



**AMERICAN
ACADEMY IN
ROME
MAGAZINE**

**FALL/WINTER
2016**

Welcome to the Fall 2016 issue of *AAR Magazine*.

In this issue, we celebrate this year's central theme of *American Classics*, exploring programs and work that define what it means to be American and the ways in which this is reframed in the context of our setting in Rome. We also feature the artists, writers, scholars, and composers in our diverse and expansive community, as well as one of our signature programs: the Rome Sustainable Food Project, which recently published its latest cookbook, *Carne*. We also highlight new partnerships with organizations such as the Helen Frankenthaler Foundation and the Institute for International Education, which help expand our audiences.

Vi diamo il benvenuto al numero “Autunno 2016” dell’*AAR Magazine*.

Questo numero è dedicato agli *American Classics*, il tema centrale attorno al quale si snoda l'attività di quest'anno dell'Accademia: eventi e lavori che definiscono che cosa significhi “essere americani”, e le maniere in cui questo concetto si riconfigura nel contesto della nostra presenza a Roma. Siamo lieti di farvi conoscere gli artisti, gli scrittori, gli studiosi e i compositori che operano nella nostra Comunità sempre più ampia ed eterogenea, a uno dei nostri programmi distintivi, il Rome Sustainable Food Project, che quest'anno celebra la pubblicazione del suo ultimo libro di cucina, *Carne*. Siamo inoltre felici di illustrarvi le nostre nuove collaborazioni, con organizzazioni come la Helen Frankenthaler Foundation e l'Institute for International Education, che contribuiscono a rendere il nostro pubblico sempre più vasto.

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LETTER FROM THE PRESIDENT:



The arrival of the new Rome Prize winners in September means the beginning of new conversations that will last throughout the year, and for years to come. With topics ranging from analyses of ancient refuse deposits to research on the role of radio opera in early 20th-century Italian culture, we are looking forward to the ideas and projects that will be generated at AAR over the coming months.

The work of the Fellows and Residents creates a rich set of intersections with this year's central theme of *American Classics*. Exhibitions, concerts, and programs in Rome, New York, Houston, and Los Angeles will reconsider how the classical canon in image, music, text, and architecture has helped define what it means to be American and the ways in which such identity will be reframed in the future. These programs underscore the vital importance of scholars and artists and helps bring their work to a wider audience.

Increasingly AAR programs are supported and inflected by new partnerships, such as those with the Helen Frankenthaler Foundation, the Institute for International Education, and La Quadriennale di Roma. These collaborations exemplify the role of AAR as part of a global dialogue that keeps innovative thinking and creativity at the forefront of contemporary life. The Academy provides support for independent work in the arts and humanities, an ever-rarer commodity, and helps that work reach broader and more diverse audiences.

L'arrivo dei nuovi vincitori del Rome Prize a settembre segna l'avvio di una serie nuova di conversazioni che durerà per l'intero anno accademico, e per gli anni a venire. Gli argomenti toccati finora sono molteplici, e spaziano dall'analisi dello smaltimento dei rifiuti nell'antichità al ruolo delle produzioni radiofoniche operistiche nella cultura italiana del primo Novecento: siamo desiderosi di scoprire le idee e i progetti che nasceranno in Accademia nei prossimi mesi.

Il lavoro di Borsisti e Residenti crea una corposa rete di intersezioni con il tema centrale di quest'anno, dedicato agli *American Classics*. Le mostre, i concerti e i programmi tenuti a Roma, New York, Houston e Los Angeles riconsidereranno il modo in cui il canone classico riflesso nelle immagini, nella musica, nei testi letterari e scientifici e nell'architettura ha partecipato a definire ciò che significa "essere americani" e le modalità in cui tale identità sarà ripensata nel futuro. Questi programmi pongono l'accento sull'importanza vitale dell'attività degli studiosi e degli artisti, e contribuiscono a diffonderla presso un pubblico più ampio.

Sempre più, i programmi dell'American Academy in Rome sono sostenuti e influenzati da nuovi rapporti di cooperazione, come quelli—per nominarne solo alcuni—con la Helen Frankenthaler Foundation, l'Institute for International Education e la Quadriennale di Roma. Queste collaborazioni sono un esempio del ruolo giocato dall'American Academy in Rome all'interno di un dialogo su scala globale che pone il pensiero innovativo e la creatività in primo piano nella vita contemporanea. L'Accademia sostiene l'attività indipendente nelle arti e nelle discipline umanistiche, offrendo un beneficio sempre meno comune, e dà il suo contributo affinché questi lavori raggiungano platee più vaste e diversificate.

Mark Robbins, President



Follow [@aarpresident](#) on Instagram for up-to-the-minute images of all that's happening with AAR.

OPPOSITE

AAR president Mark Robbins on the roof of Fendi's new headquarters at Rome's Palazzo della Civiltà Italiana, a building commissioned by Benito Mussolini in 1943.

Photo by Sergio Marini.



[#fellows](#) [#staff](#) [#thetablegetslonger](#)
September 15, 2016



[#chrisbehr](#) [#romesustainablefoodproject](#)
October 12, 2016 (see p. 26)



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July 21, 2016 (see p. 30)



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October 13, 2016



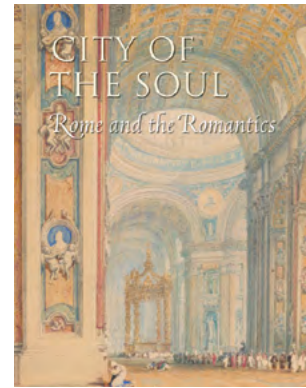
[#mika](#) [#giorgiomoroder](#) [#mckimmedal](#)
June 9, 2016 (see p. 30)

Hurlin's fellowship project premieres to acclaim

As a puppet artist, **Dan Hurlin** has a great affinity for performance texts and visual art by the Italian futurists. While in Rome as the 2014 Jesse Howard, Jr. Rome Prize Fellow in Visual Art, he learned that four puppet plays by artist and writer Fortunato Depero were never produced. After traveling to Rovereto to study the archives, he found a treasure trove of documentation with notes with stage directions and set designs. Now Dan has created a four-play presentation, *Demolishing Everything with Amazing Speed*, with music commissioned by Dan Moses Schreier, which was presented at Bard SummerScape

this summer and garnered praise in the *New Yorker* and *New York Times*. Currently director of the graduate program in theater at Sarah Lawrence College, where he teaches both dance composition and puppetry, Dan has served on the faculties of Bowdoin, Bennington, and Barnard College and Princeton University. He is the recipient of a John Simon Guggenheim Fellowship in choreography, an Alpert Award in the Arts, OBIE and BESSIE Awards, and a United States Artists Prudential Fellowship in theater. For his next project, Dan is considering a project using futurist performance texts, manifestos, and visual art as a starting point, or an opera.

BELOW
Demolishing Everything With Amazing Speed at the Richard B. Fisher Center for the Performing Arts at Bard College.



Pinto offers a new look at Rome and the Romantics

Professor **John Pinto** (1975 Fellow, 2006 Resident) is an esteemed scholar who has dedicated his career to the architecture, urbanism, and landscape of Rome, with a particular focus on the 18th century. Howard Crosby Butler Memorial Professor Emeritus of Art and Archaeology at Princeton University, John recently shared his work with a wider public, through an exhibition at the Morgan Library & Museum last summer titled *City of the Soul: Rome and the Romantics*. The exhibition presented a century of artistic impressions of Rome through a superb selection of prints and drawings by masters such as Giovanni Battista Piranesi (1720–1778) and J. M. W. Turner (1775–1851). For Rome-aphiles, the show was a magnificent opportunity to revel in the city and its environs as they were before the days of selfie sticks and Starbucks. For those that missed the show, it can still be enjoyed in the accompanying exhibition catalogue.

John's next project also promises to inspire yearnings for Rome and is a capstone of his life's work: a book on architecture and urbanism in 18th-century Rome.

Hurlin: photo © Stephanie Berger; Reid Kelley: photo courtesy of John D. & Catherine T. MacArthur Foundation; Prose: courtesy of HarperCollins.



Reid Kelley wins a MacArthur

Trained as a painter, **Mary Reid Kelley** (2011 Fellow) creates narrative videos set within her own stylized black-and-white drawings. Made with videographer Patrick Kelley, her projects are often informed by the crude, black-and-white figures of early animation and the lo-tech look of amateur film. They frequently explore the roles of women, sexuality, and language, as well as art historical tropes. Her trilogy related to the Greek myth of the minotaur—*Priapus Agonistes* (2013), *Swinburne's Pasiphae* (2014), and *The Thong of Dionysus* (2015)—recently debuted as a complete set at the Hammer Museum. Her videos and installations have also been

screened, exhibited, and performed at numerous national and international venues, including the Institute for Contemporary Art, Boston, the Tate Modern, and the Wexner Center for the Arts. In addition to having received the Rome Prize and other awards, Mary was recently recognized as a 2016 MacArthur Fellow. Based in Saratoga Springs, New York, she is a senior critic at the University of Pennsylvania School of Design and a critic in painting at the Yale University School of Art.

