

AMERICAN
ACADEMY IN
ROME
MAGAZINE

FALL/WINTER
2019-20



Welcome to the Fall/Winter 2019–20 issue of *AAR Magazine*.

This issue of *AAR Magazine* celebrates the Academy's 125th anniversary. The issue introduces nine Residents for fall 2019, reports on a November conference in Rome on the Academy's influence on the arts and humanities, and recognizes Life Trustee Michael C. J. Putnam, professor emeritus of classics at Brown University and a Vergil specialist, whom the Paideia Institute recently honored.

A special two-page spread presents a selection of key moments in the Academy's history since 1894 as a visual timeline; another spread describes *Encounters I*, the first of a two-part exhibition that features Fellows and Residents from the 1940s to the 1980s. The issue also highlights recent awards, exhibitions, and publications by those Fellows who have returned from the Eternal City, and provides a special look at Rome, through the eyes of a longtime member of the Academy Community.

Benvenuti in questo numero

Questo numero di *AAR Magazine* celebra il 125° anniversario dell'Accademia. La rivista presenta nove residenti per l'autunno 2019, offre il resoconto di una conferenza tenutasi a Roma nel novembre scorso sull'influenza dell'Accademia sulle arti e le scienze umane e rende onore a Michael C. J. Putnam, professore emerito di discipline classiche alla Brown University e specialista di Virgilio, recentemente premiato dall'Istituto Paideia.

Uno speciale su doppia pagina presenta una scelta di momenti chiave della storia dell'Accademia dal 1894 sotto forma di cronologia visiva; un altro descrive *Encounters I*, la prima di una mostra in due parti sul tema dei borsisti e dei residenti dagli anni quaranta agli anni ottanta. Questo numero mette in evidenza anche i recenti premi, le mostre e le pubblicazioni di quei borsisti tornati dalla Città Eterna, e offre uno sguardo speciale su Roma, attraverso gli occhi di un membro storico della Comunità dell'Accademia.

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LETTER FROM THE PRESIDENT:



Anniversaries offer a way of marking time; abstract brackets creating an opportunity to reflect. This year we celebrate the 125th year of the American Academy in Rome, which formed when the American School of Architecture and the American School of Classical Studies fused in 1913, into the Academy that we know today.

The conference, *The Academy as a Mirror of Change: 125 Years of Arts and Humanities*, was presented this November in Rome. Organized by Andrew W. Mellon Professor in Charge of the Humanities **Lynne Lancaster** (2002 Fellow), it brought together scholars who posed important questions about the complex history of an institution that reflects the social mores of its founders and current stewards. It was organized under the theme of “Encounters,” suggesting the impact of a foreign place, the immersion in the city of Rome, and a shared encounter with history. The concept raises the possibility of change, and with it the discomfort of the unexpected, which so often accompanies creative and scholarly breakthroughs.

Time spent at the Academy can transform the work of a lifetime, which then enriches us all: the output of architects **Robert Venturi** and **Tod Williams**, pioneering classicists like **Esther van Deman** and **Frank Brown**, composers from **Samuel Barber** to **David Lang**, scholars like **James Ackerman** and **Thomas Kelly**, and artists from **Philip Guston** to **Carrie Mae Weems**. These Fellows and hundreds of others have returned from the Academy to teach, exhibit, perform, write, build, and publish. Your continued involvement and support makes this possible.

Gli anniversari sono un modo di segnare il tempo, parentesi astratte che creano l'opportunità di riflettere. Quest'anno celebriamo il 125° anno dell'American Academy in Rome, formata quando nel 1913 la American School of Architecture e la American School of Classical Studies si sono fuse nell'Accademia che conosciamo oggi.

A Roma, lo scorso novembre, è stata presentata la conferenza *The Academy as a Mirror of Change: 125 Years of Arts and Humanities*. Organizzata da **Lynne Lancaster**, Andrew W. Mellon Professor-in-Charge of the Humanities (2002 Fellow), ha riunito studiosi che hanno posto domande significative sulla complessa storia di un'istituzione che riflette i costumi sociali dei suoi fondatori e dei suoi attuali amministratori. La conferenza poggiava sul tema degli “Incontri”, che suggerisce l'impatto creato da un paese straniero, l'immergersi nella città di Roma e l'incontro condiviso con la storia. Il concetto solleva la possibilità del cambiamento, e con esso il disagio dell'imprevisto, che spesso accompagna le innovazioni creative e scientifiche.

Il tempo trascorso all'Accademia può trasformare il lavoro di una vita, che in seguito ci arricchisce tutti: dalla produzione degli architetti, da **Robert Venturi** a **Tod Williams**, dei classicisti della prima ora, da **Esther van Deman** a **Frank Brown**, dei compositori, da **Samuel Barber** a **David Lang**, degli studiosi, da **James Ackerman** a **Thomas Kelly**, degli artisti, da **Philip Guston** a **Carrie Mae Weems**. Questi borsisti e centinaia di altri sono tornati dall'Accademia per insegnare, esporre, esibirsi, scrivere, costruire e pubblicare: ciò è reso possibile dal vostro costante coinvolgimento e sostegno.

Mark Robbins, President and CEO



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

OPPOSITE

Mark with Consul General of Italy - New York Francesco Genuardi and Jhumpa Lahiri (2013 Resident).



#AAR #theAcademicBody
May 23, 2019



#mckim #carydavis #marymargaretjones
June 6, 2019



#JulieMehretu #Resident2020
July 11, 2019 (see p. 14)



#new #year #ahead
September 2, 2019



#encounters
November 12, 2019 (see p. 16)



#walks
November 21, 2019 (see p. 9)

MARY BEARD (2019 Resident) was awarded a Getty Medal from the J. Paul Getty Trust.

ROBERT HUTCHISON (2017 Fellow) showed work at the Casa Luis Barragan this August and September. A related book, *Memory House*, accompanied the exhibition.



The Metropolitan Museum of Art has inaugurated an annual sculpture commission for the building's façade with *The New Ones, will free Us*, a set of four bronze works by **WANGECHI MUTU** (2019 Resident).

The John Simon Guggenheim Memorial Foundation awarded 2019 fellowships to **MARK DANNER** (2008 Affiliated Fellow), **SUZANNE FARRIN** (2018 Fellow), **DARA FRIEDMAN** (2001 Fellow), **COLIN GEE** (2012 Fellow), **ANN MCCOY** (1990 Fellow), and **CHRISTOPHER TRAPANI** (2017 Fellow). In the humanities, awards went to scholars **NOA STEIMATSKY** (2005 Fellow) and **GERARD PASSANNANTE** (2007 Fellow).

▲ **Dara Friedman**, still from *Dichter*, 2017, four-channel HD color video with sound transferred from 16mm film.

The John D. and Catherine T. MacArthur Foundation awarded 2019 fellowships—known as the “genius” grant—to **WALTER HOOD** (1997 Fellow, 2014 Resident) and **EMILY WILSON** (2006 Fellow).



The Venice Biennale commissioned a new musical composition from 2009 Italian Fellow **FILIPPO PEROCCO**. The piece, *Nuova creazione*, had its world premiere on September 28 at the Teatro alle Tese.

NAMSAL SIEDLECKI (2016 Italian Fellow) had a solo show at the Rome gallery Magazzino (May 15–July 15, 2019). His work is also included in *On the Spiritual Matter of Art*, a group exhibition at MAXXI (through March 8, 2020).

KATHERINE LUDWIG JANSEN

(1994 Fellow, 2014 Resident) has become the new editor of *Speculum*, published by the Medieval Academy of America.

The Illinois Institute of Technology appointed a new dean for the College of Architecture: 2004 Fellow **REED KROLOFF**.

JESSICA GABRIEL PERITZ (2018 Fellow), assistant professor in the Department of Music at Yale University, won the 2018 Paul A. Pisk Prize from the American Musicological Society.

The Children's Museum of the Arts commissioned 2017 Fellow **E. V. DAY** to create an installation, *Breaking the Glass Ceiling*, to celebrate the New York institution's thirtieth anniversary.



BOOK RELEASES

Princeton University Press recently published *Brooklyn: The Once and Future City*, a new book from 2011 Fellow **THOMAS J. CAMPANELLA**.

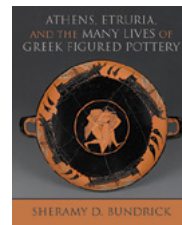
Mosaics of Knowledge: Representing Information in the Roman World by 2011 Fellow **ANDREW M. RIGGSBY** was published by Oxford University Press.

A Getty Publications book edited by **JEFFREY CODY** (2016 Fellow) and Francesco Siravo, titled *Historic Cities: Issues in Urban Conservation*, brings together a selection of seminal writings on the conservation of historic cities.

Research conducted at the Academy by 2017 Italian Fellow **MILENA BELLONI** will appear in her new book, *The Big Gamble: The Migration of Eritreans to Europe*, published by the University of California Press.

Damocle Edizione in Venice has issued *In Search of Aldus Pius Manutius a campo Sant'Agostin*, a new book by **JOHANNES M. P. KNOOPS** (2000 Fellow, 1991 Affiliated Fellow).

