

**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

**SPRING
2019**



Welcome to the Spring 2019 issue of *AAR Magazine*.

This issue of *AAR Magazine* embraces the wide range of Academy activities—past, present, and future. The issue features a new project from the Academy’s Photographic Archive—the digitization and geotagging of nearly 1,300 images by Ernest Nash from the Fototeca Unione—and recaps a two-day conference on the legacy of cultural production from the Fascist era.

We also highlight recent work by Rome Prize winners, spring Residents, and participants in the annual *Cinque Mostre* exhibition, and preview the spring exhibition, *The Academic Body*, curated by Mark Robbins and Peter Benson Miller. The issue reports on awards, exhibitions, and publications by those who have returned from the Eternal City. Finally, we announce the 2019 Rome Prize winners and Italian Fellows, who will ascend the Janiculum this September for eleven months of creativity and community.

Vi diamo il benvenuto all’edizione primaverile 2019 di *AAR Magazine*.

In questo numero della rivista *AAR Magazine* sono illustrate le molteplici attività dell’Academy—passate, presenti e future. Viene presentato il nuovo progetto dell’Archivio Fotografico dell’Academy che prevede la digitalizzazione e il geotagging di circa 1.300 immagini di Ernest Nash della Fototeca Unione, e il resoconto dei due giorni di convegno sul patrimonio culturale di epoca fascista giunto fino a noi.

Fa conoscere inoltre le recenti opere del Rome Prize e gli Italian Fellows, i residenti di primavera, e i partecipanti alla mostra annuale *Cinque Mostre* e l’anteprima della mostra di primavera, *The Academic Body*, curata da Mark Robbins e Peter Benson Miller. Il numero in uscita informa anche sui premi, le mostre e le pubblicazioni di tutti coloro che sono ripartiti dalla Città Eterna. Infine abbiamo il piacere di annunciare i nomi dei vincitori del Rome Prize 2019 e degli Italian Fellows che saliranno al Gianicolo per un tranquillo periodo di creatività e vita comunitaria.

UP FRONT

2
LETTER FROM THE PRESIDENT

4
FAR AFIELD
Checking in with past Fellows and Residents

6
INTRODUCING
The 2019 Rome Prize winners and Italian Fellows

10
FROM THE ARCHIVES
The Urban Legacy of Ancient Rome

11
ROMAN NUMERALS

12
CONVERSATIONS/CONVERSAZIONI
This season's discussions in Rome and the US

13
IN RESIDENCE
Spotlighting recent Residents

FEATURES

20
INSIDE OUT
Current Fellows reveal what's happening in their studios and studies

31
ΔX
Fellows explore displacement from all angles in the 2019 edition of *Cinque Mostre*

32
A DIFFICULT HERITAGE
AAR's exhibition in Rome examines the afterlife of Fascist-era architecture, monuments, and art in Italy

34
THE ACADEMIC BODY
AAR's exhibition in Rome examines how artists have interrogated and transformed the human body

IN CLOSING

38
CONVIVIAM
AAR's Fall Gala

39
DONORS
The McKim & Morgan Society

40
WHEN IN ROME
Fellows share their favorite places in Rome

LETTER FROM THE PRESIDENT:



It is clear, especially from the vantage point of Rome, that the appearance of history as linear and seamless is a fiction. The human form, from Vitruvius to Leonardo to modern times, carries this weight perhaps more than any other kind of expression, making its apprehension all the more complex. For this reason “The Body” was selected as the theme for the Academy’s 2018–19 programming. As the institution approaches its 125th year, it is fitting to explore its unique role in representing and shaping values.

The ongoing *Conversations | Conversazioni* series (pg. 12), continues to feature leading minds across all disciplines, while a two-day conference (pg. 32) gathered artists, architects, and scholars to discuss the contested role of Fascist-era monuments.

The theme continues this spring with *The Academic Body* (pg. 34), an exhibition with work by over twenty artists representing late-nineteenth-century Neoclassicism to midcentury and contemporary interpretations. Primarily featuring Fellows and Residents, *The Academic Body* draws from the Academy’s own collection as well as works borrowed from Chesterwood and the Whitney Museum of American Art, among other institutions. Seen together, the pieces reflect the legacy of the academic canon, the impact of the Academy on individual artists, and the broader historic arc of American art.

The season concludes with our annual *Open Studios* featuring readings, musical performances, and open artists’ studios in a festival-like evening that will be open to the public. We hope you will join us.

È chiaramente inverosimile—specialmente se il punto di osservazione è Roma—che la storia appaia lineare e uniforme. La figura umana, da Vitruvio e Leonardo fino all’era moderna, ne risente forse più di ogni altra forma di espressione, rendendo pertanto più complessa la sua comprensione. Questo è il motivo per cui si è scelto *The Body* come tema per la programmazione dell’Academy del 2018–2019. Ora che l’istituzione si avvicina al suo 125° anniversario, è opportuno approfondire il suo ruolo incomparabile nella rappresentazione e nella determinazione dei valori.

La serie *Conversations | Conversazioni* ora in corso (vedi p. 12), è come sempre punto di incontro per le migliori menti in tutte le discipline, come il convegno di due giorni (p. 32) in cui artisti, architetti e studiosi hanno discusso il controverso ruolo dei monumenti pubblici di epoca fascista.

Il tema prosegue in primavera con *The Academic Body* (p. 34), esposizione di opere di oltre venti artisti emblematici del periodo che va dal Neoclassicismo del tardo XIX secolo alle interpretazioni della metà del secolo scorso e contemporanee. *The Academic Body* presenta essenzialmente le opere dei Fellows e dei Residents, provenienti dalla collezione dell’Academy, da Chesterwood, dal Whitney Museum of American Art e da molte altre istituzioni. Viste così riunite, queste opere documentano l’eredità del canone accademico, l’impatto che l’Academy ha avuto sui singoli artisti e il più ampio arco della storia dell’arte americana.

Concludono la stagione gli *Open Studios*, una serata aperta al pubblico e dedicata, come in un festival, a performance musicali, letture e studi degli artisti aperti. Speriamo di vedervi numerosi.

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

Mark Robbins, President and CEO



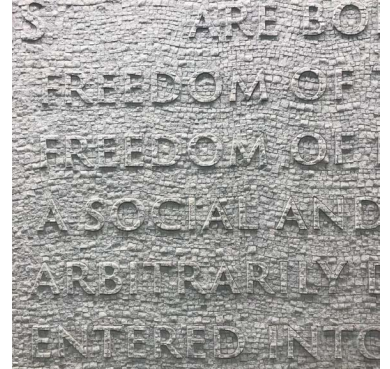
Follow **@aarpresident** on Instagram for up-to-the-minute images of all that's happening with AAR.

OPPOSITE

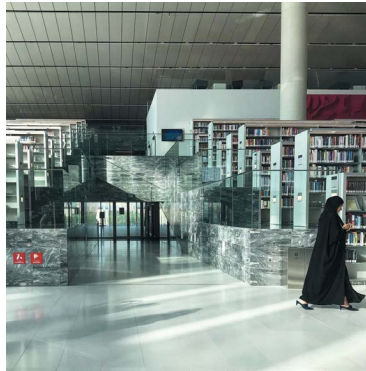
Last December, Mark Robbins attended the Joint Advisory Board Meeting for Virginia Commonwealth University in Doha, Qatar.



#lyleashtonharris #flashofthespirit
November 10, 2018



#annhamilton #worldtradecenter #nycsubway
November 9, 2018



#globalaffiliates #Qatar
November 28, 2018



#emmetgowin #materaimagined
December 1, 2018



#cinquemostre #invernomuto
February 21, 2019



#conversazioni #ayadakhtar #fordfoundation
March 19, 2019 (see p. 12)



In fall 2018, **JENNY SNIDER** (2012 Fellow) presented paintings, drawings, and sculpture from the 1970s to the present in an exhibition at [Edward Thorp Gallery](#) in [New York](#).



Jenny Snider,
Noir, 1995, oil on
canvas board,
20 x 24 in.

STEPHANIE FRAMPTON (2014 Fellow) examines writing in ancient Roman society in her new book, *Empire of Letters: Writing in Roman Literature and Thought from Lucretius to Ovid* (2019).



SUZANNE BOCANEGRA (1991 Fellow) was the subject of a well-reviewed exhibition, titled *Poorly Watched Girls* (2018–19) at the [Fabric Workshop and Museum](#) in Philadelphia.

KATHARINA VOLK (2016 Affiliated Fellow) won a 2018 Fellowship from the [National Endowment for the Humanities](#) to work on her project, “[The Politics of Knowledge in Late Republican Rome](#).”

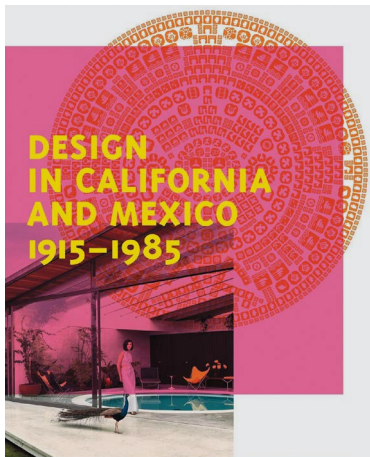


Maggio Musicale Fiorentino staged a new production of *Ehi Gio' - Vivere e sentire del grande*, an opera by **VITTORIO MONTALTI** (2014 Italian Fellow), who was also composer in residence at [La Società dei Concerti](#) in Milan.

The [MacDowell Colony](#) has awarded fall–winter 2018 fellowships to composer **KURT ROHDE** (2009 Fellow) and visual artist **SHARON HORVATH** (1997 Fellow).

PATRICK TIGHE (2007 Fellow) was one of five recipients of *Interior Design's* 2018 Hall of Fame Award.

The College Art Association recognized **URSULA VON RYDINGSVARD** (2007 Resident) with the 2019 Artist Award for Distinguished Body of Work. CAA also gave its Alfred H. Barr Jr. Awards for exhibition catalogues to **WENDY KAPLAN** (2000 Fellow) for *Design in California and Mexico 1915–1985: Found in Translation* and to **ANDALEEB BADIOE BANTA** (2017 Affiliated Fellow) for *Lines of Inquiry: Learning from Rembrandt's Etchings*, written with Andrew C. Weislogel.



