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AMERICAN ACADEMY  
IN ROME

FALL 2014

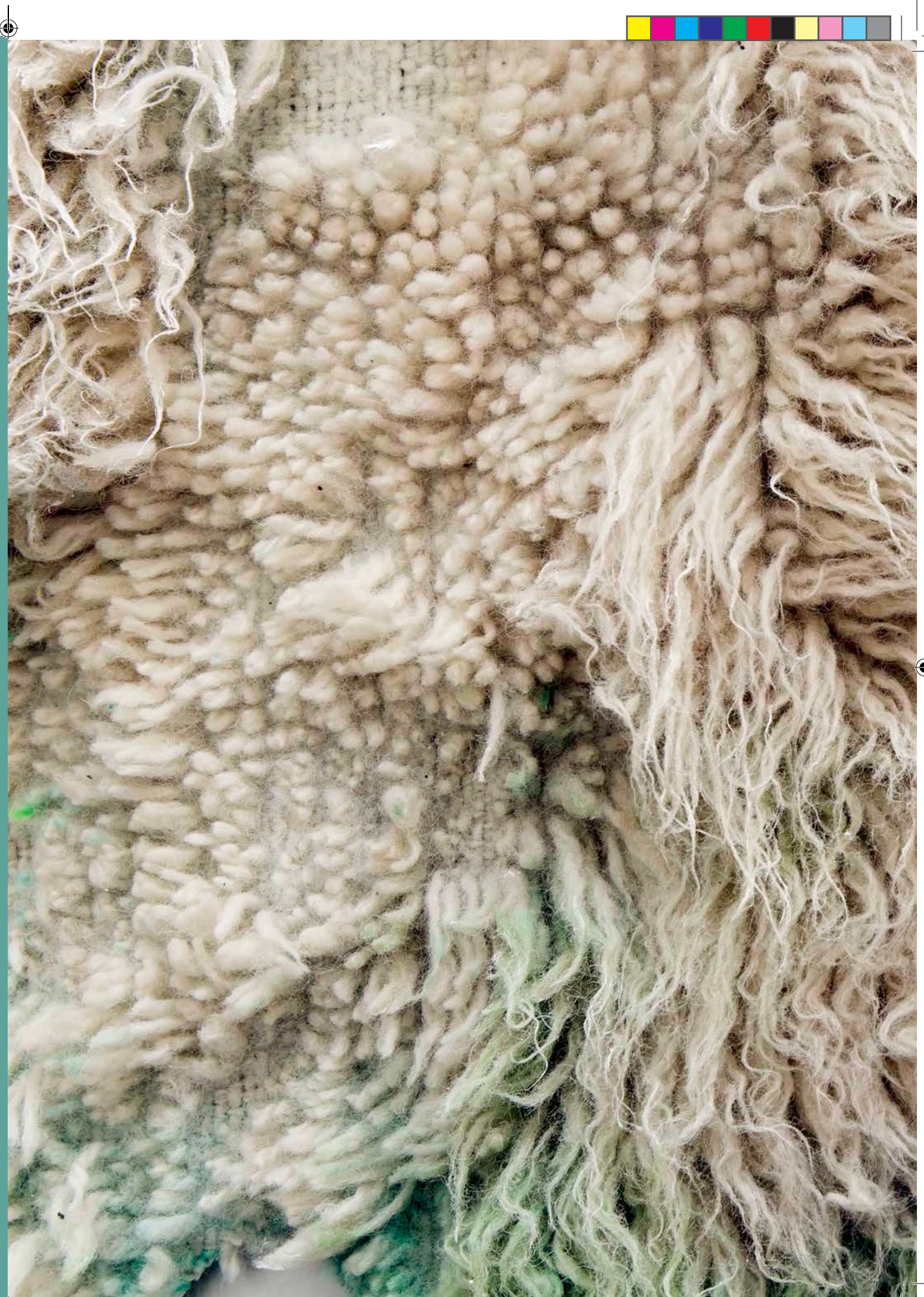
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The **AMERICAN ACADEMY IN ROME** supports innovative artists, writers, and scholars living and working together in a dynamic international community. Each year, the Academy awards the Rome Prize. Those selected for the Prize are invited to Rome to pursue their work in an atmosphere of intellectual and artistic freedom and interdisciplinary exchange. In the pages that follow, you will be introduced to a selection of the most recent Fellows, as well as a number of Fellows from previous years.

L'**ACCADEMIA AMERICANA DI ROMA** sostiene l'attività di artisti, scrittori e studiosi innovativi che vivono e lavorano insieme all'interno di una comunità internazionale dinamica. L'Accademia assegna ogni anno la borsa di studio Rome Prize. I vincitori del premio sono invitati a Roma a condurre il proprio lavoro in un'atmosfera di libertà intellettuale e artistica e di scambio interdisciplinare. Nelle pagine che seguono vi presenteremo alcuni dei Borsisti di quest'anno ed altri che hanno vinto la borsa negli anni passati.





