



**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

**FALL/
WINTER
2022**

Welcome to the Fall/Winter 2022 issue of *AAR Magazine*.

The 2022–23 Rome Prize winners (see pages 42–43) arrived in Rome nearly two months ago and have been hard at work on their various projects in the arts and humanities. But we shouldn't neglect the remarkable achievements of the 2022 Fellows, who returned home from the Janiculum in July. This issue of *AAR Magazine* highlights their work throughout, including a feature on Summer Open Studios.

In these pages we welcome Aliza Wong to her three-year term as director and introduce the first half of our 2023 Residents. We recap our spring exhibition *Regeneration*, report on recent site work by archaeologist C. Brian Rose, who announced a bequest intention, and publish a poem by Natasha Trethewey that was newly translated into Italian. And always more.

Vi diamo il benvenuti al numero Autunno/Inverno 2022 di *AAR Magazine*.

I vincitori del Rome Prize 2022–23 (si vedano le pagine 42–43) sono arrivati a Roma quasi due mesi fa e hanno lavorato con grande impegno ai loro vari progetti in ambito artistico e umanistico. Non dobbiamo però trascurare i notevoli risultati ottenuti dai borsisti del 2022, che sono tornati a casa dal Gianicolo a luglio. Questo numero di *AAR Magazine* mette in rilievo il loro lavoro, anche con un articolo sui Summer Open Studios.

In queste pagine diamo il benvenuto ad Aliza Wong per il suo mandato triennale come direttrice e presentiamo la prima metà dei nostri Residents 2023. Raccontiamo la nostra mostra di primavera *Rigenerazione*, riferiamo del recente lavoro sul sito dell'archeologo C. Brian Rose, che ha annunciato la sua intenzione di fare un lascito, e pubblichiamo una poesia di Natasha Trethewey appena tradotta in italiano. E molto altro ancora.

FALL/WINTER 2022

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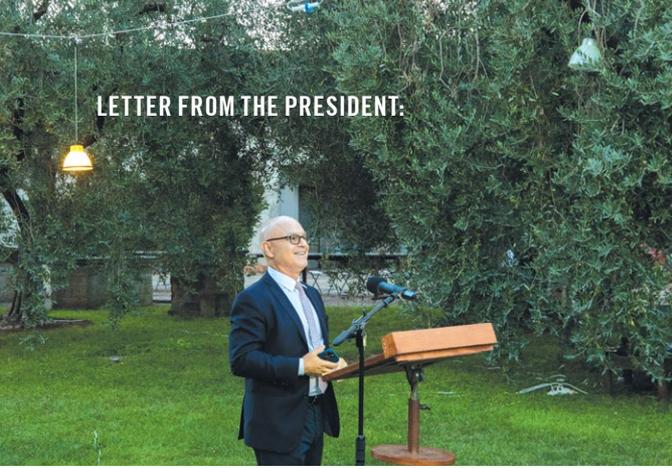
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LETTER FROM THE PRESIDENT:



This has been a year of political turmoil and socio-economic change, both in the US and abroad, as we grapple with war in Europe, inflation, and issues of equity and immigration. The American Academy provides a unique vantage point in Rome through the work of artists and scholars engaged in the critical exploration of history.

The theme for this year at the Academy is *patronage*, and a number of programs will examine political and financial forces shaping culture and our understanding of the past and things to come. The layered city of Rome just outside our walls is a consistent reminder of the power of commerce and regime to influence creative and intellectual life.

The Academy has its roots in private philanthropy of the last century, which has an impact on its form and evolution. This past year saw transformative support that expands its disciplinary boundaries as an increasingly global hub for dialogue and inquiry. A new endowment by the Tsao Family Foundation, for example, will allow AAR to offer a fellowship in the humanities focused on the philosophical exchange between China and the West. A pilot program from the Getty Foundation will support new Global Affiliates in art history and archaeology for scholars from North Africa, Turkey, and the Eastern Mediterranean. These initiatives build on recent grants from the Terra Foundation, Carnegie Foundation, Enel Foundation, Fondazione CRT, and Fondazione Sicilia that have helped broaden the Academy community.

Finally, I am glad to introduce in these pages our new director, Aliza Wong, whose intellectual generosity represents AAR's spirit of openness and commitment to supporting the arts and humanities. We welcome her and this year's Rome Prize winners, invited Residents, and visiting artists and scholars during this period of growth and change.

È stato un anno di turbolenze politiche e cambiamenti socio-economici, negli Stati Uniti così come all'estero, che ci ha visti alle prese con la guerra in Europa, l'inflazione e le questioni di equità e immigrazione. A Roma, attraverso il lavoro di artisti e studiosi impegnati nell'indagine critica della storia, l'American Academy offre un punto di osservazione unico.

Il tema di quest'anno all'Accademia è il *mecenatismo*; una serie di programmi esaminerà le forze politiche e finanziarie che plasmano la cultura e la nostra comprensione del passato e di ciò che verrà. Roma, città dai molti strati, ci ricorda appena fuori dalle nostre mura il potere del commercio e del regime nell'influenzare la vita creativa e intellettuale.

L'Accademia affonda le radici nella filantropia privata del secolo scorso, che ne ha influenzato la forma e l'evoluzione. Nell'anno passato ha ricevuto un sostegno trasformativo che ha ampliato i suoi confini disciplinari come centro di dialogo e di ricerca sempre più globale. Una nuova sovvenzione della Tsao Family Foundation, ad esempio, consentirà all'AAR di offrire una borsa di studio in campo umanistico incentrata sullo scambio filosofico tra Cina e Occidente. Un programma pilota della Getty Foundation sosterrà nuovi Global Affiliates in storia dell'arte e archeologia per studiosi provenienti da Nordafrica, Turchia e Mediterraneo orientale. Queste iniziative si aggiungono alle recenti sovvenzioni della Terra Foundation, della Carnegie Foundation, della Fondazione Enel, della Fondazione CRT e della Fondazione Sicilia, che hanno contribuito ad ampliare la comunità dell'Accademia.

Infine, sono lieto di presentare in queste pagine la nostra nuova direttrice, Aliza Wong, la cui generosità intellettuale rappresenta lo spirito di apertura e l'impegno di AAR nel sostenere le arti e le discipline umanistiche. Diamo il benvenuto a lei e ai vincitori del Rome Prize di quest'anno, ai Residents invitati e agli artisti e studiosi in visita in questo periodo di crescita e cambiamento.

Mark Robbins, President and CEO



Follow [@robbinsm10](https://www.instagram.com/robbinsm10) on Instagram for the president's perspective on all that's happening at the American Academy in Rome.



Performance by Nico Muhly (2018 Resident and Trustee, right) in his New York studio. May 25, 2022



Three Critiques by Daniel Joseph Martinez (2022 Fellow) at the Whitney Biennial. May 30, 2022



Mellon Humanities Professor Marla Stone led a tour of EUR during Trustees' Week. June 11, 2022



Suzanne Bocanegra admires Palladio's Villa di Maser on the Trustees' Trip to the Veneto. June 13, 2022



Rosette Ceremony with 2022 Fellows Mapenzi and Mulowayi Nonó, Suzanne Bocanegra, Jonathan Marvel, and Sharon Davis. June 15, 2022



Heiskell Arts Director Lindsay Harris chats with 2022–23 Rome Prize winner Denva Gallant at lunch in the Cortile. September 5, 2022



The Bronx Museum for the Arts is presenting a solo exhibition of work by 2018 Fellow **ABIGAIL DEVILLE**, on view through April 2023.

The project **LIZ ŠEVČENKO** started during her 2018 Fellowship was published by Routledge as *Public History for a Post-Truth Era: Fighting Denial through Memory Movements*.

Eight members of the AAR community won 2022 John Simon Guggenheim Memorial Foundation fellowships: **MARIO CARPO** (2005 Resident) in architecture, planning, and design; **KIMBERLY BOWES** (2006 Fellow, AAR Director from 2014 to 2017, below right) in classics; **LYSLEY TENORIO** (2016 Fellow) and **ALEXANDRA KLEEMAN** (2021 Fellow) for fiction; **AUTUMN KNIGHT** (2022 Fellow) in film and video; **LINDA BESEMER** (2003 Fellow) in fine arts; and the late **JAY HOPLER** (2011 Fellow, below left) and **VALZHYNA MORT** (2022 Fellow) for poetry.



Souvenirs and the Experience of Empire in Ancient Rome by 2021 Fellow **MAGGIE POPKIN** was published by Cambridge University Press. She completed the book during her time in Rome.



The fifty-eighth edition of the Carnegie International, America's oldest biennial-style show, includes work by **SUSAN MEISELAS** (2017 Resident), **TONY COKES** (2022–23 Rome Prize winner), and **CLAES OLDENBURG** (Trustee Emeritus).

When asked to describe her life and career, 2006 Resident **LAURIE ANDERSON** answered by saying “I tell stories.” Anderson Cooper interviewed the multimedia artist and performer for 60 Minutes.



JOHN OCHSENDORF, Academy Director from 2017 to 2020, is founding director of the newly opened MIT Morningside Academy for Design.

REBECCA LEVITAN (2021 Fellow) is the inaugural winner of the British School at Rome's Simon Keay Award in Mediterranean Archaeology. For three months in 2023 she will research both in Rome and in the field.





Recognized this year by the [American Academy of Arts and Letters](#) for the highest honors of excellence in the arts are **KARA WALKER** (2016 Resident), winning a Gold Medal for Graphic Art, and **ANNA DEAVERE SMITH** (2016 Resident), receiving a Medal for Spoken Language.

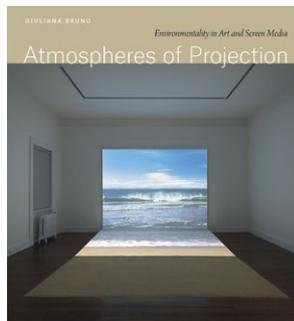
New works by 2017 Affiliated Fellow **MAGALI REUS** tease out tensions between natural and human environments. Her solo show *A Sentence in Soil* was held earlier this year at the [Nasher Sculpture Center](#) in Dallas.

CBS Sunday Morning distilled the Academy's essence in a five-minute segment that aired on July 10. Rome correspondent Seth Doane spoke with three 2022 Fellows—**ELENA PAST** (pictured), **IGOR SANTOS**, and **WILLIAM VILLALONGO**—and two Academy leaders, **MARLA STONE** and **ELIZABETH RODINI**.



JEAN-LOUIS COHEN (2017 Resident) won a 2022 [Graham Foundation](#) grant for his book project, *Russia's Architecture 1861–1991: Poetics and Politics*.

GIULIANA BRUNO (2019 Resident) explores how historical and contemporary artists developed the projected image in *Atmospheres of Projection: Environmentality in Art and Screen Media*, published by the [University of Chicago Press](#).



