



AMERICAN
ACADEMY IN
ROME
MAGAZINE

SPRING/
SUMMER
2023

Welcome to the Spring/Summer 2023 issue of *AAR Magazine*.

In this *AAR Magazine* we announce the winners of the 2023–24 Rome Prize and Italian Fellowships. These exceptional artists, scholars, and thinkers will travel to Rome in the fall to spend five to ten months of creativity and community atop the Janiculum Hill. But what is happening with our current group of Fellows? We offer a glimpse into their studios and studies and describe their projects and research.

This issue looks back at our fall exhibition, *From Las Vegas to Rome: Photographs by Iwan Baan*, and previews our spring show, *June Jordan, The Poetry of Design*. Both were curated by Lindsay Harris (2014 Fellow), our interim Andrew Heiskell Arts Director for the last two years. We report on the recent New York Gala, which raised over \$1 million for the Academy, as well as introduce Residents and Affiliated Fellows who will join our community this spring and summer.

Benvenuti al numero primavera/estate 2023 di *AAR Magazine*.

In questo *AAR Magazine* annunciamo i vincitori del Rome Prize 2023–2024 e delle borse di studio per italiani. Questi eccezionali artisti, studiosi e pensatori si recheranno a Roma in autunno per trascorrere da cinque a dieci mesi di creatività e comunità in cima al Gianicolo. Ma cosa fa nel frattempo il nostro attuale gruppo di borsisti? Vi offriamo uno sguardo sui loro atelier e sui loro studi e descriviamo i loro progetti e le loro ricerche.

Questo numero ripercorre la nostra mostra autunnale, *From Las Vegas to Rome: Photographs by Iwan Baan*, e presenta in anteprima quella di primavera, *June Jordan, la poesia del design*. Entrambe sono state curate da Lindsay Harris (Fellow 2014), la nostra Andrew Heiskell Arts Director ad interim negli ultimi due anni. Raccontiamo anche del recente Gala di New York, che ha raccolto oltre un milione di dollari per l'Accademia, e presentiamo i residenti e i borsisti affiliati che si uniranno alla nostra comunità in primavera e in estate.

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LETTER FROM THE PRESIDENT:

As I approach my last season at the American Academy in Rome, I think about its role as a center for advanced, independent work in the arts and humanities. Though change has been a staple at the Academy, this residential community of artists and scholars is still assembled each year through the Rome Prize competition and residency programs. Along with the city itself, the Academy provides a unique space to create new work and to research the complex strands of history. The shared experience of living and working in a new community, and the common displacement in Rome, can be unmooring, uncomfortable. It is an open, questioning environment that spurs change in the way each resident sees themselves and their project. Time spent at the Academy promotes dialogue between other creative and scholarly practices and cultures, producing stronger advocates for this humanistic project.

The Academy continues to build on its legacy of supporting artists and scholars while also insisting on representing America in all its complexity. An array of fellowships, residencies, and affiliated fellowships has expanded the disciplinary and geographic scope, with more diverse classes of Rome Prize Fellows, invited Residents, selection panels, and affiliated institutions. Increasingly, Fellows and Residents engage broader national and international issues that challenge our world and bring new perspectives on those conversations happening outside the walls of the AAR. A robust program of publications, exhibitions, conferences, and lectures in Italy and the US highlight work in the humanities and arts, introducing new audiences to the Academy through this magazine, the *Conversations/Conversazioni* series, and collaborations with other organizations.

After nearly 130 years, AAR endures not only as a vibrant Academy in Rome but as a vital American institution, both at home and abroad. A more global focus is consistent with the projects of scholars and artists, whose work will have an impact for generations, heralding new discoveries and forms of

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Photograph by Daniele Molajoli.

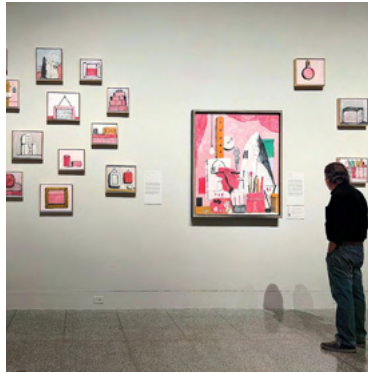
Mentre la mia ultima stagione all'American Academy in Rome volge al termine, rifletto sul ruolo di questa istituzione in quanto centro di lavoro di avanguardia e indipendente nel campo delle arti e delle discipline umanistiche. Sebbene il cambiamento sia un principio fondante dell'Academy, questa comunità residenziale di artisti e studiosi continua a riunirsi ogni anno attraverso il concorso Rome Prize e i programmi di residenza. Insieme con la città stessa, l'Accademia offre uno spazio esclusivo per la creazione di nuovi lavori e per la ricerca su complessi filoni della storia. L'esperienza condivisa di vivere e lavorare in una nuova comunità, e il comune spostamento a Roma, possono essere poco confortevoli, scomodi. È un ambiente aperto e atto alla discussione che stimola il cambiamento nel modo in cui ogni residente vede sé stesso e il proprio progetto. Il tempo trascorso all'Accademia promuove il dialogo tra pratiche e culture creative e accademiche diverse, generando sostenitori più convinti per questo progetto umanistico.

L'Accademia continua a consolidare la sua tradizione di sostegno agli artisti e agli studiosi, continuando a rappresentare l'America in tutta la sua complessità. Una serie di borse di studio, residenze e borse di studio affiliate ha ampliato l'ambito disciplinare e geografico, con classi più diversificate di borsisti del Rome Prize, residenti invitati, commissioni di selezione e istituzioni affiliate. Sempre

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Follow [@robbinsm10](#) on Instagram for the president's perspective on all that's happening at the American Academy in Rome.



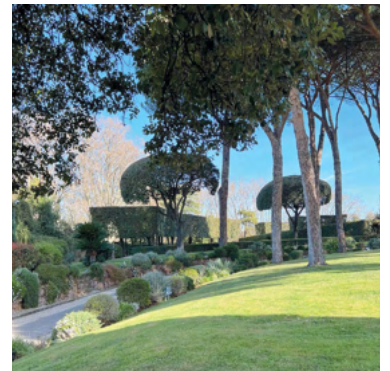
Philip Guston Now at the Museum of Fine Arts, Houston. Guston was a 1949 Fellow and 1971 Resident.
December 4, 2022



US Ambassador to the Holy See Joe Donnelly and his wife Jill meet Director Aliza Wong, Mark Robbins, and Stefano D'Amico (left) in the Barbara Goldsmith Rare Book Room.
February 3, 2023.



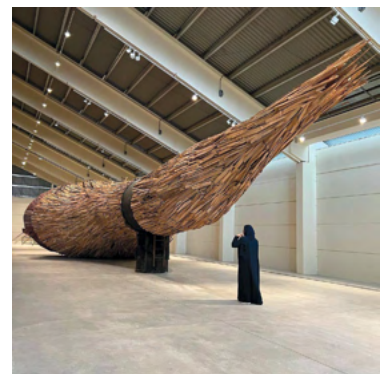
"Ethics in Public Art" panelists at the New York Public Library. From left: Firelei Báez, Justin Garrett Moore, Walter Hood, Laurie Anderson, and Mark Robbins.
March 13, 2023



The gardens of the Villa Aurelia.
March 18, 2023



Hal Foster, Giuliana Bruno, Marina Engel, Aliza Wong, Evan Jewell, and others attend a reception at the home of Trustee Alessia Antinori.
March 19, 2023.



Duty Colossus by Nari Ward (2013 Fellow) at the Sharjah Biennial, United Arab Emirates.
March 21, 2023.

expression. The Academy is a necessary anchor in a civil society as a platform for the critical study of history, which helps locate a place in time and ours within it.

We will shortly welcome new leadership to the AAR which we approach with optimism at a time of appraisal, change, and growth. It has been my personal honor to serve the Academy for nearly a decade. I thank the members of a committed staff, a renewed board, Fellows, and friends in Rome, Italy, and across the United States. Each has been an essential part of the Academy's development through ongoing conversations, debate, and encouragement. My greatest thanks are due to them and all of our supporters and friends. Thank you for the warm generosity that has allowed so many of us to experience this grand place.

più spesso, i borsisti e i residenti si impegnano in questioni nazionali e internazionali a più ampio raggio che sfidano il nostro mondo e portano nuove prospettive nella discussione al di fuori delle mura dell'AAR. Un nutrito programma di pubblicazioni, mostre, conferenze e lezioni in Italia e negli Stati Uniti mette in luce il lavoro nel campo delle discipline umanistiche e delle arti, facendo conoscere l'Accademia a un nuovo pubblico attraverso questa rivista, la serie *Conversations/Conversazioni* e le collaborazioni con altre organizzazioni.

Dopo quasi centotrent'anni, l'AAR continua a essere non solo una dinamica Accademia nella sua sede di Roma, ma anche una vitale istituzione americana, in patria e all'estero. Un'attenzione più globale è coerente con i progetti di studiosi e artisti, il cui lavoro avrà un impatto per generazioni, preannunciando nuove scoperte e forme di espressione. L'Accademia è una solida base necessaria in una società civile come piattaforma per lo studio critico della storia, che aiuta a individuare un luogo nel tempo e il nostro ruolo al suo interno.

A breve daremo il benvenuto alla nuova leadership dell'AAR, cui ci rivolgiamo con ottimismo in un momento di valutazione, cambiamento e crescita. È stato un onore servire l'Accademia per quasi un decennio. Ringrazio i membri di uno staff appassionato, di un consiglio rinnovato, i borsisti e gli amici a Roma, in Italia e negli Stati Uniti. Ciascuno è stato una parte essenziale dello sviluppo dell'Accademia attraverso conversazioni, dibattiti e incoraggiamenti continui. A loro e a tutti i nostri sostenitori e amici va il mio più grande ringraziamento. Grazie per la calorosa generosità che ha permesso a tanti di noi di vivere questo luogo grandioso.



Mark Robbins, President and CEO



AAR Patrons view 1984 Resident Alex Katz's solo exhibition at the Guggenheim Museum, led by assistant curator David Max Horowitz. January 15, 2023



Infinite Folds at Serpentine Galleries in London, a solo show of 1958 Affiliated Fellow Barbara Chase-Riboud. January 4, 2023



The community honors departing fall half-term Fellows. February 5, 2023



Spring half-term Fellows arrive at the Academy. February 12, 2023.



Evan Jewell makes a stop at the Temple of Hadrian during a Walk and Talk for Patrons' Days. March 19, 2023.



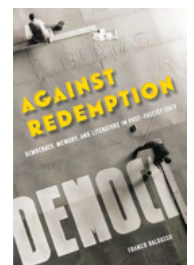
MICHAEL COOPER (1980 Fellow) has a solo show of sculpture, *Art of Risk*, at the Museum of Sonoma County, on view through May 28.

Michael Cooper, *You Can Make Art of Almost Anything*, 2021, maple, 71 x 53 x 69 in.

