



AMERICAN
ACADEMY IN
ROME
MAGAZINE

FALL/
WINTER
2021

Welcome to the Fall/Winter 2021 issue of *AAR Magazine*.

This issue of *AAR Magazine* introduces our new leadership team in Rome as well as the five Residents for fall 2021 and winter 2022. This year's overarching theme of "Ethics" is represented in the varied programming and events conducted by AAR, and also in the ways in which Fellows and Residents address and redefine their changing and increasingly interrelated disciplines. Finally, the issue shares news about Fellows and Residents of previous years and celebrates two gatherings: September's Opening Reception in Rome and October's New York Gala.

Vi diamo il benvenuti al numero Autunno/Inverno 2021 di *AAR Magazine*.

Questo numero di *AAR Magazine* presenta il nuovo leadership team di Roma e i cinque Residenti per l'autunno 2021 e l'inverno 2022. L'ambizioso tema dell'"Etica" è ben rappresentato dalla variegata programmazione e dai diversi eventi organizzati dalla AAR, ma anche da come Fellows e Residenti affrontano e ridefiniscono le loro varie discipline, in costante evoluzione e sempre più correlate tra loro. Infine, il numero fornisce notizie e informazioni sui borsisti e i residenti dell'anno scorso e festeggia due occasioni di incontro: il Ricevimento di apertura in settembre a Roma e il Galà di New York in ottobre.

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LETTER FROM THE PRESIDENT:



In September we welcomed the full complement of Rome Prize winners and Italian Fellows. Academy advisors and members of the Roman community were invited to meet them and begin the year with a glass of prosecco in the Bass Garden. This reception not only marked a return for the institution, it was also the first time many of us gathered in a celebratory group. We were reminded of the power of communal activity and grateful for the simple pleasure of being together.

We keep this optimistic appreciation as the Academy returns to life. Studies and studios teem with activity, and the AAR Library and other vast resources in Rome are open again. The projects this year reflect a deep immersion in history and in the city; they also look outward from this very specific moment in time. Topics range from analyzing classical influences on colonial and postcolonial Brazilian poetry to the reception of Ariadne's lament across centuries of music and poetry; from conserving the work of Cy Twombly in dialogue with the artist's intentions, to exploring the Afro-Caribbean presence in the Mediterranean, to writing memoirs of an artist's life in '70s New York.

This season our dynamic community will share perspectives from their respective fields across the arts and humanities. Throughout the year Fellows are paired to give shoptalks. They explore Rome weekly in guided Walks and Talks. We make this experience of discovery public through conferences, lectures, and exhibitions and highlighted through the *Conversations|Conversazioni* series, our website, and of course this magazine. This issue demonstrates the resilience of ideas at the Academy—an essential institution in a global, technologically linked culture—and previews the work to come.

In settembre abbiamo accolto e dato il benvenuto ai vincitori del Premio Roma e agli Italian Fellows al completo. I consiglieri della Academy e i membri della comunità romana sono stati invitati per fare la loro conoscenza e iniziare l'anno con un bicchiere di prosecco nel Giardino Bass. Il ricevimento ha rappresentato non solo un ritorno per l'istituzione stessa, ma anche la prima occasione per molti di noi di ritrovarci insieme a festeggiare. È stato per noi un promemoria di quanto sia importante e coinvolgente svolgere attività in comune e ci siamo sentiti grati del semplice piacere di stare insieme.

Il ritorno alla vita della Academy rientra a pieno titolo in questo clima di ottimistica ripresa. Le attività fervono negli studi e nelle sale di studio e la Biblioteca della AAR ed altre vaste risorse di Roma hanno riaperto i battenti. Quest'anno i progetti si incentrano su un'immersione in profondità nella storia e nella città, ma guardano anche verso l'esterno partendo da questo momento molto particolare. I temi spaziano dall'analisi delle influenze classiche sulla poesia brasiliana coloniale e post-coloniale all'accoglienza riservata al Lamento di Arianna attraverso secoli di musica e poesia; dalla conservazione dell'opera di Cy Twombly in un dialogo con le intenzioni dell'artista, all'esplorazione della presenza afro-caraibica nel Mediterraneo, alla stesura delle memorie di un artista nella New York degli anni Settanta.

Questa stagione, la nostra dinamica comunità condividerà i vari punti di vista dei rispettivi ambiti di competenza nelle arti e negli studi umanistici. Durante tutto l'anno, i borsisti vengono appaiati per dare shoptalk sulle loro ricerche e ogni settimana vanno in esplorazione di Roma in visite guidate Walks and Talks. Rendiamo pubblica questa esperienza di scoperta attraverso conferenze, lezioni e mostre, segnalandole attraverso la serie *Conversations|Conversazioni*, il nostro sito e, naturalmente, questo magazine. Questo numero è una dimostrazione della resilienza delle idee della Academy, un'istituzione fondamentale che prefigura il lavoro a venire all'interno di una cultura globale e tecnologicamente interconnessa.

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.

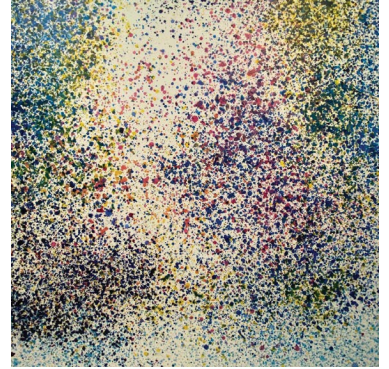
OPPOSITE

Mark Robbins speaks at the 2021 Opening Reception in Rome.

Photograph by Gerardo Gaetani.