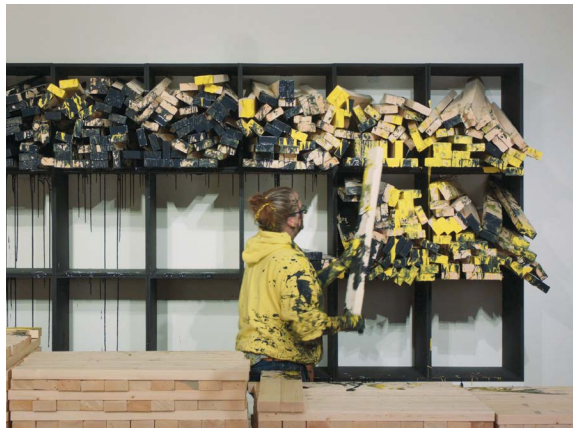
JAVIER GALINDO (2016 Fellow) received the 2018 Cintas Fellowship in architecture and design, which recognizes creative contributions from Cubans, from the [Cintas Foundation](#).



The [New York Philharmonic's](#) 2019–20 season will include premieres of work by **TANIA LEÓN** (1998 Resident), **NICO MUHLY** (2018 Resident), and **NINA C. YOUNG** (2016 Fellow).

The New Museum of Contemporary Art in New York is surveying the career of **NARI WARD** (2013 Fellow) in an exhibition called *We the People* (February 13–May 26, 2019).

Nebuchadnezzar's Dream: The Crusades, Apocalyptic Prophecy, and the End of History (2019), a new book from **JAY RUBENSTEIN** (2007 Affiliated Fellow), has received praise from *Forbes* and *Open Letters Review*.



[Anonymous Was a Woman](#) has awarded 2018 grants to visual artists **KATE GILMORE** (2008 Fellow, shown on the left) and **ROCÍO RODRÍGUEZ** (1997 Affiliated Fellow).

Harvey Miller Publishers has released *Cimabue and the Franciscans* by **HOLLY FLORA** (2011 Fellow). The book reveals the artist's sophisticated engagement with complicated intellectual and theological ideas about materials, memory, beauty, and experience.



The University of Maryland welcomed **JOSEPH WILLIAMS** (2016 Fellow), who joined the Architecture Program as an assistant professor.

INTRODUCING:

The 2019–2020 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

Dorothy and Lewis B. Cullman
Rome Prize

Daniel P. Diffendale

Research Fellow, Department of
Ancient Mediterranean Studies,
University of Missouri
*Quarry provenance and Archaeological
Dating of the Roman-Area Tuffs in
Antiquity (QUADRATA)*

Arthur Ross Rome Prize

Brian McPhee

PhD Candidate, Department of
Classics, University of North Carolina
at Chapel Hill
*Blessed Heroes: Apollonius'
Argonautica and the Homeric Hymns*

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

Victoria C. Moses

PhD Candidate, School of Anthropology,
University of Arizona
*The Zooarchaeology of Early Rome:
Meat Distribution and Urbanization
(8th–6th centuries BCE)*

Emeline Hill Richardson/
Millicent Mercer Johnsen Rome Prize

Jeremy A. Simmons

PhD Candidate, Classical Studies
Graduate Program, Columbia University
*Beyond the Periyar: A History of
Consumption in Indo-Mediterranean Trade*



▲ **Jeremy A. Simmons's** project stems from his research on trade between ancient Rome and India, examining representative commodities and their consumption in new environments, as well as demonstrating how patterns of consumption and industry interlock to facilitate the consumer experience.

Andrew Heiskell/Andrew W. Mellon
Foundation Rome Prize

Christopher van den Berg

Associate Professor, Department of
Classics, Amherst College
*Critical Matter: Performance, Identity, and
Object in Greco-Roman Criticism*

Samuel H. Kress Foundation Rome Prize

Parrish Elizabeth Wright

PhD Candidate, Interdepartmental
Program in Greek and Roman History,
University of Michigan
*Competing Narratives of Identity and
Urbanism in Central and Southern Italy,
750 BCE–100 BCE*

ARCHITECTURE

Christine Gorby

Associate Professor, Department of
Architecture, The Pennsylvania
State University
*Writing, Inherited Tradition, and Design:
Robert Venturi's "Complexity
and Contradiction in Architecture"*

Arnold W. Brunner/Katherine Edwards
Gordon Rome Prize

Michael Young

Assistant Professor, Irwin S. Chanin
School of Architecture, Cooper Union;
Partner, Young & Ayata
The Labor Within the Image of the Poché

DESIGN

Rolland Rome Prize

Marsha Ginsberg

Performance Designer, New York, NY
*The dreamworlds of the utopian future
of the past*

Cynthia Hazen Polsky and Leon Polsky
Rome Prize

Roberto Lugo

Artist, Philadelphia, PA
*Valor in Vandalism:
A Revolutionary Triptych*

HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize

Matthew Brennan

PhD Candidate, School of Informatics,
Computing, and Engineering, Indiana
University - Bloomington
*3D digitization of the Accademia at
Hadrian's Villa and its digital preservation*

Adele Chatfield-Taylor Rome Prize

Ashley J. Hahn

Writer, Philadelphia, PA
Preserving the life between buildings

LANDSCAPE ARCHITECTURE

Prince Charitable Trusts/
Kate Lancaster Brewer Rome Prize

Brian Davis

Assistant Professor, Department
of Landscape Architecture,
Cornell University
The Aesthetics of Risk Equipment

* year two of a two-year fellowship



▲ Preservationist/creative nonfiction writer **Ashley Hahn**, winner of the first Adele Chaffield-Taylor Rome Prize, plans to explore lessons from successful and failed attempts to preserve Rome's historic urban complex holistically (buildings and the spaces in between) in search of more expansive approaches to preserving the commons.

Garden Club of America Rome Prize

Kate Thomas

K. Laurence Stapleton Professor of English, Bryn Mawr College
Nymphaeums, Grottos and the "Pink Lily": Lesbian Gardens in fin-de-siècle Italy

LITERATURE

Joseph Brodsky Rome Prize

A gift of the Drue Heinz Trust

Samiya Bashir

Associate Professor, Department of English, Creative Writing Program, Reed College
MAPS :: a cartography in progress

John Guare Writer's Fund Rome Prize

A gift of Dorothy and Lewis B. Cullman

Nicole Sealey

Executive Director, Cave Canem Foundation, Inc. New York, NY
Instigation of Dement

MEDIEVAL STUDIES

Marian and Andrew Heiskell Rome Prize

Joel Pattison

PhD Candidate, Department of History, University of California, Berkeley
Trade and Religious Boundaries in the Medieval Maghreb: Genoese Merchants, their Products, and Islamic Law

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

Alexis Wang

PhD Candidate, Department of Art History and Archaeology, Columbia University
Intermedial Effects, Sanctified Surfaces: Framing Devotional Objects in Italian Medieval Mural Decoration

MODERN ITALIAN STUDIES

Fiori Berhane

PhD Candidate, Department of Anthropology, Brown University
Italo-Eritrea: Tracing a Post-Colonial Italy in the Contemporary Migration Crisis

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

Angelo Caglioti

Assistant Professor, Department of History, Barnard College, Columbia University
The Climate of Fascism: Science, Environment and Empire in Liberal and Fascist Italy (1860–1960)

MUSICAL COMPOSITION

Samuel Barber Rome Prize

Courtney Bryan

Assistant Professor, Newcomb Department of Music, Tulane University
Caracalla: Inner Monologue of an Emperor, a melodrama

Frederic A. Juilliard/

Walter Damrosch Rome Prize

Pamela Z

Composer and Performer, San Francisco, CA
Simultaneous

RENAISSANCE AND EARLY MODERN STUDIES

National Endowment for the Humanities Rome Prize

Evan A. MacCarthy

Assistant Professor of Musicology, School of Music, West Virginia University
Ugolino of Orvieto and the Encyclopedic Study of Music in Fifteenth-Century Italy

Paul Mellon/Andrew W. Mellon Foundation Rome Prize

Alana Mailes

Ph.D. Candidate, Department of Music, Harvard University
Musica Transalpina: English Musicians in the Italian Peninsula, c.1580–1660

Corey Tazzara

Assistant Professor, Department of History, Scripps College
Baroque Pilgrimage: The World of Pietro della Valle

VISUAL ARTS

Philip Guston Rome Prize

Garrett Bradley

Artist, New Orleans, LA
Public Symbols and Singular Identities

David Brooks

Artist, Brooklyn, NY
Rome's Future Ruins in Reverse

Abigail Cohen Rome Prize

James Casebere

Artist, Canaan, New York
On the Waters' Edge

Joseph H. Hazen Rome Prize

Sarah Crowner

Artist, Brooklyn, NY
Building into Painting

Nancy B. Negley Rome Prize

John Jesurun

Playwright, Director, Media Artist, New York, NY
Ellipse

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

The Brown Foundation
National Endowment for the Arts
The Gladys Krieble Delmas Foundation

Endowment support provided by:

Frank E. and Jaquelin G. Brown Fund
Anthony Clark Memorial 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
C.V. Starr Scholarship Fund



2019 ROME PRIZE JURORS

ANCIENT STUDIES

John Bodel, 1983 Fellow, 2006 Resident
(Jury Chair)

W. Duncan MacMillan II Professor of Classics and Professor of History, Brown University

Laurel Fulkerson

Associate Vice President for Research and Professor, Department of Classics, The Florida State University

Margaret L. Laird, 2000 Fellow

Adjunct Associate Professor, Department of Languages, Literatures, and Cultures, University of Delaware

Molly Swetnam-Burland

Associate Professor, Department of Classical Studies, The College of William and Mary

Katharina Volk

Professor, Department of Classics, Columbia University

DESIGN

Anita de la Rosa Berrizbeitia, 2006 Fellow
(Jury Chair)

Chair, Landscape Architecture, Graduate School of Design, Harvard University

Julia Czerniak

Professor and Associate Dean, School of Architecture, Syracuse University

Mario Gooden

Principal, Huff + Gooden Architects, New York, NY; Associate Professor of Professional Practice, Graduate School of Architecture, Planning and Preservation, Columbia University

Lisa Iwamoto

Principal
IWAMOTOSCOTT, San Francisco, CA; Professor of Architecture, College of Environmental Design, University of California, Berkeley

