

**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

**SPRING
2017**



Welcome to the Spring 2017 issue of AAR Magazine.

This issue of AAR Magazine offers a summation of a very productive year. We feature the scholars and artists in our creative community at the culmination of their research and look at how the Fellows' Project Fund has expanded their possibilities for collaborating and presenting their work in intriguing ways. We update this year's exploration of *American Classics* with reports on a February conference and previews of events still to come, including an exhibition featuring new work by artist Charles Ray. You will also find a close look at AAR's involvement in archaeology and details of a new Italian Fellowship sponsored by Fondazione Sviluppo e Crescita CRT.

And, of course, we introduce the Rome Prize winners and Italian Fellows for 2017–2018!

Vi diamo il benvenuto al numero “Primavera 2017” dell’AAR Magazine.

Questo numero dell’AAR Magazine riassume il lavoro prodotto in un anno eccezionale. Vi presentiamo gli studiosi e gli artisti della nostra comunità creativa al culmine della loro ricerca e siamo lieti di mostrare quanto il Fellows' Project Fund abbia ampliato le loro possibilità di collaborare e presentare le proprie opere in modo affascinante. Aggiorniamo la panoramica fatta quest’anno sugli *American Classics* con il resoconto del convegno tenutosi a febbraio e con le anticipazioni sui prossimi eventi, tra i quali una mostra con una nuova opera dell’artista Charles Ray. Daremo uno sguardo da vicino all’impegno dell’AAR nel campo dell’archeologia e alla nuova Borsa di studio per Italiani finanziata da Fondazione Sviluppo e Crescita CRT.

E ovviamente vi presentiamo i vincitori del Rome Prize e gli Italian Fellows per l’anno accademico 2017-2018!

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WHEN IN ROME

Current Fellows share the favorite places they've discovered in Rome

LETTER FROM THE PRESIDENT:



As an institution of advanced research, the Academy supports the kind of critical thinking that is necessary to sustain a civil society. Across all of our programs and disciplines, the work of scholars and artists reveals and reinforces the complexity of history, the diversity of human endeavor, and the benefits derived from working across cultures and borders. Thus the projects of the Academy Fellows and Residents who live and work within this unique community reflect the role of the arts and humanities in contemporary life. At this moment, it is more important than ever that we recognize the value of ideas—and the significance of the Academy, as a national institution with international impact, in championing them.

The Academy and its Fellows are increasingly engaged in collaborative work throughout Rome, the Mediterranean basin, and beyond, and new partnerships, as well as the Fellows' Project Fund, provide additional opportunities for international dialogue and connections. Meanwhile, our robust *Conversations/Conversazioni* series brings scholarly and creative work of the highest caliber to ever-broader audiences.

As we continue to look forward, we recognize the strong leadership of Director Kim Bowes, who leaves us at the end of her term to return to the University of Pennsylvania. We all greatly appreciate and applaud Kim's numerous contributions. We are also pleased to welcome John Ochsendorf (2008 Fellow), who joins us as director in July.

L'Accademia, come istituto di ricerca avanzata, sostiene quella forma di pensiero critico necessaria a sorreggere una società civile. In tutti i nostri programmi, il lavoro di studiosi e artisti rivela e avvalorata l'idea della complessità della storia, della varietà dell'impegno umano e dei benefici derivanti dall'operare attraverso i confini tra discipline e paesi. Così, i progetti dei Borsisti e dei Residenti dell'Accademia, che vivono e operano nell'ambito di questa comunità straordinaria, riflettono il ruolo delle arti e degli studi umanistici nella vita contemporanea. È più che mai importante, in questo momento, riconoscere il valore delle idee e, con esso, la rilevanza dell'Accademia, un'istituzione americana capace di promuovere tali idee su scala internazionale.

L'Accademia e i suoi Borsisti sono sempre più impegnati in progetti in cooperazione con altri soggetti a Roma, ma anche nell'area del Mediterraneo e oltre, e le nuove collaborazioni, insieme al Fellows' Project Fund, forniscono ulteriori opportunità di dialogo e contatto internazionali. Al tempo stesso, la nostra corposa serie di eventi *Conversations/Conversazioni* permette che i risultati della ricerca e dell'attività creativa di massimo livello raggiungano un pubblico sempre più vasto.

Mentre guardiamo al futuro, manifestiamo il nostro apprezzamento per la guida della Direttrice Kim Bowes, che ci lascia al termine del suo mandato per ritornare alla University of Pennsylvania. Tutti noi siamo infinitamente grati a Kim per i suoi numerosi contributi. È anche con grande piacere che diamo il benvenuto a John Ochsendorf (Borsista del 2008), che a luglio si unirà a noi come nuovo direttore.

Mark Robbins, President



Follow **@aarpresident** on Instagram for up-to-the-minute images of all that's happening with AAR.

OPPOSITE

AAR President Mark Robbins (left), with writer Andre Aciman (2015 Resident).

Photo by Christine Jones.



#davidlang #newmusic #debut
February 2, 2017 (see p. 23)



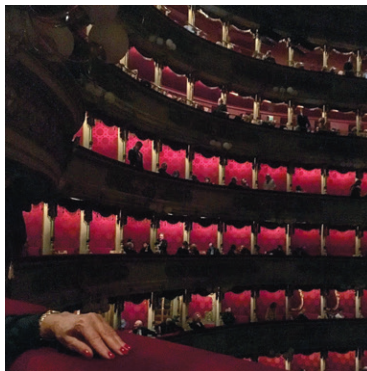
#familydinner
February 4, 2017



#scharounensemble
February 4, 2017



#villaaurelia #giardini
February 13, 2016



#lascala
February 15, 2017



#conversations #newterrain
March 2, 2017 (see p. 23)



Reconsidering the Classics

Shane Butler (1999 Fellow), who chairs the Department of Classics at Johns Hopkins University, recently edited a new book about the ever-changing influences, uses, and interpretations of antiquity: *Deep Classics: Rethinking Classical Reception* (2016).

Shane studies and teaches Latin literature from antiquity through the Renaissance, and his wide-ranging interests encompass media history and theory; sensation, cognition, and aesthetics; rhetoric and poetics; the history of sexuality; and the history of classical scholarship.

In reflecting on his experience as a Fellow, Shane recalls: “In Rome there’s no escaping the sensory texture of life, whether lived now or centuries ago. My time at the Academy ratified my commitment to become a critic and historian of lived, embodied experience, and not just of facts and figures. Years later, that’s still what I’m trying to do.” That commitment is evident not only in *Deep Classics* but in Shane’s current projects: “a book on the sounds of the ancient world” that he is coediting and a monograph “about the gay Victorian author John Addington Symonds, who spent much of his life traveling through and writing about Italy and its past.”

Fellow wins the Vilcek Prize

Born in Jamaica and now based in New York City, artist **Nari Ward** (2013 Fellow) describes the year he and his family spent at the Academy as crucial to his understanding of “how you place yourself” and “who you are.” The insights he gained continue to impact his work. Nari uses unexpected materials to make striking installations and assemblages that spark public conversations and individual reflections on such topics as race, poverty, immigration, and identity. According to Holland Cotter of the *New York Times*, “few 21st-century artists have made stronger and more textured visual statements about racism, failed

justice, and exile-at-home” than Nari has, and “none have come up with images more poetic.”

Nari has been named the recipient of the 2017 Vilcek Prize in the arts, an honor and \$100,000 award presented annually to an immigrant who has made “lasting contributions to American society through their extraordinary achievements” in a selected discipline in the arts and humanities. His art can be seen this spring and summer at the ICA Boston in *Nari Ward: Sun Splashed*, a touring exhibition organized by the Pérez Museum of Art in Miami.

ABOVE

Nari Ward, *We the People*, 2011. Shoelaces, 96 x 324 inches. In collaboration with The Fabric Workshop and Museum, Philadelphia. Speed Art Museum, Gift of the Speed Contemporary, 2016.1



Jean Delville, *The Death of Orpheus (Orphée mort)*, 1893. Oil on canvas, 79.3 x 99.2 cm. Government of the Brussels-Capital Region, Belgium, on long term loan in the Royal Museums of Fine Arts of Belgium.

Mystical Symbolism to open at the Guggenheim

This spring, the Guggenheim will open a new exhibition curated by **Vivien M. Greene** (2004 Fellow), *Mystical Symbolism: The Salon de la Rose+Croix in Paris, 1892–1897*. It provides a new perspective on symbolism by focusing on a series of six significant yet little known annual Salons initiated by Joséphin Péladan, an author, critic, and Rosicrucian. These Salons, where spiritual, mysterious, and visionary themes and imagery predominated, brought together artists from Belgium, Finland, France, Italy, the Netherlands, Spain, and Switzerland. They served as a kind of “cosmopolitan crossroads

and clearinghouse for ideas from the symbolist movement,” Vivien notes, “not unlike the way the Academy functions as a cultural crossroads for artists and scholars today.”

Vivien’s Rome Prize Fellowship supported her research on Italian divisionist painting of the 1890s, the focus of both her dissertation and *Divisionism/Neo-Impressionism: Arcadia and Anarchy*, a 2007 exhibition she curated for the Guggenheim.

Vivien has been on the curatorial staff at the Guggenheim Museum since 1993 and is currently a Senior Curator. *Mystical Symbolism* is on view in New York from June 30 to October 4, 2017, and then travels to the Peggy Guggenheim Collection in Venice.

A champion for cultural property

As the Cultural Resources Manager and Army Archaeologist at Fort Drum, New York, **Laurie W. Rush** (2011 Fellow) is the steward for nearly 1,000 archaeological sites and serves as a diplomatic liaison to Native American tribes with ties to the Fort Drum region. She also educates troops at Fort Drum about cultural property protection during military operations and shares her expertise nationally and internationally.

“The opportunity to live and work in Rome linked me to the international community of colleagues and military officers who are committed to cultural property protection during the course of military operations,” she recalls. In addition, while a Fellow she studied the Carabinieri TPC, the Italian police force dedicated to crimes involving antiquities and art. Laurie and coauthor Luisa Benedettini Millington published *The Carabinieri Command for the Protection of Cultural Property* in 2015, and they are planning another book, which Laurie describes as a “reference for communities facing conflict or disaster” that discusses “methods Italians have used to successfully save and protect their heritage for over one hundred years.”



ROMAN NUMERALS:

Inside the deliberation and selection process

965

applications

5,424

pages of text reviewed by humanities jurors

2,958

images viewed by visual arts jurors

5,560

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

429

recordings and scores reviewed by music jurors

The 2017 Rome Prize winners at a glance

3.2%

acceptance rate

69.7%

women

18.2%

foreign-born (Armenia, Bulgaria, Canada, France, and Jamaica)

INTRODUCING:

The 2017–2018 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.

FOUR FELLOWS IN THE SPOTLIGHT

Harold M. English Rome Prize

SANFORD BIGGERS

Sanford, a native of Los Angeles currently living in New York City, creates artworks that address challenging and far-ranging topics and offer new perspectives on established symbols.

Samuel Barber Rome Prize

ASHLEY FURE

Ashley is an assistant professor in the Department of Music at Dartmouth College. In recent years, her work has shifted regularly between immersive installations and concert music. Her project, *Da Vinci Shaken*, will attempt to bridge these two approaches.

Millicent Mercer Johnsen Post-Doctoral Rome Prize

BISSERA V. PENTCHEVA

Born in Sofia, Bulgaria, Bissera is an associate professor of art history at Stanford University. She will employ digital technology and textual research to study the phenomenon of animation in medieval art across Byzantine, European, and Islamic traditions.

