



MM

AMERICAN ACADEMY IN ROME 2000



AMERICAN ACADEMY IN ROME

A Leading American Overseas Center for the Arts and Humanities

The American Academy in Rome is one of the leading American overseas centers for independent study and advanced research in the fine arts and the humanities. For over a hundred years, the Academy has offered support, time and an inspiring environment to some of America's most gifted artists and scholars. In the historical setting of Rome, Academy artists and scholars pursue their individual work independently and exchange ideas with each other.

Founded in 1894, the Academy was chartered as a private institution by an act of Congress in 1905. In 1994, in honor of the Academy's Centennial, the President of the United States signed a joint Resolution of Congress in recognition of the Academy's contributions to America's intellectual and cultural life. The Academy today remains a private institution supported by gifts from individuals, foundations, corporations and universities in addition to grants from the National Endowment for the Arts, the National Endowment for the Humanities and the United States Department of Education.

Each year, through a national juried competition, the Academy offers Rome Prize fellowships to some thirty Americans. These Fellows are joined in Rome by a select group of Residents invited by the Academy, and other distinguished artists and scholars, forming a residential community of approximately seventy-five individuals. The Academy also offers each year one Fulbright fellowship for an Italian artist and one for an Italian scholar. To these have been added in recent years three fellowships funded by the Andrew W. Mellon Foundation for scholars from Central and Eastern Europe and one for a Russian fellow chosen by the Joseph Brodsky Memorial Foundation.

The Academy also sponsors exhibitions, concerts and lectures (to name a few of its public events) that draw international audiences to its eleven-acre Janiculum site. Among the Academy's recent exhibitions are "Sol LeWitt - Marco Tirelli" (1990); "Joesph Kosuth - Michelangelo Pistoletto" (1992); "Piranesi Architetto" (1992); "David Hammons - Jannis Kounellis" (1993); "American Art in Italian Private Collections" (1994); "Paesaggi Perduti, Granet a Roma, 1802-1824" (1997); "Nunzio - Martin Puryear" (1998); "Russel Page - Ritratti di giardini italiani" (1998); "Cy Twombly: 8 Sculptures" (1998); "Maya Lin" (1998); "Joel Shapiro - Roma" (1999); "Richard Serra - Weight and Measure Drawings" (1999); "The Panza di Biunio Collection - Works from the 80s and 90s" (2000). Similar cultural events are held in the Academy's New York headquarters as well as in select locations throughout the United States. In addition to these public events, the Academy offers a series of summer programs in archaeology and classics and regularly issues scholarly publications. A distinguishing aspect of the Academy lies in its first-class research library of 123,000 volumes. The library and its significant photographic archive, which includes the noted Fototeca Unione, founded by Ernest Nash, is available to qualified visiting readers as well as members of the Academy's community.

Fellows and Residents of the American Academy in Rome have included John Russell Pope, Samuel Barber, Louis Kahn, Elliott Carter, Robert Venturi, Michael Graves, Mary McCarthy, Nancy Graves, Joseph Brodsky, Alex Katz, Oscar Hijuelos, Roy Lichtenstein, Herbert Bloch, Frank Stella, Ellen Taaffe Zwilich, Jack Youngerman, Judith Shea, Eric Fischl, Chuck Close, Manuel Ocampo, Ross Bleckner, Vincent Scully, Jim Dine, Wendy Wasserstein, Billie Tsien and David Salle.

Director

LESTER K. LITTLE

Heiskell Fine Arts Director

LINDA BLUMBERG

Professor-in-Charge of Classical Studies

ARCHER MARTIN

Acknowledgements and credits

Production and editing

MARC BOWDITCH
LANA BORTOLOTT

Assistant Director for Programs

CAROLINE HOWARD

Ufficio Stampa

MARIA BONMASSAR

Photo credits

MIMMO CAPONE

on pages 26-37, 40-41, 52, 54-61
The Wolfsonian-Florida International
University, pages 77-79

ELMO BACA, pages 68-71

DAVID FLUDD, page 23

JOHANNES KNOOPS, pages 30-31

Drawing

DORIAN BLAKE YARNELSON

Translations

SCRIPTUM

Progetto grafico

WORK

Si ringrazia tutto il personale
dell'American Academy in Rome
per la gentile collaborazione.