ABOVE
A still from *Priapus Agonistes*.

Newest novel by Prose debuts this fall

Author **Francine Prose** (2006 Resident and AAR Trustee) has stated that her favorite writing stylists include John Cheever, James Joyce (the story "The Dead" is a particular favorite), and Marcel Proust, as well as contemporaries such as Deborah Eisenberg. Like her writing, Francine's interests are varied and wide-ranging. She has worked in art criticism and contributed to the *Wall Street Journal* and *Aperture*, among many other publications. Her most recent novel, the observant and darkly humorous *Mister Monkey* (2016), follows the intriguing exploits of a constellation of characters affiliated with an off-off-off-off Broadway children's musical. She conducted research for the novel *Caravaggio: Painter of Miracles* while at the American Academy in Rome.

Among her previous novels, *A Changed Man* won the Dayton Literary Peace Prize, and *Lovers in the Chameleon Club, Paris 1932* provided a sweeping view of life in pre-Occupation Paris. Her works of nonfiction include the highly acclaimed *Anne Frank: The Book, The Life, The Afterlife* and the *New York Times* bestseller *Reading Like a Writer*.





Ralph Ellison

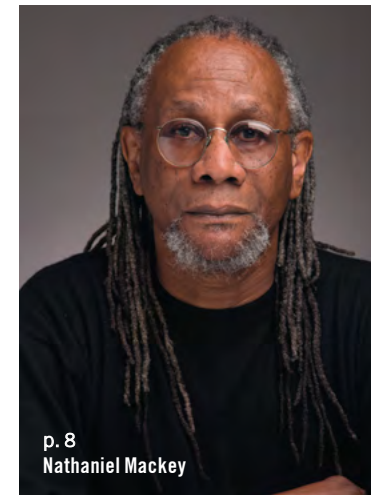
Novelist, critic, and scholar **Ralph Ellison** (1913–1994) came to the Academy for a two-year fellowship in 1955—on the heels of winning the National Book Award for his now classic novel *Invisible Man* (1952). While in Rome, Ellison befriended the writer **Robert Penn Warren**, who was a Resident at the Academy in 1957, and even contributed a short story to an anthology Warren was editing at the time, *A New Southern Harvest* (1957).

It was a heady period for artists and writers at the Academy. For the prior half century—since its founding in 1894—the Academy had sought mainly to reinforce the classical canon. Laurence Roberts, an Asianist and museum director who served as the Director of the Academy from 1947 to 1959, shifted the emphasis to contemporary and modern practices. AAR was fast becoming a home for artists, writers, and architects with diverse backgrounds and even more diverse interests—a place where Ellison, whose writing dealt with such difficult subjects as race, personal identity, and Marxism, could get the time and space to think and work.

LEFT
Ralph Ellison, June 1957.
Photo © James Whitmore/The LIFE Picture Collection/
Getty Images.

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

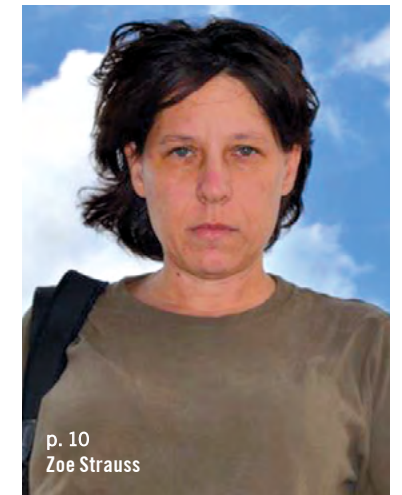
During their stay, Residents serve as senior advisors to Rome Prize recipients and host special Academy-wide events—concerts, exhibitions, lectures, readings, and instructional walks in Rome. Meet some of our Residents for this fall/winter.



p. 8
Nathaniel Mackey



p. 9
Ping Chong



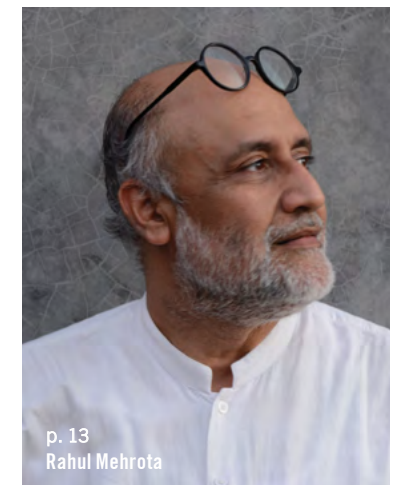
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Zoe Strauss



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Tom Crow



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Shadi Bartsch



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Rahul Mehrota

Mackey portrait: Paul Schraub; Chong portrait: Adam Nadei; Strauss portrait: Ashley Thompson.

Nathaniel Mackey

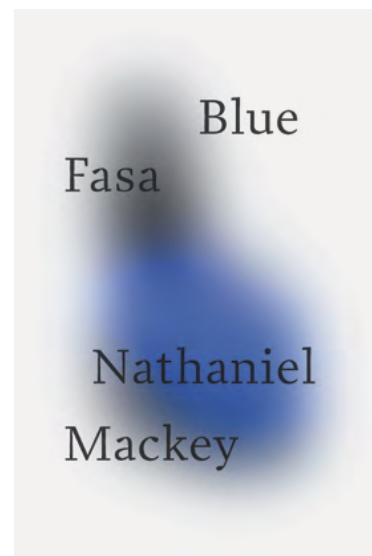
William B. Hart Poet in Residence
19 September–17 October

A writer of poetry, fiction, and literary criticism, Nathaniel Mackey won the National Book Award for poetry for *Splay Anthem* (2006), the 2015 Yale Bollingen Prize for Poetry for *Outer Pradesh* (2014), and the Poetry Foundation's 2014 Ruth Lilly Poetry Prize for lifetime achievement. The Reynolds Price Professor of Creative Writing at Duke University, Nate is also the longtime editor of *Hambone*, "a journal of innovative poetry and prose." Music—primarily jazz—reverberates through much of his writing, as does awareness of African and African American traditions.

In his poetry volumes, Nate intertwines two long serial poems, "Song of Andoumboulou" and "Mu," in a project whose ambition and scope have prompted comparisons to Walt Whitman's *Leaves of Grass* and Ezra Pound's *Cantos*. The title of the most recent installment, *Blue Fasa* (2015), hints at its structure and themes, bringing the "Blue" of the jazz classic "Blue Bossa" (a hard bop instrumental inflected by Brazilian bossa nova) together

with the suggestion of a West African griot epic as told by the Fasa, a clan from ancient Ghana. During his residency at the Academy, Nate continued work on his serial poems and presented a reading of his work.

Scheduled for release in February 2017, *Late Arcade* extends another of Nate's ongoing projects: the multivolume prose novel *From a Broken Bottle Traces of Perfume Still Emanate*. Told in the form of letters from a jazz musician known as "N.," *From a Broken Bottle* has earned accolades for its "exquisite rhythmic lyricism" (*Bookforum*).



Nathaniel Mackey's forthcoming novel, *Late Arcade*, and most recent volume of poetry, *Blue Fasa*.



ABOVE
Ping Chong's
Collidescope 2.0,
performed in 2016.

BELOW
Collidescope,
performed in 2014.



Top: photo by John Solem; bottom: photo by Josh Sheldon.

Ping Chong

Mary Miss Artist in Residence
19 September–29 October

Renowned theater artist Ping Chong has created over 90 vanguard works for the stage that have been presented across the country and around the world. Ping Chong + Company, the ensemble he founded in 1975 and continues to lead, is dedicated to addressing significant cultural and civic issues through art and theater productions. Company projects range from grand-scale, cinematic, multidisciplinary productions to the intimate "chamber story-telling" of Ping's ongoing *Undesirable Elements* series, developed collaboratively with specific communities.

In Rome, Ping talked with Hou Hanru, the artistic director of MAXXI, the Italian national contemporary art museum, and showed excerpts from two current projects: *Collidescope: Adventures in Pre- and Post-Racial America* (2014–) and *Beyond Sacred: Voices of Muslim Identity* (2015–). Inspired in part by the killings of Trayvon Martin, Michael Brown, and others, *Collidescope* combines theater, movement, video projections, and a collaged soundscape in a prismatic investigation of the history of violence directed at African Americans from the colonial era to the present. *Beyond Sacred*, part of the *Undesirable Elements* series, chronicles the diverse experiences of five Muslim New Yorkers who came of age at a time of increasing Islamophobia in the United States. The public event was part of the *Conversations/Conversazioni* series.