The Pulitzer Prize–winning historian **DAVID KERTZER** (2000 Resident, current Trustee) was profiled in the *New York Times*, where he talked about his latest book, *The Pope at War*, as well as revelations from the unsealed archives of Pope Pius XII at the Vatican.

The Atlanta-based architect and 1984 Fellow **ANTHONY AMES** showed a collection of architectural paintings, prints, and porcelain in an exhibition that took place at [a83](#) in New York.



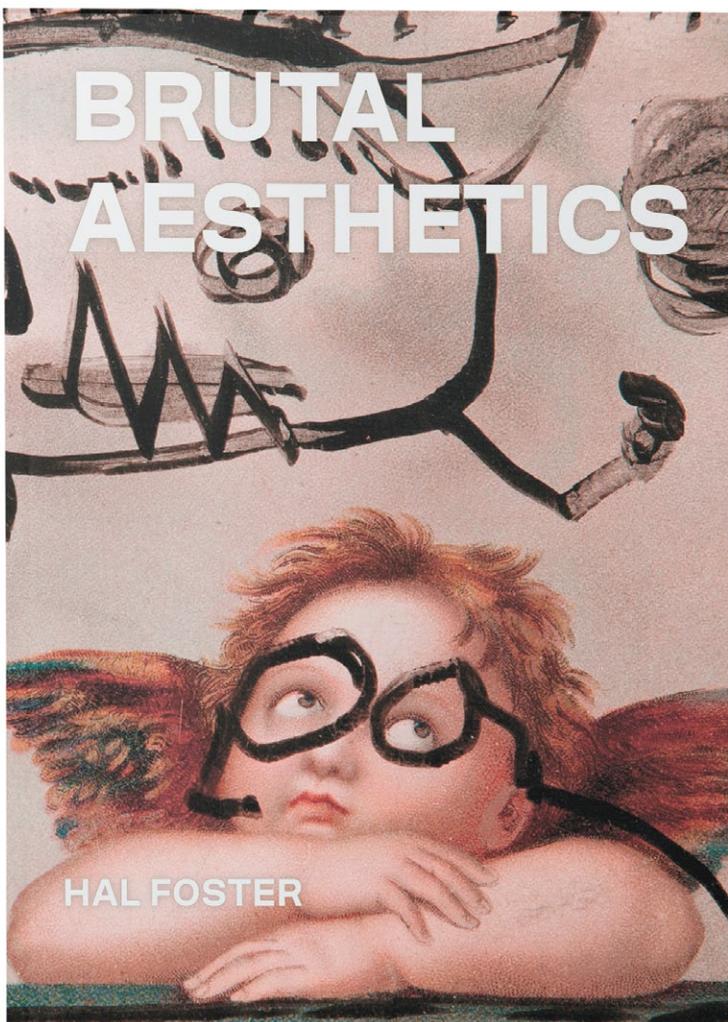
Anthony Ames, *Cornice*, 1987.

The [Pulitzer Arts Foundation](#) in Saint Louis is hosting the largest monographic survey of work by 1958 Affiliated Fellow **BARBARA CHASE-RIBOUD**. The exhibition, which traces the artist's career from the 1950s to the present, is up until February 2023.

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 Residents for this fall and winter.



HAL FOSTER

Rea S. Hederman Critic in Residence
February 27–April 21, 2023

A prolific author and a historian of modern and contemporary art, design, architecture, and postmodern theory, Foster is Townsend Martin Class of 1917 Professor of Art and Archaeology at Princeton University. Since the 1980s Foster has been affiliated with numerous magazines and journals, including *Art in America*, *October*, *Diacritics*, and *Documents*. He remains true to his art-critic roots, carving out time to review exhibitions for *Artforum* and the *London Review of Books* and write catalogue essays for museums around the world.

His most recent books are *Brutal Aesthetics: Dubuffet, Bataille, Jorn, Paolozzi* (2020), derived from his 2018 A. W. Mellon Lectures in the Fine Arts at the National Gallery of Art, and *What Comes after Farce? Art and Criticism at a Time of Debacle* (2020), consisting of eighteen short chapters on a variety of artists who are responding to our current political moment.

At the Academy Foster plans to follow up *Brutal Aesthetics* with a book project on “banal aesthetics,” to which many artists, authors, and architects are drawn. “How can we distinguish the banal from the commonplace, the everyday, the trivial, the vulgar, the vernacular, and related terms—and why do so?” he asks. “What aesthetics can be discovered in the banal? What politics? The book will consider various figures from Kurt Schwitters to Eva Hesse and on to Mike Kelley.”



YOLANDE DANIELS

*William A. Bernoudy Architect in Residence
December 5, 2022–February 24, 2023*

Yolande Daniels, currently associate professor in architecture at the Massachusetts Institute of Technology, was a 2004 Rome Prize Fellow. Her independent design research explores the spatial effects of race and gender in the built environment, focusing on revealing narratives of resistance and autonomy. In particular, Daniels's work takes as a focus documenting and representing spaces that have been rendered adjunct to, yet supplement and maintain, dominant spatial and political systems of power.

After earning a BS in architecture at City College of New York in 1987, Daniels completed an MArch in architecture from the

Graduate School of Architecture at Columbia University in 1990. She also spent a year in the Whitney Independent Study Program in studio practice and cultural studies. Her work was included in the Venice Biennale for Architecture in 2010, 2014, and 2018. The research into Black cities that formed the core of her Rome Prize research has grown into a larger body of work on Black settlement in America that recently appeared in *Reconstructions: Architecture and Blackness in America* at the Museum of Modern Art in 2021 and in *Architecture at Home* at the Crystal Bridges Museum of American Art in 2022.

Daniels is a cofounding principal of the architecture and design practice, studioSUMO, whose commissions include

a 75,000-square-foot business school in Japan and the Museum of Contemporary Diasporan Art (MoCADA) in Brooklyn.

ABOVE
studioSUMO's
Totem House

BELOW
Yolande Daniels



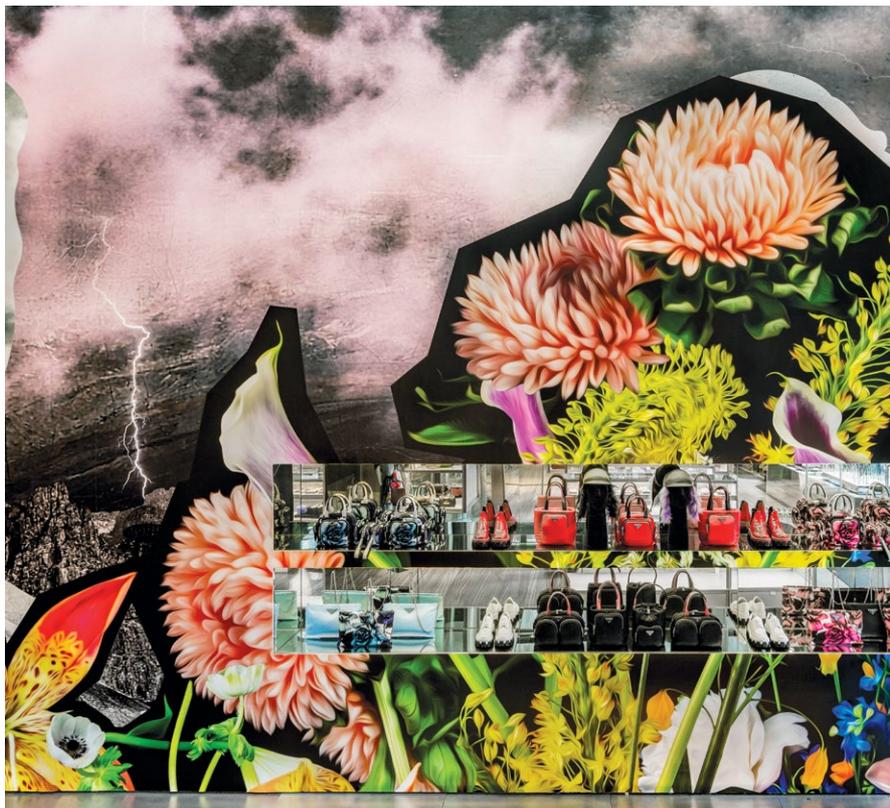
MICHAEL ROCK

Colin Rowe Designer in Residence
October 24, 2022–January 13, 2023

Michael Rock (2000 Fellow) is executive creative director of 2x4, a design firm based in New York. He is also professor of design at the Yale School of Art and adjunct professor of architecture at Columbia University's Graduate School of Architecture, Planning, and Preservation. At 2x4, Rock has led a wide range of projects, both cultural and commercial, for CCTV, the Dia Art Foundation, Harvard University, Hyundai, Kate Spade, Miu Miu, Nike, Prada, Target, Kanye West, and more.

Rock's writing on design has appeared in publications worldwide, including *i-D*, *Eye*, and *New York Times T Magazine*. His critically acclaimed collection of essays and projects, *Multiple Signatures*, was published by Rizzoli International in 2013. Rock was a fellow at the Jan Van Eyck Akademie in Maastricht, the Netherlands. He holds an AB in humanities from Union College and an MFA in graphic design from the Rhode Island School of Design.

Rock founded 2x4 with Susan Sellers and Georgianna Stout. In 2005 the San Francisco Museum of Modern Art presented an exhibition of the firm's work, which led to 2x4 winning the National Design Award in 2006. In recent months 2x4 created visual brand identities for the 23rd Triennale Milano International Exhibition, the Chinese luxury brand Shanghai Tang, David Geffen Hall at Lincoln Center, and the exhibition *KAWS NEW FICTION* at the Serpentine Galleries.



SUSAN SELLERS

Henry Wolf Graphic Designer in Residence
October 24, 2022–January 13, 2023

Susan Sellers is creative director and partner at the New York-based design firm 2x4, as well as senior design critic at the Yale School of Art. At 2x4, Sellers leads projects across cultural and commercial sectors. Her clients include Samsung, Hyundai, Google, Lincoln Center, the Solomon R. Guggenheim Museum, the Isabella Stewart Gardner Museum, and more.

From 2013 to 2016, Sellers was head of design at the Metropolitan Museum of Art, where she led design initiatives from brand identity and visitor experience to permanent gallery installation. She has written for

Eye, *Design Issues*, and *Visible Language* and has taught and lectured widely, including as a visiting critic at the Rhode Island School of Design, SCI-ARC, the Harvard Graduate School of Design, and Scuola Politecnica di Design in Milan. She earned a BFA from the Rhode Island School of Design and an MA in American Studies from Yale University.