**#sarahoppenheimer #2011fellow #S-334473
#massmoca**
August 1, 2021



**#cynthiapolsky #cirquell #1974
#hazenpolskyfoundation**
August 12, 2021



#newclass #romeprize #2022fellows
September 15, 2021



#rome #newyork #staff #retreat #villaurelia
September 17, 2021



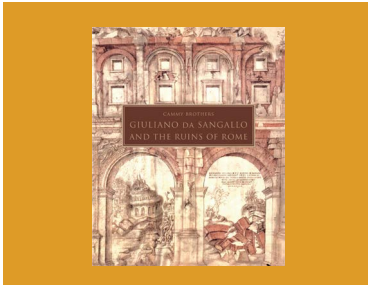
**#library #research #barbaragoldsmith
#rarebookroom #byappointment**
September 18, 2021



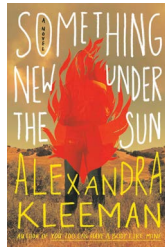
**#bramante #tempietto #fellows #walkandtalk
#marlastone #sanpietro #montorio**
September 18, 2021

FAR AFIELD:

Princeton University Press is publishing *Giuliano da Sangallo and the Ruins of Rome* by **CAMMY BROTHERS** (1997 Fellow). The book is an illuminating reassessment of the architect whose innovative drawings of ruins shaped the enduring image of ancient Rome.



The Center for Advanced Study in the Visual Arts has selected **RICHARD J. POWELL** (2018 Resident) to present the 71st A. W. Mellon Lectures in the Fine Arts in spring 2022. Also, **PAMELA O. LONG** (2004 Fellow) is Ailsa Mellon Bruce Visiting Senior Fellow this fall and winter, working on *Machines on Paper: From Leonardo da Vinci to Vincenzo Scamozzi*, and **ANNA DUMONT** (2021 Fellow) is 12-Month Chester Dale Fellow, continuing her dissertation on *From Design Reform to Fascist Craft: Textiles and Italian Women's Labor, 1870–1945*.



ALEXANDRA KLEEMAN (2021 Fellow) has a new novel from Hogarth Books: *Something New Under the Sun*.

The Burton Barr Phoenix Central Library in Arizona, designed by **WILL BRUDER Architects** and completed in 1995, won the 2021 AIA Twenty-Five Year Award. Bruder was a 1987 Rome Prize Fellow.

At the Intersection of Two Faults was the title of 2019 Fellow **KARYN OLIVIER'S** recent solo exhibition at Tanya Bonakdar Gallery in New York.

Mapping Paradigms in Modern and Contemporary Art: Poetic Cartography by 2000 Italian Fulbright Fellow **SIMONETTA MORO**, published by Routledge, defines a new cartographic aesthetic as a key to interpreting specific phenomena in modern and contemporary art.



TANIA LEÓN (1998 Resident) won the Pulitzer Prize in Music for her composition *Stride*, which the New York Philharmonic

commissioned in 2019 and premiered in February 2020.

Sometimes Sculpture Deserves a Break was a recent solo exhibition of new work by 2013 Fellow **CARL D'ALVIA**, held at Hesse Flatow in New York.

In her new book *Painting, Poetry, and the Invention of Tenderness in the Early Roman Empire*, **HÉRICA VALLADARES** (2009 Fellow) locates the invention of a new romantic ideal within early imperial debates about domesticity and the role of citizens in Roman society.





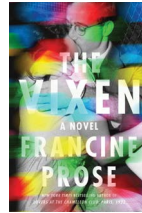
The Selected Letters of RALPH ELLISON includes numerous correspondence the American author wrote during his two years as a Rome Prize Fellow in the mid-1950s.

Oxford University Press has published *Urban Transformation in Ancient Molise: The Integration of Larinum into the Roman State* by 2012 Fellow **ELIZABETH C. ROBINSON**. The book is based on the dissertation she researched during her two-year Fellowship.

I Tatti, the Harvard University Center for Italian Renaissance Studies, welcomes two AAR Fellows for the 2021–22 academic year: **JOHN LANDSDOWNE** (2017) is a Post-Doctoral Fellow, and **CÉCILE FROMONT** (2018) is the Berenson Fellow. In addition, four Residents will join the I Tatti community: **STEPHEN GREENBLATT** (2010) as Robert Lehman Harvard Visiting Professor, **RAMIE TARGOFF** (2013) as Robert Lehman Visiting Professor, and **MARTIN BRODY** (2002) and **DARIO GAMBONI** (2022) as Lila Wallace–Reader’s Digest Visiting Professors.

KATHERINE BALCH, a 2021 Rome Prize Fellow in musical composition, will join the Peabody Institute faculty at [Johns Hopkins University](#) in spring 2022.

FRANCINE PROSE (2006 Resident) has written a new novel, titled *The Vixen* and published by [HarperCollins](#).



GERMANE BARNES, recipient of the 2021–22 Rome Prize in Architecture, was awarded the 2021 Wheelwright Prize by the [Harvard University Graduate School of Design](#).

President Joe Biden has appointed four new members to the [Commission on Fine Arts](#), including architect **BILLIE TSIEN** (2000 Resident).

Artist **TOMASO DE LUCA** (2017 Italian Fellow) won the MAXXI Bulgari Prize 2020. His work *A Week’s Notice* was selected by an international jury for its subtle poetics, maturity, and ethical, social, and political involvement.

MARY BEARD (2019 Resident) will establish a £80,000 fund at [Cambridge University](#) to support two undergraduate classics students from minority ethnic groups and low-income backgrounds upon her retirement next year.

The Eye Is Not Satisfied with Seeing at [Serpentine Galleries](#) in London is 2021 Fellow **JENNIFER PACKER**’s first solo exhibition held outside the US. The show is now up at the [Whitney Museum of American Art](#).



