder Curator of American Art, Freer
Gallery of Art, Smithsonian Institution

Margaretta Lovell
Jay D. McEvoy Jr. Professor of American
Art and Architecture, Department of Art
History, University of California, Berkeley

ROMAN NUMERALS:

Inside the deliberation and selection process

The 2022 Rome Prize winners at a glance

909

applications

3.63%

acceptance rate

4,584

pages of text reviewed by humanities jurors

46%

persons of color

2,831

images viewed by visual arts jurors

24%

born outside the United States

372

recordings and scores reviewed by music jurors

43

average age of the winners

4,640

portfolio pages reviewed by jurors in architecture, design, landscape architecture, and historic preservation and conservation

IN RESIDENCE:

Each year, distinguished artists and scholars from around the world are invited to the Academy as Residents.

During their stay, Residents live and work as part of the community, serving informally as a resource for the Fellows and participating in special Academy-wide events—concerts, exhibitions, lecture, readings, and instructional walks in Rome. Meet our Residents for this spring and summer.

Guillermo Kuitca, *Untitled*, 2020, oil on canvas, 13¾ x 17¾ in.



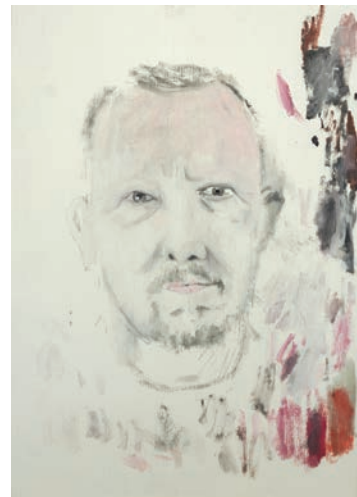
Artwork © Guillermo Kuitca, photograph by Jon Eter and licensed by Hauser & Wirth.

GUILLERMO KUITCA

*Mary Miss Resident in Visual Art,
March 28–May 20, 2022*

Born in Buenos Aires, Guillermo Kuitca creates artworks informed by cartography, theater, and architecture and embodying ideas of memory, travel, and migration—a natural fit for a Residency in Rome. Since representing Argentina in the 2007 Venice Biennale, Kuitca has engaged in a unique “cubistoid” style, merging Cubist tendencies with his own abstract vocabulary. Newer work weaves fresh elements of figuration into his preferred themes of domestic and communal spaces.

“My relationship with AAR and with Rome is a book yet to be written,” Kuitca says, “and I look forward to joining with great joy the community of wonderful artists and intellectuals who have passed through the academy. Although I have been to Rome many times, there are few opportunities to approach a city from an institution so rich and so integrated into its past and present history. It is my intention to keep that look as fresh as possible.”



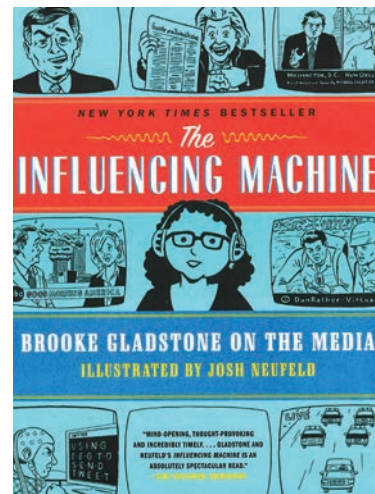
BROOKE GLADSTONE

*Rea S. Hederman Critic in Residence,
April 11–May 9, 2022*

In the more than twenty years that Brooke Gladstone has hosted and edited WNYC’s *On the Media*, the program has often shape-shifted, becoming less about media and more about the stories we tell ourselves. Gladstone is building a new podcast precisely around these stories and the questions they raise, about conflicting histories, ethics, and religions, about the shared experience of our senses and perceptions, and about the passage of time. She sees Rome—which has much to say about all of that—as the ideal place to formulate the show and record several of its segments. A return to Pompeii and Herculaneum, and the recently discovered Neanderthal site at Guattari Cave in San Felice Circeo, is on the agenda.

Gladstone has written *The Influencing Machine* (2011), a media manifesto that took the form of a nonfiction graphic

novel illustrated by Josh Neufeld, as well as *The Trouble with Reality: A Ruminant on Moral Panic in Our Time* (2017).



LEFT
Guillermo Kuitca,
Autoretrato, 2022,
oil on wood,
15¾ x 12¼ in.

ABOVE
Brooke Gladstone
and the cover
of her first book
(2011).

LAURA KURGAN

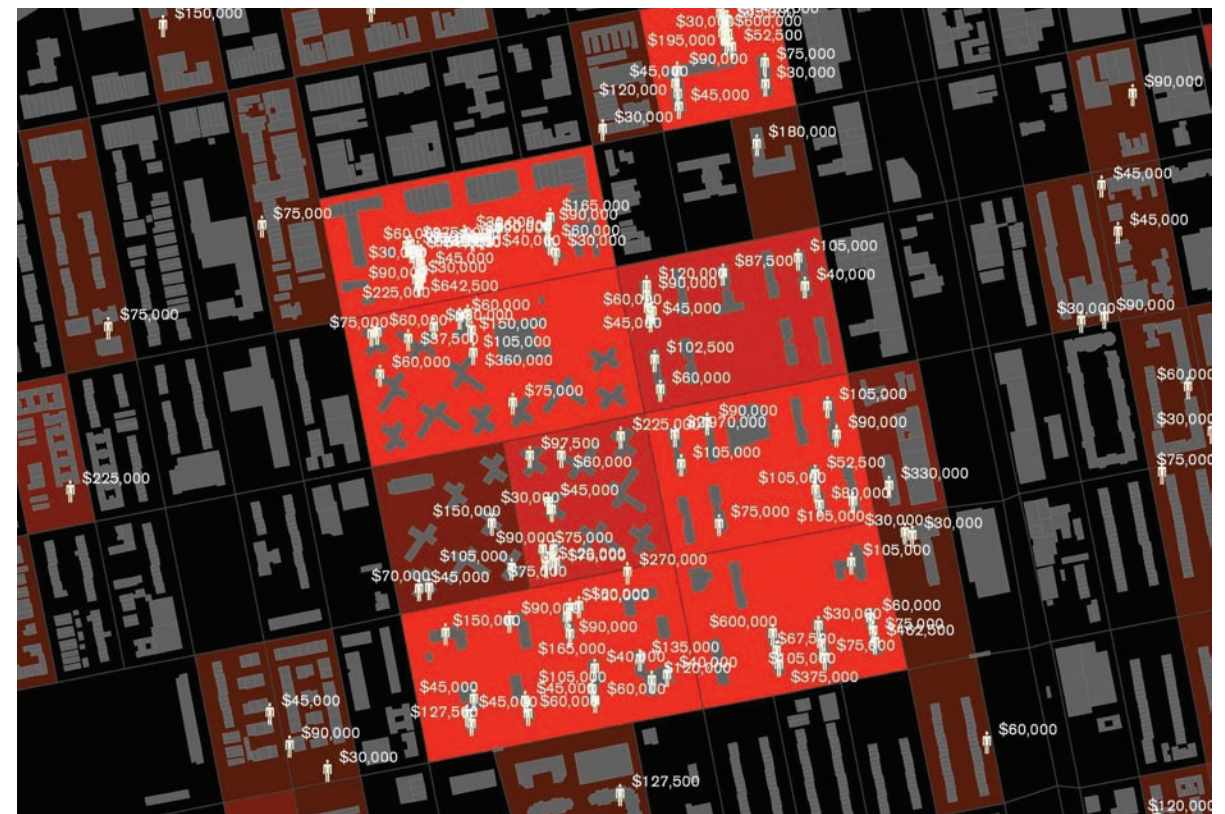
*William A. Bernoudy Architect
in Residence, May 23–July 18, 2022*

