



**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

**FALL/WINTER
2015**

This issue of *AAR Magazine* features artists, writers, scholars, and composers from our diverse and expansive community, as well as one of our signature resources: the **Arthur & Janet C. Ross Library**. The overarching theme of **Categories**, which characterizes AAR programming and events throughout this year, is represented in the varied fields we address—from electronic music to archaeology—and in the ways Fellows and Residents cross between and redefine categories that once seemed wholly distinct and fixed. **Welcome to the world of ideas at the American Academy in Rome.**

Questo numero dell'*AAR Magazine* vi farà conoscere alcuni degli artisti, compositori, scrittori e studiosi che fanno parte della nostra comunità—numerosa e composita, e insieme vi presenterà una delle nostre principali risorse a supporto della ricerca: la **Biblioteca Arthur & Janet C. Ross**. Il tema onnicomprensivo delle **Categorie**, che domina quest'anno la programmazione e gli eventi dell'Accademia, è rappresentato sia nei diversi campi che abbracciamo—dalla musica elettronica all'archeologia—sia nei percorsi seguiti da Borsisti e Residenti nel loro tentativo di ridefinire categorie che in passato sembravano isolate e immutabili. **Benvenuti al mondo di idee dell'American Academy in Rome.**

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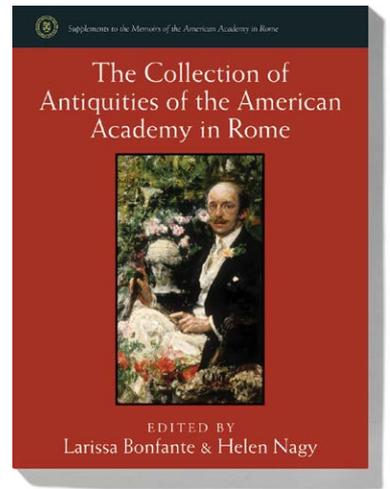
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WHEN IN ROME

The AAR community shares favorite places in Rome



Archaeology for the ages

As an art historian and educator, **Helen “Ili” Nagy** (1986 Fellow, 2009 Resident, AAR Trustee) seeks to instill in others the enthusiasm she feels for the ancient and medieval world. Her specialties encompass the art and archaeology of Greece and Rome, early Christian and Byzantine art, and Etruscan archaeology. Now retired from her position as professor of art history at the University of Puget Sound, Ili continues to share her wisdom and infectious appreciation through lectures and tours.

Ili has been a longtime champion and generous supporter of the Academy’s Norton-Van Buren Archaeology Study Collection. Subsequently she and other dedicated members of the AAR community made it their mission to preserve and catalogue this important resource and make it more accessible to researchers. The culmination of the enormous effort, which Ili has described as “Sisphoean,” came last June when a packed audience in Rome celebrated the publication of *Highlights of the American Academy Norton-Van Buren Archaeology Study Collection*, edited by Ili and Larissa Bonfante. (The collection is also online as part of AAR’s new Digital Humanities Center.)

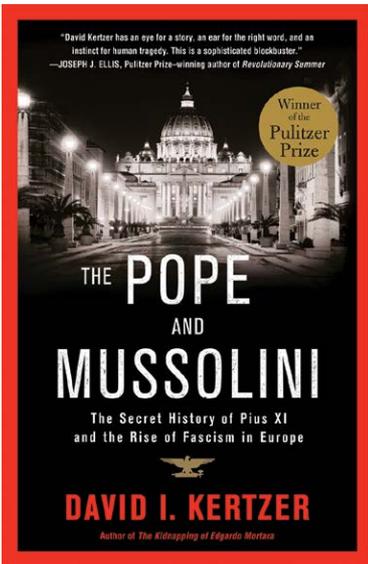
Fellow’s project debuts at the Guggenheim

Filmmaker/photographer **Petra Noordkamp** (2014 Mondriaan Fonds/Dutch Affiliated Fellow) moves easily between the mediums of photography and film. Through each, she seeks to explore perceptions of architecture and the urban environment with particular reference to the influences and interactions of memories, dreams, movies, and firsthand experience. This interest is evident in her latest film, a short documentary commissioned by the Solomon R. Guggenheim Museum as part of the exhibition *Alberto Burri: The Trauma of Painting*. In *Il Grande Cretto di Gibellina* (2015), Petra captures the sense of place and history created in *Grande Cretto*,

the monumental land art project Burri designed as a memorial to an earthquake-destroyed town in Sicily.

Petra began work on the Burri film during her time at the Academy and entrusted the editing to an AAR colleague: visual artist/filmmaker **Reynold Reynolds** (2014 Fellow). She continues to develop another project she started at the Academy, which examines the works of writer/filmmaker Pier Paolo Pasolini and architect Ludovico Quaroni and their relationship with the city of Rome.

ABOVE
A frame from *Il Grande Cretto di Gibellina*.
Courtesy of the artist.



TOP
David Kertzer speaking at the American Academy in Rome.
Photo by Gianni Franzo.
Book cover courtesy of Random House.

Kertzer wins Pulitzer Prize

The last two years have been busy ones for author, scholar, and educator **David Kertzer** (2000 Resident, AAR Trustee). This past spring, he received the 2015 Pulitzer Prize for Biography for *The Pope and Mussolini: The Secret History of Pius XI and the Rise of Fascism in Europe*. The bestseller details the relationship between dictator Benito Mussolini and Pope Pius XI (1922–1939)—drawing on an amazing, newly available cache of archival materials from the Vatican. In 2014, news leaked that Oscar-winning filmmaker Steven Spielberg is planning to direct a movie version of *The Kidnapping of Edgardo Mortara*, one of his earlier books. A National Book Award finalist for nonfiction, *The Kidnapping of Edgardo Mortara* is being adapted for the screen by acclaimed playwright and screenwriter Tony Kushner (*Angels in America, Lincoln*). It tells the thrilling tale of a 19th-century scandal involving the clandestine baptism of a young Jewish boy from Bologna and his subsequent seizure by the Catholic Church.