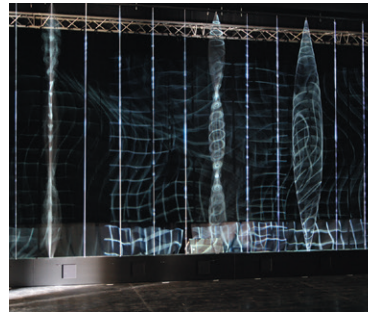
Italian Fellow in Ancient Studies

EMILIO ROSAMILIA

Emilio is preparing a monograph for publication about the often overlooked ancient Greek city of Cyrene (currently Shahat, Libya) during the classical and Hellenistic periods, before its annexation by the Romans.



Sanford Biggers:
BAM
(for Michael),
2016, bronze,
19 x 5 x 5 inches.



Ashley Fure:
An early prototype
of *Tripwire*, an
immersive instal-
lation created
with Jean-Michel
Albert in 2012.



Bissera V.
Pentcheva:
Icon of the Arch-
angel Michael,
late tenth century
(detail of the head
illuminated by
candle).



Emilio Rosamilia:
The ancient Greek
city of Cyrene.

ANCIENT STUDIES

Dorothy and Lewis B. Cullman/
National Endowment for the Humanities
Post-Doctoral Rome Prize
MICHELLE L. BERENFELD
John A. McCarthy Associate Professor,
Classics, Pitzer College
*At Home in the City: The Neighborhoods of
the Urban Elite in the Late Roman Empire*

Emeline Hill Richardson Pre-Doctoral
Rome Prize
CATHERINE E. BONESHO
Ph.D. Candidate, Department of Classical
and Ancient Near Eastern Studies,
University of Wisconsin–Madison
*Foreign Holidays and Festivals as
Representative of Identity in Rabbinic
Literature*

Andrew W. Mellon Foundation/Samuel H.
Kress Foundation Pre-Doctoral Rome Prize*
LIANA BRENT
Ph.D. Candidate, Department of Classics,
Cornell University
*Corporeal Connections: Tomb Disturbance,
Reuse, and Violation in Roman Italy*

Andrew Heiskell Post-Doctoral Rome Prize
LAUREN DONOVAN GINSBERG
Assistant Professor, Department of Classics,
University of Cincinnati
*They Will Sing of You and Me: Lucan as
Caesar's Epic Successor*

Arthur Ross Pre-Doctoral Rome Prize
KEVIN E. MOCH
Ph.D. Candidate, Department of Classics,
University of California, Berkeley
*Quoium Pecus? Representations of Italian
Identity in Vergil's Eclogues, Georgics,
and Aeneid*

Irene Rosenzweig/Lily Auchincloss/
Samuel H. Kress Foundation Pre-Doctoral
Rome Prize**
SOPHIE CRAWFORD WATERS
Ph.D. Candidate, Graduate Group in the
Art and Archaeology of the Mediterranean
World, University of Pennsylvania
*Daedala Tecta: Architectural Terracottas and
Cultural Memory in Republican Italy*

ARCHITECTURE

Founders Rome Prize
BRANDON CLIFFORD
Assistant Professor, School of Architecture
and Planning, Massachusetts Institute
of Technology
Ghosts of Rome

Arnold W. Brunner/Katherine Edwards
Gordon Rome Prize
KEITH KRUMWIEDE
Visiting Associate Professor, Department
of Architecture, Massachusetts Institute
of Technology; Associate Professor,
College of Architecture and Design, New
Jersey Institute of Technology
*A Pattern Book of Houses for a World
After the End of Work*

DESIGN

Mark Hampton Rome Prize
**JENNIFER BIRKELAND AND
JONATHAN A. SCELSA**
Partners, op.AL
*The Roman Roof-Scape—The Atrium as
Landscape—Urban Infrastructure*

Cynthia Hazen Polsky and Leon Polsky
Rome Prize
TRICIA TREACY
Assistant Professor, Graphic Design,
Department of Art, Appalachian
State University
modes + methods of dialog + collaboration

HISTORIC PRESERVATION AND CONSERVATION

Charles K. Williams II Rome Prize
LISA DELEONARDIS
Austen-Stokes Professor, Department of
the History of Art, John Hopkins University
*A Transatlantic Response to Worlds
That Shake: Jesuit Contributions to Anti-
Seismic Building Design in Early Modern
Italy and Peru*

Booth Family Rome Prize
LIZ ŠEVČENKO
Director, Humanities Action Lab, The New
School + Rutgers University–Newark
*Confronting Denial: Preservation for a
Post-Truth Era*

LANDSCAPE ARCHITECTURE

Garden Club of America Rome Prize
ROSETTA S. ELKIN
Assistant Professor, Graduate School of
Design, Harvard University; Associate,
Arnold Arboretum
Shorelines: The Case of Italian Stone Pine

Prince Charitable Trusts/Rolland Rome Prize
ALISON B. HIRSCH AND AROUSIAK GABRIELIAN
Co-founders, foreground design agency, Los
Angeles, California; Hirsch: Assistant Professor
of Landscape Architecture + Urbanism,
School of Architecture, University of Southern
California; Gabrielian: Ph.D. Candidate in
Media Arts + Practice, School of Cinematic
Arts, University of Southern California
*Rome Real-and-Imagined: Cinematic Fictions
and Future Landscapes*

LITERATURE

Joseph Brodsky Rome Prize,
a gift of the Drue Heinz Trust
ISHION HUTCHINSON
Professor, Department of English,
Cornell University
School by the Cliff

John Guare Writer's Fund Rome Prize,
a gift of Dorothy and Lewis B. Cullman
T. GERONIMO JOHNSON
University Chair in Creative Writing,
Department of English, Texas State
University at San Marcos
Pilot of the Great Machine

MEDIEVAL STUDIES

Donald and Maria Cox/Samuel H. Kress
Foundation Pre-Doctoral Rome Prize*
ANNA MAJESKI
Ph.D. Candidate, Institute of Fine Arts,
New York University
*Visualizing the Cosmos from Fourteenth-
Century Padua: From Francesco da Barberino
to Giusto de' Menabuoi*

Millicent Mercer Johnsen Post-Doctoral
Rome Prize
BISSERA V. PENTCHEVA
Professor, Department of Art History,
Stanford University
Animation in Medieval Art

Phyllis W.G. Gordan/Lily Auchincloss/Samuel H.
Kress Foundation Pre-Doctoral Rome Prize**
JOSEPH WILLIAMS
Ph.D. Candidate, Department of Art, Art History,
and Visual Studies, Duke University
*The Practice and Production of Architecture
during the Mediterranean Commercial
Revolution: The Church of S. Corrado in Moletta
(ca. 1185–1303)*

MODERN ITALIAN STUDIES

Andrew W. Mellon Foundation/
National Endowment for the Humanities
Post-Doctoral Rome Prize

LESLIE COZZI

Curatorial Associate, Hammer Museum
*Fra: Relation and Collaboration in
Contemporary Italian Art*

Paul Mellon/Andrew W. Mellon Foundation
Post-Doctoral Rome Prize

DIANA GARVIN

Assistant Professor, Department of
Romance Languages, University of Oregon
*Black Milk: Colonial Foodways and Intimate
Imperialism*

Marian and Andrew Heiskell Pre-Doctoral
Rome Prize

JESSICA GABRIEL PERITZ

Ph.D. Candidate, Department of Music,
University of Chicago
*The Lyric Mode of Voice: Song and
Subjectivity in Italy, 1769–1815*

MUSICAL COMPOSITION

Frederic A. Juilliard/Walter Damrosch
Rome Prize

SUZANNE FARRIN

The Frayda B. Lindemann Professor
of Music, Hunter College and the CUNY
Graduate Center
The Hour of The Star

Samuel Barber Rome Prize

ASHLEY FURE

Assistant Professor, Department of Music,
Dartmouth College
Da Vinci Shaken

RENAISSANCE AND EARLY MODERN STUDIES

Anthony M. Clark Pre-Doctoral Rome Prize

RAYMOND CARLSON

Ph.D. Candidate, Department of Art History
and Archaeology, Columbia University
*Michelangelo between Florence and Rome:
Art and Literary Culture in Sixteenth-
Century Italy*

American Academy in Rome—Rome Prize

CÉCILE FROMONT

Assistant Professor, Department of Art
History, University of Chicago
*Images on a Mission: Cross-Cultural
Encounters and Visual Mediation in Early
Modern Kongo and Angola*

VISUAL ARTS

Harold M. English Rome Prize

SANFORD BIGGERS

Artist
Spolia

Chuck Close/Henry W. and Marian T.
Mitchell Rome Prize

ABIGAIL DEVILLE

Artist
New Monuments to Forget the Future

Jules Guerin Rome Prize

ROCHELLE FEINSTEIN

Artist
Professor, Department of Painting and
Printmaking, School of Art, Yale University
Color Therapy (working title)

Abigail Cohen Rome Prize

ALLEN FRAME

Photographer
Adjunct Professor, Department of
Fine Arts, Pratt Institute
Portraits in Roman Gardens

Joseph H. Hazen Rome Prize

BEVERLY MCIVER

Artist
Esbenshade Professor of the Practice,
Department Art, Art History and Visual
Arts, Duke University
Impact of Place

2017–2018 ITALIAN FELLOWS

Franco Zeffirelli Italian Fellow in
Renaissance and Early Modern Studies
VERONICA COPELLO
Scholar, Université de Fribourg
*Toward a New Edition of Vittoria Colonna's
Correspondence*

Fondazione Sviluppo e Crescita
CRT Italian Fellow in Visual Arts

RÄ DI MARTINO

Artist
The Eye, the Ear and the Mouth

Cy Twombly Italian Fellow in Visual Arts

ALESSANDRO DI PIETRO

Artist
Natives Nameless and Ruins

Marcello Lotti Italian Fellow in Music

FEDERICO GARDELLA

Composer
Concert for Mandolin and Strings

Enel Italian Fellow in Architecture, Urban
Design, and Landscape Architecture

FOSCO LUCARELLI

Architect
Horizontal Rome

Italian Fellow in Ancient Studies

EMILIO ROSAMILIA

Scholar, Scuola Normale Superiore, Pisa
*Cyrene: Political, Sacred, and
Economic History*

ROME PRIZE JURORS

ANCIENT STUDIES

SUSAN E. ALCOCK (Jury Chair)

Professor, Department of Classical Studies,
University of Michigan

ANN OLGA KOLOSKI-OSTROW

Keyy and Hortense Kaiserman Endowed
Chair in the Humanities, Professor and
Chair, Department of Classical Studies
Brandeis University

ALISON M. KEITH

Professor and Acting Chair, Department of
Classics, University of Toronto

CARLOS F. NOREÑA, FAAR'01

Associate Professor, Department of History,
University of California, Berkeley

* year one of a two-year fellowship

** year two of a two-year fellowship

DESIGN

THOM MAYNE (Jury Chair)
Founder and Design Director, Morphosis

DAVID FLETCHER
Principal, Fletcher Studio

GEORGINA HULJICH
Principal, P-A-T-T-E-R-N-S

MERT KIZILAY
Independent Designer/Director/Artist

WILLEM HENRI LUCAS
Designer/Professor, Design Media Arts,
University of California, Los Angeles

LISA SWITKIN, FAAR'08
Senior Principal, James Corner
Field Operations

TOM WISCOMBE
Principal, Tom Wiscombe Architecture;
Chair, B.Arch Program, SCI-Arc

HISTORIC PRESERVATION AND CONSERVATION

RANDALL MASON, FAAR'13 (Jury Chair)
Associate Professor and Chair,
Historic Preservation, School of Design;
Executive Director, PennPraxis;
University of Pennsylvania

