



**AMERICAN  
ACADEMY IN  
ROME  
MAGAZINE**

**SPRING/  
SUMMER  
2021**

## A Message from the Chair of the Board of Trustees

It's hard to believe it's been over a year since the world paused. Thank you for your continued commitment to *AAR* in what I'm sure we will remember as one of society's most challenging moments. Your time, expertise, guidance, and financial support have all been instrumental in seeing the Academy through this period. I'd also like to thank Mark Robbins and the whole team, especially those on the ground in Rome, for their incredible dedication to navigating the ups, downs, and surprises this past year has brought.

Turning to today, the Academy has successfully reopened and the selection process for next year's fellowship class is complete. *AAR* is in a much stronger position than I could have imagined when the full pandemic crisis became clear in March 2020. Our finances are stable and (with vaccinations) we believe that by the fall our activities will be close to fully restored.

One of the many downsides of this past year has been the lack of direct connection, and we look forward to future gatherings in person, here and in Rome.

With appreciation and gratitude,

**Cary Davis**

Chair, *AAR* Board of Trustees

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## LETTER FROM THE PRESIDENT:



So much has been said and written about these past eighteen months—about the coincidence of great loss and hope, of alienation, the history of violence, and a greater recognition of the need for social contact. We are reminded of the importance of reading history as a guide to contemporary life; scholars and artists bring critical faculties to bear, exploring the past and the present.

This year's theme at the Academy is "The City." Urban places like Rome and New York were shaped by commerce and the movement of people, and with this the exchange of new and difficult ideas. It is fitting to examine this topic in a year in which we have thought about social distance and what it means to be a community—with the common experience of the pandemic and a renewed awareness of historic injustice and the rights of all citizens.

This institution has existed in many forms since its founding in 1894, and the Academy today reflects the complexity of our country abroad, engaging in many ways with the city of Rome, with Italy, and with the broader Mediterranean. Our campus is an increasingly global hub for creativity, discourse, and debate, of which each individual is an integral part. It was with great optimism that the Academy reopened in January. In spite of the challenges, the community in Rome remains a robust place of exchange. Each Fellow and Resident brings a perspective that sheds new light on familiar places, very much in the tradition of history informing the present and future.

Fiumi di parole sono stati detti o scritti su questi ultimi diciotto mesi—sulla concomitanza di grandi lutti e speranza, di alienazione, sulla storia della violenza e la maggiore consapevolezza della necessità del contatto sociale. Ci ricordano l'importanza di leggere la storia come fosse una guida per interpretare la vita di oggi; studiosi e artisti contribuiscono con il loro spirito critico all'esplorazione del passato e del presente.

Il tema di quest'anno dell'Academy è "La città". I centri urbani come Roma e New York sono stati modellati dai commerci e dal movimento di persone, e così anche lo scambio di idee nuove e difficili. È quindi quanto mai opportuno analizzare questo argomento in un anno in cui abbiamo dovuto riflettere sulla distanza sociale e sul significato di comunità, accomunati dall'esperienza della pandemia e da una nuova consapevolezza dell'ingiustizia in senso storico e dei diritti di tutti i cittadini.

Questa istituzione esiste sotto varie forme dalla sua fondazione nel 1984 e oggi l'Academy riflette la complessità del nostro paese all'estero, impegnandosi in vari modi nella città di Roma, in Italia e nel bacino del Mediterraneo in senso più ampio. Il nostro Campus è sempre più un hub globale di creatività, discussione e dibattito, di cui ogni singolo individuo è parte integrante. È con grande ottimismo che l'Academy ha riaperto in gennaio. Malgrado i problemi, la comunità di Roma rimane un luogo di intenso scambio. Ciascuno fra Borsisti e Residenti osserva dalle proprie prospettive i luoghi familiari, in linea questo con la tradizione che la storia includa sia il presente che il futuro.

A handwritten signature in black ink, appearing to read "Mark Robbins".

Mark Robbins, President and CEO



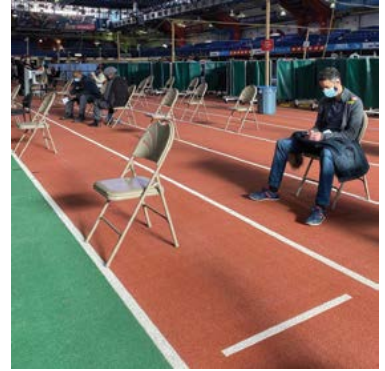
Follow **@robbinm10** on Instagram for Mark's perspective on all that's happening at the American Academy in Rome.

OPPOSITE  
Mark Robbins during Trustees' Week, June 2021.

Photograph by Giorgio Benni.



**#romewalk #piazzevenezia #notourists**  
January 15, 2021



**#vaccination #armory #mobilization**  
March 12, 2021



**#mayalin #ghostforest #publicart #madisonsquarepark**  
May 19, 2021



**#juliemehretu #rujeckohockley #whitneymuseum #patronsevent**  
May 20, 2021



**#reopening #welcome #2021fellows #romeprize**  
January 26, 2021



**#sanfordbiggers #oracle #publicart #rockefellercenter**  
July 12, 2021



The Whitney Museum of American Art is presenting a two-decade survey of paintings and works on paper by 2020 Resident **JULIE MEHRETU** that originated at the Los Angeles County Museum of Art.

**JULIE MEHRETU**,  
*Wind-Wind Field Drawings (quarantine studio, d.h) #1*,  
2019–20, ink and acrylic on paper, 26 × 40 in.

The John Simon Guggenheim Memorial Foundation has awarded 2021 fellowships to **JAMES SIENA** (2013 Resident) in fine arts and **NINA C. YOUNG** (2016 Fellow) in music composition.



**SINCLAIR BELL**,  
2003 Fellow and former editor of the *Memoirs of the American Academy*

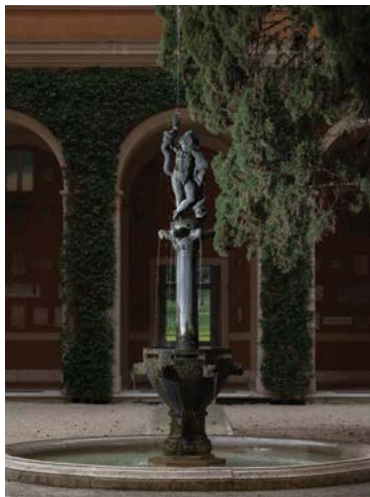
*in Rome* series, won a \$60,000 NEH Fellowship for his project “Race and Representation in the Roman Empire: Images of Ethiopians in Imperial Visual and Material Culture.”



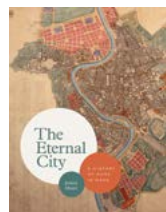
Political theorist and 2020 Resident **DANIELLE ALLEN** won the 2020 John W. Kluge Prize for Achievement in the Study of Humanity,

a \$500,000 award administered by the Library of Congress that recognizes work in disciplines not covered by the Nobel Prize.

**DAVID KARMON**, 2016 Fellow and author of the new book *Architecture and the Senses in the Italian Renaissance*, has been appointed editor of the Journal of the Society of Architectural Historians.



The *Wall Street Journal* reviewed **PAUL MANSHIP**: *Ancient Made Modern*, a Wadsworth Atheneum exhibition that reveals how this sculptor—a 1912 Fellow and creator of AAR’s Cortile fountain—mastered his craft.



The University of Chicago Press has published *The Eternal City: A History of Rome in Maps* by 2005 Fellow **JESSICA MAIER**.

**CHANG-RAE LEE** (2008 Resident) was given the 2021 Award of Merit for the Novel, a \$25,000 prize that honors an outstanding writer who represents excellence in the craft of the novel, by the American Academy of Arts and Letters.



**ALISA LAGAMMA** (2018 Affiliated Fellow) curated the highly praised exhibition *Sahel: Art and Empires on the Shores of the Sahara* for her home institution, the [Metropolitan Museum of Art](#).



**JACK LIVINGS** (2017 Fellow) published his first novel *The Blizzard Party*, written during his [Rome Prize](#) year, with Farrar, Straus and Giroux.

**SANFORD BIGGERS** (2018 Fellow) showed his monumental *Oracle* sculpture and other works across the Rockefeller Center campus in New York. This public art exhibition, a partnership with the [Art Production Fund](#), ran through July 12.



**CORINNA GOSMARO** (2021 Italian Fellow) was among sixteen artists to win an eleven-month residency at the [Fimincio Foundation](#)

in Romainville, France. Her residency begins this September.

Johns Hopkins University named former AAR Director **CHRISTOPHER CELENZA** (1994 Fellow) vice provost for faculty affairs.



Among the recipients of the 2021 [American Academy of Arts and Letters](#) music awards are **DAVID SANFORD** (2003 Fellow), **YOTAM HABER** (2008 Fellow), **LEI LIANG** (2012 Fellow), **ANNIE GOSFIELD** (2016 Resident), and **WILLIAM DOUGHERTY** (2021 Fellow).

Three 2009 Fellows—**MARIE LORENZ** (visual arts), **DANA SPIOTTA** (literature), and **KURT ROHDE** (musical composition)—won a 2021 [Creative Capital](#) grant in opera and sculpture for their project, *Newtown Odyssey*.

**CATHERINE BONESH** (2018 Fellow) has received a 2021–22 academic year fellowship from the [Frankel Center for Judaic Studies](#) at the [University of Michigan](#), where she will work on her second book project, “Kings, Queens, and Caesars: Gentile Rulers in Early Jewish Literature.”

The [Archaeological Institute of America](#) has appointed **EMMA BLAKE** (2013 Fellow) and Robert Schon as the next joint editors-in-chief of the *American Journal of Archaeology*.



**WALTER HOOD** (1997 Fellow) won a 2021 fellowship in architecture and design from [United States Artists](#).

## INTRODUCING:

# The 2021–2022 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

National Endowment for the Humanities/  
Andrew W. Mellon Foundation Rome Prize

### Sasha-Mae Eccleston

John Rowe Workman Assistant Professor,  
Department of Classics, Brown University  
*Epic Events*

Samuel H. Kress Foundation/  
Helen M. Woodruff/Archaeological  
Institute of America Rome Prize

### Kevin Ennis

PhD Candidate, Department of Classics,  
Stanford University  
*Towards an Economic History of Women's  
Work: The Archaeology of Weaving in Sicily  
from Prehistory to the Republic*

Emeline Hill Richardson/  
Arthur Ross Rome Prize

### Grace Funsten

PhD Candidate, Department of Classics,  
University of Washington  
*En versus facio: Rewriting Augustan Elegy  
in Latin Epitaphs, Maximianus, and  
Louise Labé*

Millicent Mercer Johnsen Rome Prize

### John Izzo

PhD Candidate, Department of Classics,  
Columbia University  
*Tironian Notes: Literary and Historical  
Studies on Marcus Tullius Tiro*



▲ Kevin Ennis's project examines the household textile industry in Sicily from prehistory to the Republic to foreground the vital roles women played in systems of production and consumption in antiquity. (Pictured: Lydian loom weight, 6th century BC or later, terracotta, 2 in. Metropolitan Museum of Art)

Andrew Heiskell/  
Dorothy and Lewis B. Cullman Rome Prize  
**Adriana Maria Vazquez**

Assistant Professor, Department  
of Classics, University of California,  
Los Angeles  
*Window Reception: Brazilian Neoclassical  
Poetry and Lusophone Classics across  
the Atlantic*