A specialist on Italian politics, society, and religious history, David is the Paul Dupee University Professor of Social Science and professor of anthropology and Italian studies at Brown University where, from 2006 to 2011, he was provost. A cofounder of the *Journal of Modern Italian Studies*, he served for many years as its

coeditor. Among his other notable publications are *Amalia's Tale*, *Prisoner of the Vatican*, and *The Popes Against the Jews*, a look at the Vatican's role in the rise of modern anti-Semitism that has been published in Italian, French, German, Dutch, Spanish, Brazilian, Polish, Hungarian, and British editions. In 2016 David will return to Rome to work on his new book on the Roman Revolution of 1848.



A “luminous mirage” in New York

Visual artist **Teresita Fernandez** (1999 Southern Regional Affiliated Fellow) has been intriguing visitors to New York City’s Madison Square Park since her experiential installation *Fata Morgana* (2015) opened to the public on June 1 (it remains on view into this winter). Teresita was interested in “addressing all of the active walkways of the Park” and in the ways the piece might engage pedestrians by capturing the reflections of their faces and movements.

The project involves precision-cut gold mirrors, pieced and bolted together in layers above the park’s walkways. Its title comes from a term (derived from the Italian name of the Arthurian sorceress Morgan le Fay) for an optical illusion or mirage seen on the horizon. In Teresita’s words, “by hovering over the Park in a horizontal band, *Fata Morgana* becomes a ghost-like, sculptural, luminous mirage that both distorts the landscape and radiates golden light.”

The recipient of a MacArthur Foundation “genius” Fellowship, Teresita is based in Brooklyn and recently completed a three-year

tour of duty as a presidential appointee to the U.S. Commission of Fine Arts. Her solo exhibition *As Above, So Below* brought a series of immersive installations involving graphite and gold to the galleries of Mass MOCA from May 2014 to spring 2015.

ABOVE
Fata Morgana in New York City’s Madison Square Park.
Courtesy of the artist.

IN RESIDENCE:

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

During their stay, Residents serve as senior advisors to Rome Prize recipients and host special Academy-wide events—concerts, exhibitions, lectures, readings, and instructional walks in Rome. Meet some of our Residents for this fall/winter.



ANDREA COCHRAN

Andrea Cochran, winner of the 2014 National Design Award in Landscape Architecture, believes that her field has the power to alter perceptions and ultimately initiate a deeper respect for the environment. The works of her San Francisco-based firm, Andrea Cochran Landscape Architecture, invite users to forge new relationships with their surroundings. By juxtaposing ordered architectural forms with the permeable, mutable materials of landscape, they draw attention to important moments in nature and highlight changes over time. Among the firm's award-winning recent projects are the tranquil outdoor spaces that are part of the Windhover Contemplative Center (2015) at Stanford University and the vibrant, interactive environment of the Buhl Community Park at Allegheny Square (2012) in Pittsburgh.

As AAR's Mercedes T. Bass Landscape Architect in Residence, Andrea discussed her interest in creating landscapes that make visible the ephemeral and transitory elements of our natural world in a lecture titled "Immersive Landscapes" at AAR in October.

Cliff House, 2015, Cochran's residential project in San Francisco.

Courtesy of Andrea Cochran Landscape Architecture.



ABOVE
Installation view of *Stones Against Diamonds*, 2015.
Courtesy of the artist.

ISAAC JULIEN

Isaac Julien aims to break down the barriers between artistic disciplines, drawing from and commenting on film, dance, photography, music, theater, painting, and sculpture while uniting multiple art forms in powerful visual narratives. He reveals his artistic and research processes to the audiences of his multilayered, critically acclaimed projects, which are often connected thematically.

Isaac's most recent project, *Stones Against Diamonds*—first presented as unique installations at the Venice Biennale and Art Basel last summer—explores the seminal

work of Italian-born modernist architect Lina Bo Bardi, who spent much of her career in Brazil. The title comes from a letter by the architect in which she discusses the relative beauty and value of commonplace and conventionally precious materials. Isaac continued his research on Bo Bardi, specifically her years in Italy, as AAR's Mary Miss Artist in Residence this fall. He also presented his own work in a talk and a conversation with curator and writer Mark Nash in September.

ANNIE GOSFIELD

An American composer based in New York, Annie Gosfield mines the boundaries between improvisational music, electronics, and acoustic sound. She has collaborated with Laurie Anderson, Derek Bailey, Fred Frith, and Ikue Mori, among others, and released four records on John Zorn's Tzadilk label. According to the *New York Times*, "her high-energy, imaginative scores blend acoustic and electronic elements and have a propulsive, aggressive drive tempered by haunting, poetic and lyrical interludes."

The Academy's Paul Fromm Composer in Residence, Annie participated in a roundtable discussion and performed at AAR's American Electronics in Rome event, which featured two concert sessions with multiple

live musicians and DJ sets. Held at the Villa Aurelia in November, the event celebrated the legacy of avant-garde music at the Academy and marked the 50th anniversary of performances on the Syn-Ket, one of the first portable electronic music synthesizers, at the Academy's music studio. Annie's special guest for her performance was noted British avant-rock percussionist Chris Cutler.

RIGHT
Iglesia de San Francisco in Quito.

BELOW
Annie Gosfield performing at American Electronics in Rome (see pg. 22).
Photo: Tommaso Salamina; Courtesy of NERO.