2/3



With Rome's ancient ruins as a backdrop, artist **Anna Betze** **EXPLORES** the cultural resonance of textiles. Her multihued wall reliefs straddle the categories of painting, sculpture, and weaving. Several of the works she produced at the Academy were shown at Art Basel 2014. Anna is an assistant visiting professor at Yale University's School of Art.

I say vision is  
plished, when the c  
hemisphere of th  
at a bit more wh  
before the eye, a  
is placed on the  
reddish-white re  
to  
Kepler. Para lpo



For those who sculpt make that which they see: those who engrave see one thing make another: & when they see, they make not: & when they make, they see not. further, in like Sculptors they cannot conceive it in their spirit while they engrave it, for the cavity is unknown to the engraver both by nature & in practice.



I have not satisfied my soul w/ speculations of abstract Geometry, namely w/ pictures of what is there & what is not... But I have investigated the geometry that, by itself, expresses the body of the world following the traces of the Creator w/ sweat & heavy breath.

J. Kepler, Astronomia par optica, 1604.

The print does not always have the same shape as the body that impressed it, & it doesn't always derive from the pressure of a body: it is the print of an idea. The idea is sign of things, & the image is sign of the idea, sign of a sign. But from the image I reconstruct, if not the body, the idea that others had of it.

Umberto Eco, Name of the Love (1994), 317.

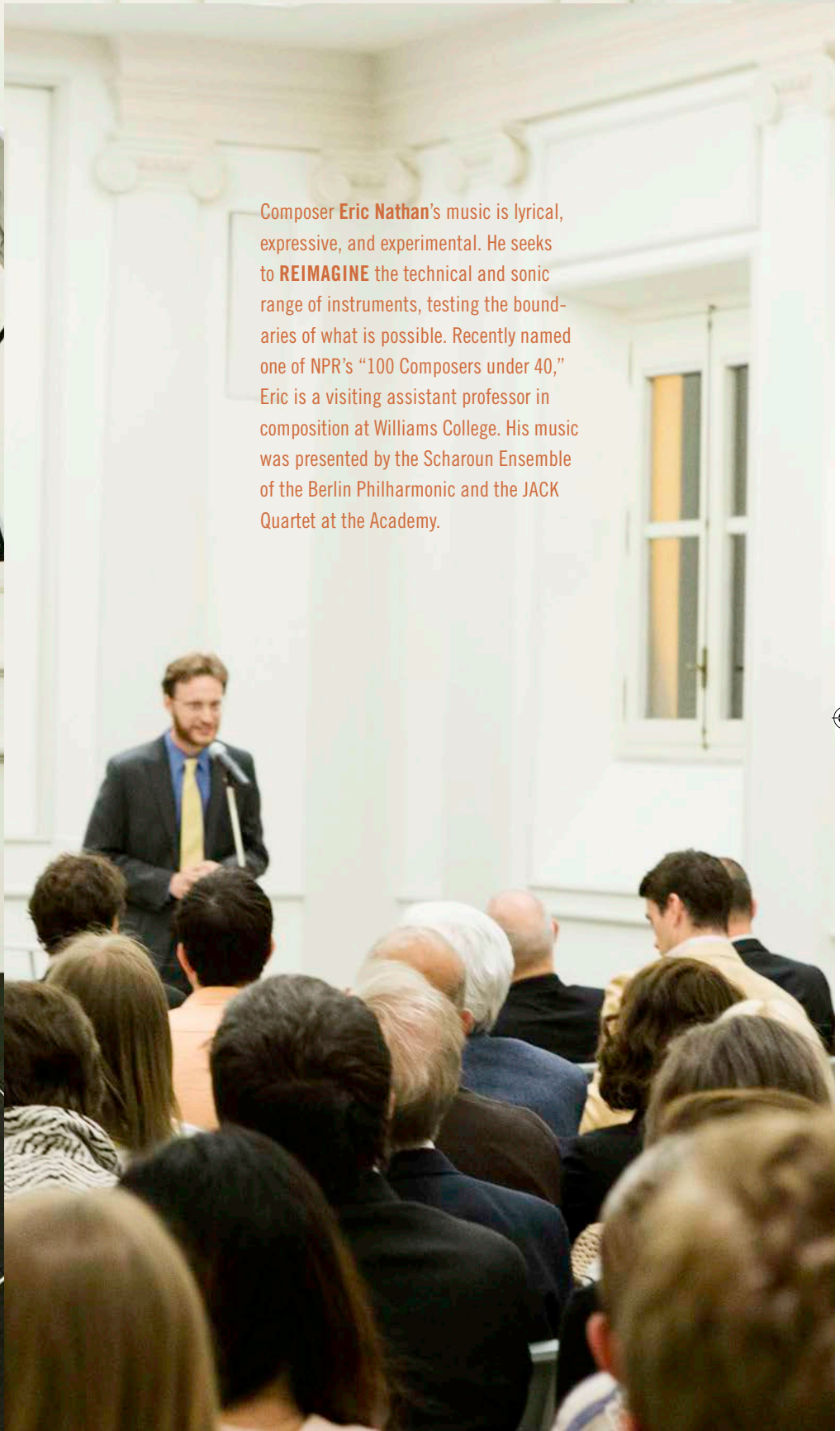
I can make no answer to those who say... that they transmit one species into another & that cannot be done without the total destruction of the thing you wish to transmit.