Zoë Ryan

John H. Bryan Chair and Curator of Architecture and Design, Art Institute of Chicago

Georgianna Stout

Founding Partner and Creative Director, 2x4, New York, NY

2019–2020 ITALIAN FELLOWS

Marcello Lotti Italian Fellow in Music

Zeno Baldi

Composer, Verona, Italy
Piano / Percussion Quartet

Fondazione Sviluppo e Crescita CRT
Italian Fellow in Visual Arts

Corinna Gosmaro

Artist, Turin, Italy
Trigger: The Gebelein Canvas

Tiffany & Co. Italian Fellow in Design

Eugenia Morpurgo

Designer, Venice, Italy
Syntropic Materials

Franco Zeffirelli Italian Fellow in
Renaissance and Early Modern Studies

Giuliana Mosca

Adjunct Professor, Department of
Architecture, Università di Roma Tre
*The Architectural Patronage of the
Santacroce Family in Rome and Lazio
(XV–XVI centuries)*

Franco Zeffirelli Italian Fellow in
Ancient Studies

Federica Nicolardi

Post-Doctoral Fellow, University of Naples
Federico II
*Life of an Eminent Court Philosopher:
Tracing Hellenistic History and
Scholarship through the Vita Philonidis*

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

Giovanna Silva

Architect, Milan, Italy
A Roman Journey

▼ Architectural historian **Giuliana Mosca's** project aims to explore the role of architecture in the social and cultural rise of the Santacroce family, who gained increasing prestige and power during the fifteenth century, through in-depth analysis of structures the family built in Rome and in Lazio.



HISTORIC PRESERVATION AND CONSERVATION

Suzanne Deal Booth (Jury Chair)
Co-Founder and Director, Friends of Heritage Preservation, Austin, TX

Thompson Mayes, 2014 Fellow
Vice President and Senior Counsel, National Trust for Historic Preservation, Washington, D.C.

Ellen Pearlstein
Professor, UCLA Department of Information Studies, Interdepartmental Program in the Conservation of Archaeological and Ethnographic Materials, University of California, Los Angeles

LITERATURE

Mary Caponegro, 1992 Fellow (Jury Chair)
Writer and Richard B. Fisher Family Professor in Literature and Writing, Bard College

Cornelius Eady
Poet and Professor of English, Stony Brook University

Rivka Galchen
Writer and Assistant Professor, School of the Arts, Columbia University

Paul La Farge
Writer, Upstate New York

Liz Moore, 2015 Fellow
Writer-in-Residence, Temple University

MEDIEVAL STUDIES

William Chester Jordan, 2018 Resident (Jury Chair)
Dayton-Stockton Professor of History, Department of History, Princeton University

Christopher Baswell
Professor of English and Comparative Literature, Department of Classics, Columbia University and Barnard College

Ardis Butterfield
Marie Borroff Professor of English, Professor of French, and Professor of Music, Yale University

Katherine L. Jansen, 1995 Fellow, 2014 Resident
Ordinary Professor and Chair, Department of History, The Catholic University of America

Daniel Weiss
President and CEO, Metropolitan Museum of Art

MODERN ITALIAN STUDIES

Emily Braun (Jury Chair)
Distinguished Professor, Department of Art and Art History, Hunter College and the Graduate Center, CUNY

L. Scott Lerner
Arthur and Katherine Shadek Professor of Humanities and French and Italian, Department of Italian, Franklin & Marshall College

Stanislao G. Pugliese
Queensboro Unico Distinguished Professor of Italian and Italian American Studies, Department of History, Hofstra University

David Rifkind
Associate Professor, Department of Architecture & Chair, Department of Landscape Architecture + Environmental and Urban Design, Florida International University

Mary Ann Smart
Gladyce Arata Terrill Chair, Department of Music, University of California, Berkeley

MUSICAL COMPOSITION

Martin Brody, 2002 Resident (Jury Chair)
Catherine Mills Davis Professor Emeritus of Music, Wellesley College

Alan Fletcher
President and CEO, Aspen Music Festival and School

Rand Steiger, 1986 Fellow
Distinguished Professor, Conrad Prebys Presidential Chair, Department of Music, University of California, San Diego

Barbara White
Professor, Department of Music, Princeton University

RENAISSANCE AND EARLY MODERN STUDIES

Eileen Reeves (Jury Chair)
Professor of Comparative Literature, Princeton University

Massimo Ciavolella
Professor, Department of Italian, University of California, Los Angeles

Thomas V. Cohen, 1992 Fellow
Professor, Department of History, York University

Thomas Forrest Kelly, 1986 Fellow, 2002 Resident
Morton B. Knafel Research Professor of Music, Harvard University

Louise Rice, 1986 + 1995 Fellow, 2008 Resident
Associate Professor, Department of Art History, New York University

VISUAL ARTS

Adam D. Weinberg (Jury Chair)
Alice Pratt Brown Director, Whitney Museum of American Art

Richard Barnes, 2006 Fellow
Photographer/Artist, Beacon, NY

Suzanne Bocanegra, 1991 Fellow
Artist, New York, NY

Cecily Brown
Artist, New York, NY

Chon Noriega
Curator & Professor, University of California, Los Angeles

Judy Pfaff, 1988 Resident
Artist and Professor of Studio Art, Bard College, Tivoli, NY

Enrico Riley, 2017 Fellow
Artist & Professor of Studio Art, Dartmouth College



ABOVE
1955 photograph of a marble statue of Cautes in the niche on the right of the entrance to the Mithraeum of Santa Prisca, from AAR's Ernest Nash Fototeca Unione Collection

The Urban Legacy of Ancient Rome

The Urban Legacy of Ancient Rome is a new website offering nearly 1,500 digitized photographs by Ernest Nash from AAR's Fototeca Unione. An archaeologist by training, Nash (1898–1974) took thousands of pictures of Roman buildings and monuments after arriving in Rome in 1936. His two-volume survey *Pictorial Dictionary of Ancient Rome* (1961–62) has long served scholars, yet many striking images did not find their way into print.

The year-long project was directed by Sebastian Hierl, AAR's Drue Heinz Librarian, who enlisted art historian Maria Sole Fabri, archaeologist Giulia Ciccarello, and Lavinia Ciuffa, archivist and acting curator for AAR's Photographic Archive. Joseph Pecora served as the project's translator. *Urban Legacy* was funded by the Kress Foundation and produced with scholars and programmers at Stanford University, the University of Oregon, Dartmouth College, and Studium Urbis.

"The Nash Collection is an essential photographic reference for archeological research," wrote Ciuffa. James Tice, a principal project investigator and professor of architecture at the University of Oregon, wrote, "Our belief is that by knowing the 'where' of objects [and] understanding their contextual and spatial logic, one can... [gain] a better understanding of the 'connective tissue' that binds together events and places."

Users of the website can filter images by keyword, date created, or topic (e.g., Temple of Saturn, Mausoleum of Hadrian) and view type (panorama, detail). Photographs are also grouped by building type, decorative elements and inscriptions, and infrastructure. A digital map accurately situates each photograph geographically using GIS software. Users can toggle between modern and historic cartography.

Hierl considers *Urban Legacy* as "a first step" in integrating AAR's collection within an increasingly rich online research network. "Once the collection is professionally catalogued and digitized, the objects can be used and reused and further enriched by scholars throughout the world."

ROMAN NUMERALS:

The Urban Legacy of Ancient Rome is a new website (<https://exhibits.stanford.edu/nash>) that makes the photographs of Ernest Nash available for study. A year in the making and funded by the Kress Foundation, the project digitized images from the vast collection of Nash negatives in AAR's Fototeca Unione.

12

members on the research team

354

images of temples and sacred spaces

5

collaborating institutions

198

images of decorative elements and inscriptions

1573

photographs from AAR's Fototeca Unione
now available for study

486

images of civic spaces and public buildings

1295

photographs georeferenced by the
University of Oregon

The Body

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

The season includes events in Rome and New York. Some of this year's conversations are part of AAR's year-long exploration of the theme "The Body," which considers the human body as a site of subjectivity and meaning from antiquity to the present.

The Helen Frankenthaler Foundation is generously sponsoring the 2018–19 season of *Conversations/Conversazioni*.

ARE MONUMENTS HISTORY?

Dell Upton & Adachiara Zevi

March 12 in Rome

The nineteenth and early twentieth centuries were periods of intense monument-building in service of nationalist projects. This conversation with Dell Upton (2019 Resident) and Adachiara Zevi (architect and art historian) considered three types of monuments—Confederate American, Risorgimento Italian, and Italian Fascist—from the point of view of their visual imagery and their roles in civic landscapes.



THE BODY POLITIC

Ayad Akhtar & Mark Robbins

March 19 in New York

The playwright and novelist Ayad Akhtar (2018 Resident) and Mark Robbins, AAR president and CEO (1997 Fellow), discussed themes of finance in literature and drama—and its practical and ideological dominance today.



MODERN ARCHITECTURE, MEDIA, AND GENDER

Giuliana Bruno & Alice Friedman

April 3 in Rome

Two 2019 Residents, Giuliana Bruno, a professor of visual and environmental studies at Harvard, and Alice Friedman, professor of American art at Wellesley, discussed the representation of surface space in architecture and media.



ARTHUR AND JANET C. ROSS ROME PRIZE CEREMONY

Melissa Lane & John Ochsendorf

April 9 in New York

To welcome the new Rome Prize Fellows, Melissa Lane (2018 Resident), a professor of politics at Princeton, and John Ochsendorf (AAR Director and 2008 Fellow) look to ancient Greece and Rome for examples of how public officials dealt with ethics, fairness, and virtue.



