



**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

SPRING 2016

Every year a talented pool of artists and scholars are invited to the Academy to pursue their work in a creative, international environment. This spring issue of *AAR Magazine* introduces the core of this group: our **2016–2017 Rome Prize winners and Italian Fellows**.

This issue also highlights a selection of work created at the Academy over the last year, shares news about Fellows and Residents of previous years, and offers an overview of the programs and events taking place in Rome and in the United States. In addition, we are proud to present several of the invited **Residents** who have joined us this spring. **Welcome to the world of ideas at the American Academy in Rome.**

Ogni anno, un gruppo di artisti e di studiosi di grande talento è invitato all'Accademia per dedicarsi al proprio lavoro in un ambiente creativo ed internazionale. In questo numero primaverile della rivista *AAR Magazine* siamo lieti di farvi conoscere coloro che il prossimo anno rappresenteranno il cuore di questa comunità: **i vincitori della borsa Rome Prize 2016–2017 e i Borsisti Italiani**.

In queste pagine, inoltre, vi proponiamo una selezione dei lavori che hanno visto la luce quest'anno all'Accademia, alcune novità sull'attività dei Borsisti e Residenti degli anni passati, e una panoramica dei nostri programmi culturali organizzati a Roma e negli Stati Uniti. Infine, siamo onorati di presentarvi alcuni dei **Residenti** invitati, nel corso di questa primavera, a unirsi alla nostra comunità. **Benvenuti nel mondo delle idee dell'American Academy in Rome.**

SPRING 2016

2

LETTER FROM THE PRESIDENT

4

FAR AFIELD

Checking in with Fellows and Residents

6

INTRODUCING

The 2016–2017 Rome Prize winners and Italian Fellows

10

ROMAN NUMERALS

The 2016 Rome Prize competition by the numbers

11

FROM THE ARCHIVES

Doris Taylor Bishop (1949 Fellow)

12

IN RESIDENCE

Spotlighting recent and upcoming Residents

FEATURES

22

TIME AND SPACE TO THINK AND WORK

Current Fellows share their work

36

STUDIO SYSTEMS

AAR's spring exhibition examines the artist's studio

40

WORKING ACROSS DISCIPLINES

AAR supports cross-disciplinary projects

44

RESHAPING THE LANDSCAPE

The Enel Foundation establishes a new
AAR Italian Fellowship

46

DONORS

48

WHEN IN ROME

The AAR community shares favorite places in Rome

LETTER FROM THE PRESIDENT:



AAR president Mark Robbins
(1997 Fellow) on Board of Trustees
retreat at Pocantico Hills, New York.

Photo by Lyle Ashton Harris (2001 Fellow).

A recent Instagram from Rome shows fruit trees already in bloom, an instantaneous marker of the passage of time. Inside the Academy, in studies and studios, chapters have been completed, scores have been written, and various creative projects have taken shape. Conversations begun months ago at the dinner table or around the bar have had time to develop, sparking new perspectives and yielding unexpected collaborations. Space, time, and persistence have yielded striking new work, as they have for many seasons.

Change is a constant at the Academy and has been since its founding, in both the mix of disciplines and the profile of the community. The institution continues to evolve in parallel with the work of scholars and artists. Open interchanges with the city of Rome extend to encompass Italy and beyond in a community inflected by the mix of Residents and international Fellows. Rome is explicit in many AAR projects, and its presence is inevitable, although it takes many forms.

In this issue we feature work by our current class of Fellows as a snapshot rather than a summary, a *pro tem* view of projects and glimpses of things to come. We also feature our Residents: invited guests who share their insight and knowledge with the community while pursuing their own work. As with our Fellows, some Residents have made the city of Rome and the Mediterranean Basin their life's work, while others are experiencing it deeply for the first time. All bring a part of their experience at the Academy back home, reinforcing the continued significance of Rome and expanding awareness of Rome across disciplines for new audiences. This juxtaposition—thrusting today's most compelling scholars, artists, composers and designers into the midst of this community in Rome—will inform the work we see for decades to come.



Mark Robbins, President

Una recente immagine Instagram scattata a Roma mostra gli alberi da frutta in fiore, segno immediatamente percepibile dello scorrere del tempo. All'interno dell'Accademia, negli studi artistici e sui tavoli dei ricercatori, capitoli di tesi sono stati completati, partiture composte, e numerosi progetti creativi hanno preso forma. Le conversazioni avviate mesi fa a cena o al bar hanno avuto tempo per svilupparsi, facendo balenare prospettive nuove e germogliare collaborazioni inaspettate. Come è avvenuto in passato per tante stagioni, spazio, tempo a disposizione e perseveranza hanno prodotto nuovi lavori straordinari.

Il cambiamento è una costante all'Accademia sin dalla sua fondazione, per quanto riguarda sia la varietà delle discipline abbracciate, sia il profilo complessivo della comunità. L'istituzione evolve continuamente insieme al lavoro di studiosi e artisti. L'interscambio aperto e dinamico con la città di Roma è esteso a tutta Italia ed è proiettato ormai oltre i confini della penisola, grazie a una comunità che modula la propria stessa identità nell'aggregazione con i Residents—artisti e studiosi di grande prestigio invitati per risiedere in Accademia—e con i Borsisti internazionali. Roma è esplicitamente al centro di tanti dei progetti prodotti in Accademia: una presenza inevitabile, che si declina in molte forme diverse.

In questo numero vi illustreremo il lavoro dei Borsisti di quest'anno: più che un riepilogo, è un'istantanea, uno sguardo non definitivo sui loro progetti attuali, e insieme un'occhiata su quelli in preparazione per il futuro. Presenteremo anche i nostri Residents, gli ospiti che condividono le loro idee e conoscenze con la comunità dedicandosi allo stesso tempo al loro lavoro. Come i nostri Borsisti, alcuni dei Residents hanno da sempre fatto di Roma e del bacino del Mediterraneo il nucleo della loro ricerca, mentre altri hanno per la prima volta l'occasione di conoscere questi luoghi in maniera profonda e duratura. Tutti riportano a casa parte della loro esperienza in Accademia, alimentando, attraverso le loro diverse discipline, il valore perpetuo di Roma e rafforzandone la consapevolezza per un pubblico sempre nuovo. Questa sovrapposizione—che spinge alcuni dei più significativi studiosi, artisti e designer del nostro tempo nel cuore di questa comunità a Roma—darà forma alle opere che vedremo nei decenni futuri.



Grafton honored with Centennial Medal

As the Henry Putnam University Professor of History at Princeton University, **Tony Grafton** (2004 Resident) has strived to ensure the strength of the humanities, while also enriching intellectual life for students. Over his four decades at Princeton, he has taught undergraduate and graduate courses on a range of subjects, including art, magic, and science in Renaissance Europe and on the history of books and readers. He is currently working on a large-scale study of the science of chronology in 16th- and 17th-century Europe, seeking to understand how scholars assigned dates to past events, reconstructed ancient calendars, and reconciled the Bible with competing accounts of the past.

A former trustee of the American Academy in Rome, Anthony was honored with the 2016 Centennial Medal at the AAR Spring Gala in New York City. On April 21, he discussed the development of language to communicate across disciplines in the arts and humanities with classics scholar **Christopher Celenza** (1994 Fellow and former AAR Director) at the 2016 Rome Prize ceremony, as part of the Academy's *Conversations | Conversazioni* series.



New book offers perspective on Robert Venturi's "views" of Rome

Widely considered as an innovator of postmodern architecture, **Robert Venturi** (1956 Fellow, 1966 Resident) is known for his theoretical explorations of architecture, as chronicled in his books *Complexity and Contradictions in Architecture* (1966) and *Learning from Las Vegas* (1972). He was awarded architecture's highest honor, the Pritzker Prize, in 1991.

Venturi, Scott Brown and Associates, the firm he led with wife Denise Scott Brown, has produced acclaimed commissions around the world. Together, he and Scott Brown were awarded the National Medal of Arts, the 2000 Vincent Scully Prize, and the Design Mind Award from

the Cooper Hewitt, Smithsonian Design Museum.

Robert's Vanna Venturi house in Philadelphia, considered one of his masterworks, won the prestigious Twenty-five Year Award from the AIA in 1989. He is the subject of a new book, *Venturi's Rome*, by **Frederick Fisher** (2008 Fellow) and **Stephen Harby** (2008 Fellow), and his work will be featured this fall in a symposium at the MAXXI in Rome.

ABOVE: The Vanna Venturi House, Philadelphia.

RIGHT: Tony Grafton.
Photo by Chad Batka.

Tod Williams Billie Tsien Architects finalist for Obama Presidential Library

Since founding their architectural practice in 1986, **Tod Williams** (1983 Fellow) and **Billie Tsien** (2000 Resident) have developed a compelling body of work that goes beyond typical attributes of beautiful. Clients credit their architecture for having an uncanny effect on the people who live and work in their buildings. The highly prolific duo and their New York City-based firm are currently overseeing the design and construction of a new U.S. Embassy complex in Mexico City and have been commissioned to design a mixed-use building for the Jewish Theological Seminary

in Manhattan. In December 2015 it was announced that the firm was among the seven selected to submit proposals to design the new Barack Obama Presidential Center in Chicago.

The partners in work and life are active participants in the cultural community and also maintain active academic careers. Recipients of many awards, including a 2013 National Medal of the Arts, Billie and Tod were recently honored with the 2016 Centennial Medal at the AAR Spring Gala in New York City.



Rustow wins a MacArthur

Historian **Marina Rustow** (2007 Fellow) researches medieval Middle Eastern manuscript fragments, such as materials from the Cairo Geniza—the largest cache of Jewish manuscripts ever discovered. She uses this material to gain deeper understanding of daily Jewish life, including problems of belief and doctrine, as well as to document broader society in the ancient Middle East. Her scholarship and insight led to her being awarded a 2015 MacArthur “genius” Fellowship. As the Khedouri A. Zilkha Professor of Jewish Civilization in the Near East at Princeton University, Marina is passionate about teaching and collaborative learning and says she encourages a laboratory-like environment among students.

A New York native, Marina received a B.A. from Yale University and graduate degrees, including her Ph.D., from Columbia University. She is the author of *Heresy and the Politics of Community: The Jews of the Fatimid Caliphate* (2008), and is the co-editor of *Jewish Studies at the Crossroads of Anthropology and History: Authority, Diaspora, Tradition* (2011).



ABOVE: The Barnes Foundation, designed by Tod Williams Billie Tsien Architects.

LEFT: Tsien and Williams accepting the 2013 National Medal of the Arts.

INTRODUCING:

The 2016–2017 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

Prince Charitable Trusts/Kate Lancaster Brewster
Rome Prize in Landscape Architecture

KRISTI CHERAMIE

Recovering Lost Worlds: A Natural History of Erasure

A native of Dallas, Texas, Kristi is currently an Associate Professor of Landscape Architecture at The Ohio State University.

Andrew W. Mellon Foundation Post-Doctoral Rome Prize
in Medieval Studies

HUSSEIN FANCY

The Outlaw Sea: The Making of the Medieval Mediterranean

Hussein is an Assistant Professor in the Department of History at the University of Michigan. He was born in Paris, France.

