







## CIVITELLA RANIERI 2005

The Civitella Ranieri Center is a workplace for gifted artists from different disciplines and countries, located in the 15th century Civitella Ranieri castle in the Umbria region of Italy. In keeping with the spirit of its founder, Ursula Corning, and the tradition of hospitality and support for the arts that she established at the castle, the Center seeks to enable its Fellows to pursue their work and to exchange ideas in this unique and inspiring setting.

The Center is funded by the Civitella Ranieri Foundation, a non-profit operating foundation organized under the laws of the State of New York, with offices in New York City.

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Cover: from *Self-portraits: twins in the Civitella Ranieri Labyrinth*, photographic series, 2005, Yassi Golshani



**2005 FELLOWS**

**DEREK BERMEL  
SANDRA CINTO  
PETAH COYNE  
NICHOLAS DAWIDOFF  
ANTONIO DELTORO  
NICK DRAKE  
PAOLO FURLANI  
YASSI GOLSHANI**





**TOM HAMILTON  
ANN HARRIES  
JENNIFER HIGDON  
ANSELM HOLLO  
JACKIE KAY  
BRUCE ZONDIWE MBANO  
ISA MELSHEIMER  
KORI NEWKIRK**

**MICA NOZAWA  
DORJI PENJORE  
ELIDA TESSLER  
TAM VAN TRAN  
DARREN WATERSTON  
RENA TE WOLFF  
ISIDORA ZEBELJAN  
YONGMING ZHAI**







HAPPY (2005)  
(spoken) you know the middle part...

Detail of score Happy



BRAZIL

VISUAL ARTS

SANDRA CINTO



Detail of installation at Civitella.





Working on *Camel's Back* in NY studio.



*Untitled #1163 (Homeland)* 2002-2004, mixed media, courtesy Galerie Lelong, NY.



## WRITING

Our family lived in a city without elms called The Elm City, on a street with no willows named Willow Street. Uncelebrated trees shaded our part of the road, sturdy oaks and mature maples, their branches so thick with leaves that they created a blind curve just before the intersection where the street straightened past our house and made its hard line for the highway. Cars traveled at a clip down Willow Street, especially at night, and because of the curve it was impossible to see them until they'd nearly reached the street lamp glowing lambent out beyond my bedroom window. Yet lying awake under the covers I could hear those cars coming, and never more distinctly than on rainy fall evenings when the wind had blown a scatter of acorns across the pavement. I'd be tensed against my pillow, listening to the whoosh of tires closing fast over wet asphalt and then, an instant later, a brief, vivid flurry of noise, the rapid, popping eruptions of a dozen flattened acorns, before the whoosh receded into traceless silence as someone else hurried out of town. Long before I saw that I came from a place people wanted to leave, I knew how eager they were to get away.



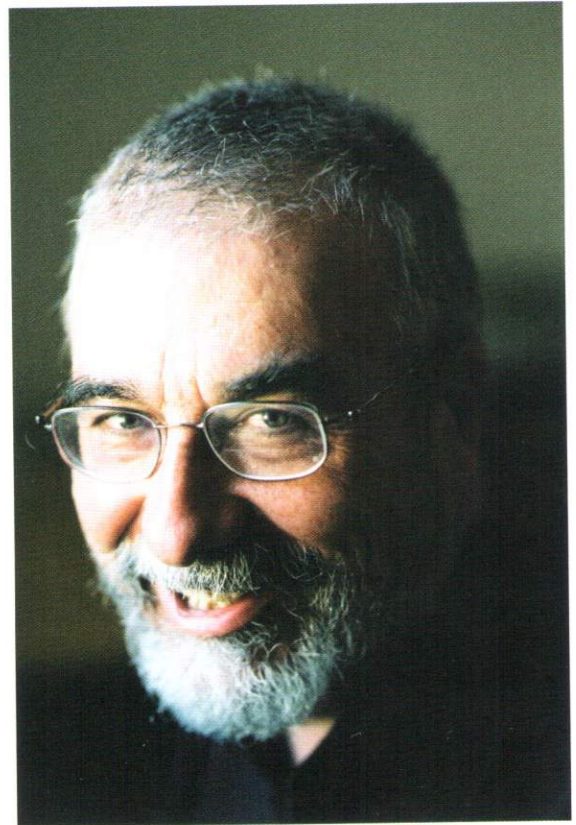


**NIEBLA EN CIVITELLA**

Niebla tú eres la misma en todos los bosques  
del tiempo y del planeta,  
tú nos recoges al extenderte como una seda:  
tu nahual es la araña  
que teje su tela entre las ramas.