GARRETT BRADLEY (2020 Fellow) showed work in two major solo exhibitions at the Lisson Gallery in London and the Museum of Contemporary Art, Los Angeles.

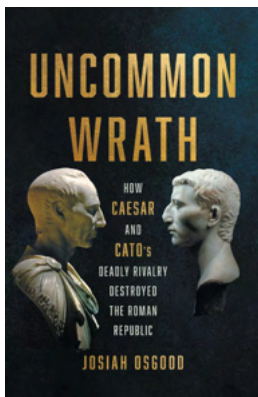
Former AAR President **ADELE CHATFIELD-TAYLOR** (1984 Fellow, 2020 Resident) received the 2023 Henry Hope Reed Award from the University of Notre Dame's School of Architecture.

Fellows have produced two books on fascism's long legacy: *The Fasces: A History of Ancient Rome's Most Dangerous Political Symbol* by **T. COREY BRENNAN** (1988 Fellow, 2020 Resident) and *Against Redemption: Democracy, Memory, and Literature in Post-Fascist Italy* by **FRANCO BALDASSO** (2019 Fellow).



A new book of poems by **MATT DONOVAN** (2012 Fellow), titled *The Dug-Up Gun Museum* and published by **BOA Editions**, explores America's fascination with guns.

In his new book *Uncommon Wrath*, **JOSIAH OSGOOD** (2002 Fellow) chronicles how the political rivalry between Julius Caesar and Marcus Cato precipitated the end of the Roman Republic.



SAMIYA BASHIR (2020 Fellow) was tapped to lead Lambda Literary as executive director.

ELIZA ZINGESSER (2017 Affiliated Fellow) earned a 2022–23 fellowship at Columbia University's Institute for Ideas and Imagination in Paris to work on a new book, *Lovebirds: Avian Erotic Entanglements in Medieval French and Occitan Literature*.



ANTHONY GRAFTON (2004 Resident) has written a book with Maren Elizabeth Schwab, *The Art of Discovery: Digging into the Past in Renaissance Europe*, published by Princeton University Press.



An exhibition of work by **R. H. QUAYTMAN** (1992 Fellow) was held at Glenstone, a museum in Potomac, Maryland, from fall 2022 to winter 2023.



Installation view of R. H. Quaytman, *The Sun Does Not Move, Chapter 35*, 2019 (left), oil, silkscreen ink, gesso on wood, 84 in x 52 3/8 in.; and *The Sun Does Not Move, Chapter 35 [X-Ray of Malevich White on White]*, 2019 (right), enamel, silkscreen ink, gesso on wood, 32 3/8 x 32 3/8 in.

JONATHAN A. SCELSA (2018 Fellow) accepted a Fulbright Specialist Program Award to work on “Augmenting Architectural Contexts: Image-Based Modeling within the Historic City” at the University of Pristina in Kosovo.

Last fall Van Doren Waxter in New York presented a solo exhibition of work by the late **JACKIE SACCOCCIO** (2005 Fellow). The exhibition, called *Tempestuous*, comprised art made during the last two years of her life.

The Smithsonian Institution’s Cooper Hewitt National Design Museum recognized **NADER TEHRANI** (2018 Resident) as a “Design Visionary” with a 2022 National Design Award.



MARSHA GINSBERG (2020 Fellow) created scenic design for Gracie Gardner’s play *I’m Revolting*, which premiered off-Broadway in September 2022.

JESSICA POWERS turned her research as a 2018 Affiliated Fellow into *Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii*, on view at the San Antonio Museum of Art through May 21.



Wall painting with sculptures and birds in a garden, Roman/Pompeii, late 1st century BC–early 1st century AD, pigment on plaster, approx. 109½ x 215 in.

Work produced by **MARY ELLEN CARROLL** (2022 Fellow) during her time in Rome, gathered under the title *THEIR TABLE IS TOO LONG (IL LORO TAVOLO È TROPPO LUNGO)*, was shown at Vienna’s Galerie Hubert Winter last fall.



Installation view of Mary Ellen Carroll’s exhibition at Galerie Hubert Winter. Photograph by Simon Veres.

ELEANOR ESSER GORSKI (2003 Fellow), AIA, is the new chief executive officer for the Chicago Architecture Center.



IN RESIDENCE:

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 our recent and upcoming Residents.

GREGG PASQUARELLI

William A. Bernoudy Architect in Residence, Winter 2023

Gregg Pasquarelli is a principal of SHoP Architects, a New York-based firm that he founded in 1997 with Christopher Sharples, Coren Sharples, Kimberly Holden, and William Sharples. SHoP's work includes the Barclays Center at Atlantic Yards in Brooklyn; the East River Waterfront Esplanade and the South Street Seaport redevelopment in Manhattan; the Innovation Hub government complex in Botswana; a soccer stadium in New York; and projects for Google in California.

Pasquarelli received a BS from the School of Business at Villanova University and an MArch from Columbia University's Graduate School of Architecture, Planning, and Preservation, where he is now adjunct associate professor of architecture. He has lectured globally, and his work has been evaluated and published in *Architect*, *Architectural Record*, the *New Yorker*, *Wallpaper*, *Metropolis*, *Wired*, *Fast Company*, *Surface*, *Dwell*, *A+U*, and the *New York Times*.

LEFT
SHoP Architect's
111 West 57th,
also known as
Steinway Tower,
was fully com-
pleted in 2022.

OPPOSITE, TOP
Sanchita
Balachandran.

OPPOSITE, BOTTOM
Lynn Nottage.



LYNN NOTTAGE

Louise Kerz Hirschfield and
Lewis B. Cullman Theatre Artist
in Residence, Spring–Summer 2023

Lynn Nottage is a playwright who serves as associate professor of theatre at Columbia University School of the Arts and artist in residence at the Park Avenue Armory. She has written a dozen full-length plays, two of which (*Sweat and Ruined*) won the Pulitzer Prize for Drama. Her plays primarily center on the experiences of working-class Black people.

“I hope to begin researching a new fiction project about a Black college student from Brooklyn who falls in love with a Norwegian photographer,” Nottage told AAR. Set in the early 1950s, the story follows this couple’s romantic summer roaming Southern Europe until the world interrupts. “I’m looking forward to the space and time to read, research, and wander around Umbria. I have had an impossibly busy two years, and as such, I haven’t had ample room to make work and ruminate.”



Pasquarelli: Photograph by David Sundberg/Esto; Balachandran: photograph by Chris Hartlove; Nottage: photograph by Lynn Savarese.



SANCHITA BALACHANDRAN

James Marston Fitch Resident in
Historic Preservation and Conservation,
Spring–Summer 2023

Sanchita Balachandran is associate director of the Archaeological Museum at Johns Hopkins University and senior lecturer in the Department of Near Eastern Studies. She has worked on preservation projects in Egypt, Cambodia, Italy, Tunisia, and India. Balachandran has advised museums ranging from the Metropolitan Museum of Art to the J. Paul Getty Museum. A recent project involved digitally reconstructing the faces of two Egyptian mummies, taking advantage of technologies like 3D imaging and laser scanning. Balachandran’s research focuses on uncovering the diverse identities of the immigrants,

migrants, women entrepreneurs, and enslaved peoples who were among the potters and painters in ancient Greece.

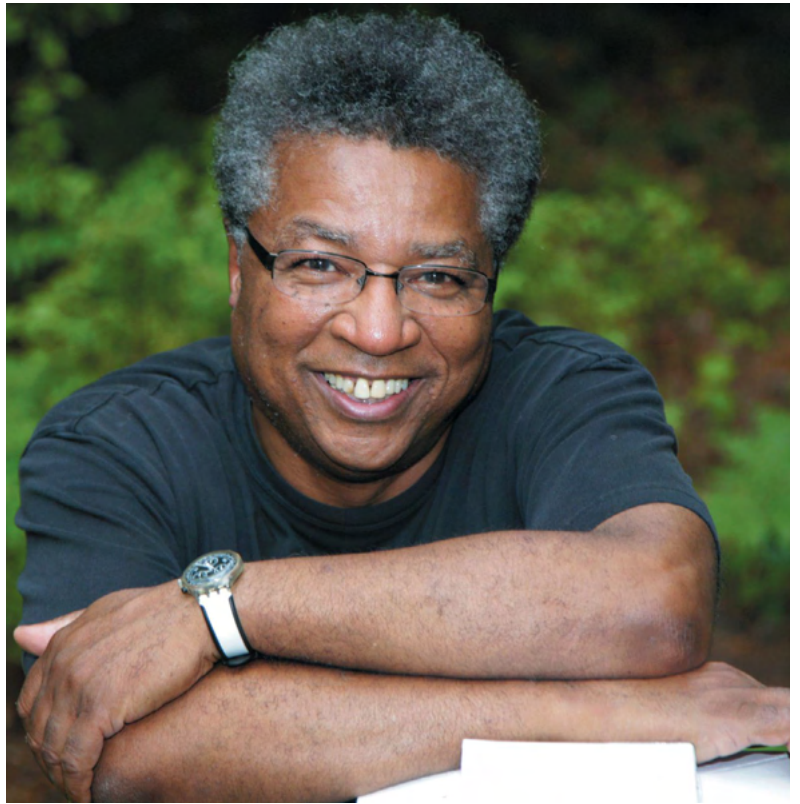
“I feel as though I live in the ancient world—at least in my head—all the time,” Balachandran told *AAR Magazine*, “but there is something about sensorially experiencing the remnants of antiquity that will be incredibly invigorating.” Returning to Rome after twenty-five years, she will work on articles related to the creative life of ancient potters working in Athens primarily in the fifth century BCE, trying to think about places on their pots where we might approach their identities and lived experiences.

AMY KNIGHT POWELL

James S. Ackerman Resident
in the History of Art, Spring–Summer 2023

Amy Knight Powell is associate professor of art history at the University of Southern California, having joined the art history department in 2019. She previously taught at the University of California, Irvine. Powell received her BA from the University of California, Berkeley, and a PhD from Harvard University in 2004.

Powell's research focuses on Northern European art and visual culture from 1400 to 1700, especially painting in the Low Countries. Her 2012 book *Depositions: Scenes from the Late Medieval Church and the Modern Museum* was widely acclaimed. She has published numerous articles in *Art History*, *Oxford Art Journal*, and the *Art Bulletin*. Two current book projects will explore the history of easel painting and iconoclasm in seventeenth-century Dutch landscape painting.



ALVIN SINGLETON

Paul Fromm Resident in Composition,
Spring 2023

The award-winning composer Alvin Singleton was born in Brooklyn and attended New York University and the Yale School of Music. A Fulbright fellowship first brought him to Rome in 1971, where he studied with Goffredo Petrassi at the Accademia Nazionale di Santa Cecilia. He continued to live and work in Europe for fourteen years.

