



AMERICAN
ACADEMY IN
ROME
MAGAZINE

SPRING
2018

Welcome to the Spring 2018 issue of *AAR Magazine*.

This issue highlights recent work and collaborations by our Rome Prize winners and Italian Fellows. Because this year was the tenth anniversary of the Scharoun Ensemble Berlin in Rome, we reflect on how the concert series began. The spring issue also anticipates a solo show of new work by Yto Barrada, the Roy Lichtenstein Artist in Residence from last fall, which—along with the Patricia H. Labalme Friends of the Library Lecture by Mary Roberts in March and a conference on Islamic art and architecture in May—are the culminating events of *East and West*, the Academy's thematic series of events for 2017–18.

Finally, we are excited to announce the 2018–19 Rome Prize winners and Italian Fellows!

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

Questo numero dà spazio alle opere e alle collaborazioni recenti dei vincitori del Rome Prize e dei nostri Italian Fellows. Poiché quest'anno ricorre il decimo anniversario dello Scharoun Ensemble Berlin a Roma, ripercorriamo la storia della serie di concerti. Inoltre il numero offre delle anticipazioni sulla nuova personale di Yto Barrada, Roy Lichtenstein Artist in Residence dello scorso autunno, che è parte, insieme alla Patricia H. Labalme Friends of the Library Lecture di Mary Roberts a marzo e alla conferenza sull'arte e l'architettura islamiche a maggio, degli eventi conclusivi sul tema *East and West / Oriente e Occidente*, dell'Academy per l'anno accademico 2017–18.

Ed infine, siamo particolarmente felici di annunciare i nomi dei vincitori del Rome Prize e degli Italian Fellows per l'anno accademico 2018–19!

SPRING 2018

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LETTER FROM THE PRESIDENT:



This past fall the Academy collaborated with the National Trust for Historic Preservation and the Chicago Architecture Biennial to present the conference “The World is Old, History is New.” The panel was organized by classicist Mike Chin (2014 Fellow) and preservationist Tom Mayes (2014 Fellow) and included Rome Prize Fellows from multiple disciplines. Each presented a project related to history and the way the past is mined to create new work.

The discussion’s interdisciplinary nature and critical appraisal of history are central to the American Academy in Rome, as is evident in the individual and collaborative projects developed by Fellows each year and presented in exhibitions such as this winter’s *Cinque Mostre* (see pg. 16). AAR’s unique community encourages conversation across disciplines and greater awareness of the critical issues in each. In addition to making discoveries in their own work, our scholars and artists develop an ability to speak outside their specialties and so return home as more effective advocates not only for their fields but for the arts and humanities collectively.

Rome is the critical element shared by all. At the Fall Gala in New York, playwright Tony Kushner, the 2017 honoree, noted how “in Rome’s insane juxtaposition and superimposition and pentimento improvisations, revisions and inconclusive erasures of history,” he found “a magnificent, living, external mirror” of his own “convoluted, involuted, fluid and ossified, paralyzed, paralectical and endlessly distractibly digressive relationship to time.” His recollections bring Rome’s complexity and richness vividly to life and capture the essence of its experience at the Academy.

Lo scorso autunno, l’Academy ha collaborato con il National Trust for Historic Preservation e la Chicago Architecture Biennial alla presentazione del convegno “The World is Old, History is New.” Il programma è stato organizzato da Mike Chin, studi classici (Fellow del 2014), e da Tom Mayes, conservazione e restauro dei beni storico-artistici (Fellow del 2014), e ha coinvolto alcuni Rome Prize Fellows di diverse discipline. Ognuno ha presentato un progetto attinente alla storia e al modo in cui essa viene sfruttata per la creazione di nuove opere.

La natura interdisciplinaria della discussione e l’esame critico della storia sono fondamentali per l’American Academy in Rome, come emerge dai progetti individuali e collaborativi sviluppati ogni anno dai Fellows e presentati in rassegne come *Cinque Mostre*, esposta lo scorso inverno (si veda p. 16). La comunità dell’AAR, unica nel suo genere, incoraggia il dialogo tra discipline diverse e una maggiore consapevolezza delle questioni cruciali di ognuna di esse. Oltre a fare nuove scoperte, studiosi e artisti sviluppano l’abilità di parlare al di fuori della propria specializzazione e, pertanto riescono a promuovere in modo più efficace non solo i rispettivi campi ma le arti e gli studi umanistici in generale.

Roma è l’elemento chiave che tutti condividono. Al Gala dell’autunno a New York, il drammaturgo Tony Kushner, premiato del 2017, ha notato come “nelle assurde giustapposizioni e sovrapposizioni di Roma, nei pentimenti improvvisati, nelle revisioni e nelle cancellazioni sconclusionate della storia,” egli abbia trovato “uno specchio esteriore magnifico, vivo,” del proprio “rapporto contorto, involuto, fluido e fossilizzato, paralizzato, paralettico, continuamente e distraentemente digressivo con il tempo.” I suoi ricordi portano in vita in maniera vivida la complessità e la ricchezza di Roma e catturano l’essenza dell’esperienza della città presso l’Academy.

Mark Robbins, President and CEO



Follow [@aarpresident](#) on Instagram for up-to-the-minute images of all that’s happening with AAR.

OPPOSITE

At Scharoun Ensemble Berlin, from left: Peter Riegelbauer, Majella Stockhausen, Ashley Fure, Suzanne Farrin, Mark Robbins, and Mary Margaret Jones and Martin Brody (AAR Trustees).



[#ayadakhtar](#) [#resident](#)
February 7, 2018 (see p. 12)



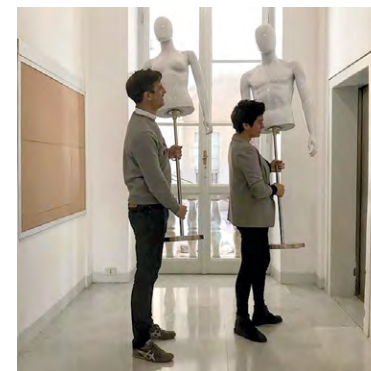
[#mailboxes](#) [#delivery](#)
February 7, 2018



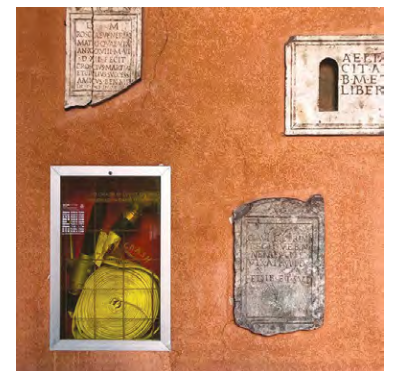
[#blackvalue](#) [#sanfordbiggers](#) [#abigaildeville](#)
February 10, 2018 (see p. 4)



