



AMERICAN
ACADEMY IN
ROME
MAGAZINE

FALL/WINTER
2017

Welcome to the Fall/Winter 2017 issue of *AAR Magazine*.

This issue of AAR Magazine introduces our new director and features several artists and scholars from our diverse and expansive community. This year's overarching theme of *East and West* is represented in the varied programming and events conducted by AAR in Rome and the United States—and in the ways Fellows and Residents cross between and redefine disciplines that once seemed wholly distinct and fixed.

Vi diamo il benvenuto al numero Autunno/Inverno 2017 dell'*AAR Magazine*.

Questo numero dell'*AAR Magazine* presenta il nostro nuovo direttore e alcuni degli artisti e studiosi che compongono la nostra comunità, ampia e variegata. Il tema complessivo di quest'anno, *East and West*, sarà declinato nell'ambito della programmazione e degli eventi proposti dalla AAR a Roma e negli Stati Uniti, secondo le modalità che i Fellows e i Residents tratteranno nell'intersecare e ridefinire discipline che una volta sembravano completamente distinte e indipendenti.

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LETTER FROM THE PRESIDENT:



Each fall at the Academy is full of new beginnings. This has been especially true in 2017 with the arrival of Director John Ochsendorf, who entered his first full year with the current Rome Prize winners, similarly filled with fresh intellectual energy and optimism. The season also marks the inauguration of this year's theme at AAR: *East and West*. The finale of this theme will be an exhibition of Resident Yto Barrada's work in May.

The Academy continues to enhance support for the Fellows and Residents of our community and to extend the reach of their work. Recent initiatives include an Italian fellowship established by Fondazione Sviluppo e Crescita CRT, an affiliated fellowship in partnership with the Terra Foundation for American Art, and an endowed residency made possible by the Robert Mapplethorpe Foundation.

Exhibitions and programs are now regularly sent to other cities in Italy and abroad. In September, our exhibition *A View of One's Own* opened at the University of Pennsylvania's Arthur Ross Gallery. *Matera Imagined/Matera Immaginata*, which debuted in Rome in October, travels to Matera itself this winter. In November, *Now Here Is Nowhere: Six Artists from the American Academy* premiered at New York's Italian Cultural Institute.

Maintaining excellence at the Academy and this robust level of activity requires the ongoing support of our Trustees, donors, Fellows, Residents, visitors, and friends. Thank you for including the AAR in your charitable giving this year, and we wish all a productive winter and great new year ahead.

L'autunno è sempre fonte di nuovi inizi all'Academy e in questo 2017 lo è stato più che mai con la nomina del Direttore John Ochsendorf, che ha cominciato il suo incarico insieme ai vincitori dell'ultima edizione del Rome Prize, anche loro animati dalla medesima energia intellettuale e dallo stesso ottimismo. La stagione segna inoltre l'avvio del tema scelto per quest'anno dalla AAR, *East and West*, che culminerà a maggio con una mostra di opere dell'artista residente Yto Barrada.

L'Academy prosegue nel suo impegno a favore dei Fellows e dei Residents della nostra comunità e nell'ampliare la sfera delle loro attività. Tra le iniziative più recenti si annoverano una borsa di studio italiana istituita dalla Fondazione Sviluppo e Crescita CRT, una borsa di studio in collaborazione con la Terra Foundation for American Art, e una residenza sostenuta dalla Robert Mapplethorpe Foundation.

Le mostre e i programmi vengono ora regolarmente riproposti in altre città, sia in Italia sia all'estero. A settembre la nostra mostra *A View of One's Own* ha inaugurato alla Arthur Ross Gallery della University of Pennsylvania. *Matera Imagined/Matera Immaginata*, inaugurata a Roma in ottobre, si sposterà proprio a Matera durante l'inverno. A novembre, l'Istituto Italiano di Cultura di New York ha ospitato la mostra *Now Here Is Nowhere: Six Artists from the American Academy*.

Un tale livello di eccellenza e un tale numero di attività non potrebbero essere portati avanti senza il continuo supporto dei nostri Trustees, donatori, Fellows, Residents, visitatori e amici. Vi ringraziamo dei vostri contributi e di esservi ricordati dell'AAR anche quest'anno e auguriamo a tutti un inverno fruttuoso e un meraviglioso anno nuovo.

Mark Robbins, President and CEO

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

OPPOSITE
AAR President Mark Robbins (right), with landscape architects Gary Hilderbrand (1995 Fellow and 2017 Resident) and Mary Margaret Jones (1998 Fellow and Chair of the Board of Trustees) at ASLA 2017, where Gary received the ASLA Design Medal.

Photo courtesy of Mark Robbins.



#mckimmedal #gala
June 7, 2017



#aviewofonesown #universityofpennsylvania
September 7, 2017



#fellows #families #newyear
September 13, 2017



#romesustainablefoodproject #anniversary
October 23, 2017



#italianculturalinstitute #patronstour
November 7, 2017 (see p. 22)



#gala #tonykushner #davidkertzner
November 9, 2017 (see p. 26)



John Ochsendorf Is AAR's New Director

A structural engineer with a wealth of practical and theoretical interests, **John Ochsendorf** (2008 Fellow) became director of the American Academy in Rome in July. John collaborates with art historians, architects, engineers, and designers on endeavors including the structural safety of historic monuments, the development of sustainable infrastructure, and such projects as the *Armadillo Vault* at the 2016 Venice Biennale of Architecture.

He was named a MacArthur Fellow for his pioneering work using comparative cultural and historical studies to explore pre-industrial engineering traditions. Author of *Guastavino*

Vaulting: The Art of Structural Tile, he also served as the lead curator for the traveling exhibition *Palaces for the People: Guastavino and America's Great Public Spaces*.

The Class of 1942 Professor of Architecture and Civil and Environmental Engineering at MIT, he is a founding partner of the consultancy firm Ochsendorf, DeJong and Block.

"The Academy is one of the most vibrant scholarly and creative communities anywhere in the world," he noted on his appointment as director. "This is an exciting time for AAR and I am humbled to be entrusted with the stewardship of the next chapter in its distinguished history."