Sellers told Arper, a client, that “I always think about how voice works in design in a very simple way: you create a design language and then you modulate that tone based on your audience. It’s no different from talking to your mother, or talking to your boyfriend, or talking to your best friend. It can be very simple but necessarily very elastic as well.”



ABOVE AND BELOW
Floridification
(2019, above)
and *New Masters*
(2009, below) are
two of 2x4's wallpa-
per installations
for Prada.

BOTTOM
2x4's visual iden-
tity for *The World*
Around (2019).



KENNETH BAXTER WOLF

*Lester K. Little Resident in
Medieval Studies
January 2–February 24, 2023*

A historian of medieval Europe, Kenneth Baxter Wolf is the John Sutton Miner Professor of History and Professor of Classics at Pomona College. His early career focused on early medieval Spain, looking at the cultural construction of sanctity and early Christian views of Islam. Over time the geographical scope of his research expanded, encompassing the entire Mediterranean basin. He originated the Late Antique–Medieval Studies Program at Pomona in 2012, which he continues to coordinate.

Among Wolf's books are *The Poverty of Riches: St. Francis of Assisi Reconsidered* (2003) and *The Normans and Their Historians in Eleventh-Century Italy* (1995). His translations include *The Eulogius Corpus* (2019), a study of Latin texts pertaining to the ninth-century Martyrs of Córdoba, and *The Life and Afterlife of St. Elizabeth of Hungary: Testimony from Her Canonization Hearings* (2011).

Forthcoming in 2023 is *The "Indiculus Luminosus" of Paul Alvarus*, a second book on the Córdoba Martyrs that, like *The Eulogius Corpus*, contains texts written in defense of Christians executed for unprovoked public denunciations of Muhammad. Wolf will use his Residency to gather the "final fruits" of this long-term project, which offers us "a unique window onto the complexities of a Christian life lived under the jurisdiction of Islam."

Wolf is also starting a monograph, *Sanctity and Irony*, inspired by his longtime course on late antique and medieval Christian sanctity. "One of the very first chapters ... will be on martyrdom, with a focus on some of the unexpected and impactful implications of the church's early focus on death as the quintessential form of sanctity. As a scholar of martyrdom, every church in Rome will a potential source of inspiration."

BELOW
Kenneth Baxter
Wolf





thousand empty cans of Iraqi date syrup.

Food plays an important role in Rakowitz's work. Initiated in 2003, the ongoing *Enemy Kitchen* is a food truck run by US veterans and refugee chefs that serves Iraqi fare to Chicagoans. *Spoils* (2011) featured a meal served on plates looted from Saddam Hussein's palaces that were purchased on eBay but later repatriated to Iraq. Rakowitz is the author of *A House with a Date Palm Will Never Starve* (2019), a cookbook with recipes on the many uses of date syrup by dozens of chefs and food writers, including Alice Waters, founder of the Academy's Rome Sustainable Food Project.

Recent solo exhibitions include *The Monument, the Monster and the Maquette* at Rhona Hoffman Gallery in Chicago and *Reappearances* at Frac Lorraine in France. Upcoming shows will be held at Barbara Wien Gallery in Berlin, the Green Art Gallery in Dubai, and the Stavanger Art Museum in Norway.

ABOVE
Michael Rakowitz,
*The Invisible
Enemy Should Not
Exist*, 2018, on
Trafalgar Square's
Fourth Plinth.

OPPOSITE, LEFT
Thaisa Way.

OPPOSITE, RIGHT
Gospel of Mary,
120–180 AD, dis-
covered in 1896.
P. Oxyrhynchus L
3525, Ashmolean
Museum.

MICHAEL RAKOWITZ

Deenie Yudell Resident in the Visual Arts
December 5, 2022–January 27, 2023

Based in Chicago, Michael Rakowitz is a sculptor, an installation and mixed-media artist, and professor of art theory and practice at Northwestern University. His work, often created in collaboration with studio assistants and other workers, centers on connecting people, places, and historical narratives across centuries by reimagining lost and looted artifacts, architecture, and cultures using ordinary everyday objects and materials.

His work, whose subjects range from ancient Middle Eastern kingdoms to nineteenth-century colonial powers to contemporary political situations, has been shown internationally. The Museum of Contemporary Art, Chicago hosted his first US museum survey, *Backstroke of the West*, in 2017. A year later he produced a commissioned work for the Fourth Plinth in London's Trafalgar Square in 2018, re-creating an ancient stone statue (ca. 700 BC) from the Nineveh city gates, destroyed by the Islamic State in 2015, using ten

THAÏSA WAY

Mercedes T. Bass Landscape Architect
in Residence
February 13–May 5, 2023

A Rome Prize Fellow in 2016, Thaïsa Way is director of garden and landscape studies at Dumbarton Oaks Research Library and Collections, as well as professor of landscape architecture for the College of Built Environments at the University of Washington. Her research interests include feminist histories of landscape architecture and urban public space.

Way is the author of a monograph of the firm Gustafson Guthrie Nichol, titled *GGN Landscapes 1999–2018* (2018), as well as *The Landscape Architecture of Richard Haag: From Modern Space to Urban Ecological Design* (2015) and the award-winning

Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century (2009). With Eric Avila, Way edited *Segregation and Resistance in America's Urban Landscapes*, to be published in 2023. Another forthcoming publication is a study of the Dutch American landscape architect Arthur Edwin Bye.

While in Rome Way will return to her work on the history of gardens as works of art and as ways of making place. It is “a crucial place-based history of garden design” that relates to her Rome Prize project focusing on the history of drawing in landscape design. “How do we re-imagine places in the landscape?” is a question that forms a thread in all of my work,” she said.

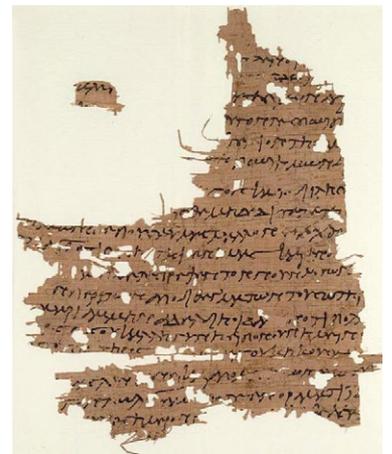


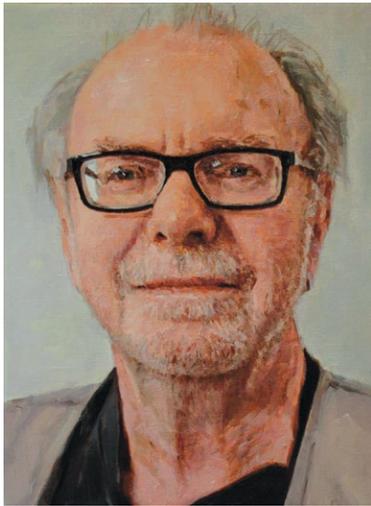
KAREN L. KING

Lucy Shoe Meritt Resident in
Classical Studies and Archaeology
March 20–May 26, 2023

Karen L. King specializes in the history of early Christianity, the canonical gospels, and apocryphal writing. Her theoretical interests include orthodoxy and heresy, religion and gender, and violence and martyrdom, which have resulted in such books as *The Secret Revelation of John* (2006), *The Gospel of Mary of Magdala: Jesus and the First Woman Apostle* (2003), *What Is Gnosticism?* (2003), and *Revelation of the Unknowable God* (1995). She also coauthored *Reading Judas: The Gospel of Judas and the Shaping of Christianity* (2007) with Elaine Pagels.

In 2009 King was the first woman to be appointed Hollis Professor of Divinity at the Harvard Divinity School, the oldest endowed chair in the United States. Before that she had served for six years as Winn Professor of Ecclesiastical History at Harvard, where she has worked since 1997, and as professor of religious studies at Occidental College from 1984 to 1997.





LEFT
A portrait of W.
J. T. Mitchell by
Luca Del Bado.

W. J. T. MITCHELL

James S. Ackerman Resident in the
History of Art
September 12–December 2, 2022

W. J. T. Mitchell teaches in the Departments of English and Art History at the University of Chicago, where he has worked for twenty-five years. He is Gaylord Donnelley Distinguished Service Professor. Mitchell's scholarship explores histories and theories of media, literature, and visual art from the eighteenth century onward. It also probes relationships between visual and verbal representations in culture, politics, and iconology.

Mitchell has edited the influential interdisciplinary journal *Critical Inquiry* for many years. Among his best-known books are *What Do Pictures Want? Essays on the Lives and Loves of Images* (2015), *Seeing through Race* (2012), *Picture Theory* (1994), and *Iconology: Image, Text, Ideology* (1986). Most recently he published *Mental Traveler: A Journey through Schizophrenia* (2020), and

he contributed to the catalogue for the National Gallery of Art's exhibition *The Double: Identity and Difference in Art since 1900* (2022). A book on *Metapictures: A Cloud Atlas of Images* is forthcoming.

During his Residency, Mitchell's main project will be *Seeing through Madness: Insanity, Media, and Visual Culture*, which develops his longstanding research into iconology and probes the question of madness as an individual and collective phenomenon. "My concern with madness," he said, "is motivated by my first-hand experience with schizophrenia in my own family." Building on the work of Foucault and Goffman, the book will "engage with ancient metaphors of political madness such as the 'ship of fools,' and modern spectacles of madness associated with cinema, mass media, and the toxic convergence of mass psychosis with psychopathic authoritarianism in modern nation-states."

HÉRICA VALLADARES

Esther Van Deman Scholar in Residence
October 10–December 12, 2022

Hérica Valladares (2009 Fellow) is associate professor of classics at the University of North Carolina, Chapel Hill. Her scholarship explores the visual and literary culture of the late Roman republic and early empire. She has also written on Ovid, Roman wall painting, Roman paratext, gender dynamics, and Titian.

Valladares's *Painting, Poetry, and the Invention of Tenderness in the Early Roman Empire* (2021)—which came together as a book during her fellowship year—explored the evolution of depictions of love and tenderness in ancient art. She is working on two new projects concurrently: *Fashioning Empire* and *Love Letters from Pompeii*. The first "focuses on objects made exclusively for women during the Roman imperial period, and the other investigates the representation of epistolary exchanges in Roman wall painting." She looks forward to researching and writing in the AAR Library and revisiting the Palazzo Massimo and Baths of Diocletian.



Whitfield Lovell Gives Two Portraits

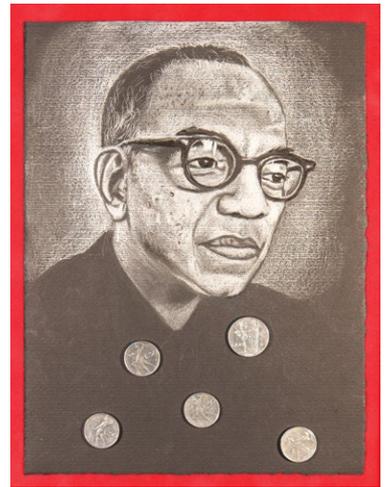
Whitfield Lovell, a 2019 Resident and frequent visiting artist, has generously given AAR two striking portraits of two of the first Black Fellows for the Academy Bar: **Ulysses Kay** (1952 Fellow in musical composition) and **June Jordan** (1970 Fellow in design arts), widely recognized for her poetry.