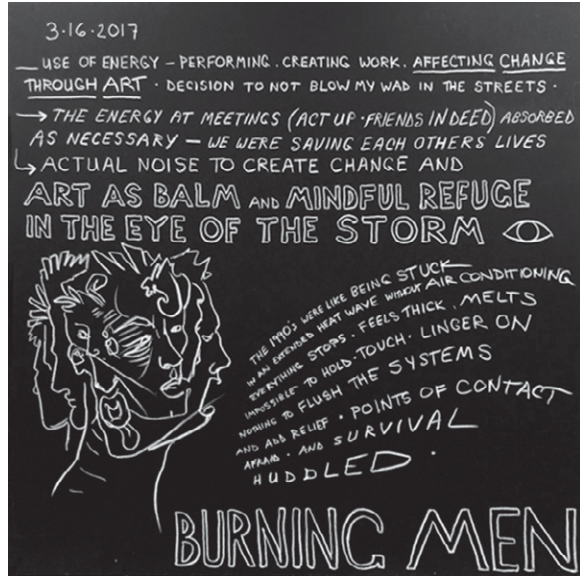
[#antonioappano](#) [#mckimgala](#) [#upcoming](#)
February 14, 2018



[#cinquemostre2018](#) [#prep](#)
February 14, 2018 (see p. 16)



[#aar](#) [#cortile](#) [#extinguishedhistory](#)
February 17, 2018



Time No Line, a performance piece by **JOHN KELLY** (2007 Fellow), premiered at La MaMa in New York in February. A contemporaneous exhibition of drawings and journal entries, titled *Sideways into the Shadows*, took place at How! Happening.

ANNALISA METTA, the inaugural ENEL Italian Fellow (2016) in Landscape Architecture, was promoted to associate professor at the Università degli Studi Roma Tre. Last year she coedited *Compresenze. Corpi, azioni e spazi ibridi nella città contemporanea*.

SHIMON ATTIE (2002 Fellow) has won a commission from More Art to create a site-specific work that will engage issues related to refugees and asylum seekers living in the New York region.

CARRIE MAE WEEMS (2016 Fellow) completed a year-long residency at the Park Avenue Armory in New York, which culminated with a convention of artists, musicians, writers, philosophers, activists, and more, who engaged in readings, performances, and conversations with audience members.



CALVIN TSAO (2010 Resident, AAR Trustee) of Tsao and McKown has completed the exhibition design for the ongoing *Scenes from the Collection* at the Jewish Museum and for *Art in the Open: Fifty Years of Public Art in New York* at the Museum of the City of New York, on view until 13 May.



SHANE BJORNLIIE (2011 Fellow), associate professor of history at Claremont McKenna College, has been named organizer of the thirteenth biennial meeting of *Shifting Frontiers in Late Antiquity*, an international conference featuring specialists in art, archaeology, literature, philology, history, and religious studies who are working on topics from the third to eighth century CE.

Participating artists in *Black Value*, an Academy-related exhibition at Fondazione Biagiotti Progetto Arte in Florence, are 2018 Rome Prize winners **SANFORD BIGGERS**, **ABIGAIL DEVILLE**, and **BEVERLY MCIVER** and four Fellows: **KEVIN JEROME EVERSON** (2002), **LYLE ASHTON HARRIS** (2001), **SENAM OKUZETO** (2015), and **NARI WARD** (2012).

A work by **Senam Okudzeto**.



KARL KIRCHWEY (1994 Fellow), professor of English and creative writing at Boston University, recently published *Stumbling Blocks: Roman Poems*. The book comprises verses he wrote during his time as the Academy's Heiskell Arts Director (2010–13).

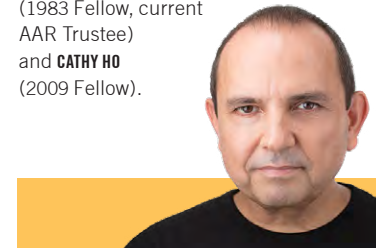


The cover features a drawing by the cartoonist **Patrick Oliphant** (2013 Resident).

AWARDS, PRIZES, FELLOWSHIPS

The winner of the 2018 Vilcek Prize in Architecture is **TEDDY CRUZ** (1992 Fellow).

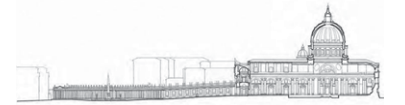
Cruz is the professor of public culture and urbanism at the University of California, San Diego, where he also directs the UC San Diego Center on Global Justice. The jury included **TOD WILLIAMS** (1983 Fellow, current AAR Trustee) and **CATHY HO** (2009 Fellow).



ALEX SCHWEDER and **WARD SHELLEY** (2006 Fellows) created *The Newcomers*, consisting of architectural installations and durational performances, for the 2017 edition of *Performa*. Their exhibition *Your Turn* at the Aldrich Contemporary Art Museum in Connecticut, organized by **SEAN ANDERSON** (2005 Fellow), is on view through April 22.

The premiere of ODC Dance Company's *News of the World* at the Yerba Buena Center for the Arts featured music by **DAVID LANG** (1991 Fellow, 2017 Resident) and **LAURIE ANDERSON** (2006 Resident), with a painted mise-en-scène by **DOUG ARGUE** (1998 Fellow). ODC's founder and artistic director is **BRENDA WAY** (2009 Resident).

Last year **JON MICHAEL SCHWARTING** (1970 Fellow, 2013 Affiliated Fellow), an architect and professor at the New York Institute of Technology, published *Rome: Urban Formation and Transformation*.



From January to June 2018, **NICOLA COURTRIGHT** (1983 Fellow), professor of art history at Amherst College, will continue work on "Art and Queenly Authority: The Creation of Spaces for Marie de' Medici" as Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts in Washington, DC.

United States Artists has selected two Rome Prize Fellows, **ABIGAIL DEVILLE** (2018) and **THOMAS KELLEY** (2014), and one AAR Resident, **TANIA LEÓN** (1998), to receive 2018 fellowships.

The Archaeological Institute of America has given the 2018 James R. Wiseman Book Award to the authors of *The Roman Forum: A Reconstruction and Architectural Guide*—the architect **GILBERT J. GORSKI** (1998 Affiliated Fellow) and **JAMES E. PACKER** (1964 Fellow), professor emeritus in the Department of Classics at Northwestern University.

HUCK HODGE (2011 Fellow), associate professor and chair of composition at the University of Washington, has won the Charles Ives Living Award from the American Academy of Arts and Letters.



MICHELE SALZMAN (1987 Fellow, AAR Trustee), professor of history at the University of California, Riverside, was awarded a fall 2018 fellowship at the Institute for Advanced Studies in Princeton.

INTRODUCING:

The 2018–2019 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.



▲ Allison L. C. Emmerson's project suggests that Roman tombs were not simply passive memorials, but active spaces that both facilitated and furthered the social, religious, and economic life of the city.