American Academy in Rome
Via Angelo Masina, 5
00153 Roma, Italia
Tel: 39.06.58461
Fax: 39.06.5810788

7 East 60th Street
New York, NY 10022
Tel: +1.212.751.7200
Fax: +1.212.751.7220

www.aarome.org

Fine Arts
2000



© American Academy in Rome

TOM ANDREWS
ELMO BACA
MARTIN BRESNICK
SHIH-HUI CHEN
DAVID FLUDD
STEPHEN HARBY
WENDY KAPLAN
JOHANNES M. P. KNOOPS
JOYCE KOZLOFF
JEANNETTE LOUIE
LAUREL McSHERRY
SIMONETTA MORO
ALICE BOCCIA PATERAKIS
SANDRA PHILLIPS
MICHAEL ROCK
DAVID SALLE
STEPHEN SEARS
BILLIE TSIEN
PETER D. WALDMAN
CAROLYN YARNELL

INTRODUCTION

This catalogue presents the work of the sixteen Rome Prize fellows and

the four distinguished residents who make up the School of Fine Arts for the 1999-2000 academic year. This was a special time to be in Rome. The city was transformed as facades and fountains were dramatically revealed and illuminated after many years under scaffolding. The remarkable preparations for the Jubilee year and for the influx of pilgrims and tourists it would bring were miraculously completed in time for the holiday season. Historic sites and museums were re-opened and we were able to visit the Etruscan museum in the Villa Giulia, the contemporary art space in the ex-birreria Peroni, the museum of the Roman Middle Ages in the Crypta Balbi and the Capitoline Museums.

It wasn't only the wonders of Rome and Jubilee celebrations that made this a spectacular year. With so many talented and creative people in residence, the Academy became an exhilarating place to work and live. Taking time away from the responsibilities of busy careers, the fellows, residents, visiting artists and scholars in both the Schools of Fine Arts and Classical Studies created a stimulating and dynamic atmosphere at the Academy. They collaborated on projects, exchanged ideas and formed valuable friendships. The lasting effects and impact of this year might not be immediately apparent, but everyone was exposed to new ways of thinking and seeing. It has been an enriching experience for all of us.

We began the year's festivities with the traditional Halloween costume party. The cortile and cryptoporticus were transformed into heaven and hell respectively, with cocktails in heaven and dancing in hell. In the following weeks there were football games in the garden and sumptuous Sunday night potluck dinners in the second-floor kitchen, which gave us the opportunity to sample each other's culinary skills. I remember particularly the elegant Thanksgiving luncheon and, a few weeks later, poet Tom Andrews' Christmas play performed by the fellows for Academy staff members and their families. Director Lester Little and his wife, Lella Gandini, graciously hosted a spectacular Christmas Day dinner at which gifts were exchanged in a particularly creative and intriguing way. We welcomed the New Year and turn of the century with a dinner party and watched Rome's colorful fireworks from the terrace.

Each fellow used the time in his/her own way to develop new ideas or explore new directions. Visual artist Joyce Kozloff expanded the scale of her earlier cartographic work. Her recent frescoes based on historical maps led her to create a series of small globes, as well as a globe-shaped sculpture large enough to enter. Its interior panels are painted with aerial views of the countries bombed by the United States since the Second World War. Artist David Fludd studied the art of Rome, investigating a specific form towards the goal of creative excellence. Artist Jeannette Louie continued to explore how the psychology of perception is mediated through various art-historical perspectives. Using both text and photography, she worked to blend the desires of the Futurists with the ideals of the Renaissance. Italian Fulbright fellow Simonetta Moro painted the urban architecture and scaffolding of modern Rome surrounded by the ruined foundations of earlier civilizations. Folding one image on top of another, she combined the elements of past and present, creating a unique vision of the timeless metropolis.