Many of us think about maps in simple terms—they provide location and direction. For Laura Kurgan, professor of architecture at Columbia University’s Graduate School of Architecture, Planning, and Preservation and director of its Center for Spatial Research, maps bring up larger issues. Her research and creative work explore political and ethical issues at the intersection of design, mapping, and data visualization.

Kurgan’s recent projects include the urban history of contemporary algorithms, investigating the genealogy of two core concepts in network theory, “homophily” and “weak

ties,” rooted in urban sociology of racial and class conflicts. Other work looks at new techniques for mapping the destruction of cultural heritage in Aleppo with satellite and social-media data; charting the flows of internal displacement during the civil conflict in Colombia using geographic data from the National Victims Registry; and related work on Million Dollar Blocks, an analysis of the demography and geography of incarceration in New York State that reveals the relation between state investment in prisons and disinvestment in urban infrastructure.

Prison expenditures
per capita in Brooklyn’s
Community District 16.



Guillermo Kuitca: Artwork © Guillermo Kuitca, photograph provided by the artist; Brooke Gladstone: Photograph © Matthew Septimus.

Image from Columbia University’s Center for Spatial Research website.



LYLE ASHTON HARRIS

Deenie Yudell Resident in the Visual Arts, May 23–June 17, 2022

A professor of art and art education at New York University, Lyle Ashton Harris (2001 Fellow) has cultivated a diverse artistic practice ranging from photography and collage to installation and performance art. His work, collected by museums around the world, explores intersections between the personal and the political, examining the impact of ethnicity, gender, and desire on the contemporary social and cultural dynamic.

His work was featured in the AAR exhibitions *Nero su Bianco* (2015) and *The Academic Body* (2019). The Institute for Contemporary Art in Miami staged *Lyle Ashton Harris: Ektachrome Archive* in 2020–21. Harris has served on AAR's Board of Trustees since 2014. A monograph on *Blow Up*, a series of site-specific, mixed-media collage installations undertaken in 2001 while he was a Rome Prize Fellow, was published in 2009.

TOP

Lyle Ashton Harris, *Intercession #1*, 2020, mixed-media assemblage, 49¾ x 40½ in.

LEFT

Lyle Ashton Harris.



Intercession #1: Artwork © Lyle Ashton Harris; Portrait: by Lloyd Foster.

CLAIRE LYONS

Esther Van Deman Scholar in Residence, April 26–June 17, 2022

A specialist in pre-Roman Italy, Etruria, and Magna Graecia, Claire Lyons is curator in the Department of Antiquities at the J. Paul Getty Museum, where she has worked since 1985. Her curatorial projects center on the afterlife of antiquity in the visual arts and culture, the history of collecting, and antiquities in social contexts, both ancient and modern. In addition to her curatorial work, she has coedited volumes on Greek colonialism and on gender and sexuality in Greek and Roman art.

At AAR she will complete a catalogue of the Getty's collection of Etruscan and Italic art, spanning the ninth to the first

century BCE and covering all media. "With time to revisit the iconic Hellenistic sculpture of a *Lion Attacking a Horse* in the exedra of the Capitoline Museums," Lyons said, "I expect to make good progress on an article that considers the iconography of feline-equine combat."

BELOW

Unknown Etruscan maker, Appliqué depicting the Sun God Usil, 500–475 BCE, bronze, 8¾ x 6½ in.

RIGHT

Natasha Trethewey.



NATASHA TRETHEWEY

William B. Hart Poet in Residence, May 23–July 18, 2022

Though Natasha Trethewey has been Board of Trustees Professor of English at Northwestern University since 2017, her roots are in the American South. Her work explores personal history while chronicling the lives of nineteenth- and twentieth-century Black Americans.

Trethewey is the author of five collections of poetry, including *Native Guard* (2006), which won a Pulitzer Prize, and more recently *Monument* (2018). "Line by brilliant line," wrote Adrienne Samuels Gibbs about the latter work, the poet "details uncomfortable truths about growing up biracial and black in Mississippi, the insidious nature of racism, the forgotten history of black laborers and the murder of her mother."

Trethewey served two terms as poet laureate of the United States (2012–14) and as state poet laureate of Mississippi (2012–16). She has won NEA, Guggenheim, Rockefeller, and Radcliffe fellowships, among many others.



Etruscan appliqué photograph: J. Paul Getty Museum; Natasha Trethewey; photograph by Nancy Crampton.

MABEL O. WILSON

*William A. Bernoudy Architect
in Residence, May 23–July 18, 2022*

The National Building Museum's 2021 Vincent Scully Prize is only the latest in a series of accolades for Mabel O. Wilson, whose distinguished career has examined how race and Blackness intersect with the built environment. She recently explored these concerns in real space in an exhibition she cocurated at the Museum of Modern Art called *Reconstructions: Architecture and Blackness in America*.

Wilson is the Nancy and George Rupp Professor of Architecture, Planning, and Preservation at Columbia University, where she is also a professor in the African American and African Diaspora Studies Department and director of the Institute for Research in African-American Studies. Through her collaborative studio practice Studio&, Wilson articulates how Blackness creates spaces of imagination, refusal, and desire.

Wilson spoke at the Academy's conference *The City: Traces of Urban Memories* in May 2021.



Mabel O. Wilson.