ANCIENT STUDIES

Andrew W. Mellon Foundation/
Samuel H. Kress Foundation Pre-Doctoral Rome Prize*

LIANA BRENT

PhD Candidate, Department of Classics,
Cornell University
*Corporeal Connections: Tomb
Disturbance, Reuse, and Violation in
Roman Italy*

Emeline Hill Richardson
Post-Doctoral Rome Prize

ALLISON L. C. EMMERSON

Assistant Professor, Department of
Classical Studies, Tulane University
*Urbanism on the Margins: Life and Death
in the Roman Suburb*

Andrew Heiskell Post-Doctoral
Rome Prize

ERIC J. KONDRATIEFF

Associate Professor, History Department,
Western Kentucky University
*Tribunes of the Plebs in the Roman
Republic (493–431 BCE)*

Paul Mellon/Dorothy and Lewis B.
Cullman Pre-Doctoral Rome Prize

MARK LETTENY

PhD Candidate, Department
of Religion, Princeton University
*A New Order of Books in the
Theodosian Age*

Lily Auchincloss/Samuel H. Kress
Foundation/Helen M. Woodruff–
Archaeological Institute of America
Pre-Doctoral Rome Prize**

VICTORIA C. MOSES

PhD Candidate, School of
Anthropology, University of Arizona
*The Zooarchaeology of Early Rome:
Meat Distribution and Urbanization
(8th–6th Centuries BCE)*

Arthur Ross Pre-Doctoral Rome Prize

SEAN TANDY

PhD Candidate, Department of Classical
Studies, Indiana University
*Carmina Qui Quondam: Poetry, Identity,
and Ideology in Ostrogothic Italy*

ARCHITECTURE

Founders Rome Prize

ERIN BESLER

Lecturer, Department of Architecture
and Urban Design, University of
California, Los Angeles; Partner,
Besler & Sons
The Problem with the Corner Problem

Frances Barker Tracy/Arnold W. Brunner/
Katherine Edwards Gordon Rome Prize

MARCEL SANCHEZ PRIETO

Partner, CRO studio, San Diego and
Tijuana; Professor, School of Architecture,
Woodbury University
Architectural Divides



▲ Born in Mexico, Marcel Sanchez Prieto uses design as an instrument to transform urban, social, and environmental challenges, ranging from urban design and architecture to building material explorations. In Rome, Marcel will explore architectural divides in the form of the portal, courtyard, and stair.

DESIGN

Cynthia Hazen Polsky and Leon Polsky
Rome Prize

DYLAN FRACARETA

Design Director, Museum of
Contemporary Art, Chicago
The Trials

Mark Hampton Rome Prize

AMY FRANCESCHINI

Artist, San Francisco
Trust Me, Not if You Are Faint at Heart

HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize

JOANNIE BOTTKOL

Conservator, Historic Architecture,
Conservation, and Engineering Center,
Northeast Region, National Park Service
*An Exploration of the Preservation
of Roman Fascist Monuments*

Charles K. Williams II Rome Prize

LORI WONG

Project Specialist, Building and Sites
Department, Getty Conservation Institute
Replicated Experiences

LANDSCAPE ARCHITECTURE

Garden Club of America Rome Prize

ZANETA HONG

Assistant Professor in Landscape
Architecture, University of Virginia
Material Traceability

Prince Charitable Trusts/
Kate Lancaster Brewster Rome Prize

MICHAEL JAMES SALTARELLA

Associate, Michael Van Valkenburgh
Associates, Cambridge, MA
*Deviant Landscapes: Irregularity and
the Formal Garden*

LITERATURE

John Guare Writer's Fund

Rome Prize, a gift of

Dorothy and Lewis B. Cullman

KIRSTIN VALDEZ QUADE

Assistant Professor, Program in Creative
Writing, Lewis Center for the Arts,
Princeton University
Nails: A Novel

Joseph Brodsky Rome Prize,
a gift of the Drue Heinz Trust

BENNETT SIMS

Visiting Assistant Professor, Iowa Writers'
Workshop, University of Iowa
Untitled Novel

MEDIEVAL STUDIES

Donald and Maria Cox/
Samuel H. Kress Foundation

Pre-Doctoral Rome Prize*

ANNA MAJESKI

PhD Candidate, Institute of Fine Arts,
New York University
*Visualizing the Cosmos from
Fourteenth-Century Padua:
From Francesco da Barberino to
Giusto de' Menabuoi*

Andrew W. Mellon Foundation

Pre-Doctoral Rome Prize

AUSTIN POWELL

PhD Candidate, Department of History,
Catholic University of America
*Charisma, Community, and Authority:
Dominican Epistolary Practice in Italy,
1300–1500*

Millicent Mercer Johnsen

Post-Doctoral Rome Prize

JOHN F. ROMANO

Associate Professor, Department of
History, Benedictine College
*Tolerance of Liturgical Diversity in
Medieval Europe*

MODERN ITALIAN STUDIES

Andrew W. Mellon Foundation/
National Endowment for the Humanities

Post-Doctoral Rome Prize

FRANCO BALDASSO

Assistant Professor of Italian and
Director of the Italian Studies Program,
Division of Languages and Literature,
Bard College
*Against Redemption: Literary Dissent
during the Transition from Fascism
to Democracy in Italy*

Marian and Andrew Heiskell

Pre-Doctoral Rome Prize

JIM CARTER

PhD Candidate, Department of
Romance Languages and Literatures,
University of Michigan
*Communities of Labor: Adriano Olivetti
and the Redemption of Modernity*

Andrew W. Mellon Foundation
Post-Doctoral Rome Prize

ALESSANDRA CIUCCI

Assistant Professor, Department
of Music, Columbia University
*Resonances of the Rural across the
Mediterranean: Music, Sound, and
Migrant Moroccan Men in Italy*

MUSICAL COMPOSITION

Elliott Carter Rome Prize

MICHELLE LOU

Visiting Lecturer, Department of Music,
Dartmouth College
Hybrid Performance System

Luciano Berio Rome Prize

JESSIE MARINO

Adjunct Faculty, Department of Sound,
School of the Art Institute of Chicago
*Live Performance Project: "The Vanity
of Small Differences"*

RENAISSANCE AND EARLY MODERN STUDIES

Anthony M. Clark/
Samuel H. Kress Foundation

Pre-Doctoral Rome Prize

TALIA DI MANNO

PhD Candidate, Department of History,
University of California, Berkeley
*Christian Archaeology in Rome:
The Early Church Reborn and New
Empiricism of the Sacred, 1592–1644*



▲ Talia Di Manno's dissertation argues that a set of under-studied discoveries linked to the Barberini in the 1620s and 30s marked a crucial moment in Rome when the empirical sciences merged with the apologetic and political aims of papal families to align themselves with places associated with the early church.