Briguccio Pirro, 149

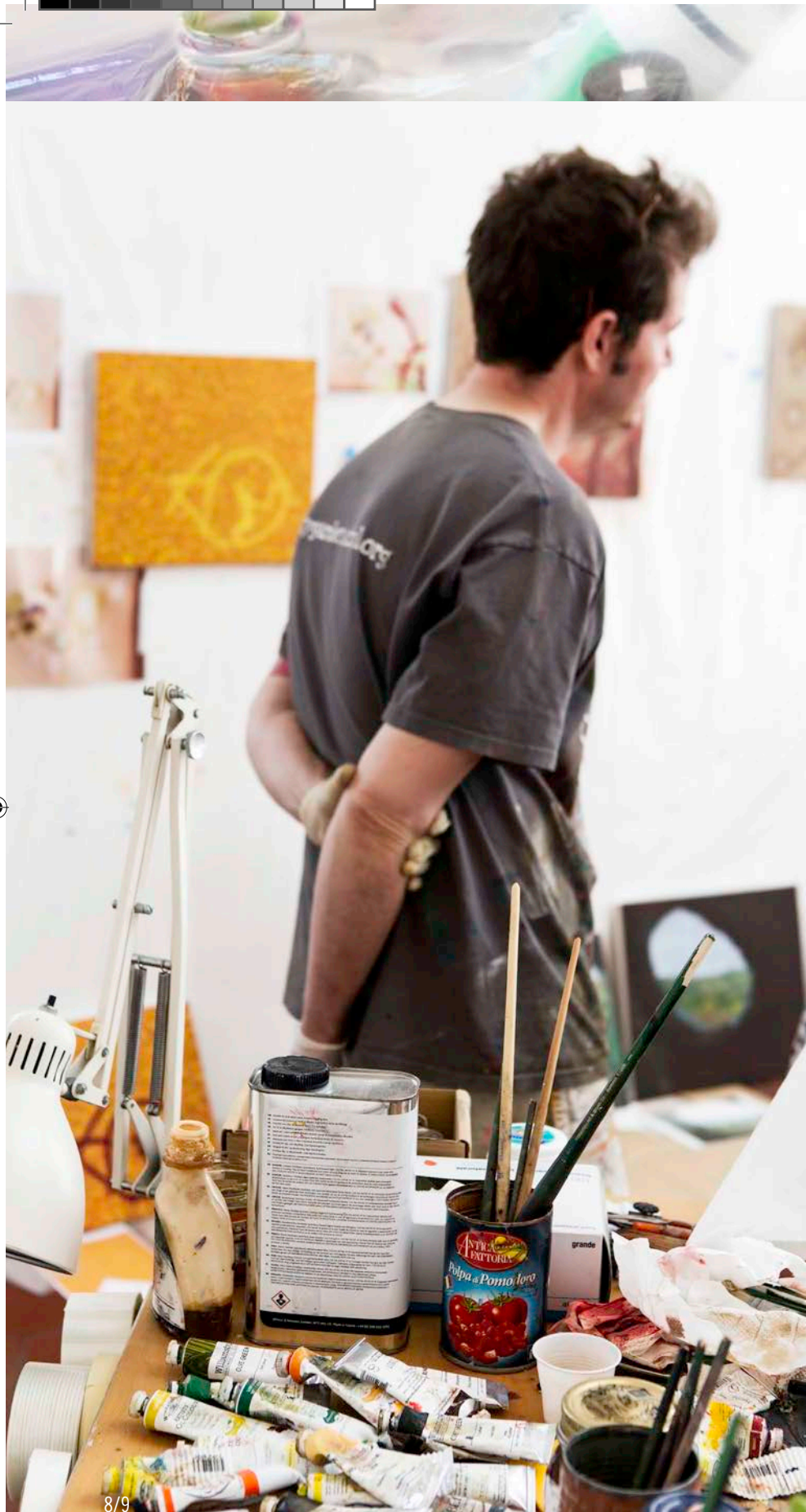
...this [figure] method of interpretation involves an approach to human phenomena entirely different from ours. We are apt to consider things as they are, but the happy change of a certain class of life in a historical development in chronological succession... the historical consciousness... a picture meant as a reflection of the world... a picture meant as a reflection of the world... a picture meant as a reflection of the world...

BEL FRUITA  
PASSERIO DI GALLARATE

Art historian Ruth Noyes researches text and image archives for her continuing study of conversion narratives in early modern Europe. Specifically, she **RECONSTRUCTS** the careers of lesser-known Protestant artists who migrated from northern Europe to live and work in Rome. Ruth is a visiting assistant professor of art history at the University of Massachusetts, Amherst.



Composer **Eric Nathan**'s music is lyrical, expressive, and experimental. He seeks to **REIMAGINE** the technical and sonic range of instruments, testing the boundaries of what is possible. Recently named one of NPR's "100 Composers under 40," Eric is a visiting assistant professor in composition at Williams College. His music was presented by the Scharoun Ensemble of the Berlin Philharmonic and the JACK Quartet at the Academy.