## ARCHITECTURE

Rome Prize in Architecture

### Germane Barnes

Assistant Professor, School of  
Architecture, University of Miami  
*Structuring Blackness in Rome*

Arnold W. Brunner/Frances Barker Tracy/  
Katherine Edwards Gordon Rome Prize

### Mireille Roddier and Keith Mitnick

Associate Professors, Taubman College,  
University of Michigan  
*Six Architectures in Search of an Author*

## DESIGN

Cynthia Hazen Polsky and Leon Polsky  
Rome Prize

### Mary Ellen Carroll

Principal, MEC, studios, New York  
*PUBBLICA UTILITÀ DUE (Designing  
and Architecting the Invisible—Radio  
Frequency in the Twenty-First Century)*

Mark Hampton/Jesse Howard Jr.  
Rome Prize

### Jennifer Pastore

Executive Photography Director, *WSJ.*  
(*Wall Street Journal Magazine*), New York  
*Do You Know? Italian Storytelling Traditions  
and Emotional Resilience*

## HISTORIC PRESERVATION AND CONSERVATION

Suzanne Deal Booth Rome Prize

### Carol Mancusi-Ungaro

Melva Bucksbaum Associate Director  
for Conservation and Research, Whitney  
Museum of American Art  
*Artist/Conservator Nexus*

Adele Chatfield-Taylor Rome Prize

### Sarah Nunberg

Visiting Professor, Department of  
Mathematics and Science, Pratt Institute  
*Advancing Sustainable Practices in  
Cultural Heritage Preservation*

Suzanne Deal Booth Rome Prize

### Ellen Pearlstein

Professor, UCLA/Getty Interdepartmental  
Program in the Conservation of  
Archaeological and Ethnographic  
Materials and Department of Information  
Studies, University of California,  
Los Angeles  
*Conservation Consultation around  
Indigenous American Materials—  
the View from Europe*



## LANDSCAPE ARCHITECTURE

Prince Charitable Trusts/Kate Lancaster  
Brewster Rome Prize

### **Michael Lee**

Reuben M. Rainey Professor in the  
History of Landscape Architecture,  
Department of Landscape Architecture,  
University of Virginia

*Ganymede's Garden: Homoeroticism  
and the Italian Landscape*

Garden Club of America Rome Prize

### **Phoebe Lickwar**

Associate Professor, School of  
Architecture, University of Texas at Austin  
*Promiscuous Cultures: Agroecology and  
the Orto Urbano*

## LITERATURE

John Guare Writers Fund Rome Prize,  
a Gift of Dorothy and Lewis B. Cullman

### **Jessica Hagedorn**

Poet, novelist, playwright, and  
multimedia artist, New York  
*Saturday Night At Lung Fung's*

Joseph Brodsky Rome Prize,  
a Gift of the Drue Heinz Trust

### **Robin Coste Lewis**

Writer in Residence, Department of  
English, University of Southern California  
*To the Realization of Perfect Helplessness*

Rome Prize in Literature

### **Valzhyna Mort**

Assistant Professor, Department of  
Literatures in English, Cornell University  
*A Girl from Pravda Avenue*

## MEDIEVAL STUDIES

Samuel H. Kress Foundation/  
Donald and Maria Cox Rome Prize

### **Erene Rafik Morcos**

PhD Candidate, Department of Art  
and Archaeology, Princeton University  
*Mirroring the Reflections of the Soul:  
The Greco-Latin Psalter*

Paul Mellon/Andrew W. Mellon  
Foundation Rome Prize

### **Randall Todd Pippenger**

Lecturer, Department of History,  
Princeton University  
*Left Behind: Veterans, Widows, and  
Orphans in the Era of the Crusades*



◀ Firelei Báez will create site-specific paintings and a sculptural installation to tell underrepresented stories of women who played significant roles within Italian history. (Pictured: detail of *for Marie-Louise Coidavid, exiled, keeper of order, Anacaona*, 2018, oil on canvas)

## MODERN ITALIAN STUDIES

Rome Prize in Modern Italian Studies

### **Mary Jane Dempsey**

PhD Candidate, Department of Romance  
Studies, Cornell University  
*Remember to Forget: Migration, Gender,  
and Transnational Identities in Twentieth-  
Century Italy*

Rome Prize in Modern Italian Studies

### **Elena Past**

Professor, Department of Classical  
and Modern Languages, Literatures,  
and Cultures, Wayne State University  
*#FilmIsAlive: Ferrania and the Lives  
of Analog Film in the Digital Age*

Rome Prize in Modern Italian Studies

### **SA Smythe**

Assistant Professor, Department of  
Gender Studies and African American  
Studies, University of California,  
Los Angeles  
*Where Blackness Meets the Sea:  
On Crisis, Culture, and the  
Black Mediterranean*

## MUSICAL COMPOSITION

Samuel Barber Rome Prize

### **Igor Santos**

Composer, Chicago  
*Ebb and Flow, Past and Present*

Frederic A. Juilliard/Walter Damrosch  
Rome Prize

### **Tina Tallon**

Fellow, Radcliffe Institute for  
Advanced Study, Harvard University  
*Shrill*

## RENAISSANCE AND EARLY MODERN STUDIES

Marian and Andrew Heiskell/  
Anthony M. Clark Rome Prize

### **Lillian Datchev**

PhD Candidate, Department of History,  
Princeton University  
*The Mercantile Origins of Early Modern  
Antiquarian Scholarship*

National Endowment for the Humanities  
Rome Prize

### **Eugenio Refini**

Associate Professor, Department of Italian  
Studies, New York University  
*Ariadne's Echo: Voice, Memory, and the  
Performance of Reception*

## VISUAL ARTS

Philip Guston Rome Prize

### **Firelei Báez**

Artist, Bronx  
*To see beyond it and to access the places  
that we know lie outside its walls*

Nancy B. Negley Rome Prize

**Autumn Knight**

Artist, New York

*Attention Economy*

Philip Guston Rome Prize

**Eric N. Mack**

Artist, New York

*In Austerity the work will be stripped from its support and worn as a sarong*

Abigail Cohen Rome Prize

**Daniel Joseph Martinez**

Donald Bren Professor of Art, Department of Art, University of California, Irvine

*Forum Romanum of Dissent or To See The World Without Time*

Rome Prize in Visual Art

**La Nietas de Nonó (Mapenzi Chibale Nonó and Mulowayi Iyaye Nonó)**

Artists, Carolina, Puerto Rico

*Foodtopia: después de todo territorio*

Jules Guerin/Harold M. English

Rome Prize

**William Villalongo**

Associate Professor, School of Art, Cooper Union

*In Search of Black Atlantis*

**TERRA FOUNDATION FELLOWSHIP**

**Julia A. Sienkewicz**

Associate Professor, Fine Arts

Department, Roanoke College

*Forms of White Hegemony: Transnational Sculptors, Racialized Identity, and the Torch of Civilization, 1836–1865*

**Additional leadership grant support for the Rome Prize program is provided by:**

The Brown Foundation

The Gladys Krieble Delmas Foundation

**Endowment support provided by:**

Miss Edith Bloom Fund

Frank E. and Jaquelin G. Brown Fund

Clarke & Rapuano Fund

Phyllis W. G. Gordan

Graham Foundation

Andrew W. Imbrie Memorial Fund

in Music

Henry E. and Marian T. Mitchell

Fellowship Fund

Irene Rosenzweig Fund

C. V. Starr Scholarship Fund

Charles K. Williams II Fund

**2021–2022 ITALIAN FELLOWS**

Enel Foundation Italian Fellow

in Architecture, Urban Design,

and Landscape Architecture

**Alessio Battistella**

Architect, ARCò – Architettura

e Cooperazione, Milan

*The Sustainable Lightness of the Limit*

Fondazione Sviluppo e Crescita CRT

Italian Fellow in Visual Arts

**Manuele Cerutti**

Artist, Turin

*Secret Companions*

Franco Zeffirelli Italian Fellow in Modern

Italian Studies

**Beatrice Falcucci**

PhD Candidate, Department of Letters

and Philosophy, Università degli Studi

di Firenze

*Exhibiting the Empire: Colonial Collections in Piedmont*

Enel Foundation Italian Fellow in

Architecture, Urban Design, and

Landscape Architecture

**Valerio Morabito**

Architect and Professor, Università

Mediterranea di Reggio Calabria and

University of Pennsylvania

*Imagining American Cities*

Italian Fellow in Modern Italian Studies

**Rosa Sessa**

Research Fellow in History of

Architecture, Department of Architecture,

Università degli Studi di Napoli Federico II

*Architecture as Cultural Bridge:*

*Reception and Dissemination of the Italian*

*Architecture in the Italian–*

*American Discourse of the Postwar Era*

**2021–2022 ROME PRIZE JURORS**

**Ancient Studies**

**Mary Ann Eaverly** (Jury Chair)

Professor of Classics and Department

Chair, Department of Classics, University

of Florida

**Sarah Levin-Richardson, 2015 Fellow**

Associate Professor, Department of

Classics, University of Washington

**Jackie Murray, 2012 Fellow**

Associate Professor of Classics,

Department of Modern and Classical

Languages, Literatures, and Cultures,

University of Kentucky

**Dan-EI Padilla Peralta**

Associate Professor, Department of

Classics, Princeton University

**Verity Platt**

Professor, Department of Classics and

Department of Art History, and Chair,

Department of Classics, Cornell University

**Design**

**Mark Lee, 2017 Resident** (Jury Chair)

Founder and Partner, Johnston MarkLee,

Los Angeles

**Irma Boom, 2018 Resident**

Founder and Principal, Irma Boom Office,

Amsterdam

**Stephen Burks**

Founder and Principal, Stephen Burks

Man Made

**Mikyong Kim**

Founding Principal, Mikyong Kim

Design, Boston

**Leslie Lokko**

Professor, Founder, and Director,

African Futures Institute

**Anuradha Mathur**

Professor, Landscape Architecture

Department, Stuart Weitzman School of

Design, University of Pennsylvania

**Mabel O. Wilson**

Nancy and George Rupp Professor of

Architecture, Graduate School of

Architecture, Planning, and Preservation,

Columbia University

**Historic Preservation and Conservation**

**Rahul Mehrotra, 2017 Resident** (Jury Chair)

John T. Dunlop Professor in Housing

and Urbanization, Graduate School of

Design, Harvard University; and

Founding Principal, RMA Architects,

Mumbai and Boston

**Jorge L. Hernandez**

Professor, Department of Architecture,

University of Miami; and Founding

Principal, JLH Architect, Coral

Gables, Florida

**Bryony Roberts, 2016 Fellow**

Founding Director, Bryony Roberts Studio;

and Adjunct Assistant Professor, Graduate

School of Architecture, Planning,

and Preservation, Columbia University

**Anna Serotta, 2015 Fellow**

Associate Conservator, Metropolitan Museum of Art

**Literature****Francine Prose, 2006 Resident** (Jury Chair)

Distinguished Writer in Residence, Bard College

**T. Geronimo Johnson, 2018 Fellow**

Writer, Berkeley, California

**Sandra Lim**

Associate Professor, Department of English, University of Massachusetts, Lowell

**Sigrid Nunez, 2001 Fellow**

Writer in Residence, Boston University

**Brenda Shaughnessy**

Professor, Department of English, Rutgers University, Newark

**Medieval Studies****William Jordan, 2018 Resident** (Jury Chair)

Dayton-Stockton Professor of History, Department of History, Princeton University