The University of Wisconsin Press has published the Rome Prize project of 2014 Fellow **SHERAMY D. BUNDRICK** as *Athens, Etruria, and the Many Lives of Greek Figured Pottery*.



The University of Southern California appointed 2018 Fellow **ALISON HIRSCH** as the new director of the master's program in landscape architecture and urbanism.

SIGRID NUNEZ (2001 Fellow) has won a 2019 MacDowell Colony Fellowship for fiction writing.



The independent filmmaker and visual artist **KEVIN JEROME EVERSON** (2002 Fellow) received the Heinz Award for Arts and Humanities. He was recognized for a prolific body of work that explores the lives and experiences of working-class African Americans and labor in the United States.

Gorky's Dream Garden, an opera by 1989 Fellow **MICHELLE EKIZIAN** that is based loosely on the life of the artist Arshile Gorky, was performed at the Newark Museum in September.

The Pérez Art Museum Miami presented a career survey of work by **TERESITA FERNANDEZ** (1999 Affiliated Fellow, 2018 Resident), on view through February 2020.

ROMAN NUMERALS:

The American Academy in Rome by the numbers

1825

Fellows in the Academy's
125-year history

23

Directors of the American
Academy in Rome (since 1913)

170K

volumes in the
Arthur & Janet C. Ross Library

577

Residents in the Academy's
125-year history

6

Directors of the American School
of Architecture in Rome/American
Academy in Rome (1894–1912)

9K

objects in the
Archaeology Study Collection

55

Italian Fellows (since inception
of program in 2006)

6

Directors of the American School
of Classical Studies in Rome
(1895–1913)

90K

images in the
Photographic Archive

420K

meals served by RSFP
(avg 35k per year)

42K

digital images in the
Digital Humanities
Center database

483

Interns and volunteers trained by
RSFP (since inception in 2007)

Encounters

Throughout this fall, AAR initiated its signature series of events, *Conversations/Conversazioni: From the American Academy in Rome*, which convenes leading artists, scholars, designers, historians, and museum leaders for frank, wide-ranging discussions on a variety of topics in the arts and humanities.

The season includes events in Rome and New York. Some of this year's conversations are part of AAR's year-long exploration of the theme "Encounters," which celebrates the 125th anniversary of the founding of the American Academy in Rome and investigates its impact on the city of Rome, its artifacts, and its narratives.

The Helen Frankenthaler Foundation is generously sponsoring the 2019–20 season of *Conversations/Conversazioni*.

TRADITION AND INNOVATION

Barbara Jatta & John Ochsendorf

September 25 in Rome

Vatican Museum director Barbara Jatta discussed her professional history with the Academy, balancing access to art and the pressures of tourism and accommodating tradition and innovation in the Vatican Museums, with AAR Director John Ochsendorf (2008 Fellow).



AFTER CHARLOTTESVILLE

J. Meejin Yoon & Julie Mehretu with Adam Weinberg

November 21 in Rome

In a conversation with Whitney Museum director Adam Weinberg (2020 Resident), the artist Julie Mehretu (2020 Resident) and architect J. Meejin Yoon (2006 Fellow, 2020 Resident) explored painting and architecture as speculative endeavors along with the aesthetic and social ramifications of their work. They considered the breakdown of artistic genres in a virtually and algorithmically driven world, and how art is changing our notions of space, architecture, and the urban landscape, as well as experience itself.

This discussion prefigured Mehretu and Yoon's AAR exhibition *Encounters II* (opening May 28, 2020).



DYE-ASPORA

Yto Barrada & Sanford Biggers with Peter Benson Miller

October 23 in New York

Occasioned by Yto Barrada's exhibition *The Dye Garden* at the Neuberger Museum of Art, this conversation paired Barrada (2018 Resident) with the artist Sanford Biggers (2018 Fellow) and the show's curator, Peter Benson Miller. Together they discussed collaboration, the impact of their time in Rome on their recent work, and the overlap between their respective artistic projects, among other topics.

A small sampling of the events, activities, and encounters that enrich the Academy community.



1
Literature Fellow Nicole Sealey reads her work at an impromptu Community gathering in the Salone.

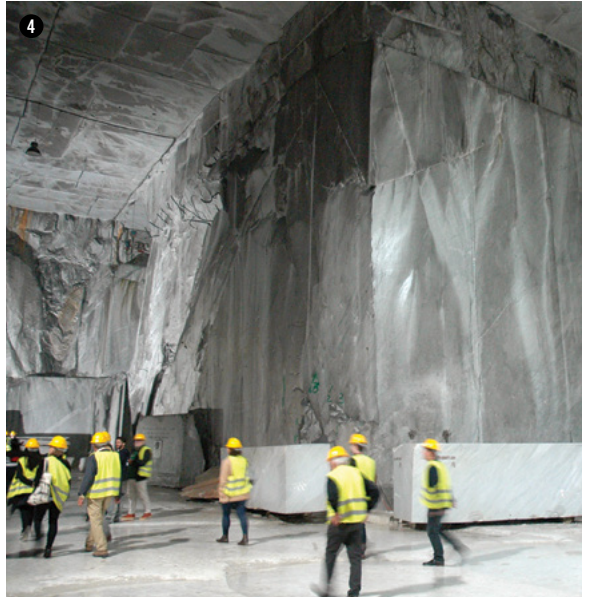
2
Last June, AAR Director John Ochsendorf led a farewell celebration for two of our longest serving staff members, Assistant Director for Finance Francesco Cagnizzi and Deputy Director Cristina Puglisi.

3
Walk and Talk of Ancient Rome/Triumphal Route, October 2019.

4
Fellows at an underground marble quarry on the fall trip to Carrara, October 2019.

5
Musical Composition Fellow Pamela Z helped welcome special guest Robert Redford.

6
In September, the Academy introduced the Fellows and Elizabeth Rodini, the new Andrew Heiskell Arts Director, to our Roman friends.



1, 3: photo by John Suvannavejth; 2 and 6: photo by Gerardo Gastani; 4: photo by Paolo Imperatori.



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

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

View of Queen Elizabeth Olympic Park in London, by Mary Margaret Jones with Hargreaves Associates, 2012.



TEO RUIZ

*Lester K. Little Residency
in Medieval Studies*

Teo Ruiz is a specialist in the social and popular cultures of late medieval and early modern Spain and the western Mediterranean who has taught medieval history at the University of California, Los Angeles, since 1998. Among his many accolades are a National Humanities Medal for 2011 (presented by President Barack Obama) and fellowships from the National Endowment for the Humanities, Mellon Foundation, Institute for Advanced Study, American Council of Learned Societies, and Guggenheim Foundation.

Teo will work on two monographic essays while in Rome. One of these articles explores the social and economic life of Jews and Muslims in late fifteenth century Ávila, Spain. The topic is driven by three case studies: a Florentine painter working on Avila-area church decoration who married an Avila (a Castilian woman) and who acquired materials from Jews; Muslims engaged in the building trade and their frequent business with members of the cathedral chapter of Ávila; and a marriage contract between a converso and a Jewish family.

T. COREY BRENNAN

*Lucy Shoe Meritt Resident in
Classical Studies and Archaeology*

T. Corey Brennan (1988 Fellow) is professor of classics in the School of Arts and Sciences at Rutgers University, where he has taught since 2000. His most recent book is *Sabina Augusta: An Imperial Journey* (2018), which explores the public image of the wife of the Roman emperor Hadrian (reigned 117–138 CE). Brennan’s work centers on ancient Roman political and social history and the urban history of Rome into the modern period.

During his Residency, Brennan is writing a book that focuses on a very particular aspect of “fascism”—its etymology. It was an evocative historical symbol—the Roman *fascis*, a portable kit for inflicting corporal and capital punishment—that inspired the choice in Italian of the word *fascio*, or “bundle,” to describe a political movement. His book aims to

offer the first global history of the nature, development, and competing meanings of that symbol from antiquity to the twenty-first century.

Brennan’s association with AAR started in 1987, when he received its Rome Prize. Other roles have included: president of the Academy’s Society of Fellows; ex officio Trustee (2008–9); Andrew W. Mellon Professor-in-Charge of the Humanities (2009–12); and chair of the Advisory Council on Classical Studies to the Academy (2019–22).

Corey Brennan opens the Academy’s Casa Rustica and its archaeological holdings to visiting members of the Choir of Westminster Abbey, joined by community children, June 26, 2012.



ADELE CHATFIELD-TAYLOR

*James Marston Fitch Resident
in Historic Preservation
and Conservation*

Adele Chatfield-Taylor (1984 Fellow) was AAR president from 1988 to 2013. In addition to restoration work on the buildings and gardens that began in the early 1990s, Adele was instrumental in establishing several key Academy positions and resources, including the Andrew Heiskell Arts Director, Drue Heinz Librarian, Arthur and Janet C. Ross Library, and Barbara Goldsmith Rare Book Room. This year, the Academy awarded the inaugural Adele Chatfield-Taylor Rome Prize in Historic Preservation.