CAROL STRINGARI
Deputy Director and Chief Conservator,
Guggenheim Museum

INES WEIZMAN
Professor, Architectural Theory;
Director, Bauhaus-Institute for History
and Theory of Architecture and Planning,
Bauhaus-Universität Weimar

LITERATURE

FRANCINE PROSE, RAAR'06 (Jury Chair)
Writer; Distinguished Visiting Writer,
Bard College

EDWARD HIRSCH, FAAR'89
Poet; President, John Simon Guggenheim
Memorial Foundation

SAMANTHA HUNT
Writer; Professor, Humanities & Media
Studies, Pratt Institute

PETER ORNER, FAAR'03
Writer; Professor and Chair, Department
of Creative Writing, San Francisco
State University

BRUCE SMITH, RAAR'16
Poet; Professor, English,
Syracuse University

MEDIEVAL STUDIES

JAMES GRIER (Jury Chair)
Professor of Music History, University
of Western Ontario

MARTIN EISNER, FAAR'14
Associate Professor, Department of
Romance Studies, Duke University

HOLLY FLORA, FAAR'11
Associate Professor, History of Art,
Tulane University

WILLIAM CHESTER JORDAN
Dayton-Stockton Professor of History,
Princeton University

HERBERT KESSLER, FAAR'85
Professor Emeritus, Department of the
History of Art, Johns Hopkins University

MODERN ITALIAN STUDIES

PAOLA BONIFAZIO, FAAR'12 (Jury Chair)
Associate Professor, Department of French
and Italian, The University of Texas, Austin

LAURA BENEDETTI
Laura and Gaetano De Sole Professor
in Contemporary Italian Culture,
Georgetown University

MARY GIBSON, FAAR'03, RAAR'10
Professor, CUNY Graduate Center
John Jay College of Criminal Justice

GERALD SILK, FAAR'82
Professor, Modern and Contemporary Art,
Tyler School of Art, Temple University

LUCIA RE
Professor, Italian and Gender Studies,
Department of Italian, University of
California, Los Angeles

MUSICAL COMPOSITION

MARTIN BRODY, RAAR'02 (Jury Chair)
Catherine Mills Davis Professor of Music,
Wellesley College

CHEN YI, DMA
Lorena Searcy Cravens/Millsap/Missouri
Endowed Distinguished Professor
of Composition, University of Missouri–
Kansas City Conservatory of Music
and Dance

ERIN GEE, FAAR'08
Assistant Professor of Composition-Theory,
School of Music, University of Illinois,
Urbana-Champaign

ANDREW NORMAN, FAAR'07
Assistant Professor, Thornton School of
Music, University of Southern California

KURT ROHDE, FAAR'09
Jan and Beta Popper Professor of Music,
University of California, Davis

RENAISSANCE AND EARLY MODERN STUDIES

STEVEN F. OSTROW, FAAR'02 (Jury Chair)
Professor, Department of Art History,
University of Minnesota

TIM CARTER
David G. Frey Distinguished Professor of
Music, Department of Music, University of
North Carolina at Chapel Hill

MASSIMO CIAVOLELLA
Professor, Italian and Comparative
Literature; Director of the UCLA Center for
Medieval and Renaissance Studies,
University of California, Los Angeles

WILLIAM EAMON
Regents Professor, Emeritus, Department of
History, New Mexico State University

MARGARET MESERVE, FAAR'07
Associate Professor, Department of History,
Fabiano College Chair in Italian Studies;
Associate Dean for the Humanities and
Faculty Affairs, College of Arts & Letters,
University of Notre Dame

VISUAL ARTS

HOLLY BLOCK (Jury Chair)
Executive Director, The Bronx Museum
of the Arts

POLLY APFELBAUM, FAAR'13
Artist

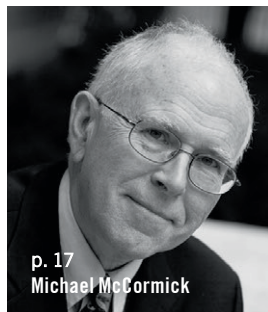
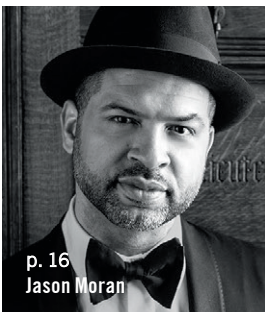
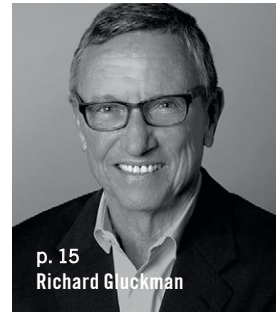
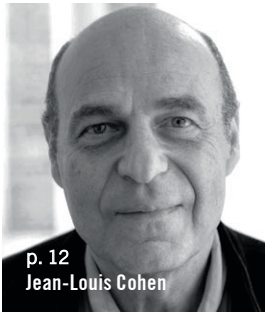
JOSEPHINE MECKSEPER
Artist

LORNA SIMPSON
Artist

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, lectures, readings, and instructional walks in Rome. Meet some of our Residents for this spring/summer.



i Check aarome.org/events for information on upcoming events with the Residents.

Jean-Louis Cohen

Louis Kahn Scholar in Residence
30 January–27 February

All that Jean-Louis Cohen does is informed by his double identity as an architect and historian. His research focuses on the way architecture is influenced by broader socio-political contexts, urban development, and cultural exchanges. His 2011 book, *Architecture in Uniform: Designing and Building for WWII*, upends the conventional belief that World War II was a static period for architecture, instead proposing that it precipitated the modernist movement. His recent lecture (in collaboration with the British School at Rome), *Memory Erased/Regained: Marseilles At War*, expanded on this idea, drawing on new research to show how these ideas hold true for Marseilles during and after the Vichy regime. Reflecting on his time at the Academy, Jean-Louis noted, “The short month I have spent within its walls has been extremely productive...I have left with 40,000 words of writing.” Jean-Louis has authored numerous books on Le Corbusier, including *Le Corbusier: An Atlas of Modern Landscapes* (2013), which accompanied a major exhibition at the Museum of Modern Art in New York, as well as *Mies van der Rohe* (2007) and *Casablanca, Colonial Myths and Architectural Ventures* (2002), among many others. He is the Sheldon H. Solow Professor in History of Architecture at New York University Institute of Fine Arts.



Images related to Jean-Louis's current projects.

ABOVE
Frank Gehry,
The Hillcrest
Apartment, 1962,
Santa Monica, CA.

ABOVE
Charles Eames,
study for the
*Glimpses of the
USA* multi-screen
show in Moscow,
1959.

RIGHT
Jean-Louis's
snapshot of
Matera, where
he visited during
his residency.



*Pebbles, JoJo and
Roe on Baxter
Street, 1978.*



Susan Meiselas

**Henry Wolf Graphic Designer in
Residence, 10 April–29 May**

In 1975, biking through New York’s Little Italy, photographer Susan Meiselas came across a group of young girls who, inadvertently at first, and more intentionally later, became her subject matter, culminating in the photographic series *Prince Street Girls*. Susan’s lecture at AAR, *Prince Street Girls Revisited*, will reconsider this body of work, now that the girls

have grown and the neighborhood has become a chic, wealthy enclave. In addition to searching for “Prince Street Girl” Pebbles, who now lives in Italy, Susan plans to use her time in Rome to expand on her project *aka Kurdistan*, a website for aggregating images and building a collective memory for the Kurdish people. The site grew out of her six-year project curating a hundred-year photographic history of Kurdistan. Susan has a long history of working with marginal-

ized people, and she first gained attention for her documentation of the insurrection in Nicaragua in 1978 and human rights issues in Latin America. These projects led to the publication of her 1981 monograph *Nicaragua*, her work as an editor and contributor to *El Salvador: The Work of Thirty Photographers*, and her codirection of the films *Living at Risk: The Story of a Nicaraguan Family* and *Pictures from a Revolution*.

Chris Reed

Mercedes T. Bass Landscape Architect
in Residence, 3 April–1 May

A leader in the field of landscape design and urbanism, Chris Reed has re-envisioned downtown areas and waterfronts in major cities, including Dallas, Detroit, Shanghai, and Green Bay. Chris is the founder and director of the landscape architecture firm Stoss, which specializes in urban design and landscape revitalization, and codirector of the Master of Landscape Architecture in Urban Design Degree Program at Harvard University's Graduate

School of Design. He is interested in an interdisciplinary approach to landscape architecture, taking into account the many factors—ecological, political, economic, and social—that impact the development of a city or place. “For landscape architecture to be relevant as a discipline, it needs to do more than just check the sustainability boxes,” he said in an interview with the American Society of Landscape Architects. “It needs to set out a broader set of cultural, social, and environmental ambitions that allow the discipline to evolve with an evolving world. Design can

enable us to address some of the bigger challenges acted out on the world stage.” His current research looks at the impact of ecology on design and the way landscape systems can inform city-planning strategies, particularly with regards to addressing issues of climate change, social and economic inequality, and increasing cultural diversity. Chris is the coeditor of *Projective Ecologies*, a volume of research and drawing.



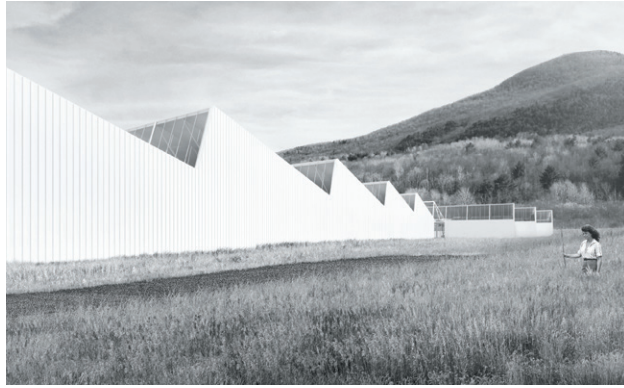
ABOVE LEFT
The Plaza
at Harvard,
Cambridge, MA.

ABOVE RIGHT
Erie Street Plaza,
Milwaukee, WI.

LEFT
Green Bay
CityDeck, WI.



ABOVE
Chinese Rotunda,
Penn Museum,
Philadelphia, PA.



ABOVE RIGHT
Approach to Global
Contemporary Art
Museum, North
Adams, MA.



RIGHT
De Maria Pavilion,
Bridgehampton, NY.

Richard Gluckman

William A Bernoudy Architect in Residence, 13 March–8 May

Richard Gluckman, a principal at Gluckman Tang Architects, has dedicated his career to designing buildings for artists, public arts institutions, art foundations, galleries, and art collectors, often collaborating with artists and dealers. His first project was the renovation of a townhouse for Dia Art Foundation founders Heiner Friedrich and Philippa DeMenil, an experience that was foundational to his career. “I was introduced to the work of

minimalist artists of the late 1960s and 1970s and installed two site-specific works by Dan Flavin,” Richard told the *Modelo* blog. “Their art had a profound impact on my thinking as an architect.”

At AAR, he will present *Space Framed*, discussing his firm’s work with historic renovations and interventions, from his first project for the Dia Art Foundation to his current work on the University of Pennsylvania Museum of Archeology and Anthropology. His other major projects include the Museo Picasso Malaga (2004), Mori Arts Center (2003), the renova-

tion of the Whitney Museum of American Art (1995–1998), and The Andy Warhol Museum (1994).

“I’m going to look at a couple of things [during my residency] that have relevance to our current work: interventions into early- to mid-century Italian industrial architecture and modes of display of ancient artifacts in historic buildings,” Richard notes. “And I’m going to get lost and see where that leads.”