John Ochsendorf contributed to the *Armadillo Vault* at the Venice Biennale of Architecture, 2016.



Stephen Greenblatt Traces a Paradise Lost

In *The Rise and Fall of Adam and Eve*, released this fall, **Stephen Greenblatt** (2010 Resident) combines rigorous scholarship with compelling storytelling in a book that is "almost dizzying in its scope." According to Michael Schaub of *NPR Books*, the author draws from "history, religion, art, and science" and "writes about all of these fields with infectious enthusiasm."

Cogan University Professor of the Humanities at Harvard University, Stephen previously brought his signature blend of erudition and accessibility to *The Swerve: How the World Became Modern*, which won the 2012 Pulitzer Prize and the 2011 National Book Award, and the bestselling *Will in the World: How Shakespeare Became Shakespeare*.

This time, he delves into creation myths that predate, and perhaps prefigure, the biblical story of Adam and Eve, as well as countless religious commentaries and literary or artistic interpretations. "I tend to be omnivorous," he told the *Boston Globe* in 2014. "I try not to squelch my curiosity." Such omnivorous curiosity doubtless has enriched not only his writing and teaching but also his time at the Academy, where he was the Renaissance Scholar-in-Residence.

Barbara Chase-Riboud's *Malcolm X: Complete*

Critically acclaimed sculptor and author **Barbara Chase-Riboud** (1958 Affiliated Fellow) creates abstract art with a deep understanding of history, identity, and place. The recipient of a John Hay Whitney Foundation Fellowship to study at the American Academy in Rome in 1957, she had her first European exhibitions the next year at the Academy and at Galleria L'Obelisco.

Her plan to make a group of steles in homage to slain civil rights leader Malcolm X began in 1969, and she completed and exhibited four works in the series in 1969–1970. Decades later she returned to the project, and produced 16 more steles between 2003 and 2016. This fall Michael Rosenfeld Gallery presented *Barbara Chase-Riboud—Malcolm X: Complete*, an exhibition featuring 14 of these major works. Although the artist, who is now in her eighties, considers the series complete, her dedication to the work undertaken by Malcolm X and other leaders reminds us that the global struggle for human and civil rights is far from over. This exhibition not only helps preserve the memory of Malcolm X but also acknowledges the push for global justice that he continues to inspire.



Barbara Chase-Riboud with *Malcolm #15*, *#16* and *#17* at Michael Rosenfeld Gallery, May 2017.

Ochsendorf: photo by Iwan Baan; Greenblatt: photo © Stephanie Mitchell; Chase-Riboud: photo by Grant DeLain.



Michelangelo Buonarroti, *Studies for the Three Labors of Hercules*, ca. 1530, red chalk, 10 11/16 × 16 5/8 in., Royal Collection Trust / © Her Majesty Queen Elizabeth II 2017.

Carmen Bambach and Michaelangelo

Michaelangelo: Divine Draftsmen and Designer, on view at the Metropolitan Museum of Art in New York through February 12, is one of the most anticipated and acclaimed current exhibitions anywhere. **Carmen Bambach** (1994 Fellow) organized the stunning show, which Holland Cotter of the *New York Times* calls "a curatorial coup" and "an art historical tour de force." Carmen has curated the exhibition to reveal connections between the Renaissance master's practice of drawings and the many other facets of his creative life. As well as 133 drawings the show features three of Michaelangelo's marble sculptures, his earliest painting, his wood architectural model for a chapel vault, and works by a number of his artistic associates. As she notes, "this selection of more than 200 works will show that Michaelangelo's imagery

and drawings still speak with an arresting power today. Five hundred years seem to melt away in looking at his art."

A specialist in Italian Renaissance art and curator of Italian and Spanish drawing at the Met, Carmen has previously assembled exhibitions of drawings by Leonardo da Vinci, Filippino Lippi, Bronzino, and Correggio and Parmigianino.

ROMAN NUMERALS:

The Photographic Archive of the American Academy in Rome encompasses specialized collections of photographs on archaeology, architecture, art, landscape architecture, and gardens, as well as special collections important to the history of the Academy.

90K

images

150

years covered by the collection

34K

images digitized and available online at dhc.aarome.org

1866

date of oldest objects in the archives: collodion glass plates in the Parker Collection (1866–1879)

25K

images digitized in the last few years alone

2727

cellulose nitrate negatives, vintage prints, and modern prints in the Van Deman Collection (1898–1930)

10K

additional images scheduled to be digitized in the next two years

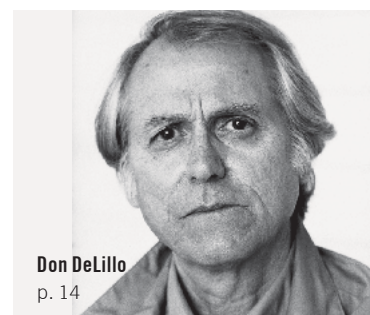
IN RESIDENCE:

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

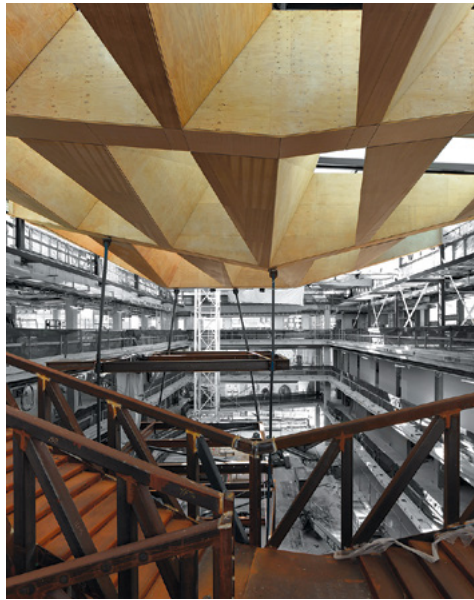
During their stay, Residents live and work as part of the community, serving informally as a resource for the Fellows and participating in special Academy-wide events—concerts, exhibitions, lectures, readings, and instructional walks in Rome. Meet some of our Residents for this fall/winter.