During her keynote at the recent *The Academy as a Mirror of Change: 125 Years of Art and Humanities conference*, Adele said that “historic preservation has nothing whatever to do with nostalgia, which is what we’re always accused of, but instead the universal human need to understand and participate in the continuity of life on Earth—and it’s a creative act.” She approached the task of restoring the crumbling Academy by recognizing its living nature, its soul. Improvements were for not only the buildings and gardens but also the Fellowships and the endowment, raised to \$110 million.

While in Rome as a Resident, Adele put the finishing touches on her contribution to AAR’s forthcoming oral-history project. She also began planning for a new publication reviewing the arc of historic preservation at AAR, the first in a series of discipline-specific publications.



GLENN LIGON

*Robert Mapplethorpe Resident
in Photography*

Glenn Ligon is a New York-based artist whose work since the late 1980s has explored American history, society, and literature—including words from Jean Genet, Zora Neale Hurston, Gertrude Stein, and Richard Pryor—and builds on the legacies of modern painting and Conceptual art. Institutions that have presented major exhibitions of his work include the Camden Arts Centre in London, the Power Plant in Toronto, the Walker Art Center in Minneapolis, and the Studio Museum in Harlem and Whitney Museum of American Art in New York.

Glenn will use his Academy Residency to work on a series of silkscreen and ink drawings based on abstracted letter forms, to be shown in a November 2020 exhibition. “I also want to see as many Caravaggio paintings as possible,” he says, “as well as think about public monuments for an upcoming curatorial project I am involved in.” Glenn is especially interested in Rome’s layers of history, “how one thing can be built on top of another and incorporate the former structures, such as Basilica di San Clemente al Laterano.”

ABOVE
Glenn Ligon,
Double America 2,
2014, neon and
paint, 48 x 145 x 3 in.

BELOW
Sky Courts in
Chengdu, China,
by Höweler + Yoon
Architecture, 2011.

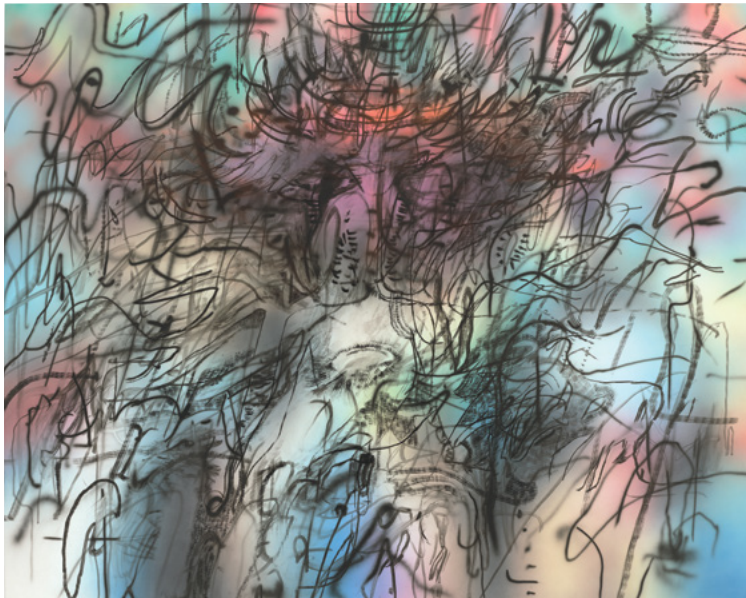
J. MEEJIN YOON

Colin Rowe Designer in Residence

J. Meejin Yoon (2006 Fellow) is a cofounding principal of Höweler + Yoon Architecture and serves as Gale and Ira Drukier Dean of Architecture, Art, and Planning at Cornell University—the first woman appointed to this prestigious position. During her time in Rome, Meejin told *AAR Magazine*, “I want to explore further the relationship between techniques and technologies of building in Rome that span time and scale, from a component of a building to urban scale. I have a particular interest in the scale of the public interfaces that mediate the section of the city (public stairs), or mediate the mechanics of the city (i.e., water infrastructure).”

Meejin’s most recent project, *The Memorial for Enslaved Laborers*, to be unveiled in April 2020 at the University of Virginia in Charlottesville, was among the subjects of a recent *Conversations/Conversazioni*, which included two fellow 2020 Residents, the artist **Julie Mehretu** and **Adam Weinberg**, director of the Whitney Museum on American Art. Meejin and Julie will also contribute work to *Encounters II*, the second of a two-part exhibition that will open at AAR this coming May.





JULIE MEHRETU

Roy Lichtenstein Artist in Residence

The Los Angeles County Museum of Art is presenting a survey of Julie Mehretu’s work from November 2019 to March 2020, so the time is right for her to assess where she’s at, and to decide what new work to make with several upcoming gallery shows. Her residency, she said, is “a way to turn 180 degrees and look at everything differently.” Her time in Rome is split between three seasons: a week in the fall, a month in the spring, and another month in the summer.

Julie has visited Rome nearly every year since 1992—her father, Assefa Mehretu, is a professor of geography at Michigan State University who directs the summer Rome Social Science Program in Italy—and the city has been part of her creative mind and part of who she is. Julie has been on a quest to see every Caravaggio painting and hopes to gain access to otherwise inaccessible works, such as

The Conversion of Saint Paul (1600) in the Odescalchi Balbi Collection. She will also travel to Naples to see three paintings—*Seven Works of Mercy* (1607), *Flagellation of Christ* (ca. 1607), and *Martyrdom of Saint Ursula* (1610)—that she’s not yet laid eyes on. Julie spoke with **J. Meejin Yoon** and **Adam Weinberg** during a *Conversations | Conversazioni* in November (see page 7). She and Meejin will also participate in AAR’s spring exhibition, *Encounters II*, opening in May.

ABOVE
Julie Mehretu,
Flo Me La (N.S.),
2017–18, ink and
acrylic on canvas,
96 x 120 in.

ANTOINE PICON

James S. Ackerman Resident
in the History of Art

Antoine Picon teaches courses in the history and theory of architecture and technology at Harvard University’s Graduate School of Design. Trained as an engineer, architect, and historian, he researches architectural and urban technologies from the eighteenth century to the present. Among his recent books are *Digital Culture in Architecture: An Introduction for the Design Profession* (2010), *Ornament: The Politics of Architecture and Subjectivity* (2013), *Smart Cities: Théorie et Critique d’un Idéal Autoréalisateur* (2013), and *Smart Cities: A Spatialised Intelligence* (2015).

Antoine’s plans at the Academy “are to continue working on a book on the history of construction that I have been preparing for many years. I also intend to start a project on the technological imaginaries of the sustainable city. That said, I will mainly seek inspiration through contact with people at the Academy and, of course, the city.” Antoine delivered a keynote address, “The American Academy in Rome and the Beaux Arts Tradition,” at a November 11 conference on AAR’s history.



MARY MARGARET JONES

*Mercedes T. Bass Landscape
Architect in Residence*

Mary Margaret Jones is president and senior principal at Hargreaves Associates and a 1998 Fellow in landscape architecture. A former chair of the AAR Board of Trustees, she is the coauthor of *Landscapes & Gardens* (2015), which features the firm's smaller scale work and celebrates the power of landscape and gardens to impact our everyday lives.

"I am using this time at AAR," she told *AAR Magazine*, "to recharge my batteries as my firm embarks on a new chapter, which I am thrilled to be leading." Mary Margaret is developing a series of essays on the state of the profession of landscape architecture, "positing arguments using our

work as case studies to challenge ourselves and other landscape architects to focus on the core of why we make landscapes, and why they are needed to support and advance our humanity and civic culture. My hope is that these treatises will form the basis for our next book."

Piazzas in Rome, "often ornamented and animated by fountains," are part of Mary Margaret's interest in how urban space defines cities and supports public life. "Fountains are a feature of many of our projects, and it is amazing how often we have to fight for them—they are expensive and require maintenance—but they are key."



ADAM D. WEINBERG

*Marian and Andrew Heiskell
Visiting Critic*

Adam D. Weinberg, the Alice Pratt Brown Director of the Whitney Museum of American Art, is taking "the longest break I have had from work since college." At the Academy he will spend time on two essays: "one on the work of artist Mel Kendrick for his retrospective exhibition at the Addison Gallery, another on David Hammons's outdoor, site-specific sculpture on the Hudson River, *Day's End*, for the Whitney. Adam says that "viewing ancient, medieval, Renaissance, and Baroque works—and even some modern sculpture and architecture—in Italy is helpful in rethinking and grappling with the notion of what 'sculpture' is and how it is being rethought by these artists." A third, long-term project is a book on modern and contemporary artist chapels.



Bird's eye view of Queen Elizabeth Olympic Park in London, by Mary Margaret Jones with Hargreaves Associates, 2012.