Over the years Singleton has been a resident composer in Atlanta, Detroit, and Jacksonville, Florida. His orchestral work *When Given a Choice* premiered at Carnegie Hall in 2004. His compositions for theater, orchestra, solo instruments,

and chamber ensembles have been performed widely in the United States and internationally.

His project in Rome, Singleton told *AAR Magazine*, “will be to continue composing an extended work for solo piano. I will also begin work on an orchestral concerto.”

LEFT
Amy Knight Powell

ABOVE
Alvin Singleton.

BELOW
Carpenter Park
by Hargreaves
Jones opened last
year in downtown
Dallas, Texas.

MARY MARGARET JONES

Mercedes T. Bass Landscape Architect
in Residence, Spring 2023

Mary Margaret Jones (1998 Fellow, 2020 Resident) is president and CEO of Hargreaves Jones, a landscape architecture and planning firm. 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 elevate our everyday lives.

Hargreaves Jones has contributed to major public projects including Queen Elizabeth Olympic Park in London, Discovery Green in Houston, the University of Cincinnati's campus, and Crissy Field in San Francisco. Jones is a fellow of the

American Society of Landscape Architects and of the Urban Design Forum in New York. She also serves on the boards of the Regional Plan Association and the Architectural League in New York, and ODC Dance in San Francisco.

Jones told *AAR Magazine*: "I'll be working on a book, loosely titled *Found, Re-Made, and Made*, that investigates the firm's work on sites that range from blank slates to postindustrial brown-fields, to remnant landscapes and public spaces in our cities. What better place than Rome to think about the many layers that comprise our landscapes and public realm!"





DU YUN

Elliott Carter Memorial Resident in Composition, Spring–Summer 2023

Du Yun is a composer, performer, visual artist, and curator who lives and works in New York. She was born in Shanghai and educated in China and the United States, receiving degrees from the Oberlin Conservatory of Music and Harvard University. She is also professor of composition for the Peabody Institute at Johns Hopkins University and distinguished visiting professor at the Shanghai Conservatory of Music.

Du Yun won the 2017 Pulitzer Prize for Music for her opera *Angel's Bone*, becoming the first Asian woman to win in that category. In 2019, *Air Glow* was nominated for a Grammy Award for Best Classical Contemporary Composition. Most recently she won the 2023 Vilcek Prize in Music and a 2022 Creative Capital award.

ABOVE
Du Yun.

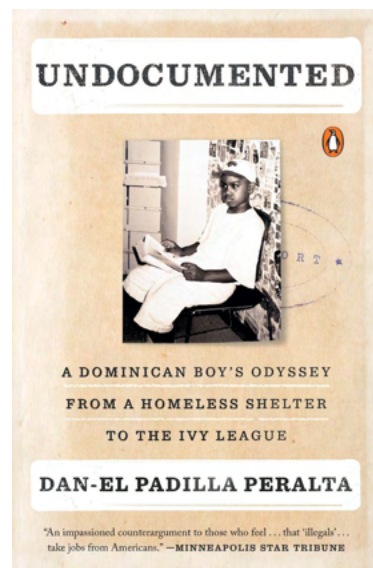
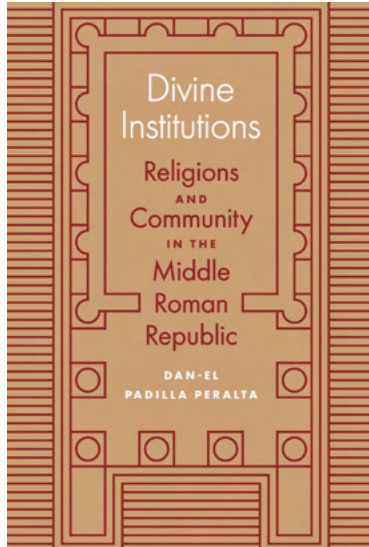
DAN-EL PADILLA PERALTA

Lucy Shoe Meritt Resident in Classical Studies and Archaeology, Spring 2023

Dan-el Padilla Peralta is an associate professor of classics at Princeton University. Born in the Dominican Republic, Padilla came to the United States with his family when he was four years old. They lived in shelters in New York City, yet, overcoming these extraordinary disadvantages, Padilla won a scholarship to attend the Collegiate School, where he learned Greek and Latin. He then attended Princeton and Oxford Universities before earning a PhD from Stanford.

Padilla's research focuses on the Roman Republic and early Empire as well as classical recep-

tion in contemporary American and Latin American cultures. He is known for his activism on national immigration-policy issues as well as within the classics field. In 2021, the *New York Times Magazine* profiled him in an article called "He Wants to Save Classics from Whiteness. Can the Field Survive?" Padilla's two books are *Divine Institutions: Religions and Community in the Middle Roman Republic* (2020) and a memoir, *Undocumented: A Dominican Boy's Odyssey from a Homeless Shelter to the Ivy League* (2015).



Barbara Chase-Riboud

Barbara Chase-Riboud's new memoir, *I Always Knew*, begins in 1957—the year she traveled to Rome for an Affiliated Fellowship at the American Academy. Her recollections come from letters she wrote to her mother, which the artist read decades after sending them. The book publishes three hundred letters sent over nearly thirty-five years—and the first fifty pages revolve around her time in Italy during her fellowship.

Chase-Riboud had won a John Hay Whitney fellowship for a year at AAR. She arrived in Rome in mid-October. “The Academy itself is unbelievable,” she wrote, going on to describe the iron gate, the marble steps, the windows of the façade, the poplar trees in the Cortile with “a romantic-looking fountain in the middle,” referring to the Academy’s famed Paul Manship fountain. After spending the previous few weeks in gray-skied Paris, “In Rome everything is golden.”

She recalls meeting Fellows such as sculptors **Jack Zajac** (1958) and **John Rhoden** (1954), writer **Ralph Ellison** (1957), landscape architect **Robert T. Buchanan** (1959), and architect **Erik A. Svenson** (1958), whom she dated. Of her cohorts she wrote, “These people are no hacks. Most of us are serious professionals who are good and who have already made a mark in the art world.” She

also befriended the Italian collage artist Mimmo Rotella, from whom she borrowed jazz records, and met the graphic designer Jane Davis Doggett, who encouraged her to apply for an MFA at Yale University (which she completed).

Chase-Riboud showed new etchings at an Academy exhibition in November, sent out new wax sculptures to a foundry, and created illustrations published in *Rotosei*. She was photographed by Ettore Naldoni for *Ebony*—she gives a small smile standing in front of the Ponte Sant’Angelo on the April 1958 cover. Quizzically, she spent time looking for a studio in Florence and an apartment in Rome (the latter of which she acquired in December).

“This is really one 2-month period in my life I’ll never forget. It seems I’ve crammed 5 years of living into it and although time seems to be going quickly, I’m amazed that it’s only December and not April.” She traveled to Egypt in January before moving through Istanbul, Athens, and Delphi, returning to Rome in mid-March. She didn’t have a camera and took it all in al fresco.

By spring 1958 she was creating work for the Spoleto festival, which the Italian press covered widely. She also joined the gallery L’Obelisco, consigning ten drawings and a cast sculpture. In



One image from Ettore Naldoni's photo session with Barbara Chase-Riboud in Rome, which landed her on the cover of *Ebony*.

May she told her mother she had produced “seven small bronzes, 2 completed direct plasters, one huge about 4 feet, 4 more on the way, and two more waxes. Plus tons of drawings....” To earn extra lira, she signed a contract with MGM in June to appear in *Ben-Hur* as a costumed extra and was cast in other Cinecittà Studios productions.

Chase-Riboud's time in Rome shaped her personally and artistically. 1958 was the pivotal year when she created her individual style of casting bronzes, a riff on the traditional lost-wax method, a technique that would serve her well as her fame as an artist grew and grew. At 83, she is still making new work. The Serpentine Gallery in London held an exhibition last year that included both recent and early work by Chase-Riboud.

INTRODUCING:

The 2023–2024 Rome Prize winners and Italian Fellows

Meet the American Academy in Rome's newest group of scholars, artists, writers, and composers, representing some of the most talented minds in the United States and Italy.

ANCIENT STUDIES

Andrew Heiskell Rome Prize

Kate Meng Brassel

Visiting Assistant Professor, Department of Classical Studies, University of Pennsylvania
Autopsy of a Satirist: Book and Body in the Satires of Persius

Dorothy and Lewis B. Cullman Rome Prize

Mary C. Danisi

PhD Candidate, Department of Classics, Cornell University
Rovings: Wool and the Ancient Ecology of a Cosmic Medium

Arthur Ross Rome Prize

Christopher Erdman

PhD Candidate, Department of Classics, University of California, Santa Barbara
Voting Culture and Political Theater in Late Republican Lawmaking

Emeline Hill Richardson/
Jesse Howard, Jr. Rome Prize

Mary-Evelyn Farrow

PhD Candidate, Department of Classical Studies, Columbia University
Inscribing Community: Mapping Greek Inscriptions in Imperial Rome

Andrew W. Mellon Foundation Rome Prize

Ryan Haecker

Research Fellow, William Temple Foundation, England; Course Tutor, London Jesuit Centre
Theology of Logic in Origin of Alexandria

ARCHITECTURE

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

César A. Lopez

Assistant Professor, School of Architecture and Planning, University of New Mexico
Citizenry Actions

Lily Auchincloss Rome Prize

Ajay Manthripragada

Design Critic, Department of Architecture, Harvard Graduate School of Design
Imbex and Tegula

DESIGN

Rolland Rome Prize

David Weeks

Sole Member, David Weeks Design, Brooklyn
Movable Beasts

Cynthia Hazen Polsky and Leon Polsky Rome Prize

Elizabeth Whelan

Principal, Elizabeth Whelan Design, Brooklin, Maine
Silk in the Alchemy of History

HISTORIC PRESERVATION AND CONSERVATION

Adele Chatfield-Taylor Rome Prize

Aaron Cayer

Assistant Professor, Department of Architecture, University of New Mexico
Building Legitimacy: Designing, Disseminating, and Preserving a New Religion

Suzanne Deal Booth Rome Prize

Emily B. Frank

Objects Conservator and PhD Candidate, Institute for the Study of the Ancient World, New York University
Object Agency and Intervention in Roman Art



Mary-Evelyn Farrow's dissertation examines funerary inscriptions from the Monteverde Catacomb, which the Jewish community of Rome created and used between the second and fourth century CE. Many of these epitaphs are displayed in the Vatican Museums' Jewish Lapidarium, as shown here.

