

Trustees' Week 2019

Detailed List of Events

MONDAY 3 JUNE

THE LATERAN: MYTH AND POWER IN PAPAL ROME

Talia Di Manno, Anna Majeski, and Sean Tandy

Di Manno: Anthony M. Clark/Samuel H. Kress Foundation Pre-Doctoral Rome Prize (Renaissance and Early Modern Studies)

PhD Candidate, Department of History, University of California, Berkeley

Majeski: Donald and Maria Cox/Samuel H. Kress Foundation Pre-Doctoral Rome Prize (Medieval Studies, Year Two of a Two-Year Fellowship)

PhD Candidate, Institute of Fine Arts, New York University

Tandy: Arthur Ross Pre-Doctoral Rome Prize (Ancient Studies)

PhD Candidate, Indiana University

Departure Time: 9:45 a.m. from AAR Main Gate

Meet on Site: 10:15 a.m. at Scala Sancta Piazza di San Giovanni in Laterano

Return to AAR: 1:00 p.m.

During this walk we will visit a complex of sites at the Lateran, the seat of the Roman popes for about one millennium. The Lateran is a focal point for many important campaigns of papal patronage, attesting to the intimate role played by images and works of art in the construction of papal power. This walk will explore how the papacy propagated two myths—that Peter, from whom the popes derived their power, came to Rome (Petrine Primacy), and that Constantine the emperor gave the popes power over the western empire (the Donation of Constantine)—through a rich selection of mosaics, frescoes, ancient *spoglia*, and relics. We will first visit the Sancta Sanctorum—literally, the “Holy of Holies”—once the pope’s private chapel. The entrance is reached by way of the *Scala Sancta*, supposedly the steps taken from the house of Pontius Pilate by Helena, mother of Constantine. Once inside, we’ll examine the building’s mosaics and innovative fresco program, which together transform the chapel into a sort of monumental reliquary. We will next visit the cathedral church of St. John Lateran, built in the 4th century by Constantine over the barracks of Maxentius’ guard, and later redesigned by Borromini in the 16th century. We will focus on the frescoes from 1600 depicting the legend of Constantine’s baptism by Pope Sylvester after being cured of leprosy. Finally, we will visit the Lateran baptistry to see a different and better known version of the Constantine myth commissioned under Urban VIII (1623-44).

Bibliography:

Bjornlie, Shane, ed. *The Life and Legacy of Constantine: Traditions Through the Ages*. London: Routledge, 2017.

Krautheimer, Richard, *Rome, Profile of a City, 312-1308*. Princeton, N.J.: Princeton University Press, 1980.
Stinger, Charles L. "The Renovatio Imperii and Renovatio Romae," chapter five (pp. 235–91) of *The Renaissance in Rome*. Bloomington, IN: Indiana University Press, 1985.

Note: A dress code of covered knees and shoulders is strongly recommended.

LUNCH

1:00 p.m.

Cortile

McKim, Mead & White Building

PHOTOGRAPHY AND LITERATURE: CASA DELLE LETTERATURE AND ARCHIVIO DI STATO, SANT'IVO ALLA SAPIENZA

Sze Tsung Nicolás Leong

Abigail Cohen Rome Prize (Visual Arts)

Photographer, Los Angeles

Departure Time: 2:00 p.m. from AAR Main Gate

Meet on Site: 2:30 p.m. at Casa delle Letterature – Piazza dell’Orologio 3

Return to AAR: 5:30 p.m.

In this walk we will visit an exhibition at the Casa delle Letterature featuring the work of Nicolás Leong and Judy Chung, who have collaborated with several fellows and visiting artists of the American Academy. The exhibition, part of the Festival delle Letterature, combines photographs by Leong as well as parallel texts by members of the AAR community that explore the relationship of literature, history, and the spaces of Rome. The walk will also include a visit to the Archivio di Stato in the Sant’Ivo complex. The space is one of the subjects of Leong’s photographs, and also houses rare original documents, which we will see, relating to Caravaggio and Francesco Borromini. The walk will also feature readings by Literature Fellows, Bennett Sims and Kirstin Valdez Quade and by Fellow Traveler Judy Chung.