ENCOUNTERS WITH ROME

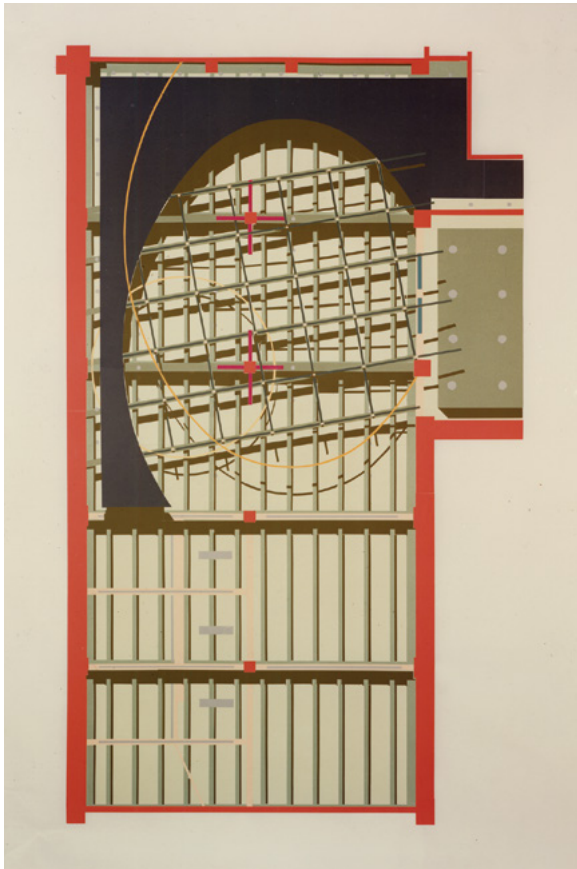
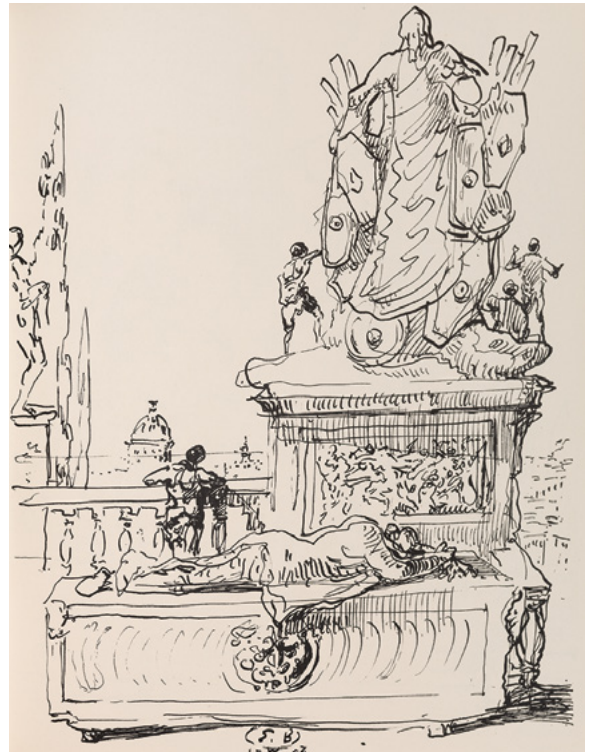
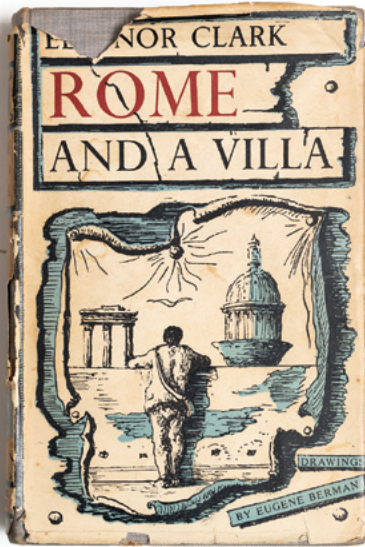
AAR's fall exhibition, *Encounters I* (on view October 15–December 8, 2019), illustrates how collaborations forged in postwar Rome continue to resonate today.

RIGHT
Eleanor Clark,
Rome and a Villa
(Garden City,
NY: Doubleday,
1952), cover of
first edition with
illustration by
Eugene Berman.

American Academy in
Rome, Arthur and Janet C.
Ross Library.

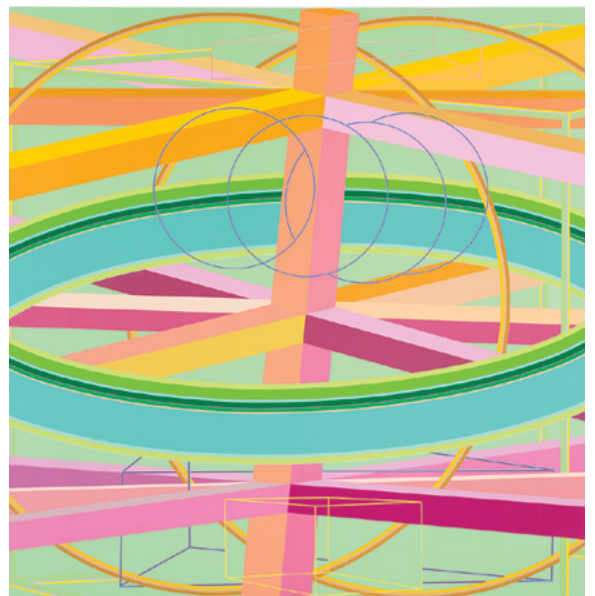
FAR RIGHT
Eugene Berman,
detail of *Imaginary
Promenades
in Italy* (New York:
Pantheon
Books, 1956).

American Academy in
Rome, Barbara Goldsmith
Rare Book Room.



LEFT
Stephen Kieran and James Timberlake,
*Reflected Ceiling Plan, Student
Activity Center, Chestnut Hill College,
Philadelphia, PA, 1986*, cut paper,
205 × 137 cm.

Courtesy KieranTimberlake.



RIGHT
Al Held, *Padua II*, 1981, acrylic on canvas,
213.36 × 213.36 cm.

Courtesy Al Held Foundation and White Cube.

LECTURE ON NOTHING

1/14 (tel) 36 p
with 4 ink effect

(1)

I am here , and there is nothing to say .
 those who wish to get somewhere , If among you are
 any moment . What we re-quire is
 silence ; but what silence requires
 is that I go on talking .
 a push : it falls down easily
 ; but the pusher and the pushed pro-duce that enter-
 tainment called a dis-cussion .
 Shall we have one later ?

*

X36

Note: 12th line is completely empty.

See P 128

(but ink ink
9/10 4/10
new York)

LEFT
John Cage,
"Lecture on
Nothing (Silence),"
1949, corrected
transcript,
21.6 × 27.9 cm.

Box 10 Folder 21, John Cage
Papers, Wesleyan University
Library, Special Collections
and Archives.

BELOW
Philip Guston,
detail of *Drawing
No. 19 (Related
to Zone)*, 1954, ink
brush on paper,
45.4 × 61 cm.
Private Collection,
New York.

artwork
© Estate of Philip Guston.



In celebration of the Academy's 125th anniversary, *Encounters* investigates the enduring impact of the city of Rome as a dynamic creative laboratory through a series of interdisciplinary exchanges. Spanning the immediate postwar period to the present day, the results of these collaborations were not always immediately apparent, but their impact continues to resonate throughout the arts and the humanities in the United States and around the world.

The exhibition, curated by Peter Benson Miller and articulated in two parts, highlights specific examples of this central aspect of the Academy's mission, demonstrating the interplay between visual art, musical composition, literature, and architecture set against, interpreting, and engaging monuments and urban space in Rome and elsewhere in Italy.

Encounters I identifies the abstract techniques that resulted from three historic encounters—John Cage/Philip Guston; Eleanor Clark/Eugene Berman; and Al Held/Stephen Kieran/James Timberlake—and traces how these encounters have contributed to the development of several distinct strains of abstraction.

In 1949, an encounter with John Cage, who performed his *Sonatas and Interludes for Prepared Piano* (1946–48) at the Academy, had a decisive effect on the meditative abstraction that **Philip Guston** (1949 Fellow, 1971 Resident) pioneered in the 1950s. *Encounters* includes three important Guston drawings that trace his shift to abstraction, beginning with one that reduces the architecture of the town of Forio to a tangle of shapes and interconnected lines. A work from 1954, *Drawing No. 19 (Related to Zone)*, reveals the pared-down aesthetic, meaningful voids, calligraphic lines, and improvisational, gestural technique that Guston developed after meeting Cage.

Dedicated to Laurance and Isabel Roberts, the charismatic couple at the helm of the Academy from 1946 to 1959, Eleanor Clark's *Rome and a Villa* (1950) explores the Eternal City in a collection of spirited essays nourished by her contact with Academy architects and archaeologists. For Clark, Rome was a collage, "an impossible compounding of time, in which no century has respect for any other and all hit you in a jumble at every turn." **Eugene Berman** (1959 Resident) provided the book's illustrations, which meld his neoromantic, surrealist aesthetic

with references to Piranesi and Füssli to convey the kaleidoscopic vision of the city described in Clark's prose. In drawings for *Rome and a Villa* and his own book, *Imaginary Promenades in Italy* (1956), Berman gave free rein to his imagination and formal invention.

