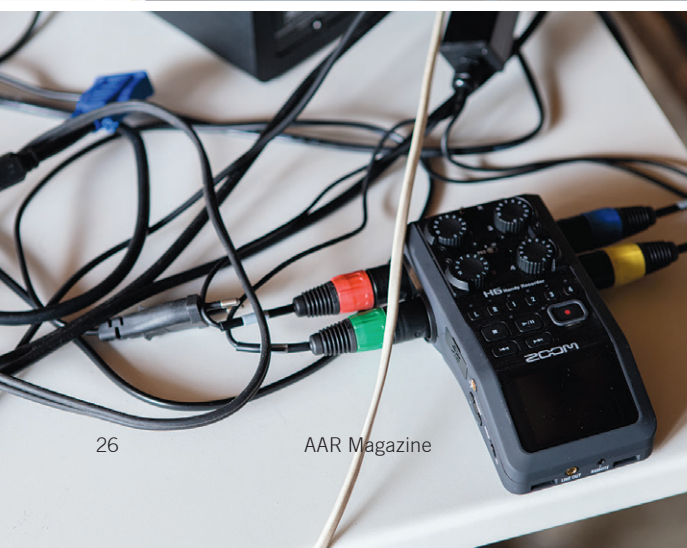
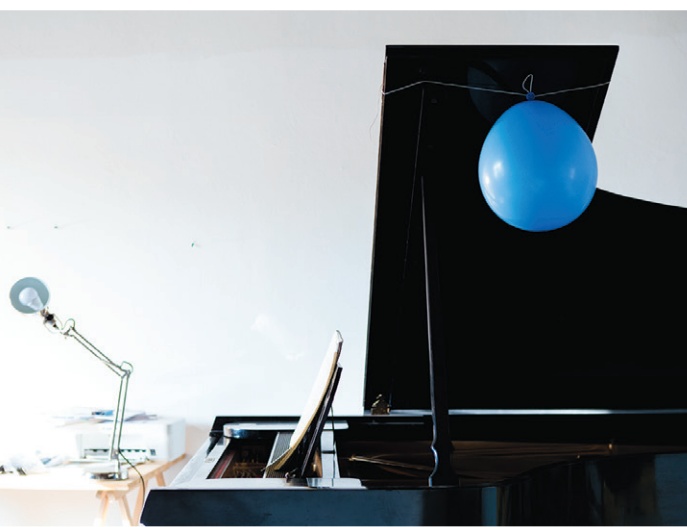


**Here are examples of the work being generated by our Rome Prize and Italian Fellows. The ongoing dialogues and collaboration taking place at the Academy speak to a vibrant community, a cultural crossroads, shaping how we see ourselves and the past, present, and future.**

**E. V. Day**, who makes sculptures and installations that memorialize moments of explosion, velocity, and spectacle, has recently become fascinated by baroque sculptor and architect Gian Lorenzo Bernini. Studying and experiencing the way he constructed seductive spaces and evoked motion and extreme emotion, she is finding inspiration for her own next series of large-scale works. E. V. is based in New York City.