FROM THE ARCHIVES:



Grant Showerman leads the Classical Summer School on a visit to the Roman Forum in 1926.

Classical Summer School

First held in 1923, the Classical Summer School was designed to give American high school Latin teachers direct experience with places in Italy associated with antiquity and return with a renewed enthusiasm for and greater understanding of their subjects. Participants, five in the first year, visited sites associated with Caesar, Cicero, Ovid, and Virgil in the morning, followed by an afternoon lecture on Roman history or literature as well as instruction in modern Italian.

University of Wisconsin professor **Grant Showerman** (1900 Fellow), who conducted the first session and served as director until 1932, “was a great believer in the popularization of the classics” who “possessed a deep knowledge and love for Rome in all its periods and aspects,” according to Stephen L. Dyson in *Ancient Marbles to American Shores*.

The Classical Summer School evolved quickly, embracing

a larger picture of classical antiquity through an emphasis on archaeology and augmented by specialist talks from Fellows. Graduate students began to enroll, and by 1927, over two hundred classicists had journeyed to Rome. Women outnumbered men three or four to one. Class size peaked at fifty-four one year, which nearly led to more selective registration if World War Two had not suspended the program.

The Classical Summer School reopened in summer 1947, a few months before the Academy welcomed its first class of post-war Fellows in October. Henry Thompson Rowell, who had directed the program in the late 1930s, took the reins again. Rowell “made each day a more exciting one of discovery than the last,” wrote AAR director Laurance Roberts, “and gave his pupils a picture of Roman civilization sound in fact, full in detail, and exciting in conception...” Before the year ended the Board of Trustees voted to formally

approve the summer session as an integral part of regular Academy programming.

In the early 1960s, Fulbright scholars had composed two-thirds of each summer session. In the twenty-first century the program, ever a model of rigor, attracts a mix of graduate students, undergraduates, and teachers. Classical Summer School leaders in more recent decades include **John H. D’Arms** (1972 and 1984 Resident), **Katherine Geffcken** (1955 Fellow), Genevieve Gessert, **Susann S. Lusnia** (1996 Fellow), and Gretchen Meyers. Sanjaya Thakur of Colorado College is the current director. For more information, visit aarome.org/apply/academic-programs.

Ethics

This fall AAR launched a new season of its signature series, *Conversations/Conversazioni: From the American Academy in Rome*, which convenes leading artists, scholars, writers, composers, designers, dancers, and filmmakers 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 "Ethics," are taking place both in person and on Zoom. Check out the upcoming schedule at aarome.org/events/calendar and view recordings of past events at aarome.org/events/watch.

The Helen Frankenthaler Foundation is generously sponsoring the 2021–22 season of *Conversations/Conversazioni*.

DANTE AT 700

Ric Burns, Riccardo Bruscaqli & Jonathan Levi

September 28, 2021

In the 700th year of the death of Dante Alighieri, writer Jonathan Levi spoke with filmmaker Ric Burns and literary scholar Riccardo Bruscaqli about their new film on the life and work of *Dante*, which premiered on RAI in September. Between clips from the film, they discussed Burns's mix of reenactment by contemporary actors of Dante's life and poetic journey with examinations by contemporary scholars from Italy and elsewhere of why, in the dark woods of the twenty-first century, Dante continues to inspire admiration and controversy.



SENSORIUM EX: VOICE BEYOND LANGUAGE

Paola Prestini, Enactlab, Brenda Shaughnessy & Jerron Herman

November 11, 2021

Paola Prestini (2022 Resident) joined Copenhagen's Enactlab to discuss their interdisciplinary arts, research, and community project exploring fundamental questions of what it means to have voice, and voice beyond language. The project is centered around Paola's opera *Sensorium Ex*, a multisensory narrative woven together at the intersections of disability and artificial intelligence. The conversation will be enhanced by contributions from the opera's co-creators, poet Brenda Shaughnessy and choreographer/dancer Jerron Herman, and a musical performance by cellist Raphael Bell.

LEFT

Portrait of Dante
by Sandro Botticelli, 1495

ABOVE, CLOCKWISE
FROM LEFT
Kristian Moltke
Martiny and
Jacob Nossell of
Enactlab, Brenda
Shaughnessy, and
Jerron Herman

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 fall and winter.

Jorge Otero-Pailos, *Study for Trajan's Column 1*, 2015, charcoal and watercolor on paper, 25 x 35 cm. Artwork © Jorge Otero-Pailos



PAOLA PRESTINI

*Paul Fromm Resident
in Composition,
September 13–December 3, 2021*

A leader in the global new music scene, Paola Prestini is cofounder and artistic director of the Brooklyn-based arts institution and incubator National Sawdust. She has collaborated with poets, filmmakers, scientists, and puppeteers in large-scale multimedia works that explore themes ranging from the cosmos to the environment. Her compositions have been commissioned and performed at the Brooklyn Academy of Music, Barbican Centre, Cannes Film Festival, Carnegie Hall, Chicago Symphony Orchestra, Kennedy Center, Los Angeles Philharmonic, and Los Angeles Opera, among others.

Throughout her career, Paola has crossed genres, united different disciplines, and shattered glass ceilings. She was the first woman in the Minnesota Opera's New Works Initiative with *Edward Tulane*. Her upcoming chamber opera *Sensorium Ex*, commissioned by the Atlanta Opera and Beth Morrison Projects for the Prototype Festival, examines the intersection of artificial intelligence and disability, using nonverbal or nontypical patterns of speech to explore the fundamental questions of what it means to have voice, and what it means to be fully and essentially human. As part of her commitment to equity for the next generation of artists, she started the Hildegard Commission for emerging female, trans, and nonbinary composers, and the Blueprint Fellowship for

emerging composers and female mentors at the Juilliard School.

