Welcome to the Spring 2018 issue of AAR Magazine.

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

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

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

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

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

The discussion’s interdisciplinary nature and critical appraisal of history are central to the American Academy in Rome, as is evident in the individual and collaborative projects developed by Fellows each year and presented in exhibitions such as this winter’s Cinque Mostre (see pg. 16). AAR’s unique community encourages conversation across disciplines and greater awareness of the critical issues in each. In addition to making discoveries in their own work, our scholars and artists develop an ability to speak outside their specialties and so return home as more effective advocates not only for their fields but for the arts and humanities collectively.

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

Mark Robbins, President and CEO
CELENZA (1994 Fellow), dean of Georgetown College at Georgetown University, was recently published by Reaction Books as part of the Renaissance Lives series.

Participating artists in Black Value, an Academy-related exhibition at Fondazione Biagetti-Progetti Arte in Florence, are 2018 Rome Prize winners: SANDFORD BIGGERS, ADRIAL DEVILLE; and BUDDY MEYER and four Fellows: KEVIN HERMOUTH EVERSSEN (2002), ILYE ASHTON-HARRIS (2001), SENAM OKUDZETO (2015), and NADI NAVAD (2012).

A work by Senam Okudzeto.

**AWARDS, PRIZES, FELLOWSHIPS**

The winner of the 2018 Vilcek Prize in Architecture is TEDDY CRUZ (1992 Fellow). Cruz is the professor of public culture and urbanism at the University of California, San Diego, where he also directs the UC San Diego Center on Global Justice. The winner of the 2018 Charles Ives Living Award from the American Academy of Arts and Letters.

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

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


The winner of the 2018 Vilcek Prize in Architecture is TEDDY CRUZ (1992 Fellow). Cruz is the professor of public culture and urbanism at the University of California, San Diego, where he also directs the UC San Diego Center on Global Justice. The winner of the 2018 Charles Ives Living Award from the American Academy of Arts and Letters.

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

ALEX SCHWEDER and WARD SHELLEY (2006 Fellow) created The Newcomers, consisting of architectural installations and durational performances, for the 2017 edition of Performa. Their exhibition Your Turn at the Alchimia Contemporary Art Museum in Connecticut, organized by SEAN ANDERSON (2005 Fellow), is on view through April 22.


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


SHANE BJORNLIE (2011 Fellow), associate professor of history at Claremont McKenna College, has been named organizer of the thirteenth biennial meeting of Shifting Centuries who are working in literature, philology, history, and specialists in art, archaeology, and the social sciences.

FAR AFIELD: The latest book by PETRARCH: EVERYWHERE a Wanderer, the latest book by CHRISTOPHER CLEVENZA (1994 Fellow), dean of Georgetown College at Georgetown University, was recently published by Reaction Books as part of the Renaissance Lives series.

Shame Biondo (2011 Fellow), associate professor of history at Claremont McKenna College, has been named organizer of the thirteenth biennial meeting of Shifting Centuries who are working in literature, philology, history, and specialists in art, archaeology, and the social sciences.

ANNALISA METTA (2016 Fellow) completed a year-long residency at the Park Avenue Armory in New York, which culminated with a convention of artists, musicians, writers, philosophers, activists, and more, who engaged in readings, performances, and conversations with audience members.

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

**AWARDS, PRIZES, FELLOWSHIPS**

The winner of the 2018 Vilcek Prize in Architecture is TEDDY CRUZ (1992 Fellow). Cruz is the professor of public culture and urbanism at the University of California, San Diego, where he also directs the UC San Diego Center on Global Justice. The winner of the 2018 Charles Ives Living Award from the American Academy of Arts and Letters.

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

ALEX SCHWEDER and WARD SHELLEY (2006 Fellow) created The Newcomers, consisting of architectural installations and durational performances, for the 2017 edition of Performa. Their exhibition Your Turn at the Alchimia Contemporary Art Museum in Connecticut, organized by SEAN ANDERSON (2005 Fellow), is on view through April 22.


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


SHANE BJORNLIE (2011 Fellow), associate professor of history at Claremont McKenna College, has been named organizer of the thirteenth biennial meeting of Shifting Centuries who are working in literature, philology, history, and specialists in art, archaeology, and the social sciences.