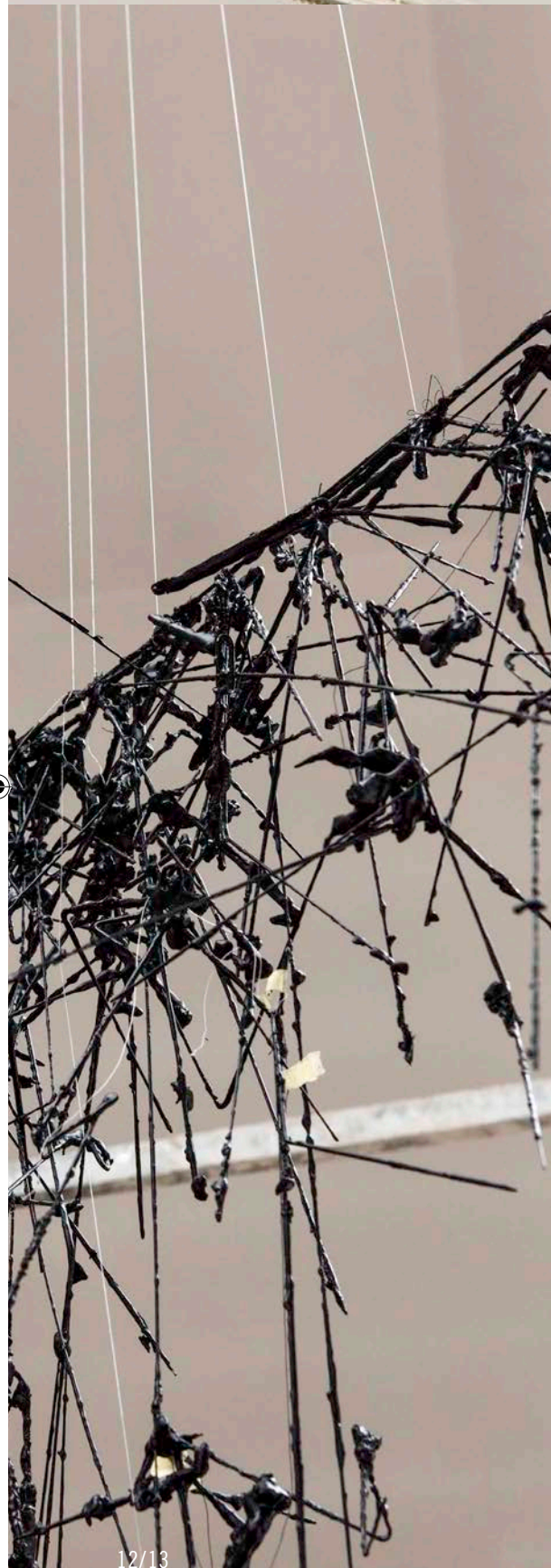


Painter and visual artist **Hamlett Dobbins** surveys the everyday experiences of his environment as a primary source for his visual vocabulary. While at the Academy, he **IMMERSED** himself in all aspects of Roman culture to reveal what has inspired artists for centuries. Hamlett is director of Clough-Hanson Gallery at Rhodes College in Memphis, Tennessee.

Patrick Nold, a historian and scholar, **INVESTIGATES** medieval Europe during the 13th and 14th centuries, with particular interest in the history of the mendicant orders and the papacy. The author of two books related to the papacy of John XXII (1244–1334), Patrick is an associate professor of history at the University at Albany, State University of New York.



Architect **Catie Newell**'s urban interventions **MANIPULATE** the space, light, and materials of familiar environments to influence our perceptions of the city. Catie is an assistant professor of architecture at Taubman College at the University of Michigan and a principal at \*Alibi Studio in Detroit, Michigan.