2021 Jerome Lectures Take Global Scope

Debates around the politics and ethics of conservation and archaeology have only increased in prominence, from the return of the Benin bronzes to the ongoing dispute between Britain and Greece over the “Elgin Marbles.” The forty-eighth Thomas Spencer Jerome Lecture Series, entitled “The Ethics of Heritage and Archaeology in Global Perspective” and delivered late last year by archaeologist and anthropologist **Lynn Meskell**, addressed these timely issues.

Employing case studies from the Middle East, India, and Europe, Meskell—a 2015 Resident and a professor at the University of Pennsylvania—demonstrated how the discovery and salvage of sites worldwide has led to what she termed “archaeological adventurism.” In one lecture, Meskell discussed UNESCO's Nubian Campaign, an effort from 1960 to 1980 to safeguard cultural monuments in the Upper Nile Valley that would otherwise be flooded by the construction of the Aswan High Dam. To this day UNESCO presents the mission, which famously involved moving the temple complexes of Abu Simbel and Philae to higher ground, as a spectacular success—a narrative Meskell sought to complicate.

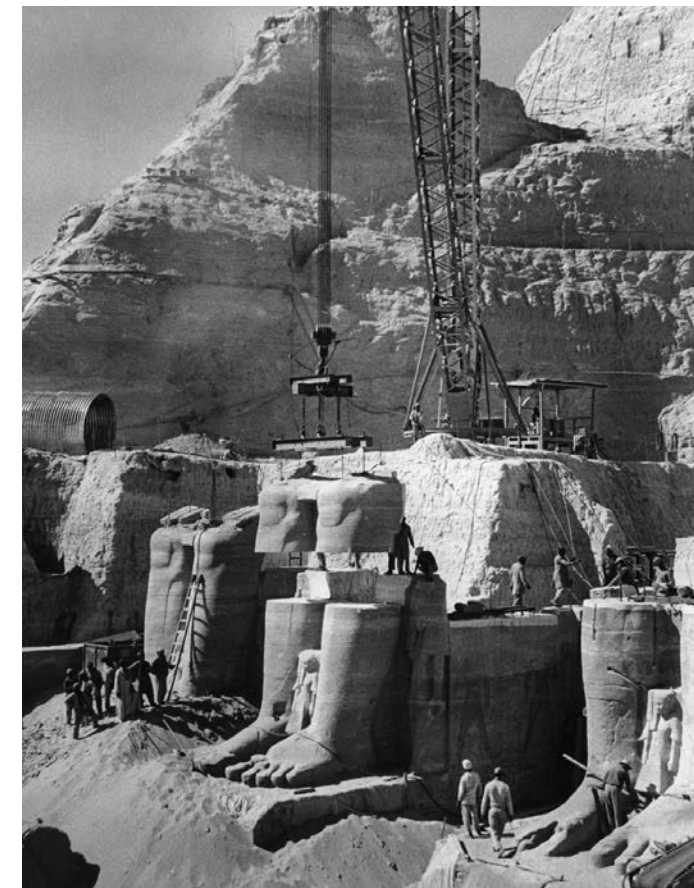
To move Abu Simbel, nations submitted various ideas: Italy's proposal involved cutting away the rock above Abu Simbel, enclosing the entire mass in concrete, and using hydraulic jacks to raise the temple in increments of one-sixteenth of an inch, filling the space below with more concrete until eventually the temple would be nearly two hundred feet higher. The British proposal involved letting the temple be flooded while creating underwater tubes to allow people to appreciate the sunken monument—“rather impractical,” Meskell drily noted.

In the end, it was decided to cut the temple into blocks that could be reassembled in a new location. Meskell said the method had a second, more cynical purpose. The labor-intensive technique allowed the US to pay their pledge in Egyptian pounds instead of US dollars, unlike other proposed schemes. The US held this currency in Egypt already (as payment for food aid shipments), allowing the Americans to get around the hard currency problem. “This image of

Egyptian laborers in direct contact with the monuments of Nubia might have suggested that cutting was a native and indigenous building method—but the real logic here was driven by American economics,” Meskell argued.

The lecture addressed the way in which Nubia became a theater for the Cold War and how UNESCO used the mission to advance its own agenda. Ultimately, “what crystalized in UNESCO's mid-century mission in Egypt was a material attempt to overcome the fissures that were already appearing in the postwar dream of a global peace” through “one theatrical spectacle.”

The Jerome lectures are named after Thomas Spencer Jerome (1864–1914), an American lawyer and lover of Roman history who lived on Capri from 1899 until his death. In his will, Jerome endowed a series of lectures to be jointly administered by the University of Michigan and the American Academy in Rome.



Dismantling of the statues of the Great Temple, Abu Simbel, Egypt, 1966.

Photograph by Dario Calmese.

Photograph: Nenadovic/UNESCO.

Enlightened



and Engaged

For Rome Prize winners and Italian Fellows, it's been a season of revelations and research.

The following pages highlight the innovative and expansive projects our Rome Prize winners and Italian Fellows have been pursuing since September. In addition, we offer glimpses into the studios and studies that are the sites of ongoing dialogue and collaboration taking place at the Academy every day. Their work strongly impacts how we see ourselves in the past, present, and future.

John Izzo's doctoral research into *Tironian Notes* explores connections between Roman slavery and Latin literature by analyzing the life, writings, and reception of Marcus Tullius Tiro. By applying diverse literary and historical approaches to Cicero's letters, fragments of Tiro's own writings, and the reception of Tiro by later authors, Izzo reassesses Tiro's activities as a secretary to Cicero and as an intellectual in his own right. In doing so, he uncovers important roles of slaves and freedmen in the management of aristocratic households and the production of classical literature.

Grace Funsten's dissertation *En versus facio* considers the transformation of Augustan elegy by examining poetic grave markers from imperial Rome, Maximianus's late antique *Elegies*, and sixteenth-century French author Louise Labé's *Elegies*. Through close readings and broader interpretations, Funsten demonstrates how each author uses the framework of Augustan elegy, which primarily narrates illicit love affairs, to consider larger issues. Although the form was created in response to the situation of elite men under Rome's first emperor, her dissertation shows how its tropes and language could be adapted across cultures, time, and gender.

Italian Fellow **Beatrice Falcucci** made substantial progress on *Exhibiting the Empire*, which examines how Piedmontese colonial collections are representative of the Italian colonial museum panorama at large. Her project analyzes artifacts from the Italian colonies in Africa (Eritrea, Libya, Somalia, Ethiopia) held by military museums, ethnographic museums, missionary museums, and museums of the Risorgimento to reconstruct the size, history, and ideology of such collections in Piemonte, home to the House of Savoy, rulers of the kingdom of Italy after the unification. In February, Falcucci and Terra Foundation Affiliated Fellow **Gloria Bell** presented

PAGE 20

John Izzo at the Villa Aurelia.
Andrew Mitchell.