The two portraits are not intended to hang as a pair. “She deserves her opportunity to shine, and he his,” Lovell told former interim Director **Elizabeth Rodini**. Lovell doesn’t usually paint identifiable people. He is well known for his Conté crayon portraits of anonymous African Americans who lived between the Emancipation Proclamation and the civil rights movement. For the AAR project, he considered various early Black Fellows, but believed it was important that he connect to the subject. “You have to feel something for the person, or you can’t draw them,” he said.

Lovell often pairs his subjects with found objects, and that is true here. In the Kay portrait, lira coins stand for currency and the cultural exchange of what Kay offered the Academy and what the Academy offered him. The Jordan portrait features a brooch that Lovell purchased in Rome and likened to a kind of shining star or award. That portrait’s inscription is “Cose che faccio nel buio”—an Italian translation of the title of her book of poetry, *Things that I do in the dark* (1977).

The idea for these portraits arose during the reinstallation of portraits in the Academy Bar that was encouraged by former Director **John Ochsendorf** (2008 Fellow) and executed by Rodini during the pandemic closure, to highlight our increasingly diverse community. The current display is loosely chronological, allowing the Academy’s institutional history to emerge from individual portraits: the earliest Fellows face outward from the bar, those from 1970 to 2010 hang to its right and left, and the most recent Fellows face the counter.

Fellows have been contributing portraits to the Academy nearly since its founding, and all works are currently on display. Yet their organization tells a tale. “Deciding whose portrait to preserve, display, and honor shapes a narrative and expresses fundamental values,” Rodini wrote in a 2021 statement. AAR is consequently honored to accept Lovell’s portraits of our earliest Black Fellows into the collection. Our sincere thanks to Whitfield Lovell.



Ulysses Kay and June Jordan, both by Whitfield Lovell. The portrait of Jordan will be included in the Academy’s upcoming spring exhibition about her work and early career.

FOOD AND FELLOWSHIP

The Rome Sustainable Food Project Celebrates 15 Years



This year marked the fifteen-year anniversary of the Rome Sustainable Food Project (RSFP), a milestone that was celebrated at a Friends of the Academy garden party on June 12. Fellows, Residents, Friends, and other guests gathered in the Bass Garden and enjoyed hors d'oeuvres made by the RSFP kitchen, including bruschetta with ricotta and roasted tomatoes, as well as bellinis made with fresh apricots from the Academy's fruit trees. Everything looked, and tasted, splendid.

It was not always so. Fellows and visitors prior to 2007 will remember meals that were decidedly more institutional than Roman. As Mellon Humanities Professor **Marla Stone** (1997 Fellow) recalled, "Fellows bonded over the blandness and repetition of the food—how many times a week could we eat mystery meat and boiled, unidentifiable vegetables? We joked that the beauty of the Academy and Rome was tempered by the truly terrible food." An ascetic philosophy that good food might distract Fellows from their academic work held sway.

The era of self-abnegation ended thanks to a conversation at a dinner party in New York between then-President **Adele Chatfield-Taylor** and celebrated chef **Alice Waters**, who opened the California restaurant *Chez Panisse* in 1971 and pioneered the slow food movement. Chatfield-Taylor invited Waters to Rome to overhaul the Academy's kitchen. Waters agreed, "but only if I can find the right person to cook," she recollected.

That person was **Mona Talbot**, who had previously worked at *Chez Panisse*. Talbot, along with sous chef **Chris Boswell**, built direct relationships with local farmers, fisherpeople, breadmakers, ranchers, and cheesemakers to source the most local, sustainable, and seasonal food. One of the first suppliers, and the most beloved, was the regenerative farmer Giovanni Bernabei, who became a kind of patron saint for RSFP: his portrait still hangs above the kitchen stove. An internship program was also launched.

The change was instant. "When we opened the first day, we probably had a third of the Fellows there," said Waters. "The second day—everybody." Fellows not only enjoyed the food, but learned cooking techniques in the kitchen and volunteered to work in the vegetable garden. Contrary to previous belief, the improvement in food helped with the Fellows' work. And they began to take more meals at the Academy.

RSFP has collaborated with Fellows on projects, too. The event *Waste Not*, organized by **Alexandra**



Kleeman (2021 Fellow) with the RSFP kitchen, comprised an experimental five-course meal based on the themes of waste and ephemerality. The kitchen prepared a menu entirely using usually discarded ingredients and leftovers, which were accompanied by fragments of an unpublished prose poem by Kleeman stenciled directly on plates with edible powders. In July, the kitchen collaborated with 2022 Fellows **Elena Past**, **William Villalongo**, and **Mary Jane Dempsey** on a special menu incorporating the food of global migrants, a dinner that was tied thematically to a Fellows' Project Fund screening and discussion about migration in Italy.

This anniversary year, AAR received two major gifts that will support the RSFP internship program for the next four years: the first from the Syde Hurdus Foundation, and the second from Tracey Hummer, given in memory of her late husband, the architect **Frederic Schwartz**, FAIA, FAAR'85. Thanks to this generous support, RSFP will continue to serve as a unique teaching kitchen for years to come. And, above all, Fellows will continue to benefit from high-quality food, shared together, that nourishes their creativity.

A New Headquarters for AAR

In October, the Academy's New York office moved to 535 West 22nd Street. Leased from the Dia Art Foundation, the suite was renovated to plans executed pro bono by the architect **Calvin Tsao**, Chair-Elect of the Board of Trustees, and his firm.

One of the goals behind the design of the new space was to create a modern, compact, and efficient workspace through a predominantly open-plan layout. The office is near a number of arts and cultural organizations, such as Dia's Manhattan office, as well as major art galleries, the High Line, and Hudson River Park.

The Academy's former office, at 7 East 60th Street, had been leased from the Metropolitan Club since 1994 and included parts of the east wing of the club, the rear of the club's horseshoe-shaped courtyard, and the annex. Prior to that, the Academy was located at 41 East 65th Street.

The Academy expresses its deep gratitude to Calvin Tsao and the staff of Tsao & McKown Architects, along with other Trustees who lent their time and expertise throughout the complex process of finding a new home base for AAR in New York.



View from the new office.



Calvin Tsao shows staff the space, before construction.

GET IN TOUCH

535 West 22nd Street
Third Floor
New York, New York 10011
USA
Tel +1 212 751 7200

Via Angelo Masina 5
00153 Roma
ITALIA
Tel +39 06 58 46 1

Dispatch from Turkey



A newly announced bequest intention by **C. Brian Rose** (1992 Fellow, 2012 Resident, and Trustee Emeritus) will support residencies across disciplines in the humanities. Rose, who is James B. Pritchard Professor of Archaeology at the University of Pennsylvania and Peter C. Ferry Curator-in-Charge of the Mediterranean Section of the Penn Museum, is a longtime supporter of the Academy. When interviewed, we found Rose at a dig at Gordion (think “Gordian knot”) in west central Turkey, about an hour’s drive from Ankara. It was during the holiday of Eid al-Adha, and the workers (including Rose) were enjoying a welcome breather.

Rose said his bequest intention reflects both gratitude for the Academy’s influence on his own career and his belief in its enduring value as an “ideal platform” for interdisciplinary discussion. “One of the problems we have in academia is that we tend to think synchronically. We think about the material within our own disciplines, but we don’t apply it often enough to subsequent centuries and search for the links between ancient and modern.” The Academy, he said, teaches you how to do just that.

By way of example, Rose pointed to a program he developed two decades ago to offer cultural heritage protection training to members of the US Armed Forces bound for the Middle East. “I would never have thought of doing a cultural heritage training program for soldiers deploying to Iraq and Afghanistan if it hadn’t been for my time at the

Academy.” With the abrupt end of US involvement in Afghanistan, the program was reinvented. Now, partnering with the Department of Veterans Affairs, Rose leads veterans on museum tours and talks to them about the life of the soldier through history, from the third millennium BCE to the Iraq War. Veterans read Homer, too, finding resonance in the characters’ experiences on the battlefield and their subsequent trauma. Former servicemen and women are moved especially by Ajax’s suicide in the *Iliad* and by the fate of Trojan women at the end of the war, he said.

Rose spent twenty-five years excavating Troy, so it is no surprise these parallels capture his attention. Another sad example of history repeating itself: if you visit Troy today, you will see Syrians on the nearby coast, waiting for boats that will bring them, by a dangerous crossing, to Lesbos (and therefore the European Union). “It’s really no different from what you imagine the life of the refugees in Troy at the end of the Bronze Age would have been.”

Rose’s planned gift will support the humanities in general rather than a particular discipline. This “reflects [his] feeling that all periods and all places have to work together in order to find the most potent solution to whatever problem you’re attempting to solve.” Rose also stressed the Academy’s role in bringing people together, which can lead to powerful outcomes. For instance, Rose met Advisor **Roberto Nardi** through AAR, whom he invited to Philadelphia, where Nardi gave a lecture about how to make ancient sculptures accessible to people who are blind. The lecture spurred Rose to help establish a new program at the Penn Museum for the blind and vision impaired.

Rose’s involvement in the Academy has continued this year, as part of a group advising on the Getty Global Affiliates program. As to his dig at Gordion, the team has faced a few setbacks. More stone walls were robbed in antiquity or the modern period than expected. One area, the site of the ancient citadel gate, lost much of its stone during the construction of the Berlin–Baghdad railway in the nineteenth century. “But we’re finding other walls connected to the gate. It will be okay.”

C. Brian Rose (left) with Laurie Rush (2011 Fellow in historic preservation and conservation) in Baghdad in 2011.

REGENERATION

AAR's Exhibition Series Returned
with an Exploration of Renewal



The Academy's spring exhibition, *Regeneration*, the first since the pandemic, ran from April 13 to June 12, 2022. Members of the public came to the Academy to see works by artists representing five different continents. Taking as a starting point the aestheticization of ruins that Rome has long provoked, *Regeneration* assembled the work of contemporary artists, from the Argentinian **Guillermo Kuitca** (2022 Resident) to the Korean Yeesoonyung, to explore the ways in which decay can seed new forms of materiality. The theme of renewal felt fitting.