EDUARDO ROJAS

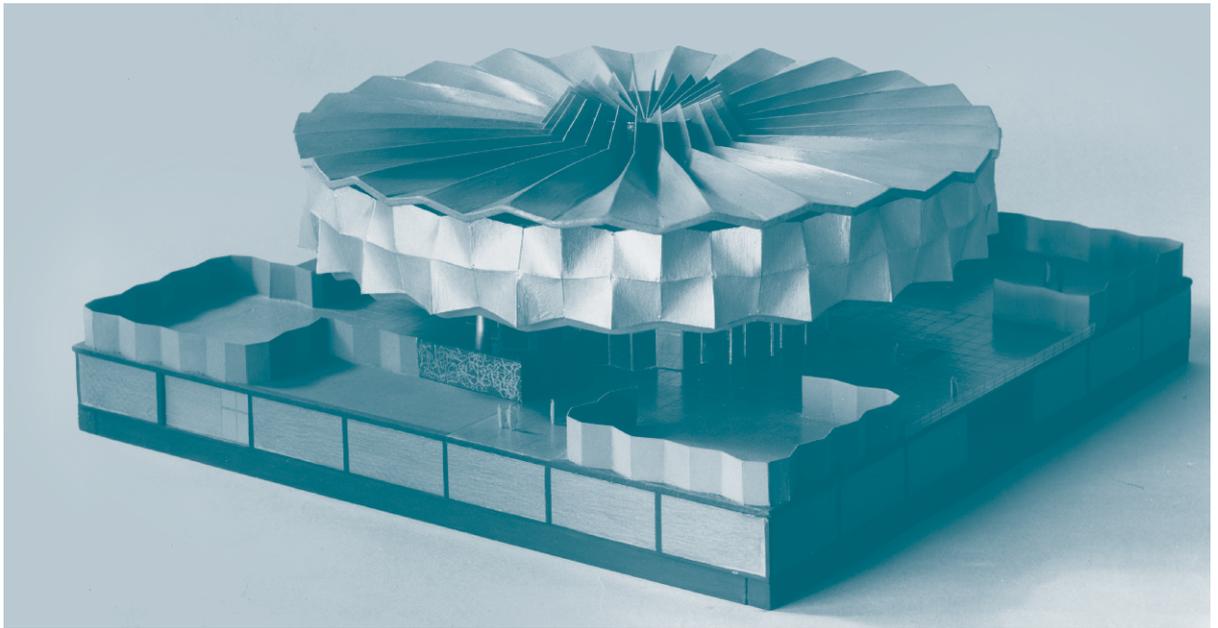
An independent consultant on urban development and visiting lecturer in historic preservation at the University of Pennsylvania, Eduardo Rojas regularly works with such international groups as the World Bank and the Organization for Economic Cooperation and Development (OECD). His interest in the role of historic sites and historic preservation in urban development has wide-ranging applications in many areas of the world.

"The Conservation of the Urban Heritage: A Task for All Social Actors," the lecture Eduardo presented in September during his residency, described the opportunities and challenges emerging from changes to traditional models of historic preservation. His talk featured case studies of heritage preservation in four Latin America cities—Oaxaca in Mexico, Quito in Ecuador, Salvador de Bahia in Brazil, and Valparaiso in Chile—that illustrate the impact on conservation efforts of different forms of stakeholders' involvement and suggest governance strategies that can improve the long-term sustainability of the preservation process.



National academies and the postwar Rome Prize

Denise R. Constanzo (2015 Fellow)
Pennsylvania State University



Daniel Stewart (1957 Fellow), model of Enrico Fermi Memorial Pavilion, ca. 1957.

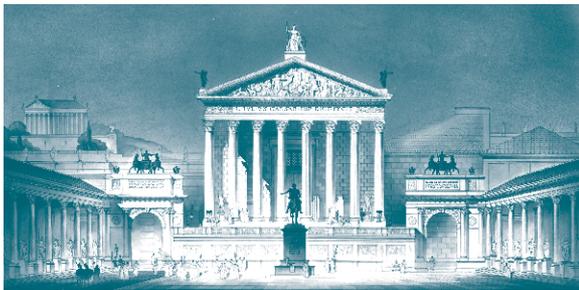
For centuries, the classical traditions defined Europe's most prestigious forms of building. Rome's unequalled concentration of ancient and antique-revival buildings taught a uniquely powerful and authoritative design language. In 1666, France established an Academy in Rome to host artists awarded its *Prix de Rome* or Rome Prize, a five-year, state-sponsored residency. By the early-twentieth century, eight other countries, including the United States, had established their own academies for postgraduate artists in Rome.

In the 1930s, the innovations of the modern movement severed the connection between Rome and architectural preeminence. Rome and the classical legacy promoted by its academies were antithetical to modernism's emphasis on industrial materials,

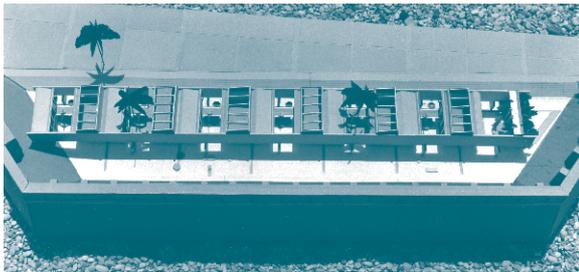
abstract forms, and progressive politics. Many of Italy's own modernist developments were ideologically problematic, because they enjoyed considerable Fascist support. After World War II, when modernism gained widespread official sanction, the Rome Prize appeared irrelevant, perhaps even perilous, to an architect's career.

And yet it survived, and continues to this day. How, exactly? Did Rome's academies become modern, or did modernism become academic? An analysis of the city's four oldest institutions—the French, Spanish (1873), and American Academies (1894), and the British School (1901)—offers distinct case studies that illuminate how the Rome Prize adapted to a dramatically altered artistic culture.

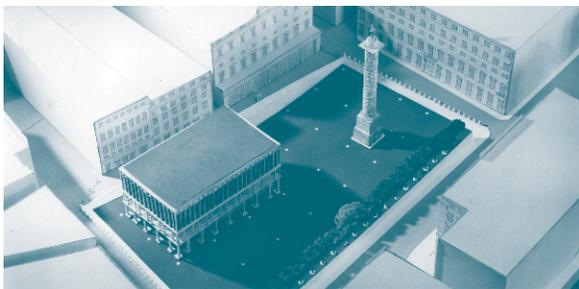
The French Academy and British School made very few changes after the war. They still required architects to study historic monuments and strictly supervised their work. While some chafed against these limits, others designed projects on topics like urbanism that were both acceptable and relevant. In contrast, the American and Spanish Academies replaced rules and fixed agendas with a new openness. The American Academy in Rome (AAR) eliminated all work requirements in favor of independent projects with minimal oversight, and this is still its policy today. Architects at the Spanish Academy were also free to explore modernist design and contemporary topics. Both allowed architects to explore Italy's relevance freely and nurtured figures that would have a tremendous impact on the discipline.



Olinda Grossi (1936 Fellow), reconstruction of the Forum of Julius Caesar, Rome, 1934.



Robert Venturi (1956 Fellow), model for new studios in the AAR garden, Rome, 1955.



Proposed development of Piazza Colonna, Rome (United States Information Agency), 1958.



Annual Fellow's exhibition, 1957.