TUESDAY 4 JUNE

FORO ITALICO AND VILLAGGIO OLIMPICO

John Ochensdorf, FAAR’08

Director

Departure Time: 10:00 a.m. from AAR Main Gate

Meet on Site: 10:30 a.m. at Foro Italico – Piazza Lauro De Bosis, 3

Return to AAR: 1:00 p.m.

This walk will focus on the architecture and planning for the 1960 Olympic Games in Rome, with an emphasis on adaptive reuse and contemporary historic preservation debates. We will begin at the Foro Italico, originally built as the Foro Mussolini from 1928 to 1938, which was intended to host the 1940

Olympic Games in Rome. This site, whose complex fascist-era iconography continues to provoke discussion, was reappropriated for the 1960 Olympic Games and serves today as the seat for the Italian National Olympic Committee (CONI).

We will then move to the nearby Flaminio district to consider the urban context and the landscape and architectural design approaches for the 1960 games, which includes several fine examples of post-war Italian design. In considering the multiple efforts to reinvent the zone, we will visit the Villaggio Olimpico and the housing for athletes built by Luigi Moretti (1906-1973) and other leading architects. We will conclude at the Palazzetto dello Sport, completed in 1957 by Pier Luigi Nervi (1891-1979) with architect Annibale Vitellozzi (1902-1990). This revolutionary concrete dome was built in only 40 days using Nervi's patented construction system of prefabricated ferro-cement panels. As a result, Nervi became well known internationally as a "poet in concrete" and was invited to deliver the Charles Eliot Norton Lectures at Harvard in 1961-62. Today, these and other mid-century monuments face an uncertain future in Rome.

Bibliography:

Leslie, Thomas, *Beauty's Rigor: Patterns of Production in the Work of Pier Luigi Nervi*, University of Illinois Press, 2017. (Book by 2014 FAAR)

Nervi, P.L., *Aesthetics and Technology in Building (The Eliot Norton Lectures)*, Harvard University Press, 1965.

LUNCH

1:00 p.m.

Cortile

McKim, Mead & White Building

PICTURING HISTORY: PHOTOGRAPHY AND ARCHIVES IN ROME

David Ogawa

Terra Foundation Affiliated Fellow

Assistant Professor of Art History, Union College

Departure Time: 2:00 p.m. from AAR Main Gate

Meet on Site: 2:30 p.m. at Istituto Centrale per il Catalogo e la Documentazione – Via di S. Michele, 18

Return to AAR: 4:30 p.m.

On this walk we will visit the spaces and collections of the ICCD (*Istituto Centrale per il Catalogo e la Documentazione*), which is the Italian institute for the documentation and cataloguing of cultural patrimony throughout the country. We will discuss the history of photography in Italy and some of the various photographic techniques employed in the photographs in their collection. We will also examine the formation of this vast archive, the technologies used for cataloging and accessing the materials, and the ways in which archival formation has historically shaped cultural discourse. We will also tour some of the collections housed there, which include a group of historic cameras and rare vintage photographs of the city of Rome.

Bibliography

Pelizzari, Maria Antonella. 2011. *Photography and Italy*. London: Reaktion

Pelizzari, Maria Antonella, ed. 1996. "Nineteenth-Century Photography in Italy," *History of Photography* 20, no. 1 (Spring 1996) - journal issue with series of articles.

Note: Please bring photo I.D.

WELCOME RECEPTION AND COMMUNITY DINNER

Reception

7:00 p.m.

Bass Garden

Dinner

8:00 p.m.

Cortile

This is the official welcome and the first chance to meet the Rome Prize Winners and AAR community and to begin conversations that we hope will last throughout the week.