VISIBLE BODY

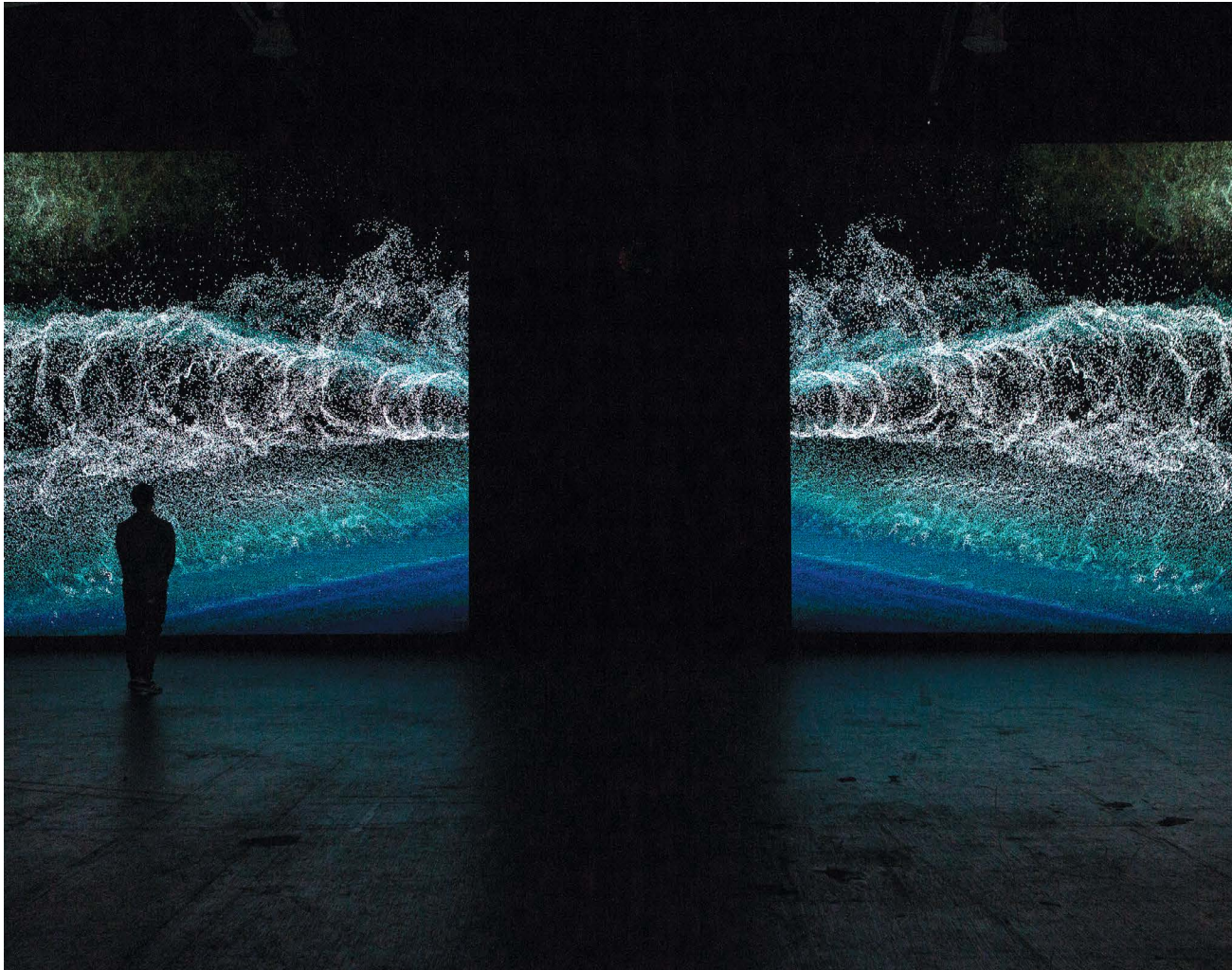
Deborah Willis & Mark Robbins

May 22 in Rome

Deborah Willis, a 2019 Resident, is University Professor and chair of the Department of Photography and Imaging at New York University's Tisch School of the Arts. Mark Robbins is AAR president and CEO. The two will converse about corporeal themes that will surface in the Academy's spring exhibition, *The Academic Body*. Willis's 2017 photograph *Hortense's White Beaded Dress* (below) will be included in *The Academic Body*.



IN RESIDENCE:



Artwork © Clifford Ross

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 some of our Residents for this winter and spring.

ABOVE
Clifford Ross,
Light Waves, video
installation, Fort
Mason Center for
Arts and Culture,
San Francisco,
2018

DEBORAH WILLIS

Robert Mapplethorpe
Photographer In Residence,
May 6–June 3, 2019

Not only is Deborah Willis an accomplished photographer, but she also lectures, teaches, writes books, organizes exhibitions, and convenes conferences. As professor and chair of New York University's Department of Photography and Imaging, she examines photography's multifaceted histories. Willis has won numerous grants and fellowships for exhibitions like *Reflections in Black: A History of Black Photographers 1840 to the Present* (2000) and books like *Posing Beauty: African American Images from the 1890s to the Present* (2009). She has generously collaborated with Carla Williams on *The Black Female Body: A Photographic History* (2002), with Barbara Krauthamer on *Envisioning Emancipation: Black Americans and the End of Slavery* (2013), and with Emily Bernard on *Michelle Obama: The First Lady in Photographs* (2009).

Willis's current project concerns Gordon Parks's photography in Italy, when he was assigned to the Paris bureau of *Life*. A two-page spread in 1949 documented the Via Margutta, a narrow, lively street where hundreds of Italian artists lived and worked. Parks also photographed Ingrid Bergman and Roberto Rossellini, in addition to landscapes, sunsets, fashion, and street scenes. Willis plans to follow in Parks's footsteps—literally—by “revisiting the Rome sites where he worked as a journalist, fashion photographer, and artist.” Her project



is both scholarly and creative: “I plan to read Parks’s diary pages, letters, and articles about his experiences in Italy that I am currently collecting from his archives. Inspired by Parks’s fashion photography and his focus in photographing artists at work, I will re-create some of the iconic street scenes that form the basis for his work. I will also photograph fashion scenes that inspired him in the 1940s in collections and museums in the area.”

ABOVE
Gordon Parks,
*Pericle Fazzini
in Via Margutta
Studio, Rome,
Italy*, 1949.

RIGHT
Jean Bourdichon,
*Bathsheba
Bathing* (leaf from
the *Hours of Louis
XII*), 1498–99,
tempera and gold
on parchment,
9 9/16 × 6 11/16 in.

RUTH KARRAS

Lester K. Little Resident in Medieval Studies, May 27–July 8, 2019

While in Rome Ruth Karras, the Lecky Professor of History at Trinity College Dublin and formerly Distinguished Teaching Professor at the University of Minnesota, Twin Cities, will continue her exploration of the biblical King David as a figure of masculinity in medieval cultures. “For this topic,” Karras said, “one of the most important visual sources are psalters, and there are some important ones in the Vatican Library that I’d like to get

a look at.” Her current direction adeptly follows her previous scholarship on the Middle Ages, such as *Unmarriages: Women, Men, and Sexual Unions in Medieval Europe* (2012), *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (2003), and *Common Women: Prostitution and Sexuality in Medieval England* (1996)—all of which have been critically praised.

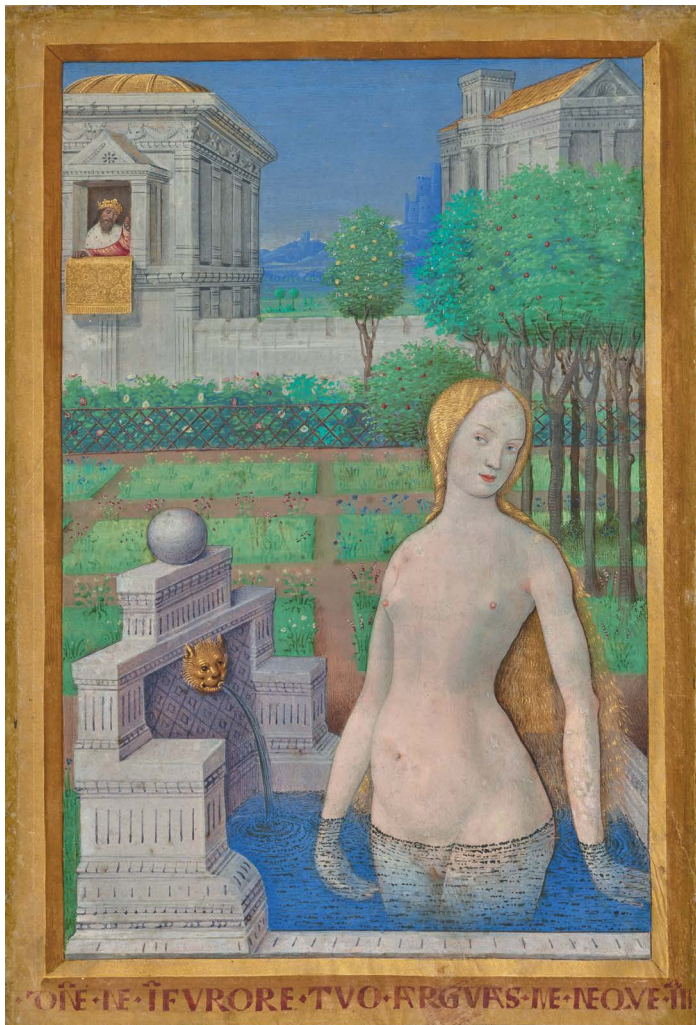
ALICE FRIEDMAN

Rea S. Hederman Critic in Residence, April 1–June 10, 2019

Alice Friedman is professor of American art at Wellesley College, where she focuses on modern architecture and design history. Her books include *House and Household in Elizabethan England* (1989), *Women and the Making of the Modern House* (1998), and *American Glamour and the Evolution of Modern Architecture* (2010).

Friedman is writing a book about privacy, surveillance, and queer identities called *Poker Faces/Private Spaces*, which “examines a handful of houses and other buildings like gay bars and social clubs dating from 1900 to the present, and highlights the ways in which architectural styles and planning strategies both reveal and conceal the identities and activities of users and makers.”

“I’m very interested in walls, screens, membranes, and layers, and in the processes of constructing meaning through ‘readings’ and projections onto these surfaces,” explained Alice. “I’m also interested in interiors and interiority in design and literature.”





CLIFFORD ROSS

Mary Miss Resident in Visual Arts,
March 25–May 6, 2019

“Looking at Rome through a camera lens is not on my agenda,” said the multimedia artist Clifford Ross. “I want to mainline the light—and culture—directly.” Ross easily moves from writing with light to composing with pen or pencil. “I’m looking forward to making works on paper and haunting my favorite places in Rome for inspiration,” he said.