Fellows in the field of architecture experienced the Roman landscape in different ways. Peter Waldman created visual diaries documenting the 26 weeks of his residency. His figurative drawings and collages form transparent and translucent layers that reflect his musings on the transformation of Villa Aurelia and the changing seasons of Rome. Architect Johannes Knoops explored the use of memory in architectural design. Arguing against the "sterility" of historic preservation, he adapted historic buildings to serve modern needs. Specifically, he worked on the Porta San Sebastiano, creating a movie theater/lecture hall and appending it to the ancient portal. Architect Stephen Harby captured in his watercolors the magical progression of light across some of Rome's most famous buildings, notably the Pantheon. Immersing himself in the site, he sketched the subtle variations in color, light and shadow that dramatically affect the way we experience architecture. Landscape architect Stephen Sears' project, titled *The Worth of the Working Landscape*, was a series of agrarian narratives that included agriculture, infrastructure and other manipulated environments. He used slides and videos projected onto paintings and photographs to portray the rural envelope. Laurel McSherry's work investigated the elegance of stories residing in ordinary landscapes.

Designer Michael Rock was interested in how the temporary and ephemeral are manifested in urban spaces. He focused on things we might overlook, things that block a view, get in the way, hide or obscure. He encouraged observers to revel in the extraordinary qualities of the ordinary or unplanned spaces. Design arts fellow Wendy Kaplan used her expertise on the Arts and Crafts movement to explore an important aspect of Italian design at the turn of the last century: the manifestation of romantic nationalism. Rather than representing a rebellion against industrialization, the revival of vernacular crafts was part of efforts to establish a national identity for Italy and ameliorate social conditions.

Fellows in musical composition have their work performed at the annual concert. Composer Shih-Hui Chen was born in Taiwan and trained in the Western music tradition. In her recent piece, *FU II*, which premiered during her residency at the Academy, she found a way to unify the different elements of her background by integrating the traditional Chinese instrument, Pipa, with a Western chamber ensemble. Composer/ artist Carolyn Yarnell spent her time in Rome creating a sonic vision that bridges technology with tradition incorporating both electronic and acoustic music with visual images. Her most recent composition, *The Same Sky*, for piano and computer, was completed at the Academy and performed at the annual concert.

Literature fellow Tom Andrews' poetry is characterized by an interest in layered and capacious structures. In his current project, a novel about the secular life of Saint Augustine, he hopes to extend this structural impulse to include elements of poetry, essay and drama, in addition to more traditional fictional techniques.

Elmo Baca, a fellow in historic preservation, focused on the study of global trends in tourism, paying special attention to Italian tourism management techniques and strategies in light of the Jubilee. In his "shoptalk" titled *Hyperreality and the Challenge of Tourism*, he described the growing appeal of the replica and virtual reality, perhaps at the expense of authentic historic and cultural attractions. Conservator Alice Boccia Paterakis prepared a book on the conservation treatment of the inorganic "movable" heritage: archaeological artifacts made of stone, ceramic, glass and metal. This manual includes the treatment of artifacts for their legibility as historical evidence and for their preservation.

Each of the four residents, Martin Bresnick, Billie Tsien, Sandra Phillips and David Salle added a special presence to life at the Academy this year. Their respective perspectives on music, architecture, photography and painting enriched the community. In addition, we were lucky to have resident companions pianist Lisa Moore, architect Tod Williams and writer Sarah French with us this year. They complemented the community with their valuable contributions.

The annual excursions and trips are always an essential aspect of the Academy experience. This year's trips to Tunisia and Sicily would never have been as illuminating or exciting without the special participation of Susan Stevens and Margie Miles. Through their eyes we saw different sides of North Africa and Sicily. I thank them both for their efforts and for sharing so generously their remarkable expertise.

In my first year as the Heiskell Fine Arts Director, I have been extremely fortunate to have the continued support and assistance of the dedicated Academy staff. New to the country and in need of an unusual amount of help, the staff was consistently patient, tolerant, and responsive. In particular, I would like to thank the following people whose patience I've tried the most: Caroline Howard, Anne Coulson, Pina Pasquantonio, Cristina Puglisi, Chris Huemer and Archer Martin. I would also like to thank my predecessor, Peter Boswell, for arranging for the first two exhibitions, which were a great success. Thanks to art liason Marc Bowditch for his unfailing loyalty and creative approach to the design of this year's catalogues, and special thanks to Lana Bortolot for her invaluable assistance in every aspect of the production of the annual catalogue. Music liason Richard Trythall has planned the concert program we enjoyed so much and Maria Bonmassar has worked diligently and very successfully to bring our exhibitions to the attention of the press. This year has been an exciting and memorable experience.