Jason Moran

Elliott Carter Memorial Residency in Composition, 5 June–28 July

“Shaping up to be the most provocative thinker in current jazz,” according to *Rolling Stone*, Jason Moran is a composer, musician, artist, and the artistic director for jazz at The Kennedy Center. In addition to releasing critically acclaimed recordings, including his debut *Soundtrack to Human Motion* and his solo piano disc *Modernistic*, Jason is interested in exploring the physical spaces where jazz is played, and their role in the lore of a city. His lecture at AAR will include a discussion of his exhibition for the 2015 Venice Biennale, *STAGED*, which recreated architectural elements and spaces in historic New York jazz venues, including the Savoy Ballroom and the Three Deuces. With this exhibition Jason says he was looking at “how time challenges a relationship between music and its audience, how architecture challenges that as well.” His work looks at the link between art, music, and social history to unearth the complex heritage of jazz and show how it has been used as a tool for both oppression and healing.

Jason received a MacArthur Fellowship in 2010 and recently launched his own recording label, Yes Records, and *LOOP* magazine. His first solo museum exhibition will open at the Walker Art Center, Minneapolis, in 2018.



ABOVE
Jason Moran
STAGED: Three Deuces, 2015
Mixed media, sound
96 x 120 x 156
inches

BELOW
Jason Moran
STAGED: Savoy Ballroom 1, 2015
Mixed media, sound
120 x 216 x 120
inches



Images from McCormick's lecture at AAR, *The Fall of the Roman Empire: How Should We Study It in the 21st Century?*



Michael McCormick

Lester K. Little Scholar in Residence,
10 April–8 May

Working with scientists, climate change experts, and archaeologists, historian Michael McCormick is constructing the most detailed historical record to date on European climate, offering unprecedented insight into the impact climate shifts had on ancient civilizations. Michael has a long-standing interest in the many factors that influenced human evolution. He now chairs Harvard's university-wide Initiative for the Science of the Human

Past, which brings together geneticists, archaeological scientists, climatologists, environmental, computer and information scientists, humanists, and social scientists to explore human history. His lecture at AAR, *The Fall of the Roman Empire: How Should We Study It in the 21st Century?*, will draw on this interdisciplinary approach to reevaluate the fall of Rome. Using advanced scientific techniques and digital practices, Michael has unearthed new findings, including archaeological evidence of a mass death.

Michael's many publications include his award-winning book

Origins of the European Economy: Communications and Commerce, A.D. 300–900 and his most recent book *Charlemagne's Survey of the Holy Land: Wealth, Personnel, and Buildings of a Mediterranean Church between Antiquity and the Middle Ages*.

Ann Hamilton

Roy Lichtenstein Artist in Residence,
May–July, 2017

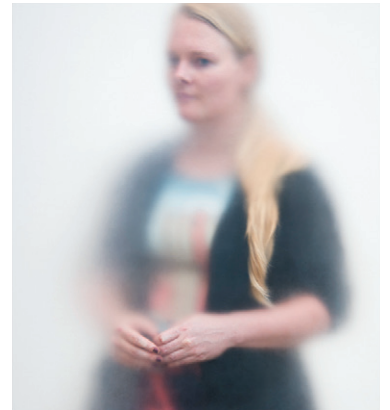
Responding to the architecture and history of specific places, Ann Hamilton creates immersive, sensory installations to explore the power of communal exchanges and the representation of individuals and communities. At the Academy, Ann will discuss several recent works that elucidate fundamental aspects of her practice, with a special focus on her text concordances. Language and text are central to Ann's work, represented as tools that fuel our memory and imagination. With *habitus*, which reflects on the rich history of textiles—another focal point for the artist—visitors were invited to interact with large, circular panels of white fabric draped from the ceiling. They were accompanied by a collection of writing that explores the social and material vocabulary of textiles. With *ONEEVERYONE*, a public art project installed at the Dell Medical School at the University of Texas, Austin, she investigates the relationship between photographer, camera, and subject. The project documents 21,000 people who have received or given care. Ann is the Distinguished University Professor in the Department of Art at The Ohio State University.



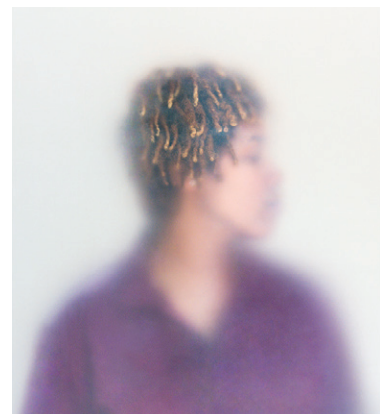
ABOVE
habitus, 2016,
Installation at
Municipal Pier 9.



LEFT
ONEEVERYONE,
SAC Day
26¼ × 29
inches.



ABOVE
ONEEVERYONE,
Sanchez,
26¼ × 29
inches.



BELOW
ONEEVERYONE,
Huston Tilotson,
26¼ × 29¾
inches.



LEFT
Charles Ray, *Horse
and rider*, 2014.
Solid stainless steel,
109 ½ x 40 x 105 7/8
inches.

ABOVE
Charles Ray, *Boy
with frog*, 2009.
Painted steel, 96 x
29 ½ x 41 ¼ inches.

Charles Ray

**Deenie Yudell Artist in Residence,
May 2017**

Fascinated by the quotidian, Charles Ray has become best known for his sculptural works that alter or upend everyday objects and scenes. Often creating larger-than-life but otherwise realistic depictions of people and things, Charles alters the way viewers perceive the familiar. His work playfully evaluates and critiques the history of sculpture—as with *Horse and Rider*, a nine-foot tall sculpture that depicts the artist seated on an

exhausted looking horse, rather than the more traditional bucking stallion—while also offering complex observations.

“I’m really interested in what happens to a work as it tumbles through time and meaning is washed away,” he told *The New Yorker*. His work melds the beautiful with the unsettling, presenting viewers with immediate and striking works that insist on challenging both their perception and understanding.

Ray has been the subject of major exhibitions at the Art Institute of Chicago, Astrup Fearnley Museet for Moderne

Kunst in Oslo, and the Whitney Museum of American Art in New York, among others. His residency coincides with an exhibition of his work at AAR—and the world premiere of a new sculpture (see p. 48).



LEFT
Performance views
of Anonymus 4
in *love fail*, 2012,
International
Festival of Arts
and Ideas, Yale
Repertory Theater,
New Haven, CT.

ABOVE
The so Percussion
Group perform-
ing David Lang's
*So-Called Laws of
Nature*, PASIC 2011

David Lang

**Paul Fromm Composer in Residence,
6 March–3 April**

One of America's most performed composers, David Lang is a virtuoso who brings together a passion for invention with a deep understanding of the classical tradition. He has a long relationship with AAR; he is a 1991 Fellow and currently serves as a Trustee. For his lecture *Soundtracks* this March, presented with Nicola Piovani (see p. 23), David discussed his compositions for film and the tremendous impact contemporary music has on cin-

ematic narratives—an idea that has been of interest to him from a young age. “Much of this music, when played in a concert hall, could push mainstream classical audiences away, but in a movie theater the audience accepted it,” he told *Slate*. “A big part of what makes music work is the context you put it in, the other senses and disciplines it collaborates with. I have been trying to put my music in the proper context ever since.”

David won Best Score and Best Original Soundtrack at the 2016 David di Donatello Awards for his soundtrack to Paolo Sorrentino's *Youth*. His other

film work includes the score to Jonathan Parker's (*Untitled*), the music for the *The Woodmans*, and the string arrangements for *Requiem for a Dream*. He won a Pulitzer Prize for *The Little Match Girl Passion*, and his scores have been nominated for an Academy Award and a Golden Globe.



TOP
Vault House,
Oxnard, CA, 2013

ABOVE
Menil Drawing
Institute, Houston,
TX, 2014.

RIGHT
Hill House, Pacific
Palisades, CA,
2004.



Sharon Johnston & Mark Lee

William A. Bernoudy Architect
in Residence, 19 June–28 July

Mark Lee and Sharon Johnston are the founding partners of the Los Angeles-based architecture firm Johnston Marklee. A firm with a global reach, they have completed projects in the United States, Europe, and South America, including cultural centers and galleries, master planning, commercial spaces, private residences, pavilions, and installation design. An alternative to Los Angeles’s history of extravagant architecture, their style was described in *W Magazine* as, “thoughtful, deliberate, and intent on solving architectural riddles in an elegant and comfortable way.”

They are currently working on the Drawing Institute at the Menil Collection in Houston—one of their most significant commissions to date—a renovation of the Museum of Contemporary Art Chicago, and the new UCLA Graduate Art Studios campus in Culver City, California. They are also the artistic directors for the 2017 Chicago Architecture Biennial.

In Los Angeles, Sharon and Mark will participate in the conversation *Liquid Architecture* with *Los Angeles Times* architecture critic and 2016 Resident **Christopher Hawthorne**, as well as composer and 2007 Fellow **Andrew Norman** (see p. 23). In 2016 Birkhauser published the book *House Is a House Is a House Is a House* on the firm’s work, and in 2014 2G published a monograph on Johnston Marklee.



Lukas Foss in his studio at AAR's Casa Rustica in the early 1950s.

Lukas Foss

When composer Lukas Foss arrived at AAR in the early 1950s, he was just beginning a remarkable career. Born in Berlin in 1922, Lukas and his family fled first to Paris and then, in 1937, to the United States. Although an immigrant, he became known as one of the most original voices in American composition, alongside Leonard Bernstein and Aaron Copland, who were also his great admirers.

During his fellowship, Foss met his wife, the painter Cornelia Brendel Foss. "We eloped,"

Cornelia once told *The New Yorker*. "We had a secret wedding at the Campidoglio."

Shortly after his return, Foss succeeded Arnold Schoenberg as the head of the composition at UCLA. He went on to serve as music director or conductor for the Buffalo Philharmonic, the Brooklyn Philharmonic, the Jerusalem Symphony, and the Milwaukee Symphony. He also returned to the Academy again in 1978 as a resident. He died in Manhattan in 2009.

What defines America?

This spring, the American Academy in Rome is once again convening thought leaders to consider the ideas, texts, songs, and images that define the idea of “America.” The events compose the newest season of **Conversations/Conversazioni**, which gathers scholars and artists for frank, wide-ranging discussions on a variety of topics in the arts and humanities.

The season kicked off in the fall with artist **Ping Chong** (2017 Resident), designers **Michael Bierut** (2016 Resident) and **Michael Rock** (2000 Fellow and AAR Trustee), novelist **Colm Tóibín**, and scholar **Daniel Mendelsohn** (2010 Affiliated Fellow, 2017 Resident), among others. “We’re thrilled to continue the series this spring,” said **Mark Robbins**, AAR President (and 1997 Fellow). “At this moment, discussions with such visionary researchers and practitioners are all the more important.”

The Helen Frankenthaler Foundation is the 2016–2017 season sponsor.

NEW TERRAIN

Julia Czerniak, Mary Margaret Jones, Michael Manfredi & Gregg Pasquarelli

2 March in New York

What can be done to transform our inherited landscapes? In collaboration with the **Enel Foundation** some of the world’s leading practitioners of architecture, landscape architecture, and urban design shared projects and insights.



SOUNDTRACKS

David Lang & Nicola Piovani

14 March in Rome

How does music affect cinematic narratives? Pulitzer-Prize winning composer **David Lang** (2017 Resident, 1991 Fellow) discussed composing for film with **Nicola Piovani**, one of Italy’s best-known composers of film scores.