Niebla tú eres la misma en la llanuras,  
tú las proteges y das a las hierbas  
un poco de agua,  
tu emblema es el diente de león,  
esa flor blanca y leve  
que el sol nos deja cuando te elevas.

Niebla tú eres la misma, tú eres silencio,  
tú eres adentro; bajo tu seno el tiempo calla.  
Tú eres la misma y dulce monotonía  
en la llanura y en la montaña.





## WRITING

## GUFO

My name is Gubbio;  
you named me  
after a hill town of stone;  
I prefer my intricate dark tree  
like a conundrum  
by the castle window.  
I admit I screech  
like your untuned radios;  
it's because I love the sun  
but cannot appear in it;  
and when it slips  
out of the long grasp of the light  
I miss it, I am jealous.  
My head swivels through  
360 degrees,  
my black eyes note everything  
in the detailed dark,  
I am whiter than an angel,  
the exact colour of the moon.  
My feathered throat is noble  
although I cannot sing  
like the nightingale;  
but my cry is true.  
I am gufo, you are man.  
Perhaps we will meet again  
at the castle window.  
I will not forget you.  
My name is Gubbio.





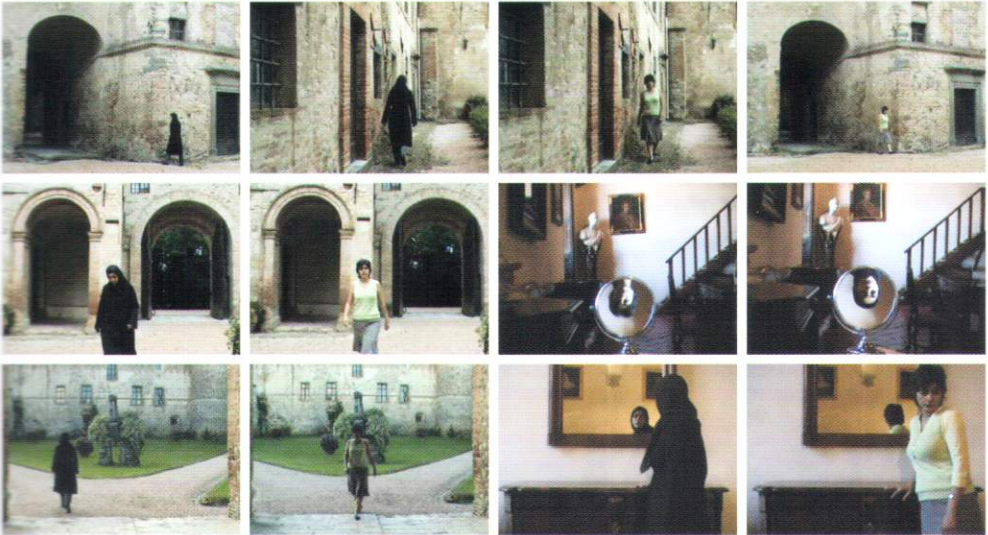
During my residency at Civitella Ranieri I was working on a chamber music composition for musical theater, *Tristans Tod* (Tristan's death). The project is a collaboration with the musicologist Olga Visentini, who also wrote the libretto. The play is about the death of the tenor Ludwig Schnorr von Carolsfeld, the first interpreter of Wagner's opera *Tristan und Isolde*, with his wife Malwina as Isolde. He died a few days after the première at a young age.

His agony is the deforming mirror reflecting the musical theater of Richard Wagner. Everything is inverted: Wagner's gigantic orchestra is reduced to a few instruments; what happens in Wagner performance is perceived by the spectators only from the back door of the dressing room in which they see Schnorr dying; the triumphant character of Wagner's heroes is transformed into the tragic and grotesque delirium of a human being.

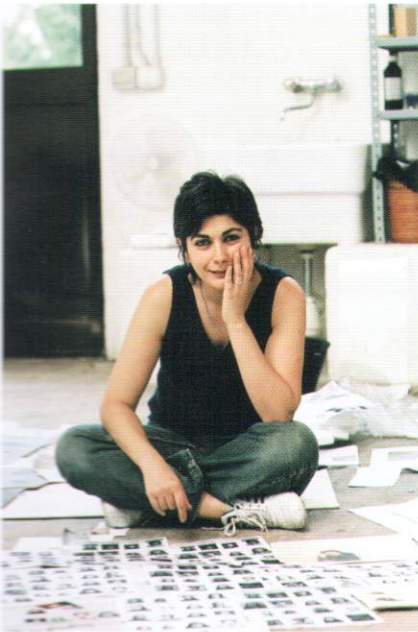




VISUAL ARTS



Video still from *Self-portraits: twins in the Civitella Ranieri Labyrinth*.