**Hussein Fancy, 2017 Fellow**

Associate Professor, Department of History, University of Michigan

**Arlei Marina, 2001 Fellow**

Associate Professor, Kress Foundation Department of Art History, University of Kansas

**Marina Rustow, 2007 Fellow**

Khedouri A. Zilkha Professor of Jewish Civilization in the Near East, Department of Near Eastern Studies, Princeton University

**Nicholas Watson**

Henry B. and Anne M. Cabot Professor of English Literature, Department of English, Harvard University

**Modern Italian Studies****Anna Harwell Celenza** (Jury Chair)

Thomas E. Caestecker Professor of Music, Department of Performing Arts, Georgetown University

**Mark I. Choate**

Associate Professor, Department of History, Brigham Young University

**Mark Chu**

Professor, Department of Italian, University College Cork

**Vivien M. Greene, 2004 Fellow**

Senior Curator, 19th- and Early 20th-Century Art, Solomon R. Guggenheim Museum

**Joseph Luzzi**

Professor of Comparative Literature and Faculty Member in Italian Studies, Bard College

**Musical Composition****Suzanne Farrin, 2018 Fellow** (Jury Chair)

Frayda B. Lindemann Professor of Music, Hunter College and the Graduate Center, City University of New York

**Andy Akiho, 2015 Fellow**

Composer, New York and Portland, Oregon

**Jonathan Berger, 2017 Fellow**

Denning Family Provostial Professor in Music, Department of Music, Stanford University

**Tania J. León, 1998 Resident**

Distinguished Professor Emerita, City University of New York; and Composer, Conductor, Founder, and Artistic Director, Composers Now

**Lei Liang, 2012 Fellow**

Chancellor's Distinguished Professor of Music, Department of Music, University of California, San Diego

**Renaissance and Early Modern Studies****Lisa Pon** (Jury Chair)

Professor, Dornsife Department of Art History, University of Southern California

**Renée Baernstein, 1991 Fellow**

Professor of History and Senior Associate Dean of the College of Arts and Science, Miami University

**Virginia Cox**

Professor of Italian, Department of Italian Studies, New York University

**Anthony M. Cummings, 2012 Resident**

Professor of Music and Coordinator of Italian Studies, Lafayette College

**Anthony Grafton, 2004 Resident**

Henry Putnam Professor, Department of History, Princeton University

**Visual Arts****Adam D. Weinberg, 2020 Resident** (Jury Chair)

Alice Pratt Brown Director, Whitney Museum of American Art

**Teresita Fernández, 1999 Affiliated Fellow, 2018 Resident**

Artist, Brooklyn

**Ann Hamilton, 2017 Resident**

Artist and Distinguished University Professor, Ohio State University

**Byron Kim**

Artist, Brooklyn

**Glenn Ligon, 2020 Resident**

Artist, Brooklyn

**Helen O'Leary, 2019 Fellow**

Artist and Professor of Art, School of Visual Arts, Pennsylvania State University

**Walid Raad**

Artist and Professor, Cooper Union

**Terra Foundation Affiliated Fellowship in Rome**

Winners of this award are selected through a joint effort of the Terra Foundation Fellowship jury (listed below) and the Rome Prize Jury for Modern Italian Studies.

**Mark D. Mitchell** (Jury Chair)

Holcombe T. Green Curator of American Paintings and Sculpture, Yale University Art Gallery

**Silvia Bottinelli**

Senior Lecturer, Visual and Material Studies Department, School of the Museum of Fine Arts–Tufts University

**Erica E. Hirshler**

Croll Senior Curator of American Paintings, Museum of Fine Arts, Boston

**Crawford Alexander Mann III**

Curator of Prints and Drawings, Smithsonian American Art Museum

## FROM THE ARCHIVES:



### **Astra Zarina** **1962 Fellow, Architecture**

Astra Zarina (1929–2008), professor emeritus of architecture at the University of Washington and founder of her school's Italian Studies programs and the UW Rome Center, was the first woman to be awarded the Academy's architecture fellowship. Throughout her career and life, she contributed to the restoration of many buildings in Italy and elsewhere, including the small neighborhood of Märkisches Viertel in Berlin.

Born in Riga, Latvia, Astra emigrated to the United States with her family after WWII and studied architecture at the University of Washington under Lionel Pries, Wendell Lovett, and Victor Steinbrueck. After



receiving her master's degree from MIT, she worked in an architecture firm in Detroit and began teaching as a lecturer for the UW Architecture Department.

In 1970 she initiated the Architecture of Rome program, teaching groups of students in her own apartment. The program continued as the Rome Center for the College of Architecture and Urban Planning, which she directed until the mid-1990s in the Palazzo Pio in Rome, above the ruins of the Roman Theater of Pompey. During the construction of the school, a medieval tower that had been hidden for centuries was discovered, and Astra oversaw its restoration.

In 1976 she began a similar program in Civita di Bagnoregio, a small, isolated medieval hill town about sixty miles from

Rome only reachable by a foot-bridge, where she and her husband Anthony Costa Heywood ultimately moved to after retiring in 2000. They restored numerous buildings in the town and continued promoting it until she died in 2008.

*Claudia Trezza is a writer based in Rome.*

LEFT  
Astra Zarina at the Civita di Bagnoregio, Italy, 1960s.

RIGHT  
Astra Zarina (left) and Tony Costa Heywood (center) in the Sala Grande, Civita di Bagnoregio, Italy, 1960s.

ROMAN NUMERALS:

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Inside the deliberation and selection process

874

applications

4,752

pages of text reviewed by humanities jurors

2,514

images viewed by visual arts jurors

4,440

portfolio pages reviewed by jurors in architecture, design, landscape architecture, and historic preservation and conservation

453

recordings and scores reviewed by music jurors

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The 2021–2022 Rome Prize winners at a glance

3.6%

acceptance rate

68%

women

44%

people of color

24%

born outside the United States

# The City

Between fall 2020 and spring 2021, AAR continued its signature series of events, *Conversations/Conversazioni: From the American Academy in Rome*, which convenes leading artists, scholars, architects, and conservationists for frank, wide-ranging discussions on a variety of topics in the arts and humanities.

The season's events, which are part of AAR's year-long exploration of the theme "The City," took place on Zoom. You can view recordings of them at [aarome.org/events/watch](http://aarome.org/events/watch).

**The Helen Frankenthaler Foundation generously sponsored the 2020–21 season of *Conversations/Conversazioni*.**

NOTES FROM AMERICA

**Catherine Opie & Mark Robbins**

*October 5, 2020*

Photographer Catherine Opie (2021 Resident) discussed her work and the idea of place as a portrait, as well as her recent road trip across the US, with AAR President Mark Robbins (1997 Fellow).



THE PERGAMON PANORAMA  
IN BERLIN: WHERE TRADITION AND  
INNOVATION CONVERGE

**Andreas Scholl & Lynne Lancaster**

*November 2, 2020*

Andreas Scholl, director of Antikensammlung Berlin, and AAR Humanities Professor Lynne Lancaster (2002 Fellow) discussed the Pergamon Panorama in Berlin, which combines traditional methods and digital technology to re-create the ancient city of Pergamon.



**A. O. Scott & Garrett Bradley**

*November 23, 2020*

*New York Times* critic at large A. O. Scott (2020 Resident) and filmmaker and artist Garrett Bradley (2020 Fellow) discussed Garrett's work addressing themes of race, class, familial relationships, social justice, Southern culture, and the history of film in the US.



ON GHETTOES: MEDIEVAL, MODERN,  
AND METAPHORICAL

**David Nirenberg & Avinoam Shalem**

*February 2, 2021*

Historian David Nirenberg and AAR Director Avinoam Shalem (2016 Resident) explored the emergence of these urban spaces, why they proved useful as marginal spaces and metaphor, and how the phenomenon works today.

COLONIAL CITIES AND IMPERIAL CITIZENS

**Mary T. Boatwright & Mia Fuller**

*February 23, 2021*

Scholars Mary T. Boatwright and Mia Fuller discussed how state-driven settlements of Romans and Italians from one region to another both inspired and discouraged senses of citizenship.



TOWARD FREEDOM: CHICAGO MURALISTS IN  
THE STRUGGLE FOR LIBERATION

**Rebecca Zorach & Nicole Marroquin**

*March 9, 2021*

Art historian Rebecca Zorach and artist Nicole Marroquin considered murals as interventions in and contestations of urban space with examples drawn from the long history of public art and political movements in Chicago.

ROOTS OF THE CITY

**Jorge Otero-Pailos & Sheena Wagstaff**

*March 11, 2021*

Artist and preservationist Jorge Otero-Pailos and curator Sheena Wagstaff discussed art as a vehicle for reframing preservation and explored the emotive power of place, space, and objects.



ARTHUR AND JANET C. ROSS  
ROME PRIZE CEREMONY

**David Adjaye & Avinoam Shalem**

*April 23, 2021*

Architect David Adjaye (2016 Resident) and Avinoam Shalem explored the city as residue of injustice, postsecular shared religious spaces, and how his time in Rome influenced concepts of dignity, imagination, and rebirth for a museum in Benin.



## 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, lecture, readings, and instructional walks in Rome. Meet our Residents for this winter and spring.



Catherine Opie in her Los Angeles studio with maps of Vatican City.

## CATHERINE OPIE

*Robert Mapplethorpe Resident in Photography, May 3–June 11, 2021*

“Photographer Catherine Opie’s expansive range of images shows an America that is sometimes hidden, but often in plain sight,” writes AAR President Mark Robbins in the catalogue for the group exhibition *The Academic Body*, held at AAR in 2019. “She strives to make apparent the things we no longer see in her subjects, whether that subject is surfers, football players, mini malls, the abstract blues of Lake Michigan, the S & M community, or lesbian couples.”

Cathy recently photographed Florida swamps during a 2019 residency in New Smyrna Beach, and then took her camera across the country in an RV during the pandemic. She has visited Italy before but only now made the trip to Rome. As an artist interested in the “specificity of identity of place,” she planned to formulate how to photograph the Vatican, to “really look at the borders and the boundaries of the Vatican being its own city within a city.” Her challenge was to produce images that explore the position of Catholicism in relation to place and history. One idea was to capture the insides and outsides of corners that make up the walls between the Vatican and the rest of Rome. “My American identity is pretty tied up in my work. It’s going to



be curious to try to figure this body of work,” Cathy remarked. “Identity is something that you just don’t slap on. You live it, and you look at it. You have to think about it.”

Cathy is professor of photography and endowed chair of the Department of Art at the University of California, Los Angeles. Last October she participated in a *Conversations/Conversazioni* with Mark Robbins, titled “Notes from America.”

Catherine Opie,  
*Untitled #4, Richmond, Virginia*  
(monument/monumental)  
2020  
pigment print  
66 x 44 inches



Bookmatched marble at Sant' Ignazio in Rome that seems suggestive of an abstract, monstrous face.



## REBECCA ZORACH

*Louis Kahn Resident in the History of Art, March 8–April 2, 2021*

Rebecca Zorach is the Mary Jane Crowe Professor in Art and Art History at Northwestern University, where she teaches and writes on early modern European art from the fifteenth to seventeenth centuries, as well as on contemporary activist art and the art of the 1960s and 1970s. Prior to Northwestern she was at the University of Chicago for fourteen years.

