Welcome to the Spring 2018 issue of AAR Magazine.

This issue highlights recent work and collaborations by our Rome Prize winners and Italian Fellows. Because this year was the tenth anniversary of the Scharoun Ensemble Berlin in Rome, we reflect on how the concert series began. The spring issue also anticipates a solo show of new work by Yto Barrada, the Roy Lichtenstein Artist in Residence from last fall, which—along with the Patricia H. Labalme Friends of the Library Lecture by Mary Roberts in March and a conference on Islamic art and architecture in May—are the culminating events of East and West, the Academy’s thematic series of events for 2017–18.

Finally, we are excited to announce the 2018–19 Rome Prize winners and Italian Fellows!

Vi diamo il benvenuto all’edizione primaverile 2018 dell’AAR Magazine.

Questo numero da spazio alle opere e alle collaborazioni recenti dei vincitori del Rome Prize e dei nostri Italian Fellows. Poiché quest’anno ricorre il decimo anniversario dello Scharoun Ensemble Berlin a Roma, ripercorreremo la storia della serie di concerti. Inoltre il numero offre delle anticipazioni sulla nuova personale di Yto Barrada, Roy Lichtenstein Artist in Residence dello scorso autunno, che è parte, insieme alla Patricia H. Labalme Friends of the Library Lecture di Mary Roberts a marzo e alla conferenza sull’arte e l’architettura islamiche a maggio, degli eventi conclusivi sul tema East and West / Oriente e Occidente, dell’Academy per l’anno accademico 2017–18.

Ed infine, siamo particolarmente felici di annunziare i nomi dei vincitori del Rome Prize e degli Italian Fellows per l’anno accademico 2018–19!
This past fall the Academy collaborated with the National Trust for Historic Preservation and the Chicago Architecture Biennial to present the conference “The World is Old, History is New.” The panel was organized by classicist Mike Chin (2014 Fellow) and preservationist Tom Mayes (2014 Fellow) and included Rome Prize Fellows from multiple disciplines. Each presented a project related to history and the way the past is mined to create new work.

The discussion’s interdisciplinary nature and critical appraisal of history are central to the American Academy in Rome, as is evident in the individual and collaborative projects developed by Fellows each year and presented in exhibitions such as this winter’s Cinque Mostre (see pg. 16).

AAR’s unique community encourages conversation across disciplines and greater awareness of the critical issues in each. In addition to making discoveries in their own work, our scholars and artists develop an ability to speak outside their specialties and so return home as more effective advocates not only for their fields but for the arts and humanities collectively.

Rome is the critical element shared by all. At the Fall Gala in New York, playwright Tony Kushner, the 2017 honoree, noted how “in Rome’s insane juxtaposition and superimposition and pentimento improvisations, revisions and inconclusive erasures of history,” he found “a magnificent, living, external mirror” of his own “convoluted, involuted, fluid and ossified, paralyzed, paraleptical and endlessly distractingly digressive relationship to time.” His recollections bring Rome’s complexity and richness vividly to life and capture the essence of its experience at the Academy.

Mark Robbins, President and CEO
FAR AFIELD:

Petrarch: Everywhere a Wanderer, the latest book by CHRISTOPHER CELENZA (1994 Fellow), dean of Georgetown College at Georgetown University, was recently published by Reaction Books as part of the Renaissance Lives series.

ANALISA METTA, the inaugural ENEL Italian Fellow (2016) in Landscape Architecture, was promoted to associate professor at the Università degli Studi Roma Tre. Last year she coedited Comprese. Corpi, azioni e spazi ibridi nella città contemporanea.

Time No Line, a performance piece by JOHN KELLY (2007 Fellow), premiered at La MaMa in New York in February. A contemporary exhibition of drawings and journal entries, titled Sideways into the Shadows, took place at Howl! Happening.


The winner of the 2018 Vilcek Prize in Architecture is TEDDY CRUZ (1992 Fellow). Cruz is the professor of public culture and urbanism at the University of California, San Diego, where he also directs the UC San Diego Center on Global Justice. The jury included J.E. IVEY WILLIAMS (1983 Fellow, current AAR Trustee) and CANDY HUNTER (2009 Fellow).