Zoe Strauss's
South Philly
(Mattress Flip
Front), 2001.

Zoe Strauss

Richard Grubman/Caroline Mortimer
Photographer in Residence
19 September–7 November

Zoe Strauss's photography is closely identified with her home city, Philadelphia, even though she has made images in many other locales. Committed to making her images broadly accessible outside conventional art channels, she began displaying and selling them in a single-day exhibition held annually from 2001 and 2010 under an Interstate 95 overpass in South Philadelphia. Her project and her intimate, unflinching

pictures soon attracted critical attention, an invitation to exhibit at the 2006 Whitney Biennial, and comparisons to such photographers as Walker Evans and Nan Goldin. The retrospective exhibition *Zoe Strauss: Ten Years* premiered at the Philadelphia Museum of Art in 2012 and traveled to the International Center of Photography in New York in 2013. Its body of work revealed Zoe's "unique ability to transform the quotidian or even ugly into something extraordinary" as she "exposes the invisible class...and in doing so, demands our attention" (*Village Voice*).

Zoe discussed her relationship with Philadelphia and her use of photography and political outreach to engage wider audiences and revive troubled urban neighborhoods in an October lecture at the Academy presented in conjunction with the series *New Work in the Arts & Humanities: American Classics*. Her talk coincided with the opening of the AAR exhibition *A View of One's Own—Three Women Photographers in Rome*. Like the exhibition itself, Zoe's talk was part of FOTOGRAFIA, Festival Internazionale di Roma.

Thomas Crow

James S. Ackerman Scholar in Residence
27 October–21 November

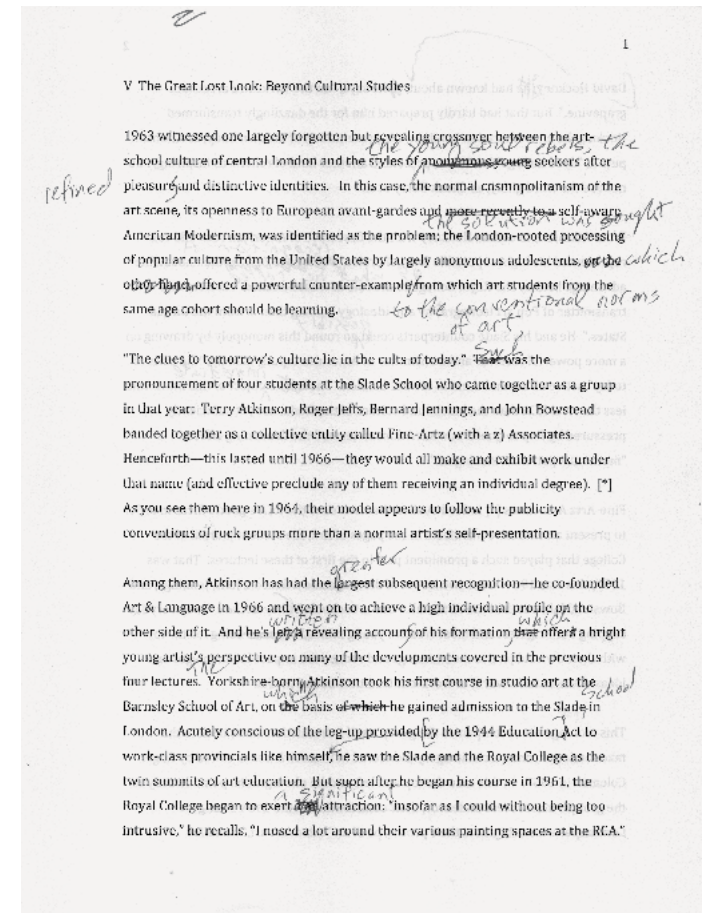
Thomas Crow's research and teaching interests extend from the late-17th century in Europe to the contemporary period, with particular attention throughout to what he terms "the interaction between artistic creation and social circumstance." Currently the Rosalie Solow Professor of Modern Art and Associate Provost for the Arts at the Institute of Fine Arts, New York University, he has also been a contributing editor at *Artforum* for 20 years. His first book *Painters and Public Life in Eighteenth-Century Paris* (1985) received multiple awards and is often credited with sparking renewed scholarly interest in this period. He has also published several acclaimed volumes on modern art and criticism, as well as essays on artists Gordon Matta-Clark and Robert Smithson.

"You won't see Pop the same way" (*Art Review*) after reading *The Long March of Pop: Art, Design, and Music, 1930–1995* (2015), Tom's most recent book. He definitively broadens the context in which pop art is usually discussed, telling a deeper and more complicated story that encompasses folk art and folk music, advertising and rock album covers, and the art of Jeff Koons and Damien Hirst. Tom is currently working on the Paul Mellon Lectures he will give at the National Gallery, London, and the Yale Center for British Art in 2017. His topic is style, music, and art in London during the 1950s and 1960s.



LEFT
The cover of
Thomas Crow's
new history of
pop art.

BELOW
Manuscript page
for Thomas Crow's
Paul Mellon
Lectures with
revisions.



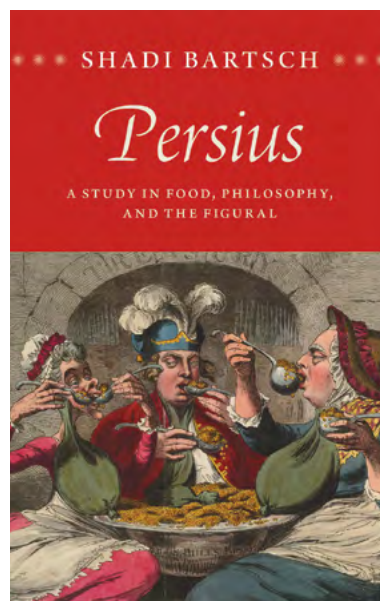
Shadi Bartsch

Lucy Shoe Meritt Scholar in Residence
19 September–31 October

Shadi Bartsch, the Helen A. Regenstein Distinguished Service Professor of Classics at the University of Chicago, specializes in Roman literature and philosophy of the early Roman Empire. She has researched, taught, and written extensively on such authors as the philosopher Seneca the Younger and the poet and satirist Persius, translating texts and producing wide-ranging critical studies including *The Mirror of the Self: Sexuality, Self-Knowledge, and the Gaze in the Early Roman Empire* (2006) and *Persius: A Study in Food, Philosophy, and the Figural* (2015), her most recent book. Shadi is also interested in the reception of the Greco-Roman classics in modern China and has been a visiting scholar at the National Science Foundation in Taipei. While in Rome this fall, she worked on a new translation of Virgil's *Aeneid*.

The satires of Persius are notoriously puzzling, filled with strange, almost Rabelaisian imagery regarding food, digestion, and sexuality. Drawing on scholarship in philosophy, literature, and ancient medicine, Shadi's book analyzes Persius's metaphors to reveal how he uses them to support the tenets of his Stoic philosophy. Her "radical and provocative account" (*Times Literary Supplement*), "exemplary methodology" (*Classical Journal*), and "clarity and engaging style" (*Classical Review*) have earned widespread praise for her fresh insights into her subject.