Rebecca's interdisciplinary research interests are reflected in books such as *Art for People's Sake: Artists and Community in Black Chicago, 1965–1975* (2019); *Gold: Nature and Culture* (2016), written with Michael W. Phillips Jr.; and *The Passionate Triangle*

(2011), on the embedded significance of this geometric shape. Her proclivity for collaboration is represented by numerous edited volumes including *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago* (2017) with Abdul Alkalimat and Romi Crawford, and *The Idol in the Age of Art* with Michael Cole (2009). Rebecca has also worked on numerous exhibition catalogues, including *Paper Museums: The Reproductive Print in Europe 1500–1800* (2005) with Elizabeth Rodini, currently AAR's Andrew Heiskell Arts Director.

Rebecca participated in a March *Conversations/Conversazioni* with Nicole Marroquin called "Toward Freedom: Chicago Muralists in the Struggle for Liberation" during her Residency. She also

worked on *The Designs of Nature*, a book project focusing on the early modern European idea that nature can create art like humans do. Sixteenth-century Italian natural philosophy, in particular the work of Ulisse Aldrovandi, pointed her toward the idea of photographing fossils that appear in the pavements and other stone features in Italian churches. "Along similar lines," she said, "I've been on the lookout for book-matched (or "butterflied") marble revetments in churches that not only create abstract shapes but also loosely evoke various representational forms and might suggest nature 'helped' by art to create images."

## RAMONA S. DIAZ

*McGurn Family Trust Resident in Film, June 14–August 6, 2021*

“I know Rome, or Italy really, through films,” said Ramona S. Diaz, an award-winning director, screenwriter, and producer whose feature-length documentaries have been screened at festivals internationally, including Sundance, Berlin International Film Festival, SXSW, Tribeca Film Festival, and Hot Docs. Her subject matter is diverse—covering politics, popular culture, public schoolteachers, and human birth—yet it centers on Filipino American experiences.

Among Ramona’s critically praised works are *Imelda* (2004), focused on the extravagant former first lady of the Philippines Imelda Marcos; *Don’t Stop Believin’: Every Man’s Journey* (2012), a chronicle of how the American rock band Journey found a replacement lead singer, a Filipino named Arnel Pineda, on YouTube; and *Motherland* (2017), which the *Baltimore Sun* described as “an astonishing and often heartbreaking exploration of a Manila maternity ward.” Her most recent work, *A Thousand Cuts* (2020), explores the conflict between Rodrigo Duterte’s presidency and the Filipino press, notably the journalist Maria Ressa.

Ramona studied Italian neorealist cinema while in film school, which she says “really informed a

lot of my documentary work.” It’s useful as she tries her hand at fiction, working on a project using nonprofessional child actors.

“The last time I was in Rome was the early ’90s,” she said. “I am looking forward to walking around the city and discovering for myself the wonders of a storied city like Rome. ‘Getting lost’ and finding my way back is how I like to discover things and be inspired and think about my work.”

A graduate of Emerson College and Stanford University, Ramona won a United States Artists fellowship in 2019 and a John Simon Guggenheim Memorial Fellowship in 2016, the same year in which she was inducted into the Academy of Motion Picture Arts and Sciences.



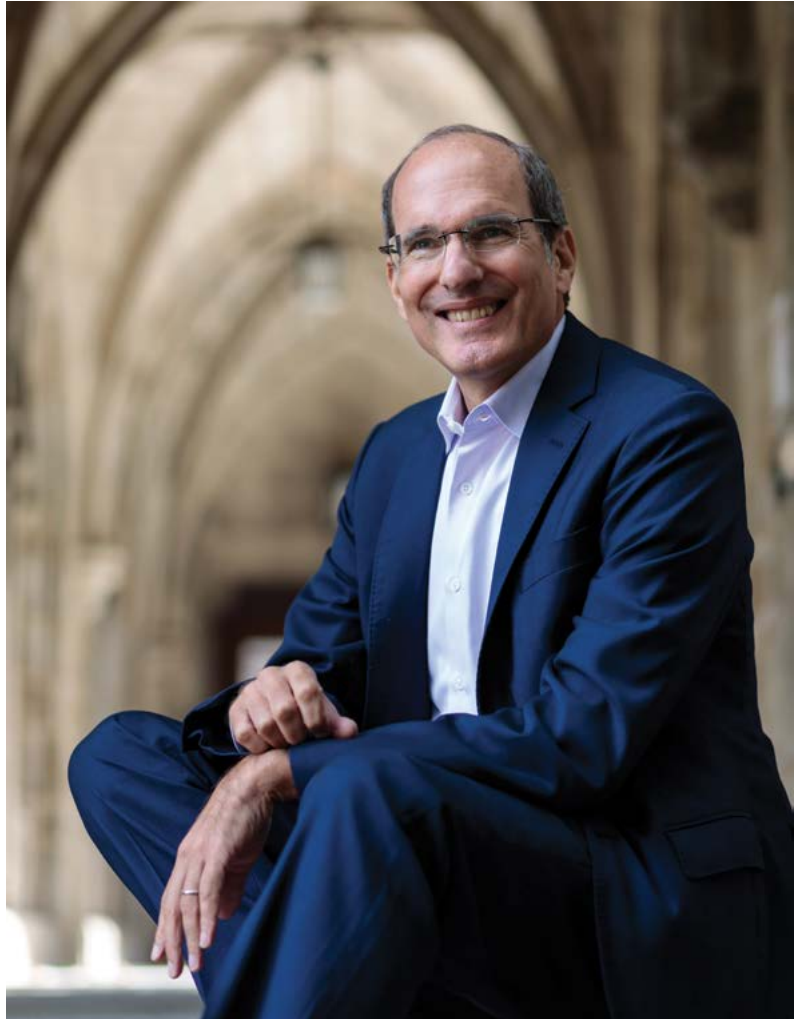
## DAVID NIRENBERG

*Lester K. Little Resident in Medieval Studies, January 25–March 5, 2021*

Interactions among Jewish, Christian, and Islamic cultures have long fascinated David Nirenberg, the Deborah R. and Edgar D. Jannotta Distinguished Service Professor of Medieval History and Social Thought at the University of Chicago, where he is also dean of the Divinity School.

David's 1996 prize-winning book *Communities of Violence: Persecution of Minorities in the Middle Ages*, republished in 2015 with a new preface, examined the role of violence within Spain and France in shaping the possibilities for the coexistence of Christians, Jews, and Muslims in medieval Spain and France. He explored similar topics in *Anti-Judaism* (2013), *Neighboring Faiths* (2014), and *Aesthetic Theology and Its Enemies* (2015). Taking a different perspective is the forthcoming *Uncountable: A Philosophical History of Number and Humanity from Antiquity to the Present*. Cowritten with Ricardo L. Nirenberg, this book accounts how numerical relations became the cornerstone of human claims for knowledge, truth, and certainty.

At the Academy David worked on a history of race and religion in Judaism, Christianity, and Islam, in a chapter exploring how "Roman practices of reproduction,



in agriculture and for humans, affected the ways in which early Christians—including many who came to be thought of as heretical, such as the Gnostics—imagined the reproduction of godliness.”

In February, David participated in “On Ghettos: Medieval, Modern, and Metaphorical,” a *Conversations/Conversazioni* with AAR Director Avinoam Shalem

where they discussed how the term ghetto—which described the late-medieval phenomenon of segregating Jews into distinct city neighborhoods—developed over time.

**ANURADHA MATHUR  
AND DILIP DA CUNHA**

*Mercedes T. Bass Landscape  
Architects in Residence,  
April 27–May 26, 2021*

Anuradha Mathur and Dilip da Cunha are the founders and principles of design firm Mathur/da Cunha, based in Philadelphia and Bangalore, India. An architect and landscape architect, Anu is a professor in the University of Pennsylvania’s Weitzman School of Design. Dilip is an architect, planner, and adjunct professor at Columbia University’s Graduate School of Architecture, Planning, and Preservation who received a Guggenheim fellowship in 2020.

Anu and Dilip’s work has focused on how water is visualized and engaged in ways that lead to conditions of its excess and scarcity, but also to opportunities that its ubiquity offers for new visualizations of place and resilience through design. They are authors of *Mississippi Floods: Designing a Shifting Landscape* (2001), *Deccan Traverses: The Making of Bangalore’s Terrain* (2006), and *Soak: Mumbai in an Estuary* (2009), as well as coeditors of *Design in the Terrain of Water* (2014). Exhibitions and books form an intrinsic part of their practice.

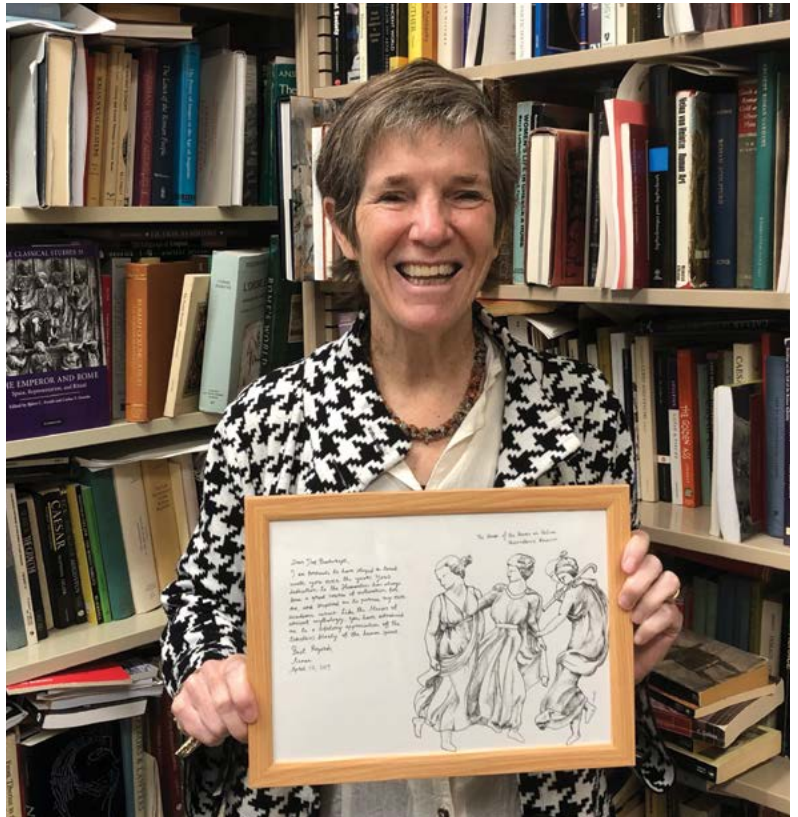
In 2019 Dilip published *The Invention of Rivers: Alexander’s Eye and Ganga’s Descent* (2019), which draws attention to rivers—namely, the separation of land



Anuradha Mathur and Dilip da Cunha visited the Baths of Caracalla in Rome, May 16, 2021.

from water—as a fundamental act in designs of human habitation. In Rome Anu and Dilip worked on its sequel, an exhibition and book called *The Ocean of Rain* that embraces ubiquitous wetness as an alternative to river landscapes. They also documented “water infrastructure” in both photography and drawing, capturing “the linear flow systems

like the aqueducts, drains, fountains, et cetera, and nonlinear systems like cisterns and wells that have mostly disappeared.” Their goal was to determine if Rome is a city *on* the banks of the Tiber River, or a place immersed *in* the Tiber.



**MARY T. BOATWRIGHT**

*Esther Van Deman Scholar in Residence, March 8–April 16, 2021*

Mary “Tolly” Boatwright’s year as an undergraduate at the Intercollegiate Center for Classical Studies in Rome during the early 1970s was instrumental in her decision to attend graduate school and become a professional classicist. The landmark books that followed include *Hadrian and the City of Rome* (1987), *Hadrian and the Cities of the Roman Empire* (2000), and *Peoples of the Roman World* (2012). After a distinguished career that includes over forty years of teaching classical studies and history, Tolly is now Professor Emerita at Duke University.