The Archaeological Institute of America has given the 2018 James R. Wiseman Book Award to the authors of The Roman Forum: A Reconstruction and Architectural Guide—the architect GILBERT J. GORSKI (1998 Affiliated Fellow) and JAMES E. PACKER (1964 Fellow), professor emeritus in the Department of Classics at Northwestern University.

From January to June 2018, NICOLA COURTIGHT (1983 Fellow), professor of art history at Amherst College, will continue work on “Art and Queenly Authority: The Creation of Spaces for Marie de’ Medici” as Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts in Washington, DC.

Shakespeare: Scenes from the Collection, an exhibition design for the ongoing Claremont McKenna College, has completed a year-long residency at the Park Avenue Armory in New York, which culminated with a painted mise-en-scène by DOUG ARSUE (1998 Fellow). ODC’s founder and artistic director is BRENDA WARD (2009 Resident).

From January to June 2018, United States Artists has selected two Rome Prize Fellows—ABIGAIL DEVILLE (2018) and THOMAS KELLEY (2014), and one AAR Resident, TAHIA LEBI (1998), to receive 2018 fellowships.

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The 2018–2019 Rome Prize winners and Italian Fellows

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

**ANCIENT STUDIES**
Andrew W. Mellon Foundation/Van Gogh Foundation Pre-Doctoral Rome Prize
Samantha H. Kress Foundation Pre-Doctoral Rome Prize

**LITERATURE**

**ART**

**ARCHITECTURE**

**DESIGN**

**HISTORIC PRESERVATION AND CONSERVATION**
Booth Family Rome Prize

**LANDSCAPE ARCHITECTURE**

**MODERN ITALIAN STUDIES**

**MUSICAL COMPOSITION**

**POST-DOCTORAL ROMA**

**RENAISSANCE AND EARLY MODERN STUDIES**

**SPEECH AND THEATRE**

**VISUAL ARTS**
ITALIAN FELLOWS

Enel Foundation Italian Fellow in Design

FRANCESCO ZORZI
Visual Designer and Illustrator, Amsterdam
Macula

ITALIAN FELLOWS

Tiffany & Co. Italian Fellow in Design

FRANCESCO ZORZI
Visual Designer and Illustrator, Amsterdam
Macula

ITALIAN FELLOWS

Phyllis W. G. Jordan
National Endowment for the Humanities Post-Doctoral Rome Prize

DENIS J.-J. ROBICHAUD
Featured in Since the early church.

families to align themselves with places the apologetic and political aims of papal when the empirical sciences merged with

Talia Di Marco’s dissertation argues that a set of under-studied discoveries linked to the Barberini in the 1620s and 30s marked a crucial moment in Rome where the empirical sciences merged with the apologetic and political aims of papal

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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 some of our Residents for this spring.
AYAD AKHTAR
Writer in Residence, 22 January–19 February 2018

The journalist Bill Moyers declared Ayad Akhtar, an “actor, novelist, screenwriter and playwright, with an ever-soliciting eye for the wickedness and wonders of the world,” to be the voice of our times. Akhtar’s debut novel American Dervish (2012) was widely praised, and his play Disgraced won the Pulitzer Prize for drama in 2013.

His most recent dramatic effort, JUNK, ended a three-month run at Lincoln Center’s Vivian Beaumont Theater in January, and was honored with the 2018 Edward M. Kennedy Prize for Drama Inspired by American History. What’s next for this ambitious Pakistani American writer? A clean slate. “I will be working on new material, both fiction and dramatic,” he said. Akhtar’s lecture at the Academy in February addressed “thematic axes of recent work having to do with finance and its practical and ideological dominance today. I wrote about this preliminarily in JUNK ... and I will likely continue to explore this theme, though not exclusively, in future work.”