200	APPENDIX	Referent to stomach:	Uses
31.17.127	Honey	No	Cure for abscesses
32.14.27	Tortoise flesh	No	Remedy for pus in the ears
32.14.38	Tortoise	No	Remedy for salamander bites
32.14.39	Tortoise flesh	No	Cure for paralysis and diseases of the joints
32.16.43	Tortoise or sciaurus	Yes	Relieves nausea and indigestion caused by honey
32.17.46	Tortoise	No	Antidote for poisons
32.18.48	Sea frogs	No	Antidote for poisons
32.18.48	River frogs	No	Antidote for poisons
32.20.68	Sea crabs	No	Counteracts doryenium and sea lice poison
32.25.74	Garam	No	Remedy for ear complaints
32.26.74	Deqlish bean	No	Relieves toothache
32.26.81	Frogs	No	Strengthens loose teeth
32.26.81	Frog's liver	No	Relieves toothache
32.27.84	Fish glue	No	Removes wrinkles
32.27.85	Frogs	No	Removes itch, scab
32.28.89	Frogs	No	Relieves stiff necks
32.28.90	Frogs	No	Cure for quinsy, diseased tonsil
32.29.92	Frogs, or fish	No	Cure for cough
32.31.101	Frogs and squills	Yes	Cure for dysentery
32.32.102	Pulmo marinus	No	Cure for stone
32.34.106	Sea scorpion	No	Disperses superficial abscesses
32.34.107	Ash of the head of menne	No	Relieves pustules on the pudenda
32.36.110	Frog's intestines	No	Cure for gut
32.38.113	Frogs	No	Cure for quartans
32.38.114	Frog's entrails	No	Relieves chills of fever
32.38.115	River crabs	No	Cure for quartans
32.39.117	Water frogs	No	Cure for dropsy
32.40.119	Stingray's liver	No	Cure for pruritus and itch-scab
32.46.129	Zmarides	No	Enhances breast milk
32.47.136	Frogs	No	Acts as a depilatory
32.51.140	Frogs	No	Relieves itch-scab on horses
33.25.85 (1938 Loeb)	Gold	Yes	Loosens the bowels
33.47.133 (1938 Loeb)	Metaphorical bankruptcy	No	Bankruptcy metaphor
33.57.163 (1938 Loeb)	Violet	No	Used to adulterate Indian blue
34.32.123 (1938 Loeb)	Shoemakers' black (chalcanthron)	No	Used to make something fast
34.32.127 (1938 Loeb)	Shoemakers' black (chalcantion)	No	Relieves swelling of the uvula
35.18.36 (1938 Loeb)	Crimson clay	No	Used to adulterate Paracetonium
36.34.142	Jet	No	Cure for toothache
37.12.47	Honey	No	Describes the color of decocted honey
37.74.195	Gems	No	Makes gems more colorful



LEFT
The cover of *Persius*, Shadi Bartsch's most recent book.

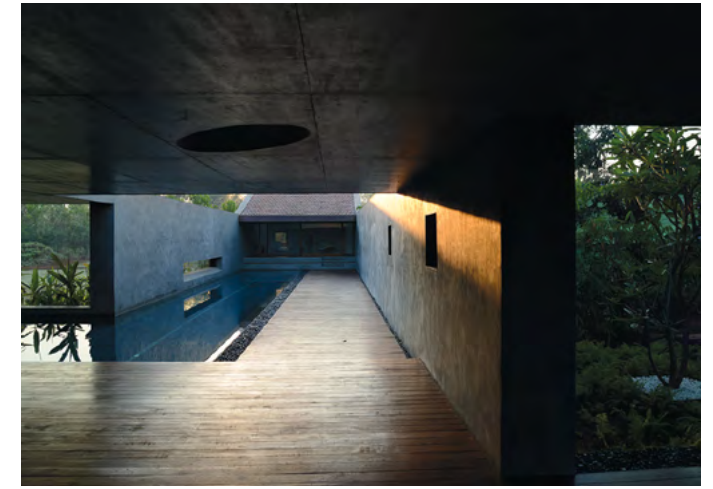
ABOVE
A page from the book's appendix listing ancient remedies for various maladies.

Rahul Mehrotra

James Marston Fitch Historic Preservationist in Residence
19 September–17 October

An architect, urbanist, and educator, Rahul Mehrotra is the principal of RMA Architects of Mumbai, India, and Boston, Massachusetts, and a professor in the Department of Urban Planning and Design at Harvard University's Graduate School of Design. He and his firm have designed art and education facilities, individual houses and social housing schemes, corporation headquarters and factories, retail boutiques and public restrooms, in Mumbai and throughout India. Rahul is also in the vanguard of preservation practices in India. He is currently writing a book about urbanism, preservation, and architecture in India using examples from his practice, and he worked on this project while in Rome.

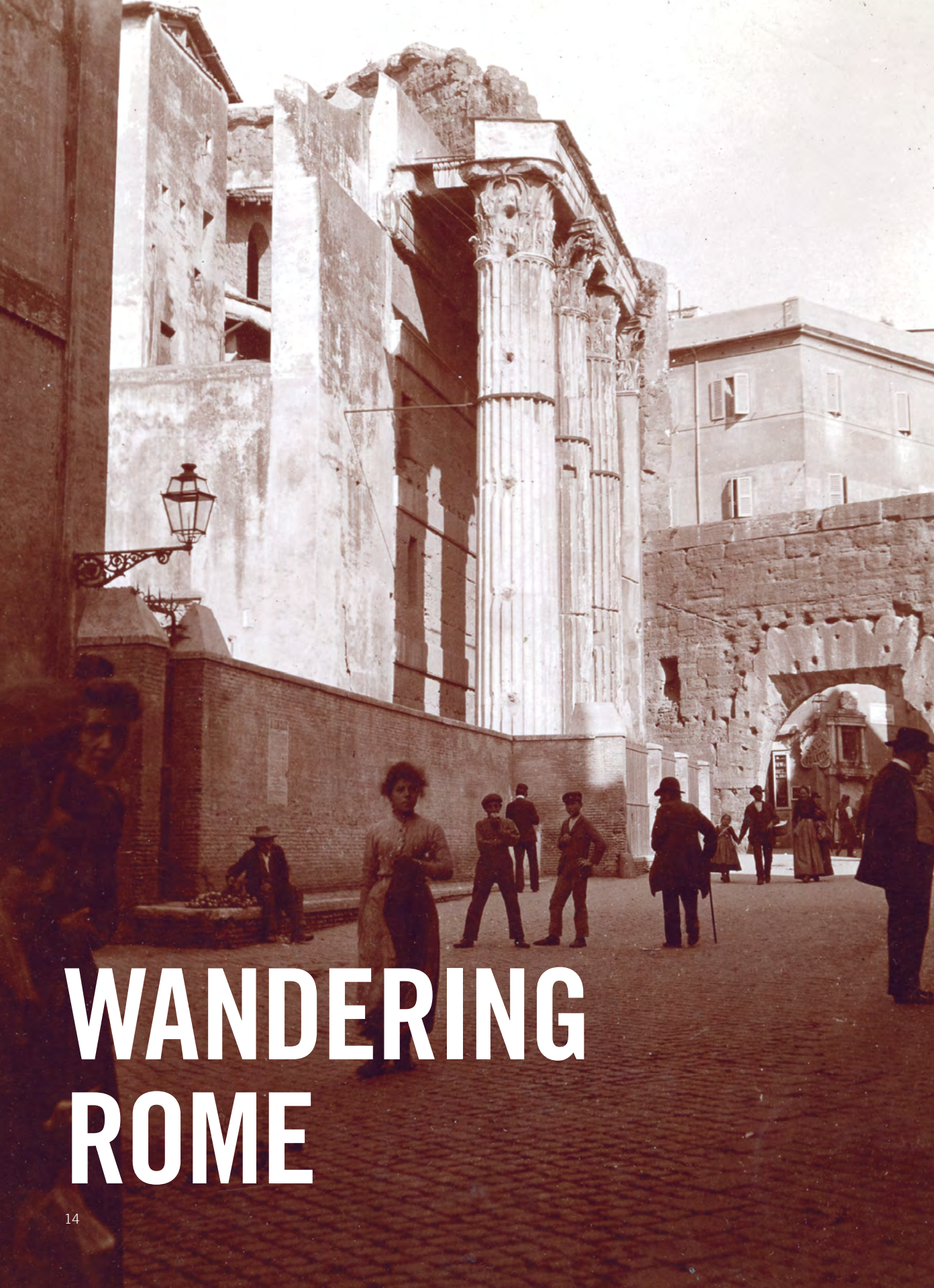
Rahul and RMA seek ways to mitigate exclusivity through their projects, using elements—such as gardens tended by gardeners or materials related to local craft practices—that can break through the boundaries of inequity that so often define the built environment. The Three Court House in Alibag (2014) was conceived as a series of discrete modules to minimize scale and mass and so connect the new structure to its village site. Hathigaon (elephant village), a social housing project for mahouts and their elephants in Jaipur (ongoing), transformed a former sand quarry into a landscape of trees, housing clusters, and the waterholes so crucial to the elephants' health and the mahouts work with them.



ABOVE
Three Court House, Alibag, India, 2014.

BELOW
Hathigaon, Jaipur, India, in 2013.





WANDERING ROME



A new exhibition, *A View of One's Own*, compares photographic perspectives on Rome by Esther Boise Van Deman, Georgina Masson, and Jeannette Montgomery Barron



TOP
Esther Boise Van Deman. Viminal Hill, general view of excavations, Rome, 1913. Albumen print, 10 x 12.5 cm. VD.837.

ABOVE
Georgina Masson. Viale Bruno Buozzi, Casa del Girasole on the right, Rome, 1950–65. Print from negative, 22 x 22 cm. M.293.

PAGE 14
Esther Boise Van Deman. Columns of the Temple of Mars Ultor and the so-called Arco dei Pantani, Rome, 1903. Albumen print, 12.5 x 10 cm.