In 1977–78, Tolly was Affiliated Fellow with the

University of Michigan, where she was earning her doctorate. She returned to AAR in 1978–79 to work as an assistant for a conference that John D’Arms ran on the seaborne commerce of ancient Rome. Since then Tolly has made periodic appearances at the Academy—most recently in summer 2015 when she began research for her new book, *Imperial Women of Rome: Power, Gender, Context* (2021).

During her 2021 Residency, Tolly made progress on her biography of Agrippina the Younger. “This is a very new endeavor for me, since I have tended to work on topography, Hadrian, and social history.” She had plans to visit several sites: Agrippina’s villa on the Bay of Naples, where the Roman empress was killed by order of her son Nero; the

spot nearby where her remains were cheaply and hurriedly interred; and locales in Rome and elsewhere that are home to inscriptions and portraits of her. Pandemic restrictions, however, precluded visits to sites outside Lazio. Through AAR Tolly was able to climb the Column of Marcus Aurelius; she also visited other publicly accessible sites in the city.

Exchanges with Fellows opened new approaches to Agrippina, and to Roman topography and urbanism as well. Tolly also discussed “Colonial Cities and Imperial Citizens” with Mia Fuller in a February *Conversations/Conversazioni*.



# Seeing the Ancient World

AAR Receives Major Gift of Photographs by Carole Raddato



## The collection includes 30,000 images of antiquity across the Mediterranean Basin, Europe, and the Middle East.

The photographer Carole Raddato has gifted the core of her vast collection—some thirty thousand digital images—to the AAR Library to ensure its long-term preservation and continued access to scholars. The gift, which represents the most important collection of images of antiquity to come to the Academy since Ernest Nash's Fototeca Unione was formed in 1956, is the first to consist of photos taken wholly in the twenty-first century.

Though self-trained as a photographer and ancient history enthusiast, Raddato has established herself over the past ten years as a premier and energetic photographer of Roman antiquity in the Mediterranean Basin, Europe, and the Middle East. Born in France, Raddato currently resides in Frankfurt, Germany, and is employed in the UK music industry. She started her popular blog, *Following Hadrian*, in 2012 as a way to tell the stories behind her images, and has built up a very sizable and active social-media following.

So far, Raddato has photographed well over nine hundred sites and museum exhibitions focusing on the classical period. These include significant but less-visited archaeological areas outside continental Europe, including Morocco, Tunisia, Turkey (including southern and eastern Anatolia), Israel, Jordan, Armenia, Azerbaijan, and most recently Egypt and Iran. One of her most valuable contributions is photographing ephemeral exhibitions of classical subjects in lesser-known museums.

The quality of Raddato's images of both sites and artifacts is often the best available. Strikingly, she has made all her photos free for use under the Creative Commons/Attribution-ShareAlike license. Inevitably, her photographs have found their way into dozens of recently published academic books.

For samples of the collection, visit the Digital Humanities Center at [dhc.aarome.org/raddato](http://dhc.aarome.org/raddato).

LEFT  
Philadelphia  
(Amman), Jordan.



TOP  
Anjar, Lebanon.

BOTTOM  
Philadelphia  
(Amman), Jordan.







TOP LEFT  
Naqsh-e Rostam,  
Iran.

TOP RIGHT  
Machnaqa,  
Lebanon.

BOTTOM  
Aizanoi, Turkey.

# Giving for the Ages

Richard E. Spear and Athena Tacha Underwrite a New Rome Prize



Athena Tacha and Richard E. Spear at Iguazu Falls in South America.

The art historian Richard E. Spear and his wife, the artist Athena Tacha, are committed to the mission of the American Academy in Rome. They have now become members of the McKim & Morgan Society, the group that supports the Academy through planned giving. Their generous bequest will underwrite a Rome Prize Fellowship, which will alternate between art history and studio art each year, in perpetuity.

A specialist in Italian Baroque painting, Richard earned a BA from the University of Chicago and a PhD from Princeton University in 1965, the year after he began teaching at Oberlin College, where he later served as director of the Allen Memorial Art Museum (1972–83). After he and Athena married in 1965, the couple lived in Rome off and

on during the 1960s, '70s, and '80s, and he took advantage of the Eternal City's exceptional research opportunities—including the collections of the Arthur and Janet C. Ross Library. AAR invited Richard to be a Resident in 1988.

Richard has written extensively on Baroque art. His major publications include *Caravaggio and His Followers* (1975), a two-volume catalogue raisonné on *Domenichino* (1982), *The "Divine" Guido: Religion, Sex, Money, and Art in the World of Guido Reni* (1997), and *Painting for Profit: The Economic Lives of Seventeenth-Century Italian Painters* (2010), coauthored with Philip Sohm. His most recent book is *Caravaggio's "Cardsharps" on Trial: Thwaytes v. Sotheby's* (2020), which the *Washington*

*Post* called "a masterwork of Tacitus-like force, clarity and precision."

Born in Greece, Athena Tacha is a multimedia artist whose experience of living in Rome and exploring the city's steps and public spaces had a profound influence on her work. She was a pioneer in environmental and site-specific sculpture as well as artist's books. Athena studied at the Athens School of Fine Arts for an MFA, earned an MA in art history at Oberlin College, and completed a PhD in aesthetics at the Sorbonne in Paris. She returned to Oberlin in 1963 to become a curator at the Allen and also to concentrate on her own art practice. Athena became a professor of sculpture at Oberlin and began to show nationally,

winning numerous public-art commissions across the United States.

Athena's work was included in the 39th Venice Biennale in 1980, the Onassis Cultural Center in Athens in 2011, and in numerous solo shows at Zabriskie Gallery in New York and Marsha Mateyka Gallery in Washington, DC. The High Museum of Art presented a survey of her work in 1989; another retrospective, *Athena Tacha: From Public to Private*, traveled across Greece in 2010. Last year she published *Fifty Years Inside an Artist's Mind: The Journal of Athena Tacha*.

Today Richard and Athena live in Washington, DC. Richard has been a distinguished visiting and affiliate research professor at the University of Maryland, College Park, since 1998, and

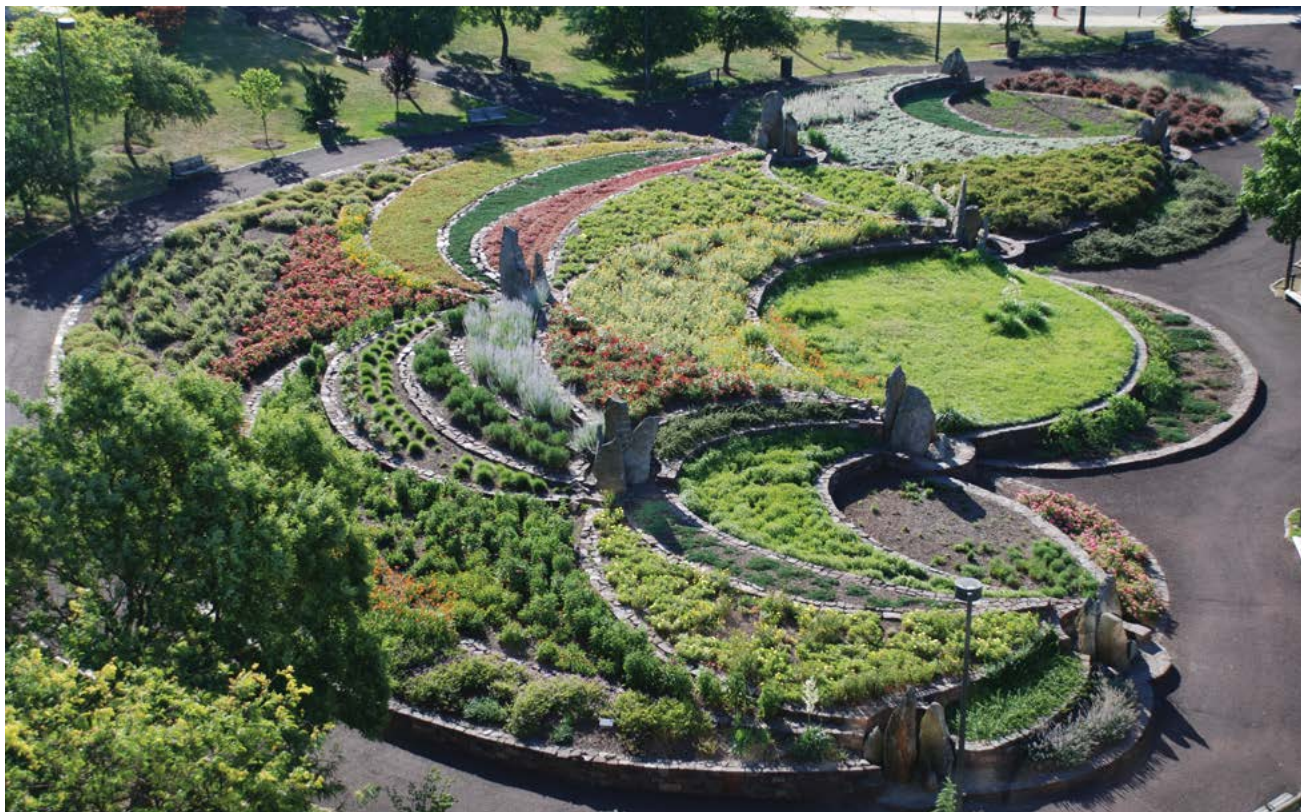
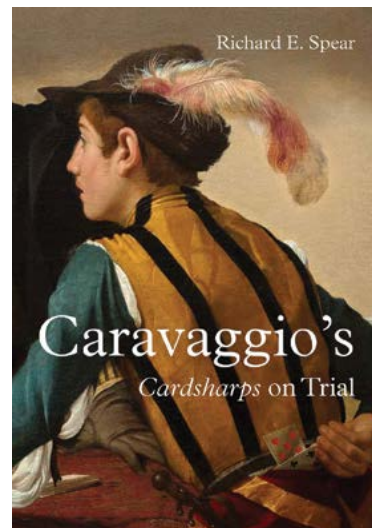
Athena is an adjunct professor at the same school.

Richard and Athena's time in Rome has profoundly impacted their careers, and their continued dedication to the Academy ensures that future generations can live and work in this residential community, illuminated by the presence of Rome. "We are happy to support AAR's Fellowship program," they said, "because both of us love Rome and what it offers art historians and artists. It was such a privilege to be able to live at the Academy and explore the city's extraordinary cultural heritage."

For information about making a planned gift to AAR, please visit [aarome.org/support/planned-giving](http://aarome.org/support/planned-giving).

BELOW  
Richard Spear's latest book, *Caravaggio's "Cardsharps" on Trial* (2020).

BOTTOM  
Athena Tacha, *Connections*, 1981–92, brown stone, granite rocks, and plantings, Franklin Town, 18th and Hamilton Streets, Philadelphia.



Connections: photograph by Jim Fennel.

# IN

**The following pages document a sampling of the scholarly and creative work being generated by our Rome Prize winners and Italian Fellows. The ongoing dialogues and collaboration taking place around the Academy every day speak to a vibrant community that strongly impacts how we see ourselves in the past, present, and future.**

# THE

# FLOW



*The Clothes of Rome* engages the theater of the everyday. Taking a clue from photographers August Sander, Irving Penn, and Albrecht Tübke, Brooklyn-based costume designer **Terese Wadden** approached Roman streets as a catalog of personalities seen through sartorial choice (fashion/style), necessity (uniform/occupation), and cultural trends (tradition/immigrant populations). By observing and documenting the diversity of contemporary Romans, she explored how “type” can be both celebrated, disassembled, and recontextualized.