LANDSCAPE ARCHITECTURE

Garden Club of America/
Prince Charitable Trusts Rome Prize

Miranda E. Mote

Visiting Assistant Professor, School of Architecture, Pratt Institute; Lecturer, Program in Architecture, College of Arts and Sciences, University of Pennsylvania
Botanography and Botanic Gardens: The Italian Art of Nature Printing and Its Influence on Early American Gardens and Botanical Language

Gilmore D. Clarke and Michael Rapuano/
Kate Lancaster Brewster Rome Prize

Lauren Stimson

Partner, STIMSON, Princeton, Massachusetts
Seeing Rural: Embracing Art, Craft, and Slowness in the Italian Landscape

LITERATURE

John Guare Writers Fund Rome Prize, a Gift of Dorothy and Lewis B. Cullman

Elif Batuman

Adjunct Associate Professor, Department of English, Barnard College, Columbia University
CAMINO REAL/THE SELIN NOVELS

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

Erica Hunt

Bannerman Visiting Associate Professor of the Practice, Department of Literary Arts, Brown University
The Mood Librarian Tells Stories

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

Katie Kitamura

Clinical Professor, Creative Writing Program, New York University
Turpentine

Rome Prize in Literature

Shruti Swamy

Writer, San Francisco
Margret and Vishnu: Stories

MEDIEVAL STUDIES

Andrew W. Mellon Foundation Rome Prize

Christopher Bunura

Member, School of Historical Studies, Institute for Advanced Studies
The Apocalypse of Pseudo-Methodius: Empire, Eschatology, and Political Theology from Late Antique Mesopotamia to the Global Imagination

Paul Mellon Rome Prize

Dov Honick

PhD Candidate, Medieval Institute, University of Notre Dame
Beyond the Talmud: Revisiting Christian Anti-Jewish Polemic Sources in the Twelfth Century

MODERN ITALIAN STUDIES

Rome Prize in Modern Italian Studies

Jessica L. Harris

Assistant Professor, Department of History, St. John's University
Black America and Italy: African American Women in Post-Fascist Italian Culture

Millicent Mercer Johnsen/
National Endowment for the Humanities

Rome Prize

Erica Moretti

Assistant Professor, Department of Modern Languages and Cultures, Fashion Institute of Technology, State University of New York
Across the Colonial Sea: Family Reunification, Vatican Humanitarianism, and the End of Empire (1943–1950)

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

Sara L. Petrilli-Jones

PhD Candidate, Yale University and Scuola Normale Superiore
Drafting the Canon: Legal Histories of Art in Florence and Rome, 1600–1800

MUSICAL COMPOSITION

Samuel Barber Rome Prize

Baldwin Giang

PhD Candidate in Music Composition, University of Chicago
Transnational Queerness: Three Compositions Reflecting on City Life, Queerness, and Romance

Frederic A. Juilliard/
Walter Damrosch Rome Prize

Kate Soper

Composer, Northampton, Massachusetts; Iva Dee Hiatt Professor of Music, Smith College; Codirector, Wet Ink Ensemble
Orchestra Orpheus Opus Onus

Rome Prize in Musical Composition

Anthony Vine

Composer in Residence, Filomen M. D'Agostino Greenberg Music School
Little Clay Vases

RENAISSANCE AND EARLY MODERN STUDIES

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

Gabriella L. Johnson

PhD Candidate, Department of Art History, University of Delaware
Galatea's Realm: The Art of Coral, Shells, and Marine Fossils in Early Modern Sicily, Naples, and the Maltese Islands

Anthony M. Clark Rome Prize

Nhung Tuyet Tran

Associate Professor, Department of History, University of Toronto
Cosmopolitanism, Trans-Imperial Subjects, and the Vietnamese Confession Crisis in the Making of the Early Modern Global Church, 1660–1800

National Endowment for the Humanities
Rome Prize

Anne L. Williams

Assistant Professor, Department of Art History, University of Hong Kong
Imago humilis: Humor, Irony, and Rhetoric in Art and Devotion

TSAO FAMILY ROME PRIZE

John Delury

Professor of Chinese Studies, Yonsei University
Thinking through Tianxia in Rome

VISUAL ARTS

Philip Guston Rome Prize

Nao Bustamante

Professor of Art, Roski School of Art and Design, University of Southern California
BLOOM

Jules Guerin Rome Prize

Mike Cloud

Associate Professor, Department of Art, Theory, and Practice, Northwestern University
Holistic Abstraction

Nancy B. Negley Rome Prize

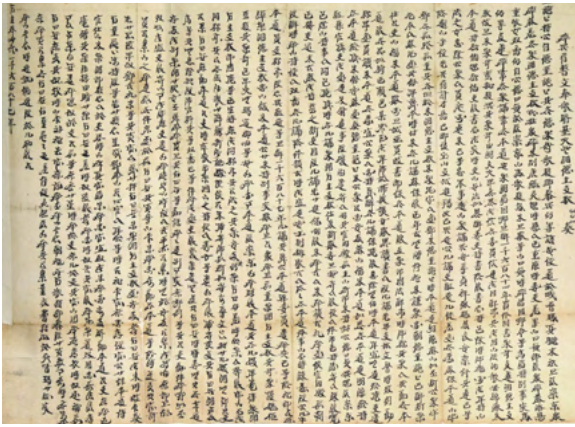
Zachary Fabri

Artist, Brooklyn
T(KH)N

Nancy B. Negley Rome Prize

Jeanine Oleson

Associate Professor, Department of Art and Design, Rutgers University
Untitled, Work-in-progress



Nhung Tuyet Tran's project examines a crisis of confession in the early modern Vietnamese Catholic community. In this 1687 letter, a catechist from North Vietnam suggests that earthly rivalries in Rome created an existential crisis among local believers.

Sharon Johnston, 2017 Resident
Architect and Founding Partner, JohnstonMarkLee, Los Angeles; Professor in Practice, Harvard Graduate School of Design

Justin Garrett Moore
Program Officer, Humanities in Place, Mellon Foundation, New York

Quilian Riano
Interim Dean, School of Architecture, Pratt Institute

Kevin Walz, 1995 Fellow
Founder and Principal, Walzworkinc., New York

Historic Preservation and Conservation

Randall Mason, 2013 Fellow (Jury Chair)
Professor, Historic Preservation/City and Regional Planning, Stuart Weitzman School of Design, University of Pennsylvania

Ken Lustbader
Codirector, NYC LGBT Historic Sites Project, New York

Eduardo Rojas, 2016 Resident
Lecturer, Graduate Program in Historic Preservation, Stuart Weitzman School of Design, University of Pennsylvania

Lori Wong, 2019 Fellow
Senior Lecturer, Conservation, Robert H. N. Ho Family Foundation Centre for Buddhist Art and Conservation, Courtauld Institute of Art

Literature

Nicole Sealey, 2020 Fellow (Jury Chair)
Visiting Professor, Creative Writing Program, Boston University

Paige Ackerson-Kiely
Director, MFA Writing Program, Sarah Lawrence College

Chen Chen
Faculty, Poetry, MFA in Creative Writing, New England College

Kimiko Hahn
Distinguished Professor and Assistant Director, MFA Program in Creative Writing and Literary Translation, Department of English, Queens College

Philip Guston Rome Prize
Estefania Puerta Grisales

Artist, Burlington, Vermont
Embodied Excess: Feeling the Ruins

Abigail Cohen Rome Prize
Dread Scott

Faculty, MFA Fine Arts Department, School of Visual Arts
Temporal Shifting

TERRA FOUNDATION AFFILIATED FELLOW

Lan Tuazon

Associate Professor, Department of Sculpture, School of the Art Institute of Chicago
Future Fossils: Ever Given

ITALIAN FELLOWS

Franco Zeffirelli Italian Fellow

Nicola Barbagli

Scholar, Florence
Domitian as Pharaoh: The Hieroglyphic Inscriptions of the Pamphilj Obelisk

Fondazione Sviluppo e Crescita CRT
Italian Fellow in Visual Arts

Fatma Bucak

Artist, Turin
We possess all things

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

Sabrina Morreale

Architect, London and Rome; Studio Master, Architectural Association School of Architecture; Cofounder, Lemonot Studio
Roman Foraging: Spontaneous Convivial Acts within the Edgelands

2023 ROME PRIZE JURORS

Ancient Studies

Victoria Pagán (Jury Chair)
Professor, Department of Classics, University of Florida

Penelope Davies
Professor, Department of Art and Art History, University of Texas at Austin

Jackie Elliott, 2008 Fellow
Associate Professor, Department of Classics, University of Colorado, Boulder

Dominic Machado
Assistant Professor, Department of Classics, College of the Holy Cross

Felipe Rojas
Associate Professor, Joukowsky Institute for Archaeology and the Ancient World and Department of Egyptology and Assyriology, Brown University

Design

Michael Rock, 2000 Fellow (Jury Chair)
Partner and Executive Creative Director, 2x4, New York

Kristi Cheramie, 2017 Fellow
Professor and Head of Landscape Architecture, Knowlton School, Ohio State University

Rosetta S. Elkin, 2018 Fellow
Professor and Academic Director, Masters of Landscape Program, Pratt Institute

Sarah Manguso, 2008 Fellow

Faculty, MFA in Creative Writing,
Antioch University

Dinaw Mengestu

John D. and Catherine T. MacArthur
Professor of the Humanities; Director,
Written Arts Program, Bard College

Jeannie Vanasco

Associate Professor, Department of
English, Towson University

Medieval Studies**Lauren Mancia** (Jury Chair)

Associate Professor of History,
Brooklyn College, City University of
New York

Jennifer Davis, 2012 Fellow

Associate Professor, Department of
History, Catholic University of America

Andrew Hicks

Associate Professor, Department of Music,
and Director, Medieval Studies Program,
Cornell University

Helmut Reimitz

Professor, Department of History, and
Director, Program in Medieval Studies,
Princeton University

Nina Rowe

Professor, Department of Art History and
Music, Fordham University

Modern Italian Studies**Denise Rae Costanzo, 2015 Fellow**

(Jury Chair)
Associate Professor of Architecture,
College of Arts and Architecture,
Pennsylvania State University

Martha Feldman

Ferdinand Schevill Distinguished
Service Professor, Department of Music,
University of Chicago

Teresa Fiore

Professor and Inserra Chair in Italian
and Italian American Studies, College
of Humanities and Social Sciences,
Montclair State University

Alex Grab

Professor Emeritus of History, University
of Maine, Orono

Angelica Pesarini

Assistant Professor, Department of Italian
Studies and Center for Diaspora and
Transnational Studies, University
of Toronto

Musical Composition**Lisa Bielawa, 2010 Fellow** (Jury Chair)

Composer, Producer, and Vocalist,
New York

Yotam Haber, 2008 Fellow

2023–24 Fulbright Distinguished Senior
Scholar, Jerusalem Academy of Music
and Dance; Associate Professor of Music
Composition, University of Missouri,
Kansas City Conservatory

Nico Muhly, 2018 Resident

Composer, New York

Asha Srinivasan

Associate Professor of Music,
Lawrence University

Trevor Weston

Professor and Chair, Department of Music,
Drew University; Music Advancement
Program and Pre-College Faculty,
Juilliard School

Renaissance and Early Modern Studies**Cammy Brothers, 1997 Fellow** (Jury Chair)