Founders Rome Prize in Architecture

PHU HOANG AND RACHELY ROTEM

The Mutating Weathers of Rome's Ruins

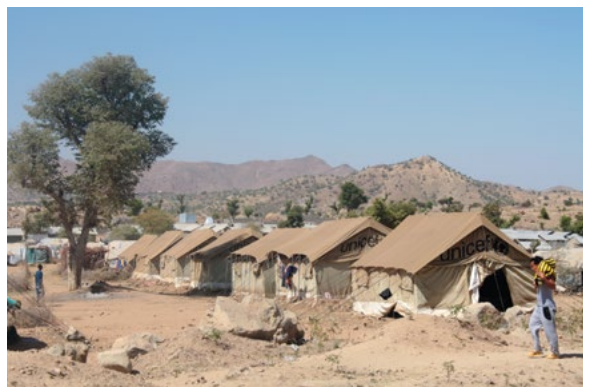
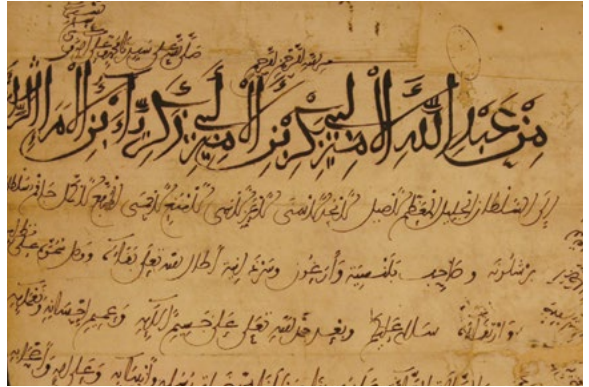
Born in Vietnam and Israel respectively, Phu and Rachely are co-directors of Brooklyn-based MODU Architecture | Design, an interdisciplinary architecture practice specializing in smart design that connects people to their environments.

Italian Fellow in Modern Studies

MILENA BELLONI

Cosmologies of Destinations: Understanding Contemporary Asylum Flows Through Italy to Europe

Milena recently completed her doctorate in Sociology and Social Research at the University of Trento.



FROM TOP: Kristi Cheramie; Hussein Fancy; Phu Hoang and Rachely Rotem; Milena Belloni.

ANCIENT STUDIES

Dorothy and Lewis B. Cullman/
National Endowment for the Humanities
Post-Doctoral Rome Prize

DORIAN BORBONUS

Associate Professor, Department
of History, University of Dayton
*The Tombs of Rome: Burial and History
in the Center of Power*

Andrew W. Mellon Foundation
Pre-Doctoral Rome Prize

CAROLINE CHEUNG

Ph.D. Candidate, Graduate Group
in Ancient History and
Mediterranean Archaeology,
University of California, Berkeley
*Storage and Packaging for an Empire:
Agricultural Economies of West-Central
Italy, c. 200 BCE–200 CE*

Andrew Heiskell Post-Doctoral
Rome Prize

KEVIN DICUS

Assistant Professor, Department
of Classics, University of Oregon
*Waste not Waste: Managing Garbage
in the Roman City*

Arthur Ross Pre-Doctoral Rome Prize

ANDREW HORNE

Ph.D. Candidate, Department of Classics,
University of Chicago
*Freedom and the Human Being:
Libertas in Cicero and Horace*

Emeline Hill Richardson/
Samuel H. Kress Foundation/
Helen M. Woodruff Fellowship of the
Archaeological Institute of America
Pre-Doctoral Rome Prize**

JENNY R. KREIGER

Interdepartmental Program
in Classical Art and Archaeology,
University of Michigan
*The Business of Commemoration:
A Comparative Study of Italian Catacombs*

Irene Rosenzweig/Lily Auchincloss/
Samuel H. Kress Foundation

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
PHU HOANG & RACHELY ROTEM
Directors, MODU

Hoang: Assistant Professor Adjunct,
Graduate School of Architecture, Planning
and Preservation, Columbia University
The Mutating Weathers of Rome's Ruins

Arnold W. Brunner Rome Prize

ROBERT HUTCHISON

Principal, Robert Hutchison Architecture,
and Affiliate Assistant Professor,
University of Washington Department
of Architecture
Drawing the Liminal City

Founders/Arnold W. Brunner/
Katherine Edwards Gordon Rome Prize

YASMIN VOBIS

Principal, Ultramoderne
Disciplining Colore

DESIGN

Cynthia Hazen Polsky and Leon Polsky
Rome Prize

KYLE DECAMP

Andrew W. Mellon Artist in Residence,
Drew University; Adjunct Lecturer,
Department of Theatre, Barnard College
"here where the bridge floats"

Mark Hampton Rome Prize

DAVID REINFURT

Lecturer, Department of Visual Arts,
Princeton University
*Design as Art: Bruno Munari
and Adriano Olivetti*

HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize

GREGORY BAILEY

Assistant Conservator, Walters
Art Museum
*An Investigation of the Craft Origins
and Technology of 'Venetian' Enamels
on Copper*

Charles K. Williams II Rome Prize

STELLA NAIR

Associate Professor, Department
of Art History, University of California,
Los Angeles
*Rome in the Andes: The Impact
of the Classical World on Inca
Architectural History*

LANDSCAPE ARCHITECTURE

Prince Charitable Trusts/
Kate Lancaster Brewster Rome Prize
KRISTI CHERAMIE
Associate Professor of Landscape
Architecture, the Knowlton School of
Architecture, The Ohio State University
*Recovering Lost Worlds: A Natural
History of Erasure*

Garden Club of America Rome Prize

JASON SIEBENMORGEN

Senior Associate, Michael Van
Valkenburgh Associates, Inc.
*From Ancient Italy to Urban Parks Today: A
Study of the Role of Plants in Italian Gardens
and Their Influence on Urban Park Design*

LITERATURE

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

JACK LIVINGS

Writer
Untitled novel-in-progress

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

MATTHEW NEILL NULL

Independent Writer
How Much Water Does a Man Need?

MEDIEVAL STUDIES

Andrew W. Mellon Foundation Post-
Doctoral Rome Prize in Medieval Studies

HUSSEIN FANCY

Assistant Professor, Department of History,
University of Michigan
*The Outlaw Sea: The Making of the
Medieval Mediterranean*

Marian and Andrew Heiskell/Samuel H.
Kress Foundation Pre-Doctoral Rome Prize**

JOHN LANSDOWNE

Department of Art and Archaeology,
Princeton University
*Image Made Flesh: The Micromosaic
Man of Sorrows at Santa Croce in
Gerusalemme in Rome*

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
Molfetta (ca. 1185–1303)*

MODERN ITALIAN STUDIES

National Endowment for the Humanities
Post-Doctoral Rome Prize

JESSICA MARGLIN

Assistant Professor, School of Religion
and Ruth Ziegler Early Career Chair
in Jewish Studies, University of
Southern California
*Nationality on Trial: Italy, Tunisia, and the
Making of the Modern Mediterranean*

Millicent Mercer Johnsen
Pre-Doctoral Rome Prize

DANIELLE SIMON

Ph.D. Candidate, Department of Music,
University of California, Berkeley
*La Voce della Radio: Opera and the Radio
in Italy, 1931–1960*

MUSICAL COMPOSITION

Elliott Carter Rome Prize

JONATHAN BERGER

Composer and Professor, Department
of Music, Stanford University
*Rime Sparse, and Todt Durch
Detranken (Death by Drowning)*

Luciano Berio Rome Prize

CHRISTOPHER TRAPANI

Composer
Recording Islands, Transcribing Mosaics

RENAISSANCE AND EARLY MODERN STUDIES

Donald and Maria Cox Post-Doctoral
Rome Prize

KATHLEEN CHRISTIAN

Lecturer, Department of Art History,
The Open University
*Michelangelo's Bacchus, Cardinal
Raffaele Riario, and the Culture of
Antiquarianism in Renaissance Rome*

Jesse Howard, Jr./Andrew W. Mellon
Foundation Post-Doctoral Rome Prize

ROBERT JOHN CLINES

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
Comparative 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 and Assistant Professor,
Department of Sculpture,
Yale School of Art
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

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

2016–2017 ITALIAN FELLOWS

Italian Fellow in Medieval Studies

SILVIA ARMANDO

Independent Scholar, Rome
*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, Turin
The Forgiveness Machine

Italian Fellow in Modern 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, Milan and New York
A Single Man

Enel Italian Fellow in Architecture/
Landscape Architecture

ANNALISA METTA

Assistant Professor in 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

ROME PRIZE JURORS

ANCIENT STUDIES

LYNNE LANCASTER, FAAR'02 (Jury Chair)
Professor, Department of Classics & World Religions, Ohio University

CHRISTOPHER HALLETT, FAAR'96
Professor, Departments of History of Art and of Classics
University of California at Berkeley

ALAIN M. GOWING
Professor, Department of Classics
University of Washington

MARY K. JAEGER
Professor, Department of Classics
Director, Humanities Program
University of Oregon

DESIGN

MARY MARGARET JONES, FAAR'98 (Jury Chair)
President/Senior Principal,
Hargreaves Associates

MICHAEL BIERUT, RAAR'16
Partner, Pentagram

ANDREW BLAUVELT
Director, Cranbrook Art Museum

CRAIG DYKERS, RAAR'15
Partner and Founder, Snøhetta

JERRY VAN EYCK
Founding Principal, Imelk | Landscape Architecture & Urban Design

HISTORIC PRESERVATION AND CONSERVATION

THOMAS LUEBKE, FAIA (Jury Chair)
Secretary, U.S. Commission of Fine Arts

JOHN OCHSENDORF, FAAR'08
Class of 1942 Professor of Architecture and Professor of Civil and Environmental Engineering, Massachusetts Institute of Technology

GEORGE WHEELER, FAAR'97
Director of Conservation, Historic Preservation Program, Columbia University

LITERATURE

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

JOHN GUARE
SHARON OLDS
ANNE TYLER
ROSANNA WARREN
JOY WILLIAMS

MEDIEVAL STUDIES

RACHEL JACOFF, RAAR'11 (Jury Chair)
Margaret E. Deffenbaugh and LeRoy T. Carlson Professor Emerita of Comparative Literature and Italian Studies,
Wellesley College

CAROLINE BRUZELIUS, FAAR'86, RAAR'89
Anne M. Cogan Professor of Art and Art History, Trinity College of Arts and Sciences, Duke University

MARCIA COLISH
Lecturer in History, Yale University

MICHAEL SCOTT CUTHBERT, FAAR'05
Associate Professor of Music,
Massachusetts Institute of Technology

MODERN ITALIAN STUDIES

EMILY BRAUN (Jury Chair)
Distinguished Professor, Department of Art and Art History, Hunter College and the Graduate Center, City University of New York

JOHN A. DAVIS, RAAR'01
Emiliana Pasca Noether Chair of Modern Italian History, University of Connecticut, and Editor, *Journal of Modern Italian Studies*

MASSIMO RIVA
Royce Family Professor of Teaching Excellence and Professor of Italian Studies, Brown University

MARY ANN SMART
Gladyce Arata Terrill Professor, Musicology, Department of Music, University of California at Berkeley

MUSICAL COMPOSITION

SEBASTIAN CURRIER, FAAR'94 (Jury Chair)
Composer; Artist-in-Residence, Institute for Advanced Study

SUSAN BOTTI, FAAR'06
Composer/Performer; Composition Faculty, Manhattan School of Music; and Adjunct Associate Professor, Vassar College

DONALD CROCKETT
Chair and Professor, Composition, Thornton School of Music, University of Southern California

PAULA MATTHUSEN, FAAR'15
Assistant Professor, Department of Music, Wesleyan University

HAROLD MELTZER, FAAR'05
Composer

RENAISSANCE AND EARLY MODERN STUDIES

SARAH MCPHEE, FAAR'92 (Jury Chair)
Professor, Department of Art History, Emory University

ALBERT RUSSELL ASCOLI, FAAR'05
Gladyce Arata Terrill Distinguished Professor, Department of Italian Studies, University of California at Berkeley

ELIZABETH S. COHEN
Professor, Department of History, York University

ROBERT L. KENDRICK
Professor, Department of Music, and Co-Director of Graduate Admissions, University of Chicago

VISUAL ARTS

TIM GRIFFIN (Jury Chair)
Director and Chief Curator, The Kitchen

DARA BIRNBAUM
Artist, and Professor, MFA Fine Arts and MFA Art Practice Programs, School of Visual Arts

GLENDALYS MEDINA, FAAR'13
Artist

JESSICA STOCKHOLDER
Artist and Chair, Department of Visual Arts
University of Chicago

ROBERT STORR (Auxiliary Juror)
Artist and Curator; Dean, Yale University School of Art

ZOE STRAUSS
Artist

MICKALENE THOMAS
Artist

ROMAN NUMERALS:

The 2016 Rome Prize winners at a glance

31

Rome Prizes awarded

3.6%

acceptance rate

38.7

average age

Inside the deliberation and selection process

864

applications

3,936

pages of text reviewed by humanities jurors

3,384

images viewed by visual arts jurors

453

recordings and scores reviewed by music jurors

5,000

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



“The Academy is . . . becoming better by the day. This year’s family seems to me the best I’ve known but perhaps I think so just because I’m so happy to be here”

Doris Taylor Bishop (1949 Fellow)
to Mary Williams, November 25, 1952.