Many participating artists had affiliations with the Academy. **William Dougherty** (2021 Fellow)

contributed *soft brown wax*, an eleven-minute composition for three trumpets, three trombones, feedback piano, and fixed media. Nearby were early-twentieth-century containers for wax cylinders, a reminder of the fragility of early music recordings. Another 2021 Fellow, **Robert Gerard Pietrusko**, was represented with a video entitled *Cadence San Vittorino* that illustrates the slow decay of a stone church in the hills of the Sabina region northeast of Rome. He began filming it while at the Academy. From **Sonya Clark**, a 2017 Affiliated Fellow, the exhibition included one of her signature flag works: unwoven and rewoven US and Confederate flags. Clark relates



the experience of disentangling these potent symbols to undoing the histories of racism and violence woven in their fibers.

Few people visiting the Academy in the early spring could have missed seeing *every nine days*, a site-specific work by 2017 Italian Fellow **Annalisa Metta** and her collaborator Luca Catalano. Over the course of sixteen weeks, at nine-day intervals, they neatly laid down iron plates on the Academy's front lawn (adding a new plate each time). Nature then marked the plates with intricate patterns of rust. The oxidized plates were moved indoors for the exhibition, and visitors were invited to walk on them.

Throughout, the subtle transformations of the iron plates were photographed, the process—including changes to the lawn itself—being as much a part of the work as the plates in their “final” state.

The exhibition culminated with a site-specific installation, *Distributed Monuments*, by **Jorge Otero-Pailos** (2022 Resident). This artist works between conservation and the visual arts, frequently employing a process of latex casting (typically used to clean building surfaces) to call attention to degradation and the passage of time. He has used this technique to make inverse copies of, for example, the interior of a model of Trajan's Column in the Victoria



and Albert Museum. For *Regeneration*, he molded architectural elements of the McKim, Mead & White Building, including the spolia-studded walls of the Cortile. These casts were placed in a gigantic frame and lit from behind. As with other pieces in his *Distributed Monuments* series, the work speaks to both endurance and impermanence. “Buildings,” he says, “lend recognizable form to a dust that was formless and chaotic.”

The exhibition was curated by interim Andrew Heiskell Arts Director **Lindsay Harris** and interim Director **Elizabeth Rodini**. A custom website built for the exhibition allows people anywhere

to experience the show. It can still be viewed at regeneration.aarome.org. The Academy is grateful for support for the exhibition from Bloomberg Philanthropies.

PAGES 18–19, CLOCKWISE FROM LEFT
 Fabio Barile’s *The structure of a forest #12*; Sonya Clark’s *these days. this country. this history.*; William Dougherty’s collection of containers for wax cylinders; installation view of Jorge Otero-Pailos’s *Distributed Monuments*.

ABOVE
 Annalisa Metta and Luca Catalano’s *every nine days*; Robert Gerard Pietrusko’s *Cadence San Vittorino*; detail of Yeesooyng’s *Translated Vase_2019 TVCW 3*.

Aliza S. Wong Appointed 25th Director



Aliza S. Wong, professor of history and interim dean of the Honors College at Texas Tech University in Lubbock, is the Academy's twenty-fifth Director. Her three-year appointment, based in Rome, began in July 2022.

Wong's scholarship focuses on modern Italy and the Mediterranean with a particular concentration in race, nation, culture, and identity. She studied at Amherst College before earning a PhD from the University of Colorado at Boulder in 2001.

A dedicated educator, Wong has taught for two decades at Texas Tech University where, in addition to being a professor and interim dean, she is director of European studies. She has won numerous teaching and research awards and received recognition for her work in diversity, equity, inclusion, and belonging. A two-time Fulbright Award winner, Wong is a recipient of a National Endowment for the Humanities Hispanic Service Institute Grant (2020) and an NEH Connections Planning Grant (2018).

In the realm of public and engaged scholarship, Wong is director of the Texas Liberators Project, a multimedia educational initiative that includes an app, educational resources, interactive maps, museum and digital exhibits, and a book. She is also the producer of the documentary film directed by Paul Allen Hunton, *Narratives of Modern Genocide* (2021), and curator of the corresponding museum show, both funded by the Texas Holocaust and Genocide Commission.

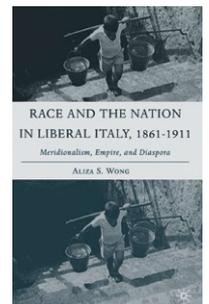
"Truly we are privileged to work, study, create, and play in these stunningly beautiful grounds, spacious studios, and open courtyards," Wong told *AAR Magazine*. "But what has impressed me most of all in all my visits and now my work at AAR is how the space augments the immensity of talent, curiosity, expertise, experience, and diversity of the people here."

Photograph by Tiff Holmes.

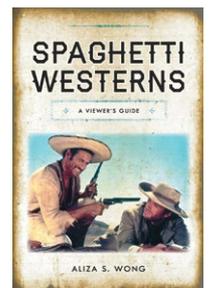
RECENT BOOKS

Her current research examines Italian constructions of the American West in the nineteenth and twentieth centuries.

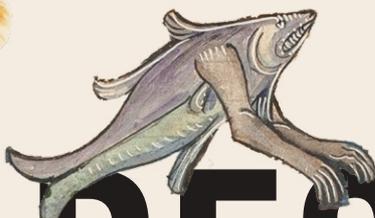
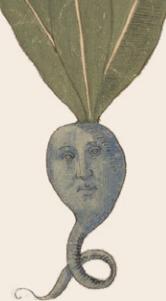
Race and the Nation in Liberal Italy, 1861–1911
Meridionalism, Empire, and Diaspora
(2006)



Spaghetti Westerns
A Viewer's Guide
(2018)



THE



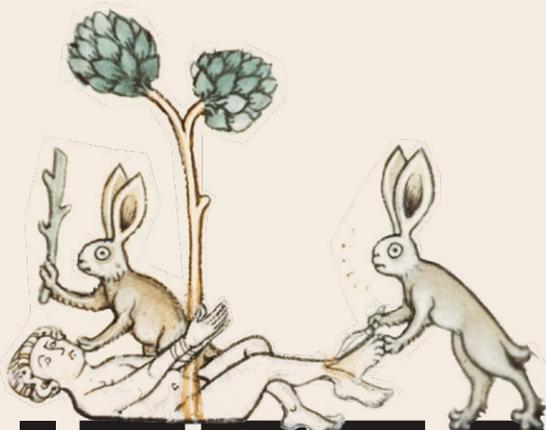
BEST



ACCOUNT



ON



TWITTER?

With apocalyptic news updates and eerily personalized ads, social media platforms have lost the charm they once held—but perhaps not completely. One viral Twitter account is spreading joy through the unlikely source of European medieval art. The account, called *Weird Medieval Guys*, has over four hundred thousand followers, having quadrupled in growth in mere months. The account has brought centuries-old images, mostly from the marginalia of illuminated manuscripts, into the feeds of millions. Examples range from “extremely rotund hedgehog, Italy, 14th century” to “crazy frog, France, 13th century” to “cat churning butter, Germany, ca. 12th century” to “a boar wearing pants, France, 14th century.”

The humor of the account is that of the internet: it is niche, visual, a little self-indulgent. The images are also conscientiously cited with links to the source material: the British Library, the Albertina in Vienna, the Morgan Library and Museum, and others. With their frequent depictions of animals doing amusing activities, medieval images seem to anticipate internet culture. They suit today’s intensely visual form of expression.

Who is behind *Weird Medieval Guys*? *AAR Magazine* respects the creator’s desire to stay anonymous, but we can reveal she is a twenty-two-year-old Scottish woman who launched the account “purely for the sake of sharing with the world.” Born and raised on the internet (as all of Gen Z is), she has a passion for art history. She told us that her experience working as an intern digitizing historical photos in the archives of an American institution led her to appreciate the importance of uploading collections online to increase access. She spent a year sourcing images and poring over digitized manuscripts before posting the first tweet. It didn’t take long for the account to blow up.

Weird Medieval Guys and similar accounts (such as @medieval.psychodelia and @medievalmarginalia on Instagram) have attracted the notice of scholars, too, who welcome the attention to their discipline. “Medieval art can feel so distant, unapproachable, stuffy—the more we can break those barriers down the better,” said **Denna Gallant**, 2022–23 Rome Prize winner and an art-history professor at the University of Delaware who specializes in medieval art. She attributes the popularity of these accounts to the fact that the Middle Ages is “distant enough to feel weird, enigmatic, and yet we find some of our own behavior and impulses” reflected

in its art. Larisa Grollemond, assistant curator of the Manuscripts Department at the J. Paul Getty Museum, echoed this: “The images are simultaneously strange and unfamiliar and also deeply resonant because of their visual appeal. You almost don’t need to have the context in order to map some emotion or get something out of it.”

The images that *Weird Medieval Guys* share bring up hotly debated scholarly questions. How creatively constrained were the artists? What is the relationship between the marginalia and the text? According to Gallant, in some cases the relationship is clear and the marginalia serve “to impart a lesson that perhaps is not explicitly rendered in the text.” Gallant pointed to the Hours of Jeanne d’Evreux (on view at the Cloisters). This book of hours features marginalia with sexual innuendo—seemingly scandalous considering the book’s devotion to the Virgin Mary. “These marginalia served as warnings to the young queen: remain faithful,” said Gallant. “Don’t do these illicit activities.”

Snails jousting knights are a recurring element—you could even say a meme—in manuscript illumination. The snails have long puzzled scholars. One camp, Grollemond said, sees the snails as a commentary on society, symbolizing social oppression or mocking courtly life. But Grollemond believes they could exist also as simple visual humor: “We’re supposed to think this is really funny because the snail is heavily armored and is a worthy opponent for a knight.” Of course, it’s possible that marginalia can operate on several levels: didactic *and* funny, satirical *and* weird.

European medieval art may reveal something about the nature of humor. In the same way a fourteenth-century viewer found “animals doing human things” funny, so do we today. These images, resonating over the centuries, provide a welcome interruption in our social media feeds: a moment of levity that is not too different from what medieval viewers experienced. “The world feels to many of us like it’s a darker place than it has ever been before in our lives,” said the creator of *Weird Medieval Guys*. “I’m glad to be offering people even a tiny bit of happiness every day.”

Follow @WeirdMedieval on Twitter to join the fun.

Natasha Trethewey is twice the United States Poet Laureate, winner of the 2007 Pulitzer Prize in Poetry, and the 2022 William B. Hart Poet in Residence at the Academy. On July 6 she presented a selection of poems chosen for their special resonance in Rome. These works—many inspired by paintings and speaking to matters of body, identity, presence, and memory—were newly translated into Italian for this occasion by Alessandro Giammei and read by Silvia Bre.

An American Poet Laureate in Rome



Diego Velázquez, *Kitchen Maid with the Supper at Emmaus*, ca. 1617–19, oil on canvas, 21 $\frac{5}{8}$ x 46 $\frac{1}{2}$ cm.
Photograph licensed from the National Gallery of Ireland.