Check aarome.org/events for information on upcoming events with the Residents.



Komunyakaa: © Laren McClung 2017; Tehrani: Leo Sorel; Courtesy of the Cooper Union; DeLillo: photo by Joyce Ravid; Casmopolis, Scribner.



Three schools of architecture under construction.

ABOVE
The Hinman Research Building at Georgia Tech.

TOP RIGHT
Daniels Faculty of Architecture, Landscape and Design at the University of Toronto.

BOTTOM RIGHT
The Melbourne School of Design at the University of Melbourne.



Nader Tehrani

William A. Bernoudy Architect in Residence, November 2017–January 2018

Nader Tehrani's Residency will be reminiscent of the semester he spent in Rome while he was a student at Rhode Island School of Design (RISD), which he recalls gave him a foundational understanding of the Roman urban context. "It will also be an opportunity to undertake some analytical work of material and building systems that are germane to the Ancients," he notes. "My area of concentration over the past 20 years has been on a variety

of material systems, so this will be an opportunity to historicize some of that work."

While at the Academy, he plans to travel to the Roman ruins of Orange, Avignon, and other areas in Provence. In January, Nader will join architectural scholar **Nasser Rabbat** in conversation to discuss "fluidity" as a paradigm for understanding the built environment of the Mediterranean as part of AAR's series *New Work in the Arts & Humanities: East and West*.

During his stay, he will also continue working on several projects, including a house in

Southern France, a mixed-use development for MIT, and a new addition to the University of Toronto's school of architecture, landscape, and design. Nader is a founding principal of NADAAA and dean of the Irwin S. Chanin School of Architecture at The Cooper Union.

Nasser Rabbat

Louis Kahn Scholar in Residence, December 2017–February 2018

As an architect and historian, Nasser Rabbat's work explores the history of Islamic architecture, art, and cultures. His talk at the Academy with designer **Nader Tehrani** will highlight the concept of "fluidity" as it relates to Syrian architectural heritage.

Having written extensively on political and cultural issues in the Islamic world in English, Arabic, and French, Nasser brings an international perspective on architecture to the AAR community. "I teach Islamic architecture, and I am committed to two pedagogical philosophies: the humanistic basis of modern education and the power of art and culture in bringing people together" (MIT's *The Tech*). His lecture courses explore various facets of Islamic architecture and his seminars cover the history of Islamic urbanism, contemporary cities, orientalism, historiography, and the issue of meaning in architecture. In his research and teaching, he presents architecture's relationship to culture and society as well as the role of human agency in shaping that interplay.

Nasser contributes to a number of Arabic publications, serves on the boards of various cultural and educational organizations, and is the Aga Khan Professor and the Director of the Aga Khan Program for Islamic Architecture at MIT.



TOP
Julianus Basilica, Brad, "Dead Cities" Region, Syria, 399–402, where the shrine of Saint Maron, the founder of the Maronite Church, is located.

MIDDLE
Facade of the East Church, Baqirha, 546 CE.

BOTTOM
Street Facade of the Mosque of Umm al-Sultan Sha'ban, Cairo, 1368–69.

Clockwise from top left: Peter Bennetts; Jonathan Hillier; Peter MacCallum.



TOP AND MIDDLE
Edmonia Lewis's marble statue
The Death of Cleopatra, 1876;
and Lewis, circa 1870.

RIGHT
Francesco Pezzicar's bronze
statue *The Abolition of Slavery*
in the United States, 1873.



Richard Powell

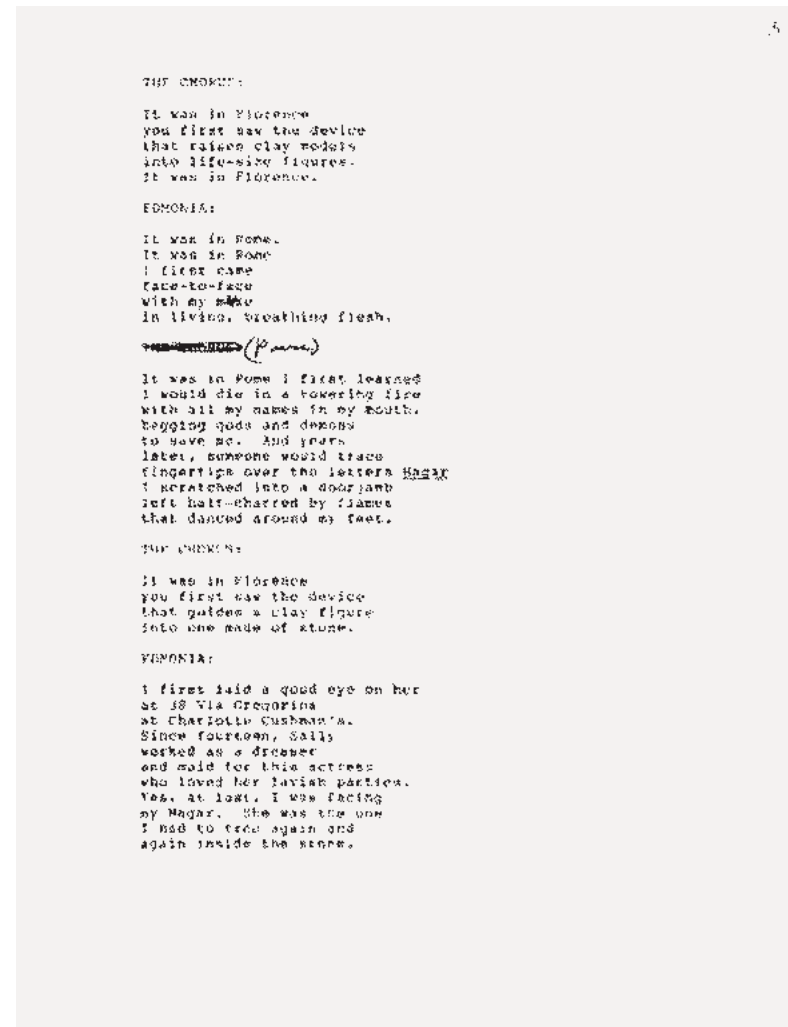
James S. Ackerman Scholar in Residence,
September–November 2017

Art historian Richard Powell spent his time at the Academy following the tracks of Rome-based, African-American sculptor Edmonia Lewis and traversing the terrain in which she lived and made art. He mirrored Lewis's visits to the opera and museums to better understand what these experiences meant for her work.