Phyllis W. G. Gordan/
National Endowment for the Humanities
Post-Doctoral Rome Prize
DENIS J.-J. ROBICHAUD
Assistant Professor, Program of Liberal Studies, University of Notre Dame
Marsilio Ficino Editions Project

VISUAL ARTS

Joseph H. Hazen Rome Prize
MICHAEL RAY CHARLES
Hugh Roy and Lillie Cranz Cullen
Distinguished Professor of Painting,
School of Art, University of Houston
Images of the Blacks and Crocodiles

Abigail Cohen Rome Prize
SZE TSUNG NICOLÁS LEONG
Photographer, Los Angeles
... *Urbis et Orbis Idem*

Jules Guerin/Harold M. English/
Miss Edith Bloom Fund Rome Prize
HELEN O'LEARY
Professor of Art, School of Visual Arts,
Pennsylvania State University
Safe House

Nancy B. Negley Rome Prize
KARYN OLIVIER
Associate Professor and Program
Head for Sculpture, Tyler School of Art,
Temple University
Histories Converse

Jesse Howard Jr./
Henry W. and Marian T. Mitchell
Rome Prize
BASIL TWIST
Artistic Director, Dream Music Puppetry
Program, HERE Arts Center, New York
Eros Anima

ITALIAN FELLOWS

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

ILA BÉKA
Artist and Architectural Filmmaker,
Rome and Paris
Piazza Venezia

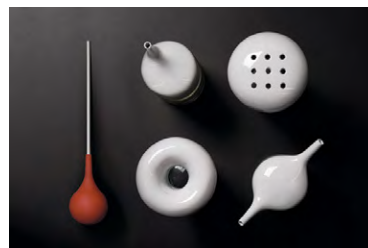
Italian Fellow in Modern Studies
CARMEN BELMONTE
Post-Doctoral Fellow, Bibliotheca
Hertziana, Max-Planck-Institut für
Kunstgeschichte, Rome
*Preserving a Controversial Heritage:
The Afterlife of Fascist Art and
Architecture in Contemporary Italy*

Cy Twombly Italian Fellow in Visual Arts
INVERNOMUTO
(**Simone Bertuzzi and Simone Trabucchi**)
Artists, Milan
Black Med

Fondazione Sviluppo e Crescita CRT
Italian Fellow in Visual Arts
RENATO LEOTTA
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



▲ Francesco Zorzi's project, *Macula*, is about vision and perception, tracing the interconnections between the eyes and the brain. *Macula* provides a tactile and visual tour into the world of phantom visions and visual hallucinations, bringing awareness to age-related macular degeneration and Charles Bonnet Syndrome.

Tiffany & Co. Italian Fellow in Design
FRANCESCO ZORZI
Visual Designer and Illustrator,
Amsterdam
Macula

ROME PRIZE JURORS

ANCIENT STUDIES

KIRK FREUDENBURG, 2002 FELLOW
(Jury Chair)
Brooks and Suzanne Ragen Professor
of Classics, Department of Classics,
Yale University

BETTINA BERGMANN, 1982 FELLOW
Helene Phillips Herzig '49 Professor of Art
History, Mount Holyoke College

CATHERINE KEANE
Professor, Department of Classics,
Washington University in St. Louis

ELIZABETH MARLOWE, 2004 FELLOW
Associate Professor of Art and
Art History, Gretchen Hoadley Burke '81
Endowed Chair in Regional Studies,
Colgate University

ELIZABETH A. MEYER
T. Cary Johnson Jr. Professor, Department
of History, University of Virginia

DESIGN

ALICE RAWSTHORN (Jury Chair)
Design Critic and Writer, London

LUCIA ALLAIS
Assistant Professor, History and Theory
of Architecture, School of Architecture,
Princeton University

JEANNE GANG, FAIA, 2016 RESIDENT
Principal, Studio Gang, Chicago
and New York

MIKYOUNG KIM, FASLA
Principal, Mikyoung Kim Design, Boston

SHEILA LEVRANT DE BRETTEVILLE
Caroline M. Street Professor, School of Art,
Yale University; Principal, Sheila Studio,
Hamden, CT

ELIZABETH K. MEYER
Merrill D. Peterson Professor of
Landscape Architecture, School of
Architecture, University of Virginia

HISTORIC PRESERVATION AND CONSERVATION

LAURIE OSSMAN, PhD (Jury Chair)
Senior Fellow, The Antiquities Coalition,
Washington, DC

THEODORE PRUDON, FAIA
Professor of Historic Preservation,
Graduate School of Architecture,
Planning, and Preservation,
Columbia University

BARBARA A. RAMSAY
Chief Conservator, John and Mable
Ringing Museum of Art

LITERATURE

FRANCINE PROSE, 2006 RESIDENT
(Jury Chair)
Distinguished Writer in Residence,
Bard College

JAMES GALVIN
Professor of Poetry, Iowa Writers'
Workshop, University of Iowa

ROBERT POLITO
Professor of Writing, Creative Writing
Program, The New School

DANZY SENNA
Associate Professor of English,
College of Letters, Arts, and Sciences,
University of Southern California

LYSLEY TENORIO, 2016 FELLOW
Professor, Department of English and
MFA Program in Creative Writing,
Saint Mary's College of California

MEDIEVAL STUDIES

M. MICHÈLE MULCHAHEY, 2003 FELLOW
(Jury Chair)
Leonard E. Boyle Professor of Manuscript
Studies, Pontifical Institute of Mediaeval
Studies, Toronto

RICHARD GYUG
Professor Emeritus, Department of
History, Fordham University

LUISA NARDINI
Associate Professor of Musicology,
Butler School of Music, University of
Texas at Austin

LINO PERTILE
Carl A. Pescosolido Research Professor,
Department of Romance Languages
and Literatures, Harvard University

CONRAD RUDOLPH
Distinguished Professor, Department
of the History of Art, University of
California, Riverside

MODERN ITALIAN STUDIES

PAOLA GAMBAROTA, 2016 AFFILIATED FELLOW
(Jury Chair)
Associate Professor, Department of
Italian, Rutgers University

JOSHUA ARTHURS, 2016 FELLOW
Associate Professor, Department of
History, West Virginia University

D. MEDINA LASANSKY
Michael A. McCarthy Associate Professor
of Architectural Theory, Department
of Architecture, Cornell University

HILARY PORISS, 2007 FELLOW
Associate Dean and Associate
Professor, Department of Music,
College of Arts, Media, and Design,
Northeastern University

DAVID WARD
Professor, Department of Italian Studies,
Wellesley College

MUSICAL COMPOSITION

DEREK BERMEL, 2002 FELLOW (Jury Chair)
Composer, Brooklyn

LISA BIELAWA, 2010 FELLOW
Composer and Vocalist, New York

TED HEARNE
Assistant Professor, Thornton School of
Music, University of Southern California

KEERIL MAKAN, 2009 FELLOW
Michael (1949) and Sonja Koerner
Music Composition Professor, Music
and Theater Arts, Massachusetts
Institute of Technology

NINA C. YOUNG, 2016 FELLOW
Assistant Professor, Department of the
Arts, Rensselaer Polytechnic Institute

RENAISSANCE AND EARLY MODERN STUDIES

KENNETH GOUWENS, 2003 FELLOW (Jury Chair)
Associate Professor, Department
of History, University of Connecticut

LEONARD BARKAN, 2010 RESIDENT
Class of 1943 University Professor,
Department of Comparative Literature,
Princeton University

GIUSEPPE GERBINO
Professor of Historical Musicology,
Department of Music, Columbia University

FREDRIKA JACOBS
Professor Emerita, Department of Art
History, Virginia Commonwealth University

KATHARINE PARK
Samuel Zemurray Jr. and Doris Zemurray
Stone Radcliffe Research Professor of
the History of Science, Harvard University

VISUAL ARTS

LOUIS GRACHOS
Ernest and Sarah Butler Executive
Director and CEO, The Contemporary
Austin, Texas

DEBORAH KASS
Artist, Brooklyn

SARAH OPPENHEIMER, 2011 FELLOW
Artist, New York

R. H. QUAYTMAN, 1992 FELLOW
Artist, New York

STEPHEN SHORE
Artist and Susan Weber Professor in the
Arts, Bard College

GARY SIMMONS
Artist, Los Angeles

* year two of a two-year fellowship
** year one of a two-year fellowship

FROM THE ARCHIVES:



ABOVE
Giorgio Napolitano, then the president of Italy, arriving for the first concert in 2009.