Associate Professor, College
of Arts, Media, and Design,
Northeastern University

Douglas Biow

Professor, Department of French and
Italian, University of Texas at Austin

Cécile Fromont, 2018 Fellow

Professor, Department of the History of
Art, Yale University

Mark Jurdjevic

Professor, History Department, Glendon
College, York University

Ellen Rosand, 2011 Resident

George A. Saden Professor Emeritus
of Music, Department of Music,
Yale University

Tsao Family Rome Prize**Jinyu Liu** (Jury Chair)

Professor, Department of Classical
Studies, DePauw University

Christopher Connery

Professor, Literature and History of
Consciousness, University of California,
Santa Cruz

Eugene Wang

Abby Aldrich Rockefeller Professor of
Asian Art, Department of the History of
Art and Architecture, Harvard University;
Founding Director, Harvard CAMLab

Visual Arts**Naomi Beckwith** (Jury Cochair)

Deputy Director and Jennifer and David
Stockman Chief Curator, Solomon R.
Guggenheim Museum

Fred Wilson, 2020 Resident (Jury Cochair)

Artist, New York

Shimon Attie, 2002 Fellow

Artist, New York

Anna Betbeze, 2014 Fellow

Associate Professor, Department of Art,
University of California, Riverside

Karyn Olivier, 2019 Fellow

Professor of Sculpture, Tyler School of Art
and Architecture, Temple University

Deborah Willis, 2019 Resident

University Professor and Chair,
Department of Photography and
Imaging, Tisch School of the Arts,
New York University

Terra Foundation Affiliated Fellowship

Winners of this award are selected
through a jury for the Terra Foundation
Affiliated Fellowship for a Chicago-Based
Visual Artist (listed below) and the Rome
Prize jury for visual arts.

Megha Ralapati (Jury Chair)

Program Director, Fellowships, CEC
ArtsLink, New York

Jeffreen M. Hayes

Executive Director, Threewalls, Chicago

Regin Igloria

Artistic Director, Ragdale Foundation,
Lake Forest, Illinois

ROMAN NUMERALS:

Inside the deliberation and selection process

988

applications

4,130

pages of text reviewed by humanities jurors

414

recordings and scores reviewed by music jurors

3,012

images viewed by visual arts jurors

5,332

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

The 2023–24 Rome Prize winners at a glance

3.6%

acceptance rate

58.3%

women

50%

people of color

11%

born outside the United States
(Colombia, India, Italy, and Vietnam)

41

average age

The Broader Mediterranean

Two scholars join AAR as inaugural Getty Foundation Affiliated Fellows

Earlier this year the American Academy in Rome welcomed the inaugural Getty Foundation Affiliated Fellows to the Janiculum Hill following a competitive selection process. Scholars **Zakarya Khelif** and **Emre Gönlügür** were chosen by a jury following a call for applications last year. Their Affiliated Fellowships run from January 30 to July 14, 2023.

Zakarya Khelif is a researcher in the Department of Historical Archaeology at the National Center for Archaeological Research in Casbah, Algiers, and a PhD candidate in the Department of Archaeology at the University of Algiers. His project, *The Roman Domestic Architecture at Tipasa of Mauretania*, will examine the ancient elite residence in Tipasa of Mauretania (the present-day city of Tipaza in western Algeria), its main characteristics, and its relationship to its environment. Khelif will focus on three primary examples: “la villa des fresque,” “la maison de lotis,” and “la maison de la mosaïque d’Achille,” tracing their social, economic, and cultural aspects, and how the villas changed over time. Taking an approach that brings together documentary sources and archaeological data, the project will determine the level of Romanization and the acceptance, by local elites, of architectural forms and social practices.

Emre Gönlügür is assistant professor in the Department of Architecture at Izmir University of Economics, in Turkey. His project, *Blue Anatolia: The Classical Heritage and Modern Imagination in Mid-Century Turkey*, aims to develop a revisionist reading of the Blue Anatolia debate, an artistic and intellectual movement that flourished in Turkey during the 1950s and 1960s. Drawing on the work of writers, artists, and architects who took part in the movement, Gönlügür will argue that the aesthetic project of Blue Anatolianism developed an enlarged conception of cultural heritage and public memory, one that focused on Turkey’s Mediterranean coastline and its classical past. The project will explore how the Blue Anatolianists called for a reinterpretation

of the cultural heritage of classical antiquity as a humanistic basis for cultivating a geographically and multiculturally rooted Turkish national identity.

The Getty Global Affiliated Fellowships were created for scholars from underserved regions in the greater Mediterranean basin and will also be awarded during the 2023–24 academic year. Open to art historians, archaeologists, and scholars of visual culture from Turkey, Egypt, North Africa, and Eastern Mediterranean nations, this program is part of a continuing effort to broaden the scope of academic work at the American Academy in Rome.

The Academy will host a research seminar organized by the Getty Global Affiliated Fellows in each of the two years, with related public programs. Through these seminars, the Academy will help expand academic networks across borders, deepen the study of visual culture in overlooked areas, and engage scholars who have not traditionally had the mobility to engage in dominant art-historical conversations.

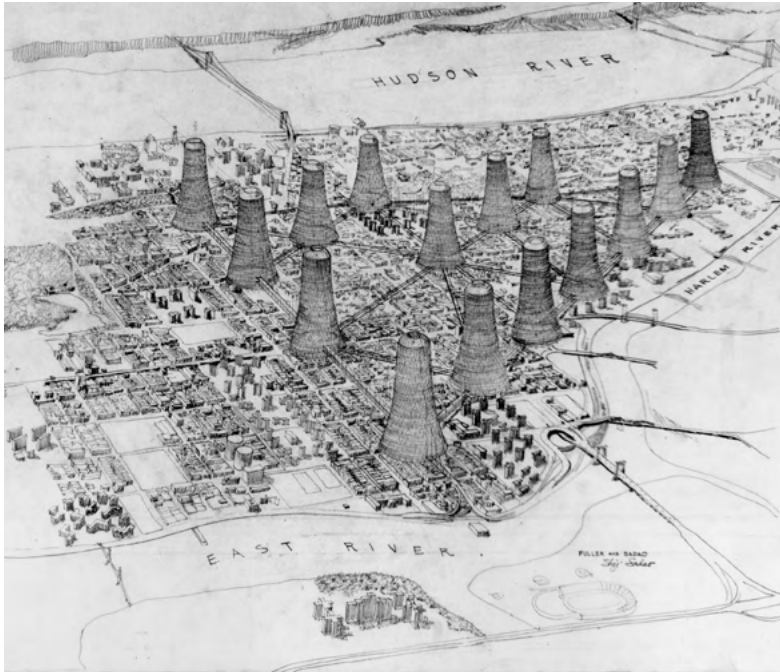
This program is made possible with support from the Getty Foundation through its Connecting Art Histories initiative. This international grant initiative strengthens art history globally by increasing opportunities for sustained intellectual exchange across national and regional borders.

Emre Gönlügür (left) and Zakarya Khelif



More Than A Poet

Examining the interdisciplinary career of June Jordan



Original drawing by Shoji Sadao of R. Buckminster Fuller and June Jordan's design for "Skyrise for Harlem," 1964.

Photograph from the R. Buckminster Fuller Collection, Stanford University Library and Special Collections; courtesy the Estate of R. Buckminster Fuller

and poet Danilo Dolci and developed by Rome-based figures including Carlo Levi, Ludovico Quaroni, and Bruno Zevi.

The American Academy in Rome's spring exhibition, *June Jordan, The Poetry of Design* celebrates and reexamines Jordan's interdisciplinary career, shining a light on her frequently over-

In 1965, readers of *Esquire* magazine marveled at a futuristic urban plan called "Skyrise for Harlem." Immense conical towers—one hundred stories high—interrupt the grid pattern in upper Manhattan. The buildings would house half a million people, include rain-collection systems connected to New York's reservoir system, and even feature roadways weaving throughout the neighborhood. Every apartment would have a view. The byline of the *Esquire* essay was "June Meyer"—the married name of the poet **June Jordan**, who collaborated with R. Buckminster Fuller on "Skyrise."

The plan never left the page. But a few years later, and thanks in no small part to the Fuller collaboration, Jordan was selected as a Fellow of the American Academy in Rome from 1970 to 1971. As with many Fellows, Jordan's encounter with Rome served as a turning point. She was influenced by the architecture of Rome as well as new ideas of urbanism and social activism in the Italian South, including the development of Borgo di Dio, a new neighborhood outside Palermo spearheaded by the social activist

looked contributions to environmental design and urbanism, as well as her writing and activism. Jordan and Fuller's "Skyrise for Harlem" will be shown along with photographs, exhibited for the first time, that Jordan took during her time in Rome. These images, striking in their own right, provide insight into Jordan's approach to space and environment.

The theme of poverty, in Black America in particular, penetrated Jordan's work; Jordan herself lived in poverty during several periods of her life. In the Academy's exhibition, paintings by American artists Charles Alston, Colleen Browning, and Alice Neel, which guided Jordan's 1969 book-length poem on Black America, *Who Look at Me*, highlight the struggle and resilience of Harlem and other Black communities in the face of hardship and privation. Audio recordings of Jordan reciting a selection of poems convey how she used words and images to communicate her design ideas. The exhibition is accompanied by a fully illustrated catalogue with scholarly essays on how design permeated Jordan's

writing and activism, and on the impact of Rome on her career as a poet.

The 1960s and 1970s were decades of racial strife and great architectural foment. Jordan's work responds to both. *June Jordan, The Poetry of Design* leaves us with a question, just as pressing today as during her early career: how should architecture and environmental design respond to social injustice?

The exhibition is on view from April 20 to June 11, 2023, at the AAR Gallery in the McKim, Mead & White Building. The catalogue will be available for purchase on the Academy's website, aarome.org.



ABOVE
June Jordan,
*Giovanni
Jacobucci stair-
case, Janiculum
Hill, Rome, ca.
1970, gelatin-sil-
ver print, 8 x 10 in.*

TOP RIGHT
June Jordan,
*Self-portrait, Villa
Borghese, Rome,
ca. 1970, gela-
tin-silver print,
10 x 8 in.*

Both photographs: June
Jordan Papers, Schlesinger
Library, Radcliffe Institute
for Advanced Study,
Harvard University.



LEFT
Charles Alston,
The Family,
1955, oil on
canvas, 48 3/16 x
35 13/16 in.
Whitney Museum of American Art,
New York

Editor's Note

We bid farewell this spring to **Lindsay Harris** (2014 Fellow). Curator of both exhibitions in these pages, and organizer of Winter Open Studios, Harris has served as interim Andrew Heiskell Arts Director since fall 2021 and was the Andrew W. Mellon Professor-in-Charge of the School of Classical Studies from 2014 to 2018. Harris will join the Smithsonian American Art Museum senior leadership team as the head of the museum's Research and Scholars Center. We congratulate her and thank her for her service!