NICO MUHLY
Paul Fromm Composer in Residence, 26 February–9 April 2018

Nico Muhly is a New York–based composer who straddles the classical and pop music worlds, arranging voice and music for artists such as Antony and the Johnsons and Björk, for example, while composing his own music and operas, including a collaboration with the librettist Craig Lucas. Most recently Muhly scored music for Marnie, performed last November at the English National Opera in London. The production, featuring a libretto by Nicholas Wright, was based on Winston Graham’s novel of the same name—which also inspired Alfred Hitchcock’s film Marnie—comes to the Metropolitan Opera in New York in October 2018.

“My plans are to write a large work for solo organ,” Muhly said, “and plant the seeds for a cycle of three concerti—for bassoon, violin, and two pianos, respectively—which I’ll be writing for the next two years.” Muhly lived at the Academy at age 13 when his mother, the painter Bunny Harvey, was a visiting artist for six months. (She was also a two-year Fellow in 1974–76.) “Perversely,” he said, “I’ll be living in the same apartment.”

For his public presentation at the Academy in March, he joins a fellow Resident, Corinna da Fonseca-Wollheim. According to Muhly, the two will “use Edward Said’s Culture and Imperialism as a springboard to talk about simultaneous readings of musical texts,” especially Western composers who flirt with or borrow from music that originated elsewhere in the world.

ANNABELLE SELLDORF
William A. Bernoudy Architect in Residence, 12–25 February and 16–30 April 2018

Founded in 1988, Selldorf Architects focuses on reimagining the interiors of institutional, cultural, and residential spaces in minimal, elegant ways. The firm was responsible for projects at Neue Galerie New York, the Clark Art Institute, and numerous Chelsea art galleries. Annabelle recently earned a commission from the High Museum of Art in Atlanta to reconceptualize galleries for the permanent collection. In 2012 she completed the restoration of a former boarding school, on the Venice island of San Giorgio Maggiore, to create Le Stanze del Vetro, a glass museum and exhibition space dedicated to modern and contemporary glassmaking.

Annabelle is using her stays at the Academy to conduct research on Vatican City, in particular, the evolution of the plan for the Vatican Museums. “Many years ago, I spent one year in Florence getting my master’s from Syracuse University. During my stay I went to Rome from time to time but never with enough time to see all there is to understand this complex city,” she said. She will also travel to the Palazzo Reale in Milan to visit Italiana, an exhibition of Italian fashion from 1971 to 2001 whose design she oversaw. The show, on view through 6 May, celebrates sixty years of the Camera Nazionale della Moda Italiana.

Corinna plans to explore Rome’s museums, churches, and cafes while finishing some essays and a book review. “I am also looking forward to giving time and space to some creative writing, including a family memoir and a chamber play,” she said. “The family memoir tells the love story of my paternal grandparents and the dark turn it took when the Nazis came to power. Literature, especially by Goethe, plays a big part in this, and I plan to retrace some of the great poet’s steps in Rome.” Corinna anticipates a residency that reflects her graduate student days, “not only because that was the last time I immersed myself in Italian history and culture, but also because after fourteen years of motherhood this will be a fleeting taste of the childless Dolce Vita!”

BELOW
A composition in progress by Nico Muhly.
AAR Magazine

TERESITA FERNÁNDEZ
Deenie Yudell Resident in the Visual Arts, 14 May–16 July 2018

Teresita Fernández (1999 Affiliated Fellow) is coming off a busy 2017, having staged two solo exhibitions with her gallery, Lehmann Maupin, at its New York and Hong Kong spaces. She was also the featured speaker at last year’s Rome Prize ceremony.

While in Rome this spring, Teresita will produce a “visual calendar, or a book of days, as a time-keeping project that marks my time and research in Rome.” As for a project, “I am especially interested in exploring multiple, stratified, and subterranean sites in Rome underneath visible landmarks. I will also be researching materiality inherent in Roman tradition including concrete, travertine, and mosaic.”

For her public presentation at the Academy in May, Teresita will present a survey of her work, “which is characterized by an interest in perception and the psychology of looking. I will discuss my immersive, experiential, public artworks, often inspired by a rethinking of the meaning of landscape and place, diverse, historical and cultural references, and conceptual way-finding.”