ARCHAEOLOGY TODAY

Ian Hodder & Andrea Carandini

28 March in Rome

What’s the role of the past in a changing world? **Ian Hodder** (2017 Director’s Guest) and **Andrea Carandini** considered archaeology in theory and practice, heritage and politics.



ARTHUR & JANET C. ROSS ROME PRIZE CEREMONY: SMALL AMERICAN FIRES

Teresita Fernandez & Mark Robbins

20 April in New York City

How does **Teresita Fernandez** (2018 Resident, 1999 Affiliated Fellow) address site specificity, history, and materiality?



LIQUID ARCHITECTURE

Christopher Hawthorne, Mark Lee & Sharon Johnston & Andrew Norman

2 May in Los Angeles

What’s the influence of music on architecture, and of architecture on music? A critic, a composer, and two architects sit down to talk.



STAGED

Jason Moran

21 June in Rome

What can space tell us about the complex heritage of jazz? Composer **Jason Moran** (2017 Resident) shares his thoughts.

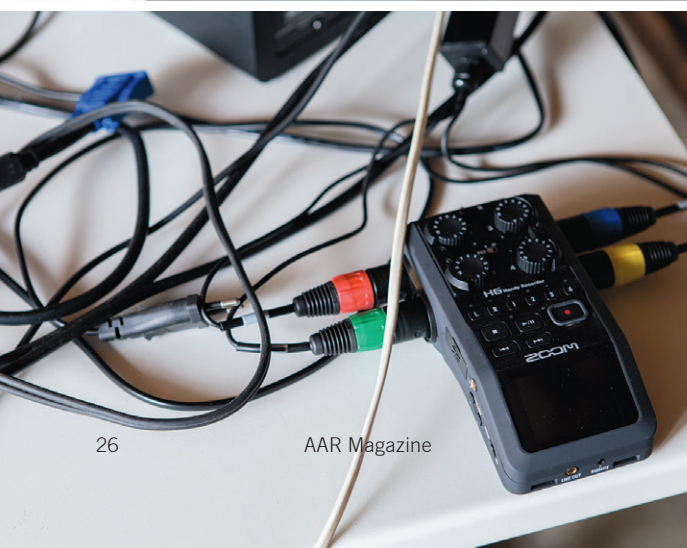
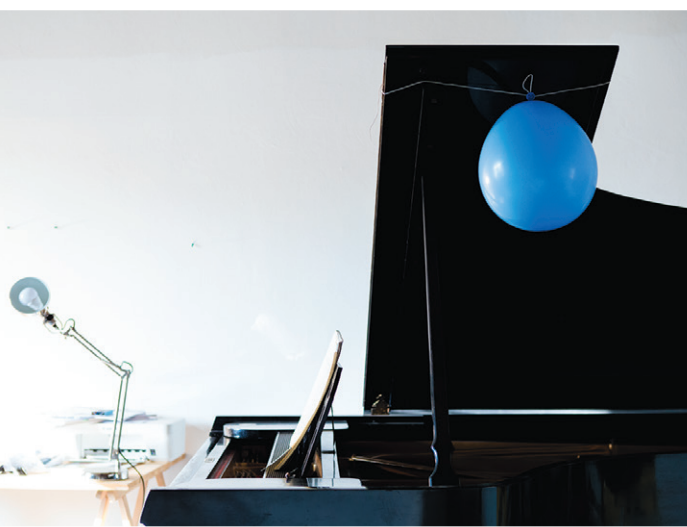


Here are examples of the work being generated by our Rome Prize and Italian Fellows. The ongoing dialogues and collaboration taking place at the Academy speak to a vibrant community, a cultural crossroads, shaping how we see ourselves and the past, present, and future.

E. V. Day, who makes sculptures and installations that memorialize moments of explosion, velocity, and spectacle, has recently become fascinated by baroque sculptor and architect Gian Lorenzo Bernini. Studying and experiencing the way he constructed seductive spaces and evoked motion and extreme emotion, she is finding inspiration for her own next series of large-scale works. E. V. is based in New York City.

HARD AT WORK





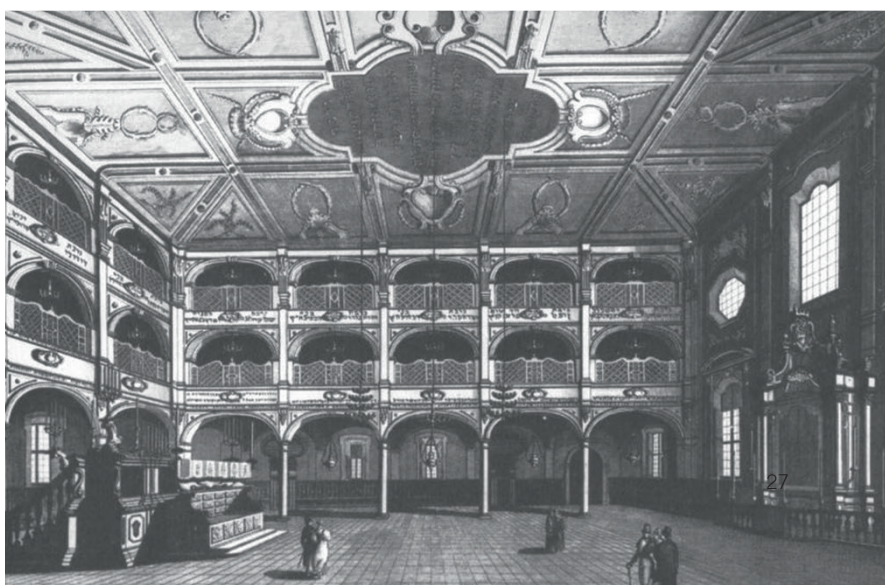
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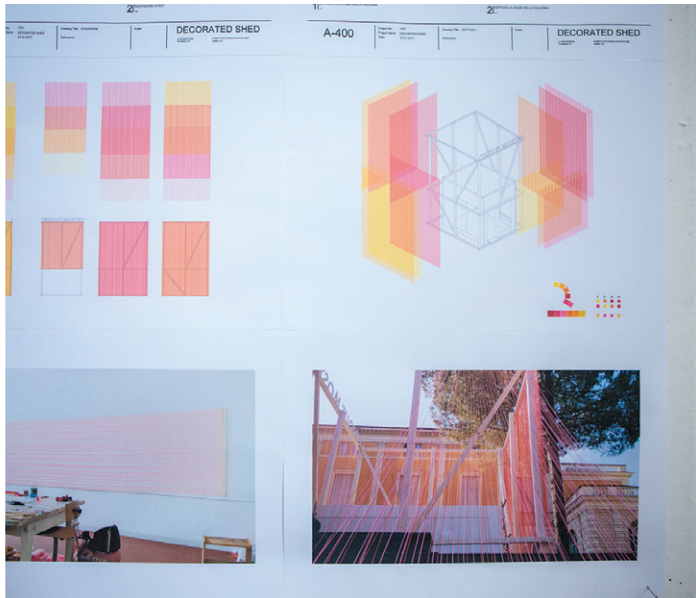
Composer **Jonathan Berger** explores how and why humans engage with music and expresses the fragility and ephemerality of life through an awareness of the interplay of sound and space. His *Rime Sparse* for soprano and piano trio, with select texts from Petrarch's *Il Canzoniere*, recently premiered at the Chamber Music Society of Lincoln Center. Jonathan is the Denning Family Provostial Professor in the Department of Music at Stanford University in California.

right

Jessica Marglin, an assistant professor in the School of Religion at the University of Southern California, investigates how disputes over the estate of Nissim Shamama, a Tunisian Jew who died in Italy in 1873, can provide fresh insights into nineteenth-century Italy and its place in the modern Mediterranean. The case revolved around determining Shamama's nationality and touches on Italian, Jewish, Islamic, and European approaches to international law.

Semama





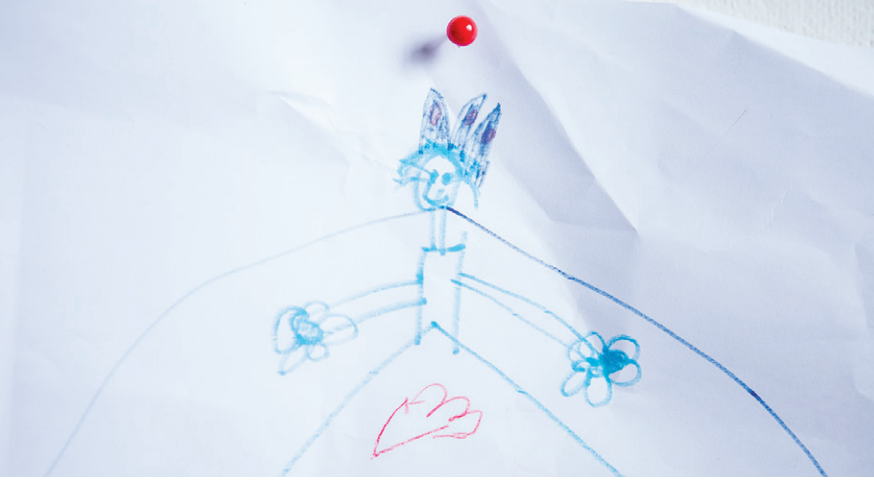


left

Architect **Yasmin Vobis** seeks to elevate the role and discourse of color as a fundamental aspect of contemporary architectural practice and production, disputing Giorgio Vasari's theory relating "colore" to irrationality and lack of discipline. Yasmin is a principal of Ultramoderne, an architectural design studio in Providence, Rhode Island, and a critic in the Department of Architecture at the Rhode Island School of Design.

above

Historian **Robert Clines** is studying the life and experiences of Giovanni Battista Eliano, the only Jewish-born member of the Society of Jesus, in order to uncover the complex culture of conversion in the early modern Mediterranean. Robert is an assistant professor in the Department of History at Western Carolina University, in Cullowhee, North Carolina.



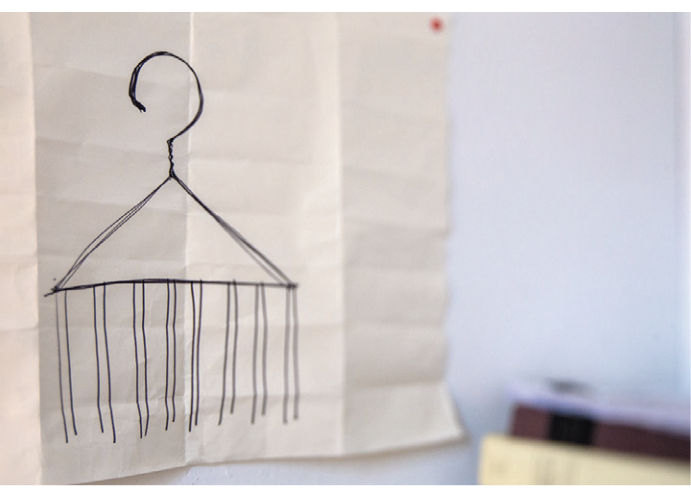
left

Writer **Jack Livings** is working on an untitled novel set in New York during the blizzard of February 1978. His stories have appeared in *The Paris Review*, among other publications, and have been awarded two Pushcart Prizes. His book *The Dog*, won the 2015 PEN / Robert W. Bingham Prize for debut fiction and was named a Best Book of the Year by the *Times Literary Supplement*. Jack lives in New York City.

right

Historian **Caroline Cheung** studies the artisans, skills, techniques, and organization of labor required for the storage and distribution of foodstuffs to feed the city of Rome. Caroline is a doctoral candidate in Ancient History and Mediterranean Archaeology at the University of California, Berkeley.







left

Leon Grek explores the role of translation and displacement in shaping the poetics of Republican Roman comedy and its reception by professional English dramatists of the late-sixteenth and early-seventeenth centuries. Leon is a doctoral candidate in the Department of Comparative Literature and the Interdisciplinary Doctoral Program in the Humanities (IHUM) at Princeton University.

above

Artist **Tomaso De Luca** works in various mediums, including drawing, sculpture, installation, performance, and video to explore the role of the single man, and the correlation between gender, desire, art, and architecture. Tomaso is based in Milan and New York City.