He spoke about Lewis's sculpture *The Death of Cleopatra*, as well as Trieste-based Italian sculptor Francesco Pezzicar's *The Abolition of Slavery* in his lecture at AAR. He also worked on a book project on visual satire and found Rome to be a great place for researching irony, parody, and early Latin. "Being surrounded by classicists, poets, and other scholars informed my research and broadened my perspective on art history." One such occurrence was a dinner conversation he had with a musicologist whose work focused on the representation of women in early 18th- and 19th-century opera, which linked back to Lewis's *The Death of Cleopatra*.

Richard is currently the Dean of the Humanities and the John Spencer Bassett Professor of Art & Art History at Duke University.

Death of Cleopatra, Smithsonian American Art Museum, Gift of the Historical Society of Forest Park, Illinois, 1994.17.



A page from "Ish-Scoodah,"
Yusef's in-progress oratorio
on Edmonia Lewis.

Yusef Komunyakaa

William B. Hart Poet in Residence,
September–November 2017

Originally from Louisiana, poet Yusef Komunyakaa received his introduction to the power of language through his grandparents, by observing how "the sound of the Old Testament informed the cadences of their speech" (*Poetry Foundation*). In his poetry, Komunyakaa weaves together personal narrative with jazz rhythms and vernacular language. Having served in the Vietnam War as a correspondent, his work highlights life in peace and in war.

Yusef spent his time at the Academy refining an oratorio on 19th-century sculptor Edmonia Lewis, who spent much of her working life in Rome—and who was also the focus of art historian **Richard Powell** during his concurrent residency. Komunyakaa noted that "the intellectual discourse and aesthetic atmosphere" he witnessed during his time at the Academy helped inspire new work, and the experience has continued to resonate with him even after his return home.

Komunyakaa is a professor of Creative Writing at New York University. His subject matter

ranges from the black experience to rural Southern life before the Civil Rights era to his experiences during the Vietnam War.

Yto Barrada

Roy Lichtenstein Artist in Residence,
September–October 2017

Yto Barrada's work revolves around the politics and culture of her hometown, Tangier, Morocco. She began her academic career studying political science and later explored photography as well as film, sculpture, and installation art. In her current work, Yto contrasts images portrayed by the tourism industry with the experiences of Moroccan natives. Although Morocco has been independent for fifty years, as she writes in *Cabinet Magazine*, "there are no flâneurs here, and no innocent bystanders" following Tangier's modernization. "My work attempts in part to exorcise the unspoken violence of other people's departures. I too left Tangier for more than ten years. By moving back, I have placed myself amidst the violence of homecoming."

A talk by Yto kicked off the Academy's 2017–18 theme *East and West* as she discussed her work on Morocco in a conversation with MAXXI curator Bartolomeo Pietromarchi. Her projects have been exhibited at Tate Modern, MoMA, Centre Pompidou, and Cinémathèque de Tanger, the first cinema cultural center in north Africa, for which she served as founding director. The Academy will also present a single-artist exhibition of her new work on the *East and West* theme next spring.



Untitled (North African Toys
Series © Musée du Quai
Branly, Paris, c. 1930s),
2014–2015.

Gary Hilderbrand

Mercedes T. Bass Landscape
Architect in Residence,
September–November 2017

Gary Hilderbrand is returning to the Academy as a Resident more than 20 years after his Fellowship there in 1995. "It feels great to look back, and to look ahead while reveling in both the continuity and the differences," he says.

Gary's primary project during this residency has been exploring Rome's remarkable urban forest of London Planetrees and speculating about how living infrastructure will define human comfort and well-being in the city of the future. He will discuss this evolution in the way landscape architecture shapes cities today in a lecture at the Academy.

But his return to Rome has also been an opportunity for less structured contemplation. "It's a secret path to freedom for a few weeks' time," he says, as he spends his days in Rome reading, writing, walking, and absorbing the experience.

Gary is founder and principal of Reed Hilderbrand LLC and a professor at Harvard Graduate School of Design. Among Reed Hilderbrand's notable projects are a 140-acre campus for the Clark Art Institute and the landscape for the American Museum of Natural History's Gilder Center—a collaboration with architect **Jeanne Gang**, who is also a resident at the Academy this year. His books and other writing have demonstrated the importance of landscape architecture in balancing intellectual and cultural traditions with contemporary forces of urbanization.



ABOVE, FROM TOP
Long Dock Park,
Beacon, NY;
Clark Art Institute,
Williamstown,
MA.

BELOW
Poetry Foundation,
Chicago, IL.



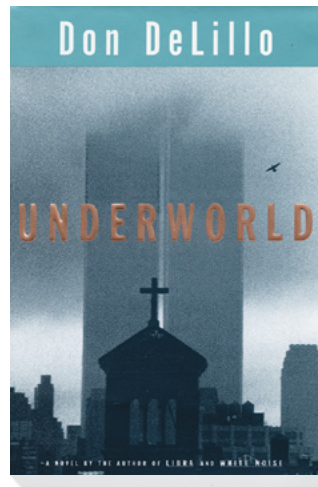
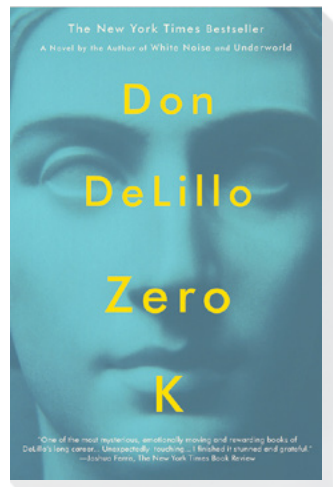
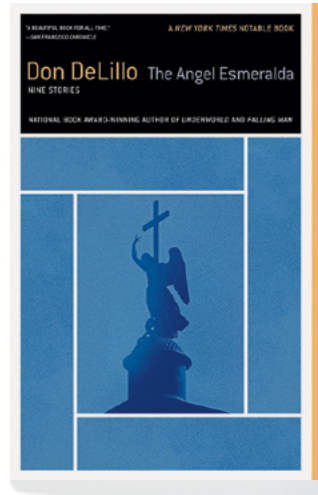
Don DeLillo