In their 2002 book *Manual*, architects **Stephen Kieran** (1981 Fellow) and **James Timberlake** (1983 Fellow) declare that "all paths open from Rome. In countless conversations at Rome's American Academy bar, the painter Al Held opened the spatial terrain of modernism to our then backward-looking eyes. His work suggested endless fields, space that you could climb into and be forever lost." In 1987, Kieran and Timberlake used Held's hard-edged abstractions—which were responding to Italian Renaissance architecture—as the visual and conceptual model for a three-dimensional ceiling in the Student Center at Chestnut Hill College in Philadelphia. Beyond this specific project, Held's abstractions inspired a signature aspect of many of Kieran and Timberlake's buildings: exposed systems (heating, ventilation, air conditioning, plumbing, lighting, etc.) as a legible framework to form and depict architectural space.

In addition to international loans, *Encounters I* draws on important holdings in the AAR Library and Photographic Archive. *Encounters II*, opening May 2020 and featuring **Julie Mehretu** (2020 Resident) and **J. Meejin Yoon** (2006 Fellow, 2020 Resident), will trace how techniques employed in contemporary works respond to pressing social and political issues in the US.

The Academy's 125th anniversary programs have been generously supported by the Syde Hurdus Foundation. Support for *Encounters I* and *II* has also been provided by the Al Held Foundation and by Irene and Frank Salerno, remembering their dear friend, Rodolfo Rinaldi.

CXXV: AAR OVER THE YEARS

1894

American School of Architecture in Rome is founded.

1895

American School of Classical Studies in Rome is founded. Disciplines include Classical Studies and Archaeology.

1897

American School of Architecture in Rome is renamed American Academy in Rome.

Painting and Sculpture added as disciplines.

1905

United States Congress grants the Academy an official charter.



1915

Landscape Architecture discipline is established.

1921

Musical Composition discipline is established.

1947

History of Art discipline is established.

1949

First African-American Fellow: Ulysses Kay (see p. 25).



1967

Design Arts discipline is established (later changed to Design).

1991

Renovation of the AAR library.



1992

Painting and Sculpture disciplines are combined to become Visual Arts.

1992

McKim Building closes in August for extensive gut renovation.



2001

The Photographic Archive, established in 1998, moves to its current permanent location in 5B.

2002

Classical Studies and Archaeology, History of Art, and Post-classical Humanistic Studies are discontinued; added humanities disciplines include Ancient Studies, Medieval Studies, Renaissance/Early Modern Studies, and Modern Italian Studies.

2005

AAR welcomes the first Italian Fellows to live and work at the Academy.

2007

The Rome Sustainable Food Project is created.

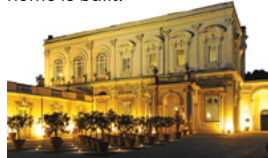


1906

First female Fellow (School of Classical Studies): Mabel Douglas Reid.

1909

Villa Aurelia bequeathed to the Academy, and then used as headquarters while a new home is built.



1913

American Academy in Rome and the American School of Classical Studies in Rome merge.

1914

The McKim, Mead & White Building is completed.



1951

Literature discipline is established (with the American Academy of Arts and Letters).

1956

The Fototeca Unione is founded.



1961

Friends of the Library is founded.

1962

Post-classical Humanistic Studies discipline is established.

1994

McKim Building reopens. The Arthur Ross Reading Room is named.

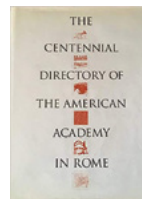


1994

Historic Preservation and Conservation discipline is established.

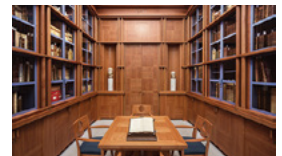
1995

The Centennial Directory is published.



1996

Opening of the Barbara Goldsmith Rare Book Room.



Renovation and expansion of the Library —renamed Arthur & Janet C. Ross Library; expansion into the Vincent Buonanno Folio Reading Room.



2008

Opening of the Norton-Van Buren Seminar Room (5B), housing the Archaeological Study Collection.



2016

In-house Literature jury is established.

2019

The Academy turns 125!

FOR THE LOVE OF WORDS

On the occasion of being awarded the 2019 Arete Award from the Paideia Institute, the scholar and Life Trustee Michael Putnam offers personal reflections on the importance of the classics.

We congratulate Life Trustee Michael C. J. Putnam (1964 Fellow, 1970 Resident, former Mellon Professor) on receiving the 2019 Arete Award from the Paideia Institute, which seeks to promote the study of the classical humanities by spurring grassroots interest in primary schools, offering unique study opportunities for high school and college students, supporting the professional development of graduate students and recipients of advanced degrees, and providing opportunities for nonacademics to engage with classics. In accepting the award, Michael spoke about the importance of the humanities and its role in supporting the development of critical reading and thinking. With Michael's permission, we have published a brief excerpt of his remarks:

I am deeply honored, and profoundly moved, to receive the Arete Award from the Paideia Institute, an organization that I have admired from its initiation. I will be following in the illustrious footsteps of Roger Bagnall, to whom all classicists are in debt.

I take pride in receiving this award—for the small part that I've played in fostering Paideia and the study of Latin that is a major thrust of its mission. I rejoice in the institute's own accomplishments which seem to grow by the day.

I changed my undergraduate major from mathematics to classics because of a fine educator. I have never regretted the decision nor forgotten what good teaching, with all the care that goes with it, meant to me. My doctorate is in philology, and I have tried, in my scholarship, in the classroom, and beyond, to live up to its mandate as a lover of words. And that is what unites all of us ... however diverse our interests. We are devotees of words and their usage. The close study of language, especially of a language like Latin that is the source of so much of our own vocabulary and is beautiful to absorb by both eye and ear, instructs us in how to think clearly and to write expressively. It educates us in ways to appreciate, and then to interpret, whatever we are reading with precision, empathy and insight. It inculcates in us the search for exactitude of meaning as well as of the importance of arrangement and design.

I have spent my life most happily studying poetry primarily. I have reveled particularly in the company of Virgil, who has spoken in countless, often quite divergent, ways to generation after generation. We ask ourselves, for instance, how we should read his pastoral poems. Are they light pleasantries, set in a rural environment and speckled with concerns



about time and the erotic, or do they in fact illustrate the vulnerability of individual human *vita*e in the face of political and military power, and pit the fragile life of the mind against the irresistible forces of history? Doesn't his didactic masterpiece, the *Georgics*, tell us as much about ourselves as it does about the natural world, its apparent subject? And what of his commanding epic, the *Aeneid*? Is it a eulogy of the majesty of empire or a study in human nature, where private emotionality ultimately becomes paramount? Or is it perhaps a complex, challenging, amalgamation of the two?

With knowledge of Greek and Latin as a crucial support, I have immersed myself as best I could in the powerful tradition that these geniuses created, one that runs from antiquity to the present as a core of the European literary canon. It is a continuum that has profoundly influenced contemporary poets as distinctive as Robert Frost, Seamus Heaney, Derek Walcott, and Constantine Cavafy. And the deep contemplation of distinguished Latin prose is also of the highest value and has also affected authors of consequence as diverse as Abraham Lincoln and Thornton Wilder. We think of Cicero at his persua-

sive best, of Caesar's clarity, of the sharp succinctness of Sallust or the milky richness of Livy, of the ironies through which Tacitus brilliantly expresses his insightfulness.

From the close study of Latin, whether employed in poetry or prose, as of any supreme tongue, comes our knowledge of style and eloquence, of how to concentrate our thoughts and how to elaborate them, of the crucial power of words themselves and of the authority that comes from their ingenious yet rigorous deployment.

From the start, my profession as a scholar taught me one basic lesson: that there are no final answers, nor should we expect them, to the interpretation of superlative literature. Prestigious works of the pen, like chameleons, alter and develop in ways that continue to nurture us even as we and our circumstances evolve over time. They instruct us anew, era after era, by parallels and distinctions, about ourselves. My colleague Arnold Weinstein once spoke of the "ceaseless futurity" of our field of literary criticism, meaning that ways of comprehending all great written work regularly suffer change, and should in fact always change. It is our role as readers and teachers to spur the judicious curiosity that makes appreciation of exemplary authors possible at any given moment.

From the close examination of excellent literature we learn better to comprehend, to evaluate as well as to value, who we are and what it means to be human. I take it for granted that wise readers become astute critics who in turn serve as open-minded but scrupulous members of society.

Nothing pleases me more than to imagine someone standing in the proud position in which I find myself tonight who had been given the unexpected occasion to study Latin through training by means of the *Aequora* curriculum. Let's make that hope a reality.

FOR THE AGES

Since 1894, the Academy has been a nurturing home to a vibrant community of hundreds of distinguished scholars and artists. In this issue, we celebrate AAR's 125th anniversary by looking back at some of the Fellows and their work.

ULYSSES KAY (1917–1995)

1952 Fellow, Musical Composition

The first African American composer to receive the Rome Prize in musical composition, Ulysses is known primarily for his neoclassical symphonic and choral compositions. He completed four chamber works over his three-year term (1949–52) at the Academy—*String Quartet in F*, *Brass Quartet*, *Partita in A* for violin and piano, *Fugitive Songs* for mezzo-soprano and piano—and finished several larger works, including *Pieta* for English horn and string orchestra, *Sinfonia in E* for orchestra, a *Short Suite for Concert Band*, and a good part of his *Three Pieces after Blake* for soprano and orchestra. All of these premiered throughout the 1950s.