PAGE 21

Grace Funsten in the Arthur Ross Reading Room.
Daniele Molajoli.

TOP

Daniel Joseph Martinez in his studio.
Daniele Molajoli.

BOTTOM LEFT

A procession in Harrar (Ethiopia) immortalized by a Consolata missionary from Turin.
Associazione Missione Consolata.

BOTTOM RIGHT

Elena Past in the AAR Library
Daniele Molajoli.





TOP LEFT

Eugenio Refini at work in his study.
Daniele Molajoli.

TOP RIGHT

Guido Reni, *Bacchus and Ariadne*, ca. 1619–20, oil on canvas, 38 x 34 in.
Los Angeles County Museum of Art.

BOTTOM LEFT

Randall Todd Pippenger at the Thrasher-Ward Memorial at the Academy.
Daniele Molajoli.

BOTTOM RIGHT

A school in the Bedouin Camp of Wadi Abu Hindi in the Occupied Palestinian Territory was built by villagers under the technical direction of ARCo, from locally sourced materials.
Andrea & Magda Photographers.



a workshop on “Re-thinking and Re-positioning Missionary Collections and Museums.”

Artist **Daniel Joseph Martinez’s** *Forum Romanum of Dissent or To See The World Without Time* defines the twenty-first-century concept of identity by examining science fiction and the 1970s Italian autonomous movement in such a way to reimagine the political future. In an era marked by the major transition away from existing party structures towards mass antiauthoritarianism, the beginnings of Autonomic bear some resemblance to current dissent movements emerging in reaction to similarly fascist, desperate, and unsettling times. Martinez is conducting experiments that take the geopolitical structure of the landscape into account—most notably, how the body functions in dialectical space.

#FilmIsAlive is **Elena Past’s** book-length study rooted in environmental humanities that unearths dynamic, uncharted links between the industrial production of analog filmstock and Italian cinematic tradition. *FILM Ferrania* is an iconic, century-old celluloid production factory whose filmstock was beloved by De Sica, Fellini, Pasolini, and Rossellini. In the digital age, traces of its rich history are rapidly disappearing. Past’s project safeguards an understudied part of Italy’s cinematic patrimony while shedding new light on the material history of cinema.

Eugenio Refini’s book *Ariadne’s Echo* studies the reception of the classical archetype of Ariadne’s lament across poetry and music from its early modern revival around 1600 to the decades around 1900, when the rediscovery of early music intersected concurrent work on the classical tradition. Through its transhistorical approach, his project demonstrates that the fluid performativity of the lament enabled reflection on the mechanisms of reception, while also challenging poetical and musical structures as well as normative narratives about vocal expression.

The difficulties military families face on the home front, the struggles of veterans to reintegrate into society, the fate of military widows and orphans, and the emergence of family traditions of military service were vital issues in twelfth- and thirteenth-century Europe. **Randall Todd Pippenger’s** book *Left Behind* engages religious violence and persecution within societies, their influence on social values and family practices, and the development of the mentalités and institutions which sustain them. It also recovers the true costs of holy war: neglected

experiences of veterans and casualties, their personal struggles and triumphs, and the wives and children they left behind.

Italian Fellow **Alessio Battistella**'s research into *The Sustainable Lightness of the Limit* develops within the theoretical framework of "appropriate technologies," whose implementation and maintenance respond effectively to their specific cultural, social, economic, and technological contexts. A member of the Milan-based architectural cooperative ARCo, Battistella used his time at the Academy to frame a monographic study of his applied work, considering the ethical implications of a resilient, ecological, and fundamentally local architecture.

Greco-Roman culture in the US has enjoyed the privilege of being considered both authoritatively ancient and curiously timeless. **Sasha-Mae Eccleston**'s *Epic Events* is a classical reception book project that explains how this paradox facilitates various responses to September 11's significance as an epoch-making event. Delving into a heterogeneous archive of literary texts, films, speeches, and memorials from the last twenty years that engage the Greco-Roman classics, *Epic Events* disaggregates temporalities obfuscated by the post-9/11 discourse of national unity.

Mary Jane Dempsey's dissertation *Remember to Forget* examines how women's transnational narratives of emigration reveal tensions between what is remembered and what is forgotten, and how they highlight contradictions in defining a national identity. By focusing on personal accounts of twentieth-century mobility—found in diaries, autobiographies, and novels written by women migrating to and from Italy—she argues that remnants of fascism, colonialism, and regionalism from Italy's past continue to affect perceptions of belonging in the Italian context.

TOP

Alessio Battistella.
Gian Luca Bianco.

MIDDLE

Detroit Publishing Company,
Mulberry Street, New York City,
ca. 1900, photocrom.
Library of Congress.

BOTTOM

Mary Jane Dempsey.
Andrew Mitchell.



Finding the Black Experience in Italy

Rhonda Collier, the Inaugural Tuskegee University Affiliated Fellow, Conducts Research from AAR

Rhonda Collier came to the Academy in December 2021 as the inaugural Tuskegee University Affiliated Fellow. An English professor and director of the Tuskegee University Global Office, her roots in Tuskegee go deep. Both her parents graduated from Tuskegee University (TU), and her father, a retired Air Force officer, was trained by Tuskegee Airmen.

Collier has built a career exploring Black history and freedom narratives in a global context. She has lived and worked in Brazil, Morocco, South Africa, Cuba, and France (to name only a few). While at AAR, she developed the syllabus for a course she will teach at TU called "The Black Experience in Italy," which will culminate in a two-week trip to Rome. The course will have a lasting impact on young TU scholars.

Collier also undertook her own research in Rome, asking the question: "How do you achieve freedom through literature and art, and how does that work for Black people in Italy?" She interviewed African immigrants, studied works by the Italian writer Igiaba Scego, and visited Black Madonna paintings, of which there are a few in Italy. In the last, she saw a parallel to *Invisible Man* by **Ralph Ellison** (1957 Fellow): Like Ellison's narrator, the Black figures are "artistically visible but unseen," she said. Collier also visited Sicily, where the Tuskegee Airmen were stationed during the Second World War.

In eight weeks, Collier made meaningful connections—often sparked by conversations at meals—with members of the AAR community, including Trustee **Fred Wilson**, 2022 Fellow **Firelei Báez**, Advisor **Justin Thompson**, 2022 National Academy of Design Affiliated Fellow **Athena LaTocha**, and 2022 Terra Foundation Affiliated Fellow **Gloria Bell**. Collier and Bell discovered they were both researching the African American and Native American sculptor



Rhonda Collier at the location where Ralph Ellison is believed to have had his studio.
Photograph by Eric N. Mack.