ANNALISA METTA (2016 Fellow) completed a year-long residency at the Park Avenue Armory in New York, which culminated with a convention of artists, musicians, writers, philosophers, activists, and more, who engaged in readings, performances, and conversations with audience members.

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

**AWARDS, PRIZES, FELLOWSHIPS**

The winner of the 2018 Vilcek Prize in Architecture is TEDDY CRUZ (1992 Fellow). Cruz is the professor of public culture and urbanism at the University of California, San Diego, where he also directs the UC San Diego Center on Global Justice. The winner of the 2018 Charles Ives Living Award from the American Academy of Arts and Letters.

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


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


SHANE BJORNLIE (2011 Fellow), associate professor of history at Claremont McKenna College, has been named organizer of the thirteenth biennial meeting of Shifting Centuries who are working in literature, philology, history, and specialists in art, archaeology, and the social sciences.

ANNALISA METTA (2016 Fellow) completed a year-long residency at the Park Avenue Armory in New York, which culminated with a convention of artists, musicians, writers, philosophers, activists, and more, who engaged in readings, performances, and conversations with audience members.

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

**AWARDS, PRIZES, FELLOWSHIPS**

The winner of the 2018 Vilcek Prize in Architecture is TEDDY CRUZ (1992 Fellow). Cruz is the professor of public culture and urbanism at the University of California, San Diego, where he also directs the UC San Diego Center on Global Justice. The winner of the 2018 Charles Ives Living Award from the American Academy of Arts and Letters.

The Archaeological Institute of America has given the 2018 James R. Wiseman Book Award to the authors of The Roman Forum: A Reconstruction and Architectural Guide—the architects GILBERT J. GORSKI (1998 Affiliated Fellow) and JAMES E. Packer (1964 Fellow), professor emeritus in the Department of Classics at Northwestern University.
The 2018–2019 Rome Prize winners and Italian Fellows

