



**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

**FALL/WINTER
2018**

Welcome to the Fall/Winter 2018 issue of *AAR Magazine*.

This issue of *AAR Magazine* features the artists, scholars, thinkers, and producers that form the diverse and expansive community that is the American Academy in Rome. We describe some of the 2018–19 programming, which revolves around the theme of “The Body.” We introduce eight Residents for fall 2018 and winter 2019 and update readers on two AAR exhibitions: *Paolo Gioli, Anthropolaroid*, which opened in Rome in October, and the U.S. debut in November of *Matera Imagined/Matera Immaginata*, at the Italian Cultural Institute in New York. Finally, we highlight the Brown Foundation, which has established the Nancy B. Negley Rome Prize for visual arts.

Vi diamo il benvenuto all’edizione primaverile 2018 dell’*AAR Magazine*.

Questo numero della rivista *AAR Magazine* presenta gli artisti, gli studiosi, i pensatori e i produttori appartenenti alla vasta e variegata comunità che costituisce l’American Academy in Rome. Illustra alcuni eventi previsti per il 2018 - 2019 che ruotano attorno al tema del “Corpo”. Presenta gli otto Residenti dell’autunno 2018 e dell’inverno 2019, e aggiorna i lettori su due mostre dell’Accademia: *Paolo Gioli, Anthropolaroid*, inaugurata lo scorso ottobre a Roma e, negli Stati Uniti, l’apertura nel mese di novembre di *Matera Imagined/Matera Immaginata*, all’Istituto Italiano di Cultura di New York. E infine mette in risalto la Brown Foundation che ha istituito il Nancy B. Negley Rome Prize per le arti visive.

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LETTER FROM THE PRESIDENT:



Cities are among the largest and most complex things that civilizations produce. They embody the ambiguities of modern life, reflecting history and the aspirations of their time, providing evidence of what we value. The power of art and scholarship is to jog our thinking, often reminding us of conditions in the world which have become invisible because of their familiarity.

The recent presentation of *The Mile-Long Opera*, an ambitious choral project on the High Line in New York, sparked these associations, providing new views of the city and daily life inside its walls. Created by architects Diller Scofidio + Renfro (**Elizabeth Diller**, 1981 Affiliated Fellow) and composer **David Lang** (1991 Fellow, 2017 Resident), the work celebrates our collective experience, drawing on music, art, architecture, and poetry. This type of collaboration and the critical appraisal of history is an essential part of the Academy's work, and this year's Fellows and Residents will discover and develop their own unexpected links through their projects in Rome.

In the face of the increasingly divisive tone of public discourse, the Academy community and the forum it provides for innovative work is increasingly important. As AAR enters its 125th year in 2019, we underscore the long-term value the gift of time and space offers scholars and artists. Thank you for your continued engagement and for the support that makes this work possible.

Le città sono una delle realizzazioni più vaste e complesse delle civiltà. Sono la personificazione delle ambiguità della vita moderna rispecchiando la storia e le aspirazioni della loro epoca e documentando quello a cui teniamo veramente. La forza dell'arte e dell'erudizione consiste proprio nell'invitarci alla riflessione, spesso rammentandoci alcune situazioni esistenti al mondo che finiamo per non vedere perché ci sono familiari.

La recente presentazione di *The Mile-Long Opera*, l'ambizioso progetto corale sulla High Line a New York, ha stimolato tali considerazioni, offrendo dei punti di vista inediti sulla città e il vivere quotidiano al suo interno. Frutto della collaborazione tra gli architetti Diller Scofidio + Renfro (**Elizabeth Diller**, 1981 Affiliated Fellow) e il compositore **David Lang** (1991 Fellow, 2017 Resident), l'opera esalta la nostra esperienza collettiva, avvalendosi della musica, dell'arte, dell'architettura e della poesia. Questo genere di collaborazione e l'analisi critica della storia costituiscono il fulcro dell'attività dell'Accademia, e i borsisti e i residenti di quest'anno individueranno e svilupperanno le loro personali sorprendenti associazioni di idee attraverso i progetti svolti a Roma.

A fronte dei toni sempre più disgreganti del dibattito pubblico, assumono un'importanza crescente la comunità dell'Accademia e il crocevia di attività innovative che essa rappresenta. A breve, nel 2019, la AAR entrerà nel suo 125° anno, e ci teniamo a evidenziare il valore duraturo che il dono del tempo e dello spazio assicura a studiosi e artisti. Grazie per il vostro incessante impegno e il supporto che rende possibile questo lavoro.

Mark Robbins, President and CEO



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

OPPOSITE

Mark Robbins with (from left) Carrie Mae Weems, Alicia Moran and Jason Moran (2017 Resident).



#aar #villataverna
April 20, 2018



#davidkertzer #inconversation #ici
May 2, 2018



#trustees #tuscany
June 3, 2018



#openstudios2018
June 8, 2018



#fellows #week1
September 13, 2018



#lynnlancaster #mellonprofessor
October 13, 2018



MARY MARGARET JONES (1998 Fellow) of Hargreaves Associates completed master planning and landscape architecture work on Zaryadye Park, the first large scale park to be built in Moscow in the last fifty years.

CECILE FROMONT (2018 Fellow) joined [Yale University](#) as professor of African art in the Department of the History of Art.



The sculptor **MARTIN PURYEAR** (1998 Resident) will represent the United States at the 2019 Venice Biennale.

Classicist **BRENDA LONGFELLOW** (2013 Fellow) was the organizer of *Women on the Bay of Naples: Recent Research*, for 2018 Symposium Campanum at the Villa Vergiliana in Cuma, Italy, in October.

Speakers included Fellows **BARBARA KELLUM** (1980), **EVE D'AMBRA** (1986), **LAUREN HACKWORTH PETERSEN** (1999), **JENNIFER TRIMBLE** (1998), **MARGARET LAIRD** (1999), **HERICA VALLADARES** (2009), **SARAH LEVIN-RICHARDSON** (2015), and **KRISTINA MILNOR** (2004), and Resident **ELAINE GAZDA** (2014). The conference examined the lives of women outside the domestic sphere, and in particular how women from a range of social backgrounds and geographic origins engaged with their local communities.

