Welcome to the spring 2015 issue of AAR Magazine.

In this issue of AAR Magazine, we introduce the community of artists, writers, scholars, and composers living and working at the American Academy in Rome. Each year, winners of the Rome Prize, along with Italian Affiliated Fellows and Residents, are invited to the Academy to pursue their work in a dynamic international environment that supports innovative scholarship and creativity.

This year’s elite group is featured, along with a selection of work by current Fellows and news about Fellows of previous years.

Vi diamo il benvenuto al numero “Primavera 2015” dell’AAR Magazine.

In questo numero dell’AAR Magazine siamo felici di farvi conoscere la comunità di artisti, compositori, scrittori e studiosi che vive e lavora all’American Academy in Rome. Ogni anno, i vincitori del Rome Prize sono invitati, insieme ai residenti e ai borsisti italiani, a dedicarsi al proprio lavoro all’interno di un ambiente internazionale e dinamico che incoraggia la ricerca, l’innovazione e la creatività.

In queste pagine vi presentiamo il nuovo gruppo di vincitori, alcuni momenti del lavoro dei borsisti di quest’anno e notizie sull’attività dei borsisti degli anni precedenti.
Rose gets archaeological medal

Earlier this year, noted archaeologist, classical scholar, and author C. Brian Rose (FAAR’92, RAAR’12, and AAR Trustee) received the Gold Medal of the Archaeological Institute of America, an award made annually to recognize a scholar who has made distinguished contributions to archaeology through research and/or field work.

Currently the James B. Pritchard Professor of Archaeology at the University of Pennsylvania in the Classical Studies Department and the Graduate Group in the Classical Studies Department, Rose is widely considered the preeminent scholar of Latin literature, particularly poetry from the mid-Republic to the first centuries of the Empire. An assistant professor of classics at Georgetown University, La Barbera (2012 Italian Affiliate Fellow) is currently on sabbatical in Rome continuing research he conducted as an Affiliate Fellow for a critical edition of the Latin poem “Culex” with extensive commentary. Earlier this year, he received a fellowship from the Hardt Foundation, for the study of classical antiquity. When asked about his Fellowship experience, he mentioned that the variety of fields represented and the generosity of the people allowed him to grow—professionally and intellectually. He also said the fellowship provided many opportunities for exchange with colleagues of different disciplines and those collaborations yielded scholarly results that may never have taken place without shared time at the Academy.

Return to Rome

Sandro La Barbera’s research interests as a classicist lie predominantly in the field of Latin literature, particularly poetry from the mid-Republic to the first centuries of the Empire. An assistant professor of classics at Georgetown University, La Barbera (2012 Italian Affiliate Fellow) is currently on sabbatical in Rome continuing research he conducted as an Affiliate Fellow for a critical edition of the Latin poem “Culex” with extensive commentary. Earlier this year, he received a fellowship from the Hardt Foundation, for the study of classical antiquity. When asked about his Fellowship experience, he mentioned that the variety of fields represented and the generosity of the people allowed him to grow—professionally and intellectually. He also said the fellowship provided many opportunities for exchange with colleagues of different disciplines and those collaborations yielded scholarly results that may never have taken place without shared time at the Academy.

AAR shines at Venice Biennale

The upcoming 56th edition of the Venice Biennale, All the World’s Futures, will feature several present and future members of the Academy community. Included in the exhibition are Bruce Nauman (RAAR’87 and AAR Trustee) and Terry Adkins (FAAR’10), as well as two future Residents: artist and filmmaker Isaac Julien (fall 2015) and composer/pianist Jason Moran (spring 2017). Concurrent exhibitions throughout Venice will also feature Patricia Cronin, Doug Argue, and Jenny Holzer.