Edmonia Lewis (1844–1907), who worked and lived in Rome. It seemed like fate when Lewis was honored with a US Postal Service stamp in January, just as they were retracing her steps. (After returning, Collier made sure to send some of the stamps to Italy.)

Back in Alabama, Collier misses the opportunity for reflection she experienced at the Academy. "Sometimes the hustle and bustle of American life cheats you of the opportunity to get to the details that you need to accomplish greater things."

The 2022 Tuskegee University Affiliated Fellowship was generously funded by an anonymous donor. The Academy looks forward to announcing additional partnerships with Historically Black Colleges and Universities (HBCUs).



OPEN- ENDED

The Academy ushered in the new year on January 27 with the 2022 Winter Open Studios, which provided access to the inner workings of Fellows' projects in studios and spaces throughout the McKim, Mead & White Building.

Openness

Lindsay Harris, Interim Andrew Heiskell Arts Director

A longer version of this essay is available at aarome.org/open-studios/openness.

The closures caused by the Covid-19 pandemic have underscored the importance of openness in cultural institutions worldwide. Institutions have gone to extraordinary lengths to remain physically accessible to the people they serve, while also acknowledging that being accessible means far more than simply opening the doors to the building.

At the American Academy in Rome, openness has both a long and a relatively short history. The Academy has made Fellows' work accessible to audiences in Rome and beyond almost since its inception. The First Annual Exhibition of Painting, Sculpture, and Architecture was held in New York in 1896. Shows of Fellows' work have been held in Rome from 1920 to today, ceasing only briefly during World War II. Yet it took longer for the idea of openness to encompass the full sweep of artistic inspiration Rome has to offer, or to include artists who represent the diversity of the United States.

The arrival of Director **Laurance Roberts** in 1947 opened a new chapter of inclusivity. Program requirements were eliminated, allowing Fellows to explore and experiment in new ways, whatever the outcome. The results presented a stark change from the classically inspired figure studies and architectural plans that dominated the annual shows through the 1930s. The onset of Roberts's tenure coincided also with the arrival of the first woman to be awarded a Rome Prize in the Arts, **Concetta Scaravaglione**. In 1948, **Ulysses Kay**, a composer, became the first Black Rome Prize winner in any of the artistic disciplines pursued at the Academy. In 1951, **John Rhoden**, a sculptor, became the first Black visual artist to earn a Rome Prize. Rhoden exhibited in 1954 a towering bronze sculpture whose lithe organicism and integration of figuration and abstraction presaged the style that would characterize his art for years to come.

The 2022 Winter Open Studios built on these histories to highlight for audiences—both in person and online—how Rome continues to propel Fellows' work in new directions. Together, the participating artists created immersive contexts that broaden their disciplines to include marginalized voices and narratives and explore new ways of seeing the world. Their extraordinary work challenges all of us to continue working to make openness a reality.

William Villalongo displayed a work in process, entitled *Beacon*. Central to the artist's project is the collecting of signs of Black presence within a deep trajectory of time. Through real histories and speculation, he considers continuities between the Black Atlantic and the Mediterranean world. Velvet-flocked gourds that populate *Beacon* appear alongside objects that carry symbolic weight for the artist, signifying way-finding, liberation, and healing. Each object is linked by a network of gold chains not unlike a bracelet. The velvet flocking shifts meaning from the literal to the metaphoric. Gourds reference the Big Dipper, a navigational device on the Underground Railroad by enslaved Africans in America. Villalongo uses them here as beacons in a global context. Obsidian and quartz are believed to shield against negative energies, dissolving emotional blockages and ancient trauma. A Testa di Moro absorbing these minerals hangs upside down with basil. Seashells and coral speak to Black labor, trade by sea, and how water connects us over time and space.

Visitors encounter William Villalongo's *Beacon*.



A collaboration between Jessica Hagedorn and Eric N. Mack. (See page 35 for another view.)

Open Studios Participants

Firelei Báez, whose work is featured on the cover, presented new site-specific paintings and a sculptural installation in response to diasporic histories embedded within various locations in Rome. These works seek to reinstate the underrepresented stories of women who have played significant roles within Italian history, initiating moments of resistance and healing. The artist explores histories of Afro-Caribbean women overshadowed by, albeit foundational to, Western narratives about migration—including Marie-Louise Christophe, the first queen of Haiti who was forced into exile, ultimately settling in Pisa. By reclaiming Christophe's story from the margins, celebrating her resilience in the face of unrest and presenting her as integral to the rising of a new culture in the New World, Báez encourages a more complex view of the independence movements that occurred throughout the Americas.

The fountain in the Cortile contained a fabric collage. All damp—between text and textile. The installation performed material absorption. The ever-flowing fountain is a condition of experiencing the collage—submerged and unified. **Jessica Hagedorn** and **Eric N. Mack** collaborated on a series of maps, mood boards, essays, text messages, visualizing shared “cookies of history.” These imaged constellations invoke past and present, presence and absence. The presentation of these poetic miniature billboards converses with memory.



An installation of new paintings by Firelei Báez.

An installation view of Tina Tallon and James Beacham's *Subsumption, No. 1* in the Cryptoporticus.



Phoebe Lickwar documents the persistence of an ancient form of agriculture notable for its preservation of natural and cultural diversity. A defining feature of the rural landscape of central Italy until the 1960s, *coltura promiscua* is a system of mixed cultivation of tree crops, vines, and arable crops or grassland, based on symbiotic relationships between plants, animals, soil, and water. Largely eradicated by global monocultural systems of commercial extraction, *coltura promiscua* has been characterized as an “unproductive” tradition of the past, even though it is exceptionally life sustaining and future oriented. *Coltura promiscua* is not lost, but it has been marginalized. Lickwar’s photographic work tells the story of what remains, describing the beauty of its spatial and biological complexity, its powerful resistance to the extractive logics of specialization, and its insistence on life over profit.

body_no_thing is a multimedia work by **Igor Santos** on fountains and their relationship to the piano. The piece showcases sounds and images from fountains in Rome, quotes related works from the canonic music literature, and engages with the rituals and labor of live performance. His general approach is to create connections between these worlds in a complex mimetic cycle—constantly navigating between the piano, performer, and real-life samples, as well as back and forth in historical time. For the performance, the pianist and the piano were dressed in white cloth, allowing images to be projected onto them while also emulating both the marble and travertine of fountains, and the folds of baroque ornamentation. The design for the outfit and piano were made with **Eric N. Mack**.