Last month, architect **LIZ DILLER** (1981 Affiliated Fellow) and composer **DAVID LANG** (1991 Fellow) debuted *The Mile-Long Opera: a biography of 7 o'clock*, a [citywide public-engagement project](#) that brought together 1,000 singers from across New York for free performances on the High Line. The work included words and lyrics by acclaimed poets Anne Carson and Claudia Rankine.

CATHERINE E. BONESHO (2018 Fellow) joined the Department of Near Eastern Languages and Cultures at the University of California, Los Angeles.



The [University of Maryland's](#) Architecture Program welcomed **JOSEPH WILLIAMS** (2018 Fellow) this fall as an assistant professor.

J. MEEJIN YOON (2006 Fellow) was chosen dean of Cornell University's College of Architecture, Art, and Planning. Yoon is currently head of architecture at the Massachusetts Institute of Technology.



CAROLINE CHEUNG (2016 Fellow) has become assistant professor in the Classics Department at Princeton University.



AAR’s Advisory Council has organized a session, “Ancient Mediterranean Literatures: Comparisons, Contrasts, Assumptions,” for the 2019 Annual Meeting of the Society of Classical Studies. It will be held on Sunday, January 6, in San Diego.

AWARDS, PRIZES, FELLOWSHIPS

CARMEN C. BAMBACH (1994 Fellow, 2015 Affiliated Fellow) won an Award for Excellence from the Association of Art Museum Curators for her 2017–18 exhibition *Michelangelo: Divine Draftsman and Designer* at the Metropolitan Museum of Art.



The artist **JOYCE KOZLOFF** (2000 Fellow) has donated 190 works from her personal collection of women artists to the Smith College Museum of Art. Among those included are **AGNES DENES** (1998 Fellow), **ROCHELLE FEINSTEIN** (2018 Fellow), **MELISSA MEYER** (1981 Fellow), **SIMONETTA MORO** (2000 Affiliated Fellow), **AMY SILLMAN** (2015 Resident), **JENNY SNIDER** (2012 Fellow), and **MICHELLE STUART** (1995 Resident).

An exhibition of work by the artist **NICO VASCELLARI** (2008 Italian Fellow), titled *Revenge*, took place June 8–September 9, 2018, at MAXXI in Rome.

The Getty Research Institute welcomes **MATTHEW CANEPA** (2003 Affiliated Fellow) to the Getty Scholars Program to work on “The Iranian Royal Image and the Transformation of Eurasia’s Visual Cultures of Power.” In addition, **AVINOAM SHALEM** (2016 Resident) was named a guest scholar for his project “When Nature Becomes Ideology: Monuments, Landscape, and the Sight of Memory,” and **SANDRA PHILLIPS** (2000 Resident) will be a museum guest scholar researching “Host Department: Photographs.”

The Architectural League has recognized the work of the architectural designer and scholar **BRYONY ROBERTS** (2016 Fellow) with a 2018 League Prize.

KEITH KRUMWIEDE (2018 Fellow) was appointed dean of architecture at California College of the Arts.



The Bronx Museum of the Arts is presenting a **ROCHELLE FEINSTEIN** (2018 Fellow) survey called *Image of an Image* (November 7, 2018–March 3, 2019).



The John Simon Guggenheim Memorial Foundation gave 2018 fellowships to five AAR Fellows: **STEFANIA TUTINO** (2015) for intellectual and cultural history; **KATE GILMORE** (2008), **NICOLE MILLER** (2017), and **DAVID SCHUTTER** (2016) for fine arts; and **ANTHONY HERNANDEZ** (1999) for photography.

THOMAS HENDRICKSON (2013 Fellow, 2014 Affiliated Fellow) won the Jozef IJsewijn Prize for *Ancient Libraries and Renaissance Humanism: The “De bibliothecis” of Justus Lipsius*. The prize is awarded every three years by the International Association for Neo-Latin Studies for the best first book on a Neo-Latin topic.



Robert Venturi
seated in Piazza
Navona in 1956

Robert Venturi

AAR celebrates the life and work of Robert Venturi, one of America's most innovative architects and a Rome Prize Fellow from 1954 to 1956, who died on September 18, 2018. Venturi repeatedly acknowledged that his time in Rome had a tremendous impact on his career. "More than his education or internships," wrote Denise R. Costanzo in the *Journal of Architectural Education*, "the Rome Prize experience made Venturi believe—'for the first time'—that he was a full-fledged architect." Costanzo, an

architectural historian and 2015 Fellow, also noted that Venturi began his Fellowship with that belief already formed. He was determined the Rome Prize would validate his professional ambitions—and he made it happen.

Venturi graduated summa cum laude from Princeton University in 1947. Three years later he earned an MFA in architecture from the same school. By the time he won the Rome Prize, at age 31, he had already worked for Oskar Stonorv and Eero Saarinen. In his 1954 application, Venturi emphasized the need to be conscious of tradition and the importance of urban planning. He also believed that architects must "absorb history through direct, extended exposure," according to Costanzo, "so that it can permeate their consciousness as if by osmosis."

Venturi's time in Rome corresponded with a battle over the soul of the Academy's architecture program that had wrangled leaders since reopening after World War II. Would a classical and Beaux-Arts focus continue or would modernism triumph? Under the liberal directorship of Laurance Roberts throughout the 1950s, the Academy's reputation as a center for progressive architectural thinking slowly improved. The Academy to which Venturi returned as a Resident in 1966—only months before his book *Complexity and Contradiction in Architecture* would radically alter both the profession's discourse and practice—was a much more receptive place. Venturi stayed close to the Academy for many years, serving on the Board of Trustees from 1969 to 1976.

IN RESIDENCE:



Photograph by Gerardo Gaetani.

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 fall and winter.

ABOVE
Mary Beard
autographs copies
of her books
brought by lecture
attendees.