Patricia Cronin
Shrine For Girls, Venice
Patricia Cronin (FAAR’97, AAR Trustee, and SOF President) has created a site-specific installation to honor women and girls, who continue to be among the most vulnerable members of our global society. Curated by Ludovico Pratesi, artistic director of Fondazione Pescheria and Vice President of Associazione Musei Arte Contemporanea Italiana, and presented by The Brooklyn Rail Curatorial Projects. (Chiesa di San Gallo, Campo San Gallo, May 6–November 22, 2015)

Doug Argue
Scattered Rhymes
Doug Argue’s (FAAR’97) solo exhibition Scattered Rhymes includes four large scale, site-specific paintings that pay homage to the grand format paintings of Venice and, in particular, those that emphasized spontaneity, energy and light over line. Sponsored by Save Venice, an organization dedicated to the preservation of Venice’s artistic heritage, Scattered Rhymes marks their debut sponsorship of a contemporary art exhibition. (Palazzo Centurini dal Zaffo, Dorsoduro 878, May 5–September 30, 2015. Public opening Thursday, May 7, with Doug Argue.)

Jenny Holzer
War Paintings
This exhibition includes works selected from a decade of war paintings by Jenny Holzer (RAAR’04), a significant departure from the LED installations for which she is best known. Organized by the Frankfurt-based Written Art Foundation, in cooperation with the Fondazione Musei Civici di Venezia, the exhibition is curated by Dr. Thomas Kellein. (Museo Correr—Four Doors Room, San Marco, 52, May 6–November 22, 2015)

Philip Guston—A Different View

Several exhibitions and scholarly publications have revisited the career of painter Philip Guston (1913–1980), who had a long relationship with the Academy (FAAR’49, RAAR’60/71). A respected, but often misunderstood, member of the New York School, Guston is now celebrated for his magisterial paintings of the late 1960s and 1970s. In 2010, the Academy organized a two-day conference to discuss the significance of Guston’s work. Emerging from the symposium, the texts in Go Figure! New Perspectives on Guston reflect a wide variety of perspectives. A conversation between artist, writer, and curator Robert Storr and artist Chuck Close, hosted by the Phillips Collection in 2011, yields further insights. Edited by Peter Benson Miller (Andrew Heiskell Arts Director, AAR) with a preface by AAR Trustee Storr, Go Figure! is published by New York Review of Books and the American Academy in Rome, and is available for order at www.nybooks.com/books/imprints/collections/go-figure-new-perspectives-on-guston/.
SPOTLIGHTING FOUR ROME PRIZE WINNERS

James R. Lamantia, Jr., Rome Prize in Architecture
JAVIER GALINDO
The Created Fragment
Born in Havana, Cuba, Javier is the principal of JGCH, an architecture and design practice based in New York.

Prince Charitable Trusts Rome Prize in Landscape Architecture
ALEXANDER ROBINSON
A Projective Pictoresque: Reconciling Pictorial with Performance in Landscape Architecture
Alexander is principal of OOR Landscape Architecture & Planning, and director of Landscape Morphologies Lab, both in Los Angeles.

Joseph H. Hazen/Chuck Close Pre-Doctoral Rome Prize in Modern Italian Studies
KATHARINE MCKENNEY JOHNSON
On the Edge: Alberto Burri in Rome, 1946–1960
A native of Washington, DC, Katharine is a Ph.D. candidate at Johns Hopkins University, where she also teaches.

Marian and Andrew Heiskell/Samuel H. Kress Foundation Pre-Doctoral Rome Prize in Medieval Studies
JOHN LANSĐOWNE
Image Made Flesh: The Micromosaic Man of Sorrow
John is a Ph.D. candidate in the Department of Art and Archaeology at Princeton University.

RIGHT, FROM TOP:
Image Made Flesh: The Micromosaic Man of Sorrows
At Santa Croce in Gerusalemme in Rome.

KATHARINE MCKENNEY JOHNSON
On the Edge: Alberto Burri in Rome, 1946–1960
Rome Prizes in Modern Italian Studies are made possible in part through a grant from the US Department of Education.
IN SUMMARY

Applications are up 11.9% this year.

Visual Arts jurors viewed
3,498 images
Architecture, Design, Landscape Architecture, and Historic Preservation jurors reviewed
5,560 portfolio pages
Music jurors reviewed
393 recordings and scores

WINNERS
This year’s applications were more competitive than ever.

3.2% acceptance rate

Prizes were awarded to 31 individuals...