“I’d like to revisit some of the places that knocked me out years ago and stumble onto new things by getting lost a bit. I may leave my iPhone—and its camera—in New York.” Ross will drop by his two favorite Borromini churches (St. Ivo and Quattro Fontane) and scope out a few Bernini sculptures, too. “The Raphael rooms at the Vatican are another destination.” He is open to a change of direction, though. “I want Rome to guide me.”

ABOVE
Installation of
Clifford Ross’s
Wood Waves
at the Parrish
Art Museum in
Watermill, New
York, in 2017.

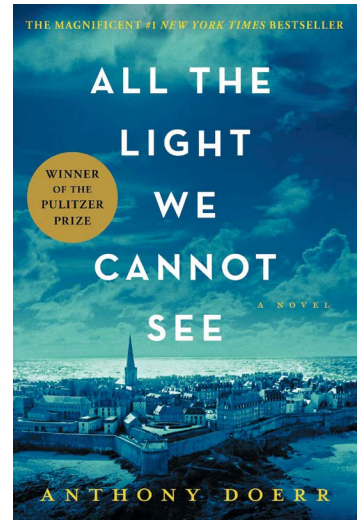
STEFAN SAGMEISTER

Henry Wolf Graphic Designer in Residence, May 12–July 1, 2019

The graphic designer and typographer Stefan Sagmeister usually channels his creative output through the firm Sagmeister & Walsh. Born in Austria and based in New York since the early 1990s, Sagmeister has produced unorthodox, provocative designs for album covers, posters, and books that upend the status quo and take his discipline in new directions. He won two Grammys for a Talking Heads box set (2004) and a David Byrne/Brian Eno album (2009) and received the 2013 AIGA Medal.

In Rome, Sagmeister plans to explore beauty, “a subject very close to my heart and one that we have been working on extensively

over the past years.” He and his design partner Jessica Walsh organized a critically acclaimed and well-attended exhibition called *Beauty* at the Museum Angewandte Kunst in Vienna in 2018; the show will travel in updated forms for several years. “One of the questions I will explore in Rome,” Sagmeister said, “is how ‘beauty’ changes the way we feel and the way we behave.”



ANTHONY DOERR

Writer in Residence, April 1–May 27, 2019

Anthony Doerr’s novels include *About Grace* (2004) and *All the Light We Cannot See* (2014), which won a Pulitzer Prize and the Andrew Carnegie Medal for Excellence in Fiction. In Rome he will work on a book set in fifteenth-century Constantinople, the present day, and the future. “All I need is a desk and a window—and maybe some caffeine,” said the Idaho-based writer, adding that because “part of the ending of the novel will take place in Urbino, I’m sure I’ll try to get up there.”

A 2015 Fellow in literature, Doerr published a short memoir about his time at the Academy, titled *Four Seasons in Rome: On Twins, Insomnia, and the Biggest Funeral in the History of the World*, when he shared Apartment 5B with his wife Shauna and two newborn sons. “Now our twins will be fifteen years old, and I’m deeply grateful for the chance to bring them back—even for a short time—into the fountainhead of ideas and creativity that is AAR.”



Sagmeister: John Madere



RICHARD NEER

James S. Ackerman Resident in the History of Art, April 15–June 10, 2019

As a professor, Richard Neer typically focuses on ancient Greece. His books include *Art and Archaeology of the Greek World* (2011), *The Emergence of the Classical Style in Greek Sculpture* (2010), and *Style and Politics in Athenian Vase-Painting* (2002). Neer's scholarly pursuits, however, are wide ranging—he also teaches cinema and media studies and just finished eight years as executive editor of *Critical Inquiry*. Two new books—*Pindar, Song, and Space: Towards a Lyric Archaeology*, written with Leslie Kurke, and an edited volume, *Conditions of Visibility*—will be published this year.

Before he returns to the University of Chicago as director of the Franke Institute for the Humanities, Neer will give the Friends of the Library Lecture at Villa Aurelia on May 8.

ANDREW SOLOMON

Writer in Residence, March 18–April 15, 2019

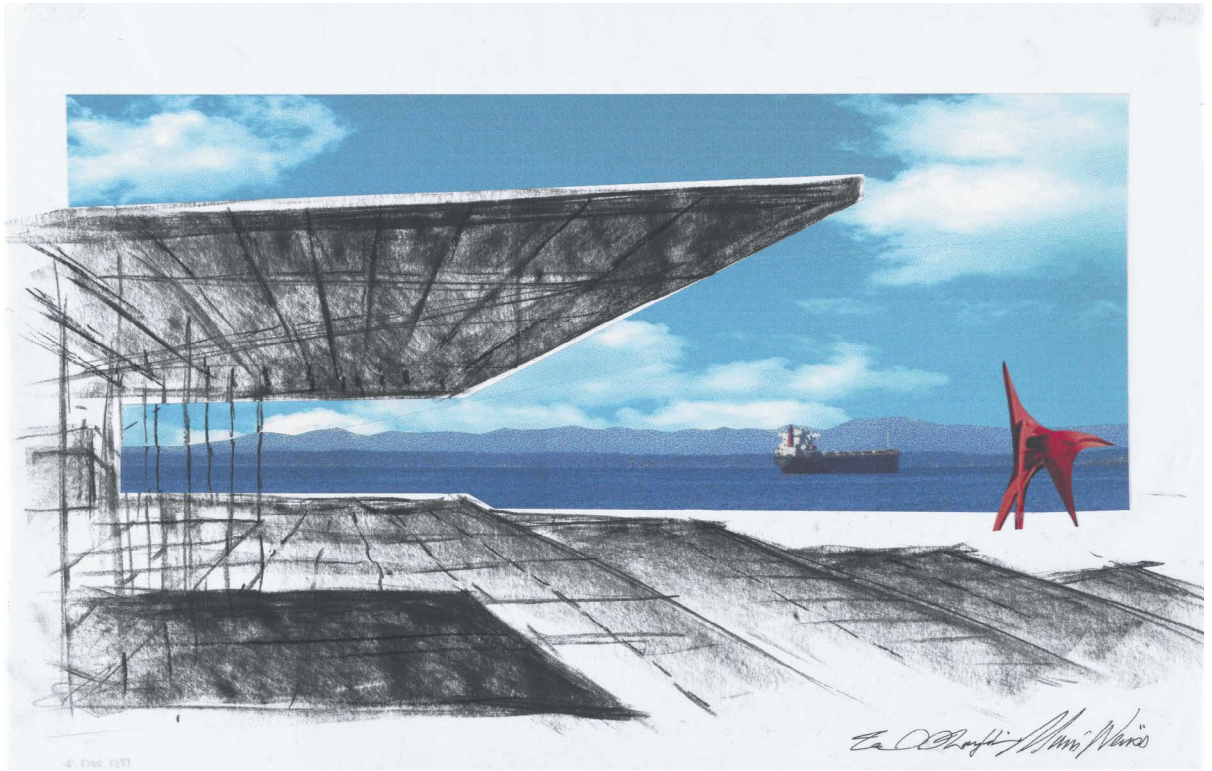
As an author and lecturer, Andrew Solomon has expertise on psychology, politics, and the arts. As an activist, he fights for LGBT rights and mental health. It comes as no surprise that the subjects of his books—such as *The Irony Tower: Soviet Artists in a Time of Glasnost* (1991); a novel called *The Stone Boat* (1994); and *The Noonday Demon: An Atlas of Depression* (2001), which won a National Book Award—range widely. His nonfiction book *Far from the Tree: Parents, Children, and the Search for Identity* (2012) was turned into a documentary film, directed by Rachel Dretzin, and premiered last year.

Solomon said, “I seek peace and beauty at the AAR—they are both qualities conducive to writing, and I know they are there to be found.” He will work on *Who Rocks the Cradle*, a book that explores expanding ideas of family: divorce and stepfamilies;

interracial, interfaith, and interabled marriages; adoption and foster care; single parenthood; assisted reproduction; gay families; and more. The subject builds on his recently released audiobook, *New Family Values* (2018). “I will be joined for half of my stay by my husband and our nine-year-old son, who is studying ancient history in fourth grade, and I will accompany him to some of the great sights of Rome. I hope to work on a children's book I've been writing for years that is based on the stories I tell George at bedtime.”



Solomon: photograph by Annie Leibovitz; Weiss/Mantredi: artwork © Marion Weiss and Michael Mantredi



Marion Weiss and Michael Manfredi, *Olympic Sculpture Garden, Seattle*, 2001, charcoal and photo collage on paper, 11 × 17 in.

MARION WEISS AND MICHAEL MANFREDI

Mercedes T. Bass Landscape Architects in Residence, April 1–May 27, 2019

Multidisciplinary designers Marion Weiss and Michael Manfredi, who are highly regarded for the award-winning Olympic Sculpture Park in Seattle, recently completed the second phase of Hunter’s Point South Waterfront Park on the East River in Queens. The project won a 2018 *Architect’s Newspaper* Best of Design Award for public landscape. The pair are partners at the firm Weiss/Manfredi as well as academics. Weiss is Graham Chair Professor of Architecture at the University of Pennsylvania, and Manfredi—who was born in Trieste and grew up in Rome—is senior design critic at Harvard University.

Weiss and Manfredi expressed their interest in “exploring the intersection of topography, movement, and art in the context of the Rome’s rich urban fabric. From the Gardens of Villa Giulia to the Spanish Steps, the sectional identity of the city has been inspirational to our work.” The Residency affords both Weiss, who visited Rome as a student, and Manfredi to opportunity to see the city through new lenses, “to enjoy a sustained stay and to be inspired by the city’s urban gifts.”

The following pages sample the scholarly and creative work being generated by our current Rome Prize winners and Italian Fellows. The ongoing dialogues and productive collaborations taking place daily at the Academy—and shown publicly in the annual Cinque Mostre exhibition—speak to a vibrant community that is impacting how we see ourselves in the past, present, and future.

INSIDE OUT



Michelle Lou and **Marcel Sanchez Prieto** produced *Displacement* (with **Adriana Cuéllar**, 2007 Fellow), a site-specific installation for *Cinque Mostre* that plays with spectators' engagement. Chambers hanging from the ceiling hold, resonate, and define the synthesized sound of gurgling water, referring to the now-dry aqueduct directly below the work. Michelle is a performer, composer, and visiting lecturer in the Department of Music at Dartmouth College. Marcel is partner (with Adriana) at CRO Studio in San Diego and Tijuana and a professor in the School of Architecture at Woodbury University.