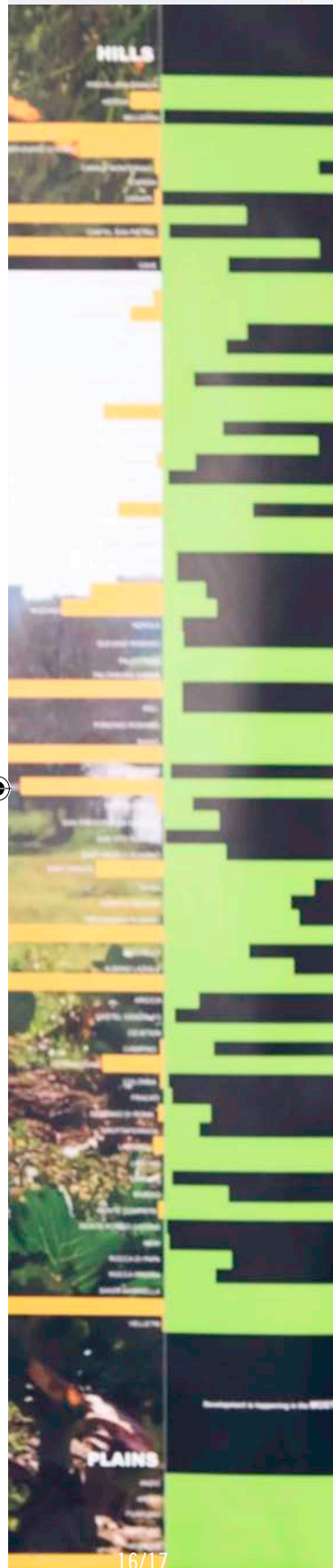






Landscape architect **Elizabeth Fain LaBombard** analyzes the spatial conditions at urban edges and imagines the **REGENERATION** and reuse of these otherwise marginalized landscapes. Elizabeth was part of a conference cosponsored by the Academy and the city of Rome, *New Landscapes for Rome*, held at the Campidoglio. Elizabeth is an associate at James Corner Field Operations in New York City, where she was a project manager on the High Line.





Architect **Thomas Kelley** enhances and **REPOSITIONS** our understanding of material culture. His work seeks to amuse as he engages with ideas of play and magic to confound the standard reading of ordinary objects. Thomas is a clinical assistant professor in the School of Architecture at the University of Illinois at Chicago and a visiting critic at Syracuse University. Thomas is also a principal at Norman Kelley, a collaborative design office.

**Lindsay Harris** studies photographs as sociocultural artifacts. Viewing the city of Rome through the lens of a 19th-century camera enables her to chart the key role that photography played in shaping the **EVOLUTION** of Italy's modern identity. Lindsay is currently the Andrew W. Mellon professor-in-charge of the School of Classical Studies at the American Academy in Rome and was instrumental in researching information for the *Building an Idea* exhibition and catalog for the Academy's McKim, Mead & White building.



**Reynold Reynolds** – a filmmaker based in Los Angeles – **COMBINES** stop-motion animation with mural installations, constructed models, objects, and live performers in *One Part Seven*, a project developed in Rome to investigate the ideas of space, time, scale, and perception detailed in an Albrecht Dürer image from 1525. A solo exhibition of 14 works, *Retrospective Reynold Reynolds: Six or Seven Pieces*, was recently presented at Kunstpalais Erlangen, in Erlangen, Germany.



Conceptual artist **Catherine Wagner**'s photographs of classical statuary in Rome **REVEAL** issues related to identity, power, and gender as well as the human impulse to create systems that order and shape our world. Images developed during her Fellowship were recently presented in a solo exhibition, *Rome Works*, at Gallery Luisotti in Santa Monica, California. Catherine is a professor in the Department of Art at Mills College.

22/23





Academy President **Mark Robbins** (far left) with new Academy leadership in Rome (right to left): Our director, **Kim Bowes**, a dynamic archeologist trained in art history; **Lindsay Harris**, Andrew W. Mellon professor-in-charge, is an art historian who specializes in 19th-century photography; and **Peter Benson Miller**, Heiskell Arts Director, a gifted curator and art historian. Each enhances the crossing of disciplines and geographies for which the Academy is known.

Welcome to the first issue of the new **AAR MAGAZINE**. This publication is designed to provide a vivid picture of the creative work produced by Fellows each year at the Academy while also underscoring the impact of the unique support it provides to artists and scholars.

The idea of **PROCESS** runs through this inaugural issue, reflecting the complex and often unwieldy chaos from which art and scholarship emerge. For over 120 years the Academy has existed as a grand laboratory, offering a framework for research and experimentation in which Fellows and Residents have the space and time to work independently and within a community. Throughout its history, the Academy has helped fuel the arts and humanities in America, and it is part of our intellectual and artistic infrastructure. Now, in an increasingly global, technological arena, our challenge is to build on the impressive work and historic foundation of the Academy, enhancing its ability to evolve and sustain itself as a meaningful contemporary institution.

I am fortunate to have arrived at the Academy at this dynamic moment in its development: a time of transitions and new beginnings sustained by the good work that has gone before. Future issues of AAR Magazine will continue to celebrate the vital work of Academy Fellows and Residents. Over the coming years it will reflect the complexity of an institution that is always in process—or, as we might say in Italy, “in allestimento”: under construction. We wish you a full and productive fall and invite you to join us in this next exciting phase in the history of the American Academy in Rome.

Sono felice di darvi il benvenuto al primo numero della nuova rivista **AAR MAGAZINE**. Questa pubblicazione è pensata per dare un'immagine vivida del lavoro prodotto ogni anno all'Accademia dai Borsisti, sottolineando allo stesso tempo l'impatto del sostegno eccezionale che la nostra istituzione offre agli artisti e agli studiosi.

L'idea di **PROCESSO** percorre quest'intero numero inaugurale, e rispecchia quel caos complesso e spesso difficile da maneggiare dal quale emergono l'arte e il sapere. Da più di 120 anni l'Accademia è un grande laboratorio, che offre quella struttura per la ricerca e la sperimentazione all'interno della quale Borsisti e Residenti, parti di un'unica comunità, trovano lo spazio e il tempo per dedicarsi al proprio lavoro in modo libero e indipendente. Durante tutta la sua storia, l'Accademia ha contribuito ad alimentare le arti e gli studi umanistici in America, intesi come parte della nostra infrastruttura intellettuale e artistica. Oggi, in un'arena sempre più globale e tecnologica, la nostra sfida è quella di proseguire un lavoro di costruzione che poggia sulle solide basi storiche dell'Accademia e sulla sua opera eccezionale, e di potenziare la sua capacità di evolversi e di sostenersi come istituzione contemporanea di grande importanza.