Doris Taylor Bishop was awarded a Fellowship in Classics/Archaeology to study reliefs and other types of archaeological evidence, with a focus on Roman ritual objects. Born in Pendleton, Indiana, Professor Bishop received a B.A. (1939) and an M.A. (1945) from Indiana University. She received a Ph.D. in 1945 from Bryn Mawr College. Professor Bishop was a member of the AAR Cosa Excavation Team, and taught at Wheaton College from 1955 until her death in 1969. While there, she chaired the Classics Department.

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

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



Kara Walker

American artist Kara Walker visited Rome from February through early April as AAR's Roy Lichtenstein Artist in Residence. Her powerful body of work has all but eclipsed the origins of delicate black paper silhouettes as a miniature form of portraiture that once amused aristocratic Europeans. In her words, “the silhouette says a lot with very little information, but that’s also what the stereotype does.” Working with cut paper as well as film, light projection, puppets, performance, and sculpture, Kara has expanded the territory of the silhouette, reinventing image-making and storytelling while inspiring a new conversation about representational art and an artist’s oeuvre as a larger political project.

Kara’s first public-art project, *A Subtlety, or the Marvelous Sugar Baby* at the Domino Sugar Factory in Brooklyn, was the most talked-about event of the art world in 2014. The formidable installation—a huge, sphinxlike, crouching nude “Mammy,” built with 30 tons of white sugar, surrounded by life-sized figures of slave boys, cast in drippy molasses—addressed racial stereotyping along with themes of exploitation, displacement, transformation, and other socioeconomic complexities related to sugar production and gentrification. The artist described the piece as “a metaphor for identity formation” that captures the poignancy of its location, a soon-to-be-demolished factory that “refined” something brown into something white. As with all her work, the sculpture balanced the sublime and the absurd, the beautiful and the grotesque, examining the shameful legacies of the past and their impact on society today.

“The silhouette says a lot with very little information, but that’s also what the stereotype does.”



William Kentridge

South African artist William Kentridge's captivating art is rooted in his experience as a witness to apartheid. His expressionist drawings have been described as "lyrical allegories" for the grim realities of colonialism and totalitarianism. His now-signature technique of drawing, filming, and erasing in an astonishing loop stretches his pensive charcoal sketches into another dimension, a dimension of time lapsing. Through this process, which he self-deprecatingly calls "stone-age animation," he bridges politics and poetry. As he notes, "I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures, and uncertain endings. An art—and a politics—in which optimism is kept in check and nihilism at bay."

His studies in politics and background in theater are apparent across his oeuvre, which also includes prints, collage, sculpture, and the performing arts. A 2010 retrospective at New York's Museum of Modern Art presented the breadth of his output

and coincided with his triumphant direction and set design for the Metropolitan Opera's production of Shostakovich's *The Nose* (2010), which brilliantly married narrative, music, movement, and mise-en-scène. His artworks are like palimpsests, records of ideas evolving, actions unfolding—a way of engaging the complexities of the world, with a pulse.

A Resident at the Academy in 2011, William received AAR's highest honor, the Centennial Medal, in 2012. He returns to Rome in April, and his time at the Academy is made possible by the Deenie Yudell Fund in Visual Arts.

LEFT: Kara Walker.
SariGoodfriendPhotography

ABOVE: A performance of William Kentridge's *Refuse the Hour* in fall 2015.
Photo by Stephanie Berger.



David Adjaye

Architect David Adjaye and his firm, Adjaye Associates, have completed fifty projects on four continents, including the Whitechapel Idea Stores in London, Nobel Peace Center in Oslo, Moscow School of Management, Denver Museum of Contemporary Art, and flood-resistant houses in New Orleans. His international profile soared in 2009 when he, as part of a team that included the Freelon Group and Davis Brody Bond, won the competition to design the Smithsonian's National Museum of African American History and Culture. The \$500 million project, likely to be the last new construction on the National Mall, is among the most anticipated works of architecture scheduled for completion in 2016. The Art Institute of Chicago mounted a major exhibition of his work in 2015. Late last year it was announced that Adjaye Associates was one of seven firms invited to submit proposals to design the Barack Obama Presidential Center.

David's projects resist stylistic characterization, driven as they are by an approach that is rooted in place and strongly attuned to identity, the lessons of tradition, and the value of craft. His attentiveness to place isn't surprising, given his peripatetic life. Born

in Tanzania as the son of a Ghanaian diplomat, he lived in Egypt, Yemen, and Lebanon before moving to Britain at the age of nine. He has also spent more than a decade documenting urban life in Africa, an ongoing personal project described as a "geocultural survey of African cities in a global context."

David will spend parts of May, June, and July in Rome as AAR's William A. Bernoudy Architect in Residence.



TOP: Smithsonian National Museum of African American History and Culture, Washington D.C.

ABOVE: Adjaye with chairs he designed for Knoll.

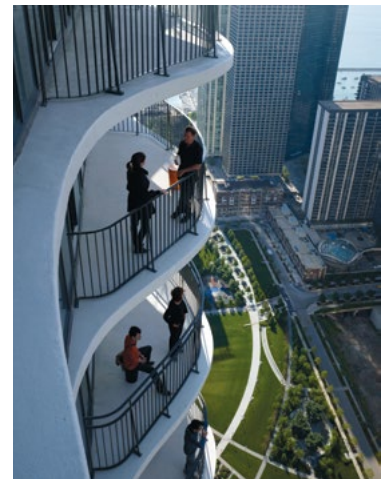
Jeanne Gang

When Chicago architect Jeanne Gang completed Aqua, an 82-story mixed-use tower, in 2010, it became an instant landmark—no small feat in a city that boasts one of the most pedigreed architectural skylines in the world. The building’s stand-out feature is its contoured, rippling façade: thin concrete ledges protrude from a rectangular glass slab, with each floorplate uniquely shaped and jutting out to form balconies, create shade, and break the city’s notoriously harsh winds. The building is emblematic of Jeanne’s approach, which marries ingenious engineering with refined aesthetics.

Jeanne established her firm, Studio Gang, in 1997, and her team of 75 includes not only architects, but also planners, artists, policy specialists, and other creative professionals. The firm’s work ranges from private residences to urban plans, small pavilions

to large cultural institutions. Jeanne avoids talking about form, preferring to emphasize a process involving prolonged investigations into materials, structures, and environmental and social impact. Her cross-disciplinary, research-driven approach was evident in the participatory installations that enlivened her solo exhibition at the Art Institute of Chicago in 2011. She also makes time for independent research projects that reflect what she calls “actionable idealism,” as in *Polis Station*, a plan to recreate police stations as community hubs to help build trust between police and their communities.

As William A. Bernoudy Architect in Residence at the Academy, Jeanne will participate in the *Conversations | Conversazioni* series on May 24 and return to Rome to complete her residency in 2017.



Aqua Tower, Chicago, IL, 2009.

“Not everything is design, but design is about everything.”



Michael Bierut

On any given day, the average person is quite likely to encounter the quiet brilliance of Michael Bierut, AAR's Henry Wolf Graphic Designer in Residence this spring. The logos or identity systems Bierut has created for countless businesses, organizations, and institutions—among them Saks Fifth Avenue, Verizon, the Rock and Roll Hall of Fame, and the Hillary Clinton presidential campaign—exert an untold influence over the visual landscape.

Michael worked with legendary designers Massimo and Lella Vignelli for ten years before leaving to join Pentagram as a partner in 1990. He has accumulated a client list that's as impressive as his awards and earned a reputation as a designer-philosopher who generously shares his insight and wit in lectures and writings. His ruminations appear regularly in *DesignObserver*, an online magazine he cofounded. His book *How to use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once*



in a while) change the world encapsulates his belief that design is about the ability to make connections between things. “Not everything is design,” he has said, “but design is about everything.”

In preparation for his residency, Michael has been learning Italian, though he confesses the language is not sticking. “I only know one little phrase,” he shared at an AIGA conference last November. “*Ancora imparo*, I’m still learning.” It’s a note that Michelangelo scribbled on a drawing he made at the age of 87—a lesson Michael carries, and shares.

LEFT: *The Architectural League of New York Light Years* poster (1999).

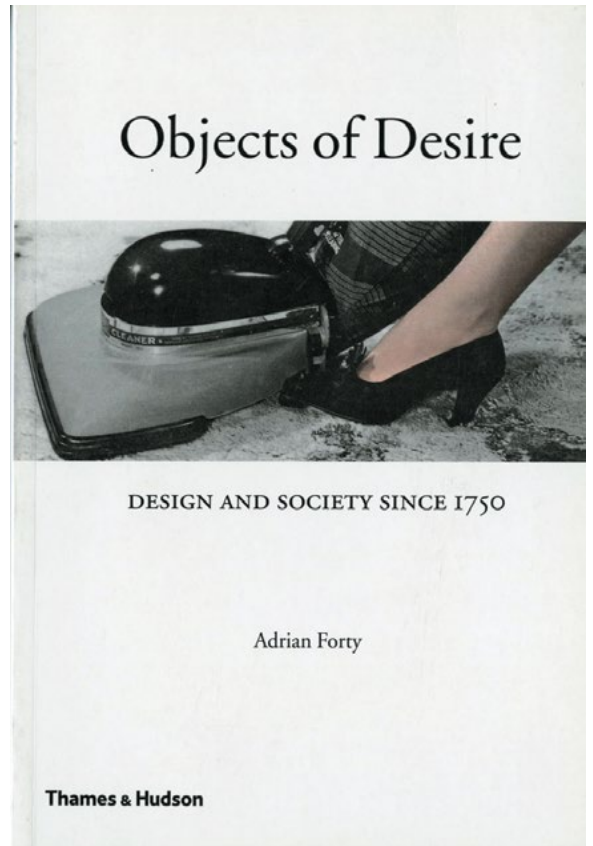
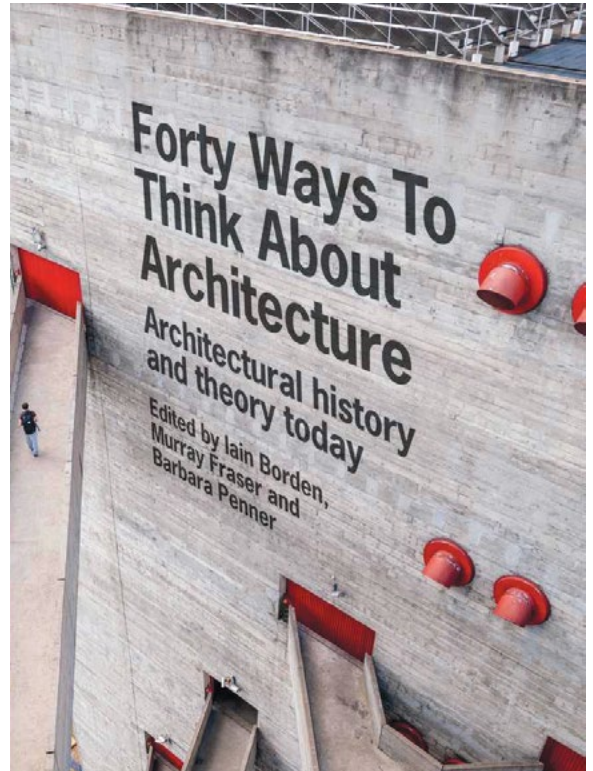
RIGHT: Knotty typography on a series of posters for a design conference at MIT Media Lab (2015).