For “Communities of Labor: Adriano Olivetti and the Redemption of Modernity,” **Jim Carter** has been analyzing cultural magazines, political treatises, and archival documentation that explore the early response to challenges of modernity by Adriano Olivetti, who envisioned an industrial “utopia.” Jim is a PhD candidate at the University of Michigan.





Francesco Zorzi's *Macula* offers a tour into the world of phantom visions and visual hallucinations and brings awareness to age-related macular degeneration and Charles Bonnet Syndrome. A visual designer and illustrator, Francesco is the founder of NO-ROCKET, a multidisciplinary creative studio based in Amsterdam. The work above was created specifically for *Cinque Mostre*.



The Los Angeles–based photographer **Sze Tsung Nicolás Leong** is making expansive photographs of Rome and cities throughout Italy. His approach to the project, titled *...Urbis et Orbis Idem* is topological, in the sense of making visually abundant and dense pictures. The work also makes the familiar strange by looking for perspectives that take us away from the street-level views we see every day toward unfamiliar elevated views we rarely see.

The Song of Cecilia (2019) is a puppet show created for *Cinque Mostre* by **Basil Twist** and **Kirstin Valdez Quade** (with dancer and actor Kenneth Ard) that reenacts the life of Saint Cecilia, the patron saint of music and one of Rome's most beloved martyrs. The set playfully explores tensions between private faith and the performance of faith, between spiritual and corporeal ecstasy, between salvation and suffering. Basil is a designer, director, performer, puppeteer, and artistic director of the Dream Music Puppetry Program at HERE Arts Center in New York. Kirstin is a novelist, short-story writer, and assistant professor in the Program in Creative Writing at Princeton University.

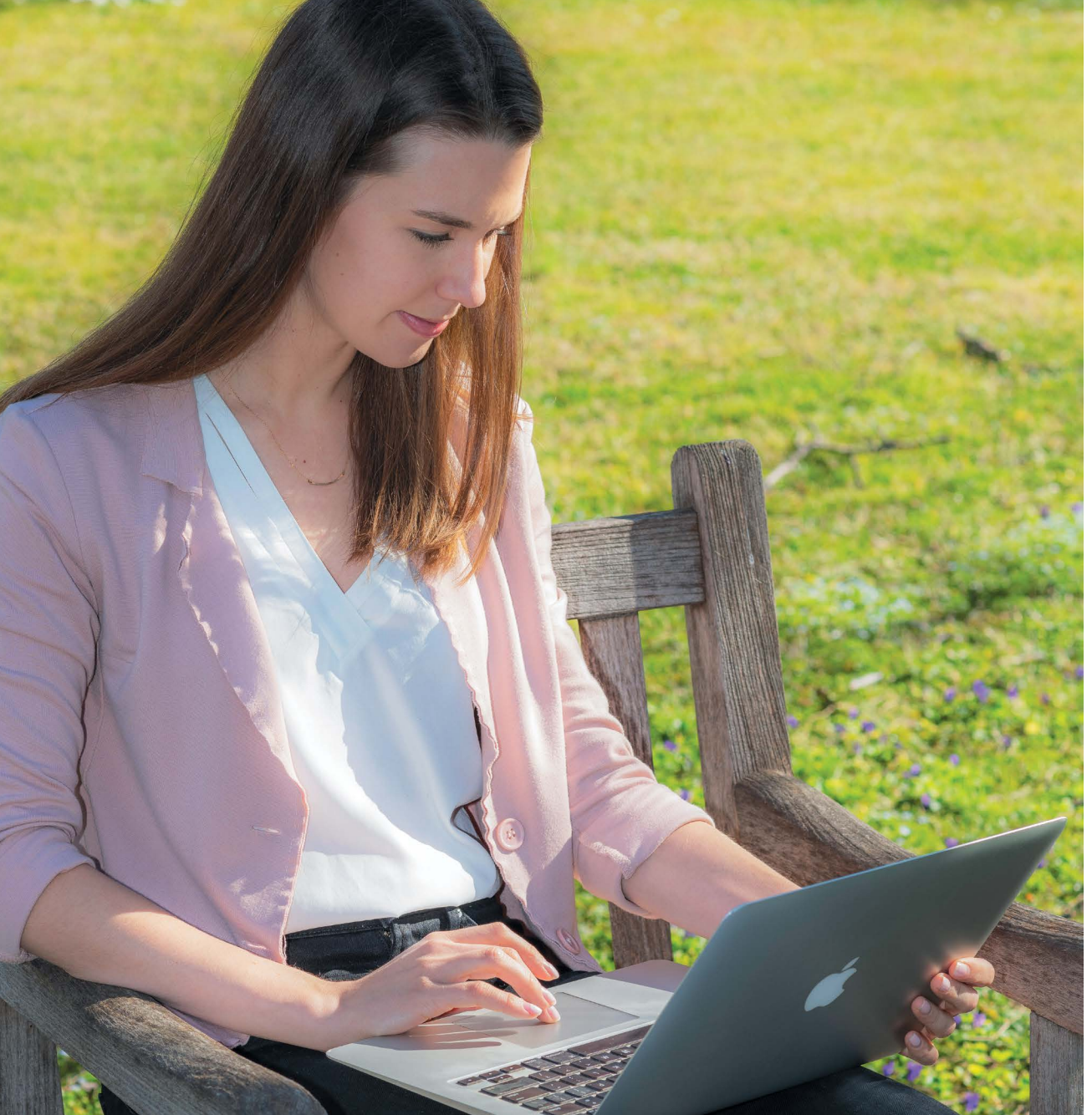


Glass perfume bottles were popular Roman grave gifts. Sometimes mourners poured perfume over a body, then broke the bottles on the ground. Others deposited intact bottles and their contents in the tomb. For *In Translation: Some Loss Is Inevitable*, created specifically for *Cinque Mostre*, **Joannie Bottkol**, **Allison Emmerson**, **Zaneta Hong**, and **Karyn Olivier** reinterpreted five bottles from AAR's Archaeological Study Collection with beeswax, dirt, hair, plaster, paper pulp, and resin. These materials were selected for their corporeal ties to the human body and their traditional use in conservation, archeology, and construction. Joannie was senior objects conservator at the National Park Service, and Allison is assistant professor of classical studies at Tulane. Karyn is program head and associate professor at Temple University's Tyler School of Art, and Zaneta is assistant professor of landscape architecture at the University of Virginia.





Zaneta Hong, assistant professor in landscape architecture at the University of Virginia, is unearthing histories of natural stones and minerals used in Italian buildings to better understand performance and sustainable design. By mapping life cycles of Carrara marble and pozzolanic ash, she traces materials from original source to final construction site, discovering how specific types have shaped and been shaped by cultural geographies and emergent technologies.

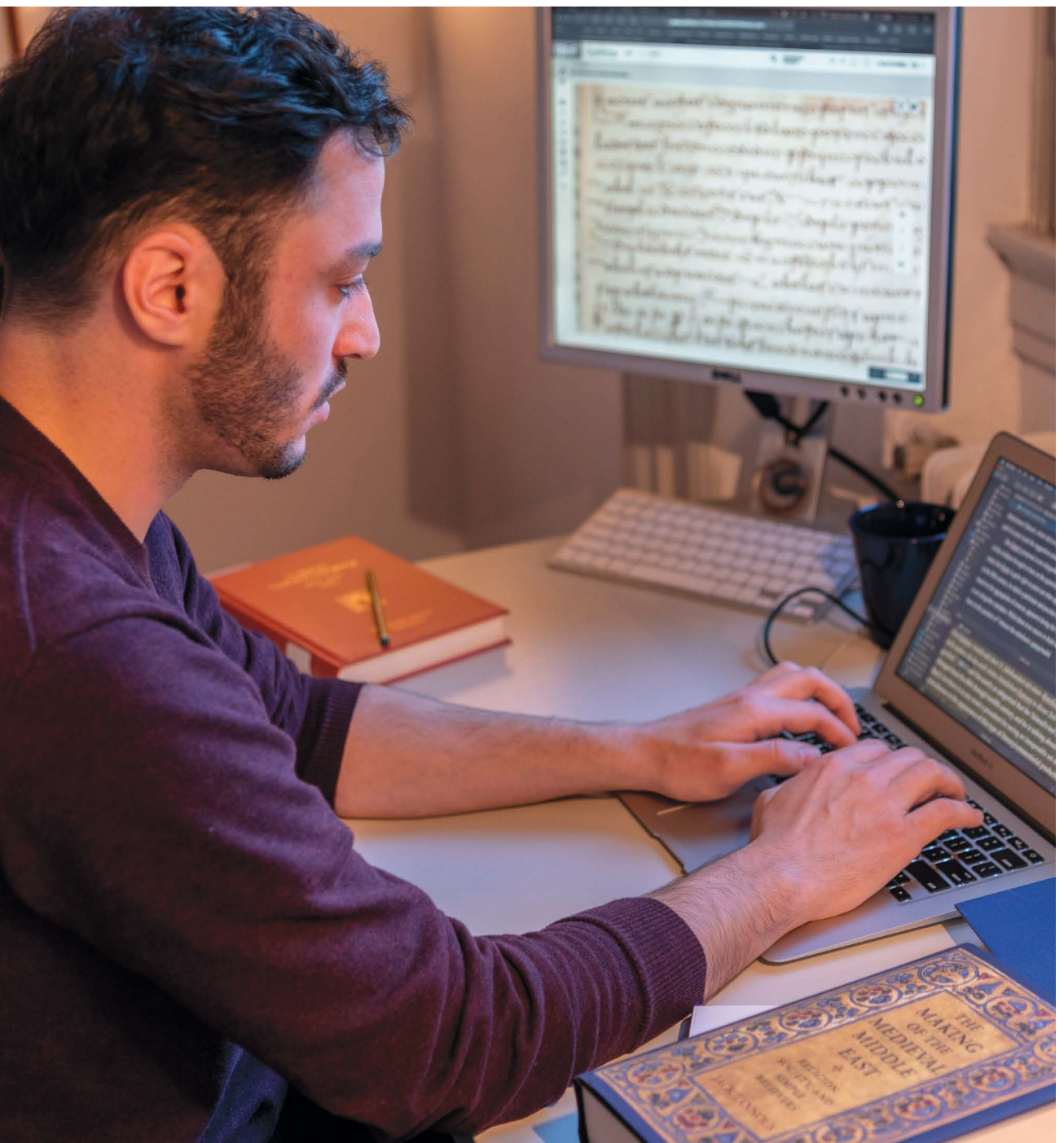


By studying animal bones from archaeological contexts, **Victoria Moses** is investigating urbanization, power, and religion through access to meat in public and private spaces in Rome from the eighth to sixth century BCE. Victoria, a PhD candidate in anthropology at the University of Arizona, is especially fascinated by large-scale animal sacrifices, in which elites provided the animals to establish their status and use food distribution as social control.