What can we learn from these differences during the postwar period? First, that each approach served different domestic realities. The French Academy's regulated structure mirrored France's centralized systems of architectural education and state employment. The American Academy's openness fit a polycentric, fractured U.S. discipline, along with the government's cold war cultural diplomacy, which promoted modernism as an emblem of democratic freedom. That Franco's Fascist regime used a similar approach suggests that Spain also wanted artistic currency to enhance its international legitimacy. The British School, despite limited resources and internal tensions, persisted in part because it helped buttress the U.K.'s global stature while its empire was in decline.

In both the seventeenth and the twentieth centuries, the Rome Prize existed to promote national prestige, but architects also used it to chart their own professional paths. Understanding the mechanics of its survival after World War II is part of a larger story about how Rome's symbolic power continues to be leveraged to serve a modern agenda.

ALL IMAGES
Photographic Archives, American Academy in Rome.

THE ARTHUR ROSS READING ROOM. All photos by Davide Franceschini.

A LABORATORY FOR THE HUMANITIES

The Arthur & Janet C. Ross Library

Jennifer Griffiths





*Si hortum in bibliotheca habes,
nihil deerit.*
If you have a garden and a library,
you have everything you need.
—Cicero

For 120 years, the American Academy in Rome has occupied a unique position in the American cultural landscape, playing a defining role in shaping the transnational modern history of the arts and humanities. The Academy's library has been crucial in making this possible.

Reputedly evolving from a single copy of John Henry Middleton's *Remains of Ancient Rome* in a hallway recess of the Palazzo Torlonia, the **Arthur & Janet C. Ross Library** now has a collection of over 155,000 volumes on 6,339 linear meters of shelves with close to 600 periodical subscriptions and 2–3,000 volumes being added every year. Not only does it rival larger research collections in the United States in its classical studies holdings, but it possesses unique archival resources on the history of the institution, the work of innumerable eminent AAR Fellows and Residents and the history of the development of archaeology as a discipline. This includes the work of pioneering women such as scholar **Lily Ross Taylor** (1918 Fellow) and archaeologist **Esther B. Van Deman** (1909 Fellow of the American School of Classical Studies in Rome).

The library maintains an excellent working collection in Italian medieval and renaissance art history and architecture, ancient Mediterranean art and archaeology, classical literature, ancient topography (including, as one would expect, the history of the city of Rome), and related fields, such as epigraphy, numismatics, and papyrology. Small but noteworthy collections also include contemporary art and architecture, landscape architecture, Italian history and literature, American literature, historical travel books, and music. The **Barbara Goldsmith Rare Book Room**, designed by **Michael Graves** (1962 Fellow, 1979 Resident) in 1996 to house the library's most valuable manuscripts and rare volumes in climate controlled storage conditions, contains over 1,600 volumes. The majority of the rare books date from the 16th to 18th centuries and include imprints in classics, classical archaeology, and Italian art and architecture, as well as Roman guidebooks and early art treatises. But the oldest title is a 15th-century codex manuscript: a Book of Hours in its original parchment binding. Nearby, the **Norton-Van Buren Archaeology Study Collection** contains 9,000 archaeological objects, ranging from inscriptions to ceramics and sculpture, donated during the early part of the Academy's history.

ARCHAEOLOGICAL RELIEFS IN THE NORTON-VAN BUREN SEMINAR ROOM.





OIL LAMPS FROM THE NORTON-VAN BUREN ARCHAEOLOGICAL STUDY COLLECTION.



THE NORTON-VAN BUREN ARCHAEOLOGICAL STUDY COLLECTION.



One of the library's most exciting, and perhaps least known, resources is a **Photographic Archive** of over 70,000 images documenting the activities of master photographers, scholars, and artists from 1850 to the present. Among the stories told here is that of Van Deman, whose scholarship sits at the cusp of the development of the scientific discipline of archaeology. Photographs and notebooks document her groundbreaking entry into a male-dominated world of scholarly inquiry at the beginning of the last century. The holdings of the Photographic Archive also include 30,000 images from the Fototeca Unione,

founded by **Ernest Nash (Ernst Nathan)**. Fleeing Germany for Italy in 1936, Nash began to systematically document the ruins of Rome, Ostia, and Pompeii in photographs. He established the Fototeca Unione at the American Academy in 1957.

Thanks to grants from the Samuel H. Kress and J. Paul Getty Foundations, nearly 25,000 images from the Photographic Archive have been digitized and are accessible to a broader public online via the Academy's newly launched **Digital Humanities Center** (dhc.aarome.org). With the DHC, the Academy aims to bring the entire collection into public view via a

DRUE HEINZ LIBRARIAN, SEBASTIAN HIERL.



LIBRARY STACKS WITH FRESCO SLEEPING ACADEMIA,
BY DAVID MEYERNICK (1989 FELLOW).



single platform. Recent years have seen the expansion of its digital collections with the addition of thousands of ebooks, online journals, and electronic resources. “Scholarship is migrating online,” says Drue Heinz Librarian **Sebastian Hierl**. “Our Fellows and Residents come with very savvy technical skills and expectations and we must not only be able to understand their needs but also be able to support and enrich their experience at the Academy.”

The first step of this online migration took place in the 1990s when the Academy library became part of *Unione Romana Biblioteche Scientifiche (URBS)*,

a collaborative database. The launch of an entirely new online catalogue in 2013 and the reclassification of the collection according to the Library of Congress Classification system in 2014 are among the library’s more recent updates.

The **Arthur & Janet C. Ross Library** remains a free and valuable resource, attracting scholars from around the world and welcoming up to 9,000 users a year. It also provides crucial educational support to attendees of the annual Classical Summer School and the National Endowment for the Arts Summer Seminars.