Adrian Forty

The Louis Kahn Scholar in Residence at the Academy in April and May is Adrian Forty, a major figure in design history and criticism for over forty years. A protégé of influential author and critic Reyner Banham, Adrian joined the faculty of the Bartlett School of Architecture at University College London as a professor of architectural history in 1973, remaining there until his retirement in 2014. The master's degree program in architectural history he created there in 1981 was among the earliest of its kind in the world, and his efforts greatly expanded the possibilities for studying and teaching in that field. Sharing Banham's belief that architecture and design—and their history and criticism—should be an active part of a culture and not solely for the elite, Adrian is admired for his accessible lectures and writings, his emphasis on first-hand observation, and his attunement to political and cultural realities.

Adrian's books have explored the world of consumer goods (*Objects of Desire*, 1986), the verbal discourse of architecture (*Words and Buildings*, 2004), and the cultural significance of a building material (*Concrete and Culture*, 2012), among other topics. In recognition of his contributions, the Royal Institute of British Architects (RIBA) named him an honorary fellow in 2012. His role as a mentor to a generation of design scholars is captured in *Forty Ways To Think About Architecture: Architectural Theory Today* (2014), a Festschrift inspired by his work.

While in Rome, Adrian presented a lecture titled "Concrete and Culture."



Anna Deavere Smith

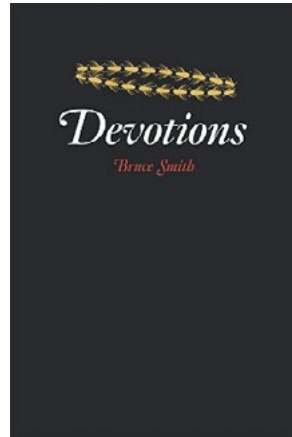
Playwright, actress, storyteller, and activist Anna Deavere Smith will perform a selection of monologues at the Villa Aurelia on May 17 while a Writer in Residence at the Academy. Anna is a one-of-a-kind talent whose captivating one-woman performances have redefined the genre known as documentary theater. Her monologues draw power from her uncanny ability to channel the people she interviews. She nails their accents, speech patterns, physical postures, and gestures, giving voice to those who are swept up in some of the most perplexing issues of our time. Racism, violence, social injustice, and institutional ineptitude are recurring themes. “I’m looking for the people who would scream it from a mountaintop, and I just happen to be walking by,” she said in a recent interview.

Her first accolades came in the early 1990s, with *Fires in the Mirror*, which documented the viewpoints of dozens of people after the Crown Heights riots, and *Twilight: Los Angeles, 1992*, a response to the Rodney King riots. Nearly 25 years later, she has found herself on the streets in her hometown of Baltimore in the aftermath of Freddie Gray’s death, where she has conducted countless interviews, focusing in particular on the impact of racism targeted at the young. She’s tackling the “school to prison pipeline” in which children, mostly of color, get in trouble at school for minor offenses and are then funneled into the criminal justice system. Anna continues to collect interviews across the United States for *Notes from the Field: Doing Time in Education*, her work in progress on this topic.

“I’m looking for the people who would scream it from a mountaintop, and I just happen to be walking by.”



“[I plan] to explore Rome as if I had a dream about it once and am revisiting that dream.”

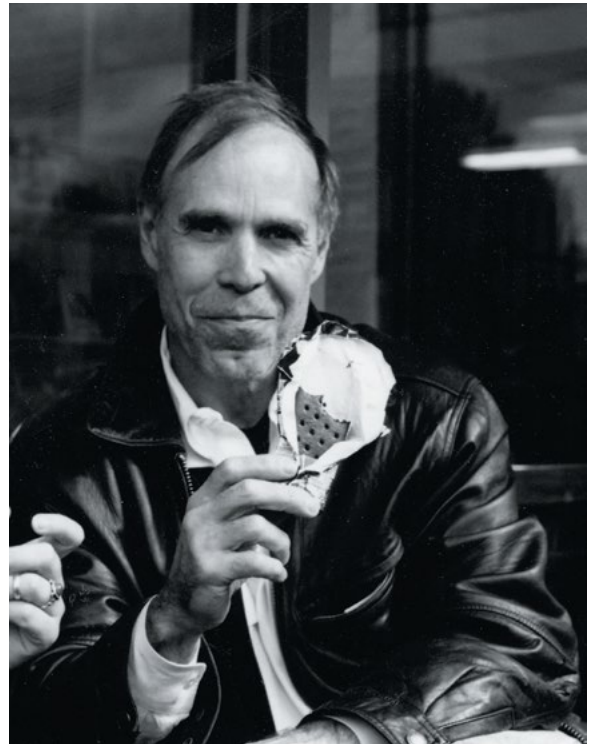


Bruce Smith

“Poetry for Tough Guys” was the title of a *New York Times* review of *Devotions* (2011) by Bruce Smith, a professor of English at Syracuse University and William B. Hart Poet in Residence at the Academy this spring. In that review, critic Stephen Burt described Bruce’s poems as beginning from “a notion of blue-collar manhood, full of rough edges, frustration, defiance, and pride.” In one poem, Bruce likened writing poetry to how “boys (mostly) in shop class” make “something / they can carry, although they carry little.” His poetry also has been described as jazz-like, and Bruce himself has noted his poetry’s aspiration to song: “When the language works to seduce and...move us, when it works its blues on us, bounces us and trembles us, makes us swerve from our upright and rational propositions... we are thinking and listening at the same time or really listening and not thinking, like a good song does.”

Bruce is the author of six books of poems. *The Other Lover* (2000) was a finalist for both the National Book Award and the Pulitzer Prize; *Devotions* (2011) was also a National Book Award finalist. His poetry has appeared in numerous periodicals as well, among them *Poetry*, *The Nation*, *The Paris Review*, and *The New Yorker*.

During his residency, Bruce expects that “most of my time will be writing.” But he also plans “to explore Rome as if I had a dream about it once and am revisiting that dream.”



David Stone

David M. Stone, professor of art history at the University of Delaware, specializes in Italian Baroque art and is a leading authority on Caravaggio and Guercino. As the recipient of the Andrew W. Mellon Post-Doctoral Rome Prize in Art History in 1997–98, David studied Caravaggio, focusing in particular on the artist's 15-month sojourn in Malta. His research supported publication of *Caravaggio: Art, Knighthood, and Malta* (2006), as well as articles in *Paragone* and the *Art Bulletin*. He also participated in the acclaimed exhibition *Caravaggio: The Final Years*, organized by the Museo di Capodimonte in Naples and the National Gallery in London, in 2004–05.

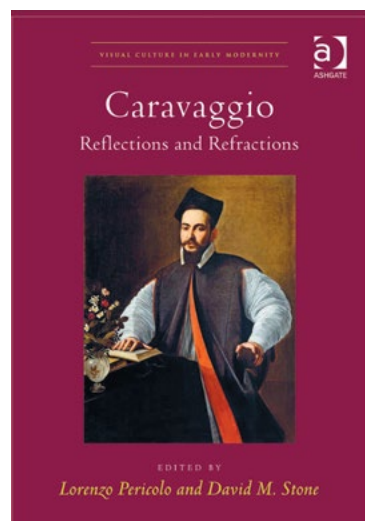
His scholarship on the Bolognese artist Guercino includes *Guercino, Master Draftsman: Works from North American Collections*, an exhibition he organized in 1991 that traveled to the Harvard University Art Museums, the National Gallery of Canada, and the Cleveland Museum of Art; and *Guercino: Catalogo completo dei dipinti* (1991), a complete catalogue of the artist's paintings. More recently, David

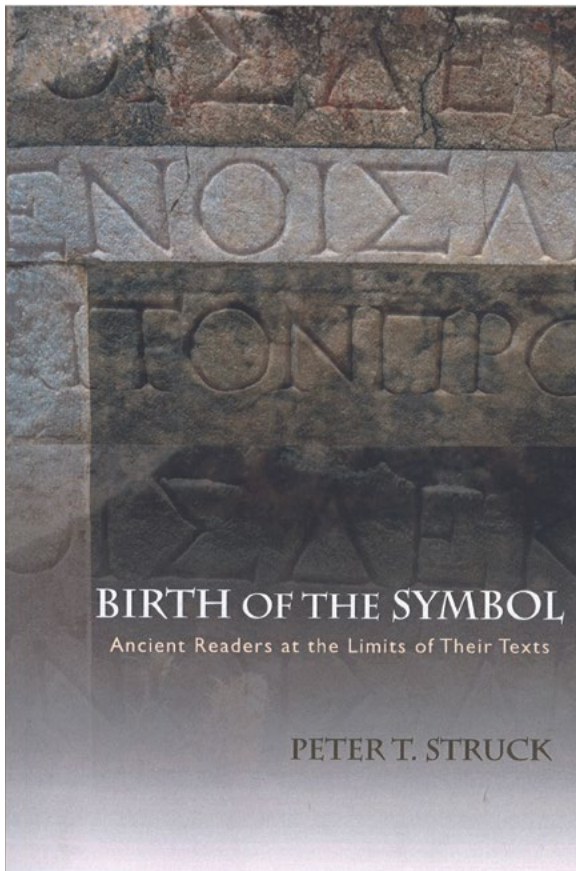
contributed entries on Guercino to the exhibition catalogues *Il Cavalier Calabrese: Mattia Preti, tra Caravaggio e Luca Giordano* (2013), and *Italian Master Drawings from the Princeton University Art Museum* (2014). In 2015, he was the recipient of a grant from the Kajima Foundation for the Arts, which supported a two-week trip to Japan, where he gave a lecture on Guercino at the National Museum of Western Art in Tokyo and a lecture on Caravaggio at the University of Kobe.

A trustee of the American Academy in Rome and a member of the AAR Advisory Council to the Committee of the School of Classical Studies, David returned to Rome this spring as the James S. Ackerman Scholar in Residence. He discussed Guercino's creative process and his pricing of paintings with Baroque scholar Patrizia Cavazzini as part of the Academy's *Conversations* | *Conversazioni* series.



LEFT: Guercino, *Saint Sebastian*, 1632–34.





TOP: Peter Struck recording a lecture.