*The Taxon Cycle* is a quasi-utopian novel from **Alexandra Kleeman** of the New School, written in five parts, about the rise and fall of money. Each section is set on a different island and in a different time period: an Oceanic monarchy ruptured by the arrival of European explorers, a hermetically sealed luxury bunker in a waterlogged near-future metropolis, a Nordic community that has inadvertently reverted to subsistence farming and barter, and so on. The novel considers the island as a place where nature sets “evolutionary experiments” into motion and asks if other relationships between life and necessity could exist in the absence of capitalism.

The Progetto Ophelia, a psychiatric hospital and residential complex in Potenza designed in 1905 by Giuseppe Quaroni and Marcello Piacentini, was an unprecedented example of empathic design for people with physical and cognitive differences. In Rome **David Serlin** of the University of California, San Diego worked on *Sensory Design and Architectural Empathy in the “Progetto Ophelia,”* which examines the structure in relation to architectural sites of Italian disability history, as well as a forerunner of contemporary projects that engage innovative multisensory and empathic design.



**Jennifer Packer's** project focuses on the social, political, and psychological implications of landscape and architecture on conceptions of individual, collective, and national identity, in relationship to African diasporic communities. Landscape is used here to identify physical and historical impositions on our sense of belonging. An assistant professor at Rhode Island School of Design, Packer discusses her work—and its primary influences over the past decade—through remembrance, sentimentality, longing, shame, and grief.





Aphrodite 394



Aphrodite 395



Aphrodite 393



Aphrodite 399



Aphrodite 401



Aphrodite 404



Aphrodite 402



Aphrodite 407



Aphrodite 409

In his Stanford University dissertation, *Replication and Difference in Images of "Modest Venus," 200 BCE–350 CE*, **Dillon Gisch** studies how surviving "replicas" of Praxiteles's famous Knidian Aphrodite were engaged in contextually dependent dialectics of replication and differentiation in the Roman world. He investigates how premodern Greek and Latin literary sources, Volterrann stone ash urns, local bronze coinages from the Roman province of Asia, and Syrian bronze statuettes each appropriated well-known "modest Venus" types and adapted them to engender different viewer responses.





*Humanist History and Architecture in Sistine Rome* is a book project by **Carla Keyvian** of Auburn University that investigates the relationship of fifteenth-century humanist historical theory to architectural design. Modern scholars view the monumental hospital of S. Spirito in Sassia, built near the Vatican in the 1470s, as the product of an uneducated architect. Carla shows that the hospital, characterized by an architectural proportional system enabling the harmonious incorporation of medieval and ancient elements, was produced by vanguard artists and intellectuals from the Veneto. That framework embodied a new philological understanding of history and exemplified a northern Italian search for new architectural language.

**Rebecca Messbarger**'s book project, *Ghostly Light: How Criminal Corpses Animated the Italian Enlightenment*, explores the Italian Enlightenment movement, or *Illuminismo*, within the framework of the gallows, which shaped major political, religious, aesthetic, and medico-scientific reforms across the Italian peninsula. Focusing on four cultural capitals—Bologna (a Papal state), Milan (ruled by Austrian Habsburgs), Florence (Grand Duke Peter Leopold), and Naples (Kingdom of the Spanish Bourbons)—this Washington University in St. Louis professor demonstrates how the criminal body was, for each, a recurrent touchstone for institutional transformation.



**Rebecca Levitan's** *The Pasquino Group: Sculpture, Conversation, and Resistance from Ancient Rome to Renaissance Italy*, her dissertation for the University of California, Berkeley, uses an ancient sculptural type to examine how the changing inhabitants of Rome mobilized a single monument over two millennia. The composition of the Pasquino Group—which depicts the recovery of a fallen warrior—derives from Homeric Epic, but the statue was named after a Renaissance inhabitant of Rome, cherished by Emperors, and resented by powerful popes. One fragmentary copy of the statue still “speaks” in Rome today, giving voice to the discontented in the Parione district.



*Exploiting Riverine Resources in the Roman Empire*, **Christy Q. Schirmer's** dissertation for the University of Texas at Austin, examines river fishing in the Roman provinces to more fully recognize processes of social and economic change that followed imperial expansion. Focusing on select river settlements in the western provinces (the Iberian peninsula, Roman Britain) alongside the Tiber and Nile, Christy combines literary and documentary sources with archaeological evidence to reveal how communities adapted to changing circumstances that came with Roman rule.

For *Preserving Perishables: Strategies for Conserving the Cultural History of Cuisine in Contemporary Rome*, **Paulette Marie Singley** of Woodbury University developed conservation parameters and techniques for selected moments in Rome's contemporary food network as models for similar cultural and architectural conservation in other parts of the world. While we may re-create a recipe, such as hot lamb stew from *Apicius's De re coquinaria (On the Subject of Cooking)*—the diurnal produce market at Campo de' Fiori is transforming into a cluster of semipermanent souvenir stands, *alimentari* are giving way to *gelaterie*, and *macellerie* are transforming into take-away pizzeria.

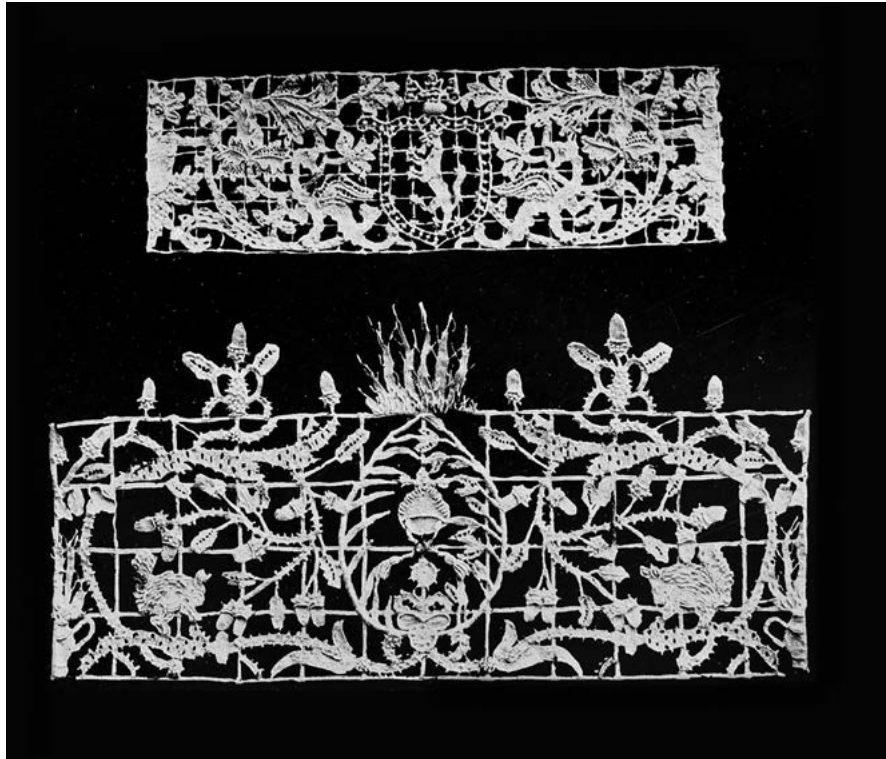


Spatial data is not merely the representation of a landscape, argues **Robert Gerard Pietrusko** from the Harvard Graduate School of Design; it is deeply entangled with a landscape's operation and its future. With accelerated global warming, winemaking regions are facing new environmental conditions that make current operations untenable, yet alterations to winemaking practices quickly conflict with the strict guidelines of Italy's wine appellation system. Through these appellations, a regional landscape, its agricultural practices, and the cultural expectations

associated with a particular wine are mutually constitutive. This creates a tension between the realities of a physical landscape and its standardization in a classification scheme. Robert's research on *Adapting the Viticultural Landscape* explores these dependencies and conflicts by analyzing material practices in the landscape and standardization practices in the institution.



*From Design Reform to Fascist Craft: Women and Italian Textile Production, 1870–1945*, **Anna Dumont**'s dissertation at Northwestern University, traces the effects of shifts in textile production on women during late-nineteenth-century industrialization, when craft revivals centered on training them for economic self-sufficiency through lacemaking and embroidery, to the interwar period, when new, consolidated design firms and the integration of textiles into avant-garde art obscured the role of women makers. Anna shows how shifts in visual and textual presentations—photographs, Futurist decorative objects, craft manuals, government documents, exhibition catalogs, Fascist periodicals, artists' letters—constructed ideas of authorship that privileged male designers over female makers, while also exploring consequences for women when political identity was increasingly bound up with work.



While in Rome, New York-based conservator **Jean Domermuth** researched *Sixteenth-Century Florentine Canvas Painting*, recontextualizing works not originally conceived of as independent paintings but rather as parts of elaborate, multimedia productions intended for entries, weddings, and funerals of the ruling elite. Created as ephemera, few examples have survived. Direct visual examination provided her with vital evidence about seaming, scalloping, and craquelure indicative of the original construction and later alterations, as well as information for a database.



Thirteenth-century Rome was adorned with frescoes, mosaics, and sculptures of dreaming figures—images depicting both sleeping figures and their dreams. **Danny Smith's** dissertation for Stanford University, *Dreaming in Public in Late Medieval Rome*, argues that these depictions were a powerful visual tool that assimilated evolving scientific conceptions of dreaming into the visual arts. He is framing these depictions of dreams as the nexus of intellectual, religious, and political histories in the city, drawing from scientific texts, sermons, and popular guidebooks for personal dream interpretation.

Souvenirs from the Roman Empire—commemorating places, people, and events that straddled spheres of religion, spectacle, leisure, and politics—offer a unique resource for exploring experiences of people beyond elite, metropolitan male authors and moneyers. *Souvenirs and the Experience of Empire in Ancient Rome*, by Case Western Reserve University's **Maggie L. Popkin**, demonstrates how affordable, portable, and widely accessible objects were critical to shaping how Romans perceived their world. At the same time, souvenirs strengthened local and regional identities and excluded certain groups from the social participation they afforded so many others.





Transhumance is a type of livestock grazing that has existed as a landscape strategy for millennia. In Italy, it involves seasonal movement of herds (mainly sheep) in southeastern Italy. Routes of this historical practice, known as the Royal Shepherd's Track, are identified as UNESCO World Heritage sites. While this designation calls attention to an ancient agrarian landscape strategy worthy of recognition and preservation, it also carries implications for contemporary urban applications. These historical routes act as ecological corridors for the dispersal of plants and animals and lead to greater biodiversity.

For *A Line in the Land: Tracing the Transhumance*, **Kevin Benham** of Louisiana State University reevaluated transhumance through a contemporary ecological and urban lens by deploying a series of landscape interventions integrating rural elements (sheep or other herbivores) into the urban environment.



**Giuliana Mosca's** project *The Architectural Patronage of the Santacroce Family in Rome and Lazio (XV–XVI Centuries)* focuses on the role of architecture in the social and cultural rise of the Santacroce family, a *nouveau riche* Roman family that gained increasing prestige and power during the fifteenth century. Her research combines investigations into archives in Rome with an in-depth analysis of the structures that the Santacroce family built in Rome and in their fief of Veiano (Lazio). Giuliana is an adjunct professor in the Department of Architecture at Università di Roma Tre.