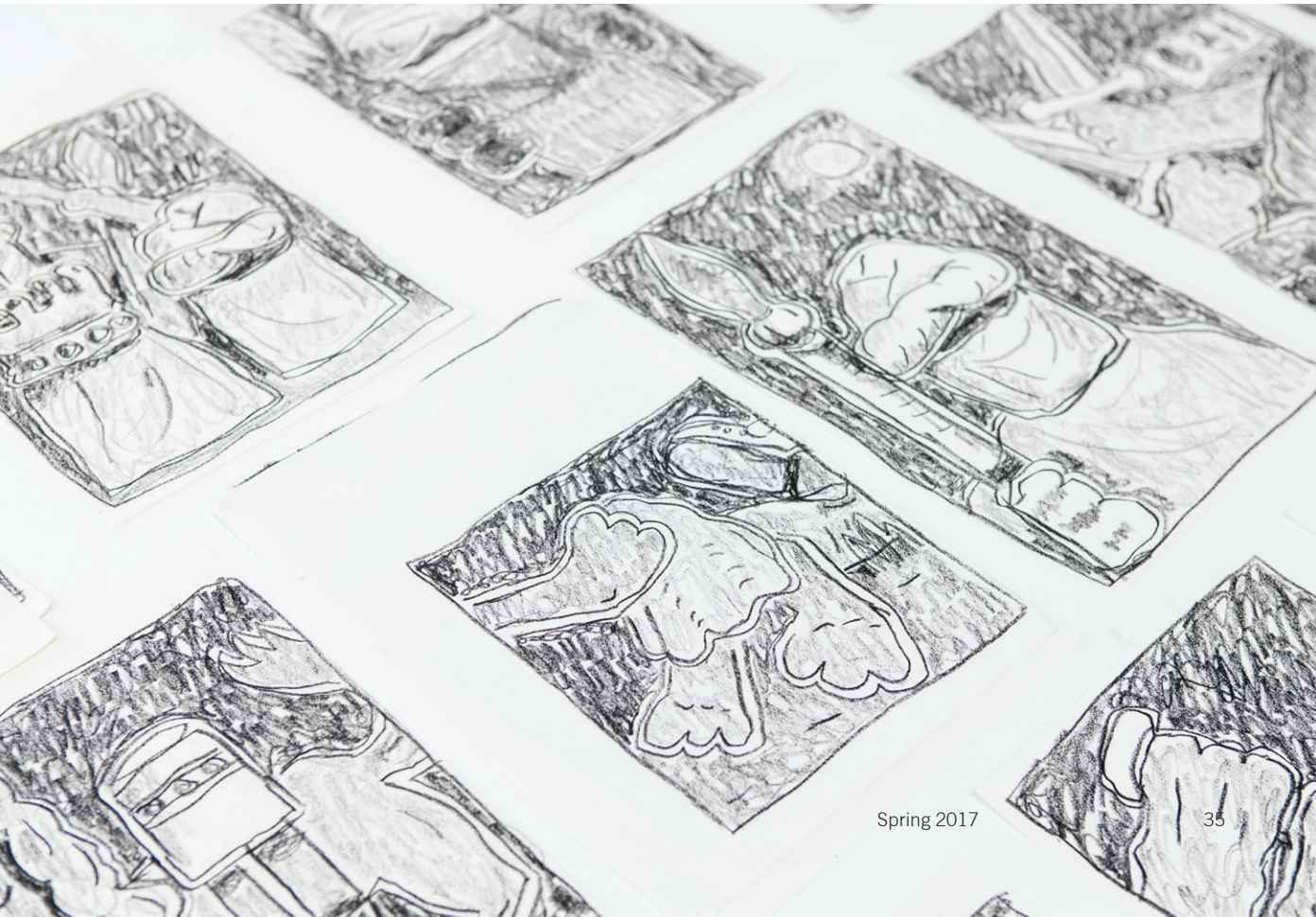


above

Medievalist **Silvia Armando** is exploring the varied career of Ugo Monneret de Villard, an archaeologist, epigrapher, and architectural historian who devoted his life to the study of artistic interchange between the Christian and Islamic cultures of the medieval world. Silvia is an independent scholar based in Rome.

right

Visual artist **Enrico Riley** examines representations of biblical narratives as a commentary on present day interpretations of the black body and a way to express the vulnerability and suffering of human beings today. Enrico is an associate professor in the Department of Studio Art at Dartmouth College, New Hampshire.





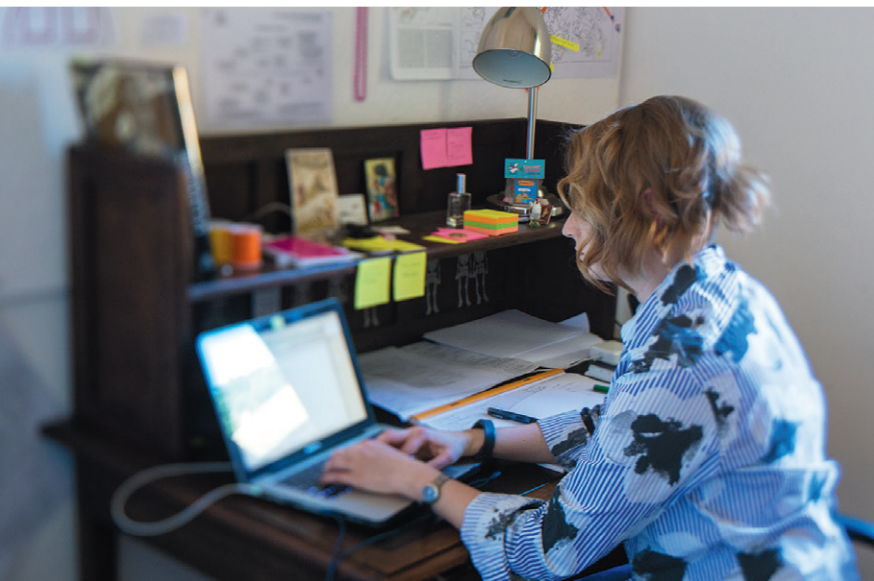
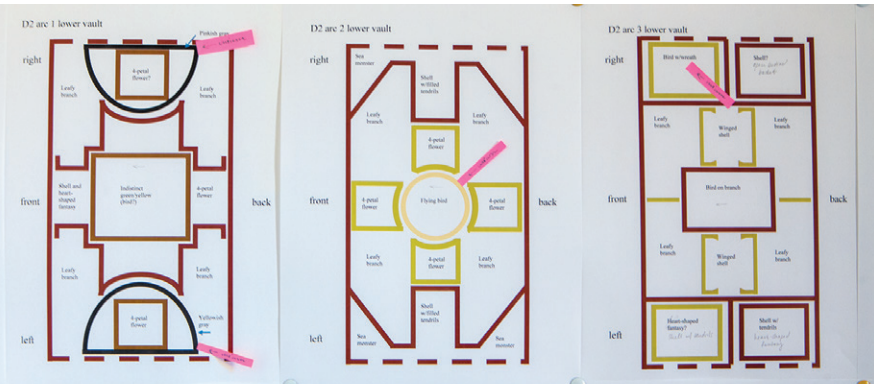
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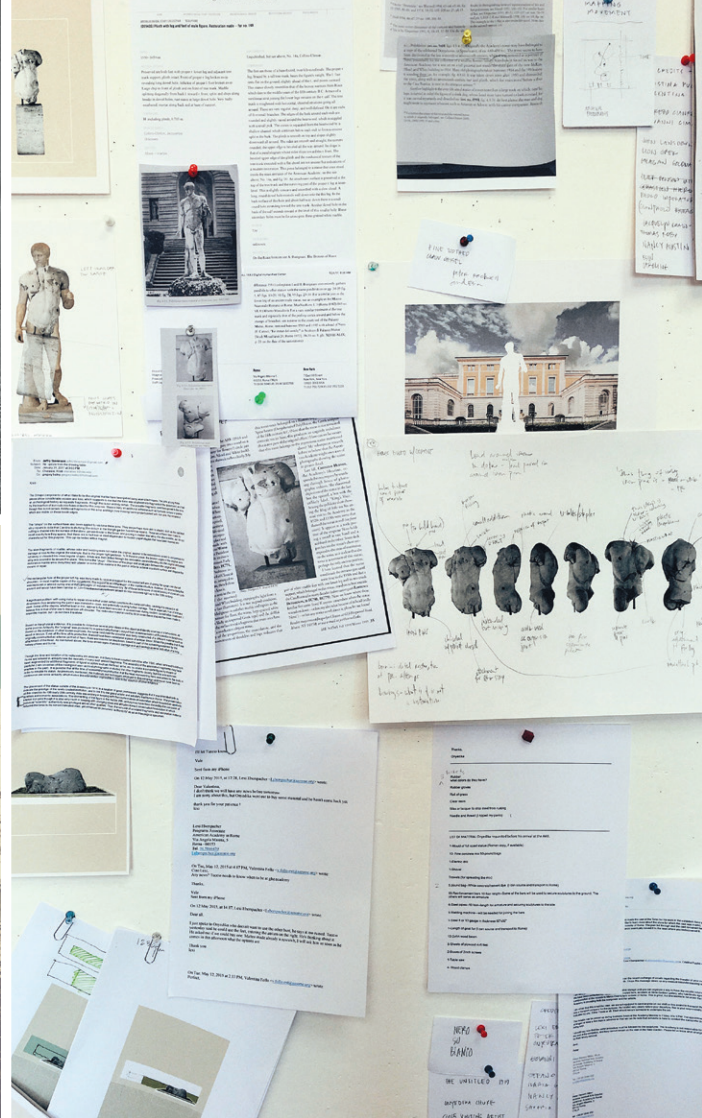
Jenny Krieger studies catacombs in order to understand how these underground burial spaces were built and, above all, who built them. She uses a variety of evidence—from inscriptions and painting styles to spatial analysis—to unravel how different teams of workman collaborated on construction and to bring to light this large, but still shadowy, group of Roman laborers. Jenny is a PhD candidate in Classical Art and Archaeology at the University of Michigan.



right

Hussein Fancy's research and writing focus on the social, cultural, and intellectual history of religious interactions in the medieval Mediterranean. His current project rethinks the relationship between religion and trade by following the activities of criminal merchants—pirates and smugglers—who thrived in the thirteenth and fourteenth centuries. Hussein is an associate professor in the Department of History at the University of Michigan, Ann Arbor.





Kristi Cheramie is drawn to the forgotten spaces and unrealized or erased histories of the built environment. She is revisiting and recovering sparsely documented phases of sites in Rome and then creating representations positioned between documented truth, unfinished business, and mythic tales of what might once have been. Kristi is an associate professor of landscape architecture at the Knowlton School of Architecture, The Ohio State University.

TOP LEFT
Collage exploring the lost medieval landscapes of the Colosseum (13 x 17 in.). Part of a collaborative project with Rob Clines (*Theaters of Conversion*), supported by the Fellows' Project Fund.

BOTTOM LEFT
Research and exploration for *Intermediate Histories*.