ROMAN NUMERALS:

The Arthur & Janet C. Ross Library:

9,000

annual visitors/users

21,000

linear feet of shelves

155,000

physical volumes

600

journal subscriptions

1,600

volumes in the Barbara Goldsmith Rare Book Room

350

linear feet of archival materials in New York

1450

date of oldest title

9,000

objects in the Archaeological Study Collection

2–3,000

volumes added every year

70,000

images in the Photographic Archive

COLLECTIVE RESPONSIBILITY

Experts convene in the fight to protect cultural artifacts

As part of the fall *Conversations* series, AAR presented **Cultural Patrimony and Collective Responsibility**, at the New School in New York. The panel brought together leading voices in the debate on preserving cultural artifacts during times of conflict. Planned last year in response to events in Mosul, Nineveh, and Palmyra, the panel discussed the role of museums and cultural institutions in dealing with the widespread destruction, looting and illegal trade of artifacts, as well as potential strategies for coping with these issues. Moderator **C. Brian Rose** (1992 Fellow and 2012 Resident), professor of archaeology at the University of Pennsylvania, placed contemporary events in context with an incisive historic overview. Speakers included **James Cuno**, CEO and president, The J. Paul Getty Trust, **Deborah Lehr**, chairman and cofounder, The Antiquities Coalition, and **Navina Haidar**, curator, Department of Islamic Art at The Metropolitan Museum of Art.

Conversations / Conversazioni from the American Academy in Rome presents the most compelling ideas in the arts and humanities through lectures and performances in Rome, New York, and throughout the U.S. These public programs, which build on AAR's robust programming in Rome, seek to broaden understanding of the impact artists and scholars have on contemporary society.

Satellite images from 2011 and 2012 show the extent of looting at archaeological sites such as this in Apamea, Syria.

© 2013 Digital Globe

7/20/2011

JULY 2011

147 m

Google

APRIL 2012

139 m

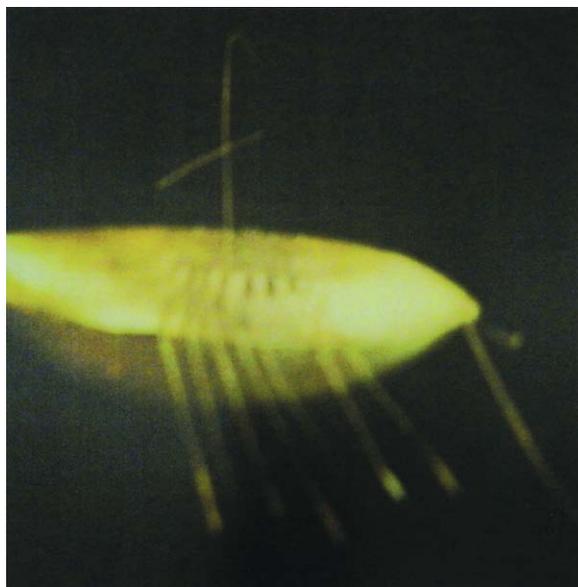
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TWOMBLY, SYNTHESIZERS, AND THE REGIA

An exhibition of works by the noted artist, a salute to electronic music, and work on a significant archaeological excavation each contributed to the diverse scholarly and artistic dialogue fostered at AAR.



LEFT
Cemetery, Lorient–
Saint Barthèlemy,
2011 (detail).

Courtesy Fondazione Nicola
Del Roscio.

RIGHT, FROM TOP
Celtic Boat, Gaeta,
1994; American
Electronics in
Rome at Villa
Aurelia; records
and materials from
the Regia and
Cosa exca-
vations, AAR
Archaeological
Archive.

American Electronics in
Rome photo: Tommaso
Salamina; courtesy of NERO.



TWOMBLY

This fall the Academy presented the first retrospective in Italy of photographs by renowned American artist **Cy Twombly**, featuring work spanning over fifty years. Principally known for his paintings and sculpture, Twombly found in photography a medium equally suited to his thoughtful eye. Standing on their own as indelibly evocative and poetic compositions, Twombly's photographs provide valuable insight into his creative mind and the private realm of his studio. Recording observations of the artist's own paintings and sculpture in various stages of completion, they also scrutinize, sometimes from unexpected angles, details of classical sculpture and paintings by other artists. Curated by Andrew Heiskell Arts Director, **Peter Benson Miller**, the exhibition aimed to show how Twombly's photographs were related to, but also distinct from his paintings, drawings and sculpture.

Twombly enjoyed a long association with the American Academy in Rome. He was a Visiting Artist in 1980, and he also served as a Trustee. In 2006, he was awarded the McKim medal, named for AAR founder Charles Follen McKim, which the Academy awards annually to an individual whose work and life exemplify creative and intellectual exchange across the arts, scholarship, language and culture.

RIGHT

Bay of Gaeta
(*lighter*), Gaeta,
2004.

OPPOSITE, TOP

Temple,
Selinunte, 1951.

OPPOSITE, BOTTOM

FROM LEFT
Light Flowers VI,
Gaeta, 2009;
Painting Detail,
Bassano in
Teverina, 1985.

All images by Cy Twombly,
courtesy Fondazione
Nicola Del Roscio.

Twombly also created the distinctive design of the McKim Medal. An Italian Fellowship in the Visual Arts, given to a talented emerging Italian artist every year at the culmination of a juried competition, was named in Twombly's honor.

The exhibition was held in conjunction with Fotografia, the Rome International Photography Festival, and was organized with the generous support and collaboration of the Fondazione Nicola Del Roscio and the Nicola Del Roscio Archives. Complementary events included a reading by celebrated American photographer Sally Mann from her acclaimed memoir, *Hold Still*, and a lecture by Twombly expert Nicholas Cullinan, director of the National Portrait Gallery in London.





22 2/6



27

3/6



27

1/6



TOP
John Eaton
and Paul Ketoff
presenting Syn-
Ket to a group of
Italian musi-
cians and audio
professionals at
the American
Academy in Rome
(1963).



BOTTOM
AND OPPOSITE
American
Electronics in
Rome audience
at Villa Aurelia.

Photos: Tommaso
Salamina; courtesy
of NERO.

SYNTHESIZERS

Fifty years ago the composer **John Eaton** (1962 Fellow, 1975 Resident) joined then AAR Composer-in-Residence **Otto Luening**, and a group of Fellows interested in electronic music, in collaborating with Italian audio engineer Paul Ketoff to create an electronic music studio at the Academy. The studio quickly became a locus for experimentation and for the introduction of Syn-Ket, a portable voltage-controlled synthesizer designed and built by Ketoff specifically for the live performances of experimental music. Syn-Ket provided the catalyst for a

series of fertile exchanges between a talented group of international musicians, including Eaton, Larry Austin, and Alvin Curran. Their improvisational performances figured into a wider network made up of the Gruppo di Improvvisazione Nuova Consonanza, which included figures such as Franco Evangelisti and Ennio Morricone, and Musica Elettronica Viva, founded by Curran and Frederic Rzewski.