PAGE 15
Jeannette Montgomery Barron. *June 9th, 2013, Rome*. Archival pigment print, 30 x 30 cm.

This fall AAR presents *A View of One's Own—Three Women Photographers in Rome: Esther Boise Van Deman, Georgina Masson, Jeannette Montgomery Barron*, which features photographs by foreign women in Rome from three generations. The exhibition, drawn in part from AAR's Photographic Archive, documents the Eternal City and its urban transformation over more than a century, from the Belle Époque to today. At the same time, it tracks the emergence of photography as an independent medium wielded by women as it evolved from a documentary aid to a vehicle for subjective, even gendered expression in the digital age.

In her classic volume *On Photography*, Susan Sontag compares the photographer to a *flâneur*, whose mobile gaze in the boulevards of 19th-century Paris was defined by poet and critic Charles Baudelaire as the hallmark of a modern, masculine viewpoint. The three photographers, all inveterate walkers, appropriate that perspective and shift the focus to Rome: American archaeologist **Esther Boise Van Deman** photographed Rome and its campagna in the early 20th century. **Georgina Masson**, author of the guidebook *The Companion Guide to Rome* (1965), a series of walking tours, captured Rome during the heyday of *la dolce vita*. Contemporary photographer **Jeannette Montgomery Barron** records glimpses of the city with her iPhone, folding them into a meditative, kaleidoscopic reverie.

A View of One's Own is curated by **Lindsay Harris, Peter Benson Miller, and Angela Piga**. The catalogue, published by AAR, includes texts by **Mark Robbins, André Aciman**, and the curators. In conjunction with the exhibition, current Resident **Zoe Strauss** recently gave a lecture about her work in Philadelphia.

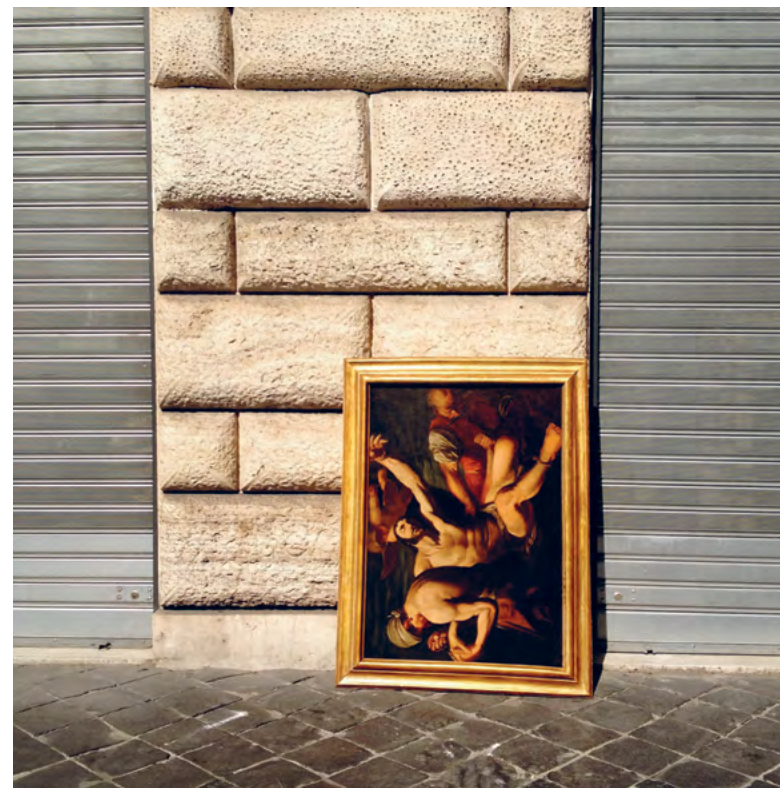
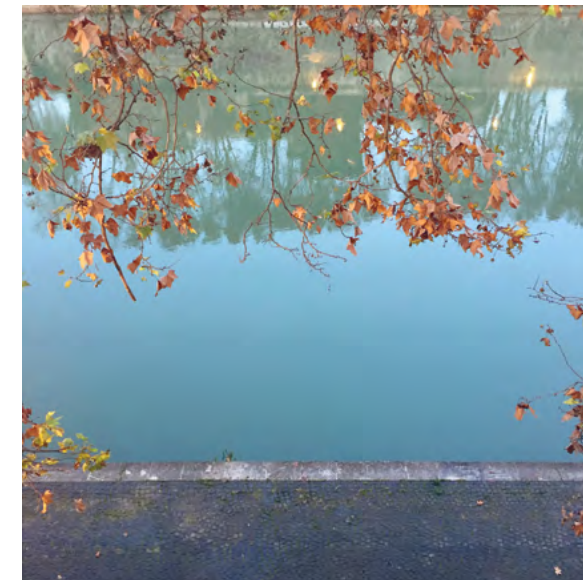
The exhibition is part of the circuit of events promoted by the 16° Quadriennale d'Arte and by FOTOGRAFIA, Festival Internazionale di Roma. The Quadriennale, a showcase for contemporary Italian art, is on view through January 7, 2017 at the Palazzo degli Esposizioni and includes work by former AAR Residents and Italian Fellows, including **Martino Gamper, Marinella Senatore, and Luca Vitone**.



FROM TOP
Jeannette Montgomery Barron. *January 16th, 2014, Rome*. Archival pigment print, 20 x 20 cm.

December 25th, 2015, Rome; archival pigment print, 20 x 20 cm.

May 7th, 2014, Rome. Archival pigment print, 20 x 20 cm.



A View of One's Own
October 13–November 27, 2016
American Academy in Rome
Via Angelo Masina, 5
Rome

Exhibition catalogue available for purchase at shop.aarome.org.

The exhibition is made possible in part by Richard Baron and Adi Shamir Baron. Support for the Photographic Archive of the American Academy in Rome is provided by the Samuel H. Kress Foundation.



FOREIGN BODIES

Three Fellows make use of AAR's Fellows Project Fund to share their work with Rome

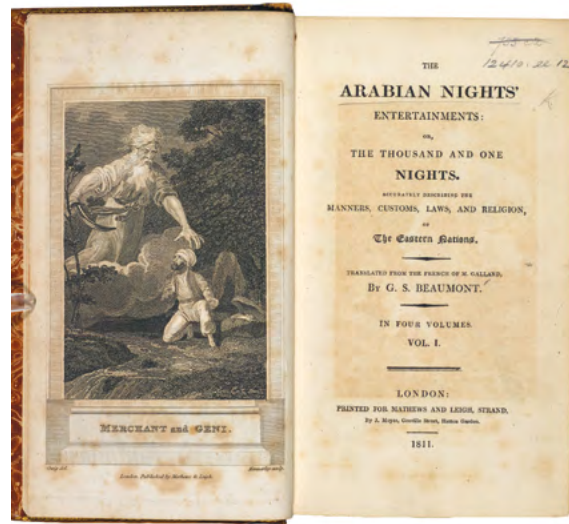
Bryony Roberts's *Corpo Estraneo*, performed at Piazza del Campidoglio in Rome, June 2016.
Photo by Claudia Pajewski.

The Academy offers a wide range of support and opportunities to facilitate cross-disciplinary work and the dissemination of scholarly and artistic production during a Fellow's residency. Last year, AAR launched the **Fellows Project Fund**, which is designed to enrich the practical experience of Rome Prize winners and Italian Fellows by funding collaborative work with members of other national Academies, and/or cultural and academic institutions in Rome and throughout Italy. Projects are to occur during the Fellowship year, and may take the form of publications, symposia, exhibitions, site-specific installations, or any proposal with a public component.

As part of the Academy's spring exhibition *Studio Systems*, which explored the status and manifestations of the artist's studio in recent contemporary art, **Bryony Roberts**, the recipient of the Booth Family Rome Prize in Historical Preservation and Conservation, converted the Piazza del Campidoglio on June 16, 2016, into the setting for the site-specific performance *Corpo Estraneo*. A collaborative project conceived with the choreographer Melissa Lohman, *Corpo Estraneo* used the movements of five dancers interacting with the patterned pavement of the piazza, the symbol of Rome's municipal government, to interrogate the constraints imposed upon the female body by public space.

With support from the Fellows' Project Fund, **Jeremy Lefkowitz**, the Andrew Heiskell Post-Doctoral Rome Prize Fellow in Ancient Studies, organized a workshop on the fable tradition in Italian literature from antiquity to today. Designed to deepen and expand his study of Aesopic fables and anecdotes in Greek and Latin literature, the half-day event brought together an international group of scholars to discuss fables as both an oral and a written form of story telling through the ages. By looking across time and media at this longstanding genre of communication, the workshop highlighted both the breadth of the fable tradition in Italian literature and the range of scholars presently evaluating this tradition anew.