MARY BEARD

Lucy Shoe Meritt Resident in Classical Studies and Archaeology, September 24–October 1, 2018; and February 4–April 1, 2019

Mary Beard is professor of classics at Newnham College, University of Cambridge. She is the author of eighteen books on society and culture in the ancient world, including *Women and Power: A Manifesto* (2017), *The Roman Triumph* (2007), and *The Parthenon* (2002). Since 1992 she has been the classics editor of the *Times Literary Supplement*, which also hosts her popular blog, *A Don's Life*. Beard's newest book, *How Do We Look: The Body, the Divine, and the Question of Civilization* (2018), looks beyond the familiar canon of Western imagery to explore the history of art, religion, and humanity, from prehistoric Mexico to modern Istanbul. The book contains text and images that complement her episodes in *Civilisations*, the epic BBC and PBS documentary television series that premiered earlier this year.

Beard gave the Christina Huemer Lectureship at the Academy on September 25 that inaugurated the 2018–19 series of events, *New Work in the Arts & Humanities: The Body*. Titled “The Classical Body: The Naked and the Nude,” Beard's talk was delivered to a packed house at the Villa Aurelia. (View the archived video at livestream.com/aarome.) As the Lucy Shoe Meritt Scholar in Residence, she returns to the Academy in the winter for eight weeks.



LEFT
Southeast view of the Moore Honeyhouse (1998) in Cashiers, North Carolina, by Marlon Blackwell Architects.

MARLON BLACKWELL

Architect in Residence, December 17, 2018–January 7, 2019; and February 11–April 1, 2019

Marlon Blackwell is Distinguished Professor and E. Fay Jones Chair in Architecture at the Fay Jones School of Architecture and Design at the University of Arkansas. While in Rome, he plans to visit buildings and spaces from Rome's long history in search of what he calls tonal space, “that is, space defined with more darkness than light.” The concept informs his current work in the design studio, “which emphasizes a thick, slow, implicit architecture that runs counter to much of what we see today—overtly transparent space [that is] thin, fast, and explicit.” Blackwell, who spent a

year in Italy while getting his post professional graduate degree, through the Syracuse in Florence program in 1990–91, will record his observations through drawings and photography.

While his firm Marlon Blackwell Architects has several projects in the works, he will remain open to new experiences in the Catacombs, at the Fosse Ardeatine Monument, and in front of paintings by Caravaggio. “My goal is ... to be directly affected by what I discover in my experience of what I find and what I choose to translate—these would be abstractions and possibly experiential equivalents that enrich the discourse and manifestation of our work. And who knows what the imagination will bring forth for a more speculative project outside of practice.”

WANGECHI MUTU

*Roy Lichtenstein Artist in Residence,
December 3, 2018–January 7, 2019*

The work of the Kenya-born Wangechi Mutu, who trained as a sculptor and anthropologist, explores the contradictions of female and cultural identity and references colonial history, contemporary African politics, and the international fashion industry. Drawing from the aesthetics of traditional crafts, science fiction, and funkadelia, Mutu creates work that documents the contemporary myth making of endangered cultural heritage. Piecing together magazine imagery with painted surfaces and found materials, her elaborate collages mimic amputation, transplant operations, and bionic prosthetics. Her figures become

satirical mutilations with grotesquely marred forms that have experienced perverse modification, echoing the atrocities of war or the “improvements” of plastic surgery.

Barbara Gladstone Gallery has hosted four solo exhibitions of Mutu’s work since 2010. The almost year-long presentation of *A Promise to Communicate* by the Institute of Contemporary Art in Boston will end on December 31. Among her many honors, Mutu won a United States Artist Grant in 2014 and a Louis Comfort Tiffany Foundation Grant in 2008, and was the Deutsche Guggenheim Artist of the Year in 2010.



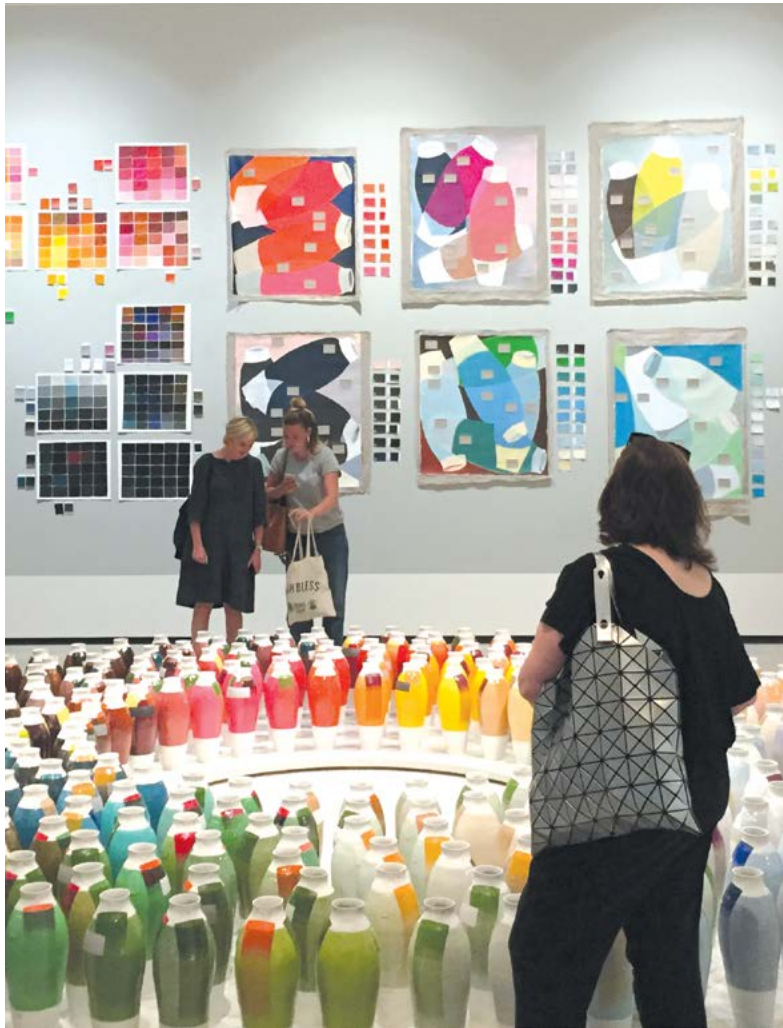
DELL UPTON

*James Marston Fitch Resident
in Historic Preservation
and Conservation,
January 21–March 18, 2019*

Dell Upton is professor of architectural history at the University of California, Los Angeles. His books include *Another City: Urban Life and Urban Spaces in the New American Republic* (2008), *Madaline: Love and Survival in Antebellum New Orleans* (1996), and *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia* (1986). His interest in African American history, architecture, and material culture is longstanding.