Tina Tallon and particle physicist and filmmaker James Beacham created *Subsumption, No. 1*, a site-specific interactive sound, light, and video installation that examined how we engage with hidden physical, psychological, and social structures. Viewers construct their own unique experience: a person’s movements through AAR’s Cryptoporticus molded field recordings, images, and data from the Large Hadron Collider at CERN into new visual and sonic patterns, questioning biases that classify stimuli as noise or signal as we elucidate underlying structures that shape our experiences of space and time. *Subsumption, No. 1* asks what we owe ourselves—and each other—in protecting spaces of potentiality for untold stories on human and cosmic timescales. Ultimately, *Subsumption, No. 1* asks us to consider our roles in constructing and maintaining unjust hegemonomies, and to imagine what alternatives may exist.

Phoebe Lickwar presented still photographs as a video in the Founders’ Hall.

Igor Santos performs *body_no_thing* in the Salone.



In *Six Architectures in Search of an Author*, **Keith Mitnick** and **Mireille Roddier** are developing a collection of stories that feature—in words, drawings, photographs, and models—six well-known Roman edifices. Told through a variety of artistic forms, these stories eschew traditional narrative formats to reveal new ways of thinking about and seeing the city. So far, Mitnick and Roddier have focused on experimenting with drawings and photographs that capture initial impressions of the six buildings to lay the groundwork for the stories we will tell.

Italian Fellow **Valerio Morabito** creates large drawings on canvas that represent imagined cities, invisible forests and trees, and cities and trees structured to build creative spaces. During Open Studios he exhibited two drawings, *New York, Central Park* and *New York Underground*, that are not objective renderings of the city but instead imagine it through abstract concepts that reveal unexpected shapes and plans. Morabito also presented drawings of forests and trees. *Buck Hill Falls through John's Window* depicts autumn from the vista of a magnificent home that overlooks the woodlands in a small resort town two hours from Philadelphia. The subjects of *INVISIBLE TREES* do not exist in reality, but rather represent ideas of trees and contaminations of species, forms, and families. These trees are “invisible” not unlike the writer Italo Calvino’s cities.

Winter Open Studios was made possible by the *Adele Chatfield-Taylor Fund for the Arts*. The program was also funded in part by a grant from the *Fromm Music Foundation* and in part by the *Aaron Copland Fund for Music*.

Autumn Knight presented a work in progress, *Niente/Nothing #5*. This live experience took place in the artist’s studio among an installation. Themes that were explored included nothingness, *otium*, *dolce far niente*, boredom, humor, elasticity, labor, laziness, and time.

A view of Eric N. Mack’s untitled fabric piece in the Paul Manship fountain.



Keith Mitnick and Mireille Roddier in their studio.



Valerio Morabito (right) discusses his work with a Winter Open Studio visitor.

Upon Further Reflection

AAR Forms a New Partnership with the New York Public Library



The Rose Main Reading Room of the New York Public Library.

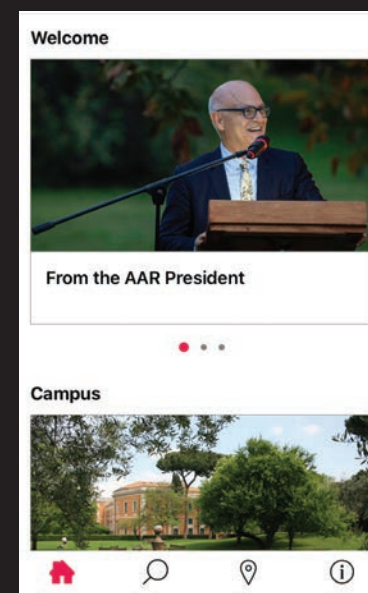
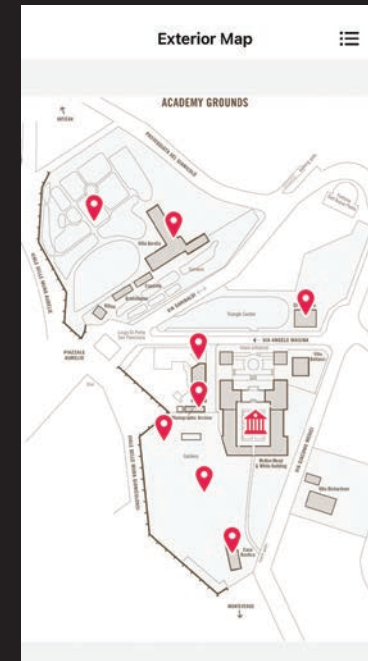
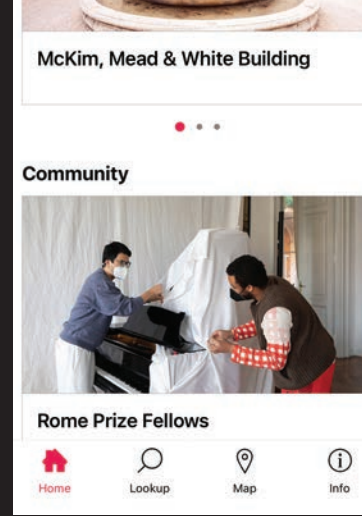


The Arthur Ross Reading Room at the American Academy in Rome.

Founded within a year of each other, the American Academy in Rome and the New York Public Library (NYPL) mirror each other in a number of aspects, the most important of which is their commitment to advance knowledge by providing scholars with inspiring spaces to research, study, and work. It is fitting, then, that AAR and NYPL agreed this year on a new collaboration to support global scholarship in the arts and humanities and to partner on programming events, including lectures, readings, performances, and concerts.

Fellows and Residents in Rome now have access to all of NYPL's research databases and digitized collections, including access to NYPL's electronic document delivery service, Scan & Deliver (under the service, NYPL staff will digitally copy and email requested portions of an astounding number of books and articles). The scanning service applies to a shared collection of items not only from the NYPL but also from the libraries of Columbia University, Princeton University, and Harvard University. The partnership significantly expands information access for Fellows, staff, and visitors of the Arthur & Janet C. Ross Library.

AAR library: Photograph: Davide Franceschini; NYPL: Photograph © Marcos Souza | Dreamstime.com.



New Connections

AAR Launches on Bloomberg Connects

Thanks to generous support from Bloomberg Philanthropies, the Academy has launched its presence on Bloomberg Connects, a free app for mobile devices that provides users with digital experiences at leading cultural institutions on both sides of the Atlantic. AAR became the first cultural institution in Italy to become a Bloomberg Connects partner.