BELOW
The first season featured compositions by 2009 Fellows Keeril Makan (center) and Kurt Rhode (right). Dan Visconti (left) became a Fellow in 2014.



LEFT
Former Arts Director Martin Brody (2002 Resident) (left) with Anne Carney and John Ochsendorf, AAR Director, at the 2018 concert.

Ten Years of Scharoun Ensemble Berlin

The relationship between AAR and Scharoun Ensemble Berlin began fortuitously. Peter Riegelbauer, bassist in the Berlin Philharmonic and the ensemble's cofounder, had been given an enthusiastic report about the Villa Aurelia. Curious to see if the Villa might become a venue for short-term residencies, Peter and his wife, the pianist Majella Stockhausen, came for a visit in spring 2008. The Academy immediately seemed ideal. It offered a retreat from Scharoun's heavy schedule with the Berlin Philharmonic, an exquisite location for intense rehearsal and focused performances of chamber music, a uniquely stimulating community of artists and scholars, and a sophisticated urban audience eager for its presence.

For AAR, the prospect of the Scharoun residency was equally promising, an answer to a perennial challenge for our performing arts programming: how to contribute something unique to Roman culture while producing a direct and lasting benefit to our Fellows—especially to our musical composers. A residency would also affirm our commitment to international collaborations of the highest quality. Over the last ten years, the program has succeeded: Scharoun Ensemble annually performs new work by Rome Prize winners and Italian Fellows, and their collaborations have led to enduring professional relationships.

The first concerts were especially auspicious. Only weeks before the performances, in March 2009, the Academy lost a revered Italian Trustee, Vittorio Ripa di Meana. Ripa di Meana was a force: cofounder of *La Repubblica*, vice president of the Rome Opera House (1994–96), and a leading figure in Italian politics and finance. He was also a dear friend of our Scharoun colleagues, Peter and Majella, through her father, Karlheinz Stockhausen, a giant of postwar music. Dedicating the inaugural Scharoun concerts at AAR to Ripa di Meana's memory was deeply meaningful for both AAR and Scharoun—and for the Italian state: Giorgio Napolitano, president of the Republic from 2006 to 2015, attended the opening concert in honor of his dear friend.

IN RESIDENCE:



Artwork © Teresita Fernández.

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

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

ABOVE
Teresita Fernández, *Night Writing (Hero and Leander)*, 2011, colored and shaped paper pulp with ink jet assembled with mirror.



LEFT
Annabelle Selldorf designed David Zwirner's gallery on West 20th Street in New York.

BELOW
Joey Slotnick (center) and the company of Lincoln Center's production of *JUNK*.

ANNABELLE SELLDORF

William A. Bernoudy Architect in Residence, 12–25 February and 16–30 April 2018

Founded in 1988, Selldorf Architects focuses on reimagining the interiors of institutional, cultural, and residential spaces in minimal, elegant ways. The firm was responsible for projects at Neue Galerie New York, the Clark Art Institute, and numerous Chelsea art galleries. Annabelle recently earned a commission from the High Museum of Art in Atlanta to reconceptualize galleries for the permanent collection. In 2012 she completed the restoration of a former boarding school, on the Venice island of San Giorgio Maggiore, to create *Le Stanze del Vetro*, a glass museum and exhibition

space dedicated to modern and contemporary glassmaking.

Annabelle is using her stays at the Academy to conduct research on Vatican City, in particular, the evolution of the plan for the Vatican Museums. “Many years ago, I spent one year in Florence getting my master’s from Syracuse University. During my stay I went to Rome from time to time but never with enough time to see all there is to understand this complex city.” She will also travel to the Palazzo Reale in Milan to visit *Italiana*, an exhibition of Italian fashion from 1971 to 2001 whose design she oversaw. The show, on view through 6 May, celebrates sixty years of the Camera Nazionale della Moda Italiana.

AYAD AKHTAR

Writer in Residence, 22 January–19 February 2018

The journalist Bill Moyers declared Ayad Akhtar, an “actor, novelist, screenwriter and playwright, with an ever-soliciting eye for the wickedness and wonders of the world,” to be the voice of our times. Akhtar’s debut novel *American Dervish* (2012) was widely praised, and his play *Disgraced* won the Pulitzer Prize for drama in 2013. His most recent dramatic effort, *JUNK*, ended a three-month run at Lincoln Center’s Vivian Beaumont Theater in January, and was honored with the 2018 Edward M. Kennedy Prize for Drama Inspired by American History. What’s next for this ambitious Pakistani American writer? A clean slate. “I will be working on new material, both fiction and dramatic,” he said. Akhtar’s lecture at the Academy in February addressed “thematic axes of recent work having to do with finance and its practical and ideological dominance today. I wrote about this preliminarily in *JUNK* ... and I will likely continue to explore this theme, though not exclusively, in future work.”



NICO MUHLY

Paul Fromm Composer in Residence, 26 February–9 April 2018

Nico Muhly is a New York-based composer who straddles the classical and pop music worlds, arranging voice and music for artists such as Antony and the Johnsons and Björk, for example, while composing his own music and operas, including a collaboration with the librettist Craig Lucas. Most recently Nico scored music for *Marnie*, performed last November at the English National Opera in London. The production, featuring a libretto by Nicholas Wright, was based on Winston Graham’s novel of the same name—which also inspired Alfred Hitchcock’s film. *Marnie* comes to the Metropolitan Opera in New York in October 2018.

“My plans are to write a large work for solo organ,” Nico said, “and plant the seeds for a cycle of three concerti—for bassoon, violin, and two pianos, respectively—which I’ll be writing for the next two years.” Nico lived

at the Academy at age 13 when his mother, the painter Bunny Harvey, was a visiting artist for six months. (She was also a two-year Fellow in 1974–76.) “Perversely,” he said, “I’ll be living in the same apartment.” For his public presentation at the Academy in March, he joins a fellow Resident, Corinna da Fonseca-Wollheim. According to Nico, the two will “use Edward Saïd’s *Culture and Imperialism* as a springboard to talk about simultaneous readings of musical texts,” especially Western composers who flirt with or borrow from music that originated elsewhere in the world.

BELOW
A composition in progress by Nico Muhly.



CORINNA DA FONSECA-WOLLHEIM

Rea S. Hederman Critic in Residence, 26 February–26 March 2018

Corinna Da Fonseca-Wollheim is best known for her writing on classical music for the *New York Times*. Not many know that she earned a PhD in early modern Italian literature before becoming a critic. “At Sussex University I delved into the story behind the publication of the first feminist treatise in Italian, Moderata Fonte’s *Il Merito delle Donne*,” Corinna said. “At Cambridge I dove into the life and writings of the wonderfully feisty Jewish poet Sara Copio Sullam.”