In recent years, Upton has studied the urban and rural landscapes of the post-Emancipation period. His most recent book, *What Can and Can't Be Said: Race, Uplift, and Monument Building in the Contemporary South* (2015), is an exploration of civil-rights and African American history monuments in the American South. He is also working on a revised and enlarged edition of *Architecture in the United States*, originally published in 1998.





LEFT
Installation view of
Hella Jongerius's
2017 exhibition
Breathing Colour
at the Design
Museum in London.

PAOLO GIOLI

*Richard Grubman and Caroline
Mortimer Photographer-in-Residence,
September 17–October 15, 2018*

Born in 1942, Paolo Gioli was the Richard Grubman and Caroline Mortimer Photographer-in-Residence at the American Academy in Rome for 2018–19. He oversaw the installation of *Paolo Gioli, Anthropolaroid*, an exhibition of photographs and objects made since 1977 using SX-70 instant film, and participated in a Conversations/Conversazioni event with the photography historian Roberta Valtorta.

“Consistently testing the possibilities of the Polaroid medium,” Peter Benson Miller wrote in the catalogue, “Gioli has approached its processes so radically that the manufacturer eventually rewrote instruction manuals to acknowledge the expanded potential he (and other artists) had revealed.” He also broke open the sealed capsules and spread the emulsion, like paint, on paper and silk. In addition to the AAR show, Gioli’s work is part of a group exhibition called *The Polaroid Project* (2017–20), which has been or will be shown in museums in Austria, Canada, Germany, Singapore, and the United States.

HELLA JONGERIUS

*William A. Bernoudy Designer
in Residence,
January 14–February 11, 2019*

Born in 1963 in the Netherlands, Hella Jongerius is a furniture designer, color theorist, and the William A. Bernoudy Designer in Residence at the Academy. Her work combines the traditional with the contemporary, the newest technologies with age-old craft techniques. She aims to create products with individual character by including craft elements in the industrial production process. The Design

Museum in London surveyed her work in 2017 in a stunning exhibition called *Breathing Colour by Hella Jongerius*. “In my work I think about how colored objects affect other objects and how all the objects behave in a certain setting,” the designer said in a recent interview. “How important is size or volume for a color and how do colored objects influence one another?”

EDWARD HIRSCH

*William B. Hart Poet in Residence,
October 15–December 3, 2018*

The William B. Hart Poet in Residence this season is Edward Hirsch, a celebrated poet and the president of the John Simon Guggenheim Memorial Foundation. Hirsch was born in Chicago in 1950—his accent makes it impossible for him to hide his origins—and educated at Grinnell College and the University of Pennsylvania, where he earned a PhD in folklore. He taught for six years in the English Department at Wayne State University and for seventeen years in the Creative Writing Program at the University of Houston.

Hirsch's collection of poems, *For the Sleepwalkers* (1981), received the Delmore Schwartz Memorial Award from New York University, as well as the Lavan Younger Poets Award from the Academy of American Poets. His second collection, *Wild Gratitude* (1986), won the National Book Critics Award. Since then, Hirsch has published six more poetry books, including *The Living Fire: New and Selected Poems* (2010), which collected thirty-five years of work. He has also authored five books of prose.



Bruno: photograph by Stephanie Mitchell.



GIULIANA BRUNO

*Louis Kahn Resident in
the History of Art,
February 11–April 8, 2019*

Giuliana Bruno is Emmet Blakeney Gleason Professor of Visual and Environmental Studies at Harvard University, where she researches the intersections of visual art, architecture, film, and media. Her widely praised book *Surface: Matters of Aesthetics, Materiality, and Media* (2014) revisited the concept of materiality in contemporary art. An earlier title, *Streetwalking on a Ruined Map* (1993), was a critical remapping of Elvira Notari, Italy's most prolific woman filmmaker.

While in Rome, Bruno will work on her next book, *Atmospheres of Projection: Art and Screen Media*, which “explores the art of projection, both conceptually and artistically.” For her, projection is both historical and contemporary for humanity, and her project will “perform a cultural excavation into the

notion of projection, moving across psychoanalysis, architecture, visual art, and moving image culture, where the concept and practice of projective mechanisms have developed over time.” Postwar Italian artists who found a new kind of art object in the projective screen will be one focus of the book. Bruno is especially thrilled to have the reflective time to write a book about projective atmospheres in the beautiful “atmosphere” of the Academy: “I am Italian by birth, and left Italy when I was very young, right after the *laurea*, on a Fulbright fellowship. It is wonderful to return and see Rome with different eyes.”

The Body

Throughout this autumn and winter, AAR is continuing its signature series of events, *Conversations/Conversazioni: From the American Academy in Rome*, which convenes leading artists, scholars, designers, historians, writers, choreographers, and performers for frank, wide-ranging discussions on a variety of topics in the arts and humanities.

The season includes events in Rome, New York, and San Diego. Some of this year's events are part of AAR's year-long exploration of the theme "The Body," which considers the human body as a site of subjectivity and meaning from antiquity to the present.

The Helen Frankenthaler Foundation is the sponsor of *Conversations/Conversazioni* for the 2018–19 season.

PAOLO GIOLI, ANTHROPOLAROID

Paolo Gioli & Roberta Valtorta

October 11 in Rome

In this conversation, the artist Paolo Gioli spoke to the photography critic Roberta Valtorta about his career, his process, and his Academy exhibition.



THE BODY: OUT FRONT/HIDDEN/ABSTRACTED

Dan Hurlin, Molissa Fenley, Pat Oleszko & Martin Wechsler

October 25 in New York

During this event, Martin Wechsler moderated a discussion about the body in performance art with the theater and puppet artist Dan Hurlin, the choreographer Molissa Fenley, and the artist Pat Oleszko.