Upon completion of his fellowship, Ulysses served editorial advisor for Broadcast Music Inc. (BMI) and in 1968 was appointed distinguished professor at Lehman College of the City University of New York, where he taught for two decades. The American Academy of Arts and Letters elected Ulysses to membership in 1979. Ulysses received six honorary doctorates and a host of honors, including the Alumni Achievement Award from the Eastman School of Music. His final opera, *Frederick Douglass*, was mounted in 1991 at the New Jersey State Opera, with Kevin Maynor in the title role and Klara Barlow as Helen Pitts Douglass.

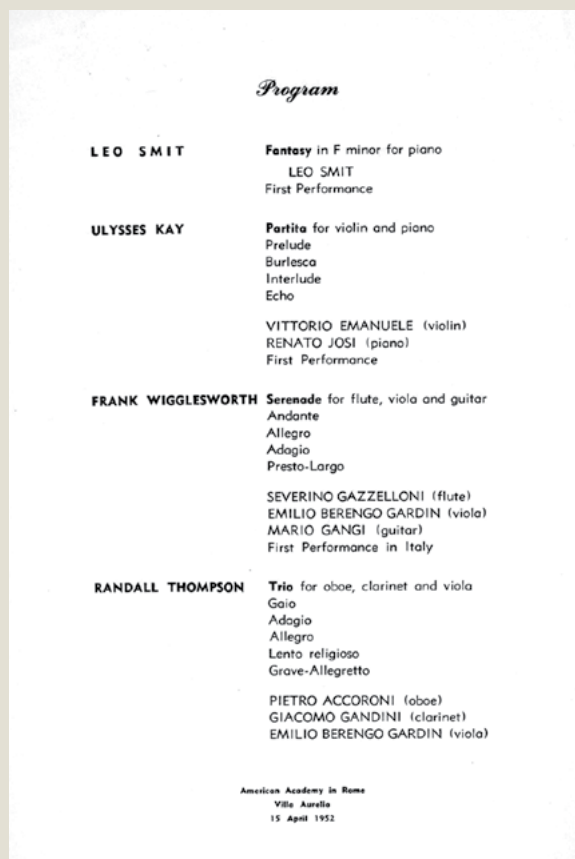


ABOVE
Ulysses and
Barbara Kay
at the American
Academy
in Rome.

Ulysses Kay Papers,
Rare Book and
Manuscript Library,
Columbia University
(photograph by
Frank Driggs).

RIGHT
Program from
1952 Fellows
Concert at
Villa Aurelia.

Ulysses Kay Papers,
Rare Book and
Manuscript Library,
Columbia University.



LUCY SHOE MERITT (1906–2003)
*1937 Fellow, Classical Studies
and Archaeology*

Lucy was destined to be an archaeologist before she enrolled at university in 1923. At age nine, she saw stereopticon views of Pompeii at Memorial Hall in Philadelphia and became fascinated with reconstructions of Pompeian villas. She pursued her childhood interest at Bryn Mawr College, where Rhys Carpenter became her mentor, and earned an AB in 1927, MA in 1928, and PhD in 1935.

Taught from textbooks that profiles of Greek moldings did not differ, but also taught by Carpenter to “see what you look at,” Lucy noticed during a fellowship in Athens that temple moldings indeed differed vastly. She continued her study in Greece from 1930 to 1934, equipped with a MACO Template profile gauge, a specialized tool that recorded molding profiles. Her book *Profiles of Greek Mouldings* (1936) revealed important chronological distinctions in the execution and placement of architectural moldings.

A 1936 Rome Prize winner, Lucy was reportedly the first woman permitted to sit at the Fellows’ Table of the Academy. While in Rome, she investigated Western Greek architecture in Magna Graecia and Sicily. Her findings were published in *Profiles of Western Greek Mouldings* (1952).



Lucy Shoe Meritt
at work.

Bryn Mawr, Department
of Classical and Near
Eastern Archaeology.

Granted a second Fellowship in 1949, she expanded her research to include Italic moldings, which demonstrated fundamental differences between Etruscan, Greek, and Roman principles. The publication of *Etruscan and Republican Roman Mouldings* (1965) was delayed because her original drawings for the book were stolen in Naples in 1957, requiring her to re-create them after revisiting sites.



Marina Rustow examines texts from Special Collections for her Near Eastern studies course, “The World of Cairo Geniza.”

Photograph by Denise Applewhite, Office of Communications.

MARINA RUSTOW *2007 Fellow, Medieval Studies*

Marina (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, and to document broader society in the ancient Middle East. Her Rome Prize project, “Language and Power in the Medieval Mediterranean: Sicilian Jews and the Polyglot Phenomenon,” investigated traditions of multilingualism, practices of translation, and ideologies about language among the Jews of Sicily and southern Italy. Marina’s ongoing

scholarship and insight led to her being awarded a 2015 MacArthur fellowship. Currently the Khedouri A. Zilkha Professor of Jewish Civilization in the Near East at Princeton University, she is passionate about teaching and encourages a laboratory like environment among students. Marina received a BA from Yale University and graduate degrees, including her PhD, from Columbia University. She is the author of *The Lost Archive: Traces of a Caliphate in a Cairo Synagogue* (2020) and *Heresy and the Politics of Community: The Jews of the Fatimid Caliphate* (2008) and is coeditor of *Jewish Studies at the Crossroads of Anthropology and History: Authority, Diaspora, Tradition* (2011).



ANA MENDIETA (1948–1985)

1984 Fellow, Visual Arts

Born in Havana in 1948, Ana was sent to an orphanage in Iowa with her sister under Operation Pedro Pan at age twelve. She received a BA in art (1969) and an MA in painting (1972) from the University of Iowa before enrolling in Iowa's progressive MFA Intermedia Program. Inspired by Conceptualism, performance, the Viennese Actionists, and Fluxus, she quickly developed a prolific practice in which her body, the earth, and other organic materials such as blood, fire, feathers, and wood served as the subject of photographs, slides, films, and videos, as well as performances, prints, and artist's books.

Ana moved to New York in 1978 and a year later presented photographs in a solo exhibition at A.I.R. Gallery. The winner of a Guggenheim fellowship and an NEA grant, she was invited to exhibit in shows sponsored by the Cuban government, which initiated a period of reconnection with her homeland. In 1983 Ana spent a year in Italy as a Rome Prize winner, where she realized studio-based sculpture for the first time. From 1983 until her death in 1985, she split her time between Rome and New York.



TOP
Ana Mendieta,
Untitled, 1985,
ink and wash on
paper, 13 x 8½ in.

Artwork © Estate of
Ana Mendieta Collection,
courtesy Galerie Lelong &
Co., New York, and Galleria
Raffaella Cortese, Milan.

ABOVE
Ana Mendieta
(center left)
visiting the
Vatican with other
Fellows in 1984.

American Academy
in Rome,
Institutional Archive.



National Archives Building during construction, May 1934.

JOHN RUSSELL POPE (1874–1937)

1897 Fellow, Architecture

After completing his training at Columbia University in 1894, John traveled to Europe to study Italian and Greek architecture and to nurture his enthusiasm for classical architectural styles before establishing himself as an important figure in the American architectural scene. In 1895, he won a McKim Travelling Fellowship and the first prize awarded by the American School of Architecture in Rome (which became the American Academy in Rome), where he stayed for eighteen months before entering the Ecole des Beaux-Arts in Paris. Returning to New York in 1900, he joined the office of Bruce Price while also accepting freelance assignments from McKim, Mead & White.

In 1905 John opened his own practice; his firm's projects would range from commemorative

monuments to palatial residences to grand public buildings. During his thirty-four-year career he lent expression to the grandiloquent aspirations of private and public patrons. His domestic and monumental architecture established him as a leader in the development of a highly refined and restrained classicism that came to distinguish American architecture from that of its European counterparts. Among his most famous commissions are the National Archives, the National Gallery of Art's West Building, and the Jefferson Memorial in Washington, DC, and the addition to the British Museum in London to house the Parthenon marbles.

JOHN MARCIARI

1998 Fellow, History of Art

John is a specialist in sixteenth- and seventeenth-century Italian and Spanish art and Charles W. Engelhard Curator at the Morgan Library and Museum, where he leads the Department of Drawings and Prints and oversees approximately 25,000 works. He has organized numerous critically acclaimed exhibitions on subjects ranging from Renaissance prints to German Expressionism and has curated large-scale drawings shows such as *Master Drawings from the Yale University Art Gallery* as well as more focused exhibitions, such as *From Rembrandt's Studio: The Prints of Ferdinand Bol*.

The recipient of numerous prizes, fellowships, and grants, John has published more than thirty scholarly essays in art publications and exhibition catalogues. He is a frequent lecturer on a broad range of topics and serves on the prize committee of the Association of Art Museum Curators. John has held curatorial positions at the San Diego Museum of Art and the Yale University Art Gallery and worked for the Beinecke Library and the Yale Center for British Art.

Catalogue cover and installation view of the recent exhibition *Guercino: Virtuoso Draftsman* at the Morgan Library and Museum.



Concetta Scaravaglione and composer Alexei Haieff in the artist's studio at the American Academy in Rome.

Photograph by John Swope, courtesy John Swope Trust.