# **HARD AT WORK**





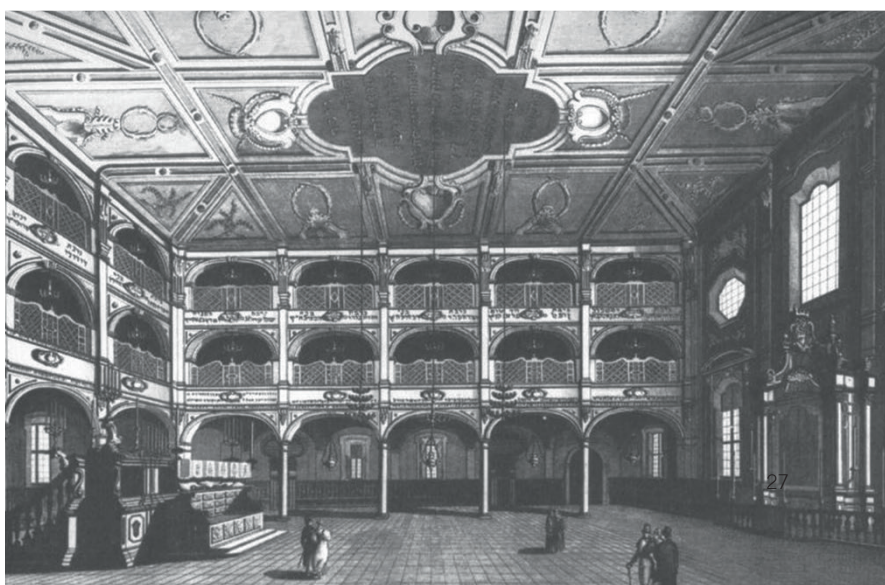
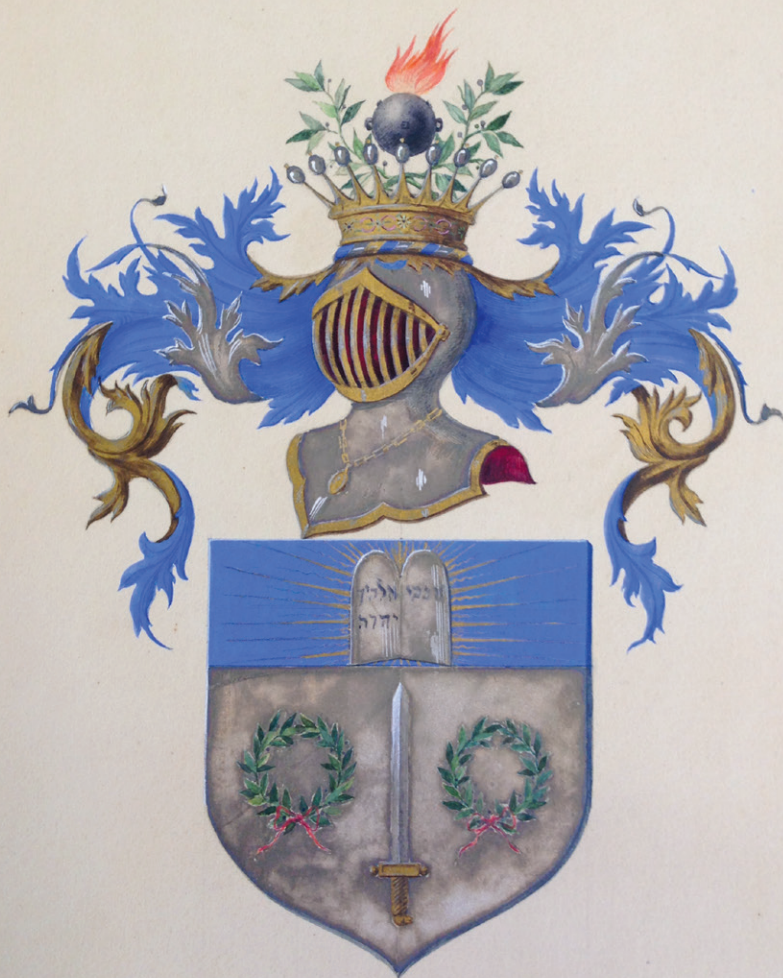
left

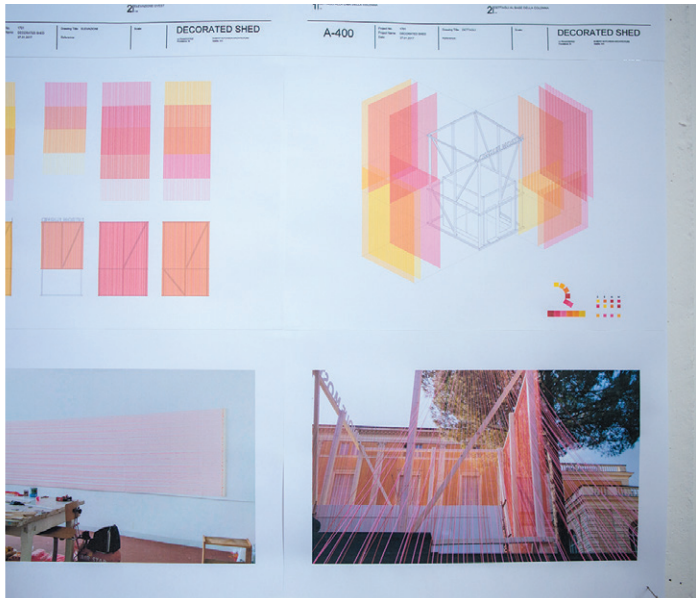
Composer **Jonathan Berger** explores how and why humans engage with music and expresses the fragility and ephemerality of life through an awareness of the interplay of sound and space. His *Rime Sparse* for soprano and piano trio, with select texts from Petrarch's *Il Canzoniere*, recently premiered at the Chamber Music Society of Lincoln Center. Jonathan is the Denning Family Provostial Professor in the Department of Music at Stanford University in California.

right

**Jessica Marglin**, an assistant professor in the School of Religion at the University of Southern California, investigates how disputes over the estate of Nissim Shamama, a Tunisian Jew who died in Italy in 1873, can provide fresh insights into nineteenth-century Italy and its place in the modern Mediterranean. The case revolved around determining Shamama's nationality and touches on Italian, Jewish, Islamic, and European approaches to international law.