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

ANCIENT STUDIES
Andrew W. Mellon Foundation/Samuel H. Kress Foundation Pre-Doctoral Rome Prize
LIANA BRENTH
PhD Candidate, Department of Classics, Cornell University
Corporal Connections: Tomb Disturbance, Reuse, and Violation in Roman Italy
Emeline Hill Richardson
Post-Doctoral Rome Prize
ALLISON L. C. EMMERSON
Assistant Professor, Department of Classical Studies, Tulane University
Urbanism on the Margins: Life and Death in the Roman Suburb
Andrew Heiskell Post-Doctoral Rome Prize
ERIC J. KONDRAITEF
Associate Professor, History Department, Western Kentucky University
Tribunes of the Plebs in the Roman Republic (493–43 BCE)
Paul Mellon/Dorothy and Lewis B. Cullinan Pre-Doctoral Rome Prize
MARK LETTENEY
PhD Candidate, Department of Religion, Princeton University
A New Order of Books in the Theodosian Age
Lily Auchincloss/Samuel H. Kress Foundation/Helen M. Woodruff–Archaeological Institute of America Pre-Doctoral 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)
Arthur Ross Pre-Doctoral Rome Prize
SEAN TANDY
PhD Candidate, Department of Classical Studies, Indiana University
Cammina Qui Guandom: Poetry, Identity, and Ideology in Ostrogothic Italy
ARCHITECTURE
Founders Rome Prize
ERIN BESLER
Lecturer, Department of Architecture and Urban Design, University of California, Los Angeles; Partner, Besler + Sons
The Problem with the Corner Problem
Frances Barker
Trace/Ardor W. Brunner/Katherine Edwards Gordon Rome Prize
MARCEL SANCHEZ PRIETO
Partner, ORO studio, San Diego and Tijuana; Professor, School of Architecture, Woodbury University
Architectural Divides
ARCHITECTURE
PUBLIC ART
Born in Mexico, Marcel Sanchez Prieto uses design as an instrument to transform urban, social, and environmental challenges, ranging from urban design and architecture to building material explorations. In Rome, Marcel will explore architectural divides in the form of the portal, courtyard, and stair.
ARCHITECTURE
ART LANDSCAPES
Cynthia Hazen Polsky and Leon Polsky Rome Prize
DYLAN FRACARETA
Design Director, Museum of Contemporary Art, Chicago
The Trials
Mark Hampton Rome Prize
AMY FRANCESCHINI
Artist, San Francisco
Trust Me, Not if You Are Faint at Heart
HISTORIC PRESERVATION AND CONSERVATION
Booth Family Rome Prize
JOANNE BOTTKOL
Conservator, Historic Architecture, Conservation, and Engineering Center, Northeast Region, National Park Service
An Exploration of the Preservation of Roman Fascist Monuments
Charles K. Williams II Rome Prize
LOIY WONG
Project Specialist, Building and Sites Department, Getty Conservation Institute
Replicated Experiences
LANDSCAPE ARCHITECTURE
Garden Club of America Rome Prize
ZANETA HONG
Assistant Professor in Landscape Architecture, University of Virginia
Material Raciality
Prince Charitable Trusts/Kate Lancaster Brewer Rome Prize
MICHAEL JAMES SALTARELLA
Associate, Michael Van Valkenburgh Associates, Cambridge, MA
Deviant Landscapes: Irregularity and the Formal Garden
LITERATURE
John Guare Writer’s Fund
Rome Prize, a gift of Dorothy and Lewis B. Cullinan
KIRSTEN VALDEZ QUADIE
Assistant Professor, Program in Creative Writing, Lewis Center for the Arts, Princeton University
Nails: A Novel
Joseph Brodsky Rome Prize, a gift of the E. Bruce Heinz Trust
BENNETT SONGS
Visiting Assistant Professor, Iowa Writers’ Workshop, University of Iowa
Unlived Novel
MEDITERRANEAN STUDIES
Donald and Maria Cox/Samuel H. Kress Foundation Pre-Doctoral Rome Prize*
ANNA MAJESKI
PhD Candidate, Department of Classics, New York University
MEDIEVAL STUDIES
Post-Doctoral Rome Prize
ELEANOR MANNING
Visiting Lecturer, Department of Art History, Dartmouth College
Hybrid Performance System
Luciano Berio Rome Prize
JESSIE MARINO
Adjunct Faculty, Department of Sound, School of the Art Institute of Chicago
Live Performance Project: “The Vanity of Small Differences”
MODERN ITALIAN STUDIES
Post-Doctoral Rome Prize
MICHELLE LOU
Visiting Lecturer, Department of Music, Dartmouth College
Elliott Carter Rome Prize
FELICITY ROSS
Assistant Professor of Italian and the Redemption of Modernity: Communities of Labor: Adriano Olivetti and the Redemption of Modernity
ANTHONY M. CLARK
Samuel H. Kress Foundation Post-Doctoral Rome Prize
PHILIPPE BERTHIER
PhD Candidate, Department of History, Catholic University of America
Communities of Labor: Adriano Olivetti and the Redemption of Modernity: Communalities of Labor: Adriano Olivetti and the Redemption of Modernity
MUSICAL COMPOSITION
Post-Doctoral Rome Prize
MUSICAL COMPOSITION
JILL ST. JOHNSON
Visiting Lecturer, Department of Music, Dartmouth College
Hybrid Performance System
LUCIANO BERIO
Assistant Professor of Italian and the Redemption of Modernity: Communities of Labor: Adriano Olivetti and the Redemption of Modernity
ANTHONY M. CLARK
Samuel H. Kress Foundation Post-Doctoral Rome Prize
PHILIPPE BERTHIER
PhD Candidate, Department of History, Catholic University of America
Communities of Labor: Adriano Olivetti and the Redemption of Modernity: Communalities of Labor: Adriano Olivetti and the Redemption of Modernity

* Allison L. C. Emmerson’s project suggests that Roman tombs were not simply passive memorials, but active spaces that both facilitated and furthered the social, religious, and economic life of the city.
Fliphys W. G. Gordon
National Endowment for the Humanities
Post-Doctoral Rome Prize
DENIS J.-J. ROBICHAUD
Assistant Professor, Program of Liberal Studies, University of Notre Dame

PhD, Columbia University

ITALIAN FELLOWS

Emel Foundation Italian Fellow in Design
FRANCESCO ZORZI
Visual Designer and Illustrator, Amsterdam
Macula

THE FLAMBOYANTS

Kirk Freedenburg, 2002 fellow (Jury Chair)
Brooks and Suzanne Ragen Professor of Classics, Department of Classics, Yale University

LITERATURE

Francine Prose, 2006 Resident (Jury Chair)
Distinguished Writer in Residence, Bard College