RIGHT
Detail of *Intermediate Histories*, a collaboration with Gregory Bailey for Cinque Mostre.

PROJECTING AMERICANISM ABROAD

Italy and the Cold War

The Academy's purported clandestine history (as a CIA outpost according to urban legend) was among the many topics discussed at *Projecting Americanism Abroad*, an international conference the Academy hosted in February that explored the Italian-American relationship during the Cold War. Organized by AAR Trustees **Frank M. Snowden** and **Martin Brody**, the conference brought together ten scholars in a range of disciplines to investigate "Americanism" and its impact on everything from nuclear policy and science to the trade union movement, architecture, music, photography, literature, jazz, and cultural diplomacy.

Over two days of presentations, questions, and discussion, several themes developed that began to define anew the parameters of Italian-American exchange during the Cold War. The term "Americanism," for example, proved to imply not only freedom and democracy but also immigration, inequality, racism, and empire. Whether as a distant homeland pined after by American writer **Ralph Ellison** during his two-year fellowship at the Academy in 1955–57, or a metaphor for liberation in the essays and novels of Italian writer Oriana Fallaci, "America" also emerged as a potent, if paradoxical, symbol in the Italian imagination.

More concretely, the United States, in the form of the State Department, the CIA, the military, and other official branches of government, appeared to have had a far more pervasive presence in Cold War Italy than previously thought. Equally revelatory were the distinctly Italian origins, and fiercely political tenor, of jazz in Italy, from its early years in the 1910s through Fascism, World War II, and the onset of the Cold War thereafter. Also unexpected was the apparent debt owed to Italy's Fascist-era architecture among some of the most celebrated buildings



TOP: Official Poster of the International Ladies' Garment Workers' Union, 1950s. BOTTOM: George Howe, Model of Proposed U.S. Consulate in Naples. Howe Papers.

designed by Americans in the Cold War era, such as New York's Lincoln Center or U.S. Embassy headquarters in Naples and New Delhi.

At the end of the conference, participants came away with a clearer vision of this notoriously opaque moment in modern history. They also gained renewed appreciation for the insights and discoveries that multiple perspectives can provide.



CREATIVE COLLABORATIONS

Fellows present their work in Rome and beyond

Fellows find numerous opportunities for cross-disciplinary research and for presenting their scholarly or artistic work during their residencies. Now in its third year, the **AAR's Fellows' Project Fund** enhances the practical experience of Rome Prize winners and Italian Fellows by funding collaborative work with colleagues at AAR and other national Academies and/or cultural and academic institutions in Rome and throughout Italy. Supported projects, which take place during the Fellowship year, include exhibitions, performances, site-specific installations, publications, symposia, or any proposal with a public component. Here is a sample of projects recently supported by the fund.

As her contribution to the Cinque Mostre exhibition, **Danielle Simon**—recipient of the Millicent Mercer Johnsen Pre-Doctoral Rome Prize and a PhD candidate in the Department of Music at the University of California, Berkeley—developed and served as musical director for performances of *Il Cuore di Wanda* (Wanda's Heart), the first Italian opera composed specifically for the radio. With a libretto by the futurist poet Pino Masnata and music by the composer Carmine Guarino, the opera received positive reviews, but was never recorded and has not been performed since its initial broadcast in 1931. Danielle arranged for two performances of the opera, as well as a recording to make the work available to other scholars. **E. V. Day**, winner of the Henry W. and Marian T. Mitchell/Miss Edith Bloom Fund Visual Arts Rome Prize, collaborated with Danielle, serving as artistic director of the live performance and recording. The two also worked with Italian artist Zazie Gnechchi Ruscone to design costumes for the live performance.

Historian **Hussein Fancy**, in collaboration with three other Fellows, conceived a retelling of an infamous

LEFT
Notes for Christopher
Trapani's *Tesseræ*.
All photos by altros spazio.



ABOVE
Enrico Riley,
Infinite Receptors,
selected drawings
and moderated talk.

RIGHT
Danielle Simon
& E. V. Day,
Wanda's Heart
performance.

moment in Italian history—a thirteenth-century rebellion in Sicily popularly known as the Sicilian Vespers—as a puppet show. *The Sicilian Vespers and the Tunisian Matins* consists of multiple three-to-five-minute monologues, each presented by a different historical figure from an island in the Mediterranean: Mallorca, Sicily, and Jerba. Hussein, an associate professor of history at the University of Michigan and recipient of the Andrew W. Mellon Foundation Post-Doctoral Rome Prize, notes that the aim of the show is to break the nationalist mold in which the history of the Sicilian Vespers is typically cast and to retell the episode as a shared history, one that binds Italy, Iberia, and North Africa. Hussein and **Leon Grek** wrote the monologues, drawing simultaneously on history and literature. **Jonathan Berger** composed the music, adapting selections from Verdi's opera *I vespri siciliani* (whose story is loosely based on the historical incident). Drawings by **Enrico Riley** highlighted the complex aesthetic heritage of Sicily. Hussein and his colleagues worked with a

professional puppet theater company to perform the piece at AAR in April. **Caroline Cheung** served as producer, and **Kyle deCamp** was consulting director.

Infinite Receptors is the title of a February exhibition of selected drawings created in Rome by **Enrico Riley**, the Jules Guerin Rome Prize Fellow and an associate professor of studio art at Dartmouth College. Enrico's work is based on an idea of the black body being manipulated into what he calls a "meta-icon, efficient at absorbing a variety of stereotypes, misrepresentations, and expectations." He also draws on multiple sources, including medieval Italian painting, historical and contemporary Roman architecture, and biblical narratives. *Infinite Receptors* was shown at the SACI gallery and was accompanied by a moderated talk at Museo Novecento, both in Florence. Both the exhibition and talk were part of a larger schedule of events, resulting from a collabora-

tion among multiple private and public institutions, artists, musicians, and scholars in celebration of Florence Black History Month.

Inspired by the lyra and kemençe music of Crete and Istanbul, **Christopher Trapani**, recipient of the Luciano Berio Rome Prize and a student of music composition at Columbia University, created a new work for viola d'amore and electronics titled *Tesserae*. Grounded in a modal tradition, using small fragments of microtonal scales to assemble long expressive lines, it features the unique and intimate sound of the viola d'amore, performed by one of its foremost contemporary champions, Milan-based musician Marco Fusi. *Tesserae* received its world premiere in Rome at the Fondazione Isabella Scelsi on April 12; its U.S. premiere takes place at the Italian Academy at Columbia University in New York on April 26.



TWENTY-FIRST-CENTURY ARCHAEOLOGY



Director Kimberly Bowes highlights AAR's ongoing commitment to archaeology



LEFT

Site of the Pompeii Archaeological Research Project: Porta Stabia, sponsored by the University of Cincinnati and led by Steven Ellis (2013 Fellow).

In 1948 teams of archeologists from the Academy traveled up the Tuscan coast to the abandoned town of Cosa. They were the first Americans granted a permit to excavate in Italy, and under the directorship of then Mellon Professor Frank Brown, began one of the first attempts in Italy to chart the history of a Roman town.

The Cosa Excavations began a long relationship between the Academy and archaeological fieldwork in Italy—Academy teams worked in the Regia off the Roman forum, on the Palatine hill, and even in AAR's own parking lot, finding the first watermills on the Janiculum. In more recent years, the Academy has provided logistical support to four affiliated projects, run and funded by major American universities who use the Academy as a base for research, group meetings, and conferences. Today they represent some of the most cutting-edge examples of American archaeological research in the Mediterranean. They train hundreds of students in advanced archaeological practice and changing the way we view everything from the evolution of Roman cities to the lives of the urban poor.

The **University of Michigan's Gabii Project**, affiliated with the Academy since 2010, is one of the largest projects in Italy. Its goal is to understand the shadowy origins of Roman cities by examining one of Rome's neighbors that didn't succeed: Gabii, located on the Via Praenestina. Directed by Nic Terrenato, the project has located a village of wooden huts from the eighth century BC, a settlement that lent Rome its first regular layout. Gabii has produced its share of spectacular finds, including perfectly preserved infant burials complete with jewelry and other ornaments and an enormous lead sarcophagus. More important for archaeology are the digital recording systems produced under the supervision of data director Rachel Opitz. Spearheading a new type of digital publication, which transforms born-digital data directly into the final report, the Gabii team is also changing the way large excavations make data and findings available to other scholars.

The **Pompeii Archaeological Research Project: Porta Stabia**, sponsored by the University of Cincinnati



1

and led by **Steven Ellis** (2013 Fellow), is addressing another neglected aspect of Roman cities—the poor. This project has excavated an entire Pompeiian neighborhood near the Porta Stabia, revealing a community dominated by small shops and adjacent tiny apartments, where poor Romans made fish sauce and ceramics, sold their wares in storefronts, and lived cheek by jowl with their neighbors. The research team has looked carefully at the spaces and environment of the ancient neighborhood, while also using studies of animal bones, plant materials, and charcoal to understand what its inhabitants ate and how they cooked.

Further south, in Sicily, a new affiliated project led by **Alex Walthall** (2013 Fellow) of the University of Texas at Austin and Princeton University is exploring another poor neighborhood. The Greek-founded city of Morgantina began as a small city of native Sicilians and grew to its greatest prominence under the tyrant-kings of Syracuse. The **Contrada Agnense Project at Morgantina** is excavating an area of modest houses at the city’s edge, using advanced technologies to understand agricultural strategies, storage, and other ways that poor people benefited from and were exploited by state policies. Alex and his colleagues are trying to understand how the actions of leaders such as the Syracusan tyrants impacted both agriculture and the lives of the urban poor.

In addition to facilitating new excavation projects, the Academy is reexamining its older projects. The archives of earlier excavations are treasure



2



3

1 Conservation work at the University of Michigan’s Gabii Project, one of the largest archaeological projects in Italy.

2 Using flotation to separate botanical materials from soil at Gabii.

3 Topographers on site at Gabii.

troves of information, whether they are projects that were never published or providing opportunities to rethink older conclusions. In addition to rehousing all of the Academy's archaeological records and materials in proper archival storage, the Academy has also activated new projects based on those archives.

The Academy's Regia excavations in 1964–65 were never published, yet the project remains a benchmark for its time, both for the methods it used and the historical importance of the site, the legendary house of the priest-kings of Rome. **Darby Scott** (1966 Fellow, 1979 Resident), former Mellon Professor, is undertaking the publication of Frank Brown's original project. Simultaneously, the **Regia Revisited Project**, led by Nic Terrenato of the University of Michigan and Paolo Brocato of the Università di Calabria, is reexamining the Regia archive and the excavated materials, revisiting Brown's conclusions and, with them, the history of Rome itself.



4



5



6

4
2016 Rome Prize winner Kevin Dicus working at the Porta Stabia site.

5
Workers processing excavated materials in the finds lab at the Contrada Agnese Project at Morgantina.

6
Excavation activity at Morgantina, led by the University of Texas at Austin and Princeton University.

CHARLES RAY IN ROME

**Celebrated artist debuts new work
influenced by classical sculpture**

In the spirit of Mark Twain's *The Innocents Abroad* (1869), which brought American mythologies into relief through direct encounters with Europe, AAR invited celebrated artist **Charles Ray**, to explore the theme of "American Classics." The new sculpture resulting from this invitation debuts in a two-work exhibition at the Academy in May, during the artist's tenure as the 2017 Deenie Yudell Artist in Residence. The show is part of a year-long program investigating the enduring currency of antiquity in the contemporary world.