For *Safe*, a sculptural work for *Cinque Mostre* built with constructed wood, linen, egg tempera, chalk, eggshell, acrylic, brass, silicone, and wax, the Irish artist and Pennsylvania State University professor **Helen O'Leary** combines ideas about defense, protection, preservation, and resilience with the sensibilities, intentions, impulses, and responsibilities exemplified by the work of art conservators. Helen's expression of instability and security absorbs the subtle language of her *Safe* collaborator, **Joannie Bottkol**, formerly senior objects conservator at the National Park Service, who is interested in magnifying caution and protecting works.



In his dissertation for Princeton University, **Mark Letteney** has been tracing changes to documentary practice and readerly expectations across technical literature from the late fourth to mid-fifth century CE. His work also explores late-antique scholarly productions ranging from Christian theological tractates to Roman juristic writings to determine how imperial Christianity inflected the production of truth even in domains that do no constructive theological work.



ΔX

Fellows explore displacement from all angles in the 2019 edition of *Cinque Mostre*

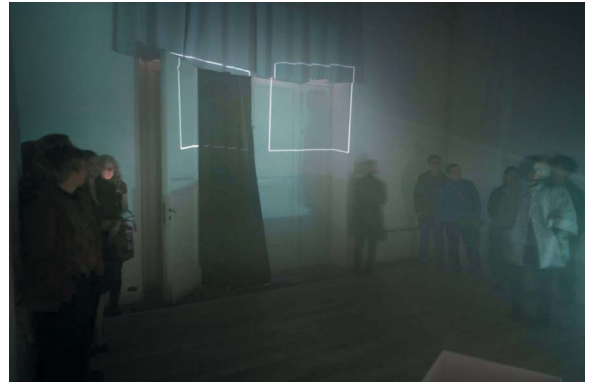
Photographs of ancient ruins. A Sicilian “Moor’s Head” shoots a laser out of its cyborg eye. A painting of a ship dotted in watermelon halves. A puppet show reenacting the beheading of Saint Cecilia. Artwork, site-specific installations, and performances across a wide variety of disciplines and media drew over 800 people, including prominent guests like the United States Ambassador to Italy, scholarly celebrities like Mary Beard, and up-and-coming writers and actors, to the American Academy in Rome in February for the 2019 edition



ABOVE
Invernomuto,
*Dans la Légende,
Paris*, 2017. Inkjet
print on paper.
Courtesy of the artists and
Pinksommer, Genova.

TOP RIGHT
Jessie Marino and
Leighton Beaman,
*this house is made
up of talk*, 2019.
Sound, projection,
water vapor.
Courtesy of the artists.

BOTTOM RIGHT
Invernomuto,
Med T-1000, 2018.
Ceramic, laser light.
Courtesy of the artists and
Pinksommer, Genova.



of *Cinque Mostre: Δx Displacement*. The annual exhibition, curated by Ilaria Gianni, is always a highlight of the cultural season.

Guests moved through the Academy’s courtyard, rooms, and gardens to view works by Rome Prize Fellows, Italian Fellows, and invited Italian artists who explored this year’s theme, including how moving from one physical space to another can affect one’s sense of belonging and distort conventional relationships. The strength of interdisciplinary collaboration between artists and scholars was on full display through numerous works, several of which are featured on previous pages.

The exhibition was made possible by the Adele Chatfield-Taylor and John Guare Fund for the Arts.

Claudia Trezza is a writer based in Rome.



A Difficult Heritage

Nina Fischer
and Maroan el
Sani, *Freedom of
Movement*, 2018

Many urban projects realized during the *Ventennio* remain part of the Italian landscape. Together with architectural monuments and works of art, they constitute surviving traces of Fascist visual culture in contemporary Italy. Part of the national cultural patrimony and protected by preservation laws, these vestiges have become the focus of a charged politicized debate as Italy comes to terms with a complicated chapter in its national history.

These delicate issues were the subject of an international, interdisciplinary conference titled “A Difficult Heritage: The Afterlife of Fascist-Era Architecture, Monuments, and Works of Art in Italy,” held at the Biblioteca Hertziana and at AAR on March 11 and 12. The gathering was conceived and organized by **Carmen Belmonte** (2019 Italian Fellow) and supported by the Fellows Project Fund.

Fellows of AAR participated in the proceedings as speakers and session chairs, including **Joshua Arthurs** (2016), **Franco Baldasso** (2019), **Jim Carter** (2019), **Lindsay Harris** (2014), and **Karyn Olivier** (2019). The first day of talks concluded with a visit to see Mario Sironi’s painting *L’Italia tra le Arti e le Scienze* in the Aula Magna at La Sapienza, Università degli Studi di Roma, with conservator **Eliana Billi**.

A dozen architects, artists, and historians—including prominent scholars **Ester Coen**, **Michele Dantini**, **Giuliana Pieri**, **Andrea Pinotti**, and **Rosalia Vittorini**—critically examined the reception of numerous artifacts, including mural paintings, buildings, decorative arts, and sculpture,

from the iconoclasm following the Fall of the Regime (July 25, 1943) to the present. Papers explored the ambiguous transition from Fascism to the Republic and the dynamics of postwar censorship. Speakers reconsidered traditional historiography, questioning accepted art-historical narratives and underlining elements of continuity throughout the twentieth century. This included a second look at the *damnatio memoriae* implicating artists close to Mussolini’s regime and the role private collections played in the survival of Fascist-era artworks.

Probing the theoretical concept of “difficult heritage” related to the peculiarities of the Italian case, and comparing them to the situation in other countries, including Germany, Albania, and the United States, the conference addressed issues of restoration, display, and critical preservation of artifacts in public and institutional spaces.

The conference also fostered an open dialogue with artists whose work engages political monuments and multilayered memories in public space. **Karyn Olivier** and two Berlin-based artists, **Nina Fischer** and **Maroan El Sani**, discussed strategies they employ in a variety of media.

“A Difficult Heritage” concluded with a *Conversation | Conversazioni* between **Dell Upton**, 2019 James Marston Fitch Resident in Historic Preservation and Conservation, and **Adachiara Zevi**, an architect, art historian, and president of *Fondazione Bruno Zevi*, moderated by AAR Director **John Ochsendorf**.



1
Polykleitan male torso,
ca.440–430 B.C.
Richard Norton and
A. W. Van Buren
Study Collection,
American Academy
in Rome.

2
Catherine Opie
Stephen, 2009
C-print
41 × 31 × 2 inches
Regen Projects, Los Angeles



The Academic Body

AAR's new exhibition in Rome examines how artists have interrogated and transformed the human body

Since the origins of representation, the human body has been a vehicle for a variety of approaches to artistic expression. Bodies have been equally central to the academic tradition, the set of practices and conventions drilled into artists as part of their training. *The Academic Body* (opening May 22) explores the legacy of that trajectory, tracing the transformation of the body over the past 125 years through the work of artists associated with the American Academy in Rome. When the institution was founded in 1894, artistic education on both sides of the Atlantic mandated the study of the sculptures from Greek and Roman antiquity. Students were compelled to master the copying of plaster casts of antique sculptures in charcoal before drawing the live model. Embodying an artistic ideal of classical beauty, canonical works—including the *Doryphorus* of Polykleitos and the *Apollo Belvedere*, to name only two famous examples—provided benchmarks for artists mastering the balanced proportions of the human body.

After a late-18th-century heyday, avant-garde movements began to challenge the primacy of these classical principles. Beginning in the 1920s, American art students rebelled against the classical body and the academic tradition, ritually destroying plaster casts they saw as emblems of an outdated system. This attitude peaked immediately after World War Two, when the American Academy in Rome divested itself of its significant cast collection. While the human figure remained central to the work of many postwar artists, its shape and proportions were altered, stretched, and dismantled according to a new set of modernist priorities.

Recently, and perhaps surprisingly, the classical body has reemerged as a work in progress, once again taking center stage in cultural debate and artistic expression. As lightning rods for contemporary social issues—including the violence committed against the marginalized, the recognition of



3

4



5

3

Paul Manship (1912 Fellow)
*Infant Hercules Strangling
the Serpent*, 1920
Bronze
American Academy
in Rome Collection

4

Concetta Scaravaglione
(1947–50 Fellow)
*Ragazza con polli (Girl with
Cocks)*, 1947–48
Italian walnut
44 ½ x 7 x 8 ½ in.
Frances Lehman Loeb Art
Center, Vassar College,
Poughkeepsie, New York.
Gift of Mr. John M. Stratton,
in honor of his daughter
Mrs. Tuxton B. Pratt, Jr.
(Elizabeth Stratton,
class of 1950).

5

Wangechi Mutu (2019 Resident)
Pussy Pink Urchin, 2017
Ink, acrylic, and collage
on Mylar
47 ½ x 54 in.
Wangechi Mutu

transgender individuals, facial recognition technology, and the replacement of workers by robotics, to name only a few examples—bodies as constructed, rather than biologically fixed entities, have assumed unprecedented visibility in visual culture and political discourse. Mindful of these issues, this exhibition tracks the ways in which the body inherited from the academic tradition has been interrogated and radically reconfigured in contemporary art. Artists today working in a variety of media, liberated from stultified conventions and the exclusive study of the ideal proportions of the human figure, have mined classical prototypes to explore pressing themes related to race, gender, and sexuality.