Writer in Residence, December 2017

In Don DeLillo's 2007 novel *Falling Man*—which explores the aftermath of 9/11—a postcard sent from Rome makes an important cameo appearance. The postcard pictures the cover of *The Revolt of Islam*, a poem by Percy Bysshe Shelley. This winter, DeLillo comes to AAR for a residency and to be the keynote speaker for *The Revolt of Islam: Texts, Subtexts, and Contexts*, an interdisciplinary conference that explores the history and context of the poem as well as its resonance today.

His novels, plays, and essays cover an expansive scope of topics, reflecting the wide range of disciplines of the Academy's residency program. He noted in an interview with the *Chicago Tribune* that his writing presents themes that address how we are currently "living in dangerous times." He explains that "writing is a concentrated form of thinking... A young writer sees that with words and sentences on a piece of paper that costs less than a penny he can place himself more clearly in the world" (*The Paris Review*).

The author of fifteen novels, he has received the National Book Award, the PEN/Faulkner Award for Fiction, and the National Book Foundation's Medal for Distinguished Contribution to American Letters, among other honors.



Falling Man (2007),
*The Angel of
Esmeralda: Nine
Stories* (2011),
Zero K (2016), and
Underworld (1997).

William Chester Jordan

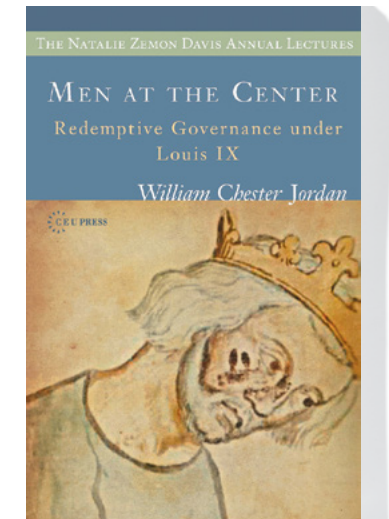
Lester K. Little Scholar in Residence,
September–October 2017

American medievalist William Chester Jordan has focused much of his scholarship on northwestern Europe. As a Resident, he has embraced the opportunity to research in Rome and explore new ideas, some sparked by AAR's *East and West* theme this season. "It's been wonderful getting to know other scholars in different disciplines and hearing feedback from people outside of the field of medieval studies," he says.

His two main projects have been researching for his lecture *King Louis IX and Other Converts*, which explores the king's interest and actions in promoting conversions of Muslims to the Catholic faith, and preparing for his upcoming book on public service in the European high Middle Ages.

William's studies and publications have centered on the Crusades, English constitutional history, gender, economics, and church-state relations in the thirteenth and fourteenth centuries. He is the former president of the Medieval Academy of America and a past Rome Prize

juror for medieval studies. The Dayton-Stockton Professor of History at Princeton University, he has also counted many AAR Fellows among his students and former students.



William Chester Jordan in his studio at AAR, and just one of his many books.



David Hammons

David Hammons is best known as an LA- and New York-based artist, but in 1990, he live in Rome. And while much of his work has focused on race, class, and commodification in American life, as a Fellow at AAR, he turned his penetrating eye on Rome. His sculpture *Roman Homeless* (1990) still disarms critics: a piece of worn drapery evokes not the ruins of Rome but a tender portrait of a homeless woman's head.

While in Rome, Hammons also had the opportunity to engage more deeply with the Italian contemporary art movement Arte Povera, an influence he's long acknowledged. And in 1993, The American Academy in Rome mounted a dual exhibition of Hammons' work and that of the movement's master, Jannis Kounellis.

Following his Fellowship, Hammons returned to his work in New York. (Harlem, he has said, is as rich in ruins as Rome.) But the connections he forged at AAR remain. Just last year, Kounellis wrote a catalogue essay for Hammons's first major survey exhibition in Europe, *Give Me a Moment*.

David Hammons (left) and Jannis Kounellis (right) in the gardens of Villa Aurelia for the opening of their exhibition at AAR in 1993. Martha Boyden (center) wrote the catalogue.

Here and there

This fall, AAR continues its signature series of events, **Conversations/Conversazioni**, which convenes leading scholars, artists, designers, writers, and composers for frank, wide-ranging discussions on a variety of topics in the arts and humanities.

This season includes events in Rome, New York, and Chicago, covering such personal topics as migration, home, landscape, and history. Some of this year's events are part of AAR's year-long exploration of the theme *East and West*, which will consider the relationship between Europe and the Islamic world.

"With new methodological avenues at our disposal, how do we understand the relationship between East and West today?" said **Mark Robbins**, AAR President (and 1997 Fellow). "We're a gathering place for international scholars and artists at the center of the Mediterranean. That puts AAR in a special position to support discussions like these."

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

REVERSE FLOW

Yto Barada & Bartolomeo Pietromarchi

September 26 in Rome

When we leave home, what happens to those left behind? Artist Yto Barrada (2017 Resident) discussed issues of mobility and isolation in her hometown, Tangier, with MAXXI curator Bartolomeo Pietromarchi.