MILTON GENDEL TRIBUTE

Emily Braun, Lindsay Harris, Marella Caracciolo Chia, Barbara Drudi & Adachiara Zevi

November 13 in Rome

Three art historians, a writer, and one architectural historian gathered to honor the life and career of Milton Gendel, an American art critic, photographer, journal-



list, translator, cultural diplomat, and long-time resident of Rome who died two months shy of his one hundredth birthday.

THE BODY AND THE ROAD TO JUSTICE

Wangechi Mutu, Peter Benson Miller, and Anne Palopoli

December 5 in Rome

The artist Wangechi Mutu talks to art historian Peter Benson Miller and curator Anne Palopoli about the intersections of art, politics, and the body.



IMAGINING MATERA

Lindsay Harris, Emmet Gowin, M. Antonella Pelizzari & Emma Blake

December 12 in New York

Two artists and two historians will discuss the exhibition *Matera Imagined/Matera Immaginata*, which debuted last year in Rome and is now on view at the Italian Cultural Institute in New York.

CULTURAL PATRIMONY

James Cuno, C. Brian Rose, Laurie Rush & Lynne Lancaster

January 3 in San Diego

An exchange of views surrounding cultural patrimony, with the J. Paul Getty Trust president (Cuno), an archaeology professor (Rose), the cultural resources manager from the US Department of Defense (Rush), and AAR's own Mellon Professor-in-Charge of the Humanities (Lancaster).



BRINGING SOUTHERN ITALY TO NEW YORK

Matera Imagined opens at the Italian Cultural Institute

Organized by the American Academy in Rome, *Matera Imagined/Matera Immaginata: Photography and a Southern Italian Town* will be on view November 13–December 18, 2018, at the Italian Cultural Institute in New York. The exhibition—which features works by Henri Cartier-Bresson, Esther Bubley, Luigi Ghirri, Emmet Gowin, David Seymour, and Carrie Mae Weems, among others—was organized by **Lindsay Harris**, a 2014 Fellow and AAR’s Andrew W. Mellon Professor-in-Charge of Humanities from 2014 to 2018. It debuted at AAR in fall 2017 and traveled to the Museo di Palazzo Lanfranchi in Matera in winter 2018.

The exhibition highlights how photography has framed modern perceptions of Matera, a southern Italian town noted for its millennia-old cave dwellings. A palimpsest of history and traditions characteristic of Mediterranean culture, twentieth-century Matera was transformed in the collective imagination from an ancient backwater at the edge of civilization to a cultural bellwether for the future of Europe.

Matera Imagined/Matera Immaginata joins two other Italian photography shows in New York this fall: *The New*

Beginning for Italian Photography: 1945–1965 at Howard Greenberg Gallery and *NeoRealismo: The New Image in Italy, 1932–1960* at New York University’s Grey Art Gallery. And last year the Metropolitan Museum of Art presented *Paradise of Exiles: Early Photography in Italy*, organized by Beth Saunders (2013 Fellow) and focusing on the nineteenth century. “*Matera* fits into this narrative as focused view on single place,” Harris says, “a place within Italy selected as 2019 European Capital of Culture and thus a place that speaks to a longer and broader European heritage of Italy.”

i
**Conversation/Conversazioni:
Imagining Matera**
12 December
Italian Cultural Institute
686 Park Avenue
New York, NY



Esther Bubley, *Matera, Italy*, 1953 (printed 2017), gelatin silver print, 40 × 30 cm. Esther Bubley Archive, Standard Oil (New Jersey) Collection, SONJ 78227 m27a, Archives and Special Collections, University of Louisville.



A Dialogue with History

First Nancy B. Negley Rome Prize Awarded to Karyn Olivier



In 2017, American Academy in Rome Trustee **Louisa Stude Sarofim** and The Brown Foundation established the **Nancy B. Negley Rome Prize** in Visual Art, in honor of Negley’s contributions to and love for the visual arts and her long association with the American Academy in Rome. The Nancy B. Negley Rome Prize is an eleven-month fellowship for visual artists working in any discipline, including painting, sculpture, photography, film, and new and mixed media. Negley is a Trustee Emerita of the American Academy in Rome.

The first recipient of the Nancy B. Negley Rome Prize is **Karyn Olivier**, associate professor and head of the sculpture program at Temple University’s Tyler School of Art. For her project, “Histories Converse,” Olivier will identify ten to twenty works or site of public art in Rome and create a proposal or prototype of her own that is in conversation with the original. “For each, I will make a model,” Olivier writes. “These models will take different forms—fabricated sculpture, installation, 2D image, prose, or a video piece—and will function as finished artworks.” She will also produce a book that includes documentation of these models and her related research. “This book of propositions—imagined public art—will feature projects that will likely never be realized. It will function as an art object, journal, recorder, and idiosyncratic map of the Eternal City.”

Last summer Olivier oversaw the installation of a public artwork in the University of Kentucky’s Memorial Hall. Her work, titled *Witness*, responds to a 1934 mural by Ann Rice O’Hanlon, commissioned by the Works Progress Administration, part of which depicts African and Native Americans with racial stereotypes. Olivier painted interior dome in the hall’s atrium with gold leaf and populated the space with imagery of people of color, created in a style similar to O’Hanlon’s. A Frederick Douglass quote is written around the circumference of the dome: “There is not a man beneath the canopy of heaven, that does not know that slavery is wrong for him.”

LEFT
Karyn Olivier installing *Witness* (2018) in Memorial Hall at the University of Kentucky.

Photograph provided by the artist.

designing water

Global Discussions About a Vital Resource

It was all things water in the picturesque Brandywine Valley as twenty-eight professionals in landscape architecture, urban design, architecture, and ecology gathered for *Designing Water*, a two-day symposium held October 17–18. A collaboration between Longwood Gardens and AAR, these experts explored ways inherited concepts have shaped our understanding of water design and where future innovative work might take us.