The Academy's presence on Bloomberg Connects allows us to reach new audiences, who with the benefit of multimedia content get a meaningful sense of what it is really like to spend time at the Academy's eleven-acre campus on the Janiculum Hill. We offer unique glimpses inside Fellows' studios, exclusive commentary on exhibitions, and special presentations of rare books in the Arthur & Janet C. Ross Library. You can even hear the soft bubbling of the Paul Manship fountain in the Cortile. Video and audio clips, an interactive map, and selections from the Institutional Archive are among the highlights.

AAR on Bloomberg Connects provides a welcome to the Academy for newcomers and ample offerings even for long-time members of the AAR community. Additionally, by integrating the app with events like *Regeneration*, our spring exhibition, this new digital guide can enhance the in-person experience of visitors—quickly look up an artwork on the app to learn more than what can fit on a regular wall label.

We believe in the deep possibility of encounters. Through this virtual platform, the Academy has the potential to strengthen our relationships to current audiences and create connections with new publics.

Bloomberg Connects is a project of Bloomberg Philanthropies, which is funding the development of digital programs at leading cultural institutions around the world to increase access and visitor engagement. Learn more at bloombergconnects.org.



Scan this QR Code with your phone or tablet to download the Bloomberg Connects app, then find the Academy's guide and begin your mobile experience.

Understanding Political Violence



In February the Villa Aurelia was the site of a two-day conference on political violence organized by Andrew W. Mellon Humanities Professor **Marla Stone** (1996 Fellow). The conference examined specific historical events and movements in the United States and Europe in which violence was used to destabilize or overthrow the state. By probing the similarities of these movements, the conference deepened our understanding of historical events and gave us the context to understand current challenges facing democracy.

Titled “Political Violence: From the Storming of the US Capitol to the March on Rome,” the conference took a reverse chronological approach, beginning with contemporary events and then going backward in time to the origins of Fascism in Italy, a century ago this year. Two renowned experts gave keynote speeches: Nancy MacLean, William H. Chafe Professor of History and Public Policy at Duke University and the author of several award-winning books, and Alexander Hinton, Distinguished Professor of Anthropology at Rutgers University and director of the university’s Center for the Study of Genocide and Human Rights.

MacLean and other presenters made the point that the European far right and American far right of today are not closed systems, but rather work transnationally, sharing ideas and techniques in a coordinated way. So too do ideas bounce from epoch to epoch. The trope of the dangerous (nonwhite, non-Aryan, or civilization-destroying) outsider who threatens the nation or the people emerged as a recurring idea in far-right and white-nationalist movements throughout history.

Hinton’s keynote took an anthropological approach. He argued that Adorno’s idea of “reified consciousness” is one means that allows people to dehumanize others in a way that permits violence to take place, because people do not understand their own subjectivity and are blinded to the historical past. (He uses the Frankfurt School’s definition of reification: the process of an abstract thing becoming seen as concrete). Hinton said that education was one important “mechanism of prevention” against violence, genocide, and human atrocities.

The University of Bristol’s John Foot spoke about how accounts of violence in books and other material can read almost like economic reports; they outline the statistics of casualties and deaths in a depersonalized manner and are, he said, a failure of

representation. What obligations, he asked, does the historian of today have in writing about violence and trauma?

Many participants analyzed visual material to understand the goals of far-right and far-left movements. Stone and Simon Martin of Trinity College Rome analyzed the imagery of Fascist Party postcards, which present *squadristi* as heroic defenders of the Italian family, faith, and nation, whereas the “Reds” are presented as lazy, effeminate, and anti-patriotic. Luca Peretti of the University of Warwick used clips from 1960s Italian cinema to explore anti-colonial representations of political violence.

By linking the past to the present, the conference was timely and not a little disconcerting. Yet the excellent weather and grandeur of the villa and its view over Rome provided a welcome respite. As participant Amy King summarized on Twitter: “Heavy topics eased by exceptionally beautiful surroundings!”

Photograph licensed through Dreamstime.

LEFT

Italians gathered in Capri’s Piazzetta on November 1, 1926, to listen to news about an attempt on Mussolini’s life the day before.

A PLANNED GIFT

The Grose Family Fund will support
LGBTQI+ Fellows and topics

David Grose (left)
and Kevin Grose.



We're pleased to share the news of a recent bequest intention by Kevin Grose to establish an endowment fund in memory of his late brother **David Grose** (1974 Fellow). The Grose Family Fund will support Fellows who identify as LGBTQI+ or whose artistic or scholarly projects in Rome explore LGBTQI+ themes. In an interview, Kevin said it was his older brother who urged him to explore the world, and that he wants to support other Americans to live their lives in a global context. As he pointed out, this can be "one step more difficult" for LGBTQI+ individuals, but the rewards can be great.

When David F. Grose (1944–2004) received the Rome Prize in classical studies and archaeology, it changed his life. "His entire career became anchored around the American Academy and going to Rome," said Kevin. The elder brother became an internationally renowned archaeologist, especially in ancient, medieval, and Islamic glass, advising institutions like the British Museum and the Metropolitan Museum of Art. In addition, David taught classics at the University of Massachusetts, Amherst, and held a deep interest in museum conservation. In 2017, AAR and the University of Michigan Press posthumously published his study on the Roman glass industry, *The Hellenistic, Roman, and Medieval Glass from Cosa*.

David spent summers in Rome, where he would store artifacts coming from digs, study and catalog the items, and visit the Academy's library. He had a knack for finding apartments to rent during the summer, most of which were on the Via di Monserrato. Kevin—who started his career in Kenya—would stop in Rome on his way to the United States for home leave and visit David. Rome became a meeting-place for the brothers.

Kevin Grose believes it is important to ensure that the issue of LGBTQI+ identity and scholarship be a continual part of the Academy's activities. Throughout his career with the United Nations Environment Programme, the International Union for Conservation of Nature, and the UN Climate Change Secretariat, he has found that greater diversity opened new paths and opportunities for all. He hopes to support these ideals at the Academy, opening paths for future Fellows and enriching the community as whole. Kevin's generous planned gift will surely contribute to AAR's mission of supporting innovative artists and scholars from all backgrounds.

Please visit aarome.org/support/planned-giving to learn more about leaving a legacy.