# Semama





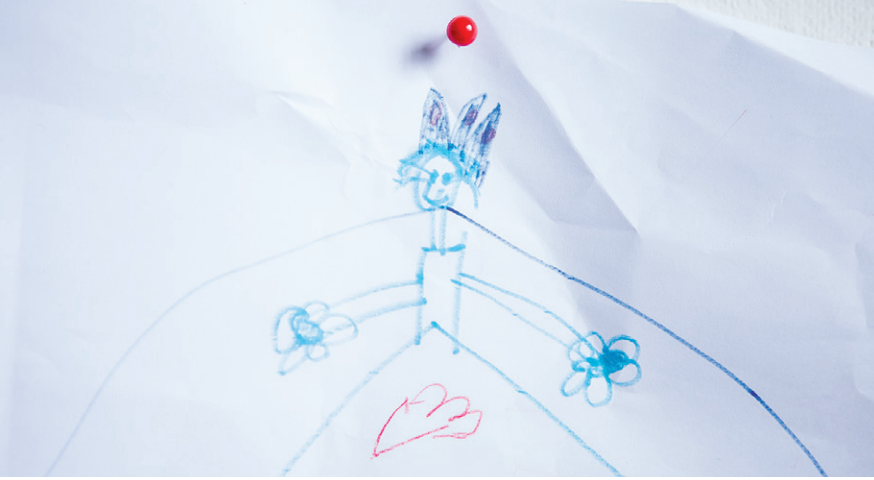


*left*

Architect **Yasmin Vobis** seeks to elevate the role and discourse of color as a fundamental aspect of contemporary architectural practice and production, disputing Giorgio Vasari's theory relating "colore" to irrationality and lack of discipline. Yasmin is a principal of Ultramoderne, an architectural design studio in Providence, Rhode Island, and a critic in the Department of Architecture at the Rhode Island School of Design.

*above*

Historian **Robert Clines** is studying the life and experiences of Giovanni Battista Eliano, the only Jewish-born member of the Society of Jesus, in order to uncover the complex culture of conversion in the early modern Mediterranean. Robert is an assistant professor in the Department of History at Western Carolina University, in Cullowhee, North Carolina.



*left*

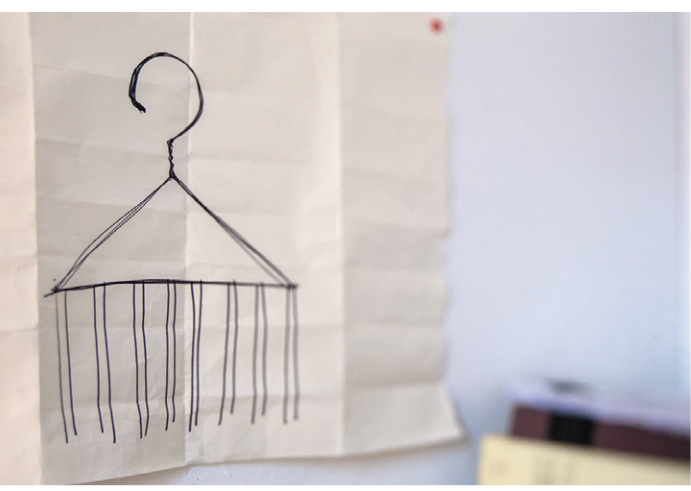
Writer **Jack Livings** is working on an untitled novel set in New York during the blizzard of February 1978. His stories have appeared in *The Paris Review*, among other publications, and have been awarded two Pushcart Prizes. His book *The Dog*, won the 2015 PEN / Robert W. Bingham Prize for debut fiction and was named a Best Book of the Year by the *Times Literary Supplement*. Jack lives in New York City.