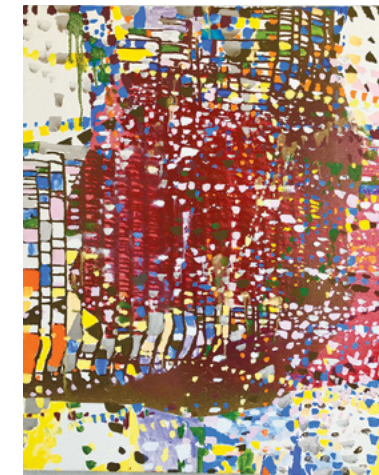


IMAGINING THE VEGETAL CITY: THE SURFACE IS ALIVE

Gary Hilderbrand & Alberto Iacovoni

October 31 in Rome

How does landscape affect urban living? Landscape architect Gary Hildebrand (1995 Fellow, 2017 Resident) and architect Alberto Iacovoni discussed how living infrastructure defines cities today.



Jackie Saccoccio. *Portrait (Invisible 11)* (2017). Oil and mica on linen, 30 × 24 in.

NOW HERE IS NOWHERE

Carl D'Alvia, Tomaso De Luca, Jackie Saccoccio, & Nari Ward

November 16 in New York

What comes from cross-Atlantic cross-overs? AAR's fall exhibition at the Italian Cultural Institute in New York, *Now Here is Nowhere* (see p. 22), presents a creative dialogue between artists on two sides of the Atlantic, exploring how parallel ideas are articulated in different places—and how new visions are forged by their intersection. Four recent Fellows whose work is featured in the exhibition took the stage to discuss their perspectives.

THE WORLD IS OLD, HISTORY IS NEW

Catherine Chin, Eleanor Gorski, Dan Hurlin, Thomas Kelley, Thomas Leslie, Thompson Mayes, Catie Newell, and Catherine Wagner

November 18 in Chicago

What does the past offer us? What does it mean for visual and material culture today? Nine former Fellows—a classical scholar, a preservationist, a puppet artist, an architect, an architectural historian, and two artists—talk about how they think about history and incorporate it into their work.



Reverse Flow: Deutsche Bank; Imagining the Vegetal City: photo by Gary Hilderbrand; Now Here is Nowhere: Courtesy the artist and Van Doren Waxter, New York.

THE
CHANGING
IDENTITY
OF
A
SOUTHERN
ITALIAN
CITY

The exhibition *Matera Imagined/Matera Immaginata* highlights the transformation of Matera, one of the oldest crossroads in the Mediterranean, in the modern imagination.

Matera, located in the southern Italian region of Basilicata, has long fascinated scholars, archaeologists, anthropologists, and historians of art and architecture. In the 20th century, it also became notorious for its distinctive landscape of ancient cave dwellings, known as the “Sassi.” In the post-



Emmet Gowin.
Matera (1980).
Gelatin silver print,
28 x 36 cm.

Courtesy of Emmet Gowin
and Pace/MacGill Gallery,
New York. © Emmet Gowin.



Dan Weiner.
Matera, Italy
(1954, printed
2017). Gelatin
silver print,
38 x 25.5 cm.

International Center of
Photography, Museum
Purchase, International
Fund for Concerned
Photography, 1974.
©John Broderick.

Mario Cresci.
Rotazione Matera
(1971, printed
2010). Giclee
print, 97.5 x 50
cm (framed).

Courtesy of the artist,
© Mario Cresci.



in public policy, land reform, and social change. More recently, photographers have explored Matera through concepts ranging from memory and perception to identity and heritage preservation. Throughout, *Matera Imagined/Matera Immaginata* makes plain our shifting notions of “progress” and celebrates the capacity of photography to change how we see the world.

Matera Imagined/Matera Immaginata was curated by Lindsay Harris (2014 Fellow), Andrew W. Mellon Professor-in-Charge of Humanities, and features works by celebrated photographers including Henri



Mario Carbone.
Matera, Italy
(1970s). Gelatin
silver print,
20.5 x 31.3 cm.

Archivio Fotografico
Mario Carbone.

Fosco Maraini.
Ragazzi di Matera
(c. 1950, printed
2017). Gelatin
silver print,
30 x 40 cm.

Gabinetto Vieusseux,
© Fratelli Alinari.



war period, Matera became a symbol of southern Italian poverty and backwardness. Today, just over a generation later, Matera has emerged as a model of authenticity and has been selected as a UNESCO World Heritage Site and a European Capital of Culture for 2019.

The exhibition, which debuted at American Academy in Rome this fall, investigates the role of photography in shaping the image of the city. In the postwar period, photography helped to established Matera as a quintessential place untouched by time but also crucially influenced developments

Cartier-Bresson, Esther Bubley, Luigi Ghirri, Emmet Gowin, David Seymour (Chim), and Carrie Mae Weems. It is now on view through February 4, 2018 at Palazzo Lanfranchi, the Museo nazionale d'arte medievale e moderna della Basilicata, in Matera, as one of the events preparing for the city's year as a European Capital of Culture. Other venues are currently under consideration.

The exhibition is accompanied by an extensively illustrated catalogue that further illuminates the complex image of Matera the exhibition presents. Essays by the curator and five additional scholars

discuss not only the exhibited photographs and Matera's continuing appeal to photographers and filmmakers but also the archaeology, architecture, and social history of the city, as well as shifting meanings of “Mediterranean,” as a place and an idea. With this kaleidoscopic view, the exhibition and catalogue deftly reflect AAR's mission to connect the past with the contemporary in the arts and humanities.

Installation view showing Jackie Saccoccio's *Portrait (Invisible 11)* (2017), Tomaso De Luca's *F&F* (2016), and Eugenio Tibaldi's *Architettura minima* (2017).



NOW HERE IS NOWHERE

AAR's new exhibition in New York brings together Fellows' work from both sides of the Atlantic.

Saccoccio: Courtesy the artist and Van Doren Waxler, New York; Tibaldi: Courtesy the artist and Umberto Di Marino Gallery, Naples.

Artists and scholars play an essential role within contemporary culture. Casting an eye toward the past and the future, they often provide a critical voice, which helps us to see ourselves differently in the present moment. Their work can offer a counterpoint to our personal histories, linking these to the increasingly complex culture in which we live; one that is increasingly global and interconnected beyond national boundaries. The range of the work in this exhibition, by three artists from the United States and three from Italy, expresses in different ways concerns that are human and universal, creating bridges between countries and cultures.