FROM

Las Vegas



TO Rome

Last autumn, AAR presented the exhibition *From Las Vegas to Rome: Photographs by Iwan Baan*, showcasing new work by the prolific Dutch photographer. The exhibition also marked the fiftieth anniversary of the publication of *Learning from Las Vegas*, the landmark book by **Robert Venturi** (1956 Fellow, 1966 Resident), Denise Scott Brown, and Steven Izenour that dared to directly compare the Las Vegas Strip with the architecture of Rome. In that spirit, the AAR exhibition (on view October 6–November 27, 2022) consisted of two galleries, one showcasing photographs of Rome, and the other devoted to photographs of Las Vegas.







The Academy commissioned new photographs of Rome based on Baan's Las Vegas views, including a series of aerial views taken from a helicopter. Baan's grand vistas are both jumbled and orderly, organically shaped over time and intensely contrived to the most minute detail. While Baan is known for his architectural photography, he brings a human element to the images in this exhibition. Men, women, and children figure prominently in these indoor and outdoor scenes, validating the notion that cities are composed not only of buildings but also the transient and permanent communities that inhabit them.

PAGES 22 AND 24
Las Vegas.

PAGE 23 AND
THIS PAGE
Rome.

Winter Open Studios

The event provided access to the inner workings of Fellows' projects throughout the McKim, Mead & White Building

The American Academy in Rome ushered in 2023 with its annual Winter Open Studios, which took place on January 26. The event featured installations, film screenings, and performances by Rome Prize and Italian Fellows in design, historic preservation, landscape architecture, literature, musical composition, and visual arts, who highlighted some of the issues fueling their work this year, including storytelling, climate resilience, heritage preservation, loss, collaboration, and the persistence of creativity against all odds.

Visitors in the Atrium listened to and participated in the poet **Tung-Hui Hu**'s *Drift/Loops*, a short performance that translated the rhythms and patterns of a musical composition into spoken language. By reading a supplied score aloud, speakers transformed the combinations, repetitions, and variations of two simple phrases drawn from folklore into

something that created a sense of time held in suspension. *Drift/Loops* was drawn from a collaborative work in progress between Hu and the composer **Paula Matthusen** (2015 Fellow), the artist Olivia Valentine, and Singularity.

Design Fellow **John Davis** selected several works from his signature repertoire of early American roots music for a project called *Before Storyville*. In the Salone he performed five rarely played solo piano pieces from nineteenth-century African American pianists and composers in New Orleans. This music foreshadowed jazz and rhythm & blues from the city in the twentieth century.

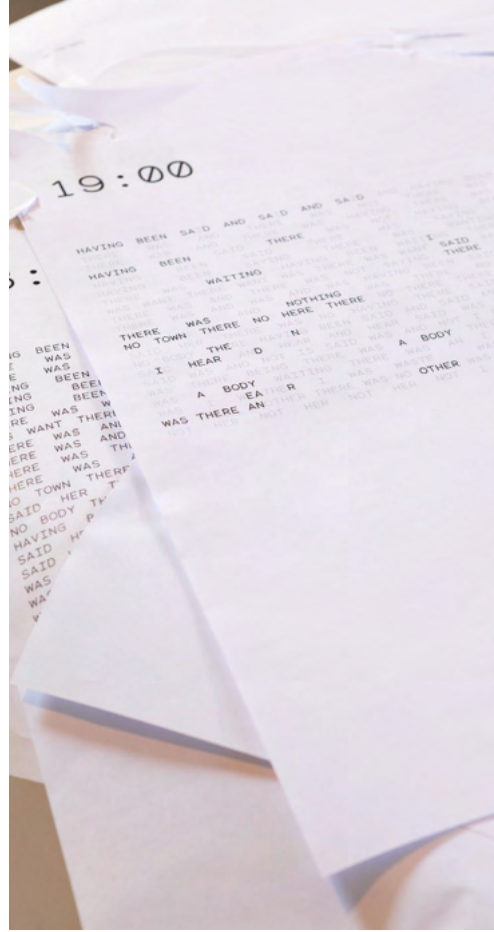
In 2019, Matera, Italy's oldest continuously inhabited city, leveraged its designation as a European Capital of Culture to celebrate its unique cultural heritage and repositioned its legacy to both attract temporary citizens and create a sense of connection

TOP
Tung-Hui Hu oversaw Fellows and guests as they perform *Drift/Loops*.

TOP RIGHT
A page from the score of Tung-Hui Hu's *Drift/Loops*.

MIDDLE LEFT
Attendees gather in the AAR Gallery.

BOTTOM
John Davis performed in the Salone.







for residents. A short film by the historic preservationist **Monica Rhodes** screened in the Cryptoporticus, titled *Widening the Lens: From Matera's Deep Past to the Deep Future* and made in collaboration with the American University in Rome film program, demonstrated how heritage can be used as a strategy to not only understand the past but also shape the present and future of a city.

Filmmaker **Ioana Uricaru** showcased a scene from her screenplay *You Are My Secret*, also produced with assistance from American University of Rome. Uricaru's short film, shown right after Rhodes's work, is a prelude to *Ursa Major*, her feature-film-length screenplay inspired by the life and work of the Jewish Romanian writer Mihail Sebastian (1907–1945). *Ursa Major* is a love story set in Romania during the darkest time of fascism and war, when even the possibility of love becomes doubtful.

Performed in the Cryptoporticus was **Marco Momi's** *San Dire (Ricordi, 2022) for Guitar and Electronics*, described by the composer as “a wordless and confidential exchange among interlaced souls that takes place through the guitar, an instrument that, in its tone, reminds me of friendship. Words, in contrast, can only hint at the intimate connections that the guitar's tones make possible. The electronics speak through sound analogies, revealing the affection of the playful gestures and displaying the complicity of the structure inside what remains unsaid.”

Affiliated Fellows **Antonella Genuardi** and **Leonardo Ruta** installed a site-specific work in the AAR Gallery. An installation related to curiosity, *The Golden Trumpets of Radiance* responded to the artists' education and the people who have impacted Sicily's history. “We think of the stucco from Giacomo Serpotta that adorns many Sicilian churches,” the artists said.

OPPOSITE, TOP
A screening of
Monica Rhodes's
short film,
Widening Lens.

OPPOSITE, LEFT
Ioana Uricaru
(left) directs
an actor while
filming in Villa
Chiaraviglio.

OPPOSITE, RIGHT
Guitarist Francesco
Palmieri performs
Marco Momi's com-
position *Sans dire*.

ABOVE
Antonella
Genuardi and
Leonardo Ruta's
installation in
the AAR Gallery.



“We think of the people who have walked the marble floors of the churches throughout time.” *The Golden Trumpets of Radianca* was created with the support of Ettore Alloggia; Litografia Bulla helped produce a series of serigraphies.

Alessandro Mulazzani collaborated with Manuela Ferrari for *The Sea of Rome: Fascination and Offense*. Mulazzani walked seventy kilometers of central Italian coastline on foot, collecting impressions and evidence from the Roman seascape to reinstate the complex image of an unstable and dynamic *sistema* near the Tiber River delta. This work, presented in the AAR Gallery, consisted of images and testimonials offering a diffused awareness, a subtler sensibility, a more conscious accessibility for a sustainable landscape.

Winter Open Studios was enthusiastically covered by two newspapers, *Il Messaggero* and *Corriere*

della Sera. Our next event, Summer Open Studios, will take place on June 8.

ABOVE
Alessandro Mulazzani (left) prepares his installation of *The Sea of Rome* (right).

What Makes A Citizen

AAR's February humanities conference explored the history of Italian and American identity.

On February 9–10, the Academy hosted a conference called *Citizenship and Identity in Italy and the United States: Contestations and Struggles*. Organized by Andrew W. Mellon Humanities Professor **Marla Stone** (1997 Fellow), the conference brought together scholars from the United States, Canada, Switzerland, Britain, and Italy to analyze and debate the meaning of identity in Italy and the US from the early nineteenth century to today—a broad topic that led to a diverse group of papers. In her opening remarks, Stone reminded us that “Citizenship implies much more than the legal rights and responsibilities which are awarded with it.”

The keynote speakers were **Stephanie Malia Hom** (2011 Fellow) of University of California, Santa Barbara, **Brenda E. Stevenson** of Oxford, **Pamela Ballinger** (2002 Fellow, 2011 Affiliated Fellow) of Michigan, and **Michael Vorenberg** of Brown. They were joined by a range of other scholars participating in the conference, with AAR welcoming back **Carmen Belmonte** (2019 Italian Fellow) and **Fiori Berhane** (2020 Fellow).

On the first day of the conference, Hom argued that “exclusionary logics tend to dominate what is, at heart, the dynamic of citizenships.” Who gets left out, she said, is more salient than who gets included, pointing to Istrians, the Roma people, and even the residents of Washington, DC (who lack voting representatives in Congress). Stevenson, for her part, gave a detailed analysis of the killing of Latasha Harlins by Korean American shopkeeper Soon Ja Du

in 1991, and the subsequent criminal case and sentencing, which partly spurred the 1992 Los Angeles riots. She argued that pre-existing anti-Black bias and identification with Du as an immigrant and shop owner led the judge, Karlin Fahey, to give Du a very light sentence.

On day two, Ballinger focused on the history of Italian citizenship, race, decolonization, and diaspora. She brought the visual arts into the discussion when she showed slides of a series by the artist Max Siedentopf that subverts the genre of “passport photo,” pushing it to playfully absurd limits. Meanwhile Vorenberg, an American historian, illuminated the fascinating parallels between Italy and the Risorgimento and the US and Reconstruction. “If citizenship is such a troubling category, what do we lose if we abandon citizenship?” he asked, responding to several other papers that had been presented. And what might a replacement be?

The meat of the discussion was not limited to the Lecture Room but continued over coffee and meals in the Salone and dining room. “Through the exchange of ideas and research, scholars in modern Italian and American history and politics, Afro Italian and Afro American studies, Mediterranean studies, and migration studies debated the commonalities and differences in the citizenship policies and practices of Italy and America and the deep challenges remaining in the forging of a true multiracial and multiethnic democracy of equal citizens,” said Stone.

FROM LEFT
Front row: John Torpey, Marla Stone, Angelica Pesarini, Brenda E. Stevenson, Daniela Luigia Caglioti, Silvana Patriarca, Stephanie Malia Hom, Hannah Malone.

Back row: Michael Vorenberg, Nicola Camilleri, Carmen Belmonte, Pamela Ballinger, Fiori Berhane.



Digging Deep

Whether unearthing new discoveries in libraries and archives, surveying far-flung archaeological sites, or wandering through obscure Roman streets and inconspicuous churches, these 2023 Rome Prize Fellows made the most of their time in the Eternal City.