*right*

Historian **Caroline Cheung** studies the artisans, skills, techniques, and organization of labor required for the storage and distribution of foodstuffs to feed the city of Rome. Caroline is a doctoral candidate in Ancient History and Mediterranean Archaeology at the University of California, Berkeley.









*left*

**Leon Grek** explores the role of translation and displacement in shaping the poetics of Republican Roman comedy and its reception by professional English dramatists of the late-sixteenth and early-seventeenth centuries. Leon is a doctoral candidate in the Department of Comparative Literature and the Interdisciplinary Doctoral Program in the Humanities (IHUM) at Princeton University.

*above*

Artist **Tomaso De Luca** works in various mediums, including drawing, sculpture, installation, performance, and video to explore the role of the single man, and the correlation between gender, desire, art, and architecture. Tomaso is based in Milan and New York City.

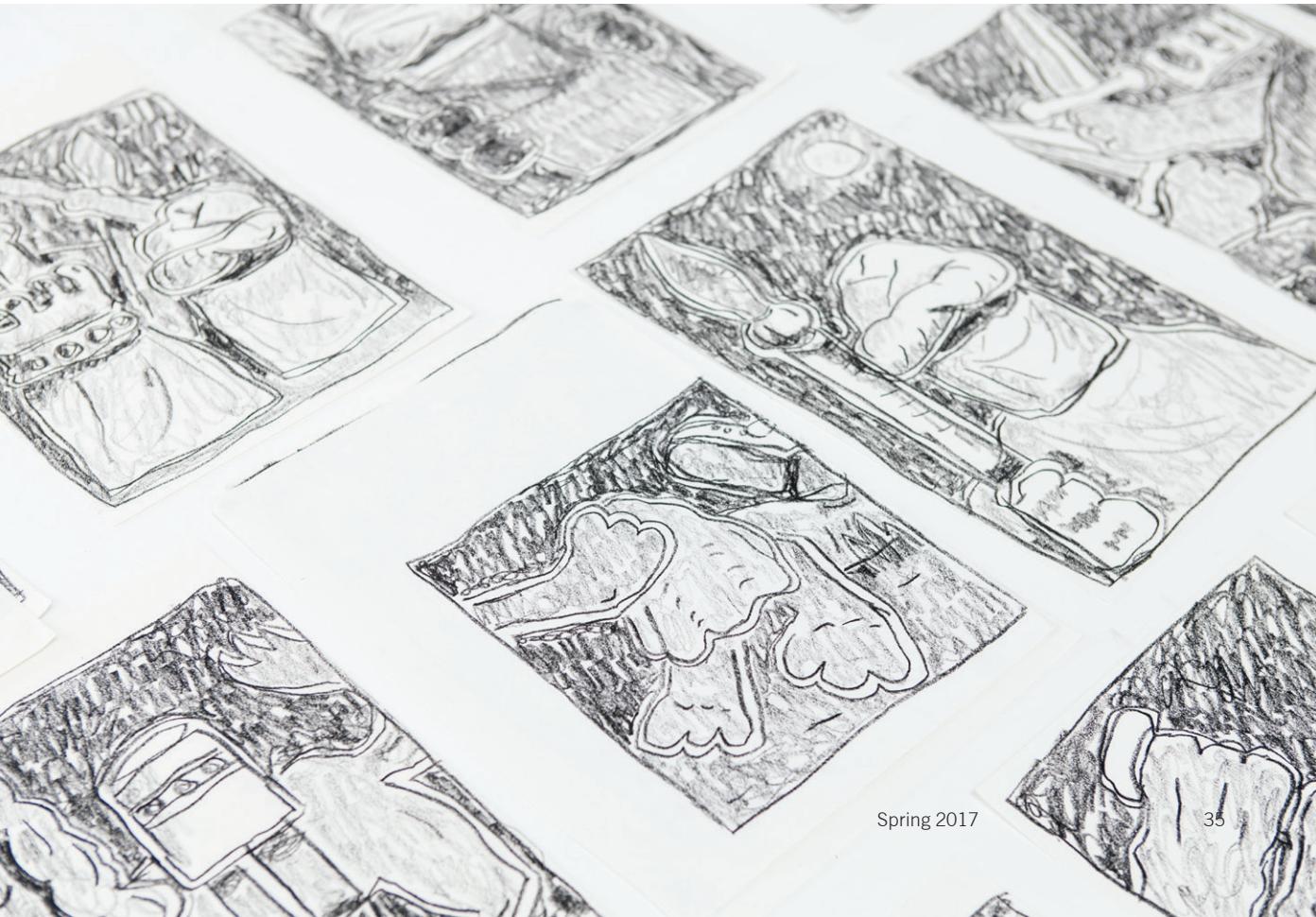


*above*

Medievalist **Silvia Armando** is exploring the varied career of Ugo Monneret de Villard, an archaeologist, epigrapher, and architectural historian who devoted his life to the study of artistic interchange between the Christian and Islamic cultures of the medieval world. Silvia is an independent scholar based in Rome.