JACK LAKE
Professor of Poetry, Iowa Writers’ Workshop, University of Iowa

DAVID WARD
Professor, Department of Music, Northeastern University

LISA BIELAWA, 2010 Fellow
Composer and Vocalist, New York

TED HEARNE
Assistant Professor, Thornton School of Music, University of Southern California

KEERIL MAKAN, 2009 Fellow
Composer and Vocalist, New York

MUSICAL COMPOSITION

DEREK BERGEL, 2002 fellow (Jury Chair)
Composer, Brooklyn

LISA BIELAWA, 2010 FELLOW
Composer and Vocalist, New York

TED HEARNE
Assistant Professor, Thornton School of Music, University of Southern California

KEERIL MAKAN, 2009 FELLOW
Composer and Vocalist, New York

R. H. QUAYTMAN, 2010 RESIDENT
(Jury Chair)
Artist, New York

LOUIE GORGIA
Artist and Susan Weber Professor in the Arts, Bard College

GARY SIMMONS
Artist, Los Angeles

* year one of a two-year fellowship
** year two of a two-year fellowship

Spring 2018

ITALIAN FELLOWS

Emel Foundation Italian Fellow in Design
FRANCESCO ZORZI
Visual Designer and Illustrator, Amsterdam
Macula

THE FLAMBOYANTS

Kirk Freedenburg, 2002 fellow (Jury Chair)
Brooks and Suzanne Ragen Professor of Classics, Department of Classics, Yale University

LITERATURE

Francine Prose, 2006 Resident (Jury Chair)
Distinguished Writer in Residence, Bard College

JACK LAKE
Professor of Poetry, Iowa Writers’ Workshop, University of Iowa

DAVID WARD
Professor, Department of Music, Northeastern University

LISA BIELAWA, 2010 Fellow
Composer and Vocalist, New York

TED HEARNE
Assistant Professor, Thornton School of Music, University of Southern California

KEERIL MAKAN, 2009 Fellow
Composer and Vocalist, New York

MUSICAL COMPOSITION

DEREK BERGEL, 2002 fellow (Jury Chair)
Composer, Brooklyn

LISA BIELAWA, 2010 FELLOW
Composer and Vocalist, New York

TED HEARNE
Assistant Professor, Thornton School of Music, University of Southern California

KEERIL MAKAN, 2009 FELLOW
Composer and Vocalist, New York

R. H. QUAYTMAN, 2010 RESIDENT
(Jury Chair)
Artist, New York

LOUIE GORGIA
Artist and Susan Weber Professor in the Arts, Bard College

GARY SIMMONS
Artist, Los Angeles

* year one of a two-year fellowship
** year two of a two-year fellowship

Spring 2018

ITALIAN FELLOWS

Emel Foundation Italian Fellow in Design
FRANCESCO ZORZI
Visual Designer and Illustrator, Amsterdam
Macula

THE FLAMBOYANTS

Kirk Freedenburg, 2002 fellow (Jury Chair)
Brooks and Suzanne Ragen Professor of Classics, Department of Classics, Yale University

LITERATURE

Francine Prose, 2006 Resident (Jury Chair)
Distinguished Writer in Residence, Bard College

JACK LAKE
Professor of Poetry, Iowa Writers’ Workshop, University of Iowa

DAVID WARD
Professor, Department of Music, Northeastern University

LISA BIELAWA, 2010 Fellow
Composer and Vocalist, New York

TED HEARNE
Assistant Professor, Thornton School of Music, University of Southern California

KEERIL MAKAN, 2009 Fellow
Composer and Vocalist, New York

MUSICAL COMPOSITION

DEREK BERGEL, 2002 fellow (Jury Chair)
Composer, Brooklyn

LISA BIELAWA, 2010 FELLOW
Composer and Vocalist, New York

TED HEARNE
Assistant Professor, Thornton School of Music, University of Southern California

KEERIL MAKAN, 2009 FELLOW
Composer and Vocalist, New York

R. H. QUAYTMAN, 2010 RESIDENT
(Jury Chair)
Artist, New York

LOUIE GORGIA
Artist and Susan Weber Professor in the Arts, Bard College

GARY SIMMONS
Artist, Los Angeles

* year one of a two-year fellowship
** year two of a two-year fellowship

Spring 2018
Each year, distinguished artists and scholars from around the world are invited to the Academy as Residents.