Double portrait, double identity, double nationality.

I feel myself a stranger in Europe as well as in my home country, Iran, where women are forced to wear the veil and cover their hair and body.

I feel I am constantly caught between two cultures, as if in a labyrinth, trapped between the present and the past. I have always had to make choices, some have turned out to be a deadlock.

Civitella Ranieri's castle with its labyrinthine architecture was an ideal place for me to express my feelings.



**aCRostück**

(for Civitella Ranieri)

Source

3	9	22	9	20	5	12	12	1	18	1	14	9	5	18	9
9	18	5	9	14	1	18	1	12	12	5	20	9	22	9	3
12	27	27	18	34	6	30	13	13	30	6	34	18	27	27	12
6	9	17	0	6	4	6	11	11	6	4	6	0	17	9	6
15	36	49	27	54	11	42	25	14	48	7	48	27	32	45	21
3	9	12	9	8	3	12	10	1	6	1	14	9	5	0	3



## WRITING

**UNDESIRABLE ELEMENTS**

(extract from first chapter)

"And Mr Kalashnikov lives just outside the city," beamed Vera as she ushered them into the sitting room. The full blaze of Russian central heating caused Jane to struggle out of the heavy fur coat which now clung to her with the ferocity of a moulting grizzly bear, having been trapped for several decades in a forgotten wardrobe in Oxford. Vera, on the other hand, wore glossy fur which suggested mink, money and movie stars. Her cheeks glowed with what looked like peasant health.

'And of course,' she added, 'the most famous scene from the most famous novel in the world took place in Perm, just round the corner, where Zhivago met Lara. And why? Because that is where Boris Pasternak himself was born!' On cue, a few snowflakes fluttered past the sitting room window which Jane planned to fling open as soon as Vera had left. Already she could feel beads of sweat gathering beneath her great karakul wool hat, and pulled it off belatedly. David began to fidget with

the buttons of his greatcoat. 'The most famous scene from the most famous novel,' repeated Vera, her eyes shining. But suddenly these happy orbs filled with alarm. 'I hope I do not insult you. I am Anglophile, you know. Your English novels are so beautiful.' She purred the word in an American way. Though wondering when she would get round to showing them round the apartment to which they had been unexpectedly assigned, Jane felt obliged to compliment Vera at this point. 'And your English is excellent,' she smiled. 'Ah! That is because I belong to the Anglophile Club. We read the novels of Dickens, Thackeray, the Bronte sisters - many many novelists. In fact, when we meet, we assume the names of the characters in the novels. I am Jane Eyre! The same as you, Jane! Tonight I will introduce you to Becky Sharp, Oliver Twist and Lady Bracknell.' She laughed delightedly and once again exposed a full set of flashing gold teeth. *How much could they have cost and how on earth could she have afforded them?* was the thought that flashed telepathically through the minds of David and Jane as they were later to discover. The other thought that was flashing through their minds was a somewhat alarmed assessment of how they would survive together for the next two weeks in this small, overheated flat. They had expected to be farmed out to Perm families, like the other delegates, and Jane had even selected a bag of small gifts to present to 'her' family, as had David.

'Our members are so much looking forward to meeting you,' continued Vera blithely. 'Miss Havisham has baked you a cake. She knew you were coming,' she added coyly.

A wave of intemperate laughter from her guests caused her to frown, and for a moment needles of ice in her eyes cooled the warmth of her gaze. Jane straightened her face and changed the subject. 'The heat in this flat is wonderful, but is it possible to turn it down?'





## WRITING

## AT CIVITELLA RANIERI

To rise out of the mist each morning  
 into a version of The Peacable Kingdom  
 feeling as dumbly content as Mr. Hicks's lions  
 for the first hour or two, and then

to confront the beauty of Umbria  
 and person -- correction: persons -- all  
 concerned with (one way or another)  
 improving the intelligence of the species  
 of ape we are --

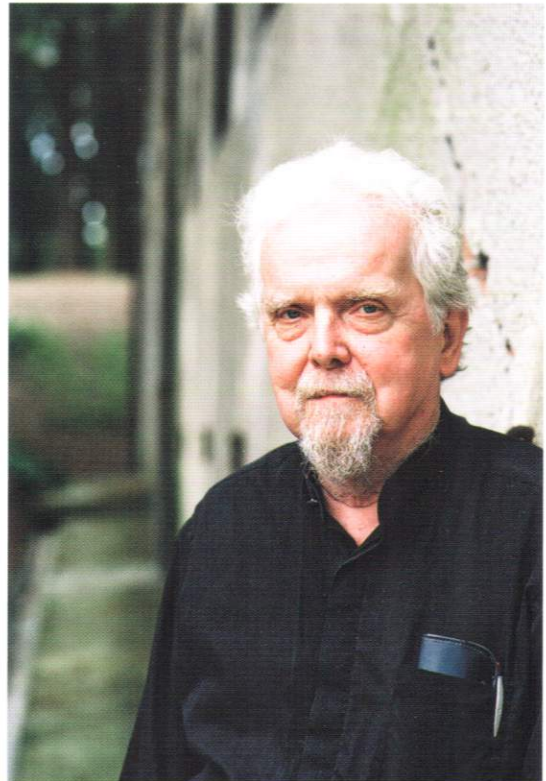
is a gift and delight that occurs  
 in few civitellas of this planet