Peter Struck

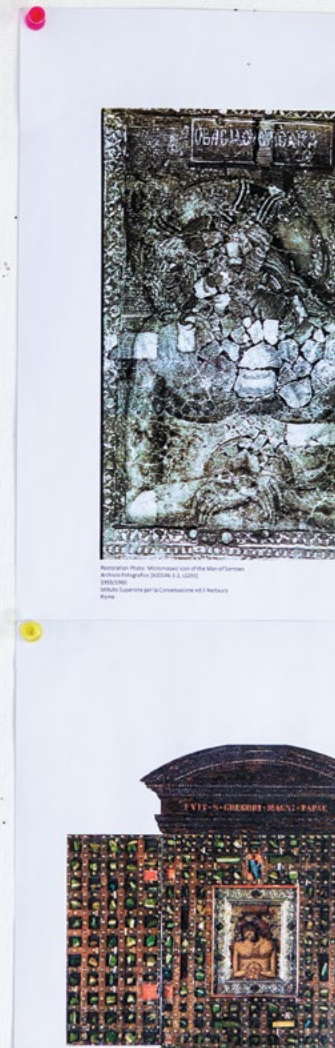
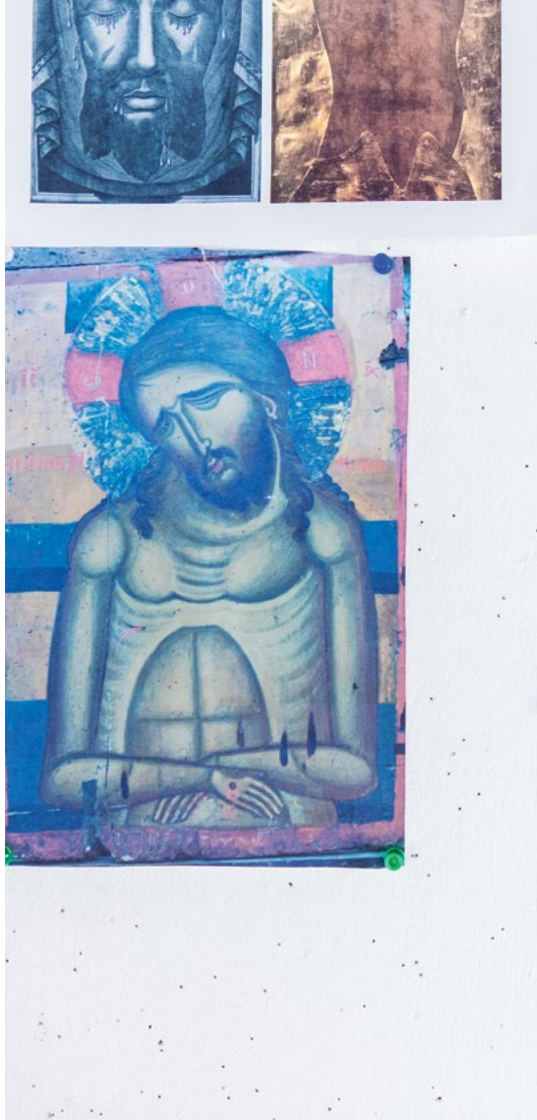
Peter Struck, a professor of classical studies at the University of Pennsylvania, was the Academy's Lucy Shoe Meritt Scholar in Residence in Rome in January and February. A leading scholar of ancient sign systems, he has written extensively on the theories of the sign in literary criticism and in divination through oracles, omens, and dreams. His first book, *Birth of the Symbol: Ancient Readers at the Limits of their Texts* (2004), explored the ancient Greek literary critics and theorists who invented the idea of the poetic symbol.

Outside academia, Peter has served as a consultant to NBC, *Newsweek*, *U.S. News and World Report*, and A&E, and worked on *Clash of the Gods*, a TV series on mythology for the History Channel. At TEDxPenn last year, he delivered a talk that linked the practices of ancient divination to contemporary cognitive research. After spending a year at Stanford's Center for Advanced Studies in Behavioral Studies, he saw a connection between the discoveries of cognitive scientists, evolutionary biologists, and behavioral psychologists—for example, with regards to nonverbal communication, intuition, and nondiscursive thinking—and the techniques used by ancients to make decisions or solve problems. More than occult rituals, acts like reading the entrails of sacrificed animals were techniques, Peter explains, that opened possibilities to break from discursive deliberations and tap into “things we know without quite knowing how we know.” *Divine Signs and Human Nature: A Cognitive History of Divination in Antiquity*, his forthcoming book, expands on this discussion.

TIME AND SPACE TO THINK AND WORK

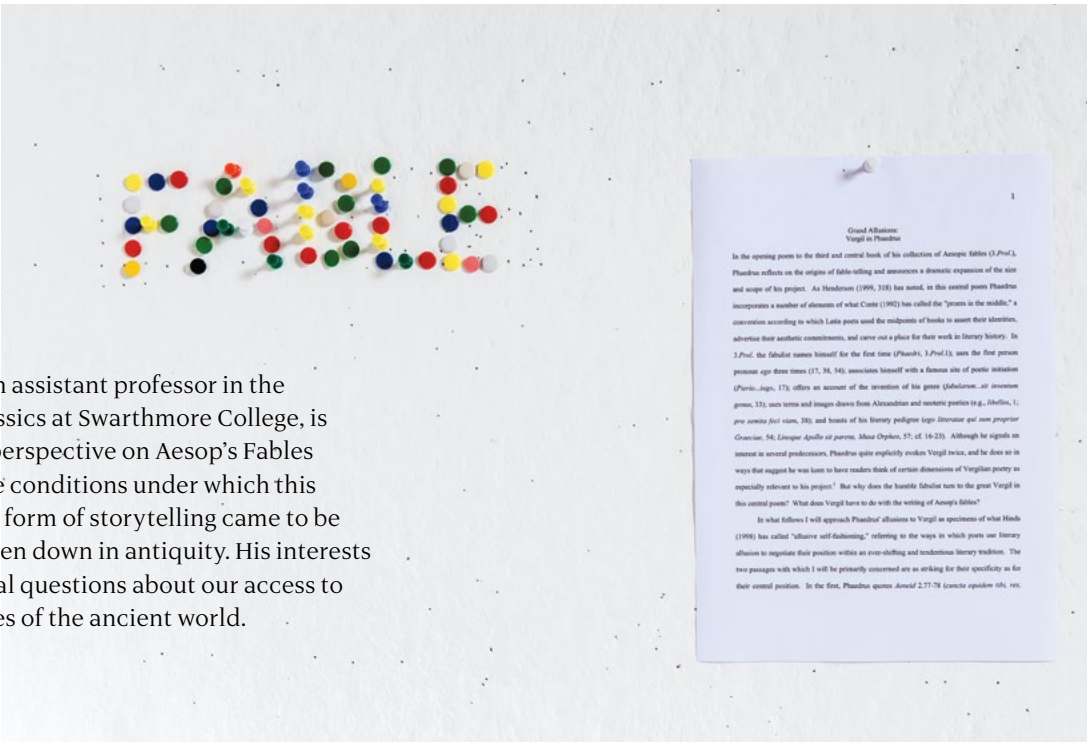
Here are examples of the scholarly and creative work being generated by our Rome Prize winners and Italian Fellows. The ongoing dialogues and collaboration taking place around the Academy every day speak to a vibrant community, and a cultural crossroads, that is impacting how we see ourselves and the past, present, and future.





Art historian **John Lansdowne** is studying a Byzantine micromosaic image of Christ, along with the reliquary and chapel that house it at Santa Croce in Gerusalemme in Rome. He is interested in the interdependent functions of the image, its frame, its chapel, and its church in the spectacle that surrounded this work as a cult-object in the later Middle Ages. John is completing year one of a two-year fellowship and is a doctoral student in the Department of Art and Archaeology at Princeton University.

All photographs by Davide Franceschini unless otherwise noted.



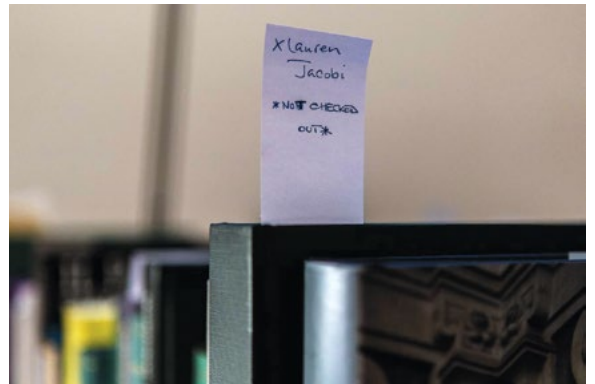
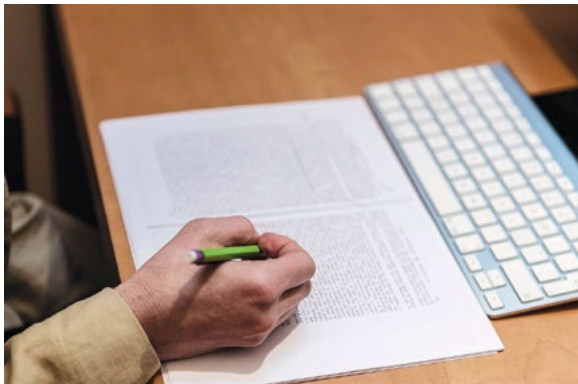
Jeremy B. Lefkowitz, an assistant professor in the Department of Classics at Swarthmore College, is developing a new perspective on Aesop's Fables by emphasizing the conditions under which this prototypically oral form of storytelling came to be collected and written down in antiquity. His interests lead to fundamental questions about our access to the popular cultures of the ancient world.

Grand Allusions
Virgil in Phaedrus

In the opening poem to the third and central book of his collection of Aesopic fables (3.Prof.), Phaedrus reflects on the origins of fable-telling and announces a domestic expansion of the size and scope of his project. As Henderson (1999, 318) has noted, in this central poem Phaedrus incorporates a number of elements of what Conte (1992) has called the "poem in the middle," a convention according to which Latin poets used the midpoints of books to assert their identities, advertise their aesthetic commitments, and carve out a place for their work in literary history. In 3.Prof. the fabulist names himself for the first time (Phaedr. 3.Prof.1), uses the first person present age three times (3.L, 34, 54), associates himself with a famous site of poetic initiation (Phaedr. Jupp. 17), offers an account of the invention of his genre (Phaedrus, *in invenione generis*, 33), sets terms and images drawn from Alexandria and meiotic poetics (e.g., *libellus*, 1; *per amicitia dei* *com*, 30), and boasts of his literary pedigree (*ergo interiore quo non propter Graeciae*, 54; *Latineque apud* *se* *pariter*, *Maia* *Diphilos*, 57, cf. 16-23). Although he signals an interest in several predecessors, Phaedrus quite explicitly evokes Virgil twice, and he does so in ways that suggest he was keen to have readers think of certain dimensions of Virgilian poetry as especially relevant to his project.¹ But why does the humble fabulist turn to the great Virgil in this central poem? What does Virgil have to do with the writing of Aesop's fables?

In what follows I will approach Phaedrus' allusions to Virgil as specimens of what Heide (1998) has called "allusive self-fashioning," referring to the ways in which poets use literary allusion to negotiate their position within an ever-shifting and tendentious literary tradition. The two passages with which I will be primarily concerned are as striking for their specificity as for their central position. In the first, Phaedrus quotes *Aeneid* 2.77-78 (*concreta epulone tibi, res*,

Lauren Jacobi studies the vibrant systems of trade that existed during the late medieval and Renaissance eras. Her examination of buildings used for business and mercantile settlements seeks to show the impact of national identity on the movement of money and goods through various trade networks in Bruges, Lyon, Messina, Alexandria, Tunis, and Acre. Lauren is an assistant professor in the Department of Architecture at the Massachusetts Institute of Technology.