CONCETTA SCARAVAGLIONE

(1900–1975)

1950 *Fellow, Sculpture*

The daughter of Italian immigrants from Calabria who settled in New York, Concetta was the first woman to win a Rome Prize in the visual arts. Trained at the National Academy and at the Art Students League with Alexander Calder and William Zorach, she was singled out for her artistic promise—she excelled at small wood and stone carvings, as well as larger nudes. MoMA's director Alfred H. Barr Jr. praised her representation of painter Vincent

Canadé (also of Calabrian descent) as “one of the most distinguished portrait heads” in a 1930 exhibition.

Concetta created several monumental works for the Federal Art Project, including *Woman with Mountain Sheep* for the 1939 World's Fair, before her Fellowship. She departed from the blocky proportions of her earlier work during her stay in Rome, creating her most ambitious project at the time: an over-life-sized figure of a falling Icarus inspired by her reading of Italian aviator and anti-Fascist Lauro de Bosis's epic poem *Icaro*.

Icarus was a popular subject among postwar sculptors, who associated the fallen figure with the end of individual agency in the nuclear age. Conceived in lithe contours, in marked contrast to classical norms, Concetta's *Woman with Cocks* appears to celebrate independent femininity and the self-possessed female body.

REFLECTIONS ON THE PAST, PRESENT, AND FUTURE

The fall conference in Rome, *The Academy as a Mirror of Change*, explored AAR's evolution and featured a stellar line-up of speakers celebrating 125 years of art and culture.

The American Academy in Rome marked its 125th anniversary on November 11 with a conference featuring past and current Residents, Fellows, Directors, and other scholars connected to AAR. Participants explored the institution's rich history and future path as it continues to be a point of cultural conversation between the United States and Rome. The concept of the conference was in line with this year's overarching theme, "Encounters," which touches on the exchanges, conversations, and collaborations that take place at the Academy every day, and on their impact on the arts and humanities.

Lynne C. Lancaster, Andrew W. Mellon Professor-in-Charge of the Humanities, organized the event. She relayed the seminal moments that shaped the institution and how the Academy and its interaction with Rome helped shape the arts and humanities in the United States. The conference aimed to highlight not only how the institution reflected broader trends over time, but also how particularly American preoccupations related to those of its host country. The idea was to investigate "Encounters" at an institutional scale and to identify the individuals who lived and worked there. Speakers shared how Fellows' interactions with Rome over the years have influenced their work and that of their Italian neighbors, advancing their respective fields back in the United States.

The conference centered on two major periods of institutional development: the early period from its inception in 1894 up to the 1940s, and the post-WWII period, a time of tumultuous change in the world when the US, emerging as the West's undisputed world power, wanted to increase its strength among the traditional cultural powers. The postwar period was also a time when the institution's character and mission changed drastically and evolved into the Academy we recognize today.

Lancaster said packing so many years and so many historical events into a one-day conference proved a challenge, but the process clarified the central role the Academy played over the last century in arts and culture, politics and diplomacy. The conference also paid tribute to the hard work undertaken to put the Academy in such an influential position. **Adele Chatfield-Taylor** (1984 Fellow) returned to discuss her efforts, as President of the Academy from 1988 to 2014, at restoring the institution and injecting new life into it when it was "on the verge of closing."

In his lecture **Antoine Picon** (2020 Resident) talked about the influence a Beaux Arts approach to architecture had on the founders. A panel followed, where scholars discussed more broadly the role of foreign schools and institutions during the period of nation building in the late nineteenth century. Conversation also covered the differing attitudes of Americans and Italians in some disciplines, as well as the role of gender within the institution. Afternoon lectures were given by **Denise Costanza** (2014 Fellow) and **Corey Brennan** (1988 Fellow, 2020 Resident) on the arts and the humanities in the period after World War II.

Each talk was followed by panels with representatives from the various disciplines who reviewed salient issues that arose for the Fellows as they engaged with Rome and Italy in the new world order. A discussion moderated by **Peter Benson Miller**, Curator of 125 Anniversary Exhibitions, focused on “the clash between modernism and classicism at the Academy,” while Lancaster led another on the advances in archaeology, after the war. “It was the first time that foreigners were allowed to excavate in Italy,” she said. To tell that story in full, Lancaster brought in Italian historians and architects to add their perspective on what the Academy means for the city.

The conference featured: **Ingrid Edlund Berry** (1984 Fellow), **T. Corey Brennan** (1988 Fellow, 2020 Resident), **Martin Brody** (2002 Resident), Alberta Campitelli, **Adele Chatfield-Taylor** (1984 Fellow, 2020 Resident), Lavinia Ciuffa, **Denise Costanzo** (2014 Fellow), Valentina Follo, **Kathy Geffcken** (1955 Fellow), **Lindsay Harris** (2013 Fellow), Sebastian Hierl, **Lynne Lancaster** (2002 Fellow), Peter Benson Miller, **John Ochsendorf** (2008 Fellow), **Antoine Picon** (2020 Resident), **Mark Robbins** (1997 Fellow), Elizabeth Rodini, **Ingrid Rowland** (1982 Fellow, 2000 Resident), Ugo Rubeo, Ilaria Schiaffini, Jane Shepherd, and Frederick Whitling.

Claudia Trezza is a writer based in Rome.



FROM TOP LEFT
John Ochsendorf (2008 Fellow), Adele Chatfield-Taylor (1984 Fellow, 2020 Resident), and Mark Robbins (1997 Fellow); conference session; Denise Costanzo, Eric Lindgren, Lindsay Harris, T. Corey Brennan, Katherine Geffcken, Jim Packer, Lynne Lancaster (conference organizer), Helen (Ili) Nagy, Tom Carpenter, Ingrid Edlund-Berry, and Alberta Campitelli.

CONVIVIAM:

MCKIM GALA HONORS PAOLA ANTONELLI AND LUCA GUADAGNINO

Over five hundred guests gathered at Villa Aurelia on June 5 to honor **Paola Antonelli**, Senior Curator of Design and Architecture at the Museum of Modern Art, along with **Luca Guadagnino**, the award-winning director and screenwriter whose films include *A Bigger Splash*, *Call Me by Your Name*, and *Suspiria*.

The fifteenth annual McKim Medal Gala, led by Gala Chair **Maria Teresa Venturini Fendi**, began in the Villa's famed gardens before guests were led into the main tent, which included custom-designed chandeliers created by Bob Wilson. The event opened with remarks by **Cary Davis**, Chair of the AAR Board of Trustees, who reminded guests that the Academy was an institution of ideas that offered the rare opportunity for artists and scholars to work in Rome. He was followed by Academy President **Mark Robbins**, who highlighted the impact of AAR's international and collaborative environment, as well as the projects of our Italian and American Fellows. Ms. Venturini Fendi reflected on the long-standing bond between Italy and the United States and thanked attendees for supporting the Academy's mission. After a short film honoring the life of Bernardo Bertolucci, the French actor Louis Garrel gave a personal remembrance of the venerable director, who died in 2018.

The medal for Ms. Antonelli was presented by Marva Griffin Wilshire, founder and curator of SaloneSatellite, while Mr. Guadagnino's was presented by Richard LaGravenese, screenwriter of films such as *The Fisher King*, *The Horse Whisperer*, and *Behind the Candelabra*. An after party, with dessert and dancing, followed in the Villa's Salone.

This year's McKim Gala raised nearly \$600,000, with proceeds benefiting the Academy's ongoing public programming in Rome and its mission to nurture artists and scholars.



FROM TOP
Caterina Nahberg and Carlo Souza; Daniel de la Falaise; AAR
President Mark Robbins, Paola Antonelli, Marva Griffin Wilshire,
Luca Guadagnino, Richard LaGravenese, Gala Chair Maria
Teresa Venturini Fendi, and AAR Director John Ochsendorf;
Silvia Venturini Fendi and her daughter Delfina Delettrez.

DONORS:

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

We thank the following for their support of the American Academy in Rome (September 1, 2018–August 31, 2019).