*right*

Visual artist **Enrico Riley** examines representations of biblical narratives as a commentary on present day interpretations of the black body and a way to express the vulnerability and suffering of human beings today. Enrico is an associate professor in the Department of Studio Art at Dartmouth College, New Hampshire.





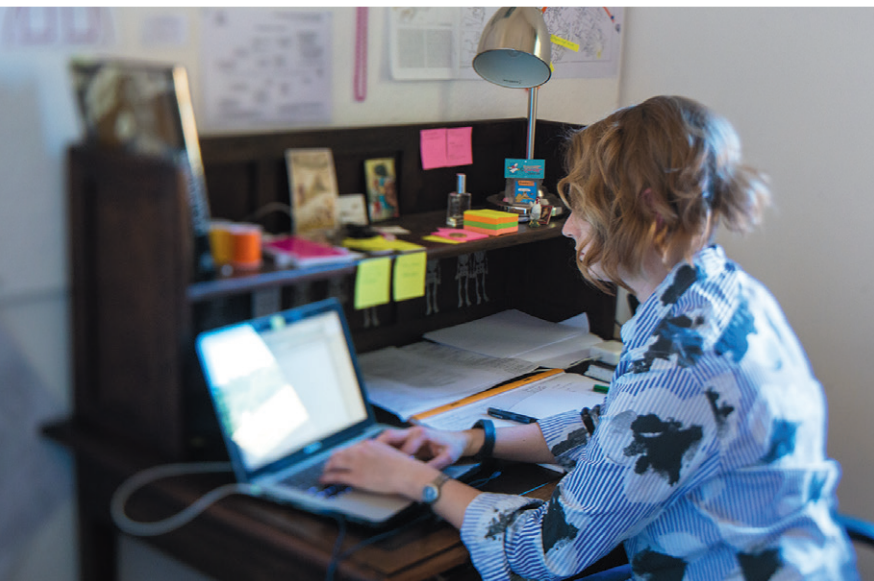
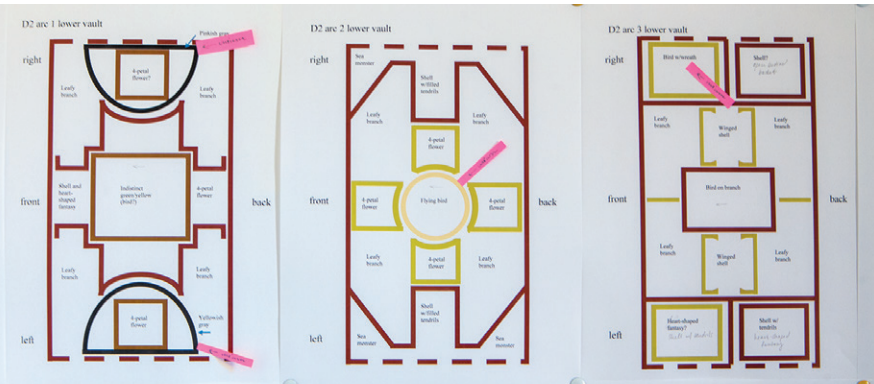
*left*

**Jenny Krieger** studies catacombs in order to understand how these underground burial spaces were built and, above all, who built them. She uses a variety of evidence—from inscriptions and painting styles to spatial analysis—to unravel how different teams of workman collaborated on construction and to bring to light this large, but still shadowy, group of Roman laborers. Jenny is a PhD candidate in Classical Art and Archaeology at the University of Michigan.