Classics scholar **Katharine P. D. Huemoeller** investigates the sexual and familial experiences of slaves in the Roman world, from approximately 200 BCE to 200 CE, using legal and documentary sources, as well as more familiar literary evidence. Katharine is a Ph.D. candidate in the Department of Classics at Princeton University.





Senam Okudzeto is an artist who works with a variety of media, including video, installation, painting, and sculpture, investigating the production of objects and images in post-independence West Africa, as well as notions of citizenship and identity. *The Meeting of Light and Earthly Gravitations*, a project for *Cinque Mostre* 2016, recalls her experience of Rome. Senam is a lecturer at the University of Basel in Switzerland.



Namsal Siedlecki's artwork focuses on the physical transformation of materials and the recovery of ancient techniques, such as weaving and fabrication with *cocciopesto* (an ancient building material made of crushed bricks or tiles), which he uses to question the nature of objects. Namsal lives and works in Seggiano, Italy.



Architect and designer **Javier Galindo** explores the idea of the fragment, seeking to position it as a site of opportunity and activism as opposed to ruin or melancholia. His work involves study and analysis as well as drawings and interventions related to a sampling of incomplete public works scattered around Italy.





Classics scholar **Chiara Ballestrazzi** examines the interpretation of gemstones in the Roman world as signifiers of empire, symptoms of corrupt morals, and complex indicators of social status. Chiara is a Ph.D. candidate in Ancient Studies at Scuola Normale Superiore di Pisa.



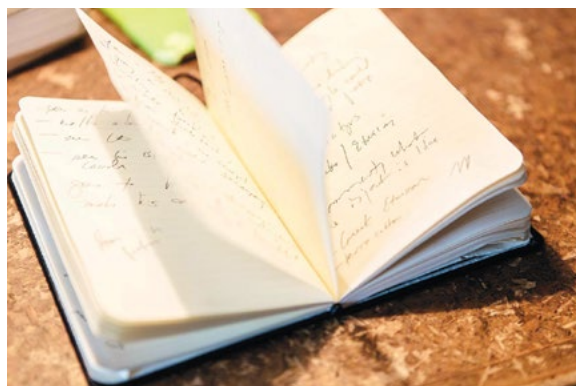
Art historian **Katharine (Katie) McKenney Johnson** is researching the early work of Italian artist Alberto Burri (1915–1995), the avant-garde circles of Rome in the 1950s, and the cultural, social, and political climate of reconstruction Italy. Katie is a Ph.D. candidate in the Department of the History of Art at Johns Hopkins University.

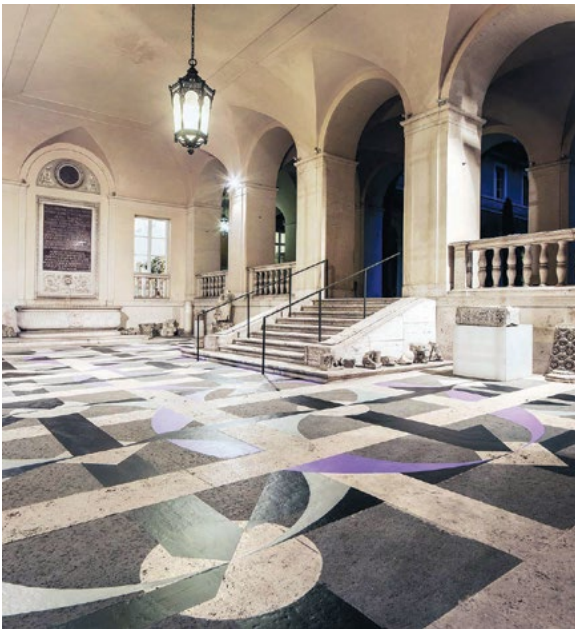




Interested in the distinct but interrelated roles of drawing and writing in the study of historical landscapes and gardens, **Thaïsa Way** uses both practices to challenge the standard contemporary narratives of landscape architectural history. Thaïsa is an associate professor in the Department of Landscape Architecture at the University of Washington in Seattle.

Writer **Lysley Tenorio** nimbly explores multiple perspectives and ideas—family relationships, undocumented migrants, online scam artists, WWII Filipino rebel activity, action films from the 1980s—in his untitled in-progress novel. Born in the Philippines, Lysley lives in San Francisco and is an associate professor in the Department of English/MFA Program in Creative Writing at Saint Mary's College of California.





Bryony Roberts researches the drawing techniques of historic preservation, examining how measured plans, sections, and elevations merge the ambitions of preservation and architectural invention. Bryony is a visiting professor at the Oslo School of Architecture and Design in Norway.

Bottom right photo by Mark Robbins (1997 Fellow).

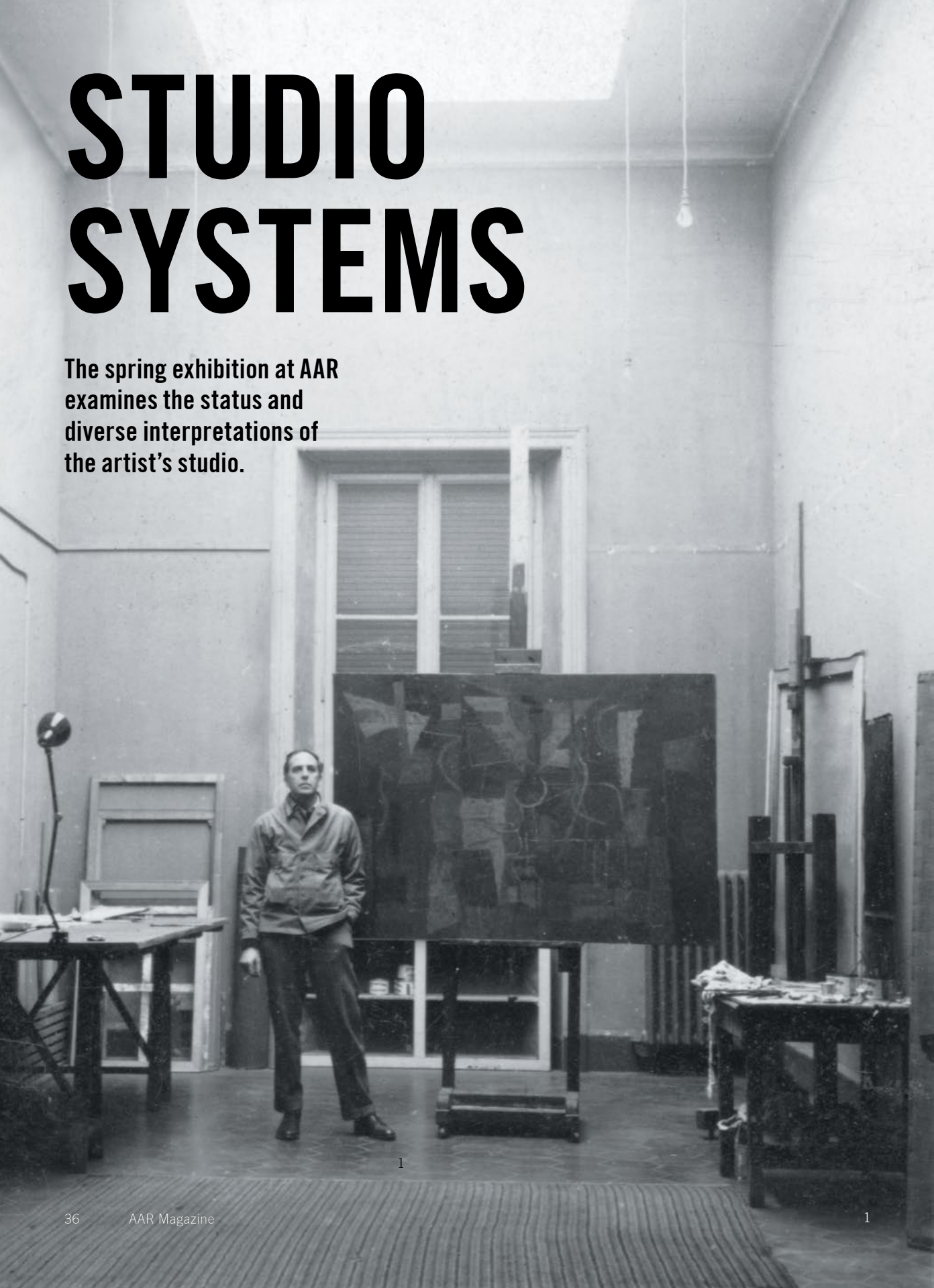
Contemporary composer **Christopher Cerrone** is noted for his music's ringing clarity of sound, deep literary fluency, and innovative structure, characteristics evident in *Invisible Cities*, his Pulitzer Prize-nominated opera based on Italo Calvino's classic surrealist novel. In January, the renowned Scharoun Ensemble of the Berlin Philharmonic Orchestra performed some of his recent work at the Academy. A member of the composer collective Sleeping Giant, Chris is based in Brooklyn, NY.

Photo by Gerardo Gaetani.



STUDIO SYSTEMS

The spring exhibition at AAR examines the status and diverse interpretations of the artist's studio.



1

This spring, the American Academy in Rome presents **Studio Systems**. Long mythologized as the locus of artistic creation, the studio has undergone a sea change in the past few decades as artists have reconfigured and diversified the sites of their activity. Conceptual practice since Marcel Duchamp's readymades and Andy Warhol's factory has generated new forms and sites of creative endeavor that often exceed the limits of the studio proper. In 1971, in the heyday of minimalism, French artist Daniel Buren launched a critique of the double bind of the work of art produced in the studio. Remaining cloistered in the artist's private realm, the work suffers "total oblivion," whereas leaving that sphere alienates from its origins. John Baldessari, in a class entitled "Post Studio Art" offered at CalArts in the early 1970s, went so far as to predict the demise of the traditional studio. In the same period, however, Philip Guston, in paintings such as *The Studio* (1969), reclaimed the studio as a necessary, if fraught space, central to his self-reflexive, but epic allegorical project. *Studio Systems* aims to plumb some of the tensions governing contemporary studio practice issuing from these respective trajectories.

Studio Systems
May 19–July 3, 2016
American Academy
in Rome
Via Angelo Masina, 5
Rome

**Exhibition opening
and lecture**
Guest lecture:
Theaster Gates—
The Sermon on
Buildings at 6 pm
Exhibition opening:
7–9 pm



2



3



4



5



6

In conjunction with the AAR's annual Open Studios (June 8), which provides free access to the inner workings of Fellows' ongoing projects in studios throughout the McKim, Mead & White Building, this focused show will feature ways in which the studio has been constructed, redefined, and interrogated in recent art.

Featured artists include Yuri Ancarani, Richard Barnes (2006 Fellow), Anna Betbeze (2014 Fellow), Suzanne Bocanegra (1992 Fellow), Petra Cortright, Marcel Duchamp, Philip Guston (1949 Fellow, 1971 Resident), Josephine Halvorson, Dawn Kasper, Bryony Roberts (2016 Booth Family Rome Prize).

The exhibition is curated by **Peter Benson Miller**, the Andrew Heiskell Arts Director at the American Academy in Rome.

1
Philip Guston
in his studio at
the American
Academy in
Rome, 1948.

2
Anna Betbeze's
backyard studio.

3
Petra Cortright at
work in her studio.
Photo: Stefan Simchowicz.

4
Inside Theaster
Gates's Stony
Island Arts Bank,
2015.
Courtesy of the artist.
Photo: Sarah Pooley.

5
Dawn Kasper
working in a studio
she installed at the
Whitney Biennial:
*This Could Be
Something
If I Let It*, 2012.
Photo: Rainer Hosch.