Spolia, a series of fifty works on paper by **David Schutter**, the recipient of the Anthony M. Clark Rome



Materials discussed at the Fable conference: *The Thousand and One Nights*, and a page from the Medici Aesop.



Prize, was the focus of an exhibition at the Istituto Centrale per la Grafica in Palazzo Poli in Rome from June 7 through June 26, 2016. As part of his Rome Prize project, Schutter studied drawings in the Istituto's collection by such masters as Salvatore Rosa, Carlo Maratta, and Nicolas Poussin, whose respective marks and techniques are abstracted and rehearsed in Schutter's series. Curated by Fabio Fiorani, the Chief Curator of the Collections and Prints and Drawings at the Istituto, the exhibition revealed the dialogue between Schutter's work and a selection of drawings from the collection.

Installation views and individual works from David Schutter's exhibition of works on paper, *Spolia*, at the Istituto Centrale per la Grafica in Rome.





LEFT, FROM TOP
Rashwan
Abdelbaki in his
studio at AAR, and
at 2016 Opening
Reception with
Kimberly Bowes,
AAR Director, and
other Fellows.

ABOVE
Rocker, 2015.

BELOW
Special Offer, 2015.



SUPPORTING ARTISTS

AAR responds to the call to protect threatened artists, welcoming Rashwan Abdelbaki of Syria this fall

As an organization with an abiding commitment to ensuring the future of the arts, the American Academy in Rome is proud to be the first European-based institution to participate as a host institution in the new Artist Protection Fund initiative from the Institute of International Education (IIE). Through this new program, sponsored by The Andrew W. Mellon Foundation, the Artist Protection Fund (APF) provides life-saving fellowship grants to threatened artists from any field of artistic endeavor, and places them at host organizations and arts centers in countries where they can safely continue their work and plan for their future. The APF was inspired by the IIE's Scholar Rescue Fund, through which persecuted academics have been given fellowships to continue their research in freedom and safety at universities across the globe.

Recognizing that the Academy is an ideal venue for an artist in need of a safe and inspirational place to live and work, the AAR was one of the first organizations to respond to the IIE's call to host an APF Fellow. With additional support from the Embassy of the United States of America in Italy, it welcomed visual artist

Rashwan Abdelbaki this past September. Born in Damascus, Rashwan is a member of the Syrian Druze community, an ethnoreligious minority group of about 700,000 living mostly in the southwestern part of the country. He graduated from the Faculty of Fine Arts of Damascus in 2007 with a bachelor's degree in printmaking. Since graduating he was featured in a number of exhibitions in Damascus, but with the outbreak of the war and the economic and security situation worsening, he was forced to leave Syria, shuttling between Dubai, Beirut, and Damascus for years before settling, tenuously, in Beirut in 2014. Since then he has participated in a number of group shows in Lebanon and the UK, and had a solo exhibition, *Light Up the Darkness*, at Dar Al Mussawir in Beirut in 2014.

Rashwan will be in residence at the Academy through January 2017, after which he will spend the next eight months of his APF Fellowship in New York City hosted by ArteEast.

WHAT WE TALK ABOUT WHEN WE TALK ABOUT AMERICA

The Helen Frankenthaler Foundation sponsors a new season of conversations on “American Classics”

Ping: Adam Nadel; Bierut: Fontstopp; Rock: GSAPPstudent; Tóibín: Jeremy Weate; Mendelsohn: David Shankbone; Bowes: Davide Franceschini; Sillman: Mossigall; Kamps: © Jenny Anilli

This fall and winter, on stages in Rome and across the United States, thought leaders are coming together to talk about the classic ideas, texts, songs, and images that define what it means to be American. The events compose the newest season of the **Conversations/Conversazioni** series, which convenes leading scholars, artists, designers, writers, and musicians for frank, wide-ranging discussions on a range of topics in the arts and humanities.

The season is made possible by a major grant from the Helen Frankenthaler Foundation, which will serve as season sponsor for the next two years. Helen Frankenthaler (1928–2011), long recognized as one of the great American artists of the twentieth century, had a profound impact on American art and a lifelong love of discussion and discourse. “This gift reflects the Foundation’s interest in supporting projects that perpetuate the spirit of her life and work,” said Clifford Ross, chairman of the Helen Frankenthaler Foundation, and Elizabeth Smith, executive director, in a joint statement. “We look forward to the cross-disciplinary exchange of ideas that will emerge from these upcoming programs.”

This season’s events share the theme of “American Classics.” **Ping Chong** (2017 Resident) discussed outsider experiences with **Hou Hanru**. **Michael Bierut** (2016 Resident) and **Michael Rock** (2000 Fellow and AAR Trustee) talked about the power of branding in America. **Colm Tóibín** and **Sara Antonelli** shared their perspectives on the American-born writer Henry James. And scholars **Daniel Mendelsohn** (2010 Affiliated Fellow) and **Kimberly Bowes** (AAR Director and 2006 Fellow) discussed the relationship between American ideals and those of the ancient world.

This is the third season of *Conversations/Conversazioni*, which launched in 2014. “At AAR, we see daily how experts from different disciplines often find the most profound resonances between their interests,” said Mark Robbins, AAR President (and 1997 Fellow). “We launched *Conversations* to extend that spirit of exchange, and to share it with people across the globe.” Previous seasons have featured such people as **André Aciman** (2015 Resident), **Jeanne Gang** (2016 Resident), **Mary Margaret Jones** (1998 Fellow and chair of the AAR Board of Trustees), **David Kertzer** (2000 Resident and AAR Trustee), **David Lang** (2017 Resident, 1991 Fellow), **Sally Mann**, **Nico Muhly**, **Francine Prose** (2006 Resident and AAR Trustee), and **Carrie Mae Weems** (2006 Fellow).

THE FALL 2016–2017 SEASON

27 SEPTEMBER IN ROME

Ping Chong & Hou Hanru

All Islands Connect
Underwater



5 OCTOBER IN NEW YORK CITY

Michael Bierut & Michael Rock

Branding:
Designing America



18 OCTOBER IN ROME

Colm Tóibín & Sara Antonelli

On Henry James

Patricia H. Labalme Friends
of the Library Lecture



9 NOVEMBER IN NEW YORK CITY

Daniel Mendelsohn & Kimberly Bowes

Sex and the City:
Ancient
and Modern



13 JANUARY IN HOUSTON

Amy Sillman & Toby Kamps



For more information on upcoming events, visit aarome.org/events/series. All events are free and open to the public, but seating may be limited.

FROM OUR TABLE

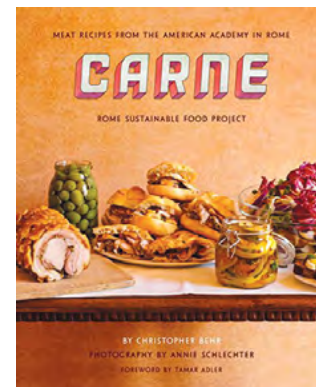
A new cookbook shares favorite meals from AAR's famous kitchen

Chris Behr, head chef at AAR's Rome Sustainable Food Project (RSFP), has written a new cookbook filled with recipes from the Academy's famous kitchen. Beloved by Fellows, Residents, guests, and staff alike, the recipes share a memorable part of the AAR experience with the world.

The RSFP was founded in 2007, under the guidance of **Alice Waters**, to provide the community of the American Academy in Rome with seasonal, nutritious, and delicious food that nourishes scholarship and conviviality. Family-style meals are an essential part of Rome Prize fellowships and residencies. Twice a day, scholars, artists, designers, composers, and writers convene to share a meal prepared by the RSFP kitchen. It's an opportunity to take a break from their individual work to converse, exchange ideas, and discover new interests. Arguably some of the most important cross-disciplinary work produced at AAR traces its origins to a shared meal.

Carne, which was released in October 2016, focuses on *secondi* (main course) meat dishes but also includes several vegetable *contorni* (side dishes) and a section on the basics of Roman cooking. "Meat is actually scarce in our kitchen, and we like it that way," said Behr, whose emphasis on nutrition and sustainability usually favors vegetables and grains. "But there are times when we all gather to eat grand dinners, often revolving around a large piece of meat. The meat is the centerpiece of what we hope will be a long-remembered special occasion."

i *Carne* is available at bookstores and shop.aarome.org. Other books in the series include *Biscotti*, *Zuppe*, *Pasta*, and *Verdure*.



ROSBEEF (ROAST BEEF)

Serves 6

1 (3–4 lb / 1.4–1.8 kg) boneless eye round roast, salted 12 to 24 hours in advance
Kosher salt
2 tbsp vegetable oil, divided

Trim the meat of silverskin and connective tissue. Season generously with salt and allow to rest in the refrigerator for 12 to 24 hours. This will allow the salt to penetrate and begin to tenderize the meat.