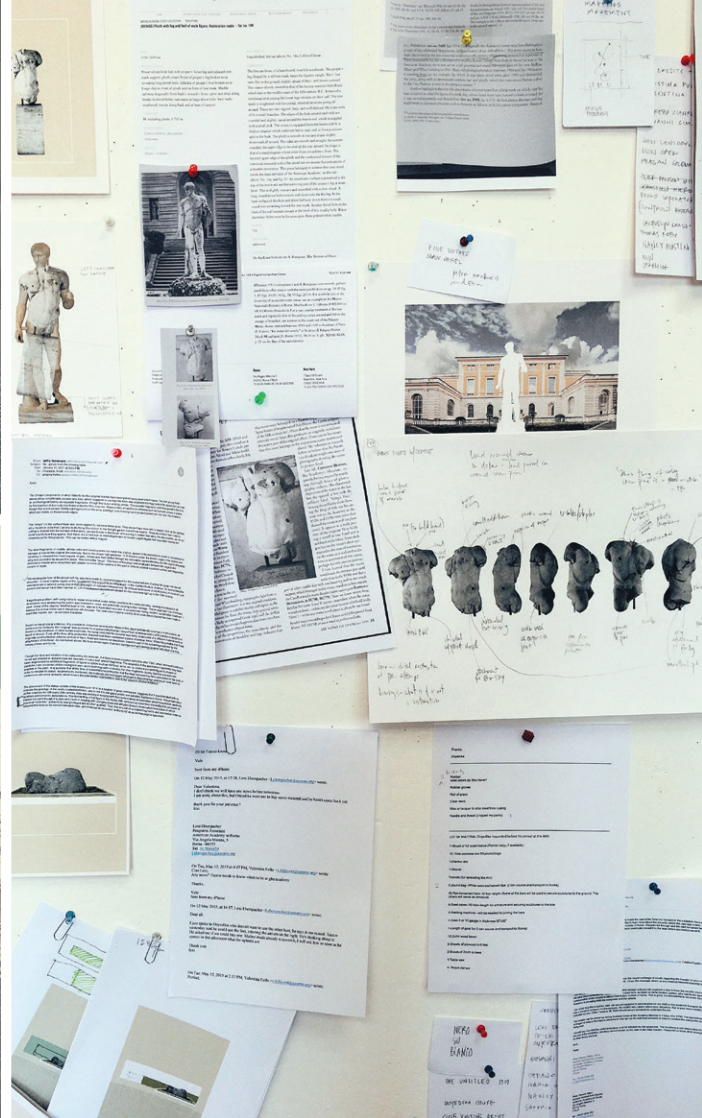


*right*

**Hussein Fancy**'s research and writing focus on the social, cultural, and intellectual history of religious interactions in the medieval Mediterranean. His current project rethinks the relationship between religion and trade by following the activities of criminal merchants—pirates and smugglers—who thrived in the thirteenth and fourteenth centuries. Hussein is an associate professor in the Department of History at the University of Michigan, Ann Arbor.







**Kristi Cheramie** is drawn to the forgotten spaces and unrealized or erased histories of the built environment. She is revisiting and recovering sparsely documented phases of sites in Rome and then creating representations positioned between documented truth, unfinished business, and mythic tales of what might once have been. Kristi is an associate professor of landscape architecture at the Knowlton School of Architecture, The Ohio State University.

**TOP LEFT**  
Collage exploring the lost medieval landscapes of the Colosseum (13 x 17 in.). Part of a collaborative project with Rob Clines (*Theaters of Conversion*), supported by the Fellows' Project Fund.

**BOTTOM LEFT**  
Research and exploration for *Intermediate Histories*.

**RIGHT**  
Detail of *Intermediate Histories*, a collaboration with Gregory Bailey for Cinque Mostre.

# CREATIVE COLLABORATIONS

## Fellows present their work in Rome and beyond

Fellows find numerous opportunities for cross-disciplinary research and for presenting their scholarly or artistic work during their residencies. Now in its third year, the **AAR's Fellows' Project Fund** enhances the practical experience of Rome Prize winners and Italian Fellows by funding collaborative work with colleagues at AAR and other national Academies and/or cultural and academic institutions in Rome and throughout Italy. Supported projects, which take place during the Fellowship year, include exhibitions, performances, site-specific installations, publications, symposia, or any proposal with a public component. Here is a sample of projects recently supported by the fund.