WEDNESDAY 5 JUNE

THE EMPORIUM: TRASH AND TREASURE IN A ROMAN SUBURB

Allison L.C. Emmerson

Emeline Hill Richardson Post-Doctoral Rome Prize (Ancient Studies)

Assistant Professor, Department of Classical Studies, Tulane University

Departure Time: 9:45 a.m. from AAR Main Gate

Meet on Site: 10:15 a.m. at Monte Testaccio – Via Nicola Zabaglia 24

Return to AAR: 1:00 p.m.

This walk will focus on two iconic monuments of the modern area of Testaccio: the pyramid tomb of Gaius Cestius and Monte Testaccio, the eighth hill of Rome, which consists entirely of discarded shipping amphora. We will begin by going to the top of this remarkable rubbish dump for a view of Rome from its summit and a discussion of how it came to exist and the economic implications of such a monument in one of Rome's suburbs. We will then walk to the enormous pyramid tomb of Gaius Cestius, the finest surviving example of elite funerary competition during the Augustan period, where we will enter the rarely seen internal painted chamber of the tomb. We will end by discussing how seemingly contradictory forces—life and death, commerce and religion, garbage and monumentality—came together to make up these unique zones of the ancient city.

Bibliography:

Funari, P.P.A. 2001. "Monte Testaccio and Roman Economy". *Journal of Roman Archaeology* 14: 585-588 (book review).

Remesal Rodriguez, J. 1998. "Baetican Olive Oil and the Roman Economy". In S. Keay (ed.) *The Archaeology of Early Roman Baetica* (JRA Supp. 29): 183-200.

Ridley, Ronald T. 1992. "The Praetor and the Pyramid. The Tomb of Gaius Cestius in History, Archaeology and Literature" *Bollettino di Archeologia* 13-15: 1-30.

Note: Closed toe shoes and hats recommended.

LIBRARY COMMITTEE

10:00 a.m. – 11:30 a.m.

Lecture Room

McKim, Mead & White Building

LUNCH

1:00 p.m.

Cortile

McKim, Mead & White Building

FELLOWSHIPS COMMITTEE (LUNCHEON)

1:00 p.m. – 2:00 p.m.

Dining Room

McKim, Mead & White Building

4-MINUTE PRESENTATIONS

2:30 p.m. – 4:00 p.m.

Lecture Room

McKim, Mead & White Building

The 2019 Rome Prize Winners in the Humanities will present 4-minute talks, highlighting their projects and what they've accomplished during their year. This is the best intellectual channel-surfing you'll ever experience.

LIBRARY TEA

4:00 p.m. – 4:30 p.m.

Salone

McKim, Mead & White Building

Enjoy tea and cookies while discussing the 4-minute Presentations with the 2019 Rome Prize Winners in the Humanities.

MCKIM MEDAL GALA

7:30 p.m. Cocktails

8:30 p.m. Dinner, dancing, and dessert

Villa Aurelia

Largo di Porta S. Pancrazio, 2

The McKim Medal Gala is a separate ticketed event.

THURSDAY 6 JUNE

THE GOLDEN HOUSE OF NERO (WITH VIRTUAL REALITY)

Lynne Lancaster

Andrew W. Mellon Professor-in-Charge

Departure Time: 10:00 a.m. from AAR Main Gate
Meet on Site: 10:30 a.m. at Domus Aurea – Via della Domus Aurea, 1
Return to AAR: 1:00 p.m.
Limited to: 22 people (*Please note, this Walk and Talk has reached capacity*)

In this walk we will explore Nero's Golden House (the Domus Aurea), the name of which comes from the gilding on the painted ceilings, which was still visible during the 16th century when these remains were found during the Renaissance and inspired the likes of Raphael (whose graffito is on the wall) and Michelangelo. Nero's house was actually a type of suburban villa that was criticized in its day for engulfing the Urbs itself and making the city into Nero's own pleasure gardens. The surviving section retains many wall and ceiling paintings as well as the famous octagonal domed room, which some have speculated was the dining room with the rotating ceiling described by Suetonius. When Trajan's builders constructed baths over this section of Nero's house they stripped much of the marble and added additional walls to support the baths above. During this visit we will be using virtual reality goggles to get a better sense of what the original Domus Aurea was like.