BOOM ON BOOKS
Irma Boom & Hou Hanru
February 20 in Rome

In this conversation, architecture scholar Nasser Rabbat and designer Nader Tehrani discussed “fluidity” as a paradigm for understanding the built environment of the Mediterranean world.

The Helen Frankenthaler Foundation is the 2017–2018 season sponsor.

CONVERSATIONS/CONVERSAZIONI:
East & West

This spring, AAR continued its signature series of events, Conversations/Conversazioni: From the American Academy in Rome, which convenes leading scholars, artists, designers, writers, and composers for frank, wide-ranging discussions on a variety of topics in the arts and humanities.

The season included events in Rome and New York, covering such topics as memories of life in Alexandria, Egypt; the quandaries that composers face when borrowing from other cultures; and the energetic exchange between artist and designer while creating a book. Some of this year’s events were part of AAR’s year-long exploration of the theme East and West, which considered the relationships between the United States, Europe, and the Islamic world.

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DURING HER TIME AT THE ACADEMY, IMRIM STAGE AN EXHIBITION OF RECENT WORK, TITLED XS TO XXL, IN HER STUDIO. SHE ALSO SPOKE WITH HOU HANRU, ARTISTIC DIRECTOR OF MAXXI, AT ITS HEADQUARTERS IN ROME, FEATURING A DISCUSSION OF “FLUIDITY” AS A PARADIGM FOR UNDERSTANDING THE BUILT ENVIRONMENT OF THE MEDITERRANEAN WORLD.

ACROSS THE MEDITERRANEAN: “FLUIDITY” IN ARCHITECTURE
Nasser Rabbat & Nader Tehrani
January 11 in Rome

In this conversation, architecture scholar Nasser Rabbat and designer Nader Tehrani discussed “fluidity” as a paradigm for understanding the built environment of the Mediterranean world.

CONTRAPUNTALISM
Corinna da Fonseca-Wollheim & Nico Muhly
March 6 in Rome

Critic Corinna da Fonseca-Wollheim and composer Nico Muhly debated the advantages and predicaments that composers face as they negotiate cultural appropriation.

ARTHUR AND JANET C. ROSS ROME PRIZE CEREMONY
Ann Hamilton & Mark Robbins
April 12 in New York

Speaking with Mark Robbins, AAR president and CEO, the artist Ann Hamilton will reflect on the time she spent in Rome last year as a Resident at the Academy.

THIS SPRING, AAR CONTINUED ITS SIGNATURE SERIES OF EVENTS, CONVERSATIONS/CONVERSAZIONI: FROM THE AMERICAN ACADEMY IN ROME, WHICH CONVENES LEADING SCHOLARS, ARTISTS, DESIGNERS, WRITERS, AND COMPOSERS FOR FRANK, WIDE-RANGING DISCUSSIONS ON A VARIETY OF TOPICS IN THE ARTS AND HUMANITIES.

THE SEASON INCLUDED EVENTS IN ROME AND NEW YORK, COVERING SUCH TOPICS AS MEMORIES OF LIFE IN ALEXANDRIA, EGYPT; THE QUANDARIES THAT COMPOSERS FACE WHEN BORROWING FROM OTHER CULTURES; AND THE ENERGETIC EXCHANGE BETWEEN ARTIST AND DESIGNER WHILE CREATING A BOOK. SOME OF THIS YEAR’S EVENTS WERE PART OF AAR’S YEAR-LONG EXPLORATION OF THE THEME EAST AND WEST, WHICH CONSIDERED THE RELATIONSHIPS BETWEEN THE UNITED STATES, EUROPE, AND THE ISLAMIC WORLD.

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Inside AAR highlights several of the innovative and expansive projects our individual Rome Prize and Italian Fellows have developed over the year.

In addition, we offer glimpses of the 2018 edition of Cinque Mostre, our annual winter exhibition. Organized by Italian curator Ilaria Gianni and subtitled The Tesseract, the show emphasizes collaborations between our Fellows and the wider Italian community, several of which are documented here.