**Kitchen Maid with Supper at Emmaus;
or, The Mulata**

After the painting by Diego Velázquez, c. 1619

She is the vessels on the table before her:
the copper pot tipped toward us, the white pitcher
clutched in her hand, the black one edged in red
and upside-down. Bent over, she is the mortar,
and the pestle at rest in the mortar—still angled
in its posture of use. She is the stack of bowls
and the bulb of garlic beside it, the basket hung
by a nail on the wall and the white cloth bundled
in it, the rag in the foreground recalling her hand.
She's the stain on the wall the size of her shadow—
the color of blood, the shape of a thumb. She is echo
of Jesus at table, framed in the scene behind her:
his white corona, her white cap. Listening, she leans
into what she knows. Light falls on half her face.

**Una domestica per la cena in Emmaus;
o, La mulatta**

Guardando il dipinto di Diego Velázquez, 1619 circa

Coincide coi recipienti sul tavolo di fronte a lei:
il tegame di rame inclinato verso di noi, la brocca bianca
stretta nel suo pugno, quella nera rifinita in rosso
che sta sottosopra. Piegata in avanti, è il mortaio,
e il pestello che riposa in quello – ancora inclinato
nella sua posizione d'uso. È la pila di scodelle
e il bulbo d'aglio lì accanto, la cesta che pende
da un chiodo sul muro e il panno bianco lì dentro
appallottolato, lo straccio in primo piano che richiama la sua mano.
È la macchia sul muro, grande come l'ombra che getta –
del colore del sangue e dalla forma di un pollice. È l'eco
del Cristo a tavola, inquadrato nella scena alle sue spalle:
l'aureola bianca di lui, la bianca berretta di lei. Ascoltando,
si sporge su ciò che conosce. La luce le taglia a metà il viso.

“Kitchen Maid with Supper at Emmaus; or, The Mulata” was originally published in *Thrall* (copyright © 2012 Natasha Trethewey; reprinted here courtesy of HarperCollins Publishers).

The publishing house Fuorilinea has just released Natasha Trethewey's *Domestic Work* as *Lavori domestici*, translated by Katie Scroccaro.

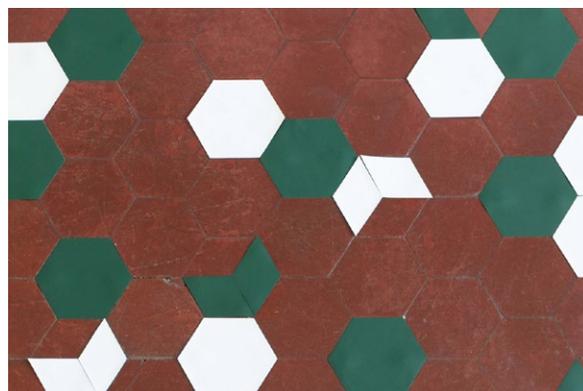
Prego Entra

The Academy opened its doors for Summer Open Studios, which provided access to the inner workings of Fellows' projects in studios and spaces throughout the McKim, Mead & White Building.

The American Academy in Rome showcased the work of its Rome Prize and Italian Fellows during Summer Open Studios, held on June 9, 2022. The event provided access to the inner workings of Fellows' projects in studios and spaces throughout the McKim, Mead & White Building. Summer Open Studios featured installations, collaborations, and performances in architecture, conservation, design, landscape architecture, literature, musical composition, and visual arts.

Nearly eight hundred visitors encountered work that highlighted the many issues fueling Fellows' investigations this year, including Blackness, diaspora, displacement, eroticism, food, land-use policies, storytelling, urban agriculture, voice, water, and education in the digital age.

In addition to the Fellows appearing in this article, Summer Open Studios participants also included **Valzhyna Mort** and **Carol Mancusi-Ungaro** (see pages 30–35), as well as artists who we highlighted in the previous issue of *AAR Magazine*: **Autumn Knight**, **Phoebe Lickwar**, **Valerio Morabito**, **Mireille Roddier** and **Keith Mitnick**, **Igor Santos**, **Tina Tallon**, and **William Villalongo**.



Germane Barnes experimented with *opus sectile* imagery.

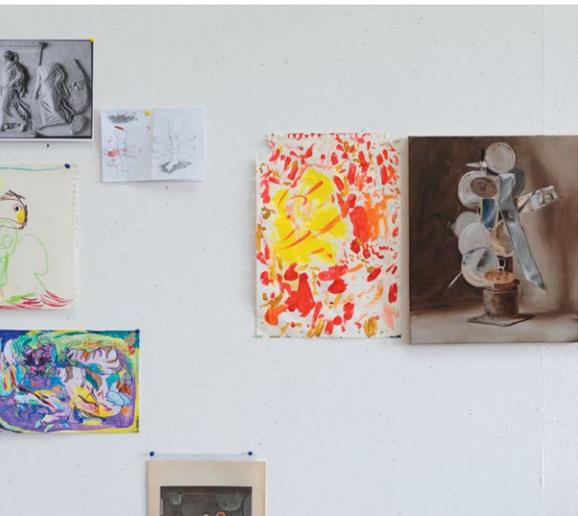
Germane Barnes's work began as a search for North African contributions to classical architecture. Presented in his studio was a timeline of early African–Roman relationships, a proportional map representation of the world, a layering of important texts, and a representational attempt of an African process, *Opus Sectile* (a kind of inlay technique). Barnes also screened his award-winning short film, *You Can Always Come Home*, which explores themes of joy, delight, and ritual taking place in kitchens and on porches.



Mary Ellen Carroll's *the shoes (XL)* included tap dance. The artist's imagery for the performance was on view in her studio.

Mary Ellen Carroll presented *the shoes (XL)*, a multimedia, interdisciplinary performance created in collaboration with the Berlin-based composer Laurie Schwartz. It featured audio playback by Anna Clementi and tap dancing by Elisabetta Ventura, as well as contributions from Chiara Hervatin, Maria Mantegazza, Emilio Fantin, Ninetto Davoli, Tullio De Piscopo, and a special guest. The text for the ten-minute work was based on Pellegrino Artusi's *Science in the Kitchen and the Art of Eating Well* (1891). In her studio Carroll showed progress on her Rome Prize project, *PUBBLICA UTILITÀ DUE (PUBLIC UTILITY 2.0)*, related to Marconi, radio frequency, and the Holy See, as well as other ongoing subjects in infrastructure, technology, and migration.

Manuele Cerutti's project *The Secret Sharers*, comprising drawings, watercolors, and paintings, tells the story of a "misaligned" double. Specifically, the artist focuses on the role that the lower limb, particularly the foot, plays as a conscious entity. It is akin to a secret companion, a double who is not necessarily antagonistic but distally connected. He is likewise interested in the psychological concept of "alter," referring to other sides of personalities and the existence of inner doubles or dislocated selves, with the intention to shift common perceptions and consider lack, asymmetry, and disease to be strengths. Cerutti's reflections made him think about Rome as a place eternally split, divided and united at the same time, capable of comparing the multiplication of a subject with the reduction of the ego.



Paintings and reference material were on view in Manuele Cerutti's studio.

Focusing on the early modern period, **Michael Lee's** project *Ganymede's Garden: Homoeroticism and the Italian Landscape* examines sites, texts, and artworks linking homoeroticism with Italian landscapes and develops a methodology for analyzing gay culture through a framework in nature. The Italian landscape has for centuries been a *locus amoenus* of male same-sex desire. Cardinals and popes entertained male lovers in their Roman villa gardens, enhancing the atmosphere with homoerotic works of art. Some aristocrats on the Grand Tour sought not only intellectual and aesthetic pleasures but also sexual liaisons with Mediterranean men. In the process they were seduced by the gardens, groves, and coastal landscapes of a warmer climate, discovering an ambience that promoted and even sanctioned more relaxed social mores.



Michael Lee displayed his research photos taken at the Villa Giulia, home to the National Etruscan Museum.

Las Nietas de Nonó (the artist sisters Mapenzi and Mulowayi Nonó) have been developing methodologies of connecting memories with food through performance, social practice, encounters, installation, and methods of archiving within Black and Brown communities. For Open Studios, Las Nietas presented a film in progress as part of their research at the American Academy in Rome, as well as several three-dimensional multimedia works.



Multimedia works by Las Nietas de Nonó were on view on the Academy's grounds and in their studio.

Sarah Nunberg's *Sustainability Tools in Cultural Heritage (STiCH)* provides a carbon calculator and case studies based on life cycle assessment (LCA) so that professionals in cultural heritage can calculate the impact of materials and actions to make informed choices. In this way they can select lower-impact materials and choose lower-impact actions to reduce their carbon footprint and greenhouse gas emissions. Through informed choices citizens can pressure industry to produce materials made from sustainable products, putting the five-ton-per-person goals of the Paris Climate Accords closer in reach.



Sarah Nunberg created an exhibit on her project, *Sustainability Tools in Cultural Heritage*.

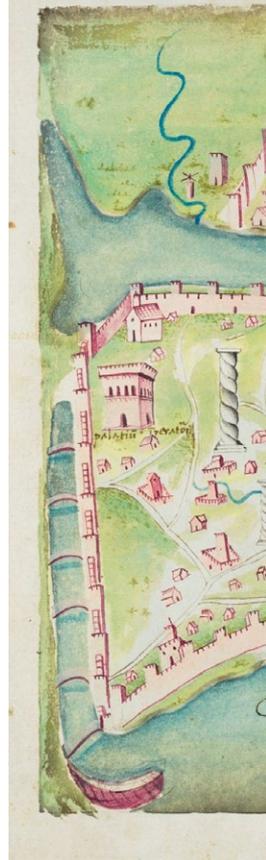
Jennifer Pastore has researched and practiced slower forms of storytelling, exploring elaborative styles of maternal reminiscing through the lens of rapidly disappearing Italian needlecraft traditions. Stories of women who received or made *biancheria* (handmade household linens) and *corredi* (wedding trousseaux) came to her from unlikely sources, including Academy peers, friends of friends, and contacts at *WSJ. The Wall Street Journal Magazine*, where she is executive photography director. The making of these elaborate, handmade linens was often a communal practice, creating a space for women to gather and teach. The custom of bringing a *corredo* into a mar-

riage was an important way for women to personalize their living spaces in an otherwise patriarchal system. The linens connected them to their familial and personal identities through the act of making; intergenerational storytelling was a part of the process. Pastore is expanding this research with more documentation and interviews—and making her own *biancheria* pieces for her family with thrifted linens found in Roman markets.



Jennifer Pastore displayed artifacts and reference images from her work on Italian needlecraft traditions.