While in Rome, **Lindsay Sheedy** worked on *Un'orrida bellezza: Religious Polychrome Sculpture in the Kingdom of Naples, 1503–1714*, her dissertation for Washington University in St. Louis. The project examines how polychrome sculpture—which evokes lifelikeness through combinations of color and sculpted form—participated in the changing religious and cultural landscape of Southern Italy during Spanish imperial rule. Lindsay's research touches on intersections of faith and art, elite and popular culture, international and regional networks, and local traditions and foreign adaptations.



*In the Shadows of Italian Empire: Libya, Egypt, and the Politics of Cross-Border Migration and Exile, 1911–1970*, a project from Sarah Lawrence College's **Matthew H. Ellis**, illuminates a neglected dimension of Italian colonialism in Libya—namely, experiences of Libyan migration to and exile in Egypt, and the critical role Italian rule played in fostering a new era of mobility and cross-border politics between Egypt and Libya. Adopting a transnational lens, Matthew casts new light on Libyan identity formation, Italian–Egyptian relations, and thorny questions of nationality and legal status that attended the end of Italian rule in Africa.

# On the Road, Off the Beaten Path

## *Streetscapes* Brings Site-Specific Works to the Janiculum Hill



ABOVE  
Corinna Gosmaro,  
*Chutzpah!*, 2021

RIGHT  
Katy Barkan,  
*Obelisk Interior*,  
2021

For *Streetscapes*, four AAR Fellows, responding to the restrictions and limits of the COVID-19 era, have produced sculptures that are installed up and down the Janiculum hill, accessible to AAR residents and passers-by. Animating the pinegroves of the Villa Doria-Pamphilij Park and the portico of Bramante's Tempietto, as well as the courtyards of AAR's main building, these site-specific works, on view June 7–17 with an opening held during Trustees' Week, invited viewers to re-engage with familiar spaces and explore new vistas. This balance of stasis and movement was perfectly suited to a spring of tentatively hopeful reopenings in Rome.

*Novissimo Landscape Goes Silver* by **Francesca Berni** (2021 Italian Fellow) invites us to imagine what is already present. The space she has outlined, by wrapping reflective silver blankets around a set of towering pine trees in the Villa Doria-Pamphilij Park, is both real and an abstraction, a "room" actualized through the movements and rituals that we, the visitor, construct within it. "We are landscape," Francesca states; landscape is a fiction, a theatrical conceit, a continual staging formed through practice and use. Sunlight reflecting off wide bands of silver in the groves of the park denies the solidity of the arboreal room they seem to articulate. "Nature doesn't exist," says Francesca; we are always in the process of inventing it.

Three craggly insects greet us just beyond the gates that frame Bramante's Tempietto. They are at once humorous and disturbing, like so many dreams. Insistently tactile and crafted of nearly indestructible industrial materials, the trio seems nevertheless remote, physically distanced from us and conceptually unfixed. **Corinna Gosmaro** (2021 Italian Fellow) associates her creatures, titled *Chutzpah!*, with the archetypal symbols of the earliest art making, and



thus with the fundamental human drive to create. Symbols, she says, are innate to how we think; they constitute awareness itself. At the same time, Corinna rejects the rigid interpretations that “symbolism” proposes. Her guidebook to understanding is a more fluid imaginary, a freeflowing passage from one idea to another that denies art historical timelines and one-way paths to meaning.

An “obelisk” of cable and netting lies on its “side” in the interior courtyard of the American Academy’s main building; alongside it is a “shadow” of colored pavers. These allusions speak to the tendential nature of *Obelisk Interior*, which is a metaphorical echo of the grand stone markers found throughout Rome. **Katy Barkan** (2021 Fellow) is working to destabilize these most awesome and permanent of monuments, the “littlest big things,” as she describes them. She does this here by slicing the concept of the obelisk into fragments. What is vertical is horizontal, what is rigid is malleable, and what is solid is hollow (visitors can peek through the center of her obelisk). Verticality, with all of its implications, is thrown on its side. Through these artistic gestures, Katy reminds us of the instabilities that obelisks mask, including the fragility of built environments and of societies that lay claim to them.

“Rome is a big fold.” We can begin to locate undertakings by **Sara Enrico** (2021 Italian Fellow) in this recent statement. *RGB (skin)* continues Sara’s manipulation of textiles, printed and wrapped around a foam core, as well as her exploration of transformative, overlapping artistic processes: a digital scan materialized on fabric; a membrane that becomes a body; data that is next a picture and then a sculpture. The basis of her approach is firm, even as new contexts inspire. Rome, endlessly folded back upon itself, is a particularly resonant space for her

evolving body of work. We spy *RGB (skin)* through the imposing fence that separates the American Academy from the street. Its elements recline and rise up from the lawn, in a chorus of activity. They are architectural, theatrical, and mysterious. This play between geometry and whimsy is typical of Sara’s work, as she moves between the functional and the fantastical.

*Streetscapes* was curated by Elizabeth Rodini, Andrew Heiskell Arts Director, and organized by Lexi Eberspacher, Programs Associate for the Arts, and made possible by the Adele Chatfield-Taylor and John Guare Fund for the Arts.



Francesca Berni,  
*Novissimo*  
*Landscape Goes*  
*Silver*, 2021

Sara Enrico, *RGB*  
*(skin)*, 2021



# Celebrating the City

## AAR's Season of Events Draws to a Close

Like plants and other living creatures, urban centers are born, gradually grow, and even die. As citizens, we accept our cities as the spatial framework for our movements, acts, and thoughts. Like the sea, the city engulfs and absorbs. But when was the city visually regarded and depicted as a comprehensive and intact entity?

AAR's theme for 2020–21, "The City," kicked off last September with a lecture by Academy director Avinoam Shalem examining specific, crucial moments of discovering the city's image, skyline, profile, and borders. After a series of Conversations/Conversazioni exploring various concepts from ancient times to the present (see page 12), the year culminated in an academic conference and a literary reading, which took place two days in May on Zoom.

### The City: Traces of Urban Memories

Cities are in constant flux as they are erased, demolished, newly designed, renovated, and preserved. Sites epitomize durations and changes and embody a sense of time.



Moroccan women riding electric scooters locally made from recycled materials, from Niklas Maak's presentation, "I buoni e i cattivi. Constructions of a Contemporary Imagery of the City Vis-a-vis the Countryside."



Esra Akcan spoke about public protests, including those by Mothers of the Plaza de Mayo in Argentina, in "Healing Spaces of Enforced Disappearance."

This May 10 conference, sponsored by the Bibliotheca Hertziana – Max Planck Institute for Art History, gathered academics and intellectuals to discuss the city as a remembered and constructed entity—an architectural tangible artifact and a product of our thoughts.



Mabel Wilson discussed the Charlottesville protests during "Witness and Watcher – Remembering Enslaved Laborers at the University of Virginia."

In its core are the stories and histories of the citizens of cities as reflected, or rather imprinted, on the formation of the city's urban spaces and its delicate receptive surfaces.

The first panel, on "Urban Imaginings and Memories," featured presentations from architectural theoretician and journalist Niklas Maak (FAZ Germany), art historian Tanja Michalsky (Bibliotheca Hertziana Rome), and art historian Dario Gamboni (University of Geneva).

Speakers on the second panel, “Pain and Resilience,” were architectural historian Esra Akcan (Cornell University), architect Mabel Wilson (Columbia University), and architect Eyal Weizman (Goldsmiths, University of London).

### Reading the City | Leggere la città

On May 11, seven writers with distinct experiences of Rome read new works written especially for AAR’s year of “The City.” Musing on Rome but not only, they considered cities as transitional environments, as places marked by past, present, and future, existing between material foundations and their creative reinvention. Personal itineraries deep into the city of Rome also extended across the horizon to New York, Tokyo, and Mogadishu.

The participants included two Italian Fellows, Claudia Durastanti (2015), who read “Ghost Towns and Transitional Environments,” and Tommaso



Igiaba Scego explored intersections of Rome and Mogadishu, Somalia, a former Italian colony, in “Colonial Traces of the City.”

Pincio (2012), who contributed “The Emotional Phenomenology of the Empty City. The other authors and stories were: Leonardo Colombati (“The City and Its Monsters”); Marco Lodoli (“Traces of Poetry, Islands in the City”); Melania Mazzucco (“Rome Between the Ruins and Construction Sites”); Francesco Pacifico (“Contradictory Forces in the Western City”); and Igiaba Scego (“Colonial Traces of the City”).

The event, made possible by the Adele Chatfield-Taylor and John Guare Fund for the Arts, was curated by Maria Ida Gaeta, founder of the Casa delle Letterature and the Festival Internazionale di Massenzio in Rome and an AAR advisor in literature.




Novelist Melania Mazzucco pores over a map of seventeenth-century Rome, noting that Trastevere was once at the edge of the city, in a prelude to her reading.



# Sound and Music in the Aluminum Forest

**Sonic Installations  
Come to the Gardens  
of the Villa Aurelia**





The title of this event, *Aluminum Forest*, came from Katherine Balch and Ted Moore's 2021 installation of windchimes, made from discarded cans, on the grounds of the Villa Aurelia, pictured here.

*Aluminum Forest: Sonic Installations and Improvisations*, which took place on the evening of May 20, was both a site- and period-specific event. It was conceived for the gardens of the Villa Aurelia not just because of their beauty but because of what the Covid era demands of everyone, including composers, performers, and the audience. We must be outdoors; we must not converge or convene; one cannot blow a horn unmasked and singing is one of the most dangerous things we can do. If music is a coming together, this moment demands that we keep apart. Like musicians around the world, the participating composers have faced a long year of silence, rarely if ever hearing their music performed live. This gathering, presented to a limited public and documented in video form, was a first sign of artistic resurgence.

An array of twirled aluminum windchimes, strung along a tunnel of hedge, is the matrix for *Aluminum Forest*, a collaboration between **Katherine Balch** (2021 Fellow) and Ted Moore. Their conjoined interests and expertise resulted in a set of delicately percussive instruments that respond to the breeze, the movements of the audience picked up by small sensors, and tiny computer-directed motors. Ted is the coder, working together with Katherine to program the windchimes in a series of actions: jiggling, shimmying, rattling, and resting.

Katherine crafted the forty-five or so windchimes out of discarded cans, at first as a pandemic induced diversion but then more intentionally, as instruments that appealed to her interest in tiny sounds and what she calls “gentle bands of noise.” This gentleness and the pretty, pastel colors of her windchimes—their onomatopoeic quality, as she puts it—believe the pain that provoked their invention. Covid-era music is not a happy ending for Katherine, but a necessary, often heavy step in moving forward and recovering her practice. These windchimes are destined for a performance of her work with the Los Angeles Philharmonic, once the world will again permit it.

Katherine often composes for nonstandard musical instruments and the “found sounds” they produce. Quotidian objects manipulated in unusual ways—such as thimbles tapped against strings—arrest our ears and get us wondering. In *forgetting*, toy noise makers play along with the six recorded voices that, in turn, produce an unexpected array of sounds, from pops and cracks to gurgles and

whispers, to richly harmonic bursts of color. Written for the New York-based ensemble Ekmeles, *forgetting* engages the text of a new poem by Katie Ford, *Estrangement*, which restores the absent female voice to a song cycle by Robert Schumann, the *Dichterliebe*. Katherine explores evanescence and the traces of memory through delicate filaments of music that will fill the space of the Sala Aurelia before disappearing into silence.