The garden courtyard was a principal component of urban planning in ancient Rome where integrated open spaces were also productive landscapes. For Cinque Mostre – The Tesseract, design duo Jennifer Birkeland and Jonathan A. Scelsa created FlatFarms / The Mosaic Figuration of Roman Courtyard Agriculture with the agricultural practice of espalier, where fruit trees were trained to grow flat against courtyard walls, in mind. Jennifer and Jonathan are partners in the New York– based architecture design firm op. A. Both teach at schools in Pennsylvania, New York, and Rhode Island.
Recognized for music that explores the interior worlds of instruments, Suzanne Farrin is composing a forty-minute opera, *The Hour of the Star*. Based on a short novel by Clarice Lispector, her composition will provide a view into the author’s early life in Brazil and the voicelessness of poverty. Suzanne is professor and chair of music at Hunter College and professor of composition at the Graduate Center, City University of New York.

Working at the intersections of public memory and public policy, history and human rights, preservationist Liz Ševčenko seeks to conserve the heritage of sites impacted by trauma or struggle through public humanities projects. These projects explore the diverse local histories and current realities of shared global concerns. Liz is founding director of Humanities Action Lab, a coalition hosted by the New School in New York and Rutgers University in Newark.
For Cinque Mostre – The Tesseract, landscape designers Alison Bick Hirsch and Aroussiak Gabrielian created a wearable landscape system that blurs distinctions between nature and culture, human and machine. Their “garden cloak” celebrates hybrid ecologies and synthetic forms of nature that represent our technologically mediated experience. Aroussiak is a PhD candidate in media arts and practice at the University of Southern California, where Hirsch is also assistant professor of landscape architecture and urbanism. They are cofounders of Foreground Design Agency.

Ishion Hutchinson’s book-length narrative poems often interrogate landscape, measuring the elusive weight of his native Jamaica’s colonial history. The New Yorker described his writing as “a brilliant protest of abstract authority.” Ishion is professor in the Department of English at Cornell University.
Working from an unpublished illustrated manuscript, art historian Cécile Fromont analyzes Capuchin monk images of nature and culture to understand the relationship between Europeans and Africans in the early modern era. Cécile is an assistant professor in the Department of Art History at the University of Chicago.

Art historian Raymond Carlson examines the evolution of Michelangelo’s artistic practice and the development of his poetry in Rome during the two decades after his move from Florence, in 1534. Through archival materials, he plans to show how Michelangelo’s visual production reveals his engagement with a wider literary discourse. Raymond is a PhD candidate in the Department of Art History and Archaeology at Columbia University.
Lauren Donovan Ginsberg is a philologist with wide interests across Greek and Latin literature, especially Roman drama, epics, and historiography. Her book Staging Memory, Staging Strife: Empire and Civil War in the Octavia, published last year by Oxford University Press, won the First Book Award from the Classical Association of the Middle West and South, given for an exceptional and thought-provoking publication by a first-time author. Lauren is an assistant professor in the Department of Classics at the University of Cincinnati.

Alessandro Di Pietro is a Milan-based artist whose sculptural practice investigates the processes of normalization and deviation through the design and production of potential narrative devices. For Cinque Mostre, his sculpture The Self-fulfilling Owen Prophecy was inspired by triclinium beds, the Sarcophagus of the Spouses, and the marble base of Antonio Canova’s Hercules and Lichas.
Medievalist art historian Bissera V. Pentcheva combines digital technology with traditional textual research to explore the phenomenon of animation and sonic spaces across works of Byzantine, Western medieval, and Islamic art. She is a professor in the Department of Art History at Stanford University.