Corinna plans to explore Rome’s museums, churches, and cafes while finishing some essays and a book review. “I am also looking forward to giving time and space to some creative writing, including a family memoir and a chamber play,” she said. “The family memoir tells the love story of my paternal grandparents and the dark turn it took when the Nazis came to power. Literature, especially by Goethe, plays a big part in this, and I plan to retrace some of the great poet’s steps in Rome.” Corinna anticipates a residency that reflects her graduate student days, “not only because that was the last time I immersed myself in Italian history and culture, but also because after fourteen years of motherhood this will be a fleeting taste of the childless *Dolce Vita*!”

Selldorf: photograph by Harsh Light; Akhtar: photograph by T. Charles Erickson; Muhly: photograph by Nico Muhly.



LEFT
Irma Boom turned her studio into a temporary exhibition space.

TERESITA FERNÁNDEZ

Deenie Yudell Resident in the Visual Arts, 14 May–16 July 2018

Teresita Fernández (1999 Affiliated Fellow) is coming off a busy 2017, having staged two solo exhibitions with her gallery, Lehmann Maupin, at its New York and Hong Kong spaces. She was also the featured speaker at last year’s Rome Prize ceremony.

While in Rome this spring, Teresita will produce a “visual calendar, or a book of days, as a time-keeping project that marks my time and research in Rome.” As for a project, “I am especially interested in exploring multiple, stratified, and subterranean sites in Rome underneath visible landmarks. I will also be researching materiality inherent in Roman tradition including concrete, travertine, and mosaic.”

For her public presentation at the Academy in May, Teresita will present a survey of her work, “which is characterized by an interest in perception and the psychology of looking. I will discuss my immersive, experiential, public artworks, often inspired by a rethinking of the meaning of landscape and place, diverse historical and cultural references, and conceptual way-finding.”

IRMA BOOM

Colin Rowe Designer in Residence, 8 January–26 February

Irma Boom, a graphic designer based in the Netherlands, is known as “The Queen of Books.” She combines what are usually three distinct roles—designer, editor, and art director—into a single person, inventing ingenious ways of achieving desired effects. Fifty of her books belong to the permanent collection of the Museum of Modern Art in New York. Her own library, located above her studio in Amsterdam, includes many books—in particular those from the sixteenth and seventeenth centuries, and from the 1960s and 1970s.

During her time at the Academy, Irma staged an exhibition of recent and past work, titled *XS to XXL*, in her studio. She also spoke with Hou Hanru, artistic director of MAXXI, the national museum of twenty-first-century arts, in February about her collaborations with artists and architects, which include Olafur Eliasson, Sheila Hicks, and Rem Koolhaas. In the age of the iPad and Kindle, Irma continues to make beautifully designed traditional books that are compelling arguments for carefully constructed printed media in our digital times.

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CONVERSATIONS/CONVERSAZIONI:

East & West

This spring, AAR continued its signature series of events, Conversations/Conversazioni: From the American Academy in Rome, which convenes leading scholars, artists, designers, writers, and composers for frank, wide-ranging discussions on a variety of topics in the arts and humanities.

The season included events in Rome and New York, covering such topics as memories of life in Alexandria, Egypt; the quandaries that composers face when borrowing from other cultures; and the energetic exchange between artist and designer while creating a book. Some of this year’s events were part of AAR’s year-long exploration of the theme East and West, which considered the relationships between the United States, Europe, and the Islamic world.

The Helen Frankenthaler Foundation is the 2017–2018 season sponsor.

“FLUIDITY” IN ARCHITECTURE ACROSS THE MEDITERRANEAN

Nasser Rabbat & Nader Tehrani
January 11 in Rome

In this conversation, architecture scholar Nasser Rabbat and designer Nader Tehrani discussed “fluidity” as a paradigm for understanding the built environment of the Mediterranean world.



THE ALEXANDRIA QUARTET

André Aciman, Craig Dykers, & Joseph Viscomi
January 24 in New York

Writer André Aciman, architect Craig Dykers, and historian Joseph Viscomi discussed their shared connections to the city of Alexandria, Egypt.



Alexandria Quartet; photo by Mark Robbins.

BOOM ON BOOKS

Irma Boom & Hou Hanru
February 20 in Rome

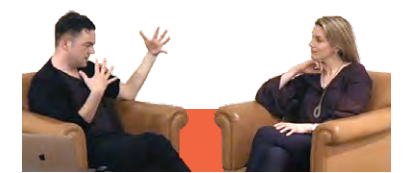
In this event, a collaboration with MAXXI, the Dutch graphic designer Irma Boom talked with Hou Hanru, artistic director of MAXXI, about her publishing projects with artists and architects.



CONTRAPUNTALISM

Corinna da Fonseca-Wollheim & Nico Muhly
March 6 in Rome

Critic Corinna da Fonseca-Wollheim and composer Nico Muhly debated the advantages and predicaments that composers face as they negotiate cultural appropriation.



ARTHUR AND JANET C. ROSS ROME PRIZE CEREMONY

Ann Hamilton & Mark Robbins
April 12 in New York

Speaking with Mark Robbins, AAR president and CEO, the artist Ann Hamilton will reflect on the time she spent in Rome last year as a Resident at the Academy.



INSIDE AAR

Inside AAR highlights several of the innovative and expansive projects our individual Rome Prize and Italian Fellows have developed over the year.

In addition, we offer glimpses of the 2018 edition of *Cinque Mostre*, our annual winter exhibition. Organized by Italian curator Ilaria Gianni and subtitled *The Tesseract*, the show emphasizes collaborations between our Fellows and the wider Italian community, several of which are documented here.



Photographs by altrospezio, unless otherwise noted.



The garden courtyard was a principal component of urban planning in ancient Rome where integrated open spaces were also productive landscapes. For *Cinque Mostre – The Tesseract*, design duo **Jennifer Birkeland** and **Jonathan A. Scelsa** created *FlatFarms / The Mosaic Figuration of Roman Courtyard Agriculture* with the agricultural practice of espalier, where fruit trees were trained to grow flat against courtyard walls, in mind. Jennifer and Jonathan are partners in the New York-based architecture design firm op.AL. Both teach at schools in Pennsylvania, New York, and Rhode Island.



Recognized for music that explores the interior worlds of instruments, **Suzanne Farrin** is composing a forty-minute opera, *The Hour of the Star*. Based on a short novel by Clarice Lispector, her composition will provide a view into the author's early life in Brazil and the voicelessness of poverty. Suzanne is professor and chair of music at Hunter College and professor of composition at the Graduate Center, City University of New York.



Working at the intersections of public memory and public policy, history and human rights, preservationist **Liz Ševčenko** seeks to conserve the heritage of sites impacted by trauma or struggle through public humanities projects. These projects explore the diverse local histories and current realities of shared global concerns. Liz is founding director of Humanities Action Lab, a coalition hosted by the New School in New York and Rutgers University in Newark.