Age 28
58.5 (Median) 71
15 women 16 men

...and they’ll bring 8 children with them to the Academy.
FOR EACH ISSUE, WE WILL REVIEW THE ACADEMY’S ARCHIVES TO FIND IMAGES OF FAMILIAR FACES AND MOMENTS FROM THE PAST. IN THIS ISSUE, WE REMEMBER TWO CLOSE FRIENDS WE RECENTLY LOST.

1962
Michael Graves (1934–2015), FAAR’62 and RAAR’79, was an influential member of the Committee of the School of Fine Arts and the Academy’s Plant, Planning & Preservation Committee. He designed the Arthur & Janet C. Ross Library’s Barbara Goldsmith Rare Book Room and the Trustee Medal, given in recognition of distinguished and committed service.

1983
Mark Strand (1934–2014), RAAR’83, a dear Academy friend and Pulitzer Prize-winning poet, was a Trustee of the Academy from 1997 to 2011 and served on the School of Fine Arts Committee.

“When I walk
I part the air
and always
the air moves in
to fill the spaces
where my body’s been.”

—from Selected Poems by Mark Strand

ROMAN NUMERALS:

In its 120-year history, the American Academy in Rome has hosted:

TABLE:

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<th>1962</th>
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<td>1650</td>
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IN 5 YEARS, Fellows and Italian Affiliate Fellows have produced:

- 241 books
- 246 papers
- 341 published articles
- 309 solo shows
- 1065 group shows
- 433 concerts
- 91 musical compositions
- 633 lectures
- 246 papers
- 341 published articles
- 309 solo shows
- 1065 group shows
- 433 concerts
- 91 musical compositions
- 633 lectures

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Graves drawing at the Academy as a Fellow in 1962.

Strand addresses an Academy conference in 1983.

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Each year, distinguished artists and scholars from around the world are invited to come to the Academy for short residencies.

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 two of our Residents from this past year:

CRAIG DYKERS
As the William A. Bernoudy Architect-in-Residence, Craig Dykers (along with Elaine Molinar, his wife and business partner) spent two months sketching, questioning, and engaging with new ideas at the American Academy in Rome. Both remarked on the spontaneous cross-disciplinary connections they were able to make with Fellows and other Residents during their stay. In public lectures, informal events, and impromptu conversations, Dykers was generous with his time as a mentor, colleague, and collaborator.

For example, Dykers, along with Fellow Joseph John Viscomi and John T. Sargent Writer in Residence André Aciman, coordinated an event prompted by their shared connections to the city of Alexandria, Egypt. Aciman described the now lost Alexandria of his youth in his memoir Out of Egypt (1995) and Viscomi is reconstructing the final years of Italian communities in Egypt during the 1950s and 1960s in his dissertation. Dykers’ firm, Snøhetta, designed the Bibliotheca Alexandrina in 2002, and the building was movingly defended by citizens during the upheavals of early 2011.

Dykers also participated in a talk at the Casa dell’Architettura that brought together speakers and audience members from the MAXXI Architettura, Norwegian Institute, and American Academy in Rome. He was also a featured panelist in an AAR Conversations I Conversazioni event with Pippo Ciorra, senior curator at the MAXXI, where he spoke about nature and human nature in the context of projects designed by Snøhetta, including the Norwegian National Opera, the Alexandria Library, and the National September 11 Memorial Museum in New York City. Dykers revisited and expanded on those thoughts for the AAR community in the less formal setting of the Lecture Room, where he shared observations about what he called the “fleshiness of architecture” vis-à-vis the materiality of human experience.

LEFT: Dykers’ sketch of a Roman street (fall 2014)
RIGHT: Meskell conducting research in Machu Picchu, Peru (2013).