For *Janus*, a collaborative sculptural performance video, architect/designer Brandon Clifford had concrete characters “perform” in concert with water to unleash a sound piece composed by Federico Gardella. The work explores the productive tension between anticipation and experience through the production of an object and the reelaboration of sound. A principal of the firm Matter Design, Brandon is an assistant professor at the Massachusetts Institute of Technology. Federico teaches composition at the Conservatory of Monopoli.
Artist Sanford Biggers uses quilts in his work to engage issues of domesticity, craft, feminism, modernist painting, vernacular culture, and politics. His Votive - site-specific for Cinque Mostre – The Tesseract was a collaboration with classical Michelle L. Berenfeld. The work consisted of historic American quilts draped over a fragment of a monumental Roman sculpture borrowed from the Academy’s archaeological study collection. Votive takes on and subverts the nostalgias and narratives of empire, both ancient and modern. Sanford is associate professor of visual arts at Columbia University. Michelle is John A. McCarthy Associate Professor of Classics at Pitzer College.

As an archaeologist, Sophie Crawford Brown has research interests that focus primarily on centralItalic architectural terracottas produced during the last three centuries BCE. In February Sophie organized a conference at the Academy, “Minturnae between Lazio and Campania,” that brought together leading Italian and American scholars to discuss issues related to Romanization, colonization, and cross-cultural interaction. Sophie is a PhD candidate in the Interdisciplinary Graduate Group in Art and Archaeology of the Mediterranean World at the University of Pennsylvania.
In the realm of ideas, the notion of a culture clash between East and West gained force with the publication of *Orientalism* (1978) by Edward Said, who proposed that European intellectuals constructed the Islamic East as a foil for enlightened Western values. Flash forward to the present: post-September 11 conflicts in the Middle East and North Africa, combined with seismic demographic and cultural shifts in Europe, not to mention socioeconomic anxieties in the United States, have refocused attention on Said’s divisive paradigm. This spring, AAR presents a series of public events where international scholars and artists reexamine the apparatus inherited from Said and his critics, exploring new methodological avenues for investigating both misunderstandings and exchanges between East and West.

The following suite of events are curated by Peter Benson Miller, Andrew Heiskell Arts Director.

**EASTERN APPROACHES**

AAR presents new work by the acclaimed Franco-Moroccan artist Yto Barrada (2017 Resident), who reconfigures and undermines the Orientalist tradition. In a variety of media, she playfully explores strategies of resistance in her native Morocco. Tracing the origins of natural dyes found in tapestries and other textiles back to their sources, Barrada identifies the networks underpinning their cultivation and manufacture prior to the introduction of chemical processes. This allows her to unpack a complex set of exchanges linking East and West. The exhibition is made possible by the Roy Lichtenstein Artist in Residence Fund and the Embassy of the United States of America to Italy.

**EXHIBITION**

Yto Barrada  
*The Dye Garden*  
10 May–8 July 2018

**PATRICIA H. LABALME FRIENDS OF THE LIBRARY LECTURE**

Mary Roberts  
*East of West: Edward Said, Melancholy Time, and the Orientalist Interior*  
Thursday, 22 March 2018

Horological inventions and the transplantation of metropolitan time marking practices to colonial outposts were a fulcrum of the empire building of nineteenth-century European nation states. Western progress and its counterpart, the non-West as a repository of premodernity, were part of the telos of modern colonialism and orientalism.

A recent global turn has restated European orientalism within a broader, more politically contested cultural geography. It’s a move east of west. How is the temporal logic of modernity differentially articulated across this expanded cultural geography of the visual? Analysing the interiors of two nineteenth-century British orientalist artist-collectors in the imperial capitals of Istanbul and London, and the Islamic and European art displayed there, Mary Roberts discloses their entanglements within British, Ottoman, and Sicilian orientalism. In doing so, she reveals the ways the aesthetics of these spaces were inflected by the heterochronicity of Ottoman and European modernity. Focusing on the temporal logic of these sites enables us to elaborate the transcultural and transhistorical complexities of art’s time.

Mary Roberts is John Schaefier Professor of Art History at the University of Sydney in Australia. She is the author of *Istanbul Exchanges: Ottomans, Orientalists, and Nineteenth-Century Visual Culture* (Oakland: University of California Press, 2015), which maps patterns of transcultural exchange between Europe and the Ottoman Empire in the nineteenth century.