Sono fortunato ad essere arrivato all'Accademia in un momento tanto dinamico del suo sviluppo: una fase di cambiamenti e di nuovi inizi sorretta dal buon lavoro realizzato fino ad ora. I prossimi numeri dell'AAR Magazine continueranno a esaltare l'opera vitale svolta dai Borsisti e dai Residenti dell'Accademia. Negli anni a venire rifletterà la complessità di un'istituzione in costante costruzione, in continuo allestimento. Auguriamo a voi tutti un autunno pieno e produttivo e vi invitiamo a unirvi a noi in questa nuova emozionante fase della storia dell'American Academy in Rome.

Mark Robbins, President



**CARRIE MAE WEEMS** 2006 Fellow, Joseph H. Hazen Rome Prize

Throughout her career, artist Carrie Mae Weems has endeavored to analyze the present by closely examining politics, gender relations, racism, and her own identity. Her early documentary and autobiographical photographic series, as well as her more conceptual and philosophical works, have placed her at the forefront of contemporary art. Awarded a MacArthur Foundation Fellowship in 2013, she had a critically acclaimed career retrospective at the Solomon R. Guggenheim Museum in 2014. That exhibition, titled *Carrie Mae Weems: Three Decades of Photography and Video*, included work initiated in Rome during her fellowship. As Holland Carter of the *New York Times* has noted, she “has long been one of our most effective visual and verbal rhetoricians.”



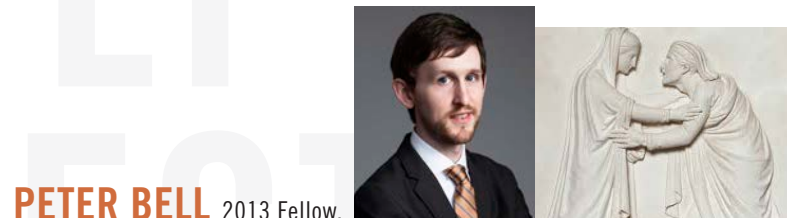
**JUNOT DIAZ** 2009 Fellow, Paul Mellon Post-Doctoral Rome Prize

Named by *The New Yorker* as one of the 20 top writers for the 21st century by the *New Yorker*, Junot Díaz speaks of the polyglot diversity of contemporary America in such acclaimed books as *Drown* and *The Brief Wondrous Life of Oscar Wao*, which won the 2008 Pulitzer Prize and the National Book Critics Circle Award. His most recent book is *This Is How You Lose Her*, a *New York Times* bestseller and 2013 National Book Award finalist that *Vogue* called “ribald, streetwise, and stunningly moving – a testament, like most of his work, to the yearning, clumsy ways young men come of age.” The recipient of a MacArthur Foundation Fellowship in 2012, he is the fiction editor at *Boston Review* and the Rudge and Nancy Allen Professor of Writing at the Massachusetts Institute of Technology.



**MARJORIE WOODS** 2008 Fellow, Paul Mellon Post-Doctoral Rome Prize

Professor Marjorie Woods researches the pedagogy of writing in medieval schools, as well as the application of premodern educational exercises in today's classrooms. During her Fellowship at the Academy, Woods completed *Classroom Commentaries: Teaching the Poetria Nova across Medieval and Renaissance Europe*, which won the 2010 Book Prize from the Rhetoric Society of America. She also began work on a book in progress now titled *Weeping for Dido: The Classics in the Medieval Classroom*, which explores how boys performed the speeches of female characters in classical texts. She is Blumberg Centennial Professor of English and University Distinguished Teaching Professor at the University of Texas at Austin.



**PETER BELL** 2013 Fellow, Robert Lehman Pre-Doctoral Rome Prize

Peter Jonathan Bell is an art historian who specializes in Italian Renaissance art and an assistant curator of European sculpture and decorative arts at the Metropolitan Museum of Art. Bell was the co-curator of *Canova: The Seven Last Works*, a highly regarded 2014 exhibition of plaster reliefs by the Italian artist. He also led a successful effort at the museum to acquire a pair of important Spanish baroque statues, which will go on public display in early 2015. His research during his Fellowship focused on Italian Renaissance bronze statuettes, and he is co-authoring an in-progress catalog of the Met's renowned collection of Italian bronzes.