The scholarly subjects explored by the following selection of 2023 Fellows span the centuries, ranging from how Romans rebuilt conquered cities across the empire and the visual depiction of early Christian monks in Egypt, to late-fifteenth-century Neapolitan song and the legacy of Jesuit education in Andean South America. On the creative side, the current class of Fellows includes two architects exploring superimposition and simultaneity in the Eternal City's built environment, a fiction writer chronicling three generations of a New York family, and a musical composer taking inspiration from pines in Villa Ada, the city's second largest park.

Lamia Balafrej

Lamia Balafrej's research project *Corporeal Instruments* explores the parallel and intersected histories of embodiment, forced labor, and technology in the medieval Mediterranean. The central and late Middle Ages, she argues, diffused a notion



A wine-serving automaton from *The Book of Knowledge of Ingenious Mechanical Devices*.

of automata, or self-moving machines designed in the shape of workers, that conceptualized the labor of slaves and craftsmen and blurred slave and machine, often minimizing the visibility of workers. Focusing on Sicily and Southern Italy, Balafrej examined slaves and freedmen producing art and architecture, the visual representation of slaves as “corporeal instruments,” and the relation between slavery and technology in courtly and rural contexts.

Jamel Brinkley



Jamel Brinkley worked on *Another Life*, his debut novel about family, grief, and becoming. Beginning in the 1990s, it centers on one New York City family, the Carters, as they weather life-altering losses. Brinkley envisions *Another Life* as a book structured in three parts, each introducing a new absence. The first is the flight of the family’s matriarch, the second is a murder due to police violence, the third is the family being dispossessed of their home. *Another Life* explores how African Americans endure, survive, and even thrive in the face of overwhelming pain and loss. While in Rome Brinkley grappled with key qualities of the novel: point of view, scale and time, pacing, frame and structure, and the realism of characters.

Preeti Chopra

Preeti Chopra expands on insights from historian Thomas R. Metcalf—that the British saw the Romans as a model for their own venture in India—in her project. Her *Historic Preservation, British Monuments, and the Legacy of Ancient Rome in Modern India* explores how the British made Roman monuments and architecture a part of India’s history and heritage. If the Romanized British became Indianized, many Indians became Romanized through inhabiting and constructing buildings, then philanthropy, and monuments. Chopra is revealing the profound reach of ancient and early modern Rome across the globe, and how this complicates historic conservation, not only in India but in other contemporary contexts.



Edwin Lutyens’s *All-India War Memorial Arch* (1931) in New Delhi, standing behind an empty canopy that once housed a statue of King George V that was attacked by activists in 1965.

Elizabeth G. Elmi

Elizabeth G. Elmi's *Inscribing the Self in Occupied Southern Italy* investigates political and aesthetic impulses behind the musical and literary production in the late fifteenth century. Her study goes beyond Naples to focus on the rural territories of the Italian south, emphasizing the status and function of lyric song within the complex and constantly shifting socio- and geopolitical power structure of the Kingdom of Naples. Neapolitan song was created in a range of contexts within Aragonese-ruled southern Italy, and Aragonese influence was not always positive. Yet the artistic form broke through the kingdom's traditional social hierarchy and undermined local and aristocratic cultural practices.



Denva E. Gallant

Interest in imitating the practices of the sainted desert hermits known to later generations as the Desert Fathers and Mothers surged in fourteenth-century western Europe. Laypeople and clergy alike gained access to these practices not just by reading *Lives of the Desert Fathers*



The page 60v from *Vitae partum*, created in Naples between 1350 and 1375, now in the Morgan Library and Museum.

or hearing about them in sermons, but through images that brought these tales to life. Denva E. Gallant's *Illustrating the Vitae partum* explores how these images functioned for the faithful by looking at a richly illustrated manuscript in the Morgan Library whose extraordinary illustrations are a singular witness to the rise of the eremitic ideal and its impact on visual culture in late medieval Italy.

Emily L. Hurt

Emily L. Hurt has completed her dissertation *Palimpsest Cities of the Roman Empire*, which shows that Roman culture was negotiated and produced through the destruction and rebuilding of conquered cities. Her project traces actions against rival cities that helped form myths about Roman history; it also examines the afterlife of rebuilt cities and how constructions of “Romanness” was imposed on and then transformed by newly established civic groups. Hurt views cities of Roman conquerors and vanquished communities as palimpsests, formative spaces where communities negotiated past and present identities.



Emily L. Hurt (top) excavating at Gabii with 2020 Fellow Parrish Elizabeth Wright (bottom).

Evan Jewell

Evan Jewell's book *Youth and Power* asks how a young elite man from 149 BCE to 68 CE could "act his age" in his specific historical context, and how this was often contingent on the performances of others, such as the enslaved boy. Inspired by age, performance, and gender studies, Jewell suggests that we can view age as a performance, informed by historically determined "age scripts." Drawing on textual and visual evidence—from graffiti to bearded portraits—the book tracks changes in these scripts to demonstrate how the history of age groups aid our understanding of power relations in ancient Rome.



Evan Jewell visits the hermitage of Saint Sylvester on Monte Soratte in Lazio, outside Rome. Sylvester was an early fourth century pope.

Jennifer Newsom and Tom Carruthers

That Rome has been invested in promulgating its own images and mythologies is without debate. The city was locus from which people, beliefs, power, and culture flowed and returned. Jennifer Newsom and Tom Carruthers's work acknowledges site- and social-specificity while projecting another imaginative space onto this environment. Their project *Wandering Stars, Vanishing Points* looks for evidence of superimpositions and simultaneity in architectural contexts. During their fellowship, they made large-format drawings, short films of public life, and models of projection systems that drew out forms of overwriting in Rome, revealing depths within social geometries that condition the city.



Lure (2019), installation in Seattle by Jennifer Newsom and Tom Carruthers in collaboration with Clayton Binkley.

S. Elizabeth Penry

Guido Ruggiero argued that the Italian Renaissance did not end but rather continued and expanded through Jesuit education. Jesuit missions enabled a “diaspora” of ideals of justice and rights, from Naples to the Viceroyalty of Peru, where sixteenth-century native Andeans refashioned these ideals of popular sovereignty and participatory democracy. After diving into the Archives of the Society of Jesus in Rome, S. Elizabeth Penry completed research for her book *The Italian Renaissance in Diaspora*, which chronicles an earlier and radically different genealogy for modernity that originated in the Mediterranean Atlantic world, was shaped by Jesuit education, and enacted by indigenous Andean people before traveling back to Europe.



Lillian Clare Sellati

Lillian Clare Sellati’s dissertation *When Is Herakles Not Himself?* investigates how scholars conceptualize Greek-looking artworks from outside the ancient Mediterranean, in Greater Central Asia (primarily modern Afghanistan and Pakistan). Are scholars correct to label figures from from 330 BCE to 230 CE with shorthand such as Herakles-Vajrapani when their creators never identified them in accompanying inscriptions? What social interactions are obscured and power differentials imposed? To combat this flatten-

ing, Sellati calls these figures “heraklean,” arguing that their makers designed a transculturally resonant iconography and intended a directed but indeterminate identity.



Christopher Stark

Christopher Stark’s recent work focuses on the observation and perception of different environments. His compositional process includes weeks, even months, of isolated travel during which he embeds himself in unfamiliar locations. Through sustained attention and repeated visits, Stark sought to uncover some of the nuance, serendipity, and ephemera of Rome. He captured hours of field recordings and then analyzed them to uncover musical ideas hidden within these unique sonic landscapes, using this material to compose a twenty-minute piano trio.



A score by Christopher Stark.

Alexa Vaughn

Alexa Vaughn has explored the aesthetics of Deaf and disabled experiences in Rome from ancient to modern times—in public parks and gardens to piazzas, public streets, and landmarks. By looking beyond basic accessibility guidelines and through the principles of DeafSpace/DeafScape, she is documenting creative imaginaries of what Roman spaces that celebrate Deafness might look like, figuratively and literally. Through photographs and sketches, personal votive offerings, and storytelling in sign language, Vaughn has worked to explore Deaf identity and sensory experiences in Rome, to create a model for historic cities to define and balance aesthetics and accessibility, and to forge a more inclusive practice of landscape architecture and historic preservation. Vaughn’s project, *Sorda Nella Città Eterna | Deaf in the Eternal City*, will be shared through future lectures and exhibitions.



Alexa Vaughn visits Castel del Monte during the Fellows’ fall trip to Puglia.

Saskia K. Verlaan

Language, often perceived as the bastion of patriarchal hierarchy and control, was a fertile medium for female creativity for



artists during the Italian women’s movement of the 1970s. Saskia K. Verlaan’s dissertation *Between Drawing and Script* addresses “asemantic” or “asemic” drawings, which take on characteristics of writing but resist legibility. Through the work of Irma Blank, Dadamaino, Betty Danon, and Maria Lai, Verlaan asks what it means to have writing that doesn’t signify. Their art, she argues, is a product of and critical response to the Italian neoavanguardia, which in the 1960s had fostered a culture of linguistic experimentation that challenged traditional culture and political power but failed to address or advance gender parity.

Ilaria Puri Purini Named the Next Arts Director

Following a competitive search, Dr. Ilaria Puri Purini has been selected to a three-year term as Andrew Heiskell Arts Director, succeeding interim director **Lindsay Harris** (2014 Fellow) this summer. She will become the first person of Italian nationality to serve as Arts Director.

An art historian, curator, and scholar, Puri Purini comes to the Academy from the Contemporary Art Society in London, where she served as curator of programs, working with contemporary artists across Britain, with a special focus on expanding art-historical narratives and practices. She has also served in curatorial roles at the Victoria and Albert Museum, Tate Modern, Solomon R. Guggenheim Museum, and Scuderie del Quirinale. She curated and contributed to numerous exhibitions, including *Adelaide Cioni: Ab'ovo / On Patterns* (2023) at Mimososa House, and *Pioneers: Morris and the Bauhaus* (2019) at the William Morris Gallery, both in London.

Puri Purini, who grew up in Rome, received her BA and MA in art history from La Sapienza University of Rome and her PhD from the London Consortium, Birkbeck College, University of London. She also studied at the Humboldt University of Berlin and the Institut National d'Histoire de l'Art in Paris. A published scholar, Puri Purini is the coeditor of *Doing the Work: Embedding Anti-Racism and Decolonisation in Museum Practice* (2022) and has contributed essays to *Dance Journal*, *Frieze*, and *Photography and Culture*, among other journals.

"I am thrilled to be joining the American Academy at such interesting times," Puri Purini told *AAR Magazine*. "For many Romans, AAR represents a place of excellence and the rigorous pursuit of creativity. My own academic work on the Bauhaus inspires my collaborative approach. I so look forward to working closely with staff and Rome Prize Fellows to build bridges between the Academy and the city's different communities."

The Academy thanks the members of the Arts Director Search Committee: Director **Aliza Wong**, President **Mark Robbins** (1997 Fellow), Board Chair **Calvin Tsao** (2010 Resident), Trustee **Michelle Hobart**, and **Walter Hood** (1997 Fellow, 2014 Resident).