Christophe Giro's keynote set a tone of optimism and alarm. One striking aspect of his talk was a point-cloud animation and simulation sound recording of the Morteratsch Glacier in Switzerland, melting. In the first session, "People, Pleasure, and Other Populations," speakers engaged water's symbolic, social, and cultural functions; water as a source of pleasure and sensation; and water's value health for humans and nonhuman species alike. **Mary Margaret Jones** described Hargreaves Associates' fountains at Discovery Green in Houston, which reinforced how water design surprises us, soothes our ears, and cools us on hot days. The interactive technologies in **STOSS**'s University of Michigan quadrangle rehabilitation connects people to water's natural cycles and dynamics. **SCAPE**'s activist work suggests ways to choreograph ecological, cultural, and political processes to rehabilitate water bodies.

The second session, "Shaping Civic Space: Challenges of the Anthropocene," showed how design confronts urgent global concerns like drought, floods, and contamination. **ZUS**'s work on the Meadowpark in the Meadowlands advances a large natural reserve offering flood protection while creating social, infrastructural, and spatial value. **LATZ + Partners**' Ariel Sharon Park in Tel Aviv retains a massive amount of water with novel technologies

while maintaining its geomorphological characteristics. **Turenscape**'s experiments with cleaning water is inspired by the rich farming wisdom of China—field making, irrigating, fertilizing, planting, harvesting. Each project suggests an aquatic intelligence must be scientific *and* aesthetic. A thoughtful framework from **Anita Berrizbeitia** positioned these works within political and social inequity, ethics, and governance, arguing that "hybrid approaches" best combine functionality with narrative, strong visual identity, and symbolic references.

Undergirding water design is technology: engineering that regulates water transfer, volume, flow, and purity; design that enables extraordinary spectacles; and digital modeling and fabrication that afford experimentation. Speakers expanded on these themes in the final session, "Technology, Innovation, and the Future." In Tongva Park in Santa Monica, **Field Operations** demonstrated how digital modeling can be functional and aesthetic. **Catherine Seavitt Nordenson** explored how the US Army Corps of Engineers develops nature-based features in Jamaica Bay as viable coastal storm risk reduction techniques. **James Garland** uses technology with poetic intent, which attendees witnessed in the Main Fountain Garden show on the symposium's opening night.

Lectures by Longwood Gardens biographer **Colvin Randall** and the landscape architect of the Main Fountain Garden redesign, **West 8**, positioned Longwood within Pierre du Pont's Grand Tour of significant gardens and World's Fair sites in Western Europe and America. Randall also shed light on the culture of celebration, beauty, and delight that we experienced at Longwood for the two days we spent there.

I left *Designing Water* with a clearer idea of what aquatic intelligence might be. As designers, we need to think differently about how we teach, practice, and envision our work. We need to build not just projects, but awareness. We need to speak up about the alarming state of world we live in.

Julia Czerniak, chief curator of Designing Water, is professor and associate dean at Syracuse Architecture.



LEFT, BELOW
Attendees explored Longwood Gardens and heard more than two-dozen presentations.



ABOVE
Dorothee Imbert, a professor of landscape architecture at The Ohio State University.

RIGHT
Julia Czerniak



BOTTOM
The *Designing Water* speakers, from left: Christophe Girod, Chris Reed, James A. Garland, Sarah Weidner Astheimer, Nina-Marie E. Lister, Michael G. Lee, Julia Czerniak, Paul B. Redman, Mark Robbins (1997 Fellow), Mary Margaret Jones (1998 Fellow), Dorothee Imbert, Anita Berrizbeitia (2006 Fellow), Catherine Seavitt Nordenson (1998 Fellow), Kristian Koreman, Kongjian Yu, and Tilman Latz.





Volto in cera, 1997,
Polaroid transfer print on
drawing paper, silver and
gold pigment, acrylic,
graphite, 50 x 35 cm

RETHINKING THE INSTANT IMAGE

*Paolo Gioli:
Anthropolaroid*
presents the artist's
experiments
with Polaroids

The Italian artist Paolo Gioli (1942–), who studied painting and the nude at the Accademia delle Belle Arti in Venice, has long been preoccupied with the human body. Like his experimental films, which establish “an essential analogy between celluloid and skin as the sensitive interface between the self and the outside world,” Gioli’s Polaroid transfers use the body and its fragments as a means to interrogate photography’s history and theoretical foundations, as well as its dialogue with cinema, printmaking, sculpture, and painting.

After spending a year in New York in the late 1960s, Gioli was among the first artists to master Polaroid transfers following the introduction of SX-70 instant film in 1972. Since then, he has produced a wide range of formally complex works with the gelatin and dye layers of Polaroid emulsion. Using handmade pinhole cameras and alternative paper and silk supports, Gioli marries the most elemental procedures of early photography to a sophisticated use of the one-step film created by Edwin Land, cofounder of the Polaroid Corporation. Among the many fruitful paradoxes of Gioli’s work is the way he creates timeless images by condensing a vast iconography into a spontaneous set of dexterous operations with instant film.

This exhibition, part of a series of public events at the American Academy in Rome during 2018–19 exploring the body as a site of subjectivity and meaning from antiquity to the present, features a selection of Gioli’s Polaroid transfers. Titled

Anthropolaroid, it demonstrates not only the artist’s technical virtuosity with the medium, but also his profound meditations upon the human form and the fractured body politic. The accompanying, fully illustrated catalogue includes a text informed by a new interview with Gioli about his work and aspects of his process, as well as the artist’s essay “Anthropolaroid,” published in Italian in 1979 and translated into English here for the first time.

The exhibition is curated by Peter Benson Miller, Andrew Heiskell Arts Director at the American Academy in Rome. Paolo Gioli is the Richard Grubman and Caroline Mortimer Photographer-in-Residence at the American Academy in Rome for 2018–19.

The exhibition is on view from October 11 to December 9, 2018, Friday through Sunday, 4:00–7:00pm. A full color exhibition catalogue is available for purchase at shop.aarome.org.