## 2014–2015 FELLOWS

### ANCIENT STUDIES

Dorothy and Lewis B. Cullman Pre-Doctoral Rome Prize  
**Ivan Cangemi**  
*Mobility and Society in Early Iron Age Central Italy*

Paul Mellon/Samuel H. Kress Foundation Pre-Doctoral Rome Prize  
**Nathan S. Dennis**  
*Performing Paradise in the Early Christian Baptistery: Art, Liturgy, and the Transformation of Vision*

Andrew Heiskell Post-Doctoral Rome Prize  
**Sarah Levin-Richardson**  
*Beyond Sex: Society and Identity in Pompeii's Purpose-built Brothel*

Frank Brown/Samuel H. Kress Foundation/  
Helen M. Woodruff Fellowship of the Archaeological Institute  
of America Pre-Doctoral Rome Prize  
**Jessica Nowlin**  
*Reorienting Orientalization: Local Consumption and Value  
Construction  
in Central Italy between the Tyrrhenian and Adriatic Sea*

Emeline Hill Richardson Pre-Doctoral Rome Prize  
**Sailakshmi Ramgopal**  
*Romans Abroad: Associations of Roman Citizens from the  
Second Century B.C.E. to the Third Century C.E.*

National Endowment for the Humanities/Andrew W. Mellon  
Foundation Post-Doctoral Rome Prize  
**Heather L. Reid**  
*Philostratus' Gymnasticus: The Rehabilitation of Greek Athletics  
as Moral Education in Rome*

### ARCHITECTURE

Founders Rome Prize  
**Firat Erdim**  
*Peregrine Projections*

James R. Lamantia, Jr. Rome Prize  
**Vincent L. Snyder**  
*Antecedent Armatures & False-Work*

### DESIGN

Katherine Edwards Gordon Rome Prize  
**Rob Giampietro**  
*Walk with Me: Responsive Guides to Rome*

Cynthia Hazen Polsky and Leon Polsky Rome Prize  
**Carin Goldberg**  
*Conquering Rome: The Curation of Acceptance*

### HISTORIC PRESERVATION AND CONSERVATION

National Endowment for the Arts Rome Prize  
John V. Maciuika  
*The Eternal Palace: Transformations and Reconstructions  
of the Berlin Stadtschloss, 1450–2020*

Booth Family Rome Prize  
**Anna Serotta**  
*The Documentation, Analysis and Replication of Tool Marks  
on Ancient Stone Sculpture*

### LANDSCAPE ARCHITECTURE

Prince Charitable Trusts Rome Prize  
**Kim Karlsrud & Daniel Phillips**  
*Corsophilia: Uncovering the Biodiversity of the Roman Streetscape*

Garden Club of America Rome Prize  
**Adam Kuby**  
*Urban Ecologies/Temporal Investigations*

### LITERATURE

John Guare Writer's Fund Rome Prize, a gift of Dorothy  
and Lewis B. Cullman  
**Krys Lee**  
*Unnamed Novel*

Joseph Brodsky Rome Prize, a gift of the Drue Heinz Trust/American  
Academy of Arts and Letters  
**Liz Moore**  
*Untitled Novel-in-Progress*

### MEDIEVAL STUDIES

National Endowment for the Humanities Post-Doctoral Rome Prize  
**Marilynn Desmond**  
*The Fall of Troy and the Origins of Europe: Homer  
and the Medieval West*

Samuel H. Kress Pre-Doctoral Rome Prize  
**David Anthony Morris**  
*Apocalypse Now or Later: The Super Prophetas of Pseudo-Joachim  
of Fiore*

### MODERN ITALIAN STUDIES

Marian and Andrew Heiskell Post-Doctoral Rome Prize  
**Denise Rae Costanzo**  
*Eternal City, New Lessons: Architects at Modern Academies  
in Postwar Rome*

Donald and Maria Cox Pre-Doctoral Rome Prize  
(year two of a two-year fellowship)  
**Ruth W. Lo**  
*Feeding Rome: Food, Architecture, and Urbanism of City Markets,  
1907–1943*

Millicent Mercer Johnsen Pre-Doctoral Rome Prize  
**Joseph John Viscomi**  
*Fuori tempo/out of time: The end of the Italian communities in Egypt  
(1937–1967)*

Rome Prizes in Modern Italian Studies are made possible in part  
through a grant from the US Department of Education.

### MUSICAL COMPOSITION

Luciano Berio Rome Prize  
**Andy Akiho**  
*New Works for Orchestra*

Elliott Carter Rome Prize  
**Paula Matthusen**  
*Modern Soundscapes, Ancient Structures: Sonic Pathways Between  
the Ancient Aqueducts and Contemporary Rome*

### RENAISSANCE AND EARLY MODERN STUDIES

Phyllis G. Gordan/Samuel H. Kress Foundation  
Pre-Doctoral Rome Prize  
(year one of a two-year fellowship)  
**Michelle DiMarzo**  
*Titian and the Culture of Mid-Century Rome: The Venetian Among  
the Ruins*

Lily Auchincloss Pre-Doctoral Rome Prize  
**Margaret Gaida**  
*From Aleppo to Rome: Astrology as a Mirror of Cross-Cultural  
Transformation, 950–1521*

Andrew W. Mellon Foundation Post-Doctoral Rome Prize  
**Stefania Tutino**  
*Probabilism in Early Modern Europe: Moral Theology, Epistemology,  
and Politics*