During their stay, Residents live and work as part of the community, serving informally as a resource for the Fellows and participating in special Academy-wide events—concerts, exhibitions, lectures, readings, and instructional walks in Rome. Meet some of our Residents for this spring.
AAR Magazine

**AYAD AKHTAR**
*Writer in Residence, 22 January–19 February 2018*

The journalist Bill Moyers declared Ayad Akhtar, an “actor, novelist, screenwriter and playwright, with an ever-soliciting eye for the wickedness and wonders of the world,” to be the voice of our times. Akhtar’s debut novel American Dervish (2012) was widely praised, and his play Disgraced won the Pulitzer Prize for drama in 2013. His most recent dramatic effort, *JUNK*, ended a three-month run at Lincoln Center’s Vivian Beaumont Theater in January, and was honored with the 2018 Edward M. Kennedy Prize for Drama Inspired by American History. What’s next for this ambitious Pakistani American writer? A clean slate. “I will be working on new material, both fiction and dramatic,” he said. Akhtar’s lecture at the Academy in February addressed “thematic axes of recent work having to do with finance and its practical and ideological dominance today. I wrote about this preliminarily in *JUNK* ... and I will likely continue to explore this theme, though not exclusively, in future work.”

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

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

“My plans are to write a large work for solo organ,” Nico said, “and plant the seeds for a cycle of three concerti—for bassoon, violin, and two pianos, respectively—which I’ll be writing for the next two years.” Nico lived at the Academy at age 13 when his mother, the painter Bunny Harvey, was a visiting artist for six months. (She was also a two-year Fellow in 1974–76.) “Perversely,” he said, “I’ll be living in the same apartment.” For his public presentation at the Academy in March, he joins a fellow Resident, Corinna Da Fonseca-Wollheim. According to Nico, the two will “use Edward Said’s *Culture and Imperialism* as a springboard to talk about simultaneous readings of musical texts,” especially Western composers who flirt with or borrow from music that originated elsewhere in the world.

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

Founded in 1988, Selldorf Architects focuses on reimagining the interiors of institutional, cultural, and residential spaces in minimal, elegant ways. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces in minimal, elegant ways. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces in minimal, elegant ways. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces in minimal, elegant ways. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces. The firm was responsible for projects in minimal, elegant ways. The interiors of institutional, cultural, and residential spaces.

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

**CORINNA DA FONSECA-WOLLHEIM**
*Rea S. Hederman Critic in Residence, 26 February–26 March 2018*

Corinna Da Fonseca-Wollheim is best known for her writing on classical music for the *New York Times*. Not many know that she earned a PhD in early modern Italian literature before becoming a critic. “At Sussex University I delved into the story behind the publication of the first feminist treatise in Italian, *Moderata Fonte’s Il Merito delle Donne*,” Corinna said. “At Cambridge I dove into the life and writings of the wonderfully feisty Jewish poet Sara Copio Sullam.” Corinna plans to explore Rome’s museums, churches, and cafes while finishing some essays and a book review. “I am also looking forward to giving time and space to some creative writing, including a family memoir and a chamber play,” she said. “The family memoir tells the love story of my paternal grandparents and the dark turn it took when the Nazis came to power. Literature, especially by Goethe, plays a big part in this, and I plan to retrace some of the great poet’s steps in Rome.” Corinna anticipates a residency that reflects her graduate student days, “not only because that was the last time I immersed myself in Italian history and culture, but also because after fourteen years of motherhood this will be a fleeting taste of the childless Dolce Vita!”

**BELOW**
*A composition in progress by Nico Muhly.*

**LEFT**
Annabelle Selldorf designed David Zwirner’s gallery on West 20th Street in New York.

**BELOW**
Joey Slotnick (center) and the company of Lincoln Center’s production of *Junk*.
IRM A BOOM
Colin Rowe Designer in Residence, 8 January–26 February

Irma Boom, a graphic designer based in the Netherlands, is known as “The Queen of Books.” She combines what are usually known as “The Queen of Books.” Based in the Netherlands, is Irma Boom, a graphic designer located above her studio in Amsterdam, includes many books—in particular those from the sixteenth and seventeenth centuries, and from the 1960s and 1970s.

During her time at the Academy, Irma staged an exhibition of recent and past work, titled XS to XXL, in her studio. She also spoke with Hou Hanru, artistic director of MAXXI, the national museum of twenty-first-century arts, in February about her collaborations with artists and architects, which include Olafur Eliasson, Sheila Hicks, and Ren Koolhaas. In the age of the iPad and Kindle, Irma continues to make beautifully designed traditional books that are compelling arguments for understanding the built environment of the Mediterranean world.