For many years, Charles has hiked in the Santa Monica Mountains, a coastal range in Southern California. Bound by major traffic arteries and some of the most densely settled areas of the United States, the Santa Monica range hosts a dwindling population of mountain lions, a vestige of the storied American frontier, struggling to survive in a habitat too isolated and too small to sustain it. His pre-dawn walks in this environment doubtless inspired both of the exhibited works, but in each Charles also plays with conventions defining the canons of classical sculpture.

Shoe Tie (2012) recalls *Boy with Thorn* (1st c. BC), also called *Spinario*, a bronze sculpture from the Capitoline Museums. Charles's work is a self-portrait, naked, like the classical figure, crouching down as if to retie his shoelaces. In doing so, he exposes his neck and so leaves himself vulnerable to an attack from a mountain lion. In *Mountain Lion Attacking a Dog* (2017), the commissioned work, Charles revisits a famed Hellenistic sculpture from the Capitoline Museums: *Lion Attacking a Horse* (Greek, 325–300 BC; restored in Rome in 1594). An icon of Rome and among the most storied works of art to survive from antiquity, this sculptural group was greatly admired by Michelangelo. Charles converts its naturalistic scene of primal violence into the vernacular of contemporary America, transposing it to an American wilderness encroached on and compromised by urban sprawl. Reimagining classical prototypes in a personal and culturally specific way, Charles confronts the uneasy truce between humans and a natural world threatened with extinction.

In two public lectures related to the exhibition, Charles discusses how his approach to sculpture explores American myths and is informed by closely looking at the art of the past. The exhibition is curated by Peter Benson Miller, Andrew Heiskell Arts Director.

Shoe Tie, 2017;
fiberglass pattern,
28 7/8 x 29 1/4 x 23 1/2 inches.



SUPPORTING INNOVATION

Fondazione Sviluppo e Crescita CRT establishes a new AAR Italian Fellowship

The Academy and Fondazione Sviluppo e Crescita CRT, an initiative of the Fondazione CRT, are pleased to announce a new partnership to offer an Italian Fellowship at the AAR to an artist or scholar based in Piedmont. The first recipient of the Fondazione Sviluppo e Crescita CRT Italian Fellowship is **Rä di Martino**.

AAR Italian Fellowships provide a unique opportunity for artists and scholars to join the international Academy community where they can do focused work while also collaborating across disciplines. Recognizing the effect of time at the Academy, Fondazione Sviluppo e Crescita CRT has established this Fellowship to support creative and intellectual work in Piedmont. This also strengthens their commitment to providing transformational opportunities, which will be further emphasized this fall with the opening of OGR-CRT, a 215,000 square foot state-of-the-art innovation hub and contemporary arts center in Turin.

“Our partnership with the American Academy in Rome is particularly strategic for the region in light of the opening of the OGR, a unique example of industrial reconversion in Europe that aims to unite two souls under the same roof, artistic and technological research,” said Massimo Lapucci, Secretary General of Fondazione Sviluppo e Crescita CRT.

The inaugural CRT Fellow, Rä di Martino, is an internationally acclaimed artist and filmmaker living in Turin. In an effort to expand her way of working with moving images and photography, her project will involve researching experimental Roman films and video of the 1960s, 1970s, and 1980s in the archives of the Cineteca Nazionale Fondazione SCS Rome. She anticipates using this research in a new video project that incorporates themes from these films and breaks from standard styles of film, documentary, and video art.



TOP
The Sun or Electric Light (Eureka Palm), 2017.

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ABOVE
Every World's a Stage (Beggar in the Ruins of the Future) 2012; photographic dyptic, silver gelatin print.

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Assistant Professor, Department of
History, Western Carolina University
*The Culture of Conversion: A Jewish Jesuit
in the Early Modern Mediterranean*

Paul Mellon/Frank Brown Pre-Doctoral
Rome Prize

LEON P. GREK

Ph.D. Candidate, Department of Com-
parative Literature, Princeton University
*Staging the Cosmopolis: Comedy and
Translation in Republican Rome and Early
Modern London*

VISUAL ARTS

Henry W. and Marian T. Mitchell/
Miss Edith Bloom Fund Rome Prize

E. V. DAY

Artist
Bernini's Twist

Chuck Close/Gilmore D. Clarke/
Michael I. Rapuano/
John Armstrong Chaloner Rome Prize

NICOLE MILLER

Artist
Rome

Joseph H. Hazen Rome Prize

MICHAEL QUEENLAND

Artist
A Physical Journalism

Jules Guerin Rome Prize

ENRICO RILEY

Artist and Associate Professor,
Department of Studio Art,
Dartmouth College
The Black Body as Infinite Receptor

2016–2017 ITALIAN FELLOWS

Italian Fellow in Medieval Studies

SILVIA ARMANDO

Independent Scholar
*L'Oriente è paese dalle molte vite e dalle
molte storie. Ugo Monneret de Villard and
The Art and Archaeology of the Medieval
World in the First Half of the 20th Century*

Italian Fellow in Literature

ANDREA BAJANI

Writer
The Forgiveness Machine

Italian Fellow in Modern/Contemporary
Italian Studies

MILENA BELLONI

Department of Sociology and Social
Research, University of Trento
*Cosmologies of Destinations:
Understanding Contemporary Asylum
Flows Through Italy to Europe*

Cy Twombly Italian Fellow in Visual Arts

TOMASO DE LUCA

Artist
A Single Man

Enel Italian Fellow in Architecture/
Landscape Architecture

ANNALISA METTA

Assistant Professor, Landscape
Architecture, Department of Architecture,
Roma Tre University
*Southward_When Rome Will Have
Gone To Tunis*

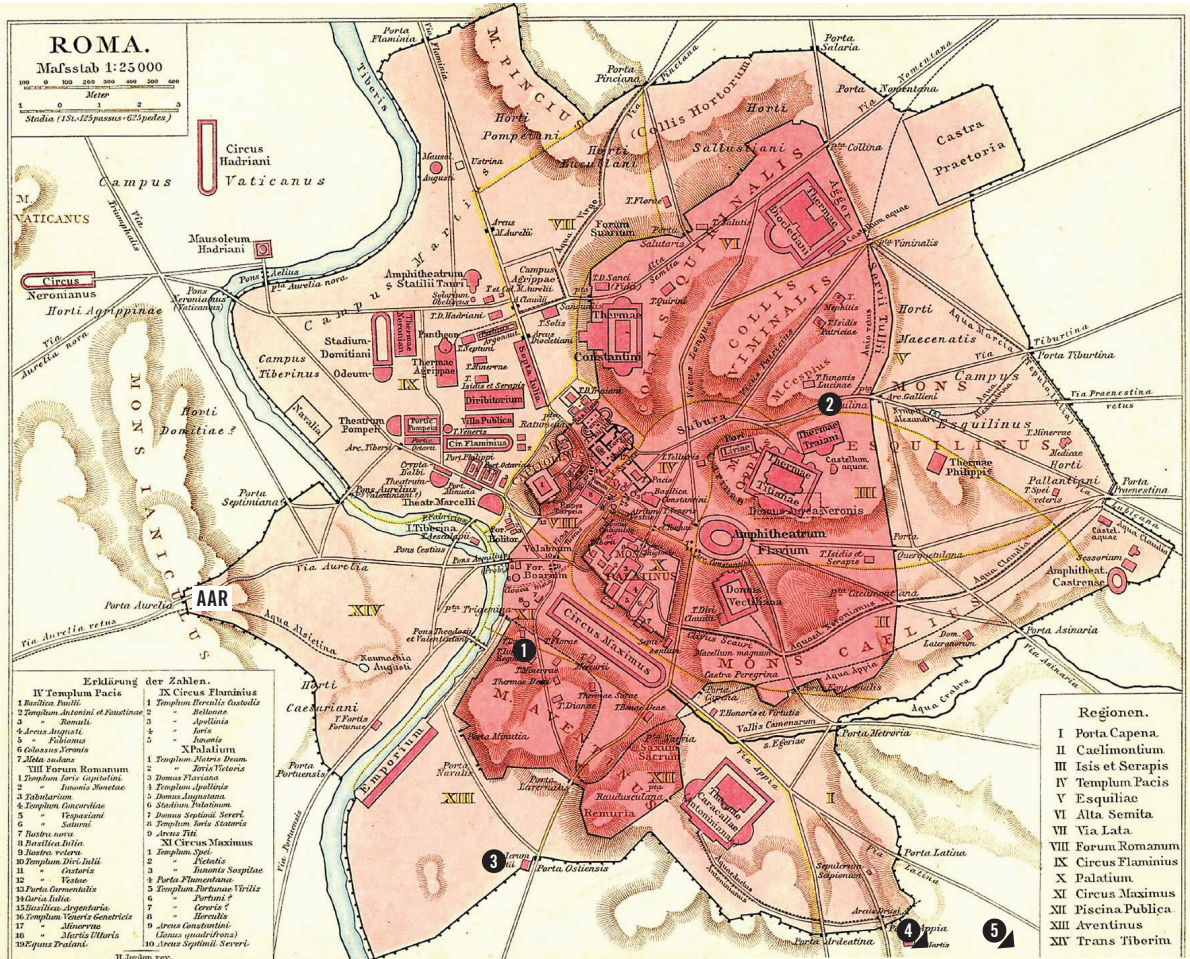
Franco Zeffirelli Italian Fellow
in Musicology

GIUSEPPE SERGI

Department of Musical Languages
and New Technologies, Conservatory
of Sassari
*The Influence of Jazz on the Italian
Song Between the World Wars*

* year one of a two-year fellowship

** year two of a two-year fellowship



Current Fellows share the favorite places they've discovered in Rome.

1 GIARDINO DEGLI ARANCI
on the Aventine Hill

This is a lovely little pedestrian path that my daughter calls the “secret passage,” and walking up it you get a gorgeous view through a door that leads into the Giardino degli Aranci.

—Jessica Marglin

2 CHAPEL OF SAINT ZENO
Via di Santa Prassede, 9

I must utter a blasphemy, that the grand churches of Rome—soaring above my frail human form—don't appeal to me. Instead, I visit the tiny side chapel of Saint Zeno at the Church of Santa Prassede. The chapel is built to the human scale.

One steps into it as into a cave, only to find the shimmering Byzantine mosaic of Christ Pantocrator just above your head, which you can examine with a precision and intimacy that a heaven-high dome does not allow you. Bring a euro or two for the machine.

—Matthew Neill Null

3 THE NON-CATHOLIC CEMETERY
Via Caio Cestio, 6
Magical!

—E. V. Day

4 FONTE EGERIA
Via dell'Almone, 105

Fonte Egeria is one of the springs around Rome where local residents fill up all the plastic containers they own with naturally effervescent water as an alternative to fuel-

ing the Italian bottled water industry. You can buy a plastic cup for 5 cents to enjoy a refreshing break.

—Dorian Borbonus & Sophie Crawford Waters

5 IL PARCO DEGLI ACQUEDOTTI
Parco Regionale Appia Antica, Via Lomonica

A large, open-program green space about 5kms outside of the Aurelian Walls. The space is defined by fragments of the Aqua Claudia and Aqua Marcia (turned Acqua Felice in 1586). The park uses innovative management strategies, partnering with farmers to find productive uses for the large expanses surrounding the infrastructure. To reach the park: a short trek by metro line A, exiting at Giulio Agricola or Subaugusta stops.

—Kristi Cheramie

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.

To learn more, please visit:

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COVER

Installation view of Teresita Fernandez's *Fire (America)*, on exhibit at Lehmann Maupin Gallery from March 17 through May 20, 2017 (201 Chrystie Street, NYC). Teresita (2018 Resident, 1999 Affiliated Fellow) is the featured speaker at the 2017 Rome Prize Ceremony (see p. 23).