Paolo Gioli: Anthropolaroid

11 October–9 December 2018
American Academy in Rome
Via Angelo Masina, 5
Rome

ANIMALS, OMENS, AND THE DIVINE

Robin Lane Fox to Lecture on “The Natural World: Pagans and Christians”

The Thomas Spencer Jerome Lectures Series is among the most prestigious international platforms for the presentation of new work on Roman history and culture. They are presented at both the American Academy in Rome and the University of Michigan. In 2018, the forty-fifth year of the lecture series, Robin Lane Fox, a noted scholar of ancient history, will discuss the natural world in pagan and Christian Rome. The lectures will explore differing approaches to the natural world by pagans and early Christians, from Paul and the Gospels to circa 500 CE.

The first lecture, “Cosmos and Landscape,” will delve into pagan and Christian views of creation. It

will also investigate the dominance of humankind over the beasts and the vegetal world, as well as modern theories about a shift from a horizontal to vertical perspective of the relation between the natural world and the divine, which Christianity endorsed. In the second lecture, “Animal and Vegetable,” Lane Fox will address the hierarchy and symbolism of animals and plants in pagan and Christian art. The impact of these views on both groups’ experience, including martyrs and Christian holy men in isolated settings, will be considered. The third and final lecture, “Signs and Catastrophes,” will reflect on the previous two and compare omens and signs, prodigies and miracles, in pagan and Christian worldviews. A particular focus will be explanations of natural catastrophes, including volcanic and seismic disasters, which are still part of our world today. This lecture will conclude with reflections on the end of the world and the perverted natural symbols used to address it.

Robin Lane Fox is a historian of ancient times and gardening writer best known for his works on Alexander the Great. Formerly a reader in ancient history at the University of Oxford, he has written a weekly gardening column for the *Financial Times* since 1970. An emeritus fellow and tutor in ancient history at New College in Oxford from 1977 to 2014, Lane Fox now serves as garden master and as extraordinary lecturer in ancient history for both New and Exeter Colleges. His major publications, for which he has won literary prizes, include studies of Alexander the Great, ancient Macedonia, Christianity and paganism in the Mediterranean world, and the Greek Dark Age. His book *Augustine: Conversions and Confessions* (2015) won the 2016 Wolfson History Prize.

Thomas Spencer Jerome (1864–1914) was an American lawyer and a lover of Roman history who lived on Capri from 1899 until his death. In his will he endowed a series of lectures to be jointly administered by the University of Michigan and the American Academy in Rome, to be delivered at both institutions. The revised lectures are typically published by the University of Michigan Press.

Detail of a Roman mosaic from the late third century CE, found in 1996 near Lod, Israel.



DONORS:

LIFE IS BEAUTIFUL

2018 McKim Medal Gala Celebrates Sir Antonio Pappano and Roberto Benigni

The American Academy in Rome celebrated its fourteenth annual McKim Medal Gala at the Villa Aurelia in Rome. Over five hundred guests gathered on June 6 to honor two men—the conductor and music director Sir Antonio Pappano and the actor and film director Roberto Benigni—with the McKim Medal for their exceptional contributions to the arts.

The Gala, led by Maite Bulgari (Chair) and Federica Tittarelli Cerasi (Co-Chair), began with cocktails and passed hors d'oeuvres in the Villa's famed Lemon Garden, before guests were led into the Secret Garden for a sit-down dinner and the medal presentation. Speakers included Mary Margaret Jones, Chair of the AAR Board of Trustees, Academy President Mark Robbins, and Ms. Bulgari. The honorees were presented by the opera star Renata Scotto and by Paolo Sorrentino, the Academy Award-winning film director and screenwriter.

The Gala raised over \$600,000, with proceeds benefiting the Academy's ongoing public programming in Rome and its continued efforts to nurturing artists and scholars. The primary Corporate Patron for the evening was Moncler SpA. Additional corporate support was provided by: Bloomberg; BonelliErede; Citi; Credit Suisse; Digital Economy Ventures; Dior; Fendi; Fondazione Carla Fendi; Gagosian; Generali; Gianni, Origoni, Grippo, Cappelli & Partners; Giorgio Armani; Green Arrow Capital; Grimaldi Studio Legale; Gucci; Maire Tecnimont SpA; Tiffany & Co. Italia; Tommy Hilfiger; and Valentino SpA.

Previous McKim Medal honorees include such luminaries as Renzo Piano, Cy Twombly, Umberto Eco, Franco Zeffirelli, Ennio Morricone, Miuccia Prada, Luigi Ontani, Riccardo Muti, Bernardo Bertolucci, Zaha Hadid, Carlo Petrini, Paolo Sorrentino, Patrizia Cavalli, Giorgio Moroder, Dante Ferretti and Francesca Lo Schiavo and Giuseppe Penone.



FROM TOP

The 2018 McKim Medal honorees: Roberto Benigni (left) and Sir Antonio Pappano (right); gala chairs and Academy leaders (from left): Maite Bulgari, Federica Tittarelli Cerasi, Mark Robbins, Mary Margaret Jones, and John Ochsendorf; fashion designer Pierpaolo Piccioli (center) and the Valentino team. Photographs by Gerardo Gaetani.

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Jessie and Charles Price have generously supported *AAR Magazine*.

We thank the following for their support of the American Academy in Rome (March 1–September 30, 2018).

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Eros Anima

ITALIAN FELLOWS

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

ILA BÉKA

Artist and Architectural Filmmaker,
Rome and Paris

Piazza Venezia

Italian Fellow in Modern Studies

CARMEN BELMONTE

Post-Doctoral Fellow, Bibliotheca
Hertziana, Max-Planck-Institut für
Kunstgeschichte, Rome

Preserving a Controversial Heritage:

*The Afterlife of Fascist Art and
Architecture in Contemporary Italy*

Cy Twombly Italian Fellow in Visual Arts

INVERNOMUTO

(Simone Bertuzzi and Simone Trabucchi)