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

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

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

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

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

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

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

The garden courtyard was a principal component of urban planning in ancient Rome where integrated open spaces were also productive landscapes. For Cinque Mostre – The Tesseract, design duo Jennifer Birkeland and Jonathan A. Scelsa created FlatFarms / The Mosaic Figuration of Roman Courtyard Agriculture with the agricultural practice of espalier, where fruit trees were trained to grow flat against courtyard walls, in mind. Jennifer and Jonathan are partners in the New York–based architecture design firm op.A.

Both teach at schools in Pennsylvania, New York, and Rhode Island.
Recognized for music that explores the interior worlds of instruments, Suzanne Farrin is composing a forty-minute opera, *The Hour of the Star*. Based on a short novel by Clarice Lispector, her composition will provide a view into the author’s early life in Brazil and the voicelessness of poverty. Suzanne is professor and chair of music at Hunter College and professor of composition at the Graduate Center, City University of New York.

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

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

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

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

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

As an archaeologist, Sophie Crawford Brown has research interests that focus primarily on central Italic architectural terracottas produced during the last three centuries BCE. In February Sophie organized a conference at the Academy, “Minturnae between Lazio and Campania,” that brought together leading Italian and American scholars to discuss issues related to Romanization, colonization, and cross-cultural interaction. Sophie is a PhD candidate in the Interdisciplinary Graduate Group in Art and Archaeology of the Mediterranean World at the University of Pennsylvania.
EASTERN APPROACHES

In the realm of ideas, the notion of a culture clash between East and West gained force with the publication of Orientalism (1978) by Edward Said, who proposed that European intellectuals constituted the Islamic East as a foil for enlightened Western values. Flash forward to the present: post-September 11 conflicts in the Middle East and North Africa, combined with seismic demographic and cultural shifts in Europe, not to mention socioeconomic anxieties in the United States, have refocused attention on Said’s divisive paradigm. This spring, AAR presents a series of public events where international scholars and artists reexamine the apparatus inherited from Said and his critics, exploring new methodological avenues for investigating both misunderstandings and exchanges between the East and West.

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

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

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

PATRICIA H. LABALME FRIENDS OF THE LIBRARY LECTURE
Mary Roberts
East of West: Edward Said, Melancholy Time, and the Orientalist Interior
Thursday, 22 March 2018

Horological inventions and the transplantation of metropolitan time marking practices to colonial outposts were a fulcrum of the empire building of nineteenth-century European nation states. Western progress and its counterpart, the non-West as a repository of premodernity, were part of the telos of modern colonialism and orientalism. A recent global turn has resituated European orientalism within a broader, more politically contested cultural geography. It’s a move east of west. How is the temporal logic of modernity differentially articulated across this expanded cultural geography of the visual? Analysing the interiors of two nineteenth-century British orientalist artist-collectors in the imperial capitals of Istanbul and London, and the Islamic and European art displayed there, Mary Roberts discloses their entanglements within British, Ottoman, and Sicilian orientalism. In doing so, she reveals the ways the aesthetics of these spaces were inflected by the heterochronicity of Ottoman and European modernity. Focusing on the temporal logic of these sites enables us to elaborate the transcultural and transhistorical complexities of art’s time.

Mary Roberts is John Schaeffer Professor of Art History at the University of Sydney in Australia. She is the author of Istanbul Exchanges: Ottomans, Orientalists, and Nineteenth-Century Visual Culture (Oakland: University of California Press, 2015), which maps patterns of transcultural exchange between Europe and the Ottoman Empire in the nineteenth century.
The Terra Foundation and the Academy share a commitment to the idea that art can both distinguish and unite cultures, and that the study and enjoyment of the arts transcend national boundaries. David’s work in Rome, and that of future Terra Fellows, will help to illuminate American art and artists, especially those who have themselves been influenced or moved by European places and traditions.

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

Below
Nomentanus Bridge, Rome, 1864–79.
American Academy in Rome Photographic Archive, Parker Collection n. 251.

This publication is generously supported by Jessie and Charles Price.