Given its transformation since 1894 from a stalwart of Academic practice to a laboratory for cutting-edge dialogue between critical theory and creative endeavor, the American Academy in Rome is uniquely qualified to host an exhibition tracking the changing representations of the body in art and society. In so doing, the institution reflects critically on its own trajectory and enduring relevance as it approaches its 125th anniversary. Featured artists include: **Sanford Biggers** (2018 Fellow), **Patricia Cronin** (2007 Fellow), Daniel Chester French, **Stephen Greene** (1954 Fellow), **Ann Hamilton** (2017 Resident), **Lyle Ashton Harris** (2001 Fellow), Tom Johnson/Adrienne Kennedy, Sally Mann, **Paul Manship** (1912 Fellow), **Jessie Marino** (2019 Fellow), **Beverly McIver** (2018 Fellow), **Ana Mendieta** (1984 Fellow), **Wangechi Mutu** (2019 Resident), Catherine Opie, **Stefan Sagmeister** (2019 Resident), **David Schutter** (2016 Fellow), **Sissi** (2007 Italian Fellow), **Giuseppe Stamponi** (2014 Italian Fellow), **Catherine Wagner** (2014 Fellow), and **Deborah Willis** (2019 Resident).

The Academic Body is curated by AAR President **Mark Robbins** (1997 Fellow) and **Peter Benson Miller**, the Andrew Heiskell Arts Director, and is made possible by the Robert Mapplethorpe Foundation, the Roy Lichtenstein Artist in Residence Fund, and the Terra Foundation for American Art. The exhibition is accompanied by an extensively illustrated catalogue that further illuminates explorations of the human form. In addition to essays by the curators, contributions that critically reassess important themes related to the contemporary body and its classical prototypes were provided by **Mary Beard** (2019 Resident), **Leslie Cozzi** (2018 Fellow), **Lynne Lancaster** (2002 Fellow and Andrew W. Mellon Professor-in-Charge of the Humanities), and **Deborah Willis** (2019 Resident).



The Academic Body
23 May–13 July 2019
American Academy in Rome
Via Angelo Masina, 5
Rome

CONVIVIUM:

At the American Academy in Rome's Fall Gala, nearly 300 guests gathered at the Metropolitan Club to honor the cultural achievements of iconic actor, director, and producer **Robert DeNiro**, and to celebrate returning 2018 Rome Prize Fellows. Luminaries from the worlds of art, fashion, film, business, and politics enjoyed cocktails in the President's Foyer and the J. P. Morgan Room, followed by dinner in the President's Ballroom.

Dinner guests were welcomed by Academy President **Mark Robbins** and Board Chair **Mary Margaret Jones**, whose term ended in December. AAR Director **John Ochsendorf** shared several magical moments from Rome that illustrate the vibrant and varied richness of the Academy. This served as a perfect lead-in to a short film, created by Gael Towey & Co. and Doyle Partners (with music provided by 2017 Fellow **Jonathan Berger**), in which several Fellows discussed the impact of the Rome Prize on their work.

The highlight of the evening was the presentation of the Centennial Medal to Robert DeNiro by artist, critic, professor, and AAR Trustee **Robert Storr**, who recently retired as Dean of the Yale University School of Art. Mr. DeNiro joked that he immediately agreed to be honored, thinking the event was held in Rome. Nevertheless, he was very thankful for the Academy's mission of supporting artists and scholars and brought the room to a standing ovation with an impassioned plea to support the arts and the sanctity of truth. Gala Co-Chairs and Trustees **Alessia Antinori** and **Calvin Tsao** closed out the evening, inviting guests to a dessert buffet and dancing in the J. P. Morgan Room. It was a fun and festive evening for the Academy's largest annual U.S. fundraiser.



FROM TOP

Trustees and Gala Co-chairs Calvin Tsao and Alessia Antinori, AAR President Mark Robbins, Former Board Chair Mary Margaret Jones, 2018 Gala honoree Robert DeNiro, presenter and former Trustee Robert Storr, and AAR Director John Ochsendorf; Carrie Mae Weems (2006 Fellow) and Trustee Adam D. Weinberg; Doug Argue (1998 Fellow) and Trustee Emeritus Thomas F. Kelly (1986 Fellow, 2002 Resident); 2018 Fellows Rosetta Elkin, Cecile Fromont and Liz Ševčenko. Photographs by Christine Butler.

DONORS:

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

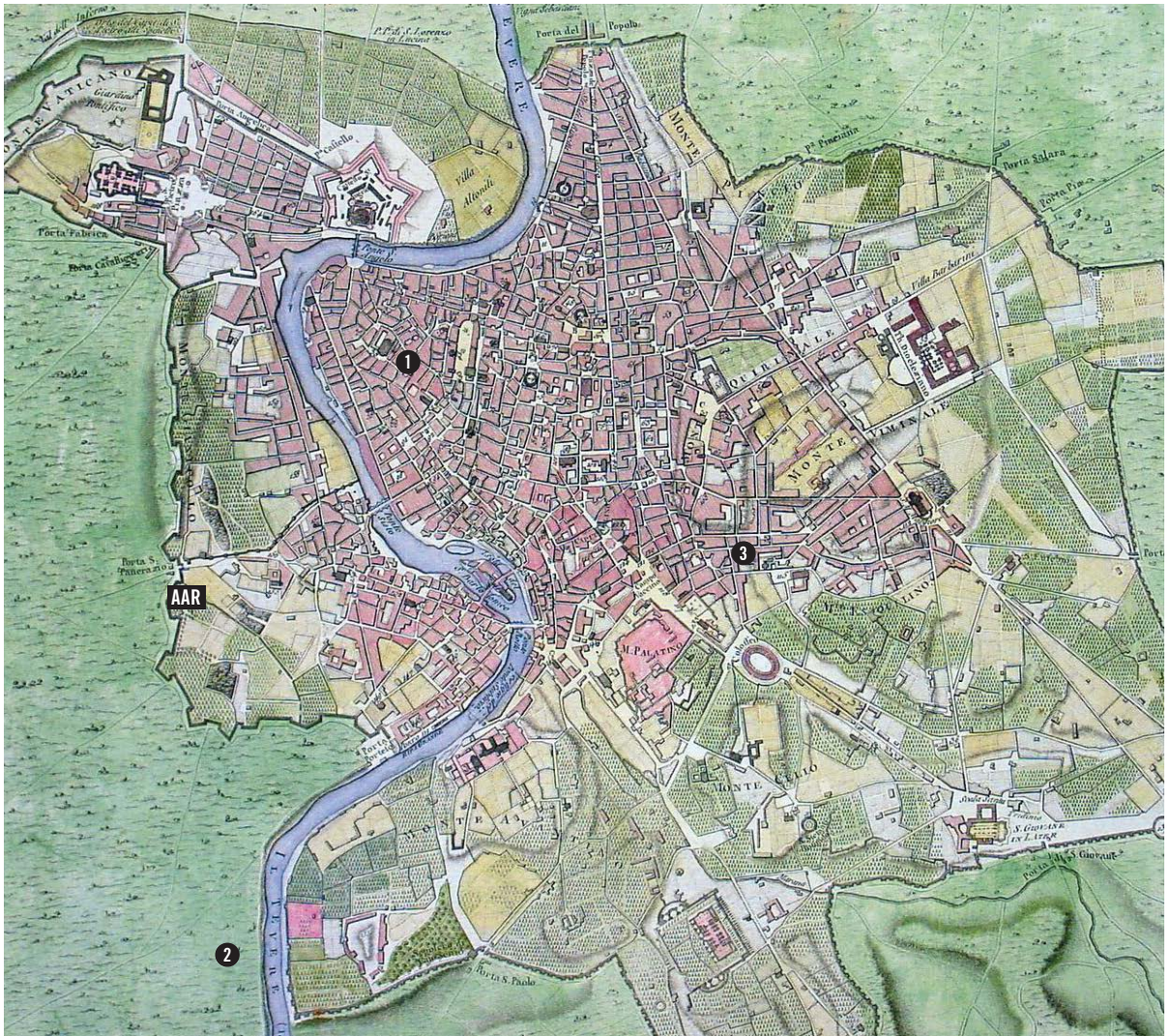
We thank the following for their support of the American Academy in Rome (October 1, 2018–February 28, 2019).

McKim & Morgan Society Members

Paul Arpaia, FAAR'08
Andrew N. Baer and
Elizabeth Freeman Baer
Beryl Barr-Sharrar
Robert Beaser, FAAR'78, RAAR'11
Larry Thomas Bell, FAAR'83 and
Andrea Olmstead
Mary Jo and Richard C. Bell,
FAAR'53, RAAR'75
Mirka Benes, FAAR'84, FAAR'97
Ludmila Schwarzenberg Bidwell
Thomas Bosworth, FAAR'81
Charles Brickbauer, FAAR'57
Steven Brooke, FAAR'91
Patricia Fortini Brown, FAAR'90, RAAR'01
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John Guare, RAAR'13
Chuck Close, RAAR'96
Jane W. Crawford, FAAR'82, RAAR'96 and
Bernard Frischer, FAAR'76, RAAR'97
Daryl and Robert S. Davis, FAAR'91
David G. De Long, RAAR'98
Judith Di Maio, FAAR'78, RAAR'09,
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Anonymous (4)

WHEN IN ROME:



The Rome Prize winners currently at the Academy share their favorite places in Rome.

1 FRIGIDARIUM

Via del Governo Vecchio 112
It's not one of the default favorites, but this tiny, carry-away only spot serves excellent gelato at a great price, always with a classic Pan di Stelle cookie on top. Try their signature flavor, then stop by Pasquino to get the news of the day.
—Allison Emmerson

2 LA TAVERNACCIA

Via Giovanni da Castel Bolognese, 63
Home to arguably the best spaghetti alla gricia in Rome, this restaurant is family run, and I am always excited to eat there. Located near Trastevere station, it is filled with locals—and reservations are a must!
—Liana Brent

3 VIA BACCINA (MONTI)

Although just steps away from the tourist hordes on Via dei Fori Imperiali, this quiet street feels like a different world. Take a short stroll down it for a fantastic view of Augustus's Temple of Mars Ultor, set against the modern city.
—Allison Emmerson

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

Francesco Zorzi, *MACULA*, 2019. Site specific wall installation: acrylic paint, Rosco color filters, acrylic sealant. Courtesy of the artist and Rosco International. Also, *MACULA, The Theater is in The Mind*, 2018. Mirrors: glass mirror, and Rug: polymer clay. Courtesy of the artist and Cernit Polymer Clay, Belgium. On the occasion of *Cinque Mostre 2019: Δx Displacement*.

Photo by Giorgio Benni.