In early November, Paola led a *Conversations/Conversazioni* about her work on *Sensorium Ex* with the Copenhagen-based social impact/research group Enactlab, poet Brenda Shaughnessy, dancer Jerron Herman, and cellist Raphael Bell (see page 7).

OLGA BUSH

Lester K. Little Resident in Medieval Studies, October 11–December 31, 2021

Olga Bush focuses on Islamic visual culture of the medieval Mediterranean, especially in the Iberian Peninsula, and on nineteenth- and twentieth-century European and American Orientalism. Olga's interdisciplinary interests are reflected in her highly praised book, *Reframing the Alhambra: Architecture, Poetry, Textiles and Court Ceremonial* (2018), and in a special issue of the journal *Muqarnas*—edited with AAR's former director Avinoam Shalem and titled *Gazing Otherwise: Modalities of Seeing in and beyond the Lands of Islam* (2015)—that pursued theoretical approaches to the aesthet-

ics and construction of the gaze and visibility in the cultural production of the Islamic world. She has published chapters in many books and catalogues and essays in the *Journal of the Society of Architectural Historians*, *International Journal of Islamic Architecture*, *Gesta*, *Muqarnas*, and *Mitteilungen des Kunsthistorischen Institutes in Florenz*, among others.

As an AAR Resident, Olga plans to complete the second chapter and begin a third for her book in progress, *Animal, Vegetable, Mineral: Visual Culture of al-Andalus and the Medieval Muslim West in Light of the Environmental Turn*. Grounded in medieval Islamic philosophical and scientific thought, the project examines man's relation to nature and nonhuman beings and how it shaped visual culture

and the built environment in medieval Iberia. She intends to explore the city's architecture and numerous museums and, conditions permitting, to travel to Sicily to view the mosaics at the Villa Imperiale del Casale (of immediate concern to her current project) and to revisit Palermo, Cefalú, and Monreale, sites relevant to the Islamic influence on Norman art and architecture.

Olga is currently visiting scholar in the Hispanic Studies Department at Vassar College.



DARIO GAMBONI

Louis Kahn Resident in the History of Art, September 13–October 2, 2021

Dario Gamboni is professor emeritus of art history at the University of Geneva and an honorary fellow of the Institut Universitaire de France. He engages in issues of visual perception and of interactions (including violent ones) with art. His books include *The Destruction of Art: Iconoclasm and Vandalism since the French Revolution* (1997), *Potential Images: Ambiguity and Indeterminacy in Modern Art* (2002), and *The Brush and the Pen: Odilon Redon and Literature* (1989).

During his stay in Rome, Dario continued his exploration of the aesthetics of marble, participating in a workshop at the Bibliotheca Hertziana related to a recent collection of essays, *The Aesthetics of Marble: From Late Antiquity to the Present* (2021), which he edited with Gerhard Wolf and Jessica N. Richardson. Dario also worked on a review of Fabio Barry's *Painting in Stone* on the subject, "for which Rome is a crucial place, starting with the Pantheon, which contains the oldest preserved examples of 'book-matched' marble incrustation, a mode of decoration that interests me particularly." Expanding on his book *The Museum as Experience* (2019), Dario revisited the Museo Mario Praz in Rome and sought out similar museums established by artists and collectors.

After his Residency, Dario joined I Tatti in Florence as a visiting scholar, together with his wife, Johanna Weis, an artist in residence there.



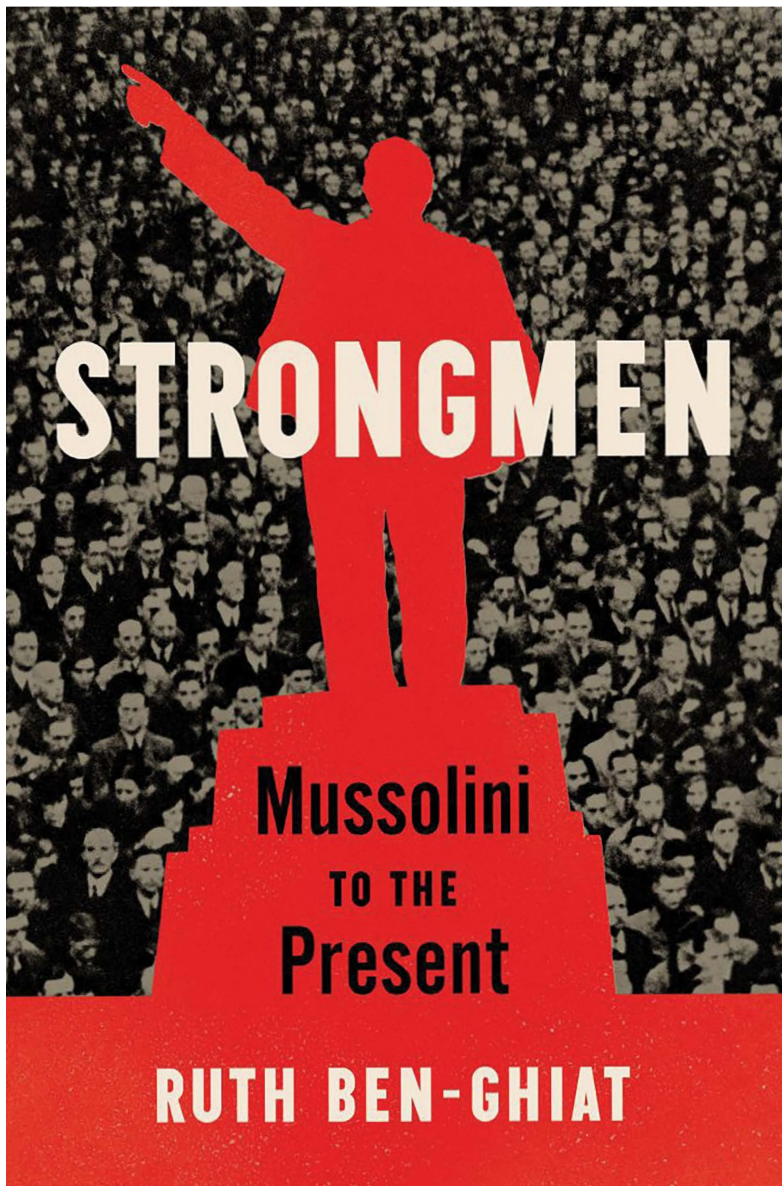
ABOVE
Mario Praz
House-Museum
in the Palazzo
Primoli in Rome