This kind of interchange has been part of the life at the American Academy in Rome since its inception in 1894. The Academy's community brings together artists and scholars across disciplines in an increasingly international mix in relation to the profound depth of the city of Rome. While at AAR, they all inevitably confront history and its relationship to contemporary life. This exhibition is a result of this type of thinking and evolved from the *Cinque Mostre*, an annual program that presents the work of Academy artists and scholars organized, as is this show, by Italian curators, and so offering different perspectives on work from the Academy.

The Academy is ever more engaged in collaborations between disciplines and between institutions, both academic and cultural. With *Now Here Is Nowhere*, we are delighted to partner with the Italian Cultural Institute in New York and to bring work previously seen in Rome to new viewers in the United States. We warmly thank collaborator and host Giorgio Van Straten, curator Christian Caliandro, and the wonderfully talented artists, for this important venture, which brings new creative work to broader audiences.

TOP
Giuseppe Stampone. *Welcome to Gransasso* (2017). Bic pen on wood, 14 x 11.4 x 1.6 in. Courtesy of Fondazione Mavina Menegaz, Castelbasso (TE).

BOTTOM
Installation view showing Nari Ward's *Breathing Plan -4°* (2016). Courtesy the artist and Lehmann Maupin, New York and Hong Kong.

MIDDLE
Carl D'Alvia. *Patches* (2015). Bronze, 12 x 7 x 19 in. Courtesy the artist and Nathalie Karg Gallery, New York.



THE POLITICAL POWER OF SACRED TEXTS

Scholars convene to discuss the role of religion in politics today and throughout history.

The conference *The Political Power of Sacred Texts*, held at the American Academy in Rome on October 19, 2017, brought together eminent scholars from Biblical, Qur’anic, Hindu, and Chinese Studies to discuss the political influence and use of sacred texts through history and up to the present. John Ochsendorf, director of the Academy, welcomed the conference and emphasized the need for deep analysis to understand the role of religions in politics.

Katell Berthelot from the French National Centre for Scientific Research discussed the *Political Power of the Biblical Texts Pertaining to the Conquest of the Promised Land, from the Hasmonean Period to the Present*. Harold Attridge, former Dean of Yale Divinity School, reflected on how political conceptions found in the New Testament—Jesus’s kingdom “not of this world”—have played out in political discourses. Angelika Neuwirth from Freie Universität Berlin, director of the Corpus Coranicum project, analyzed the “explosive potential” of the qur’anic verse Q17:1, which is used—against other evidence in the Qur’an—to deny the existence of Jerusalem’s temple. Holger Zellentin from University

of Cambridge reflected on the hermeneutical tension between *Originalism and Traditionalism* in both religious and secular history of law.

The afternoon session was opened by Gavin Flood from University of Oxford with a paper on the political use of the Bhagavad Gita in India. Tiziana Lipiello, professor and vice-rector of the University of Venice, spoke about the political influence of the Four Books in China, especially in Neo-Confucianism. Eckart Otto from Ludwig Maximilian University of Munich reflected on the political relevance of the Bible in the works of Max Weber, Hermann Cohen, and Ernst Troeltsch during World War I as the fundamental catastrophe of the 20th century. Finally, Ron Hendel from University of California, Berkeley, spoke about the influence of Biblical thought in modern political theory, for example in the works of Macchiavelli, Grotius, and Hobbes.

Fellows of the Academy, faculty and students of the Pontifical Biblical Institute, and other guests enjoyed the lively discussions following each paper. “Ron Hendel’s analysis of the use of the Hebrew Bible from Machiavelli to the recent white nationalist rally in Charlottesville highlighted the necessity of scholarship on the interpretation and manipulation of sacred texts,” noted Cate Bonesho (2018 Fellow).

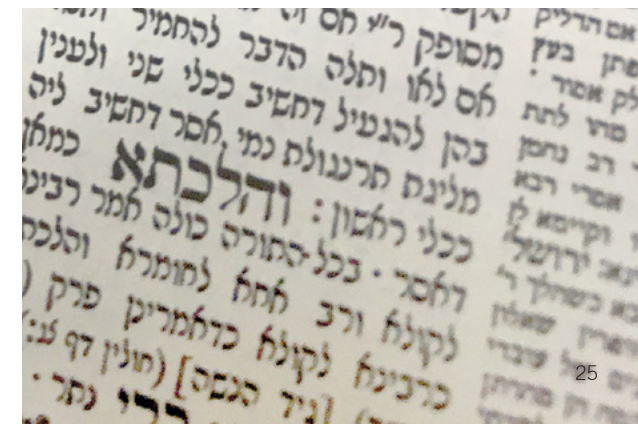
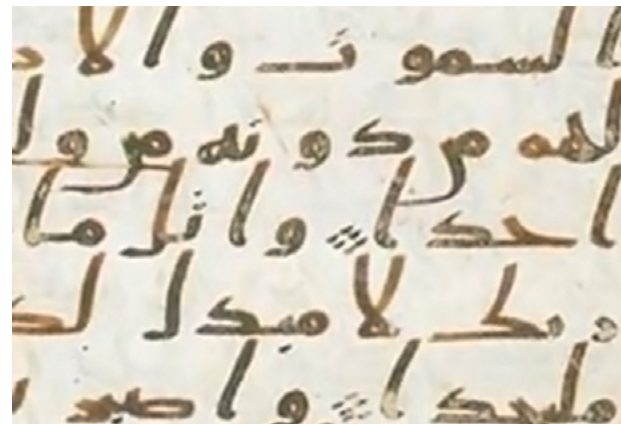
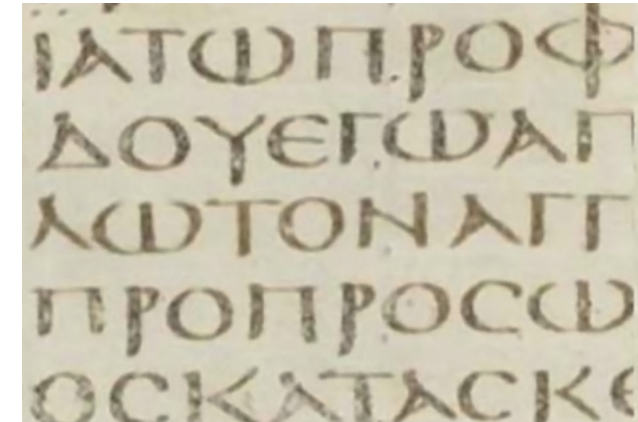
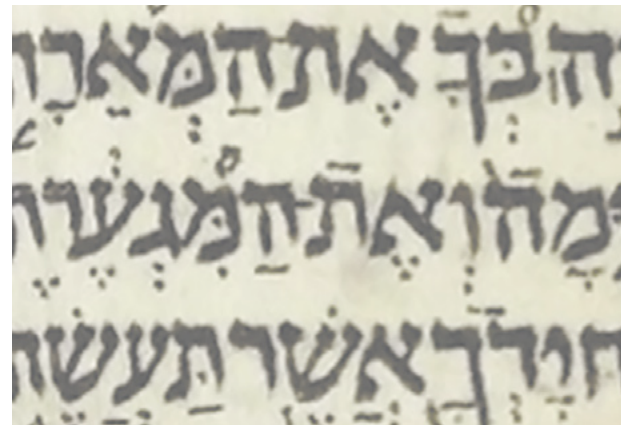
“We as scholars must constantly examine and re-examine our own historical situation in relation to the past,” said Michelle L. Berenfeld (2018 Fellow).