Bibliography:

MacDonald, William. *Architecture of the Roman Empire* I. Princeton, 1982.

Note: Appropriate clothing and shoes for dark, damp spaces recommended.

OPPORTUNITIES IN MASS: A TALE OF TWO BUILDINGS ON THE QUIRINALE

Erin Besler and Marcel Sanchez Prieto

Besler: Founders Rome Prize (Architecture)
Assistant Professor, School of Architecture, Princeton University
Partner, Besler & Sons

Prieto: Frances Barker Tracy/ Arnold W. Brunner/ Katherine Edwards Gordon Rome Prize (Architecture)
Partner, CRO studio, San Diego and Tijuana
Professor, School of Architecture, Woodbury University

Departure Time: 10:00 a.m. from AAR Main Gate
Meet on Site: 10:30 a.m. at Obelisk – Piazza del Quirinale
Return to AAR: 1:00 p.m.

The form of 17th century Rome is often said to have been shaped and most dramatically changed by two competing architects: Gian Lorenzo Bernini and Francesco Borromini. In this walk we will visit two monuments: Borromini's San Carlino alle Quattro Fontane and Bernini's Sant'Andrea al Quirinale. Although the legacy of a fierce rivalry between the two has permeated many discussions surrounding their work, we will present an alternative story. While looking at a pair of buildings in the Quirinale we will examine the dominant issues that have emphasized the differences in their designs by reexamining the limits of their expertise. Bernini was widely recognized for his skill as a master sculptor from a very young age, whereas Borromini's early experience was in the manual trades as a stonemason. Ultimately these different forms of knowledge shaped their approach to the problem of material thickness, an architectural problem that has proliferated throughout Rome. Borromini and Bernini had different approaches to the treatment of material, mass, and the thickness of masonry walls, and to mitigating differences between adjacent spaces.

Bernini amplified and animated elements within a spatial boundary while Borromini articulated material and surface using a geometric interplay between interior and exterior space. With these two architects we see different reactions to the challenges of mediating the urban conditions of Baroque Rome.

Bibliography:

Franco Mormando, Franco. *Bernini: His Life and His Rome*. Chicago 2011.
Blunt, Anthony. *Borromini*. London, 1979.

Note: A dress code of covered knees and shoulders is strongly recommended.

PLANT, PLANNING & PRESERVATION COMMITTEE

10:00 a.m. – 11:30 a.m.

Lecture Room

McKim, Mead & White Building

LUNCH AT PALAZZO ORSINI

Departure Time: 1:00 p.m. from AAR Main Gate
Vans from Walks and Talks (The Golden House of Nero and Opportunities in Mass) will drop off at Palazzo Orsini

Meet on Site: 1:15 p.m. at Via Monte Savello, 30

Return to AAR: 3:30 p.m.

Join us for lunch hosted by Martine Orsini at Palazzo Orsini, a Renaissance palace built on top of the arches of the first-century Teatro di Marcello. Lunch will include a tour of Martine Orsini's contemporary art collection led by Peter Benson Miller, Andrew Heiskell Arts Director.

FELLOWS' OPEN STUDIOS, READINGS AND MUSICAL INSTALLATIONS

6:00 p.m. – 11:00 p.m.

McKim, Mead & White Building

Open Studios offers the public an opportunity to see the studios of current Rome Prize Fellows and Italian Fellows in the fields of Architecture, Design, Landscape Architecture, Historic Preservation and Conservation, and Visual Arts. Fellows in Literature will give readings of their work and Fellows in Musical Composition will perform throughout the evening.

Light snacks and a light meal for Trustees, Patrons, and their guests, will be available in the Dining Room from 6:30 p.m. – 11:00 p.m.

FRIDAY 7 JUNE

BOARD OF TRUSTEES MEETING

9:30 a.m. – 10:00 a.m. Light breakfast buffet available.

10:00 a.m. – 1:00 p.m.