American Electronics in Rome (AER), a day-long series of events at Villa Aurelia—including a round-table discussion, live performances, and DJ sets—



paid tribute to an important chapter in the history of experimental electronic music at the Academy. That influence continues to pervade contemporary electronic music and live performance. Performances at AER featured composer and performer **Annie Gosfield** (a current Resident) and special guest Chris Cutler, along with a roster of other well-known electronic musicians, ensembles, and DJs from the United States and Italy: Balance, Alvin Curran, J-Cush/Lit City Trax, Lory D, Ron Morelli, Teho Teardo, Ceccarelli & Roccato, and Vipra.

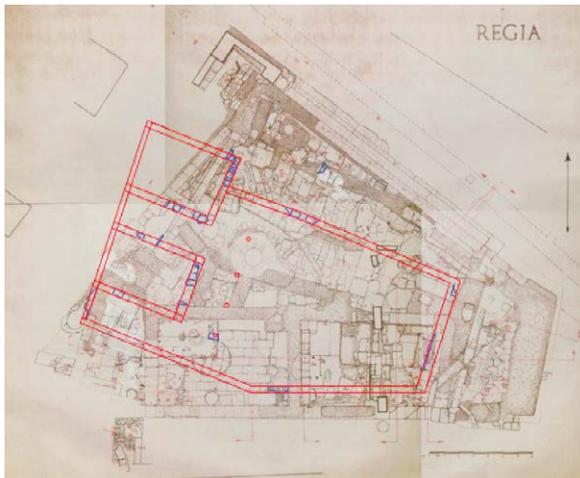
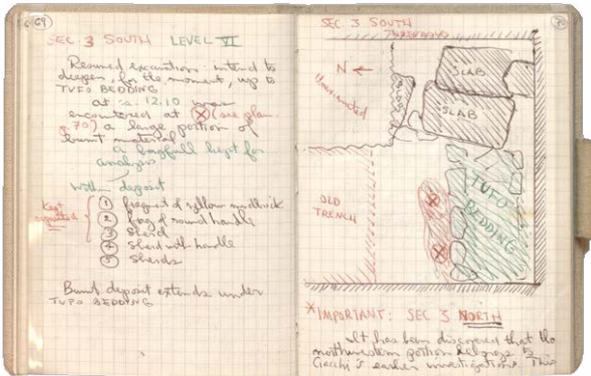


AND THE REGIA

In 1964, **Frank Brown**, then Andrew W. Mellon Professor at AAR, began excavations in the Roman Forum, at a site thought to represent the home of Numa, the late 8th-century BC successor to Romulus as king of Rome. Known as the Regia, the building was also said to be a temple and thus marked the origins of a mixture of political power with religious practice that was the hallmark of the Romans' particular socio-religious practice. The Regia, then, like the hut of Romulus or the temple on the Capitoline, is where Rome might be said to have begun.

Brown was never able to publish his two-year excavation, but he left an extraordinary archive of work. Commemorating the 50th anniversary of these excavations, the Academy hosted *Regia Revisited*, a half-day workshop presenting two different "excavations" of the Regia archive. Russell "Darby" Scott, a former student of Brown's, previewed his forthcoming publication of the Regia, which presents the archive as the living voice of the excavator: a way inside Brown's mind and a faithful rendering of his hypotheses and interpretations. A group of young scholars from the University of Michigan and the Università di Calabria, under the direction of Nic Terrenato and Paolo Brocato, took another approach. They are using software to analyze the digitized version of the archive, now available online at the Academy's Digital Humanities Center (<http://dhc.aarome.org>), and compare the excavated results with Brown's conclusions.

In the 50 years since Brown's historic project, many analogous examples of house-temples have been uncovered, most spectacularly at Gabii, as presented by Marco Fabbri. Instead of a unique monument, Brown's Regia now appears to be part of an 8th-century BC world in which the tribal kings of central Italy began to organize what would become the region's first cities.



OPPOSITE
Frank Brown
(right) and H.
Evans sorting
pottery at Cosa.

TOP
A diary page
detailing the Regia
excavation.

BOTTOM
Frank Brown's
original excava-
tion plan. In red,
a GIS rendering
of Brown's
proposed Regia I,
and in blue,
extant remains
supporting this
interpretation.



MIDCENTURY MOSAICS

A visit with Marjorie Kreilick (1963 Fellow)

Painter and mosaicist **Marjorie Kreilick**—the second female Rome Prize winner for painting (now part of the visual arts category)—is known for her site-specific mosaic murals. During her two-year fellowship, Kreilick designed and developed a series of 10 marble mosaic murals for the State Office Building in Milwaukee, which was then under construction. True to her collaborative style, she worked closely with Karel Yasko, who was then the state architect of Wisconsin. The murals, one per floor, are approximately 15 feet by 10 feet. Their themes address the quality of the land and honor those who preserved it before us. The marble for the tesserae came from the quarries at Carrara in Tuscany. Tons of marble were shipped across the Atlantic, down the St. Lawrence River, and across the Great Lakes to Milwaukee, where a local mosaicist trained in Germany prepared them for the wall installation.

Last spring, Academy President **Mark Robbins** visited Milwaukee to see the murals and to talk with Marjorie about her time at the Academy and its impact on her career. On a tour of the State Office Building, he noticed how the murals remain a central feature of the building. “It was delightful to meet Marjorie and see the murals, which are as vibrant as when they were created,” commented Robbins. “There is a truly an American form of abstraction in the depiction of the Midwest landscape. The mural titled *Forward* (Wisconsin’s state motto) begins the sequence in the building’s lobby and sets an optimistic tone for the pictorial suite.”

Marjorie strongly believes that her partnerships with architects contributed to the success of her work over the years. She has often cited how artist/architect collaborations in the ancient world led to the great mosaics one can still see in well known Greek and Roman buildings.