We thank the following for their support of the American Academy in Rome (October 1, 2017–February 29, 2018).
Bunny Harvey, FAAR’76
Suzanne Hanson
Professor Alden R. Gordon and
Richard M. Olcott, FAAR’04 and Betsy Ennis
Raymond Learsy
Albert Lamb III, FAAR’70
Stephen Kieran, FAIA, FAAR’81
Susan and David Kertzer, RAAR’00
William Chester Jordan
Mary Margaret Jones, FAAR’98 and
Jasper Johns/Low Road Foundation
Elise Jaffe + Jeffrey Brown
Gagosian
James L. Franklin Jr., FAAR’75
Anne H. Fitzpatrick
Lynn Feintech and Anthony Bernhardt
Andrea Henderson Fahnestock
Robert W. Evans, FAAR’73
Dana English and Thomas Whalen
Robert W. Evans, FAAR’73
Professor Jean Cadogan
Nathan Clements-Gillespie
FAAR’76, RAAR’08

AAR Patron Members

Chairman’s Council
Suzanne Deal Booth
William B. Hart and Constance Eaton
Mr. and Mrs. Edward Hyman
Dr. Peggy McEvoy
Jeanne and Alexander Sloane

President’s Council
Judith and David Barrett
Wendy Evans Joseph, FAAR’84
Susan and Peter Nitze
Townes L. Osborn and Robert S. Marquis
Beth K. Pfeiffer
Anne Jacques Phelps
Cynthia Hazen Polsky and Leon Polsky

McKim & Morgan Society Members

Paul Arpaia, FAAR’88
Andrew N. Baer and
Beryl Baer-Sharrar
Robert Reaser, FAAR’78, RAAR’11
Larry Thomas Bell, FAAR’83 and
Andrea Omstead
Mary Jo and Richard C. Bell,
FAAR’53, RAAR’75
Mirka Benes, FAAR’90
Ludmila Schwarzenberg Bidwell
Thomas Bosworth, FAAR’81
Charles Brickbauer, FAAR’57
Steven Brooke, FAAR’93
Patricia Fortini Brown, FAAR’90, RAAR’01
Caroline A. Brzeluzis, FAAR’86, RAAR’89
Dr. Virginia Bush Suttman, FAAR’77
Adelle Chatfield-Taylor, BAAR’84
and John Guare, RAAR’13
Chuck Close, FAAR’96
Daryl and Robert S. Davis, FAAR’91
David G. De Long, RAAR’98
Judith Di Miao, FAAR’78, RAAR’09,
AAFA’17, AIA
Francine du Plessis Gray, RAAR’80
Harry B. Evans, FAAR’73, RAAR’91
Diane Favro, RAAR’15 and
Filker K. Yegul, RAAR’98
James L. Franklin Jr., FAAR’75
Jane W. Crawford, FAAR’82, RAAR’96 and
Bernard Frischer, FAAR’76, RAAR’97
Warren Bryan Fuermann
Katherine A. Gefken, FAAR’55
Frank S. Gilligan
John W. Haeger
Mrs. Mark Hampton
Ann Hartman
George E. Hartman, FAAR’78, RAAR’96
and Jan Cigiano
Susan R. Hughson and
George A. Hinds, FAAR’84, AIA
Louise K. Hirschfeld and Lewis B. Cullinan
Professor Richard L. Hoffman, FAAR’72
James R. Jarrett, FAAR’59
Robert J. Jergens, FAAR’87
Wendy Evans Joseph, FAAR’84
Buff S. Kavelman
Richard G. Kenworthy, FAAR’70
G. N. Krauer, RAAR’85 and Keza Krauer
Marjorie J. Krueck McNab, FAAR’83
Lisa Kressbach
Anne Laidlaw, FAAR’61, RAAR’76

