



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 DeLinn.



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.