Before winning the Rome Prize, Marjorie spent a year chopping marble as an apprentice in the Roman mosaic studio of Guiio Giovanotti. She received BA and MA degrees from Ohio State University and earned her MFA at Cranbrook Academy of Art. She began teaching at the University of Wisconsin, Madison, in 1953. Her work can be found in the collections of the Columbia Museum of Art in South Carolina and Joslyn Museum in Omaha, Nebraska. Other large-scale commissions include the Mayo Clinic (Rochester, Minnesota), Augustana University (Sioux Falls, South Dakota), and the Telfair Academy of Arts & Science (Savannah, Georgia).

Over the years Marjorie has remained committed to the American Academy in Rome and today is a member of the McKim & Morgan Society.

TOP
River Grove

FAR LEFT
Coniferous Forest (detail)

LEFT
Marjorie with her work at the
State Office Building in Milwaukee.

Photos by Mark Robbins.

LETTER FROM THE PRESIDENT:

Categories is the broad theme selected for this year's programming in Rome and selected cities in the United States. This theme is a way to present the various forms of knowledge that have a voice and intermingle at the American Academy in Rome. The flux of research and creative work and the exceptional interaction that occurs within the community every year is part of a constant process of framing and reframing of ideas. AAR Fellows and Residents work across image, music, and text, recalling the writings of Roland Barthes, which recast our thinking about cultural production in all forms. He recognized the way in which creative and intellectual work translates and communicates meaning and ideas. The work of every individual in the multidisciplinary setting of the Academy changes our understanding of history, the future, and our position relative to both.

This issue of *AAR Magazine* shows a range of work by Fellows and Residents. Historian **Denise Costanzo**, a 2015 Fellow, looks at the notion of the academies in Rome, discussing their history and revealing a deeper understanding of their relevance today. Artist and filmmaker **Isaac Julien**, a 2015 Resident, researches the fascist era and architect Lina Bo Bardi. Artist **Marjorie Kreilick**, a 1963 Fellow, employs the ancient techniques of mosaic, learned in Rome, to depict abstractions of the American landscape, while photographer and filmmaker **Petra Noordkamp**, a 2014 Dutch Affiliated Fellow, uses film to represent the huge artificial landscape of Alberto Burri's *Grande Cretto* in Gibellina, Sicily.

This year the Rome Prize competition poster shows a desk and an otherwise empty work space, with the tagline "Time and space to think and work." This is the central purpose of the Academy. We look forward to seeing the new work emerging now in Rome, as well as the work of Fellows and Residents whose projects continue to reverberate across the globe in exciting and unexpected ways.



Mark Robbins, President

Categorie è il tema conduttore, molto vasto, che guiderà lo svolgimento degli eventi programmati. Questo tema è un modo per presentare le varie forme di conoscenza che all'American Academy in Rome sono rappresentate e combinate tra loro. Il flusso incessante della ricerca e del lavoro creativo, e l'interazione eccezionale che avviene ogni anno all'interno della comunità sono parte di un processo costante di considerazione e ri-considerazione di idee. I Borsisti e i Residenti dell'Accademia snodano le proprie attività attraverso l'immagine, la musica e il testo, ricollegandosi idealmente agli scritti di Roland Barthes: indicando il modo in cui l'impegno creativo e intellettuale può tradurre e comunicare concetti e idee, Barthes rimodellò il nostro modo di pensare alla produzione culturale in tutte le sue forme. Ugualmente, il lavoro di tutte le persone che operano nel contesto multidisciplinare dell'Accademia modifica la nostra maniera di intendere la storia, il futuro—e la nostra posizione rispetto a entrambi.

Questo numero presenta una selezione del lavoro dei nostri Borsisti e Residenti. La storica **Denise Costanzo**, borsista nel 2015, si concentra sulla natura delle accademie straniere a Roma, considerando la loro storia e giungendo a una più profonda comprensione della loro rilevanza attuale. L'artista e *filmmaker* **Isaac Julien**, residente nel 2015, svolge le proprie ricerche attorno all'era fascista e all'architetto Lina Bo Bardi. L'artista **Marjorie Kreilick**, borsista nel 1963, utilizza l'antica tecnica del mosaico, appresa a Roma, per proporre astrazioni del paesaggio americano, mentre la fotografa e *fimmaker* **Petra Noordkamp**, borsista olandese nel 2014, usa il film per rappresentare il *Grande Cretto*, l'immenso paesaggio artificiale creato da Alberto Burri a Gibellina (TP).

Il manifesto che quest'anno annuncia il concorso Rome Prize mostra un tavolo da lavoro in una stanza vuota, con una sola riga di testo: "Tempo e spazio per pensare e lavorare". È lo scopo centrale dell'Accademia, che ha così sostenuto lo sviluppo di intere generazioni di artisti e studiosi americani. Siamo ansiosi di vedere i nuovi lavori che stanno affiorando a Roma, così come quelli di Borsisti e Residenti degli anni passati, che sanno distinguersi in modo forte e sorprendente nella vita culturale internazionale.



Mark Robbins at AAR.
Photo by Gerardo Gaetani.