For *Cinque Mostre – The Tesseract*, landscape designers **Alison Bick Hirsch** and **Aroussiak Gabrielian** created a wearable landscape system that blurs distinctions between nature and culture, human and machine. Their “garden cloak” celebrates hybrid ecologies and synthetic forms of nature that represent our technologically mediated experience. Aroussiak is a PhD candidate in media arts and practice at the University of Southern California, where Hirsch is also assistant professor of landscape architecture and urbanism. They are cofounders of Foreground Design Agency.



Ishion Hutchinson's book-length narrative poems often interrogate landscape, measuring the elusive weight of his native Jamaica's colonial history. The *New Yorker* described his writing as “a brilliant protest of abstract authority.” Ishion is professor in the Department of English at Cornell University.





Working from an unpublished illustrated manuscript, art historian **Cécile Fromont** analyzes Capuchin monk images of nature and culture to understand the relationship between Europeans and Africans in the early modern era. Cécile is an assistant professor in the Department of Art History at the University of Chicago.



Art historian **Raymond Carlson** examines the evolution of Michelangelo's artistic practice and the development of his poetry in Rome during the two decades after his move from Florence, in 1534. Through archival materials, he plans to show how Michelangelo's visual production reveals his engagement with a wider literary discourse. Raymond is a PhD candidate in the Department of Art History and Archaeology at Columbia University.

Alessandro Di Pietro is a Milan-based artist whose sculptural practice investigates the processes of normalization and deviation through the design and production of potential narrative devices. For *Cinque Mostre*, his sculpture *The Self-fulfilling Owen Prophecy* was inspired by triclinium beds, the *Sarcophagus of the Spouses*, and the marble base of Antonio Canova's *Hercules and Lichas*.



Lauren Donovan Ginsberg is a philologist with wide interests across Greek and Latin literature, especially Roman drama, epics, and historiography. Her book *Staging Memory, Staging Strife: Empire and Civil War in the Octavia*, published last year by Oxford University Press, won the First Book Award from the Classical Association of the Middle West and South, given for an exceptional and thought-provoking publication by a first-time author. Lauren is an assistant professor in the Department of Classics at the University of Cincinnati.



Medievalist art historian **Bissera V. Pentcheva** combines digital technology with traditional textual research to explore the phenomenon of animation and sonic spaces across works of Byzantine, Western medieval, and Islamic art. She is a professor in the Department of Art History at Stanford University.



For *Janus*, a collaborative sculptural performance video, architect/designer **Brandon Clifford** had concrete characters “perform” in concert with water to unleash a sound piece composed by **Federico Gardella**. The work explores the productive tension between anticipation and experience through the production of an object and the reelaboration of sound. A principal of the firm Matter Design, Brandon is an assistant professor at the Massachusetts Institute of Technology. Federico teaches composition at the Conservatory of Monopoli.



Artist **Sanford Biggers** uses quilts in his work to engage issues of domesticity, craft, feminism, modernist painting, vernacular culture, and politics. His *Votive - site-specific* for *Cinque Mostre - The Tesseract* was a collaboration with classicist **Michelle L. Berenfeld**. The work consisted of historic American quilts draped over a fragment of a monumental Roman sculpture borrowed from the Academy's archaeological study collection. *Votive* takes on and subverts the nostalgias and narratives of empire, both ancient and modern. Sanford is associate professor of visual arts at Columbia University. Michelle is John A. McCarthy Associate Professor of Classics at Pitzer College.



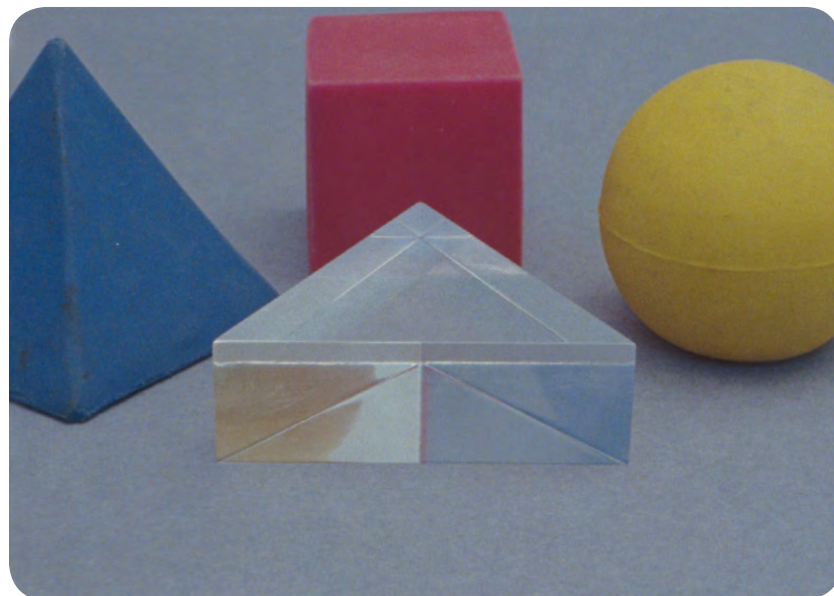
As an archaeologist, **Sophie Crawford Brown** has research interests that focus primarily on central Italic architectural terracottas produced during the last three centuries BCE. In February Sophie organized a conference at the Academy, "Minturnae between Lazio and Campania," that brought together leading Italian and American scholars to discuss issues related to Romanization, colonization, and cross-cultural interaction. Sophie is a PhD candidate in the Interdisciplinary Graduate Group in Art and Archaeology of the Mediterranean World at the University of Pennsylvania.

EASTERN APPROACHES

In the realm of ideas, the notion of a culture clash between East and West gained force with the publication of *Orientalism* (1978) by Edward Said, who proposed that European intellectuals constructed the Islamic East as a foil for enlightened Western values. Flash forward to the present: post-September 11 conflicts in the Middle East and North Africa, combined with seismic demographic and cultural shifts in Europe, not to mention socio-economic anxieties in the United States, have refocused attention on Said's divisive paradigm. This spring, AAR presents a series of public events where international scholars and artists reexamine the apparatus inherited from Said and his critics, exploring new methodological avenues for investigating both misunderstandings and exchanges between the East and West.

The following suite of events are curated by Peter Benson Miller, Andrew Heiskell Arts Director.

RIGHT
Yto Barrada, still from *Tree Identification for Beginners*, 2017, 16mm, digital video, color, sound, 36 minutes. A Performa 17 commission for *Afroglossa*, curated by Adrienne Edwards.



EXHIBITION
Yto Barrada
The Dye Garden
10 May–8 July 2018

AAR presents new work by the acclaimed Franco-Moroccan artist Yto Barrada (2017 Resident), who reconfigures and undermines the Orientalist tradition. In a variety of media, she playfully explores strategies of resistance in her native Morocco. Tracing the origins of natural dyes found in tapestries and other textiles back to their sources, Barrada identifies the networks underpinning their cultivation and manufacture prior to the introduction of chemical processes. This allows her to unpack a complex set of exchanges linking East and West. The exhibition is made possible by the Roy Lichtenstein Artist in Residence Fund and the Embassy of the United States of America to Italy.