LYNN MESKELL
As professor of anthropology at Stanford University and director of the Stanford Archaeology Center, Lynn Meskell conducts research and teaches across a broad range of interests: ethnography in South Africa, Egyptian archaeology, identity and socio-politics, gender and feminism, and heritage ethics. In March, she was a key panelist at the Academy-sponsored public discussion “Public-Private Partnerships for Supporting Culture” as part of the Academy’s Conversations I Conversazioni series launched in 2014. The two-session panel convened a variety of officials to debate the role of public/private partnerships and their potential in Italy. Participants—including Giovanna Melandri (President MAXXI, Rome), Andrew Hetherington (Business to Arts, Ireland); Rena De Sisto (Bank of America Foundation), and Carla Fendi (Fondazione Carla Fendi), among several others—reviewed the possibilities, but also the responsibilities, of such partnerships.

Lynn is currently conducting an institutional ethnography of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and is the founder and managing editor of the Journal of Social Archaeology, which promotes interdisciplinary research focused on social approaches in archaeology. She is also the author of the book The Nature of Heritage: The New South Africa (2011), which examines the conflicts inherent in natural vs. cultural heritage. Lynn brings to the Academy a deep commitment to mentoring and her global experience with the politics of culture.
Read about the scholarly and creative work being generated by our current Fellows and Italian Affiliate Fellows. The ongoing dialogues and collaboration taking place around the Academy every day speak to a vibrant community, a cultural crossroads, that is impacting how we see ourselves, past, present, and future.

Composer Paula Matthusen investigates historical urban infrastructures to create atmospheric music scores. She is currently conducting a series of field recordings of the pathways of the ancient aqueducts of Rome, to be used to create an original multi-movement work for percussion, live electronics, and fixed media. Paula is an assistant professor of music at Wesleyan University.
Writer **Liz Moore** addresses the experiences of women in science, as well as three generations of relationships between fathers and daughters, in her third novel (untitled), to be published by W.W. Norton. *Heft*, her previous novel, was recently translated into Italian. Liz is an assistant professor of writing at Holy Family University in Philadelphia.

Collaborating architects **Kim Karlsrud** and **Daniel Phillips** focus on understanding urban ecologies and the microenvironments of Roman streetscapes. Their *A Roma* project, shown at Cinque Mostre 2015, evokes the “smellscapes” produced by different urban ecosystems. They are the cofounders and principals of Commonstudio in Los Angeles.
Historian Denise Costanzo seeks to redefine modernism in architecture by examining the continued influence of Rome and Roman academies on postwar design. She is an assistant professor in the Department of Architecture at Pennsylvania State University.

Dave McKenzie explores issues relating to identity, race, and sexuality through film and performance. He is working on a project with Cura, a curatorial group in Rome. Dave is a visual artist based in Brooklyn, New York.
Historian Margaret Gaida studies the history of medieval writings on astrology and how this knowledge has been developed and shared over time, through a review of Muslim and Christian astrological texts. Margaret is a Ph.D. Candidate in the History of Science at the University of Oklahoma.

A contemporary classical music composer and percussionist whose trademark instrument is the steel pan, Andy Akiho invents orchestral arrangements that layer intricate rhythms with exotic timbres. His recently completed commissions include a steel pan concerto, which will be performed by the National Symphony Orchestra in May, and a triple-concerto for the Shanghai Symphony Orchestra, to be premiered in July. Andy is a Ph.D. Candidate in music composition at Princeton University.
Conceptual and contemporary sound artist/filmmaker Abinadi Meza layers transient media, such as sound, with film and text to generate site-specific soundscape installations that explore time and materiality. Abinadi is an assistant professor at the University of Houston’s School of Art.

In visual artist Francesca Grilli’s performance for the 2015 Cinque Mostre exhibition, three hawks flew freely around the Academy’s library. Viewers entering this seemingly disturbing and uncertain environment also discovered history books about revolution and liberation on the reading tables for their perusal. Here, as in much of her work, Francesca emphasizes the moment of absolute participation shared by artist, actors, and viewers. She lives and works in Bologna and Amsterdam.
Architect Vincent Snyder analyzes the geometries of architect Francesco Borromini, which inspires the design of houses and museums tucked into the landscapes of the American west. He is currently working on designs and plans for the Omaha Tribal Interpretive Center and Museum in northeast Nebraska. Vincent is an associate professor at the University of Texas at Austin’s School of Architecture and a principal of Vincent Snyder Architects.