Lecture Room

McKim, Mead & White Building

ROMAN SELF-PRESENTATION, PUBLIC AND PRIVATE: TREASURES OF THE PALAZZO MASSIMO

Eric J. Kondratieff

Andrew Heiskell Post-Doctoral Rome Prize (Ancient Studies)

Associate Professor, Department of History, Western Kentucky University

Departure Time: 10:00 a.m. from AAR Main Gate

Meet on Site: 10:30 a.m. at Palazzo Massimo alle Terme – Largo di Villa Peretti, 1

Return to AAR: 1:00 p.m.

"Art and architecture are mirrors of a society. They reflect the state of its values, especially in times of crisis or transition." --Paul Zanker, *The Power of Images in the Age of Augustus* (1988).

The Palazzo Massimo's collection of portraits, coins, and domestic décor provides an excellent opportunity to consider how elite Romans fashioned and projected their identity in public and private contexts, and how those self-fashioned images reflected the concerns and aesthetics of their time.

During our visit, we will focus on three areas that represent the museum's strengths. We will start with its collection of ancient portraits that traces the oscillations in Roman portraiture between the Republic's "Honest Abe" verism and the heroic idealism of the Imperial era (including some compromises along the way). We will then consider two types of décor — mosaics from *atria* and frescoes from *cubicula* and *triclinia* — to contextualize self-image fashioning in public and private domestic spaces. We will conclude with the museum's numismatic display for a brief overview of Roman coinage and discussion of how and

why its imagery evolved from anonymous representations of state authority to timely advertisements of the emperor's achievements and virtues.

Bibliography:

E. Borg, ed., *The Blackwell Companion to Roman Art* (London 2015) esp. 233-50 ("Roman Portraits"), 268-84 ("Mosaics"), 367-428 ("Roman Art in 'Private Space'").

E.K. Gazda, ed., *Roman Art in the Private Sphere: New Perspectives on the Architecture and Decor of the Domus, Villa, and Insula* (Ann Arbor 1995).

C. Howgego, *Ancient History from Coins*. (London 1995), esp. 22-3, 56-9, 67-87

P. Zanker, *The Power of Images in the Age of Augustus* (Ann Arbor 1988), esp. 5-166, 265-96.

E. Kondratieff, "The Column and Coinage of C. Duilius: Innovations in Iconography in Large and Small Media in the Middle Republic," *Scripta Classica Israelica* 23 (2004) 1-39. (On the first use of Roman coinage as a means for political self-promotion)

C. Noreña, "The Communication of the Emperor's Virtues," *Journal of Roman Studies* 91 (2001), 146-68. (On the use of coinage and public monuments together to promote key virtues — piety, chastity, etc. — of the emperor and his household)

LUNCH

1:00 p.m.

Cortile

McKim, Mead & White Building

VILLA ALBANI AND THE TORLONIA COLLECTION

Peter Benson Miller

Andrew Heiskell Arts Director

Departure Time: 2:00 p.m. from AAR Main Gate

Meet on Site: 2:30 p.m. at Villa Albani – Via Salaria, 92

Return to AAR: 5:15 p.m.

The celebrated Villa Albani (now Albani-Torlonia) was built on the Via Salaria for Cardinal Alessandro Albani, nephew of Pope Clement XI, between 1747 and 1767. During the Cardinal's lifetime, Villa Albani marked the epicenter of enthusiasm for all things antique. It housed an expanding collection of sarcophagi, columns and sculptures, including a famous bas-relief of Antinous, catalogued by the Cardinal's secretary Johann Joachim Winckelmann. After the upheavals of the Napoleonic Empire, the Villa was sold to the Torlonia, who assembled a major collection of their own.

The Torlonia family is according a very special honor to the AAR in allowing our group to see not only Villa Albani, but also the storage and conservation facility on Via della Lungara, formerly the site of the Museo Torlonia. There, in 1893, Alessandro Torlonia opened a museum containing over 620 statues and sarcophagi, many of which most likely came from a collection amassed by the Giustiniani family. Italian art critic Federico Zevi called it "the most important private museum of sculpture in the world." In the 1960s, the museum was dismantled and the works it contained have remained off limits, even to scholars, for decades.