Albert Lamb III, FAAR’70
Leila Laughlin and Daniel Javitch, Charrin
Foundation
William Levitan, FAAR’88 and Debra Nails
Carol F. Lewine
Elizabeth Locke and John Szelist
Maria Teresa Marabini Monos, FAAR’64
Annette and Craig McIneely
Melissa Meyer, FAAR’21
Chas A. Miller III and Birch Coffey
Henry A. and Judith R. Milton
Bisioe and Grover E. Mouton, FAAR’73
Kathy Muehlmann, FAAR’88 and
James Muehlmann, FAAR’82
Gaynn Moulir, FAAR’80
Ili Nagy, FAAR’96, RAAR’09 and
Eric Lindgren
Susan and Peter Nitze
Laurie Nussdorfer, FAAR’81 and
Nicholas Adams, FAAR’88
Nancy J. O’Boyle
James E. Packer, FAAR’64
Paul R. P. Pawlowski, FAAR’69 and
Ingrid Anderson
Beverly Pepple, RAAR’96
Catherine and William L. Plumb, FAAR’86
Professor Michael C. J. Putnam, FAAR’64,
RAAR’70 and Mr. Kenneth Gaulin
Cynthia Pyke, FAAR’70 and Richard Kayne
Dr. W. G. Rainer MD, PC
Peter G. Rolland, FAAR’78, FAAPA
C. Brian Rose, FAAR’92, RAAR’12
Shirley F. Royal Jenkins
Susan C. Salay
Malcolm R. Swedenborg
Peter F. Smith, FAAR’69
Pamela F. Starr, FAAR’84
James Timberlake, FAAR’83, FAIA and
Ms. Marguerite Rodgers
James and Meriget Turner Trust
Ann Weber
Phoebe D. Weil, RAAR’07
Kathleen Weil-Garris Brandt, RAAR’82
Charles Wilke, FAAR’62, RAAR’98 and
Aileen Gatten
T. C. Price Zimmerman
Anonymous (3)
When in Rome:

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

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

2. **Caffè Canova Tadolini**
Via del Babuino, 150
One of my favorite cafes is by the Piazza di Spagna, but it’s actually on Via Flaminia, just a few blocks north of Piazza del Popolo. Borghetto Flaminio opens on Sundays at 10:00 am, and there’s a small entrance fee.
—Allen Frame

3. **San Ponziano**
Via Urbana, 260
Not far from Baslica di Santa Maria Maggiore and about as old, the little church is a quiet spot on the Esquiline. One enters through a courtyard that is at roughly fifth-century ground level. The mosaics in the apse are beautiful and strange, with symbols of the evangelists seemingly swimming in the sea behind Christ. In the daytime, without artificial light, you can imagine how the gold in the mosaics would have looked in antiquity.
—Michelle L. Berenfeld

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

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

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.

To learn more, please visit: AAROME.ORG

American Academy in Rome Board of Trustees
Sir David Adjaye, RAAR’16
Laurino Anderson, RAAR’06
Alessia Antonini
Pierpaolo Barzan
Cynthia L. Beck
Suzanna Borghese
Jim Brennan
Martin Broady, RAAR’02
Cary J. Davis, Chair-Elect
Sharon Davis
Mary E. Frank
Ginevra Elkan Gaetani
Lyle Ashton Harris, FAAR’03
Walter J. Hood, FAAR’97, RAAR’14
Mary Margaret Jones, FAAR’98, Chair
David L. Kertzer, RAAR’00
David A. Lang, FAAR’91, RAAR’17
T trom Mayne
William B. McGurn III
Roberto A. Migone
Simon D. Mondant AM
Helen Nagy, FAAR’86, RAAR’09
Nancy Novagrod
John Ochsendorf, FAAR’08, Director*
James J. Popeo, J.D., President
John R. Phillips
Kelly D. Powell, FAAR’02*
Jacquie H. Price
Francine C. Price, RAAR’06
Mark Robbins, FAAR’97, President*
Michael Rock, FAAR’00
John F. W. Rogers, Vice Chair
C. Brian Rose, FAAR’92, RAAR’12, Vice Chair
Michele R. Salzman, FAAR’87, RAAR’08**
Louisa Stude Sarofim
Frank M. Snowden, RAAR’04
Charles K. Williams II
Adam D. Weinberg
Robert Storr
Calvin Tsao, RAAR’10
Adan D. Weinberg
Charles K. Williams II
Ted C. Williams, FAAR’83
Fred Wilson

LIFE TRUSTEE
Michael C. J. Putnam, FAAR’54, RAAR’70
FAAR Fellow, American Academy in Rome
RAAR Resident, American Academy in Rome
** ex officio
** Trustee representing the Advisory Council on Classical Studies to the Committee on the Humanities.

List current as of March 20, 2018.

American Academy in Rome Magazine
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.

To learn more, please visit: AAROME.ORG

Courtesy Clima Gallery, Milan and/e Operativa, Roma/Roma. Photograph by altrospazio.