PATRICIA H. LABALME FRIENDS OF THE LIBRARY LECTURE

Mary Roberts
East of West: Edward Said, Melancholy Time, and the Orientalist Interior
Thursday, 22 March 2018

Horological inventions and the transplantation of metropolitan time marking practices to colonial outposts were a fulcrum of the empire building of nineteenth-century European nation states. Western progress and its counterpoint, the non-West as a repository of premodernity, were part of the telos of modern colonialism and orientalism.

A recent global turn has resituated European orientalism within a broader, more politically contested cultural geography. It's a move east of west. How is the temporal logic of modernity differentially articulated across this expanded cultural geography of the visual? Analysing the interiors of two nineteenth-century British orientalist artist-collectors in the imperial capitals of Istanbul and London, and the Islamic and European art displayed there, Mary Roberts discloses their entanglements within British, Ottoman, and Sicilian orientalism. In doing so, she reveals the ways the aesthetics of these spaces were inflected by the heterochronicity of Ottoman and European modernity. Focusing on the temporal logic of these sites enables us to elaborate the transcultural and transhistorical complexities of art's time.

Mary Roberts is John Schaeffer Professor of Art History at the University of Sydney in Australia. She is the author of *Istanbul Exchanges: Ottomans, Orientalists, and Nineteenth-Century Visual Culture* (Oakland: University of California Press, 2015), which maps patterns of transcultural exchange between Europe and the Ottoman Empire in the nineteenth century.

Artwork © Yto Barrada. Courtesy Pace Gallery; Steir-Semler Gallery, Hamburg and Beirut; and Galerie Polaris, Paris.

CONFERENCE
Islamic Art and Architecture in Italy: Between Tradition and Innovation
Thursday, 17 May–Friday, 18 May 2018

Gli Arabi in Italia, edited by Francesco Gabrieli and Umberto Scerrato and published in 1979, remains an inescapable, richly illustrated compendium for those interested in the wide variety of objects and monuments linked to Islamic culture in Italy. This conference critically investigates the origins of this influential volume, and the scholarly approaches and assumptions that shaped it, in order to contextualize more recent avenues of inquiry in the field.

Focusing on the latest methodologies used to analyze the categories of objects documented by Gabrieli, Scerrato, and their collaborators—including ceramics, rock crystal, metalwork, and architecture—the conference tracks the ongoing transformation and most up-to-date findings of this dynamic and multifaceted field. The conference opens with a keynote address on May 17 at 6:30pm by **Avinoam Shalem** (2016 Resident), the Riggio Professor of the History of the Arts of Islam at Columbia University.

The conference is coorganized by Silvia Armando, 2017 Italian Fellow in medieval studies. It is supported in part by the Embassy of the United States of America to Italy.

i
Islamic Art and Architecture in Italy: Between Tradition and Innovation
17–18 May
American Academy in Rome
Via Angelo Masina, 5
Rome

Supporting the Study of American Art

Terra Foundation for American Art establishes a new Affiliated Fellowship

The Academy is delighted to partner with the Terra Foundation for American Art to launch the Terra Foundation Affiliated Fellowship. This fellowship will support art historians researching topics relating to Italian–American exchange and will be awarded annually for five years.

The inaugural Terra Foundation Affiliated Fellow is **David Ogawa**, associate professor of art history at Union College in Schenectady, New York. While in Rome, David will consult the Academy’s Photographic Archive and other resources to research the work of William James Stillman, an American art critic, journalist, photographer, and amateur archaeologist who lived in Rome between 1861 and 1865 and between 1886 and 1898. David plans to complete the full catalogue of this material in preparation for a digital publication, making it accessible to artists and scholars around the globe.

The Terra Foundation and the Academy share a commitment to the idea that art can both distinguish and unite cultures, and that the study and enjoyment of the arts transcend national boundaries. David’s work in Rome, and that of future Terra Fellows, will help to illuminate American art and artists, especially those who have themselves been influenced or moved by European places and traditions.

“We join our partners at the American Academy in Rome in congratulating David Ogawa as the inaugural Terra Foundation Affiliated Fellow,” stated Elizabeth Glassman, Terra Foundation president and CEO. “This new fellowship demonstrates both partner institutions’ commitment to fostering innovative scholarship on the historical art of the United States in an international context. We look forward to Professor Ogawa’s digital publication, which will help to cultivate rich, meaningful, and sustained cross-cultural dialogues in the increasingly globalized field of art history.”

BELOW
Nomentanus Bridge, Rome, 1864–79.
American Academy in Rome Photographic Archive,
Parker Collection n. 251.



DONORS:

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We thank the following for their support of the American Academy in Rome (October 1, 2017–February 28, 2018).

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WHEN IN ROME:



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

1 BORGHETTO FLAMINIO MARKET

Piazza della Marina, 32
Although the larger Porta Portese flea market is better known and in Trastevere, closer to the Academy, there's one that is smaller and better for vintage clothing, particularly women's. It's called the Borghetto Flaminio Market. The official address is Piazza della Marina 32, but it's actually on Via Flaminia, just a few blocks north of Piazza del Popolo. Borghetto Flaminio opens on Sundays at 10:00 am, and there's a small entrance fee.
—Allen Frame

2 CAFFÈ CANOVA TADOLINI

Via del Babuino, 150
One of my favorite cafes is by the Piazza del Popolo. Once a sculptor's studio, it is now a coffee house and restaurant bursting with hundreds of full-sized plaster

casts covering every nook and cranny. Caffè Canova Tadolini is an amazing space to spend time in—and also happens to make what I consider Rome's best *shakerato* once the weather gets hot.
—Lauren Donovan Ginsberg

3 SANTA PUDENZIANA

Via Urbana, 160
Not far from Basilica di Santa Maria Maggiore and about as old, the little church is a quiet spot on the Esquiline. One enters through a courtyard that is at roughly fifth-century ground level. The mosaics in the apse are beautiful and strange, with symbols of the evangelists seemingly swimming in the sea behind Christ. In the daytime, without artificial light, you can imagine how the gold in the mosaics would have looked in antiquity.
—Michelle L. Berenfeld

4 SUPPLIZIO

Via dei Banchi Vecchi, 143
If you're already in the Centro Storico and hungry for a snack, Supplizio cannot be beat. Started by the head chef of the fancier restaurant L'Arcangelo in Prati, this store, right by the wine bar Il Gocchetto, features Roman street food of the highest quality.
—Lauren Donovan Ginsberg

5 VIA DEI SANTI QUATTRO

Walking west along this street—perhaps after a visit to the Lateran cathedral—you can follow an ancient route across the Caelian Hill, through what had been a ritzy neighborhood in antiquity. You will pass the Basilica of the Santi Quattro Coronati on your left and see the Colosseum looming ahead of you. The nuns of Santi Quattro Coronati sing together in the sanctuary every day. If you time it right, you can sit in the pews and listen.
—Michelle L. Berenfeld

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.

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COVER

Matteo Nasini, *Sparkling Matter*,
2016–18, mixed media. On the occasion
of *Cinque Mostre*.

Courtesy Clima Gallery, Milan and/e Operativa, Rome/Roma.
Photograph by altros spazio.