### VISUAL ARTS

Chuck Close Rome Prize  
**Corin Hewitt**  
*Compressed Interiors*

Joseph H. Hazen Rome Prize  
**Cynthia Madansky**  
*E42*

Gorham P. Stevens/Jacob H. Lazarus-Metropolitan Museum  
of Art Rome Prize  
**Dave McKenzie**  
*Yuh Was a Spen Time a Mocho (pronounced muk-coh)*

Gilmore D. Clarke/Michael Rapuano Rome Prize  
**Abinadi Meza**  
*Memory Palace: An Eternal City, an Infinite Film*

## 2014–2015 ITALIAN AFFILIATED FELLOWS

AAR/Scuola Normale Superiore di Pisa Exchange Scholar  
**Giulia D'Angelo**  
*"Federal" sanctuaries of Latium Vetus*

AAR/Scuola Normale Superiore di Pisa Exchange Scholar  
**Daniele Giorgi**  
*Pietro Bracci and Late Baroque Sculpture in Eighteenth-Century Rome*

Cy Twombly Italian Affiliated Fellow in Visual Arts  
**Francesca Grilli** (Bologna)  
*Research on music and censorship in collaboration with  
the Istituto Centrale per i Beni Sonori ed Audiovisivi and Fondazione  
Teatro Valle, Rome*

AAR/Scuola Normale Superiore di Pisa Exchange Scholar  
**Mari Yoko Hara**  
*Illusionism and Ekphrasis: Baldassarre Peruzzi's Sala delle Prospettive  
and the Notion of Invention in Renaissance Architecture*

Italian Affiliated Fellow in Literature  
**Claudia Durastanti** (Rome)  
*A novel based on Fernanda Pivano's life, spanning fifty years of Italian  
and American history*

Italian Affiliated Fellow in Design  
**Giorgia Zanellato** (Venice)  
*A design collection involving ancient craft traditions in Rome*

## 2014–2015 RESIDENTS

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**Andre Aciman**  
Director  
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The City University of New York  
New York, NY

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**Clifford Ando**  
David B. and Clara E. Stern Professor of Humanities  
and Professor of Classics  
University of Chicago  
Chicago, IL

Paul Fromm Composer in Residence  
**Chaya Czernowin**  
Walter Bigelow Rosen Professor of Music  
Harvard University  
Cambridge, MA

William A Bernoudy Designer in Residence  
**Paul Davis**, FAAR '98  
Principal  
Paul Davis Studio  
New York, NY

William A Bernoudy Architect in Residence  
**Craig Dykers** Principal  
Snøhetta  
New York, NY and Oslo, Norway



James S. Ackerman Scholar in Residence  
**Diane Favro**  
Professor of Architecture and Urban Design  
University of California, Los Angeles  
Los Angeles, CA

American Academy in Rome Scholar in Residence  
**Jane Ginsburg**, AFAAR'09  
Professor of Literary and Artistic Property Law  
Columbia University School of Law  
New York, NY

James Marston Fitch Historic Preservationist in Residence  
**Rustin Levenson**  
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Rustin Levenson Art Conservation  
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Miami, FL

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**Carol Mattusch**  
Mathy Professor of Art History  
George Mason University  
Fairfax, VA

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**Lynn Meskell**  
Professor of Anthropology  
Stanford University  
Stanford, CA

American Academy in Rome Scholar in Residence  
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## CONVERSATIONS | CONVERSAZIONI:

From the American Academy in Rome

The Academy is pleased to introduce a new series of international programs that highlight the work of Fellows and Residents. Titled *Conversations/Conversazioni: From the American Academy in Rome*, the series presents the most compelling ideas in the arts and humanities across disciplines and media in the form of lectures, presentations, and performances at a variety of venues in New York and Rome. Featured guests include André Aciman, Mary Beard, Craig Dykers, Lyle Ashton Harris, David Lang, Nico Muhly, Francine Prose, Robert Storr, and Giorgio van Straten.

For information on dates and locations, please visit [www.aarome.org/events/series](http://www.aarome.org/events/series) for updated information.

L'Accademia è lieta di annunciare una nuova serie di appuntamenti internazionali dedicati al lavoro dei Borsisti e Residenti. Intitolato *Conversations/Conversazioni: (d)all'American Academy in Rome*, il ciclo metterà in luce le idee più significative nelle arti e nelle discipline umanistiche rese attraverso le discipline e i media più diversi. La serie si articola in conferenze, presentazioni e performance che avranno luogo in sedi diverse sia a New York che a Roma. Parteciperanno agli incontri André Aciman, Mary Beard, Craig Dykers, Lyle Ashton Harris, David Lang, Nico Muhly, Francine Prose, Robert Storr, e Giorgio van Straten.

Per maggiori informazioni sulle date e le sedi dei singoli eventi si prega di consultare il nostro sito web alla pagina [www.aarome.org/events/series](http://www.aarome.org/events/series).

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Design: Pamela Hovland, FAAR '06

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 within this exceptional community in Rome.

Fondata nel 1894, l'**ACCADEMIA AMERICANA DI ROMA** 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.