RUTH BEN-GHIAT

Rea S. Hederman Critic in Residence,
January 12–28, 2022;
April 28–May 17, 2022

Ruth Ben-Ghiat is a historian and commentator on authoritarianism and propaganda. A professor of history and Italian studies at New York University, she has received Guggenheim and Fulbright fellowships and serves as an advisor to Protect Democracy. A regular contributor to CNN, MSNBC, and other media outlets, Ruth publishes *Lucid*, a newsletter on threats to democracy. Her latest book, *Strongmen: Mussolini to the Present* (2020), looks at how illiberal leaders use propaganda, corruption, violence, and machismo—and how they can be defeated.

During her time in Rome, Ruth will work on a book about Mussolini and Italian Fascism, doing research at the Central State Archive in EUR. She has lived in Rome at various points of her life, in the Centro Storico, Ostia, Prati, the Vatican, Testaccio, and Monteverde Vecchio, not far from the Academy. “I have come back to Rome many times and found my grounding in the heavy stones of the walls and buildings. Rome is about resilience as well as timeless beauty. I’m looking forward to being there again.”



ABOVE
Ben-Ghiat's most
recent book



JORGE OTERO-PAILOS

*Roy Lichtenstein Artist in Residence,
December 6, 2021–January 28, 2022;
April 26–May 20, 2022*

Jorge Otero-Pailos is an artist and preservationist based in New York, as well as a professor and director of the Historic Preservation Program in the Graduate School of Architecture, Planning, and Preservation at Columbia University. Drawing on his formal training in architecture, he has created artworks with materials inspired by the “preservationist toolbox” such as historical reenactments, smell reconstruction, and the actual preservation of historical structures. Jorge often applies natural liquid latex—a conservator’s tool—as a kind of skin to extract dust, dirt, and other residual mat-

ter from the surfaces of buildings. He has also made casts of well-known monuments that help to expose histories and memories embedded in places and record their states of transformation.

His AAR Residency plans include “exploring the distribution of monuments to and from Rome. Monuments that came to Rome from other places and those that went from Rome elsewhere.” Recent works in this *Distributed Monuments* series were shown at SAPAR Contemporary in New York this past summer. In addition, Jorge is “excited to visit the original Trajan’s Column, which will help me revisit a cast I did of its replica at the Victoria and Albert Museum in London” (see cover and page 8). He will also continue his site-specific series

The Ethics of Dust, previously staged in Venice, London, and San Francisco. “I will be looking for dust, and other traces on buildings. I have a long-standing interest in the dust produced in the minting of coins as I have previously done artworks at ancient Roman silver mines. So, I will be on the hunt for the ancient Roman mint.”

Last March Jorge participated in a *Conversations/Conversazioni* event with Metropolitan Museum of Art curator Sheena Wagstaff, called “Roots of the City.” He will also take part in the Academy’s spring 2022 exhibition, to be organized by interim Arts Director Lindsay Harris.



Jorge Otero-Pailos
at Westminster
Hall, London, in
2016.

Photograph by Will
Eckersley

WASTE NOT

Covid restrictions in Rome earlier this year led a 2021 Fellow in literature to conceive of an experimental dinner, realized in July with the Rome Sustainable Food Project, that takes overlooked and discarded ingredients as inspiration.

RIGHT
Alexandra
Kleeman

One evening last July, the writer **Alexandra Kleeman** (2021 Fellow) collaborated with her Academy colleagues and the Rome Sustainable Food Project on an event called *Waste Not*, an experimental five-course meal based on the themes of waste, salvage, ephemerality, and value. The entire menu was shaped by leftover or excess materials, not just one or two components of a dish. The full dining experience reflected this idea, too.

Alexandra first conceived of *Waste Not* when the Lazio region was a red zone, with strict lockdown measures. In an introduction to the event, she wrote, “It’s become common to refer to these long months of pandemic, quarantine, and social distancing as ‘wasted time’: time where we were unable to either concentrate on work or lose ourselves in relaxation, time when relationships felt distant or stalled, time when shutdowns of all kinds stilled progress we had hoped to make or eliminated the path forward completely.... How should we think of this time, how should we remember it, how can we salvage or make use of something that goes so counter to our usual impulses?”