6
Suzanne
Bocanegra
performing in
*Studio Visit
Performance,
Act 2*.

7
Yuri Ancarani at
work on his film
San Siro.



WORKING ACROSS DISCIPLINES



Nina C. Young (bottom, far right) and dancers performing *Temenos* at the Tempietto di S. Pietro.



The Academy offers a wide range of support and opportunities to facilitate cross-disciplinary work and the dissemination of scholarly and artistic production during a Fellow's residency. Last year, we launched the **Fellows Project Fund**, which is designed to enrich the practical experience of Rome Prize winners and Italian Fellows by funding collaborative work with members of other national Academies, and/or cultural and academic institutions in Rome and throughout Italy. Projects are to occur during the Fellowship year, and may take the form of publications, symposia, exhibitions, site-specific installations or any proposal with a public component. We are delighted to present several projects that were supported in this second year of the Fellows Project Fund.

For a new online publication, *The Poet and The Critic, and the missing*, designer and curator **Lauren Mackler** pairs artists and writers who discourse on a joint topic related to contemporary culture. The platform becomes a space from which to respond to a variety of issues, as well as a starting point for a series of roving exhibitions and performances. *The Poet and The Critic, and the missing* is currently on view at The Museum of Contemporary Art, Los Angeles, through June 19.

In conjunction with the AAR winter exhibition *Cinque Mostre 2016—Across the Board: Parts of a Whole*, AAR presented two projects that explored themes engaged by the show. In the first, artist **Emily Jacir** collaborated with medieval studies scholars **John Lansdowne** and **Christopher MacEvitt** on the publication

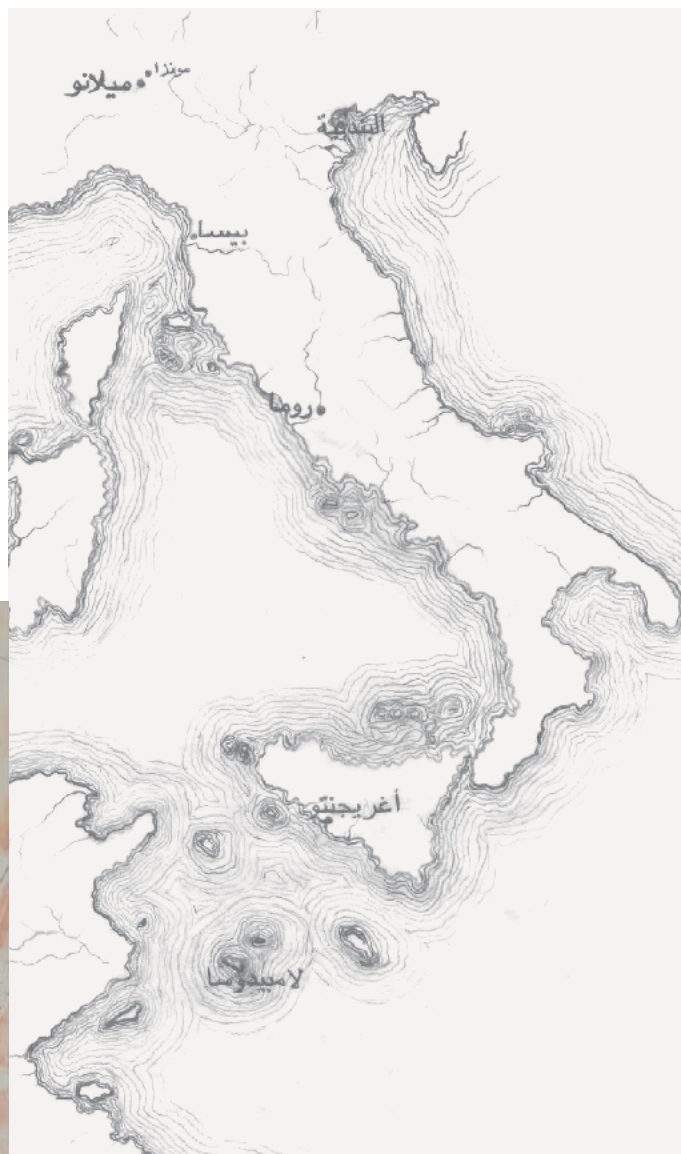
of *TRANSLATIO*, which blends imagery and text to illustrate the movement of objects, images, people, and place between Palestine and Italy. The project was born out of *Via Crucis*, Jacir's permanent installation commissioned for the church of San Raffaele in Milan.

Composer **Nina C. Young** presented *Temenos*, a site-specific work created to address the union of sound and movement in relationship to architecture and performed at the Tempietto di S. Pietro in Montorio. Nina collaborated with choreographer Miro Magloire (from the New Chamber Ballet), dancers Elizabeth Brown Hudec and Daniela Gianuzzi, and the Real Academia de España en Roma.

RIGHT: Emily Jacir, *Italia*,
graphite on paper, 2016.

BELOW: Emily Jacir, *Via Crucis*
(detail), 2015.

Photo: Fabio Mantegna. Commissioned by artache
for the Church of San Raffaele in Milan.





BELOW AND LEFT: *The Poet and The Critic, and the missing*, curated by Lauren Mackler. First iteration including contributions by Nathaniel Mackey, Nevine Mahmoud and Lynne Tillman.





RESHAPING THE LANDSCAPE

The Enel Foundation establishes a new AAR Italian Fellowship

The American Academy has launched the **Enel Italian Fellowship** for Italian landscape architects, urban designers, and architects. The new five-year partnership with the Enel Foundation, the research arm of the Rome-based multinational energy group Enel, will support one three-month Fellow for each of the next five years, beginning with the 2016–17 academic year. In addition, Enel and the AAR will also collaborate on a series of international projects focused on landscape urbanism and the built environment, including Enel’s power plant reconversion program Futur-E.

This partnership grew out of an appreciation of the potential to support Italian practitioners and with the aim of maximizing the country’s tremendous design and engineering talent to revitalize communities and rehabilitate industrial sites around the world. The American Academy has a long and distinguished history of engaging contemporary Italian artists and scholars in a dialogue with their American counterparts, and here, with its global network of prominent design professionals, it is uniquely positioned to help advance civic design and sustainability in Italy. Enel’s support of Italian Fellowships at the AAR is part of the company’s broader commitment to promote cultural and environmental initiatives that have a wide social impact, and to exploit Italian ingenuity in order to design and construct beautiful and healthful places to live and work.

Fostering creative and forward-thinking design solutions is the ultimate aim of this partnership. Not only will the collaboration forge a strong relationship between Enel and the Academy, it will also advance the global discourse on innovative approaches to landscape, urban revitalization, and sustainable development, and will have a profound impact on these fields within Italy. The inaugural Enel Italian Fellowship has been awarded to **Annalisa Metta**, a professor in the Department of Architecture at Roma Tre University. Annalisa will assume her residency in September 2016, working on a project that explores the effects of global warming—the result of which Rome is expected to have the same climate as Tunis in a few decades—and how the accretion of subtle environmental changes will shape the Roman urban landscape.

LEFT: Annalisa Metta, “Lobelia color dell’aere,” ephemeral garden, Auditorium Music Park, Rome, 2011.



This publication is generously supported by the New Initiatives for Don Fund, a gift of Maria R. Cox; Jessie and Charles Price; and the Cowles Charitable Trust.

We thank the following for their support of the American Academy in Rome (October 1, 2015–March 15, 2016).

\$100,000 and above

Suzanne Deal Booth**
Enel Foundation
Richard Grubman and Caroline Mortimer
Mr. and Mrs. Roberto A. Mignone
Mr. and Mrs. H. Charles Price
Louisa Stude Sarofim
Alexander and Jeanne Sloane**
Michael and Nina Sundell

\$25,000–\$99,999

Mr. and Mrs. Livio Borghese
Katie and Jim Brennan
Cary Davis and John McGinn
Frank Family Charitable Foundation/
Mary and Howard Frank
William B. Hart and Constance Eaton**
Syde Hurdus Foundation, Inc.
Mr. and Mrs. Edward Hyman**
Rachel Jacoff, RAAR'11
Karen and Paul Levy
Aileen and Brian Roberts
John F. W. Rogers
Jerry and Katherine Speyer
Calvin Tsao
Tod Williams, FAAR'83, and
Billie Tsien, RAAR'00
Barbara and David Zalaznick
Anonymous (1)

\$10,000–\$24,999

Mr. and Mrs. Anthony Ames
Adi Shamir Baron and Richard Baron
Pierpaolo Barzan and Valeria Sorci
The Brown Foundation, Inc.
Allston Chapman*
Daniel G. Cohen
The Aaron Copland Fund for Music, Inc.
Jennifer and William H. Fain, Jr., FAAR'02
Barbara Goldsmith
Wendy Evans Joseph, FAAR'84*
Melissa Kaish and Jonathan Dorfman
Lamb-Baldwin Foundation
Thom Mayne and Blythe Alison Mayne
Dr. Peggy McEvoy*
William and Catherine McGurn
D. B. Middleton, FAIA, FAAR'82
Susan and Peter Nitze*
Nancy and John Novogrod
Townes L. Osborn
The Estate of Paul Pascal, FAAR'52

Ellen Phalen and Joel Shapiro
Anne Jacques Phelps*
Jeannie and Thomas Phifer, FAAR'96
Ralph Lauren Italy
Judith Greenberg Seinfeld*
Terra Foundation for American Art
Peter Walker and Jane Gillette
Anonymous (1)

\$5,000–\$9,999

Elizabeth Bartman, FAAR'83, and
Andrew P. Solomon
Sharon Davis
Thomas F. Kelly, FAAR'86, RAAR'02,
and Margaret Badenhausen
Jane and Morley Safer
Daniel Solomon and Shirley Sun
Mr. and Mrs. Michael I. Sovern
The Thorne Foundation

\$1,000–\$4,999

Cynthia B. Altman
The Estate of Larry M. Ayres, FAAR'84
Joan Lamb Baldwin
Teodolinda Barolini, RAAR'12
David and Judith Barrett
Cheryl Barton
Dr. Paul Bentel and
Ms. Carol Rusche Bentel, FAAR'94
Helen and Peter Bing
Suzanne Bocanegra, FAAR'91, and
David Lang, FAAR'91
Elizabeth A. R. and Ralph S. Brown
Theodore L. Brown
Amy Cappellazzo
Thomas H. Carpenter and
Lynne Lancaster
Alexandre and Lori Chemla
Annie and David Childs, RAAR'04
Laura Chioffi
John R. Clarke
Henry W. and Joan S. Cobb
Licia and Michael Conforti,
FAAR'76, RAAR'08
Credit Suisse Securities (Europe) Ltd.
Paul and Elizabeth De Rosa
Hester Diamond
Giuseppina Di Flumeri
Margaret Holben Ellis, FAAR'94
John Enright
Kathie and Mark M. Foster, FAAR'84

Carmela Vircillo Franklin
The Estate of Lee Garrison
Elaine K. Gazda, RAAR'14
Professor Katherine A. Geffcken, FAAR'55
Jeanne Giordano
Stuart Goode
Alden R. Gordon and Jean K. Cadogan
April Gornik, RAAR'96, and
Eric Fischl, RAAR'96
Agnes Gund
Craig W. Hartman and Jan O'Brien
Gary R. Hilderbrand, FAAR'95
Pamela Hovland, FAAR'06
Tracey Hummer
Dennis Y Ichiyama
Barbara C. Imbrie
The Jaffe Family Foundation
Linda E. Johnson
Stephen J. Kieran, FAAR'81 and
Barbara K. Degrange
The Kirby Family Foundation
George and Meghan Knight
Margaret L. Laird
The Tom Lane Fund
Carol F. Lewine
Dorothy Lichtenstein
William J. Lindenberg
John and Julie Lippman
Lester K. Little and Lella Gandini
Low Road Foundation
Musa and Tom Mayer
Katherine M. McAllen
Thomas A. J. and Eileen N. McGinn
Richard and Ronay Menschel
Marion F. Miller
Colleen Murphy
Sara and Theodore J. Musho, FAAR'61
Luisa Musso and Eugenio La Rocca
Helen Nagy, FAAR'86, RAAR'09, and
Eric Lindgren
Catherine Seavitt Nordenson, FAAR'98
and Guy J. P. Nordenson, RAAR'09
Laurie D. Olin
Michael and Carol Palladino
Lauren Hackworth Petersen, FAAR'99
and Stephen Petersen
Meg and John Pinto
Linda Pollak, FAAR'04
James S. Polshek, RAAR'07
Louis R. Ponders

The McKim & Morgan Society, named for founders Charles Follen McKim and J. Pierpont Morgan, is composed of individuals who have made a commitment to the future of the American Academy in Rome by including the Academy in their estate plans.