Photograph by Stephanie Black.

Dispatch from Thailand: Stephen Harby



TOP
Frederick Fisher
(2008 Fellow)
and Harby's
2017 guidebook
to the city of
Rome, as seen
through the eyes
of Robert Venturi.
Published by
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BOTTOM
Harby sketches
the Taj Mahal.
Photograph courtesy of
Stephen Harby.

We are pleased to share that **Stephen Harby** (2000 Fellow) has made a bequest intention to endow a Rome Prize Fellowship and Residency in architecture, in memory of the architect **Charles Moore** (1982 Resident). Harby, an accomplished architect, educator, writer, and watercolorist, seeks to honor Moore's friendship and mentorship, both at the Yale School of Architecture, where Harby was his student, and during Harby's twenty years working for the firm Moore Ruble Yudell.

Harby spoke to *AAR Magazine* from northern Thailand, where he and his husband Kritsada Buajudhavudhivudh are transforming a seventeen-acre rice farm into a future center for the study of traditional Lanna culture. ("Lanna" means "kingdom of a million rice fields.") Several structures have already been built, and more are underway, using salvaged old-growth teak, a traditional building material. Harby is documenting the progress in a series of watercolors.

We might link Harby's passion for careful observation to his time at the Academy, where he said he began to better appreciate "the challenge, the pleasure, and reward that can be found in confronting the built environment." His Fellowship "really turned the page in my life, from practicing architect—creating buildings and environments—to one of studying them."

Inspired, Harby expanded the Yale School of Architecture's Rome summer course, in which students immerse themselves in Rome through drawing. Harby and his colleague Alexander Purves boosted the program's enrollment and popularity, exposing hundreds of students to the Eternal City over fourteen years. "Students told us that it was one of the most important experiences they had at Yale," Harby recounted, noting the critical support of then-dean Robert A. M. Stern.

Harby also runs a business organizing international tours that focus on the built environment. In February, he brought a group that included Yale architecture faculty to Rome. They stopped by AAR for lunch and visited the studio of Yale alums **Tom Carruthers** and **Jennifer Newsom** (2023 Fellows).

Harby was motivated to plan his gift out of gratitude for AAR's influence and a desire to pay it forward. "Running such a place is extremely challenging, and we can't ever count on continued prosperity and flushness," said Harby. "When there's an influence so galvanizing and so critically important as a year at the American Academy, those of us who support it want to provide the resources so that it can go on forever."

Going Solar

Here comes the sun. A new photovoltaic power generation system, installed on the roof of the McKim, Mead & White Building, is producing clean energy for the physical plant. The system has a total capacity of 46 kilowatts, which is expected to produce around 5,300 kilowatt hours of power per month on average and approximately 65,000 kilowatt hours of power annually. (For context, the average US household uses about 900 kilowatt hours of power per month.) This is a significant step toward reducing the Academy's carbon footprint by saving around seventy-five metric tons of carbon dioxide per year, the equivalent of about thirty acres of trees. It also will lead to cost savings. The Academy extends our deep gratitude to **Blake Middleton** (1982 Fellow) and Martha Eddy, who generously funded the purchase and installation of the solar array.



Photograph by Christopher Howard.

Classical Summer School Centennial

This year AAR's Classical Summer School, founded in 1923, marks its centennial. Over the years, countless teachers, archaeologists, and other classicists immersed themselves in all aspects of Roman antiquity, shaping the scholarship and careers of generations of classicists, as well as helping to define the field itself.

If you participated in the Classical Summer School, we would love to hear from you. Please submit a memory or photo to css100@aarome.org.



LEFT
Grant Showerman leads the 1926 Classical Summer School on a tour of the Forum and Colosseum.

Photograph from the American Academy in Rome, Institutional Archive.

RIGHT
The 2018 Classical Summer School at Trajan's Market.

Photograph by Liana Brent.



CONVIVIAM:

New York Gala

At our New York Gala, held on November 2, 2022, three hundred guests gathered to celebrate the achievements of three outstanding individuals—**Bill T. Jones**, **Ned Rorem** (2003 Resident), and **Marina Rustow** (2007 Fellow)—who have advanced the arts and humanities and demonstrate exceptional commitment to scholarship and creativity.

Our generous donors raised more than \$1 million to support the Academy's programs during a very special evening. The gala, held for the second consecutive year at Cipriani 25 Broadway, was cochaired by **Calvin Tsao** (2010 Resident) and **Slobodan Randjelović**, both members of the Academy's Board of Trustees. Architects **Billie Tsien** (2000 Resident) and **Tod Williams** (1983 Fellow) served as honorary cochairs.

After opening remarks by AAR President **Mark Robbins** (1997 Fellow) and Board Chair **Cary Davis**, guests were treated to a stirring performance of Rorem's composition "From whence cometh song?" (1981), sung by mezzo soprano Devony Smith with piano by Danny Zelibor. This presentation was the first of several highlights, including an unforgettable performance by Jones, who narrated spoken word from an excerpt of a new work while three performers from the Bill T. Jones/Arnie Zane Dance Company danced individually, in pairings, and as a trio. Smith and Zelibor performed a second song by Rorem, "Early in the Morning" (1958).

The gala featured a live auction of Experience Packages and a screening of "A Fountain of Creativity for Americans in Rome," a *CBS Sunday Morning* story that aired last July, featuring several 2022 Fellows describing their projects, their interdisciplinary collaborations, and the amazing setting on the Janiculum for their Rome Prize experience.

Rustow is an expert on the history of religion, and especially of Judaism, and the medieval period. Yaacob Dweck, Rustow's colleague at Princeton University, presented her medal to her. Composer David Sanford spoke of Rorem's accomplishments, though his medal was bestowed *in absentia*. Rorem, who had recently celebrated his ninety-ninth birth-



LEFT TO RIGHT, FROM TOP
Marina Rustow; the ambiance at Cipriani 25 Broadway; David Sanford; Slobodan Randjelović, Bill T. Jones, Mark Robbins, and Calvin Tsao; performers from the Bill T. Jones/Arnie Zane Dance Company.

Photographs by Sean Zanni/PMC.

day but died two weeks later, expressed his gratitude in a message read by Sanford. Randjelović extolled accolades to Jones, who has been previously honored with a MacArthur Fellowship, two Tony Awards, and five Bessie Awards, among many others.

The Academy extends a gracious thank you to everyone who supported this year's New York Gala. Please visit aarome.org/support for details about our next major fundraising event, the McKim Medal Gala, to be held in Rome on June 7.

Society of Fellows: Salone and Homecoming

November 4 saw the return of Salone, the Society of Fellows' flagship multimedia performance event. After a successful launch in 2021, SOF was delighted to present a program featuring musicians, composers, choreographers, and artists from among the Academy's alumni. This year's program included poetry by **Samiya Bashir** (2020 Fellow); theater and video from **John Jesurun** (2020 Fellow); video and music collaboration between **Catherine Wagner** and **Eric Nathan** (both 2014 Fellows); music and visual image collaboration from **Min Kwon** and **Laura Migliorino** (both 2017 Affiliated Fellows); puppetry by **Basil Twist** (2019 Fellow); theater from **Colin Gee** (2012 Fellow); and dance by **Molissa Fenley** (2008 Fellow).

Held at Roulette Intermedium in New York, Salone was an opportunity to reconnect with friends while enjoying first-class performances. Thanks to the generosity of the SOF community, area students were invited to attend Salone cost free. This introduction to AAR will hopefully inspire future Rome Prize applicants. Fenley, one of Salone's organizers, summed up the event: "Enormous thanks to all who attended or contributed. Salone will return in the spring of 2024!"

Leaving Rome can be disorienting—especially after a year or more in the Eternal City. This year, SOF debuted a program called Welcome Back & Reconnect. **Margaret Holben Ellis** (1994 Fellow) graciously hosted an event at her home in New York. A companion event took place at a restaurant in Ann Arbor. "The Welcome Back events connect newly returned fellows with other SOF members in their communities," commented SOF President **Phu Hoang** (2017 Fellow). "We want to provide an opportunity for fellows to meet and to organize follow-up events."



FROM TOP
Basil Twist (2019 Fellow); 2008 Fellow Molissa Fenley (right) with dancers from her company; Colin Gee (2012 Fellow).

Video stills by Dan Walworth.

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Thank you to the following architects, landscape architects, preservationists, and friends who issued a \$100,000 matching gift challenge in support of the Academy's buildings and grounds. With generous support from our community, the Academy met the match! We thank all donors who gave a gift toward this fundraising challenge for year-end 2022.

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WHEN IN ROME:



Calvin Tsao (2010 Resident) is a principal at Tsao & McKown Architects. He became chair of the Academy's Board of Trustees at the start of this year.

1 CHEZ DÉDÉ

Via di Monserrato, 35
Nested close to Piazza Farnese, Chez Dédé is a cabinet of curiosities, assembled by a husband-and-wife team. Andrea Ferolla is an artist who designed some of the wares, while wife Daria Reina curates a changing collection of new and vintage objects for the home. A great place to discover things you never thought you wanted.

2 RENATO E LUISA

Via dei Barbieri 25
Renato is in the kitchen and Luisa tends to guests in a most welcoming and cozy room. In warm weather the scene spills onto the narrow street outside. The recipes are given a fresh take and execution, using the best seasonal ingredients.

3 FEDERICO POLIDORI

Via del Piè di Marmo, 7/8
Near the Pantheon is this unobtrusive shop where leather smith Federico has been plying his shrinking trade for four decades. His sturdy and handsome leather goods can be custom made in a great variety of hides that will last a lifetime.

4 CRML

Via dell'Orso, 72
Designer Carmelo Morello, who worked at many established fashion houses, now designs under his own line a collection of elegant, forward-thinking clothes using unusual, end-run textiles sourced from the mills in Como.

5 BOMBA

Via dell'Oca, 39
This store off Piazza del Popolo is a hidden gem full of exquisite clothing. Cristina Bomba designs the women's wear while her son Michele Am does the men's. A world-class Roman institution.

6 LA CHAMBRE TURQUE, VILLA MEDICI

Viale della Trinità dei Monti, 1
The Moorish room, or la Chambre Turque, is worth getting a permesso to see this small space in one of the towers. It is an exquisite example of orientalism that so fascinated European artists of the nineteenth century.

7 TRINITÀ DEI MONTI

Piazza della Trinità dei Monti, 3
The murals at the church of Trinità dei Monti were painted using anamorphic projection, where one can only see the true image by looking at it obliquely.

8 SANTOPALATO

Piazza Tarquinia, 4 a/b
Situating off Piazza Tarquinia, a bit away from historic center, this restaurant features a modern treatment on an old Roman tradition of serving offal in an offbeat and easygoing atmosphere.

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 e 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 di questa eccezionale comunità.

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