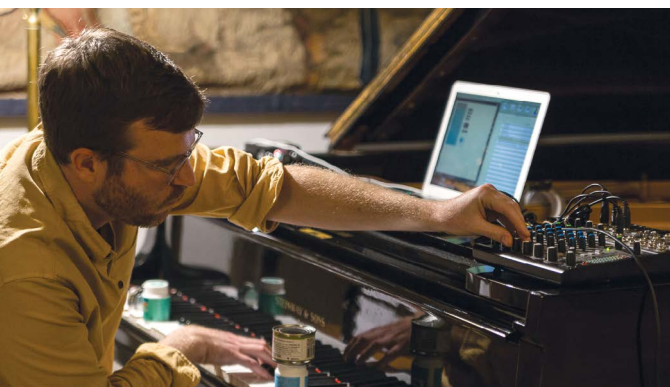
“Coming out of Covid,” said RSFP head chef **Kyle Pierce**, “Alexandra wanted to involve the kitchen, and the sustainability of the kitchen, using ingredients that are normally overlooked or thrown away.” She had been pondering the phenomenon of wasted time as an artist or writer—what to do with the stuff written or created but eventually discarded from a completed work. She was also thinking about rec-



ipes developed but never cooked or served, about the time spent prepping a vegetable, as well as ingredients that are the byproduct of food preparation or cooking. Kyle remarked, “How do we bring that to the plate for this dinner?” He and Alexandra met several times to discuss what plate to use, how the food would look alongside the writing, and other details.

Kyle’s kitchen found beautiful, thoughtful, and delicious solutions. They concocted a vegetable antipasto with scraps of peppers, eggplant, and tomato marinated with ricotta cheese, which as recooked liquid is itself a waste product. They also served pappardelle al pomodoro, a thick tomato soup often accompanied by stale bread. Then the kitchen created sauerkraut dumplings, using excess cabbage that is fermented in the wintertime to extend its longevity, followed by biscotti with a caramel sauce made from whey, another byproduct of cheesemaking.

The plates featured ephemeral text fragments culled from an unpublished prose poem by Alexandra that meditated on lockdown and recuperation, stenciled directly on plates with edible pow-



ders. For the opening course, the tomato-powder text stated: “I read once that ‘writing is the body’s imprint on wet sand’ but in this half-empty city, they write in stone.” Diners poured olive oil onto the plate and soak the mixture up with bread, blurring the letters until they disappeared. The writer **Alex Gilvarry**, a Fellow Traveler and Alexandra’s partner, helped with the arduous process of stenciling powders into phrases directly onto dinner plates, an especially difficult task in Roman summertime humidity.

The collaboration involved several more members of the Academy community. Months earlier **Francesca Berni** (2021 Italian Fellow) had been collecting the paper tablecloths that lined daily lunches at the Academy, painting them with orange and green brush strokes. These works made their way back to the dinner table as *left(l)overs*. Composers **Katherine Balch** (2021 Fellow) and **Ted Moore** played a prerecorded piece during the meal, titled *Process*, that was created using secondary sounds generated in the process of composition, and afterward **William Dougherty** (2021 Fellow) performed *Re-sounding Alessandro Moreschi [work in progress]*, a composition on piano and electronics that repurposed and resculpted rare recordings of a late-nineteenth-century castrato.

Alexandra wanted nothing left at the dinner’s conclusion. To her the meal “is perhaps the only form of labor that is considered a success when it leaves no trace, no monument to its existence, no final product to outlast the experience.” Indeed, as the phrase on the cookie plate read, “Despite the time interred, we do not complain at the end of a meal when there is nothing left to show for it.”

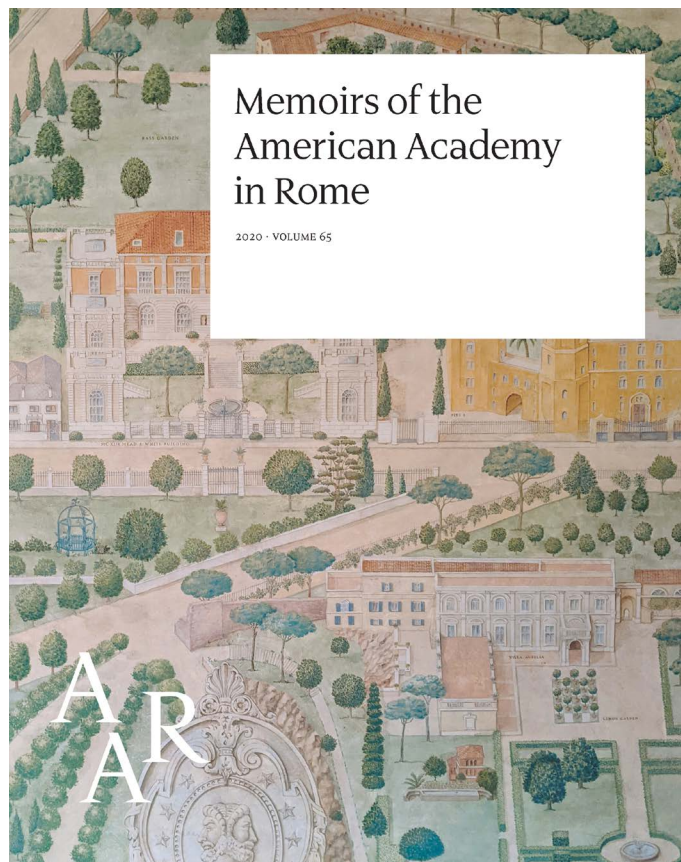
The Future Remembered

AAR Publishes New Issue in *Memoirs* Series

Earlier this year AAR and the University of Michigan Press released volume 65 of the *Memoirs of the American Academy in Rome*. It is the first born-digital issue of the publication, as well as the first to be open access, freely available to read on JSTOR. Volume 65, edited by **Sinclair Bell**, professor of art history at Northern Illinois University and a 2003 Fellow in ancient studies, features a fresh, modern look due to a redesigned layout and full-color cover and contents.

Published since 1915, the *Memoirs of the American Academy in Rome* is an annual publication that gathers articles on topics including Roman archaeology and topography, ancient and modern Italian history, Latin literature, and Italian art and architectural history.