We will see works being prepared for an exhibition of the Torlonia collection to be shown at the Capitoline Museums before traveling abroad. The walk will also consider the rise of the Torlonia family, Cardinal Albani and his collection of antiquities, and the entwined worlds of collecting, connoisseurship, and neoclassicism in the visual arts in eighteenth-century Rome.

THE ACADEMIC BODY EXHIBITION TOUR

Mark Robbins, FAAR'97
President and CEO

Peter Benson Miller
Andrew Heiskell Arts Director

Meet on Site: 7:00 p.m. at AAR Gallery
Tour Ends: 7:30 p.m.

Since the origins of representation, the human body has been a vehicle for a variety of approaches to artistic expression. As a way of imagining the divine, as a site of ideal beauty and ruminations on mortality, or as the contested ground between nature and culture, bodies—and representations of bodies—index culture's ideas about itself and mark the locus for the questioning and contestation of the human form.

Recently, the body has reemerged as a work in progress, a canvas to be altered, conforming to changing canons of beauty or constantly evolving constructed gender roles. In this capacity, the body as a malleable form has once again taken center stage in cultural debate and artistic expression. As lightning rods for contemporary social issues—including the violence committed against the marginalized, the recognition of transgender individuals, and the replacement of workers by robotics, to name only a few examples—bodies have assumed unprecedented visibility in political discourse.

Mindful of these issues, this exhibition tracks the ways in which the body has been interrogated and transformed in contemporary art from 1894 to the present. As it has evolved from a stalwart of academic artistic practice to a laboratory for cutting-edge dialogue between critical theory and creative endeavor, the American Academy in Rome is uniquely qualified to host an exhibition tracking the changing representations of the body in art and society. In so doing, the institution reflects critically on its own trajectory and enduring relevance. The Academic Body features work by artists affiliated with the AAR whose work has explored the above themes in provocative ways, as well as artists whose trajectories have intersected meaningfully and critically with Italy and the Academic tradition, including Sanford Biggers (2018 Fellow), Patricia Cronin (2007 Fellow), Daniel Chester French, Stephen Greene (1954 Fellow), Ann Hamilton (2017 Resident), Lyle Ashton Harris (2001 Fellow), Tom Johnson/Adrienne Kennedy, Sally Mann, Paul Manship (1912 Fellow), Jessie Marino (2019 Fellow), Beverly McIver (2018 Fellow), Ana Mendieta (1984 Fellow), Wangechi Mutu (2019 Resident), Catherine Opie, Stefan Sagmeister (2019 Resident), David Schutter (2016 Fellow), SISSI (2007 Italian Fellow), Giuseppe Stampone (2014 Italian Fellow), Catherine Wagner (2014 Fellow), Deborah Willis (2019 Resident).

The exhibition is curated by President Mark Robbins (1997 Fellow) and Peter Benson Miller, Andrew Heiskell Arts Director, and is made possible by the Robert Mapplethorpe Foundation, the Roy Lichtenstein Artist in Residence Fund, and the Terra Foundation for American Art.

CERTIFICATES AND ROSETTES CEREMONY

7:30 p.m. – 8:00 p.m.

Cortile

McKim, Mead & White Building

Join us to celebrate the accomplishments of this extraordinary year of Rome Prize Winners. This ceremony marks the transition of the group from Rome Prize Winners to Fellows.

CORTILE DINNER

8:00 p.m.

Cortile

McKim, Mead & White Building

A seated dinner, and the final event of Trustees' Week, this is a festive opportunity to toast the Fellows and the Academy community.

SATURDAY, 8 JUNE— MONDAY, 10 JUNE

Trustees' Trip to Milan

Additional costs associated.

The trip begins with lunch in Milan on Saturday, June 8 and concludes following lunch on Monday, June 10. A full itinerary will be provided for trip participants.