When you are ready to cook, use butcher's twine to tie the meat into a uniform roast. This will help to cook it evenly and will provide for more regular slices.

Preheat the oven to 225°F (105°C).

Blot the meat with paper towels to remove any moisture (this will encourage better browning). Use your hands to rub 1 tablespoon of oil all over the meat.

Heat a large skillet. Once it is hot, add the remaining tablespoon of oil to the pan. Add the meat and sear it, maintaining a medium heat as you turn it on all sides to achieve a light golden brown, about 10 minutes. Do not sear the meat too quickly, or the outside of the meat will become tough and stringy.

Once the meat is seared completely, put it on a wire rack set in a roasting pan and put it in the oven. Roast for 1½ to 2 hours, until the meat reaches an internal temperature of 120°F (50°C). Remove the pan from the oven, tent the beef with aluminum foil, and allow it to rest for at least 30 minutes before serving.

Top and middle right: Davide Franceschini; all other photographs: Annie Schlechter.



ROMAN NUMERALS:

The Rome Sustainable Food Project (RSFP) celebrates its tenth anniversary in February 2017. Here's what the kitchen has been up to:

Organic produce is grown and harvested at AAR each season:

17

staff

100

kilograms of *cicoria* (chicory)

35,000

meals per year

44

liters of nocino

40

kilos of pasta per week

120

kilos of citrus

22–24

liters of olive oil per week

163

RSFP Interns since 2007

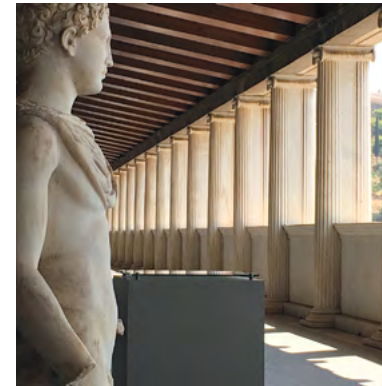
A LENS ON GREEK HISTORY

Last August, AAR President **Mark Robbins** visited the American School of Classical Studies at Athens (ASCSA) and several archaeological sites in Greece with noted archaeologist **Dr. Charles K. Williams**, AAR Trustee and Director Emeritus of the Corinth Excavations conducted by ASCSA. The trip highlighted the work of archaeologists in reconstructing history and the type of reasoning required to interpret building fragments and artifacts as evidence. This iterative process, which often requires entirely new narratives in relation to new discoveries, parallels the open-endedness of creative and scholarly work across disciplines.

TOP RIGHT

On the way to Corinth from Athens, Charles Williams (center) describes his ideas about this excavated rubble at Sikyon to professor Yannis Lolos and Nancy Bookidis,

Assistant Director Emerita of the Corinth Excavations. Lolos, who attended AAR's Classical Summer School, leads the field team at Sikyon.



LEFT The museum in the Stoa of Attalos houses significant finds from the ASCSA's excavations in the Agora of Athens, which began in 1931 and continue today.



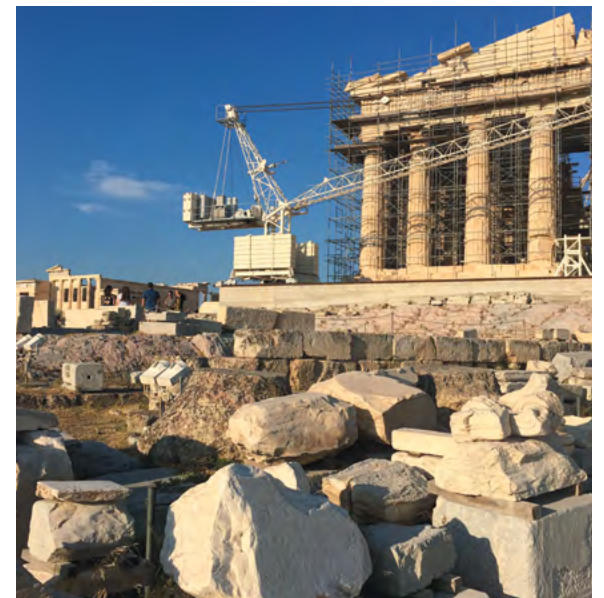
Photos by Mark Robbins (1997 Fellow)

ABOVE

This version of the statue of Aphrodite, 2nd c. AD, at the National Archaeological Museum of Athens, was restored by neoclassical sculptor Antonio Canova (1757–1822).

RIGHT

Ongoing restoration and conservation work on the Parthenon.



CONVIVIUM:

New York Gala

The AAR held its annual New York City Gala on April 20 at the Four Seasons Restaurant. The event honored historian **Anthony Grafton**, food activist and writer **Alice Waters**, and architects **Tod Williams** and **Billie Tsien** for their contributions to the arts and humanities.

1. **Ursula von Rydingsvard**, **Tod Williams**, **Billie Tsien**, **Mark Robbins**, **Cary Davis**, **Alice Waters**, **Anthony Grafton**, and **Ann Blair**. 2. **Cary Davis** and **Amy Cappellazo**. 3. **Robert A. M. Stern** and **Blythe Mayne**. 4. **Calvin Tsao** and **Billie Tsien**. 5. **Charles Price** and **Jessie Price**.



Rome Gala

On June 9 in Rome, the McKim Medal Gala was celebrated, honoring poet **Patrizia Cavalli** and songwriter and producer **Giorgio Moroder**. The star-studded evening included cocktails in Villa Aurelia and an after-party disco.

1. The 2016 McKim Medal Gala. 2. **Alejandra Silva**, **Roberta Armani**, **Ginevra Elkann Gaetani**, and **Richard Gere**. 3. The after-party. 4. **Bernardo Bertolucci** and **Richard Gere**. 5. **Mark Robbins**, **Giorgio Moroder**, **Patrizia Cavalli**, and **Mika**.



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This publication is generously supported by the **New Initiatives for Don Fund**, a gift of **Maria R. Cox**, and **Jessie and Charles Price**.

We thank the following for their support of the **American Academy in Rome** (March 15, 2016–September 30, 2016).

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*The Tombs of Rome: Burial and History
in the Center of Power*

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Pre-Doctoral Rome Prize
CAROLINE CHEUNG
Ph.D. Candidate, Graduate Group in
Ancient History and Mediterranean Archae-
ology, University of California, Berkeley
*Storage and Packaging for an Empire:
Agricultural Economies of West-
Central Italy, c. 200 BCE–200 CE*

Andrew Heiskell Post-Doctoral Rome Prize
KEVIN DICUS
Assistant Professor, Department
of Classics, University of Oregon
*Waste not Waste: Managing Garbage
in the Roman City*

Arthur Ross Pre-Doctoral Rome Prize
ANDREW HORNE
Ph.D. Candidate, Department of Classics,
University of Chicago
*Freedom and the Human Being:
Libertas in Cicero and Horace*

Emeline Hill Richardson/Samuel H. Kress
Foundation/Helen M. Woodruff Fellowship
of the Archaeological Institute of America
Pre-Doctoral Rome Prize**
JENNY R. KREIGER
Interdepartmental Program
in Classical Art and Archaeology,
University of Michigan
*The Business of Commemoration:
A Comparative Study of Italian Catacombs*

Irene Rosenzweig/Lily Auchincloss/
Samuel H. Kress Foundation
Pre-Doctoral Rome Prize*
SOPHIE CRAWFORD WATERS
Ph.D. Candidate, Graduate Group in the
Art and Archaeology of the Mediterranean
World, University of Pennsylvania
*Daedala Tecta: Architectural Terracottas
and Cultural Memory in Republican Italy*

ARCHITECTURE

Founders Rome Prize
PHU HOANG & RACHELY ROTEM
Directors, MODU
Hoang: Assistant Professor Adjunct,
Graduate School of Architecture, Planning
and Preservation, Columbia University
The Mutating Weathers of Rome's Ruins

Arnold W. Brunner Rome Prize
ROBERT HUTCHISON
Principal, Robert Hutchison Architecture,
and Affiliate Assistant Professor,
University of Washington Department
of Architecture
Drawing the Liminal City

Founders/Arnold W. Brunner/
Katherine Edwards Gordon Rome Prize
YASMIN VOBIS
Principal, Ultramoderne, and
Critic, Rhode Island School of Design
Disciplining Colore

DESIGN

Cynthia Hazen Polsky and Leon Polsky
Rome Prize
KYLE DECAMP
Andrew W. Mellon Artist in Residence,
Drew University; Adjunct Lecturer,
Department of Theatre, Barnard College
“here where the bridge floats”