The new issue is the largest issue to date, including contributions by Fellows and non-Fellows alike. It also publishes two essays in Italian. In addition to its eleven substantive, meticulously researched articles, volume 65 introduces two new sections: “Notes and Discussions,” which allows for shorter contributions on particular objects and issues, and “Necrology,” which provides a space for remembering those who made a special impact on the Academy and its disciplines. The *Memoirs* continues to publish its annual record of the AAR’s research activity, here featuring summaries of the work of 2020 Rome Prize Fellows.



“Even though this volume of the *Memoirs* is very different in its presentation and delivery from its predecessors,” Bell writes in his preface, “it nonetheless reflects the Academy’s enduring commitment to the highest standards of research excellence.”

The next issue of the *Memoirs* will be edited by **Margaret L. Laird**, an independent scholar and 2000 Rome Prize Fellow whose research focuses on Roman art and archaeology of the imperial period.

To read the new issue, please visit jstor.org/stable/e27031290.

New Leadership in Rome

We are pleased to announce the American Academy in Rome has selected Elizabeth Rodini as the interim Director for the current academic year in Rome. Rodini heads a team of talented scholars with Marla Stone joining as the new Andrew W. Mellon Humanities Professor and Lindsay Harris as interim Andrew Heiskell Arts Director. This team represents broad experience at the Academy, which will enrich the community of incoming Fellows and assure a smooth transition with Rome staff, the Board of Trustees, and the wider Roman community. The Academy will benefit from their scholarly and managerial skill, and we are pleased to have this gifted team in place.



ELIZABETH RODINI has been Andrew Heiskell Arts Director since 2019 and succeeds Director Avinoam Shalem (2016 Resident), who returned to Columbia University to teach this fall. Now interim Director, Rodini came to the Academy two years ago from Johns Hopkins University, where she taught art history and museology and was the founding director of the university's Program in Museums and Society. Rodini has broad curatorial and programming experience and is the author of *Gentile Bellini's Portrait of Sultan Mehmed II: Lives and Afterlives of an Iconic Image* (2020).



MARLA STONE, a professor of modern European history at Occidental College in Los Angeles and a 1996 Rome Prize Fellow in what is now modern Italian studies, has been appointed the next Andrew W. Mellon Humanities Professor at the American Academy in Rome. A historian of modern Italy with a focus on fascism, authoritarianism, and genocide, Stone works on the intersection of ideology, culture, and the state. Succeeding Lynne Lancaster (2002 Fellow), who has served in the role since 2018, Stone began her three-year term in late August.



LINDSAY HARRIS has been appointed the interim Andrew Heiskell Arts Director. Harris is a historian of nineteenth- and twentieth-century photography and a 2014 Fellow in modern Italian studies. She served as Andrew W. Mellon Professor from 2014 to 2018. Harris curated the Academy exhibition *Matera Imagined/Matera Immaginata: Photography and a Southern Italian Town* and most recently was a lecturer in the history of photography at LUISS University in Rome.

“We are excited to have the members of this remarkable interim team bring their exceptional talents to the Academy community,” said AAR President Mark Robbins (1997 Fellow), “and we are grateful to Avinoam and Lynne for their dedication to the Academy during their tenure.”

A search for the next Director of the Academy is currently underway.

ROMAN NUMERALS:

As new leadership takes office at the American Academy in Rome, we look back at the succession of distinguished leaders throughout AAR's history.

15

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4

Professors-in-Charge and Annual Professor,
School of Fine Arts (1919–39)

18

Andrew W. Mellon Humanities Professors
(since 1963)³

8

Annual Professors, School of Fine Arts (1919–1933)

24

Professors in Charge of the American School
of Classical Studies (1913–76)

13

Librarians of the American Academy in Rome
(since 1908)

-
1. Includes 7 who were also Chairmen of the Board of Trustees (from 1894 until 1971).
 2. Previous to 1913, the American School of Classical Studies in Rome and the American School of Architecture in Rome/American Academy in Rome operated independently. Each had 6 directors before 1913.

3. Previously known as Andrew W. Mellon Professor-in-Charge of the Humanities and Andrew W. Mellon Professor-in-Charge, School of Classical Studies.

Opening Reception

New Rome Prize winners and Italian Fellows met and mingled with friends and supporters of the American Academy in Rome as the sun set on a warm September 14 evening. At this year's Opening Reception, held among the pines and olive trees of the Bass Garden, attendees were welcomed by AAR President **Mark Robbins** (1997 Fellow), who delivered opening remarks. Robbins acknowledged the hard work of the Board of Trustees, advisors, staff, and donors in making the annual autumn event possible. He specifically thanked **Margherita Marengi Vaselli** and **Maria Teresa Venturini Fendi** for their service toward the 2022 McKim Medal Gala, to be held at the Villa Aurelia in June.

Robbins looked forward to this coming year, which has the theme of "Ethics," and announced the first event of the fall season, a *Conversations/Conversazioni* on "Dante at 700," which was the Academy's contribution to the yearlong celebration of Dante, with commemorative events taking place at museums, schools, and institutions across Italy in 2021 (see p. 7). He then introduced the new leadership team in Rome—**Elizabeth Rodini**, **Marla Stone**, and **Lindsay Harris**—who each spoke briefly before guests returned to individual discussions, inaugurating another year of continual introductions, exchanges, collaborations, and innovations.

As a center for innovation in the arts and humanities, the American Academy in Rome provides its Rome Prize winners, Affiliated Fellows, and invited Residents an unparalleled intellectual and creative environment in which to flourish.



FROM TOP
 Mark Robbins, Elizabeth Rodini, Marla Stone, and Lindsay Harris; Grace Funsten and SA Smythe; Mark Robbins with Matteo Marengi Vaselli and Margherita Marengi Vaselli; a panorama of the Opening Reception in the Bass Garden; Gianpaolo Battaglia and Eugenio Refini; Marla Stone, Caitlin Shaffer, and Grace Funsten.