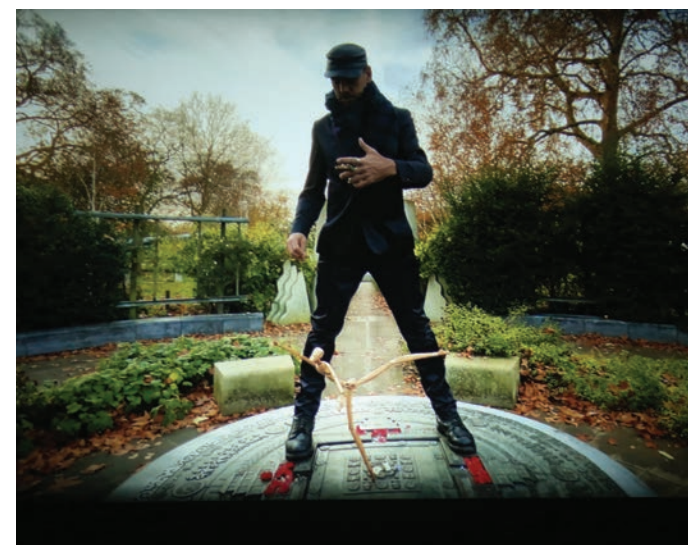
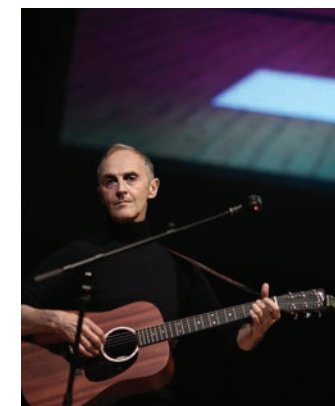
CONVIVIAM:

Salone

After more than eighteen months of pandemic-related delays, the Society of Fellows (SOF) was delighted to present Salone on November 8, 2021. A multimedia performance event, Salone featured a fantastic lineup of Fellows and an enthusiastic audience, happy to be in-person at the Roulette Intermedium in New York. Doors opened at 7:00pm with prosecco, a spread by Purslane, and a video presentation featuring works by **Erik Adigard** (2013 Fellow), **Erin Besler** (2019 Fellow), **E. V. Day** (2017 Fellow), **Matthew Geller** (1992 Fellow), **Phu Hoang** and **Rachely Rotem** (2017 Fellows), **Johannes M. P. Knoops** (2000 Fellow), **Abinadi Meza** (2014 Fellow), **Laurel McSherry** (1995 Fellow), **David Reinfurt** (2017 Fellow), and **Bryony Roberts** (2016 Fellow).

Spearheaded by **Molissa Fenley** (2008 Fellow), Salone showcased the multidisciplinary talents of Fellows while recreating the feel of the Academy's literal first-floor Salone. The concept was partially inspired by AAR's Cabaret program, held annually from 2010 to 2014. SOF stalwarts had also been treated to a Salone preview—compensation for yet another delay—in a lively Zoom get-together in February 2021.

The live-performance portion of the evening began at 8:00pm with remarks by SOF President Phu Hoang, followed by **Dan Hurlin** (2014 Fellow), who introduced each performer. The event featured dance by Molissa Fenley and Company; musical compositions by **Pamela Z** (2020 Fellow); a theatrical performance by **Colin Gee** (2012 Fellow); compositions by **Jonathan Berger** (2017 Fellow) and **Lei Liang** (2012 Fellow) performed by pianist **Min Kwon** (2017 Affiliated Fellow); a performance by **Basil Twist** (2019 Fellow), presented on video; and live performances by theater artist **John Kelly** (2007 Fellow) and performance artist **Pat Oleszko** (1999 Fellow, 2003 Resident). So delighted were the audience, performers, and organizers that the next iteration of Salone is already under discussion. Heartfelt thanks for AAR's significant support, and special thanks to Mark Robbins and Paul Arpaia.



FROM TOP
Molissa Fenley and Company; Pamela Z; John Kelly; Basil Twist.

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Thank you to the following Rome Prize Fellows who issued a \$100,000 matching gift challenge in support of Rome Prize Fellowships. With generous support from our community, the Academy has met the match! We thank all donors who gave a gift toward this fundraising challenge.

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WHEN IN ROME:



This issue we highlight the favorite places of our Italian Fellows, who come to the Academy from across Italy and bring with them a unique perspective that enriches the experience of AAR's community. This special mixing helps dissolve cultural barriers between the Academy and the city of Rome and creates lifelong transnational friendships.

1 GARBATELLA

Municipio VIII
I love Garbatella, a part of Rome away from the main attractions where you feel like you're in another city—maybe in another country. Full of green gardens and low houses, it gives the impression of a holiday location. Its particular smell invites you to rest for an hour in an outdoor cafe, enjoying the quietness of this special place.
—Giorgia Zanellato (design)

2 SAID DAL 1923

Via Tiburtina, 135
Imagine a chocolate factory and a restaurant all in one. Be sure to try their *caponata di melanzane* with cocoa and—

if you are into eating animal products—their amazing handmade pasta with a wild boar, ground cocoa, and raisin sauce. It's also a nice place to have hot chocolate if you visit the main campus of the University of Rome La Sapienza.
—Emilio Rosamilia (ancient studies)

3 PIAZZA MARGANA

Piazza Margana, 21

A small, elongated square hidden behind Piazza d'Aracoeli. Walking along via Margana or via di Tor Margana, you will suddenly feel as if in a quiet *borgo*, surrounded by old palaces and terraces filled with plants and bathed in sunlight. Look for the medieval tower and Roman marble *spolia* incorporated in the building complex once belonging to the Margani family, then sit down for a drink or lunch in one of the piazza's restaurants.
—Silvia Armando (medieval studies)

4 GIUSTINI/STAGETTI

Via Gregoriana, 41
A sophisticated gallery in the very center of the city specializing in both twentieth-century Italian design and interna-

tional contemporary design. Every time it offers an interesting perspective on design. If you ask, they're happy to explain the history of the exhibited pieces!
—Giorgia Zanellato (design)

5 CIMITERO ACATOLICO DI ROMA

Via Caio Cestio, 6
Where you can meet Antonio Gramsci.

6 DISCOTECA DI STATO, PALAZZO MATTEI DI GIOVE

Via Michelangelo Caetani, 32
Where you can find the voice of the Pope.

7 "L'OBITORIO" AI MARMÌ

Viale Trastevere, 53
Where you can meet the '70s.

8 LAGHETTO DI VILLA BORGHESE

Via dell'Aranciera
Where you can meet Renato Zero.

9 IL MANDRIONE

Q. VIII Tuscolano
Where you can meet Pier Paolo Pasolini.
—Francesca Grilli (visual arts)

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
Installation view of paintings by 2022
Fellow Firelei Báez for Winter Open
Studios, held on January 27.
Photograph by Daniele Molajoli.