The presentations and discussions were live-streamed and are accessible on <https://livestream.com/aarome/events/7826493>.

The conference was organized by Dominik Markl (Pontifical Biblical Institute), Ron Hendel (University of California, Berkeley), and Lindsay Harris (American Academy in Rome). It was co-sponsored by the American Academy in Rome and the Pontifical Biblical Institute.

LEFT, FROM TOP
The speakers in the AAR gardens, Katell Berthelot, Harold Attridge and Bitrus Galadima, and John Ochsendorf and Holger Zellentin.

Talmud photo: Cate Bonesho.



CONVIVIUM:

New York Gala

In November, 250 guests gathered to honor **Tony Kushner** and returning Rome Prize Fellows at the American Academy in Rome's Fall Gala in New York City. Luminaries from the worlds of art, fashion, business, politics, and academia enjoyed cocktails and music in The Grill, followed by a candlelit dinner in The Pool, in the famed Seagram Building.

In addition to a video created by **Michael Rock** (2000 Fellow) with music by **David Lang** (1991 Fellow), the highlight of the evening was the presentation of the Centennial Medal by Pulitzer-Prize winning historian and AAR Trustee **David Kertzer** (2000 Resident) to **Tony Kushner**. Known for his work on stage and in film (*Angels in America*, *Philadelphia*, and *Lincoln*, among many others), Mr. Kushner literally brought the house down with a monologue on his initial resistance to Rome.

1. AAR Honoree **Tony Kushner**.
2. **Micaela Varricchio** with **Ambassador Armando Varricchio**.
3. **Bruce Horten**, **Barbara Diamonstein-Spielvogel**, and Trustee **Sharon Davis**.
4. **Dame Jillian Sackler**, **Carolina Herrera**, **Bob Cocacello**, and Gala guest.
5. 2007 Fellows **Patricia Cronin** and **Lisa Mignone**, with **Joy Connolly** and 2012 Fellow **Jackie Murray**.
6. 1998 Fellow **Doug Argue** and **Allison Mignone**.
7. 2017 Fellow **Kristi Cheramie** and AAR President **Mark Robbins**.
8. AAR Fellows **Andrew Horne**, **Shaun Anderson**, **Kristi Cheramie**, **William Cheramie**, **Rachely Rotem**, and **Phu Hoang**.



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*The Practice and Production of Architecture
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*The Lyric Mode of Voice: Song and
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Rome Prize

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The Frayda B. Lindemann Professor
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The Hour of The Star

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Da Vinci Shaken

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*Michelangelo between Florence and Rome:
Art and Literary Culture in Sixteenth-
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*Images on a Mission: Cross-Cultural
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New Monuments to Forget the Future

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Portraits in Roman Gardens

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*Cyrene: Political, Sacred, and
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WHEN IN ROME:



Now serving her final year as the Andrew W. Mellon Professor-in-Charge of Humanities at the AAR, Lindsay Harris (2014 Fellow) shares one of her favorite areas in Rome.

A favorite neighborhood of mine is Prati, in northwest Rome. It is the only central neighborhood planned and built entirely after Italian unification with Rome as the capital in 1870. Its residential buildings, government headquarters, piazzas, and road network all speak to key issues of modernity: balancing the needs of a contemporary city with respect for tradition, reconciling national identity with international trends, secularism in the face of religion, and innovation driven by new technologies.

—Lindsay Harris

1 **TEMPIO DI CRISTO RE**
Viale Giuseppe Mazzini, 32
 A landmark by 20th-century Italian architect Marcello Piacentini, this is where Catholicism meets rationalism in architecture and creativity with brick and concrete.

2 **PIAZZA MAZZINI**
 This small park in the middle of a massive traffic circle reminds me of Pierre Charles L'Enfant's urban plan of Washington, DC, my hometown.

3 **VIA GERMANICO**
 There are several of Marcello Piacentini's early residential buildings here.

4 **PIAZZA CAVOUR**
 It feels a little like Paris with palm trees.

5 **CAFE SETTEMBRINI**
Via Luigi Settembrini, 21
 A great place to stop for cappuccino while visiting the area.

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

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

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COVER

Mario Cresci. *L'angelo della festa, Matera*
(1979). Gelatin silver print, 38.5 × 29 cm.

Courtesy of the artist, © Mario Cresci.

See p. 18.