Photographs by Gerardo Gaetani.

New York Gala

At AAR's New York Gala, held on October 26, 325 guests gathered at Cipriani 25 Broadway to honor the cultural achievements of three individuals—scholar and administrator **Mary Schmidt Campbell** (Trustee Emerita), writer **John Guare** (2013 Resident), and artist **Julie Mehretu** (2020 Resident). Our generous donors raised more than \$1.3 million to support the Academy's programming and gathered for a truly special night.

Luminaries from the worlds of art, fashion, film, business, and politics enjoyed cocktails followed by a seated dinner. Guests were welcomed by Academy President and CEO **Mark Robbins** and Board Chair **Cary Davis**. **Tania León** (1998 Resident) introduced a performance of her musical composition, *Bailarin*, played on acoustic guitar by JIII (Jiyoon Kim).

The highlight of the evening was the presentation of medals to the honorees. **Adam Weinberg** (2020 Resident) introduced Julie Mehretu, **Thelma Golden** presented Mary Schmidt Campbell, and **Adele Chatfield-Taylor** (1984 Fellow, 2020 Resident, former AAR President) invited John Guare to the stage for his honor.

Preceding that was a live auction hosted by Amy Cappellazzo and a screening of a short film created by RAVA Films with music provided by **Nico Muhly** (2018 Resident) and **Paula Matthusen** (2015 Fellow), in which current and recent Fellows discussed the impact of the Rome Prize on their work. The film offered several magical moments that illustrate the vibrant and varied richness of the Academy. The evening closed with dessert and dancing. It was a fun and festive evening for the Academy's largest annual fundraiser.

AAR extends a warm gratitude to Gala Co-Chairs **Slobodan Randjelović** and **Calvin Tsao** (2010 Resident), as well as Honorary Chairs **Alessia Antinori**, **Mary E. Frank**, and **John F. W. Rogers**.

Thank you to everyone who supported our New York Gala. Please visit aarome.org/support in February for information about next year's event.



FROM TOP
Cary Davis, Elizabeth Rodini, Adam Weinberg, Mary Schmidt Campbell, Thelma Golden, and Mark Robbins; Wesley Chan, Gianni Chen, Jon L. Stryker, Slobodan Randjelović, and John McGinn; Billie Tsien, Calvin Tsao, and Suzanne Bocanegra; Rachely Rotem and Phu Hoang.

Photographs by Christine Butler.

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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*

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*

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
*#FilmsAlive: 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*

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2021–2022 ITALIAN FELLOWS

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in Architecture, Urban Design,
and Landscape Architecture
Alessio Battistella
Architect, ARCo – 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*

WHEN IN ROME:



The 2021 Fellows who have just returned from Rome share their favorite places in the city and region.

1 KLANG

Via Stefano Colonna, 9
If you need a break from statues and spritzes and are craving instead some live music (of the more experimental vein) and great beers on tap, look no further than Klang in the heart of the Pigneto neighborhood. Check the website (updated weekly) to see who's performing and go early for an artisanal burger.
—Katherine Balch

2 STUDIO OF DARIO CALI

Via Nicola Zabaglia, 9
I often experienced Rome through the eyes of my six-year-old, Eliot. Of particular interest was the studio of children's book author Dario Cali in the heart of Trastevere. There we found a charming book, *Pepe of Trastevere*, about a mischievous dog that visits iconic local spots, including the local luthier and his small clowder of cats, rabble-rousers at San Calisto, and Bar 5. We enjoyed using

the book to introduce ourselves to the neighborhood as well as meeting a local author embedded into its life.
—Steve Parker

3 ROSETO DI ROMA CAPITALE

Via di Valle Murcia, 6
Located opposite the Circus Maximus, on the slopes of the Aventine hill, Rome's central Rose Garden is not to be missed in May and June. Free and open to the public, the *Roseto* showcases over a thousand different species from all over the world. The design is also noteworthy: as a thank you to Rome's Jewish community, which allowed the garden to be built on a former sacred cemetery, paths through the upper portion of the *Roseto* form the shape of a Menorah.
—Matthew Ellis

4 BISCOTTIFICIO INNOCENTI

Via della Luce, 21
This unassuming bakery—with its original custom 1960s oven—tops many “best-of” lists, but it's the quiet ritual of strolling down from the Janiculum and stopping in on the way to some new adventure that

necessitates a mention here. There are too many delicious treats to name but by far the best are the “Brutti ma Buoni” (“Ugly but Good”) cookies. Visit before a holiday weekend and see the neighborhood queue up in force to bring the seasonal specialties to family and friends.
—Katy Barkan

5 FONDAZIONE ALDA FENDI

Via dei Cerchi, 21
My favorite respite in the city. Gently tucked out of the way near the Circo Massimo, and discretely marked with minimal signage, the gallery rises six floors through an ancient building with a contemporary insertion by architect Jean Nouvel. Daylight pierces down through the building and illuminates the experimental work of contemporary artists in a city born of tradition. In addition to the innovative art and architecture, the rooftop has a great bar with some of the best views of Rome in a relaxing atmosphere that is particularly inviting as the sun sets over the city.
—Kevin Benham

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.

To learn more, please visit:

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COVER

Jorge Otero-Pallos, *The Ethics of Dust: Trajan's Column*, 2015, commissioned by the Victoria & Albert Museum.

The installation is made of conservation latex that has been used to "clean" the hollow inside of the cast of Trajan's Column, the largest object in the V&A. It shows the dust and dirt accumulated over decades in the usually unseen interior of the column, hanging in the space next to the cast.

Photograph by Peter Kelleher/Victoria & Albert Museum.