Archaeologist Jessica Nowlin seeks to reframe narratives of central Italy’s “Orientalizing Period” by using social network analysis to understand how local communities adapted objects and concepts imported from the eastern Mediterranean. Jessica is a Ph.D. candidate at the Joukowsky Institute for Archaeology and the Ancient World at Brown University.
By studying graffiti, architecture, and ephemera from Pompeii’s purpose-built brothels, ancient studies scholar Sarah Levin-Richardson is seeking to understand notions of sexuality and vernacular (as well as the popular culture of the time). Sarah is an assistant professor in the Department of Classics at the University of Washington, in Seattle.

THIS PAGE
Erotically themed frescoes that line the main hallway of a purpose-built brothel.

By exploring the prominent social role played by Roman expatriate communities in the colonies, classicist Sailakshmi Ramgopal reveals how these groups came to represent the Roman state, mimicking colonial regimes and enabling state control over local populations. She is a doctoral candidate in the Department of Classics at the University of Chicago.

TOP RIGHT
Delos; late Hellenistic Roman trading community.
Writer Claudia Durastanti centers the narratives of her novels around the coexistence of different cultures. Her first novel, *Un giorno verrò a lanciare sassi alla tua finestra* (One Day I Will Come to Throw Stones at Your Window), won the Premio Mondello Giovani and the Premio Castiglioncello Opera Prima and was a finalist for the John Fante Award. Claudia is currently at work on her third novel, tentatively titled *I Never Called her Nanda*, which spans fifty years of Italian and American history.
EXPLORING BLACK IDENTITY


This spring, the American Academy in Rome presents the premiere of *Nero su Bianco*, an exhibition that responds to radical shifts in private and public perceptions of Afro-Italian identity, subjectivity, and agency in contemporary Italy. An overview and assessment of the past several decades, the show features work by an international group of artists taking the cultural, social, and political temperature at the crossroads of the Mediterranean. The discussion and exhibition coincide with the conference *Black Portraitures II: Imaging the Black Body and Re-Staging Histories*, being held May 28–31 at Villa La Pietra in Florence, Italy. We will also pay tribute to the late Terry Adkins (FAAR’10), with Lorna Simpson’s stirring Cloudscape, in which Adkins appears.

The exhibition is curated by Robert Storr, Lyle Ashton Harris (FAAR’01), and Peter Benson Miller (Andrew Heiskell Arts Director, American Academy in Rome).

Featured artists include Terry Adkins (FAAR’10), Francesco Arena, Bridget Baker, Elisabetta Benassi, Adam Broomberg/Oliver Chanarin, Alessandro Ceresoli, Barbara Chase-Riboud, Oyedika Chuke, Theo Eshetu, Lyle Ashton Harris (FAAR’01), Invernomuto, Emily Jacir (2015 Rome Prize), Vincenzo Latronico/Armin Linke, Meleko Mokgosi, Jebila Okongwu, Senam Okudzeto (2015 Rome Prize), Pietro Ruffo, Lorna Simpson, Giuseppe Stampone (2013 Italian Fellow), Justin Randolph Thompson, Nari Ward (FAAR’13), Carrie Mae Weems (FAAR’06), Stanley Whitney and Fred Wilson (AAR Trustee).

1. *Nero su Bianco*
   May 26–July 19, 2015
   American Academy in Rome
   Via Angelo Masina, 5
   Rome

   Exhibition opening and roundtable discussion
   Tuesday, May 26, 2015
   Roundtable discussion at 6 pm
   Exhibition opening 7 to 9 pm

1. *Senam Okudzeto*, recent work from the *Portes Oranges* series, 2004–2012, video, oranges, ready-made iron display stands.


4 Lorna Simpson
Cloudscape (still image)
2004, single channel video with sound,
6 minute duration, loop.
Performer: Terry Adkins.