For **William Dougherty** (2021 Fellow), music is fundamentally social. Of course, people come together to make music and to listen to it. But William wonders if we might think about music itself, its very material, as a social formation. His questioning has been pushed to new ends in this long year of isolation and distancing. The voices compiled for *In Dark Times*, *Will There Also Be Singing?* were recorded one by one, in a small hut, onto William’s laptop; each voice was answered by another, already recorded, in a computerized musical give-and-take. The only request made of the volunteer vocalists was to offer a song that has brought them joy, an optimistic counterpoint to the “dark times” of the work’s title and to the poem by Bertolt Brecht that inspired it.

These vocal foundations, scored over for string quartet, reveal one of William’s other key interests, namely a blurring of the boundaries between composer, performer, and the public. In this case, he considers himself a facilitator, disrupting familiar ways of working. These explorations are not just about music making. If art creates society, its re-formation stands at a critical inflection point, as we reimagine communities and forms of (shared) expression.

**Steve Parker** (2021 Fellow) is a sonic adventurer, an artist who works through trial and error, constantly trying the new and adjusting it to the moment. The three works he presents here are diverse in form but consistent in approach. *Sanctus* invites birds into “bird-sized ruins,” coaxing their song into a set of handmade, hybrid instruments; *Human Stylus* is a participatory procession of wearable devices, audible only to those who control them; and *Death Rattle* is a sound installation that probes the deepest, most fragile music of the human body.

Steve is harvesting sound—of a pipe against gravel, a failing breath, a bird scraping at a seed. The results are unpredictable. As listeners, we must commit to close attention, bend our ears, and let go. In addition to confounding the musical roles of performer and audience, Steve is recalibrating our most



Musicians perform William Dougherty's 2021 composition *In Dark Times, Will There Also Be Singing?*

profound relationships. There is something wholly ordinary about the sounds he documents, even—or especially—those separating life from death. If the bird will not stop to sing, so be it. Steve invites us to sit and wait for the next one to come along.

The program, which included a live improvisation piece between Ted Moore (electronics) and Fabrizio Spera (percussion), was curated by Elizabeth Rodini, Andrew Heiskell Arts Director, and organized by Lexi Eberspacher, Programs Associate for the Arts. It was funded, in part, by a grant from the Fromm Music Foundation. Support was also provided by the Amphion Foundation and the Aaron Copland Fund for Music.

2021 sound works  
by Steve Parker.

THIS PAGE  
*Human Stylus*  
and *Death Rattle*  
(bottom right)

OPPOSITE PAGE  
*Sanctus*



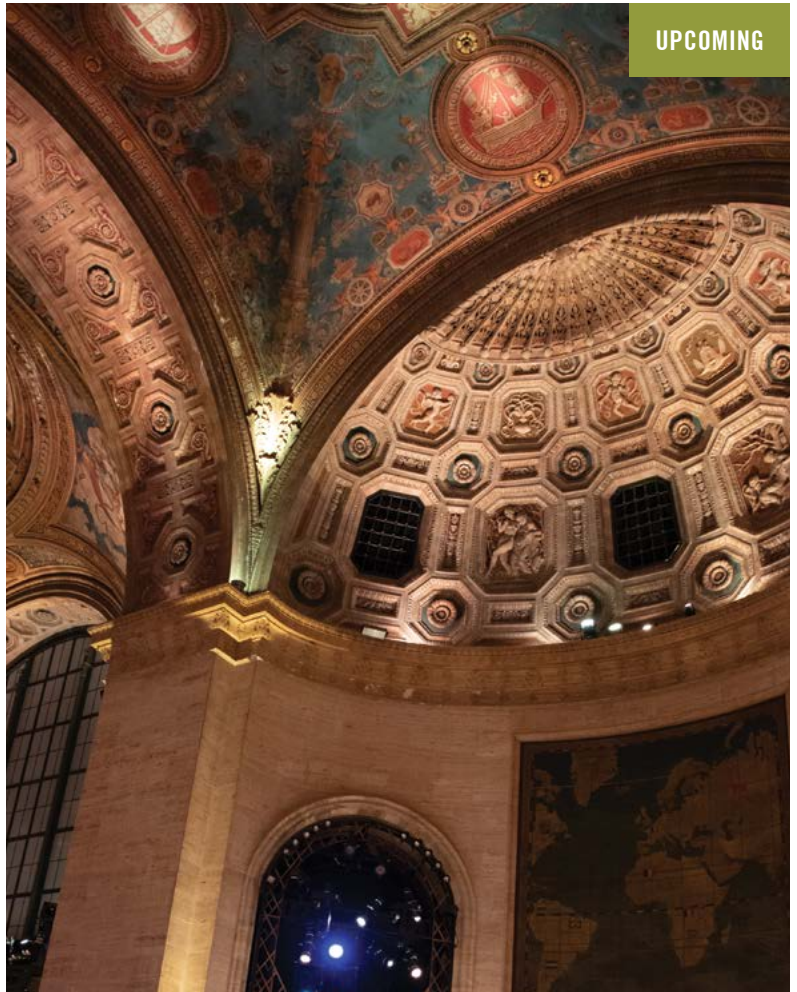


# Membership Opportunities at AAR

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## 2021 New York Gala

Join Co-Chairs and members of the Board of Trustees, **Slobodan Randjelović** and **Calvin Tsao** (2010 Resident), and Honorary Chairs **Alessia Antinori** (Trustee), **Mary E. Frank** (Trustee Emerita), and **John F. W. Rogers** (Vice Chair of the Board of Trustees), on October 26, 2021, for the Academy's annual New York Gala benefit. Following a yearlong hiatus, we look forward to celebrating in person at Cipriani 25 Broadway in lower Manhattan. The evening will honor luminaries in the arts and humanities: **Mary Schmidt Campbell**, **John Guare**, and **Julie Mehretu**.



RIGHT: Architectural detail from Cipriani 25 Broadway, featuring a ceiling mural by 1914 Fellow Ezra Winters.

## Alberti at the Academy: The First Renaissance Treatise on Architecture

Leon Battista Alberti was a scholar, writer, and one of the most original and influential architects in fifteenth-century Italy. In this talk, **Anthony Grafton** (2004 Resident, Trustee Emeritus) of Princeton University discussed and displayed a selection from the Academy's rich collection of rare books and historically important early editions of Leon Battista Alberti's pioneering book on the art of building.



Detail of Leon Battista Alberti, *Libri De re aedificatoria dece[m]*.

## Private Tour of Julie Mehretu at the Whitney Museum of American Art

The voices of artist **Julie Mehretu** (2020 Resident), Whitney director and AAR Trustee **Adam Weinberg** (2020 Resident), and curator Rujeko Hockley combined to explore a survey of Julie's work.



## Fresh Takes: New Perspectives on History

In presentations moderated by Andrew W. Mellon Humanities Professor **Lynne Lancaster** (2002 Fellow), **Allison Emerson** and **Jim Carter** (both 2019 Fellows) discussed their projects while at the Academy, including Allison's work on Roman archeology and Jim's scholarship on the industrialist Adriano Olivetti.

FROM TOP: Adriano Olivetti in his company town, Ivrea; The Porta Ercolano suburb to the north of Pompeii.

## Letterlocking: A Global Technology of Communication Security

Before the invention of the gummed envelope in the 1830s, almost all letters were sent using letterlocking, the practice of folding and securing a writing surface to become its own envelope. Based on twenty years of research into 250,000 letters, Jana Dambrogio (2008 Fellow) and Daniel Starza Smith, codirectors of the Unlocking History Research Group, presented their main findings and conducted a hands-on letterlocking workshop for participants.

BELOW: Computer-generated unfolding sequence of sealed letter DB-1538.



## One Moment/Infinite Ideas Virtual Benefit

AAR presented a virtual benefit evening on October 27, 2020, honoring two visionaries in the arts and humanities: classicist **Mary Beard** (2019 Resident) and artist **Theaster Gates** (2020 Resident). The evening celebrated the breadth of the Academy's work with a series of virtual performances, including readings by Pulitzer Prize-winning authors **Jhumpa Lahiri** (2013 Resident) and **Anthony Doerr** (2005 Fellow, 2019 Resident), a



musical tribute from pianist **Jason Moran** (2017 Resident), and an excerpt from *Symphonie Fantastique* by **Basil Twist** (2019 Fellow). An accompanying online benefit auction featured artworks by over twenty AAR Fellows and Residents.

LEFT: Polly Apfelbaum, *Byzantine Rocker* 24, 2016, woodblock monoprint; honorees Theaster Gates (left) and Mary Beard. RIGHT: Sanford Biggers, *Psyche*, 2011, lithograph and hand-stitched thread.

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## WHEN IN ROME:



**Lynne Lancaster** was AAR's Andrew W. Mellon Humanities Professor from 2018 to 2021. She and her husband, the archaeologist and professor **Tom Carpenter**, have both retired from Ohio University and will return to their home in Cincinnati, where they will take up posts as research fellows at the University of Cincinnati. The following selections are places that Lynne and Tom discovered for the first time during their three years in Rome.

### 1 ORTO BOTANICO DI ROMA

*Largo Cristina di Svezia, 24*  
This lovely space just below the Janiculum is often overlooked—both figuratively and literally—by those living at the Academy. It is connected to Villa Corsini, whose gardens were turned into a botanical garden in 1883. The upper reaches, just below the Fontanone, have lovely Japanese waterfalls and hidden trails amidst the gigantic bamboo.

### 2 BIBLIOTECA ANGELICA

*Piazza di S. Agostino, 8*  
This wonderful library, in the heart of the Campus Martius, is the oldest public

library in Europe, established in 1609. The current eighteenth-century interior is a rare example of the three-tier system of shelving, complete with secret stairways and fake shelving acting as hidden doors. The librarians are nice about letting one have a look.

### 3 MUSEO HENDRIK CHRISTIAN ANDERSEN

*Via Pasquale Stanislao Mancini, 20*  
This bizarre museum—once the self-designed home and studio (1922) of Henrik Andersen, a close friend of Henry James—is filled with oversized plaster casts of human sculptures designed for his utopian community.

### 4 AULA GOTICA

*Via dei SS. Quattro, 20*  
The Aula Gotica at the church of Quattro Coronati is a reception room lavishly painted with elaborate thirteenth-century frescos that remained hidden under whitewash until 1995. Restorers also discovered hidden pipes in the walls that conducted sound between it and the Chapel of St. Sylvester below.

### 5 FAÇADE OF SANTA MARIA MAGGIORE

*P.za di Santa Maria Maggiore*  
Santa Maria Maggiore has a hidden thirteenth-century mosaic façade behind the front loggia that shows the foundation myth surrounding an August snowfall. The porch from which one views the mosaic leads to Bernini's spiral staircase tucked away in a corner.

### 6 VILLA TORLONIA AND THE CASINA DELLE CIVETTE

*Via Nomentana, 70*  
Villa Torlonia is a fascinating mix of nineteenth-century antiquarianism and the Arts and Crafts Movement, comprising the villa itself where Mussolini lived and the adorable Casina delle Civette, which today houses a collection of magnificent early-twentieth-century stained glass, many of which were designed by Duilio Cambellotti, who also created fittings for Villa Bellaci, home of the AAR Director.

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

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

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COVER

Two views of *Novissimo Landscape Goes Silver*, a work by 2021 Italian Fellow Francesca Berni for the *Streetscapes* exhibition.

Photo by Giorgio Benni.