\$2,000,000 and above

Musa and Tom Mayer
William V. and Mary M. Shaw in memoriam

\$200,000–\$1,999,999

Samuel H. Kress Foundation
Soprintendenza beni architettonici
e del paesaggio di Roma
Anonymous (2)

\$100,000–\$1,999,999

Bassam Yousef Ahmad Alghanim
Cynthia and Ron Beck
Cary Davis and John McGinn
Daryl and Robert S. Davis, FAAR'91
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Richard Grubman and Caroline Mortimer
Richard G. Hartshorne in memoriam
William B. and Catherine R. McGurn
Allison and Roberto Mignone
Catriona and Simon Mordant AM
John F. W. Rogers

\$25,000–\$99,999

Suzanne Deal Booth
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Marjorie E. Kreilick-McNab, FAAR'63
Eric Lindgren and Ili Nagy,
FAAR'86, RAAR'09
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Nancy and John Novogrod
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Robert S. Marquis
Beth Pfeiffer
Michael C. J. Putnam, FAAR'64, RAAR'70
and Kenneth Gaulin
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Tiffany & Co. Italia SpA
Calvin Tsao, RAAR'10
Billie Tsien, RAAR'00 and
Tod C. Williams, FAAR'83
Anonymous (3)

\$10,000–\$24,999

Achilles Foundation
Al Held Foundation
Alessia Antinori
Assicurazioni Generali SpA
Judith and David Barrett
Mercedes T. Bass
Bloomberg
Thomas A. Blount
Antonella Rodriguez Boccaneli
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Bulgari SpA
Maite C. Bulgari
Nicola Bulgari and Beatrice Bulgari
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Research Fellow, Department of
Ancient Mediterranean Studies,
University of Missouri
*Quarry provenance and Archaeological
Dating of the Roman-Area Tuffs in
Antiquity (QUADRATA)*

Arthur Ross Rome Prize

Brian McPhee

PhD Candidate, Department of
Classics, University of North Carolina
at Chapel Hill
*Blessed Heroes: Apollonius'
Argonautica and the Homeric Hymns*

Samuel H. Kress Foundation/
Helen M. Woodruff-Archaeological
Institute of America 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)*

Emeline Hill Richardson/
Millicent Mercer Johnsen Rome Prize

Jeremy A. Simmons

PhD Candidate, Classical Studies
Graduate Program, Columbia University
*Beyond the Periyar: A History of
Consumption in Indo-Mediterranean Trade*

Andrew Heiskell/Andrew W. Mellon
Foundation Rome Prize

Christopher van den Berg

Associate Professor, Department of
Classics, Amherst College
*Critical Matter: Performance, Identity, and
Object in Greco-Roman Criticism*

Samuel H. Kress Foundation Rome Prize

Parrish Elizabeth Wright

PhD Candidate, Interdepartmental
Program in Greek and Roman History,
University of Michigan
*Competing Narratives of Identity and
Urbanism in Central and Southern Italy,
750 BCE–100 BCE*

ARCHITECTURE

Christine Gorby

Associate Professor, Department of
Architecture, The Pennsylvania
State University
*Writing, Inherited Tradition, and Design:
Robert Venturi's "Complexity
and Contradiction in Architecture"*

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The Labor Within the Image of the Poché

DESIGN

Rolland Rome Prize

Marsha Ginsberg

Performance Designer, New York, NY
*The dreamworlds of the utopian future
of the past*

Cynthia Hazen Polsky and Leon Polsky
Rome Prize

Roberto Lugo

Artist, Philadelphia, PA
*Valor in Vandalism:
A Revolutionary Triptych*

HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize

Matthew Brennan

PhD Candidate, School of Informatics,
Computing, and Engineering, Indiana
University - Bloomington
*3D digitization of the Accademia at
Hadrian's Villa and its digital preservation*

Adele Chatfield-Taylor Rome Prize

Ashley J. Hahn

Writer, Philadelphia, PA
Preserving the life between buildings

LANDSCAPE ARCHITECTURE

Prince Charitable Trusts/
Kate Lancaster Brewer Rome Prize

Brian Davis

Assistant Professor, Department
of Landscape Architecture,
Cornell University
The Aesthetics of Risk Equipment

Garden Club of America Rome Prize

Kate Thomas

K. Laurence Stapleton Professor of
English, Bryn Mawr College
*Nymphaeums, Grottos and the "Pink Lily":
Lesbian Gardens in fin-de-siècle Italy*

LITERATURE

Joseph Brodsky Rome Prize

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Associate Professor, Department
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MAPS :: a cartography in progress

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Marian and Andrew Heiskell Rome Prize

Joel Pattison

PhD Candidate, Department of History,
University of California, Berkeley
*Trade and Religious Boundaries in the
Medieval Maghreb: Genoese Merchants,
their Products, and Islamic Law*

Donald and Maria Cox/Samuel H. Kress
Foundation Rome Prize

Alexis Wang

PhD Candidate, Department of
Art History and Archaeology,
Columbia University
*Intermedial Effects, Sanctified Surfaces:
Framing Devotional Objects in Italian
Medieval Mural Decoration*

MODERN ITALIAN STUDIES

Fiori Berhane

PhD Candidate, Department of Anthropology, Brown University
Italo-Eritrea: Tracing a Post-Colonial Italy in the Contemporary Migration Crisis

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

Angelo Caglioti

Assistant Professor, Department of History, Barnard College, Columbia University
The Climate of Fascism: Science, Environment and Empire in Liberal and Fascist Italy (1860–1960)

MUSICAL COMPOSITION

Samuel Barber Rome Prize

Courtney Bryan

Assistant Professor, Newcomb Department of Music, Tulane University
Caracalla: Inner Monologue of an Emperor, a melodrama

Frederic A. Juilliard/
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Pamela Z

Composer and Performer, San Francisco, CA
Simultaneous

RENAISSANCE AND EARLY MODERN STUDIES

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Evan A. MacCarthy

Assistant Professor of Musicology, School of Music, West Virginia University
Ugolino of Orvieto and the Encyclopedic Study of Music in Fifteenth-Century Italy

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Alana Mailes

Ph.D. Candidate, Department of Music, Harvard University
Musica Transalpina: English Musicians in the Italian Peninsula, c.1580–1660

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Baroque Pilgrimage: The World of Pietro della Valle

VISUAL ARTS

Philip Guston Rome Prize

Garrett Bradley

Artist, New Orleans, LA
Public Symbols and Singular Identities

David Brooks

Artist, Brooklyn, NY
Rome's Future Ruins in Reverse

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Composer, Verona, Italy
Piano / Percussion Quartet

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Trigger: The Gebelein Canvas

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Renaissance and Early Modern Studies

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Adjunct Professor, Department of Architecture, Università di Roma Tre
The Architectural Patronage of the Santacroce Family in Rome and Lazio (XV–XVI centuries)

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Ancient Studies

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Post-Doctoral Fellow, University of Naples
Federico II
Life of an Eminent Court Philosopher: Tracing Hellenistic History and Scholarship through the Vita Philonidis

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

Giovanna Silva

Architect, Milan, Italy
A Roman Journey

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WHEN IN ROME:



Last June, we said goodbye to one of our longest-serving employees, deputy director **Cristina Puglisi**, who now works at ICR-ICC, a leading preservation and conservation firm. A vibrant presence at AAR since 1991, Cristina helped restore the Academy's historic campus, including the McKim, Mead & White Building, Villa Aurelia, and Casa Rustica. Here she shares some of her favorite things in Rome.

1 STREETS

Rome is a modern city where traffic, noise, and masses of tourists can easily overwhelm any sense of place, so it is important to choose one's path carefully. **Viale delle Mura Aurelie** is a wonderful way to return to the Academy from San Peter's. A small, quiet road at the foot of Pope VIII's massive seventeenth-century fortification walls, it has many right-angle turns, with caper plants growing on the brick wall on one side and private gardens on the other.

2 STAIRS

Over the years I developed a walk that pays tribute to great staircases, commencing with

the staircase at **Palazzo Corsini** in Trastevere on Via della Lungara. Then cross the Tiber to the grand staircase at **Palazzo Venezia**. Walk over to the small staircase inside **Palazzo Altemps** (entry ticket required), then proceed to **San Carlino** on Via del Quirinale and go down the beautiful, small stairs to the crypt (Borromini). I end at **Palazzo Barberini** (Via delle Quattro Fontane), home to two of the greatest staircases in Rome: on the right, the sculpturelike staircase by Borromini, and on the left, the delicate and elegant staircase by Bernini.

3 MONUMENTS

The Pantheon is Rome's anchor. It requires no words.

4 WHERE TO EAT

Il Vascello Dai Sardi (Via Giuseppe Massari 8), a family owned and operated Sardinian restaurant and pizzeria, is an important presence in Monteverde for decades thanks to delicious, honest food prepared by Angelo and served by Dorina, Giorgio, and, on busy days, Carmela, Dorina's sister. Whether you are a third-generation local or

a lost tourist, all four are friendly, generous people who welcome everyone equally.

Enjoy Sardinian wine with delicious *tonnarelli ai moscardini*, *calamari fritti*, *risotto al nero di seppia*, *pasta e ceci*, *roasted fish*, *puntarelle*, *cicoria aglio e peperoncino*, and *home-made pastas*. **Il Vascello** is everything one hopes to find in a restaurant at home or abroad: honest, delicious food and friendships for life.

5 HIDDEN GEMS

Cimitero Acattolico, founded in the early 1700s but still active, is a quiet and beautiful place despite being close to chaotic Via Marmorata. Most visitors pay their respects to John Keats and Percy Bysshe Shelly. Perhaps the cemetery's most wonderful quality, especially at a time of so many divisions, is that people of all faiths—Muslims, Christians, Jews, Orthodox, atheists, and declared Communists—rest peacefully together. I served as an advisor to the cemetery for a few years and never stopped being touched by the beauty of this magical place.

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.

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COVER
Ana Mendieta (1984 Fellow) visiting the
Vatican with other Fellows.
From the American Academy in Rome, Institutional Archive.

BACK COVER
Lynne Lancaster (2002 Fellow), current
AAR Mellon Professor for the Humanities,
leads a Walk and Talk. Location: Piazza
di Pasquino ("The talking statue").
Photo by John Suvannavejh.