LINDA BLUMBERG
Heiskell Fine Arts Director

ANNUAL EXHIBITION School of Fine Arts

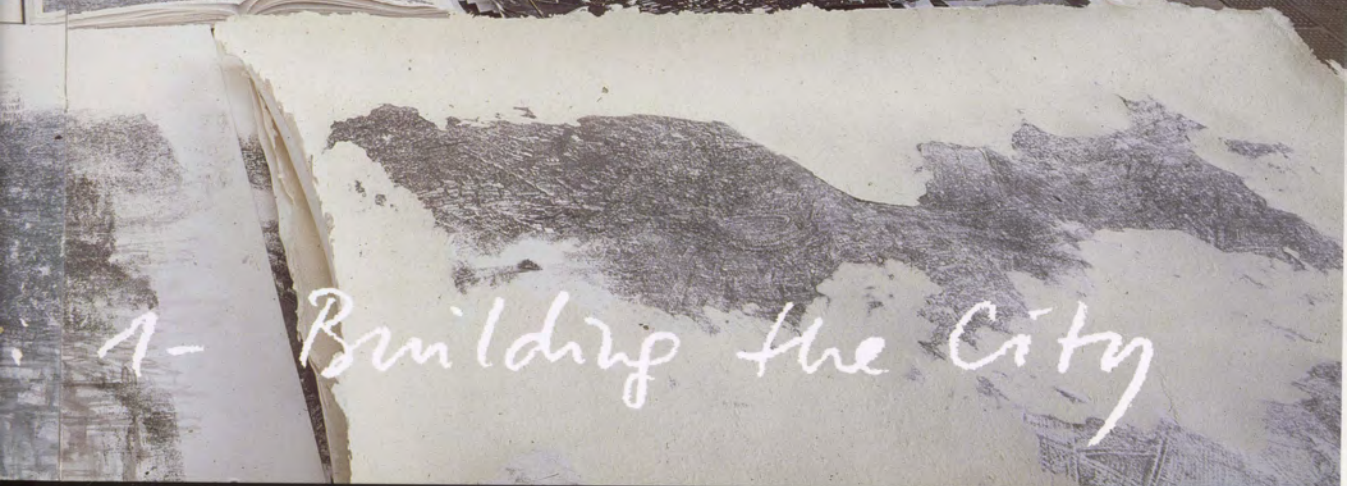
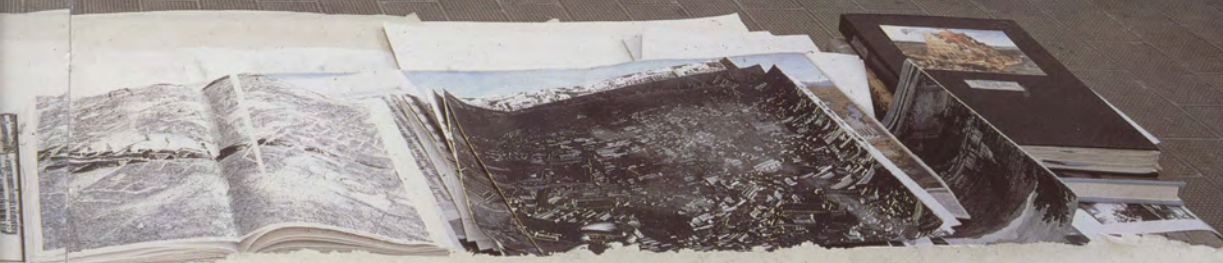
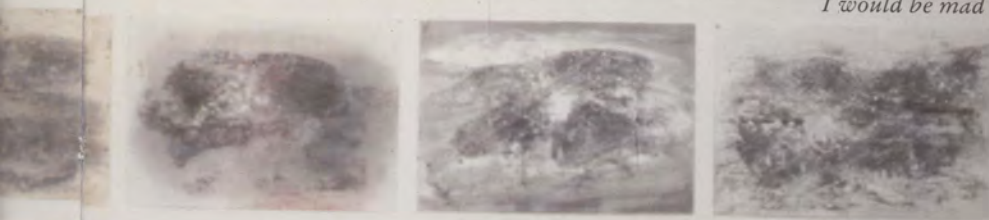
DAVID FLUDD
STEPHEN HARBY
JEANNETTE LOUIE
LAUREL McSHERRY
SIMONETTA MORO
JOHANNES M. P. KNOOPS
JOYCE KOZLOFF
MICHAEL ROCK
STEPHEN SEARS
PETER D. WALDMAN