As her contribution to the Cinque Mostre exhibition, **Danielle Simon**—recipient of the Millicent Mercer Johnsen Pre-Doctoral Rome Prize and a PhD candidate in the Department of Music at the University of California, Berkeley—developed and served as musical director for performances of *Il Cuore di Wanda* (Wanda's Heart), the first Italian opera composed specifically for the radio. With a libretto by the futurist poet Pino Masnata and music by the composer Carmine Guarino, the opera received positive reviews, but was never recorded and has not been performed since its initial broadcast in 1931. Danielle arranged for two performances of the opera, as well as a recording to make the work available to other scholars. **E. V. Day**, winner of the Henry W. and Marian T. Mitchell/Miss Edith Bloom Fund Visual Arts Rome Prize, collaborated with Danielle, serving as artistic director of the live performance and recording. The two also worked with Italian artist Zazie Gnechchi Ruscone to design costumes for the live performance.

Historian **Hussein Fancy**, in collaboration with three other Fellows, conceived a retelling of an infamous

LEFT  
Notes for Christopher  
Trapani's *Tesseræ*.  
All photos by altros spazio.





ABOVE  
Enrico Riley,  
*Infinite Receptors*,  
selected drawings  
and moderated talk.

RIGHT  
Danielle Simon  
& E. V. Day,  
*Wanda's Heart*  
performance.

moment in Italian history—a thirteenth-century rebellion in Sicily popularly known as the Sicilian Vespers—as a puppet show. *The Sicilian Vespers and the Tunisian Matins* consists of multiple three-to-five-minute monologues, each presented by a different historical figure from an island in the Mediterranean: Mallorca, Sicily, and Jerba. Hussein, an associate professor of history at the University of Michigan and recipient of the Andrew W. Mellon Foundation Post-Doctoral Rome Prize, notes that the aim of the show is to break the nationalist mold in which the history of the Sicilian Vespers is typically cast and to retell the episode as a shared history, one that binds Italy, Iberia, and North Africa. Hussein and **Leon Grek** wrote the monologues, drawing simultaneously on history and literature. **Jonathan Berger** composed the music, adapting selections from Verdi's opera *I vespri siciliani* (whose story is loosely based on the historical incident). Drawings by **Enrico Riley** highlighted the complex aesthetic heritage of Sicily. Hussein and his colleagues worked with a

professional puppet theater company to perform the piece at AAR in April. **Caroline Cheung** served as producer, and **Kyle deCamp** was consulting director.

*Infinite Receptors* is the title of a February exhibition of selected drawings created in Rome by **Enrico Riley**, the Jules Guerin Rome Prize Fellow and an associate professor of studio art at Dartmouth College. Enrico's work is based on an idea of the black body being manipulated into what he calls a "meta-icon, efficient at absorbing a variety of stereotypes, misrepresentations, and expectations." He also draws on multiple sources, including medieval Italian painting, historical and contemporary Roman architecture, and biblical narratives. *Infinite Receptors* was shown at the SACI gallery and was accompanied by a moderated talk at Museo Novecento, both in Florence. Both the exhibition and talk were part of a larger schedule of events, resulting from a collabora-

tion among multiple private and public institutions, artists, musicians, and scholars in celebration of Florence Black History Month.

Inspired by the lyra and kemençe music of Crete and Istanbul, **Christopher Trapani**, recipient of the Luciano Berio Rome Prize and a student of music composition at Columbia University, created a new work for viola d'amore and electronics titled *Tesserae*. Grounded in a modal tradition, using small fragments of microtonal scales to assemble long expressive lines, it features the unique and intimate sound of the viola d'amore, performed by one of its foremost contemporary champions, Milan-based musician Marco Fusi. *Tesserae* received its world premiere in Rome at the Fondazione Isabella Scelsi on April 12; its U.S. premiere takes place at the Italian Academy at Columbia University in New York on April 26.



## CURRENT FELLOWS:

2016–2017 Rome Prize winners and Italian Fellows

### ANCIENT STUDIES

Dorothy and Lewis B. Cullman/  
National Endowment for the Humanities  
Post-Doctoral Rome Prize

#### **DORIAN BORBONUS**

Associate Professor, Department  
of History, University of Dayton  
*The Tombs of Rome: Burial and History  
in the Center of Power*

Andrew W. Mellon Foundation  
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;  
Affiliate Assistant Professor,  
Department of Architecture,  
University of Washington  
*Drawing the Liminal City*

Founders/Arnold W. Brunner/  
Katherine Edwards Gordon Rome Prize

#### **YASMIN VOBIS**

Principal, Ultramoderne; 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  
*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  
*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  
*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  
*A Single Man*

Enel Italian Fellow in Architecture/  
Landscape Architecture

**ANNALISA METTA**

Assistant Professor, 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