Views from the Janiculum



Fellows pursued their own interests and projects while sharing the same roof.

Carol Mancusi-Ungaro opens the centerfold of a book on Cy Twombly.
Photograph by Daniele Molajoli.





A view of Constantinople in the *Liber insularum Archipelagi* by Cristoforo Buondelmonti, ca. 1460.

The American Academy in Rome is celebrated for its collaborative spirit, as Fellows and Residents talk over meals and in the halls, sharing the discoveries they made in the library or the new creations in their studios. At the same time, Fellows pursue projects that require solitude. Read about the scholarly and creative work of several newly minted Fellows who lived on the Janiculum in 2021–22.

Lillian Datchev's project *The Mercantile Origins of Early Modern Antiquarian Scholarship* examines how and why the study of the past came to systematically rely on both textual and material sources in early modern Europe. In Italy and its colonies, and in commercial outposts in the eastern Mediterranean and Black Sea, the elites (and merchants in particular) came to value material antiquities, such as inscribed plaques, statues, and coins, long before the rise of humanism. Datchev is a PhD candidate in the Department of History at Princeton University.

Keith Ennis's dissertation for the Department of Classics at Stanford University, *Towards an Economic History of Women's Work*, explores the development of the household textile industry in Sicily and foregrounds the vital roles women played in systems of production and consumption in antiquity. He tracks the evolution of this industry from prehistory to the Republic, focusing primarily on material from Morgantina, a site that offers exceptional evidence for textile production in the form of loom weights and spindle whorls uncovered in excavations spanning sixty years.

Carol Mancusi-Ungaro once asked Cy Twombly if his art had ever been decisively damaged. He replied, in all seriousness, “only by restorers.” That shocking retort launched her nineteen-year friendship with the artist. Through that experience, she saw anew the primacy of the artist's voice in determining what should be preserved for posterity. Living in Rome, where the young Twombly spent his formative years and eventually chose to live, has deepened her appreciation of time and enriched her writing on the salient synergy between artist and conservator.

Adriana Maria Vazquez is investigating Lusophone vernacular reception of Latin poetry between the Iberian metropole and colonial Brazil. The poetry of the Brazilian colonial period saw a return to a Greco-Roman bucolic aesthetic as an exploration of the condition of the colonized. Her project, *Window Reception: Brazilian Neoclassical Poetry and Lusophone Classics Across the Atlantic*, illuminates

Greek terracotta loom-weight in the form of a disc with a female face (Gorgon?), from Sicily, date unknown.

Photograph © Trustees of the British Museum.



marginalized communities as overlooked receivers of antiquity negotiating the status of the colonized and disrupting a linear, continental tradition of antique reception. Vazquez is assistant professor in the Department of Classics at the University of California, Los Angeles.

Ellen Pearlstein's *Conservation Consultation around Indigenous American Materials—the View from Europe* investigates how museums with collections of cultural material that come from faraway communities negotiate the distance to achieve culturally appropriate care. She works with two museums in Rome with major American Indigenous holdings, the Vatican and the Pigorini, to help redefine colonial museum practices. In one instance, she convened a virtual meeting of Vatican curators and Yup'ik elder Chuna McIntyre, who was able to reveal to the Vatican staff why a mask from their collection had irregular marks around its hoop: from its creator biting the wood to allow it to bend. Pearlstein is a professor in the Department of Information Studies at the University of California, Los Angeles; she also teaches in the UCLA/Getty graduate program for the conservation of archaeological and ethnographic materials.

Where Blackness Meets the Sea: On Crisis, Culture, and the Black Mediterranean is **SA Smythe's** project focusing on representations of Blackness, femininity, and mobility in Black Italian, postcolonial, and migrant writing, as well as in popular culture and social movements from 1985 to 2020. This research employs literary, historical, and geopolitical analysis to theorize Black belonging within the contemporary literary canon, state-oriented citizenship, and white-supremacist ethnonationalism. Smythe, who is assistant professor in the Department of Gender Studies and African American Studies at the University of California, Los Angeles, is also generating ethnographic readings of sites of loss, including the deaths of Black refugees and asylum seekers beyond the Mediterranean.

Valzhyna Mort's *A Girl from Pravda Avenue* is a hybrid book of poetry and prose that explores what it means to be a Belarusian in Europe and a Belarusian-American in the world. How does a poet come to her own voice after coming of age in a budding dictatorship? How does negative inheritance shape the way a Belarusian poet marks her place in the world? *A Girl from Pravda Avenue* draws on the restorative techniques in architecture and musical

A Brazilian stamp from ca. 1991 honoring the poet José Basílio da Gama.

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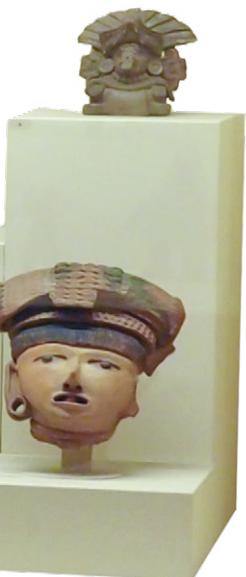
Display of objects from the Americas in the Luigi Pigorini National Museum of Prehistory and Ethnography.

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SA Smythe,
Rome Prize Fellow
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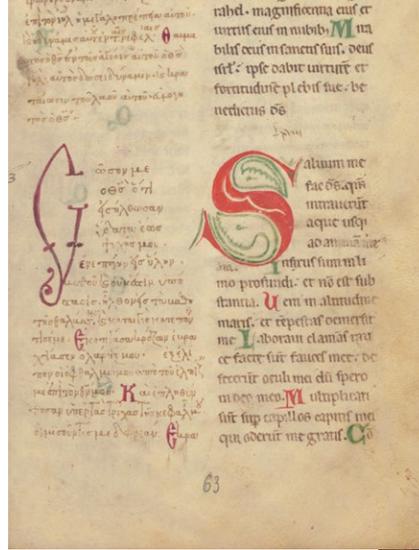


Valzhyna Mort in
her study.

Photograph by
Daniele Molajoli.



RIGHT
A page from a
bilingual Psalter in
Milan's Biblioteca
Ambrosiana.



FAR RIGHT
Erene Rafik
Morcos in the
Arthur Ross
Reading Room.

Photograph by
Daniele Molajoli.



Ada Louise
Huxtable in 1976.
Photograph © Lynn Gilbert.

RIGHT
Velasca Tower,
designed by the
architectural part-
nership BBPR,
seen from the
Milan Cathedral.

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FAR RIGHT
Rosa Sessa in the
Bass Gardens.

Photograph by
Daniele Molajoli.





form, while staying rooted in the ancient tradition of Belarusian textiles with its unique language of images, repetitions, and spell power. Mort is associate professor for the Department of English at Cornell University.

Erene Rafik Morcos's dissertation for Princeton University's Department of Art and Archaeology, *Mirroring the Reflections of the Soul: The Greco-Latin Psalter*, investigates the Psalter as a visual field with a focus on how scribes, artists, and readers navigated the Greek, Roman, and occasionally Arabic texts that frequently appear on the pages in this literary genre. The thirteenth-century illustrated psalters that Morcos examines reflect the multilingual world and complex identities of their medieval owners.

Rosa Sessa's *Architecture as Cultural Bridge: Reception and Dissemination of the Italian Architecture in the Italian-American Discourse of the Postwar Era* focuses on the contributions made by four important theorists—Ada Louise Huxtable, Ernesto Nathan Rogers, Astra Zarina, Bruno Zevi—to the international architectural debate of the postwar period. Her study explores the significance of Italian culture on the postwar transatlantic intellectual exchange and the role each figure had in shaping the American perception of Italy. The American Academy's role in this exchange is given attention, too. Sessa is research fellow in history of architecture in the Department of Architecture at Università degli Studi di Napoli Federico II.



CONVIVIAM:

McKim Medal Gala

The American Academy in Rome honored curator **Cecilia Alemani** and the filmmaker and producer **Matteo Garrone** at the sixteenth McKim Medal Gala in Rome on June 8. The annual benefit, held at the Villa Aurelia, recognizes the achievements of exceptional individuals in the arts, culture, and humanities. The event raised over \$600,000 to support the Academy and its fellowships.

This year's sold-out Gala was chaired by **Margherita Marengi Vaselli**. Honorary Chairs for the evening were **Ginevra Elkann Gaetani** and **Maria Teresa Venturini Fendi**, as well as Founding Gala Chair **Verdella Caracciolo de Benedictis**.

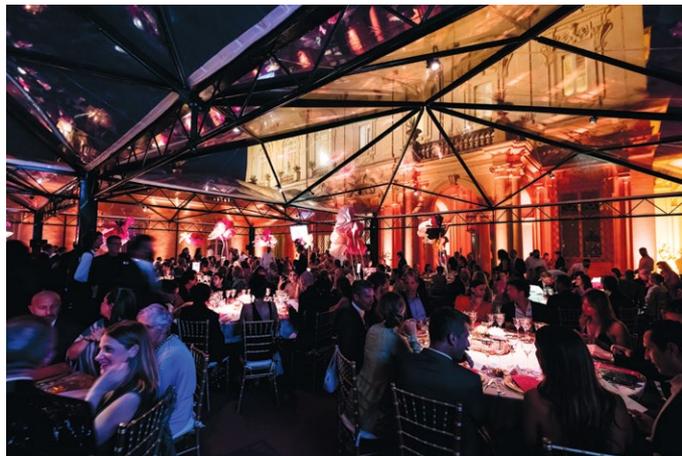
Alemani is an Italian curator based in New York. She was artistic director of the 59th Venice Biennale and, since 2011, has been the Donald R. Mullen, Jr. Director and Chief Curator of High Line Art. Her medal was presented by **Adam Weinberg**, director of the Whitney Museum of American Art and an AAR Trustee.

An award-winning Italian filmmaker born in Rome, Garrone is the director of *Pinocchio* (2019), *Dogman* (2018), *Tale of Tales* (2015), *Reality* (2012), and *Gomorrah* (2008). His medal was presented by **Antonio Monda**, professor of cinema at New York University.

Rome Prize Ceremony

The American Academy in Rome held the Arthur and Janet C. Ross Rome Prize Ceremony in New York on April 25. Taking place in the Great Hall at Cooper Union, the event was staged to announce the 2022–23 Rome Prize winners and Italian Fellows. With over 150 attendees, this gathering was the first in-person ceremony in three years.