**CONFERENCE**

*Islamic Art and Architecture in Italy: Between Tradition and Innovation*  
Thursday, 17 May–Friday, 18 May 2018

Gli Arabi in Italia, edited by Francesco Gabrieli and Umberto Scerrato and published in 1979, remains an inescapable, richly illustrated compendium for those interested in the wide variety of objects and monuments linked to Islamic culture in Italy. This conference critically investigates the origins of this influential volume, and the scholarly approaches and assumptions that shaped it, in order to contextualize more recent avenues of inquiry in the field.

Focusing on the latest methodologies used to analyze the categories of objects documented by Gabrieli, Scerrato, and their collaborators—including ceramics, rock crystal, metalwork, and architecture—the conference tracks the ongoing transformation and most up-to-date findings of this dynamic and multifaceted field. The conference opens with a keynote address on May 17 at 6:30pm by Avinoam Shalem (2016 Resident), the Riggio Professor of the History of the Arts of Islam at Columbia University. The conference is coorganized by Silvia Armando, 2017 Italian Fellow in medieval studies. It is supported in part by the Embassy of the United States of America to Italy.
Supporting the Study of American Art

Terra Foundation for American Art establishes a new Affiliated Fellowship

The Academy is delighted to partner with the Terra Foundation for American Art to launch the Terra Foundation Affiliated Fellowship. This fellowship will support art historians researching topics relating to Italian–American exchange and will be awarded annually for five years.

The inaugural Terra Foundation Affiliated Fellow is David Ogawa, associate professor of art history at Union College in Schenectady, New York. While in Rome, David will consult the Academy’s Photographic Archive and other resources to research the work of William James Stillman, an American art critic, journalist, photographer, and amateur archaeologist who lived in Rome between 1861 and 1865 and between 1886 and 1898. David plans to complete the full catalogue of this material in preparation for a digital publication, making it accessible to artists and scholars around the globe.

“Join our partners at the American Academy in Rome in congratulating David Ogawa as the inaugural Terra Foundation Affiliated Fellow,” stated Elizabeth Glassman, Terra Foundation president and CEO. “This new fellowship demonstrates both partner institutions’ commitment to fostering innovative scholarship on the historical art of the United States in an international context. We look forward to Professor Ogawa’s digital publication, which will help to cultivate rich, meaningful, and sustained cross-cultural dialogues in the increasingly globalized field of art history.”

Below


The Terra Foundation and the Academy share a commitment to the idea that art can both distinguish and unite cultures, and that the study and enjoyment of the arts transcend national boundaries. David’s work in Rome, and that of future Terra Fellows, will help to illuminate American art and artists, especially those who have themselves been influenced or moved by European places and traditions.

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Below


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When in Rome:

Current Fellows share the favorite places they’ve discovered in Rome.

1. **bortetto flamminio market**
Piazza della Marina, 32
Although the larger Porta Portese flea market is better known and in Trastevere, closer to the Academy, there’s one that is smaller and better for vintage clothing, particularly women’s. It’s called the Bortetto Flamminio Market. The official address is Piazza della Marina 32, but it’s actually on Via Flaminia, just a few blocks north of Piazza del Popolo. Bortetto Flamminio opens on Sundays at 10:00 am, and there’s a small entrance fee. —Allen Frame

2. **Caffé Canova Tadolini**
Via del Babuino, 150
One of my favorite cafes is by the Piazza del Babuino, 150

3. **supplizio**
Via del Banchi Vecchi, 143
If you’re already in the Centro Storico and hungry for a snack, Supplizio cannot be beat. Started by the head chef of the fancier restaurant L’Arcangelo in Prati, this store, right by the wine bar Il Goccetto, features Roman street food of the highest quality. —Lauren Donovan Ginsberg

4. **Via dei Santi Quattro**
Walking west along this street—perhaps after a visit to the Lateran cathedral—you can follow an ancient route across the Caelian Hill, through what had been a gritty neighborhood in antiquity. You will pass the Basilica of the Santi Quattro Coronati on your left and see the Colosseum looming ahead of you. The nuns of Santi Quattro Coronati sing together in the sanctuary every day. If you time it right, you can sit in the pews and listen. —Michelle L. Berenfeld

5. **aarr®**
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