Mark Hampton Rome Prize
DAVID REINFURT
Lecturer, Department of Visual Arts,
Princeton University
*Design as Art: Bruno Munari
and Adriano Olivetti*

HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize
GREGORY BAILEY
Assistant Conservator, Walters
Art Museum
*An Investigation of the Craft Origins
and Technology of ‘Venetian’ Enamels
on Copper*

Charles K. Williams II Rome Prize
STELLA NAIR
Associate Professor, Department
of Art History, University of California,
Los Angeles
*Rome in the Andes: The Impact
of the Classical World on Inca
Architectural History*

LANDSCAPE ARCHITECTURE

Prince Charitable Trusts/
Kate Lancaster Brewster Rome Prize
KRISTI CHERAMIE
Associate Professor of Landscape
Architecture, the Knowlton School of
Architecture, The Ohio State University
*Recovering Lost Worlds: A Natural
History of Erasure*

Garden Club of America Rome Prize
JASON SIEBENMORGEN
Senior Associate, Michael Van
Valkenburgh Associates, Inc.
*From Ancient Italy to Urban Parks Today:
A Study of the Role of Plants in Italian
Gardens and Their Influence on Urban
Park Design*

LITERATURE

John Guare Writer's Fund Rome Prize,
a gift of Dorothy and Lewis B. Cullman
JACK LIVINGS
Writer
Untitled novel-in-progress

Joseph Brodsky Rome Prize,
a gift of the Drue Heinz Trust/American
Academy of Arts and Letters
MATTHEW NEILL NULL
Writer
How Much Water Does a Man Need?

MEDIEVAL STUDIES

Andrew W. Mellon Foundation
Post-Doctoral Rome Prize
HUSSEIN FANCY
Associate Professor, Department of
History, University of Michigan
*The Outlaw Sea: The Making of the
Medieval Mediterranean*

Marian and Andrew Heiskell/Samuel H. Kress
Foundation Pre-Doctoral Rome Prize**
JOHN LANSDOWNE
Department of Art and Archaeology,
Princeton University
*Image Made Flesh: The Micromosaic
Man of Sorrows at Santa Croce in
Gerusalemme in Rome*

Phyllis W.G. Gordan/Lily Auchincloss/
Samuel H. Kress Foundation Pre-Doctoral
Rome Prize*
JOSEPH WILLIAMS
Ph.D. Candidate, Department of Art, Art
History, and Visual Studies, Duke University
*The Practice and Production of Architecture
during the Mediterranean Commercial
Revolution: The Church of S. Corrado in
Molfetta (ca. 1185–1303)*

MODERN ITALIAN STUDIES

National Endowment for the Humanities
Post-Doctoral Rome Prize
JESSICA MARGLIN
Assistant Professor, School of Religion and
Ruth Ziegler Early Career Chair
in Jewish Studies, University of
Southern California
*Nationality on Trial: Italy, Tunisia, and the
Making of the Modern Mediterranean*

Millicent Mercer Johnsen
Pre-Doctoral Rome Prize
DANIELLE SIMON
Ph.D. Candidate, Department of Music,
University of California, Berkeley
*La Voce della Radio: Opera and the Radio in
Italy, 1931–1960*

MUSICAL COMPOSITION

Elliott Carter Rome Prize
JONATHAN BERGER
Composer and Professor, Department
of Music, Stanford University
*Rime Sparse, and Todt Durch
Detranken (Death by Drowning)*

Luciano Berio Rome Prize
CHRISTOPHER TRAPANI
Department of Music, Columbia University
Recording Islands, Transcribing Mosaics

RENAISSANCE AND EARLY MODERN STUDIES

Donald and Maria Cox Post-Doctoral
Rome Prize
KATHLEEN CHRISTIAN
Senior Lecturer, Department of Art History,
The Open University
*Michelangelo's Bacchus, Cardinal
Raffaele Riario, and the Culture of
Antiquarianism in Renaissance Rome*

Jesse Howard, Jr./Andrew W. Mellon
Foundation Post-Doctoral Rome Prize
ROBERT JOHN CLINES
Assistant Professor, Department of
History, Western Carolina University
*The Culture of Conversion: A Jewish Jesuit
in the Early Modern Mediterranean*

Paul Mellon/Frank Brown Pre-Doctoral
Rome Prize
LEON P. GREK
Ph.D. Candidate, Department of Com-
parative Literature, Princeton University
*Staging the Cosmopolis: Comedy and
Translation in Republican Rome and Early
Modern London*

VISUAL ARTS

Henry W. and Marian T. Mitchell/
Miss Edith Bloom Fund Rome Prize
E. V. DAY
Artist
Bernini's Twist

Chuck Close/Gilmore D. Clarke/
Michael I. Rapuano/
John Armstrong Chaloner Rome Prize
NICOLE MILLER
Artist
Rome

Joseph H. Hazen Rome Prize
MICHAEL QUEENLAND
Artist, Los Angeles, CA
A Physical Journalism

Jules Guerin Rome Prize
ENRICO RILEY
Artist and Associate Professor,
Department of Studio Art,
Dartmouth College
The Black Body as Infinite Receptor

2016–2017 ITALIAN FELLOWS

Italian Fellow in Medieval Studies
SILVIA ARMANDO
Independent Scholar, Rome
*L'Oriente è paese dalle molte vite e dalle
molte storie. Ugo Monneret de Villard and
The Art and Archaeology of the Medieval
World in the First Half of the 20th Century*

Italian Fellow in Literature
ANDREA BAJANI
Writer, Turin
The Forgiveness Machine

Italian Fellow in Modern/Contemporary
Italian Studies
MILENA BELLONI
Department of Sociology and Social
Research, University of Trento
*Cosmologies of Destinations:
Understanding Contemporary Asylum
Flows Through Italy to Europe*

Cy Twombly Italian Fellow in Visual Arts
TOMASO DE LUCA
Artist, Milan and New York
A Single Man

Enel Italian Fellow in Architecture/
Landscape Architecture
ANNALISA METTA
Assistant Professor in Landscape
Architecture, Department of Architecture,
Roma Tre University
*Southward_When Rome Will Have
Gone To Tunis*

Franco Zeffirelli Italian Fellow
in Musicology
GIUSEPPE SERGI
Department of Musical Languages
and New Technologies, Conservatory
of Sassari
*The Influence of Jazz on the Italian
Song Between the World Wars*

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

WHEN IN ROME:



Now serving her final year as Director of the American Academy in Rome, Kim Bowes shares her favorite places in Rome.

PLACES TO VISIT

1 CORVIALE

Via Poggio Verde, 389
1980's housing project on the southwest edges of the city. A monster of a building at some 1km in length and long a symbol of crime and urban decay, I love it for its people—resilient, adaptable—and the absolutely Roman scale of the thing: love or hate it, you'll never forget it.

2 CASE ROMANE

Clivo di Scauro.
Underneath the church of San Giovanni e Paolo. Some of the best preserved Roman houses in Rome, and a great story of pagan/Christian relations in the century after Christianity first becomes a legal religion. www.caseromane.it/en/

3 CATACOMBS

The mandatory tours are goofy and often full of wrong information, but the experience is unforgettable—the cramped dark hallways with their shelves of tombs are more evocative than anything I know of the nasty, brutish, and short aspects of Roman life. San Callisto and San Sebastiano are right next to one another on the Via Appia; others are near the Academy at San Pancrazio, San Agnese. www.catacombe.roma.it/en/

PLACES FOR FAMILIES

Our son has spent his second through seventh years in Rome. Here are some of his favorite places:

4 CASTEL SANT'ANGELO

Our son loves running around the labyrinthine spaces, the spooky Hadrianic tomb chamber, and the top with its amazing views. www.castelsantangelo.com

5 THE ROMAN HOUSES UNDER PALAZZO VALENTINI

Via Foro Traiano 85
Now one of the premier experiences in Rome, this light-and-sound-show tour of an elite Roman house is fun for kids and adults and archaeologists alike. Be warned, though: book well in advance and the tour lasts an hour, mostly in the dark. Ages 6+ enjoy it most. www.palazzovalentini.it/domus-romane/index-en.html

6 EXPLORA

Via Flaminia, 80/86
The kids museum of Rome on the Via Flaminia. A “please-touch” museum with everything from a fire truck and grocery store to math and science games. Avoid the afternoons on weekends: timed entry you can book online. www.mdbr.it/en/

Kim is an archaeologist specializing in the archaeology of late antique religions, domestic architecture, and Roman economics. She also served as the Andrew W. Mellon Professor in Charge of the School of Classical Studies from 2012–2014.

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

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

To learn more, please visit:

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COVER
Jeannette Montgomery Barron. *June 7th,*
2013, Rome. Archival pigment print,
20 × 20 cm. See p. 14.