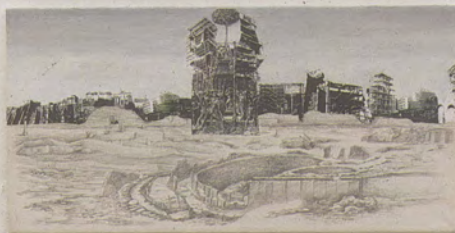
Tower of Babel Project:

*"I must produce grand ideas and I believe that if I were commissioned to produce plans for a new world,
I would be mad enough to undertake the task."*

G.B. Piranesi



1- Building the City



CINQUE IPOTETICHE CITTÀ BABELICHE

FIVE HYPOTHETICAL BABELIC CITIES

mixed media on canvas prepared with paper
25 x 50 cm each



IL GRANDE GIUBILEO/THE BIG JUBILEE

LA CITTÀ PERDUTA/THE LOST CITY

mixed media on canvas prepared with paper

115 x 130 cm

Born in Portogruaro (Venice), Italy

EDUCATION

- 1999— Ph.D. candidate in Fine Art at University of Central Lancashire, Preston, UK. Expected degree: 2003
- 1996 Master of Fine Arts, Winchester School of Art (University of Southampton), UK
- 1994 Diploma in Pittura, Accademia di Belle Arti in Venezia, Milano and Bologna

EXHIBITIONS

- 2000 *Strade Incrociate*, Accademia di Romania, Roma
- 2000 *Dimore Storiche: 20 Artists for 20 Courtyards of Nobiliar Residences* in Rome
- 1999 Salzburg Fortress, Internationale Sommerakademie für Bildende Kunst, Final Show
- 1998 Salzburg Fortress, Internationale Sommerakademie für Bildende Kunst, Final Show
- 1998 *Cheltenham Open Drawing*, Cheltenham & Gloucester College of Higher Education
- 1998 The Art Gallery & Museum, The Axiom Gallery, Cheltenham, UK
- 1998 Foyer der Burgersaal, Buchschlag Dreieich, Frankfurt a.M., Germany
- 1998 Art'n'act Gallery, Mainz, Germany (solo)
- 1997 Art Multiple Düsseldorf, Galleria il Moro, graphic art fair
- 1997 *30 Years of Cheltenham Fellows*, C&GCHE, Cheltenham
- 1997 The Main Gallery, C&GCHE, Cheltenham, Three Fellows Final Show
- 1997 *The Schools of Printmaking, Bologna/Wimbledon*, Foreign Press Association, Mall Terrace, London
- 1996 Cubitt Gallery, London
- 1996 The Winchester Gallery, MA Degree show, Winchester
- 1996 Istituto Italiano di Cultura, Barcelona (solo)
- 1996 Galeria Can Felipa, Barcelona
- 1996 Museo Morandi, Bologna. In the ambit of the "*Premio Morandi*" for Printmaking
- 1995 Galleria "Il Bisonte," Firenze, final show
- 1994 Galleria "Aperta," Modena
- 1993 First "Live Art" manifestation, Gstaad, Switzerland
- 1993 Galleria Millenium, Milano. Third edition of *Salon I*, an exhibition of selected students from the Accademia di Belle Arti di Brera, Milano
- 1991 Galleria Borgo, Treviso

PRIZES AND GRANTS

- 1999 Ph.D bursary from University of Central Lancashire, Preston
- 1998 XVI Premio Firenze, painting prize, third award
- 1996-97 Painting Fellowship, Cheltenham & Gloucester College of Higher Education, Cheltenham
- 1994-95 Printmaking Scholarship, International School of Graphic Art "Il Bisonte," Florence
- 1994 Premio Collezione Terzo Millennio (Painting Prize), città di Sassoferrato
- 1994 Premio Zucchelli, Bologna, painting prize