We thank the following Society Members for their commitments (as of March 15, 2016).

Francine C. Prose, RAAR'06, and Howard Michels
 Alexander Purves
 Michael C. J. Putnam, FAAR'64, RAAR'70, and Kenneth Gaulin
 Eugene C. Rainis
 Douglas Reed, RAAR'11
 The Rhoades Foundation
 Diana Robin, FAAR'88
 Rockefeller Brothers Fund
 Marga R. Rogers
 C. Brian Rose, FAAR'92, RAAR'12
 The Alfred and Jane Ross Foundation
 Professor Michele Renee Salzman, FAAR'87
 Dinah Seiver and Thomas Foster
 Mel and Pamela Shaffel
 Robert B. Silvers
 Cathy Simon
 Peter F. Smith
 Frank Snowden, Jr., RAAR'03
 Robert A. M. Stern
 Marcia and Barry S. Strauss, RAAR'13
 Jeanne M. Teutonico
 James and Meriget Turner Trust
 Mary Lee and Edward L. Turner, III
 Ursula von Rydingsvard and Paul Greengard Foundation
 Peter D. Waldman
 John Walsh
 Debra Wassman
 Mark S. Weil, RAAR'86
 Lorraine and Adam Weinberg
 Weiss/Manfredi Architects
 Tom Whalen and Dana English
 Christopher Wool, FAAR'90, and Charline von Heyl
 Anonymous (1)

The American Academy in Rome also thanks its many Institutional Members for their support.

* President's Council, Founding Member
 ** Chairman's Council, Founding Member

Joseph H. Aronson, FAAR'74
 Andrew N. Baer and Elizabeth Freeman
 Beryl Barr-Sharrar
 Robert Beaser, FAAR'78, RAAR'11, and Catherine Banat
 Dr. Larry T. Bell, FAAR'83, and Ms. Andrea Olmstead
 Mary Jo and Richard C. Bell, FAAR'53, RAAR'75
 Mirka Benes
 Ludmilla Bidwell
 Anna Campbell Bliss, FAAR'84
 Thomas L. Bosworth, FAAR'81
 Charles Brickbauer, FAAR'57
 Steven Brooke, FAAR'91
 Patricia Fortini Brown, FAAR'90, RAAR'01
 Caroline A. Bruzelius, FAAR'86, RAAR'89
 Adele Chatfield-Taylor, FAAR'84, and John Guare, RAAR'13
 Chuck Close, RAAR'96
 Sophie Chandler Consagra
 Jane W. Crawford, FAAR'82, RAAR'97, and Bernard Frischer, FAAR'76, RAAR'97
 Lewis B. Cullman and Louise K. Hirschfeld
 Daryl and Robert S. Davis, FAAR'91
 David G. De Long, RAAR'98
 Judith Di Maio, FAAR'78, RAAR'09
 Ronald and Suzanne Dirsmith, FAAR'60
 Francine du Plessix Gray, RAAR'80
 Harry B. Evans, FAAR'73, RAAR'91
 James L. Franklin, Jr., FAAR'75
 Warren Bryan Fuermann
 Professor Katherine A. Geffcken, FAAR'55
 Frank S. Gilligan
 Barbara Goldsmith
 Mrs. Mark Hampton
 Ann Hartman
 George E. Hartman, FAAR'78, RAAR'96, and Jan Cigliano
 George A. Hinds, FAAR'84, and Susan R. Hughson
 Professor Richard J. Hoffman, FAAR'72
 John W. Hyland, Jr.
 James R. Jarrett, FAAR'59
 Daniel Javitch, FAAR'90, RAAR'96, and Leila Laughlin
 Shirley Ferguson Jenks
 Robert J. Jergens, FAAR'63
 Wendy Evans Joseph, FAAR'84
 Ms. Buff Kavelman
 Richard Kenworthy, FAAR'70

G. N. Knauer, RAAR'85 and Kezia Knauer
 Marjorie E. Kreilick, FAAR'63
 Lisa Kressbach
 Anne Laidlaw, FAAR'61, RAAR'76
 Mr. and Mrs. Albert R. Lamb III, FAAR'70
 William Levitan, FAAR'88 and Debra Nails
 Carol F. Lewine
 Elizabeth Locke and John Staelin
 Maria Teresa Marabini Moevs, FAAR'64
 Annette and Craig McGhee
 Melissa Meyer, FAAR'81
 Chas A. Miller III and Birch Coffey
 Judith and Henry A. Millon, FAAR'60, RAAR'66
 Bitsie and Grover E. Mouton, FAAR'73
 Kathy Muehlemann, FAAR'88, and James Muehlemann, FAAR'82
 Gwynn Murrill, FAAR'80
 Helen Nagy, FAAR'86, RAAR'09, and Eric Lindgren
 Susan and Peter Nitze
 Laurie Nussdorfer, FAAR'81, and Nicholas Adams, FAAR'88
 Nancy M. O'Boyle
 James E. Packer, FAAR'64
 Paul R. V. Pawlowski, FAAR'69, and Ingrid Anderson
 Beverly Pepper, RAAR'86
 Catherine and William L. Plumb, FAAR'86
 Michael C. J. Putnam, FAAR'64, RAAR'70, and Kenneth Gaulin
 Cynthia Pyle, FAAR'78 and Richard Kayne
 Dr. W. G. Rainer M.D., P.C.
 Wendy and Peter G. Rolland, FAAR'78
 C. Brian Rose, FAAR'92, RAAR'12
 Susan C. Salay
 Martica R. Sawin
 Virginia B. Suttman, FAAR'77
 James Timberlake, FAAR'83, and Marguerite Rodgers
 Sara Little Turnbull
 James R. Turner, FAAR'76
 Ann Weber
 Phoebe D. Weil, RAAR'07
 Kathleen Weil-Garris Brandt, RAAR'82
 Irma Giustino Weiss
 Charles Witke, FAAR'62, RAAR'98, and Aileen Gatten
 T. C. Price Zimmerman
 Anonymous (2)

WHEN IN ROME:



Community members share their favorite places for good food and good views near the Academy.

1

VILLA BALESTRA

Via Bartolomeo Ammannati

A small, lovely park with striking views of the city from the north; the park has a fantastic bar with outdoor tables and a nice playground. Best place for aperitivo + playground + panoramic views.

—Jeremy Lefkowitz

2

ASIAN DELIGHT

Via Francesco Caracciolo, 7/9

This Filipino restaurant by the Vatican has become a big hit with lots of folks at the Academy. Plus, they have karaoke downstairs!

—Lysley Tenorino

3

ETABLÌ

Vicolo delle Vacche, 9

They have great food and wine, artisanal cocktails, a full bakery and weekend brunch, and a unique atmosphere for Rome. Live music every Thursday evening. Near Piazza Navona.

—Anna Storch

4

VILLA FARNESINA

Via della Lungara, 230

Go to Villa Farnesina on a weekday at 9 am when it first opens. It's charming and bright. There is a lovely cafe (with a hideously designed sign) on the corner. The cappuccino is excellent.

—Carin Goldberg

5

CAPITOLINE MUSEUM

Via Galvani & Via Beniamino Franklin

The bar at the top has the best view in Rome.

—Amber Scoon

6

LITRO

Via Fratelli Bonnet 5

Just down the hill behind the Academy, a few unprepossessing steps down from an undistinguished Monteverde intersection, is a surprisingly hip little bistro called Litro. Everyone seems to think it's their own private secret, but evidently the AAR's Rome Sustainable Food Project staff have made it their unofficial clubhouse. Great food, great atmosphere, and even the occasional celebrity, or so I'm told.

—Michael Bierut

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

AMERICAN ACADEMY IN ROME
BOARD OF TRUSTEES

Laurie Anderson, RAAR'06
Pierpaolo Barzan
Cynthia L. Beck
Susanna Borghese
Kimberly Bowes, FAAR'06,
*Director**
Jim Brennan
Martin Brody, RAAR'02
Vincent Buonanno
Anthony Corbeill, FAAR'95
Cary J. Davis
Sharon Davis
Ginevra Elkann
Mary E. Frank
Lyle Ashton Harris, FAAR'01
Walter J. Hood, FAAR'97, RAAR'14
Mary Margaret Jones, FAAR'98,
Chair
Thomas F. Kelly, FAAR'86, RAAR'02
David I. Kertzer, RAAR'00
David A. Lang, FAAR'91
Paul S. Levy
Thom Mayne
William B. McGurn III
Roberto A. Mignone
Helen Nagy, FAAR'86, RAAR'09
Nancy G. Novogrod
James Pallotta
Kelly D. Powell, FAAR'02*
Jessie H. Price
Francine C. Prose, RAAR'06
Mark Robbins, FAAR'97,
*President**
Michael Rock, FAAR'00
John F.W. Rogers
C. Brian Rose, FAAR'92, RAAR'12,
Chairman of the Executive Committee
Louisa Stude Sarofim
John M. Shapiro,
Vice Chairman
Frank M. Snowden, RAAR'03
David M. Stone, FAAR'98
Robert Storr
Calvin Tsao, RAAR'10
Adam D. Weinberg
Charles K. Williams II
Tod C. Williams, FAAR'83
Fred Wilson
Barbara Zalaznick

LIFE TRUSTEE

Michael C.J. Putnam, FAAR'64, RAAR'70

FAAR Fellow, American Academy in Rome
RAAR Resident, American Academy in Rome
* ex officio

List current as of March 15, 2016.



7 East 60 Street
New York, New York 10022-1001
USA
Tel + 1 212 751 7200

Via Angelo Masina 5
00153 Roma
ITALIA
Tel +39 06 58 46 1

Follow us on Twitter, Facebook,
and Instagram.

To learn more, please visit:
AAROME.ORG

COVER

Reliquary (2016), Installation: polished gold steel, plaster, wood and acrylic sheet.

In this work created for *Cinque Mostre 2016—Across the Board: Parts of a Whole*, **Javier Galindo** repurposes the ritual and processional performance of reliquary making, reflecting upon the relic and the “created” fragment. The visitor chooses one plaster cast to crush with a gilded hammer. After breaking the plaster bodies, the visitor is then invited to place the dismembered casts inside the reliquary frame. While suggestive of iconoclasm, the aim of this work is not to generate wanton ruin or destruction, but rather to build a new sensitivity to design and creation through fragmentation.

Photo by Mark Robbins (1997 Fellow).