5 Theo Eshetu, The Return of the Axum Obelisk
2009, 15 monitor video installation.

6 Fred Wilson, Emilia’s Mirror—Act 5, Scene 2
2013, Murano glass and wood,
80 x 48 7/8 x 10 5/8 in.

7 Stanley Whitney,
Primordial Colors II
1997, oil on canvas,
136 x 157 cm.

8 Elisabetta Benassi,
Capo Portiere Bonjour
2015, video.

9 Nari Ward, Staller, 2013,
reinforcement steel bars, hammock, concrete,
235 x 140 x 80 cm,
unique work.

10 Carrie Mae Weems,
The Edge of Time—Ancient Rome
2006, digital C-print,
dimensions variable.
The Academy offers a wide range of support and opportunities to facilitate cross-disciplinary work and the dissemination of scholarly and artistic production during a Fellow's residency. This year, we launched a new initiative, the New Project Fund, which is designed to enrich the practical experience of Rome Prize winners and Italian Fellows by funding their collaborative work with members of other national Academies and/or cultural and academic institutions in Rome. Projects should occur during the Fellowship year and may take the form of publications, symposia, exhibitions, site-specific installations, or any proposal with a public component. We are very pleased to report on several projects that have been supported in the inaugural year of the New Project Fund.
A short film by visual artist Cynthia Madansky, Anna Pina Teresa, featuring dancer Marta Ciappina, was filmed in the Sala Scherma at Foro Italico, a fencing studio designed by Luigi Moretti. It reinterprets the pivotal moment in Roberto Rossellini’s film *Rome Open City*, when the primary character is shot dead by the Gestapo and Fascist police in the streets of Rome.

Historian Ruth Lo and visual artist/filmmaker Abinadi Meza collaborated with the Umbra Institute (Perugia) to convene a one-day conference considering the history of a canonical Italian architectural form—the covered market. The conference, “Italy’s Covered Markets: History and Contemporary Re-use,” explored the geo-political significance and contemporary status of these markets as agents of urban renovation. It was accompanied by the screening of a new film describing the Academy’s Rome Sustainable Food Project as a space of localism.

Material Narratives, a cooperative performance and installation by conservator Anna Serotta, landscape designer Adam Kuby, and writers Liz Moore and Krys Lee, explored the interpretation of fragmentary material culture.
Every year the move to Rome involves a shift for the artists and scholars who come to the Academy to live and work as Fellows and Residents. Beyond the difference in geography, each person is in some way on new terrain, and living within this community puts each one in a different mindset. The dislocation is productive, providing new ideas and a fresh perspective.

This issue of AAR Magazine shows the variety of ways in which the time away pushes these artists and scholars in new directions. The uninterrupted time for individual research and creative work, along with the interaction with colleagues from other disciplines, have a lasting impact on our Fellows—their work changes our sense of the world and ourselves. To better support our Fellows, we recently initiated the New Project Fund, which enriches the practical experience of Fellows by funding cross-disciplinary projects with each other, as well as with members of other Academies, and/or cultural institutions in Rome. This effort has already yielded several collaborative projects involving medievalists, classicists, curators, artists, novelists, designers and composers, among others (page 32). We look forward to facilitating more of this work.

The Academy is now preparing for our annual Open Studios, Spring Concert, and Readings, as well as the opening of the Nero su Bianco exhibition (page 28). These events reflect the complexity of ideas that emerge from time at the Academy, and is what has distinguished the institution throughout its 120-year history, while linking it to larger cultural discourses in the United States and Italy. Such programs, along with the ongoing Conversations series, create a rich legacy that fuels the arts and humanities.
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 all’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 giuris 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, atti vivi, 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.
Meteor Stream (2010, installation) represented one stop on the late Terry Adkins’ cycle of site-inspired recitals on the abolitionist John Brown, as shown in the gallery of the American Academy in Rome. Commemorating the 150th anniversary of Brown’s campaign in Harper’s Ferry, Virginia, Meteor Stream explored biblical aspects of John Brown as a shepherd, soldier, martyr, and prophet—through a communion of sound, text, video, sculpture, drawing, and ritual actions. Adkins also responded to new research for Meteor Stream, revealing incredibly far-reaching ties, which bound the legend of this enigmatic American figure to parallel histories of Rome, the Janiculum Hill and the American Academy in Rome.