Artists, Milan

Black Med

Fondazione Sviluppo e Crescita CRT

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Artist, Turin

The Space between Earth and Sky

Italian Fellow in Medieval Studies

FRANCESCO LOVINO

Centre for Early Medieval Studies,
Masaryk University, Brno

Byzantine Imagery and the Modern

Beholder: The 1905 Esposizione di arte

italo-bizantina at Grottaferrata

Italian Fellow in Literature

VIRGINIA VIRILLI

Writer, Rome

The Flamboyants

Tiffany & Co. Italian Fellow in Design

FRANCESCO ZORZI

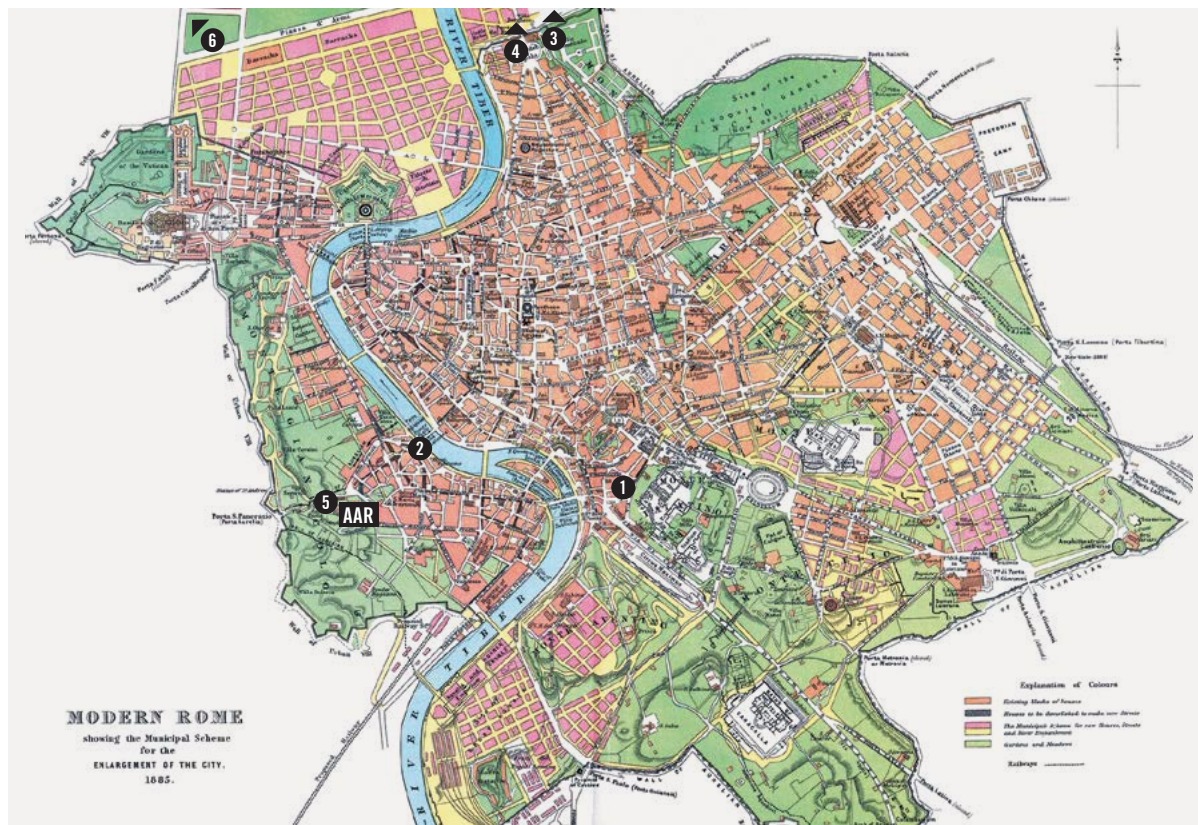
Visual Designer and Illustrator,
Amsterdam

Macula

* year one of a two-year fellowship

** year two of a two-year fellowship

WHEN IN ROME:



Kyle Pierce became the new head chef of the Rome Sustainable Food Project in summer 2018. Here he shares his favorite places in Rome.

1
MERCATO DI CAMPAGNA AMICA DEL CIRCO MASSIMO

Via di S. Teodoro, 74

This is central Rome's weekend farmers market. Led by Coldiretti, a national organization that promotes local farmers, it features everything—produce, meat, seafood, bread, salumi, and cheese—from producers around Rome. There is even a rotation every week to a different farm, with traditional dishes that you can order, then grab a glass of wine and enjoy in their back-patio area.

2
TRAPIZZINO

Piazza Trilussa, 46

Here is the perfect place to stop and grab a small sandwich anytime of the day. This is unlike any normal sandwich, however,

since the bread is a triangular piece of deliciously crispy pizza bianca, stuffed from one side with traditional fillings such as polpetta al sugo, pollo alla cacciatora, or melanzane alla parmigiana. I prefer the Piazza Trilussa location, where you can take it to go or sit down and enjoy it with a craft beer or interesting wine.

3
VILLA ADA

Entrances at Via Salaria, Via di Ponte Salario, Via di Monte Antenne, and Via Panama

When I'm looking for another park besides Villa Doria Pamphili to go running, walking, or have a picnic in, I head to Villa Ada. It's great on a weekend to go and spend the afternoon relaxing. During the summer, a free concert series takes place here as well!

4
AUDITORIUM PARCO DELLA MUSICA

Via Pietro de Coubertin, 30

For music concerts and performances, as well as the Rome International Film Festival, I love going to the Auditorium just north of Piazza del Popolo. There is always

something great coming, attracting a wide range of international artists. When the weather is good, you can't beat hearing a concert at the outdoor concert stage.

5
LITRO VINERIA

Via Fratelli Bonnet, 5

Just around the corner from the Academy is one of Rome's best wine bars. Serving all-natural wine—and with great food options as well—Litro is the perfect place to try some of Italy's funky wines.

6
LAGO DI BRACCIANO

Bracciano, Lazio

To escape the city, I love to head to Lago di Bracciano just north of Rome. It's easily accessible by train leaving from Quattro Venti station. The town of Bracciano is beautiful and medieval, with great lakeside restaurants. If you have a car I would recommend going to Trevignano as well, and to one of my favorite restaurants, La Casina Bianca.

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:

AAROME.ORG

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COVER

Performance view of *Filament Fragment 2* by Ashley Fure in the front garden of the American Academy in Rome during Open Studios in June 2018. Fure's collaborators were Brandon Clifford (megaphone design), Yi Zhao (lighting design), Lilith Glimcher (associate director), and Lester St. Louis (assistant producer).

Photograph by Altrospazio.