The ceremony began with a five-minute video in which Rome Prize winners expressed their joy and ideas about the Academy and where their work fits in. **Courtney Bryan** (2020 Fellow) kindly contributed the music for the video. AAR President **Mark Robbins** (1997 Fellow) then welcomed the audience and



CLOCKWISE FROM TOP
Antonio Monda, Cary Davis, Cecilia Alemani, Margherita Marengi Vaselli, Matteo Garrone, Mark Robbins, Elizabeth Rodini, and Adam Weinberg; Slobodan Randjelović and Jeffrey Blanchard; dinner at the Villa Aurelia; Tod Williams, Billie Tsien, Coles Frates, Alexandra De La Mora, and Tod Williams Jr.; Marilyn Hernández, Margherita Marengi Vaselli, and Simon Mordant.

introduced **Cary Davis**, who announced the names of the artists and scholars—thirty-eight Americans and four Italians—who were awarded the gift of “time and space to think and work” at the Academy’s eleven-acre campus in Rome.

The evening’s program featured a *Conversations/Conversazioni* between Robbins and the acclaimed composer **David Lang** (1991 Fellow, 2017 Resident, current Trustee). “Collaboration is essentially an act of humility” for composers, he said, who often reach out to dancers, filmmakers, and visual artists as well as musicians to help realize their work. Lang also talked about his fellowship year, during which he composed songs for a production of Bertolt Brecht’s *The Resistible Rise of Arturo Ui*.

Lang memorably recalled working with Paolo Sorrentino on his film *Youth* (2015). The director either couldn’t or didn’t articulate the emotion he needed for the music accompanying the movie’s transcendent ending, when the character of a composer presents the most beautiful piece of music ever written. Lang apprehensively sent Sorrentino demo after demo, despite the vague instructions. “Okay, I am crying a little,” the director remarked at one point, “and I need to cry a lot.” Finally, Lang made Sorrentino cry sufficiently.

The truth is, Sorrentino didn’t know what the emotional payoff in the film would be until he heard the right Lang composition—a rare example of a soundtrack, typically one of the last things completed before a film is released, being essential to the plot.

After the conversation, Molly Netter (soprano) and Mark Shuldiner (pianist) performed that very composition from *Youth*, the Academy Award-nominated “Simple Song #3.”



CLOCKWISE FROM TOP
Jamel Brinkley, Tom Carruthers, Jennifer Newsom, and David Lang; Janet C. Ross and Mark Robbins; a selection of 2022–23 Rome Prize winners with Cary Davis and Mark Robbins; Pamela Z and Miya Masaoka.

Photographs by Christine Butler.

Society of Fellows

This summer the Society of Fellows was delighted to organize two events in its “Gatherings” series. One in New York, one in Los Angeles, the events offered local SOF members a special way to experience some of the most exciting art exhibitions of the season.

A lot of buzz surrounded the Metropolitan Museum of Art’s exhibition on **Charles Ray** (2017 Resident), *Figure Ground*. Twenty-five SOF members were able to tour the show with the artist himself. Arriving before opening hours, the group was captivated by Ray’s discussion of his work. Of particular interest was the topic of material: he spoke about respecting the inherent qualities of each material and searching for the most appropriate material for each sculpture. “Charles was very generous in his comments and in answering questions—a wonderful treat!” said **Molissa Fenley** (2008 Fellow), who helped organize the event.

On the West Coast, SOF arranged for a tour of the Getty Villa’s exhibition *Persia: Ancient Iran and the Classical World*, led by the curators Sara Cole and Jeffrey Spier. The exhibition focused on Persian artwork in the context of the classical world of Greece and Rome, with a video experience about Persepolis, the Achaemenid capital. “The Persia tour at the Villa was a hit,” said **Lori Wong** (2019 Fellow). “We were able to move through the gallery as one group with Jeffrey and Sara providing overviews as well as one-on-one explanations.” Special thanks to **Claire Lyons** (2022 Resident) and Paige-Marie Ketner for helping make the event possible.

The Society of Fellows celebrates the ongoing work of Fellows and Residents while keeping people connected after Rome. Follow them on Facebook, Instagram, and Twitter, and check out their video collection of past events on Vimeo.



CLOCKWISE FROM TOP LEFT
Charles Ray discusses his relief *Two horses* (2019); visitors contemplate Ray’s *Boy with Frog* (2009); Fellows and friends gather at the Getty Villa; 2022 Resident Claire Lyons (second from right) speaks to attendees.

Photographs by Mark Robbins (New York) and Sze Tsung Nicolás Leong (Los Angeles).

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We thank the following for their support of the American Academy in Rome (February 15–August 31, 2022).

The Academy is especially grateful to the **Tsao Family Foundation** for its extraordinary contributions this year. Gifts and grants totaling **\$4,980,000** will support the establishment of the Tsao Family Rome Prize, the Tsao Family Residency, and the Tsao Family and Harvard University Graduate School of Design Affiliated Fellowship at the American Academy in Rome.

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

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*Foreign Magistracies and Accountability
in the Medieval Italian Communes,
c. 1200–1400*

MODERN ITALIAN STUDIES

Lily Auchincloss Rome Prize

Saskia K. Verlaan

PhD Candidate, Department of Art
History, Graduate Center, City University
of New York
*Between Drawing and Script:
Asemic Writing by Feminist Artists in
Italy 1968–1980*

Millicent Mercer Johnsen/

National Endowment for the Humanities
Rome Prize

Konstantina Zanou

Assistant Professor, Department of Italian,
Columbia University
*Soldiers of Fortune: Two Brothers and
the Adventures of Antiquities from
the Ottoman Mediterranean to Gilded
Age New York*

MUSICAL COMPOSITION

Luciano Berio Rome Prize

Miya Masaoka

Associate Professor and Director,
Sound Art, School of the Arts,
Columbia University
*The Horizon Leans Forward for the
International Contemporary Ensemble*

Elliott Carter Rome Prize

Christopher Stark

Associate Professor, Department of Music,
Washington University in St. Louis
Piano Trio

RENAISSANCE AND EARLY MODERN STUDIES

Paul Mellon Rome Prize

Elizabeth G. Elmi

Visiting Assistant Professor, Department
of Musicology, University of North Carolina
at Chapel Hill

*Inscribing the Self in Occupied Southern
Italy: Culture, Politics, and Identity in Lyric
Song Practices of the Aragonese-Ruled
Kingdom of Naples*

Marian and Andrew Heiskell Rome Prize

Stephanie Leitzel

PhD Candidate, Department of History,
Harvard University
*Economies of Color: Italian Capitalists,
Dye Commerce, and the Making of Global
Economy (1450–1650)*

National Endowment for the Humanities
Rome Prize

S. Elizabeth Penry

Associate Professor, Department of
History, Fordham University
*The Italian Renaissance in Diaspora:
Jesuit Education and Indigenous
Modernities*

VISUAL ARTS

Rome Prize in Visual Arts

Tony Cokes

Professor, Department of Modern Culture
and Media, Brown University
*The Daily Practice of Representation:
The Artist and the Studio*

Joseph H. Hazen Rome Prize

Todd Gray

Artist, Los Angeles and Akwidaa, Ghana
the hidden order of the whole

Nancy B. Negley Rome Prize

Ester Partegàs

Artist, New York
Breathing Structures

Abigail Cohen Rome Prize

Elle Perez

Assistant Professor, Department
of Art, Film, and Visual Studies,
Harvard University
Surrender

Philip Guston Rome Prize

Ioana M. Uricaru

Associate Professor, Department of Film
and Media Culture, Middlebury College
Ursa Major

Philip Guston Rome Prize

Bradford M. Young

Owner and Cinematographer,
Bradford Young DP, Baltimore
Untitled GYMR

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Assistant Professor, Departments of
African American Studies and Art and
Archaeology, Princeton University
*A Dream of Italy: Black Geographies and
the Grand Tour*

ITALIAN FELLOWS

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Edward Loss

Jean-François Malle Fellow, I Tatti,
Harvard University Center for Italian
Renaissance Studies
*The Pope as a Spymaster: Papacy,
Espionage, and Institutions of Information
Gathering of Late Medieval Italy (Late
Thirteenth and Fourteenth Centuries)*

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Marco Momi

Music Composer, Perugia
Community Concerto

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

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Landscape Architect, Venice
*The Sea of Rome: A Quest for a Coastal
Sustainable Landscape*

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Italian Fellow in Visual Arts

Alice Visentin

Visual Artist, Turin
Malefate

WHEN IN ROME:



In this issue we highlight favorites of Elizabeth Rodini, who served as interim Director for 2021–22 and as Andrew Heiskell Arts Director from 2019 to 2021. Rodini has returned to New York to pursue new research in museum studies and cultural heritage, including several projects she initiated in Rome. The Academy is grateful for her stewardship, resilience, and compassion throughout the challenging period of the last few years.

1 **SANT'ANTONIO DEI PORTOGHESI** *Via dei Portoghesi, 2*

The interior of this Baroque church in the Campo Marzio features book-matched marble facings in an eye-popping array of colors and patterns. It has long been famous for its organ, now a state-of-the-art electronic instrument housed in its original case. Concert times and programs are posted on the front door of the church.

2 **IL GOCCETTO** *Via dei Banchi Vecchi, 14*

This charming enoteca in the Centro Storico offers wonderful local wines and delicious Roman snacks. It is the perfect

place to stop for an aperitivo after an afternoon of browsing boutiques on the Via dei Banchi Vecchi, a street with—as its name suggests—a long history as a shopping district.

3 **LIBRERIA CASA DELL'ARCHITETTURA** *Piazza Manfredo Fanti, 47*

Located in the Victorian-era ex-aquarium of Rome (notable for its unusual oval shape), this shop in the Esquilino offers a wide selection of books, guides, and souvenirs. It opens onto a pleasant, shaded garden where you can enjoy reading your new purchases.

4 **OTALEG** *Via di San Cosimato, 14a* Gelato spelled backward. I learned about this Trastevere favorite from a kitchen intern who had done a careful study of the best pistachio ice cream in town. They usually have two types to try, along with wonderful sorbetti. It's just down the hill from the Academy, convenient for regular visits.

5 **INNOCENZI** *Via Natale del Grande, 31* A family-run drogheria just off Piazza San Cosimato in Trastevere, this is a one-stop shop for all the things you can't find anywhere else, from classic American condiments to loose tea, beans, and grains. It's hard to resist the bountiful holiday displays of Christmas panettone and Easter eggs.

6 **CENTRALE MONTEMARTINI** *Via Ostiense, 106* A dramatic installation of Roman statuary from the Capitoline collection set inside an early-twentieth-century power station in Ostiense. In 2013, the museum presented its first exhibition of contemporary work, by the artist **Patricia Cronin** (2007 Fellow).

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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535 West 22nd Street
Third Floor
New York, New York 10011
USA
Tel +1 212 751 7200

Via Angelo Masina 5
00153 Roma
ITALIA
Tel +39 06 58 46 1

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COVER

William Villalongo, *I see you*, 2022,
from Summer Open Studios.

Photograph by Daniele Molajoli.



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