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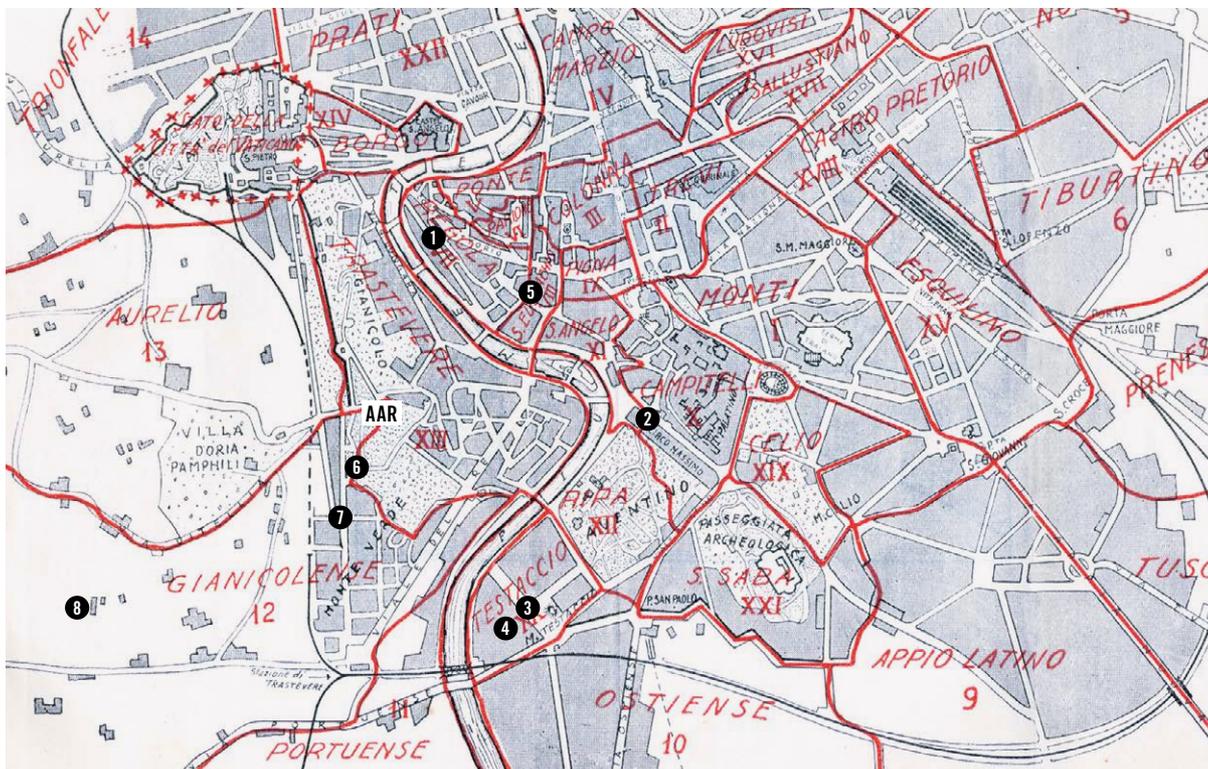
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WHEN IN ROME:



Chris Behr, executive chef of the AAR's Rome Sustainable Food Project, shares his favorite spots for food in Rome.

MARKETS

1 BIOMERCATO VICOLO DELLA MORETTA

Piazza Vicolo della Moretta
Farmer's market held every other Sunday. Very small but features the products of many RSFP producers (Giovanni Bernabei vegetables, Terra d'Arcoiris apples).

2 CAMPAGNA AMICA

Via San Teodoro, 74
Big organic farmers market at the Circo Massimo, almost every weekend.

3 NEW TESTACCIO MARKET

Via Galvani & Via Beniamino Franklin
An indoor market open Monday–Saturday. Features really great products from Lazio and beyond. Daniele Sartor runs the butcher shop in the market; his family has been in Testaccio for generations.

4 BIOMERCATO TESTACCIO

Largo Dino Frisullo
Every Sunday (across from the New Market in Testaccio) is an organic farmer's market on the grounds of the now abandoned central slaughterhouse. The location is incredible and features many vendors that also sell to RSFP.

RESTAURANTS

5 FORNO ROSCIOLI

Via dei Chiavari, 34
Family-run bakery provides bread, pizza bianca, taralli, and other baked goods to the AAR and has often taken on RSFP interns to learn in their kitchen. The Roscioli family is a pillar of the Rome dining community.
salumeriaroscioli.com/bakery/

6 LITRO

Via Fratelli Bonnet 5
A wine bar right behind the Academy, it is a new hotspot for both the Fellows and the kitchen team. They use the same organic suppliers as RSFP. Both the food and drink menus are very well curated.
www.vinerialitro.it

7 IL VASCHELLO

Via Massari, 8
This Sardinian/Roman trattoria has long been the go-to for AAR Fellows and RSFP interns alike. Dorina, the owner, is quite a character.

8 CESARE AL CASALETTO

Via del Casaleto, 45
Consistently lauded by Roman gastronomes for quality and value, they excel with traditional Roman pastas and amazing fried foods—think fritti misti, polpette di bollito, and poplette di melanzane.
trattoriadacesare.it

Founded in 1894, the **American Academy in Rome** is the oldest American overseas center for independent study and advanced research in the arts and humanities. A not-for-profit, privately funded institution, the Academy awards the Rome Prize to a select group of artists and scholars annually, after an application process that begins each fall. The winners, selected by independent juries through a national competition process, are invited to Rome the following year to pursue their work in an atmosphere conducive to intellectual and artistic experimentation and interdisciplinary exchange. Awards are offered in the following categories: Literature, Music Composition, Visual Arts, Architecture, Landscape Architecture, Design, and Historic Preservation and Conservation, as well as Ancient, Medieval, Renaissance and Early Modern, and Modern Italian Studies. The Academy also invites a select group of Residents, Affiliated Fellows, and Visiting Artists and Scholars to work together within this exceptional community in Rome.

Fondata nel 1894, l'**American Academy in Rome** è il più antico centro americano fuori dagli Stati Uniti dedicato allo studio indipendente e alla ricerca avanzata nelle arti e nelle discipline umanistiche. L'Accademia è un'istituzione senza scopo di lucro finanziata grazie all'appoggio di privati che offre ogni anno la borsa di studio Rome Prize a un gruppo di artisti e studiosi. Il processo di selezione è affidato a un concorso nazionale negli Stati Uniti che prende avvio in autunno e che si avvale della valutazione di giurie indipendenti: i vincitori sono invitati a Roma a condurre il proprio lavoro in un'atmosfera di libertà intellettuale e artistica e di scambio interdisciplinare. La borsa di studio premia persone che operano nelle arti (architettura, architettura del paesaggio, arti visive, composizione musicale, conservazione e restauro dei beni storico-artistici, design e letteratura) e nelle discipline umanistiche (studi classici, medievali, sul Rinascimento e sulla prima età moderna, e sull'Italia moderna). L'Accademia, inoltre, invita a Roma alcuni prestigiosi esponenti delle arti e degli studi umanistici (Residenti), borsisti scelti in collaborazione con altre importanti istituzioni e un selezionato gruppo di altri artisti e studiosi a unirsi e a lavorare insieme ai Borsisti all'interno della nostra eccezionale comunità.

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COVER

Light Flowers VI (2008), a photograph by Cy Twombly that appeared in the exhibition *Cy Twombly, Photographer*, on view at the American Academy in Rome during the fall of 2015. Courtesy of Fondazione Nicola Del Roscio. See p. 18.