this planet -- such as it is now,  
 still struggling on,  
 trying to leave a record

perhaps no more permanent than the head  
 of Ruggiero Cane, "Khan" Condottiere  
 who returned from his wars  
 to rebuild his castle and communitas

later resuscitated --  
 and truly renewed -- by Ursula,  
 saintly person, whose love still sustains us

here -- among persons  
 of light and delight











**ALBUM**



Offices and library at right.

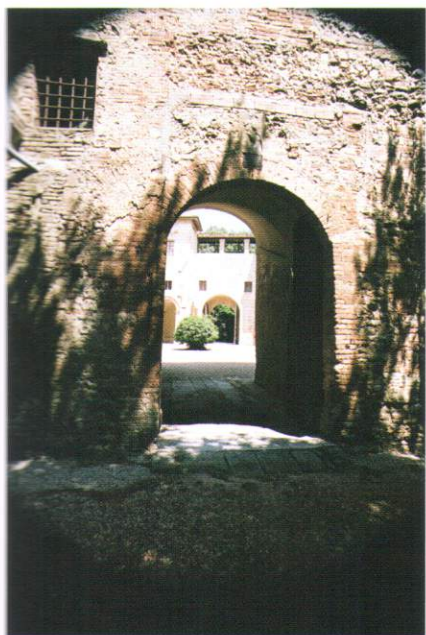


Ann Harries.



Staff members Romana Ciubini and Patrizia Corsici.





View toward inner courtyard.



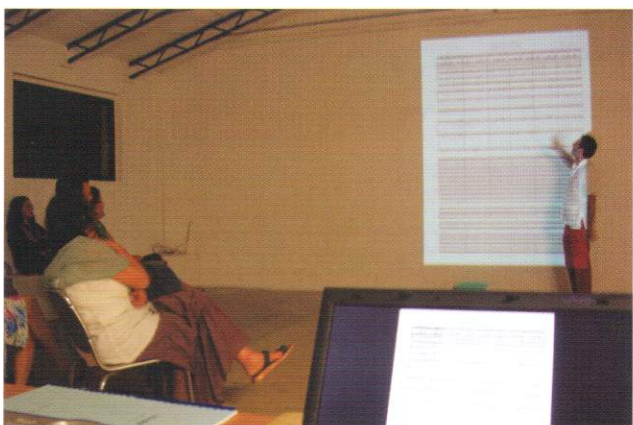
Isidora Zebeljan with Isa Melsheimer.



Jennifer Higdon and Cheryl Lawson.



Antonio Deltoro, staff member  
Claudia Cannizzaro, Paolo Furlani,  
Elida Tessler.



Presentation by Paolo Furlani.



An open studio.



Romana Ciubini.



Tom Hamilton in Pizza Hut.





Studio building.



Director of Teatro Dei Riuniti, Achille Roselletti, Umberto Mayor, Giampiero Giulietti and Alexander Cray.



Jackie Kay, Nick Drake, staff member Giancarlo Giubilaro and Petah Coyne.



At work in the studio building.



Castle ramparts.



New York staff Tina Summerlin, June O'Neill, Claudia Cannizzaro, Lella Heins, Trish Lewin.



Staff members Patrizia Corsici, Giancarlo Giubilaro and Christina Pessoa.



Sandra Cinto.





Translator Claudia Pozzana and Yongming Zhai



Tom Hamilton with Alexander Cray.



At Piano Grande.







Staff member Maurizio Bastianoni pruning around the statue of Ruggero "Cane" Ranieri.



Alexander Cray and Zondiwe Mbano



Isidora Zebeljan.



Presentation at Castrabecco.

**THE ANGLER'S SONG**

Down where I am, my love, there is no love.  
 There is no light, no break of day, no rising sun.  
 Where I am, I call you in; I open my large mouth.  
 The only light down here comes from my body.

Down where I am is deeper than you imagine.  
 There is no food, no easy prey, and it is freezing cold.  
 I sing to make you say my name. My big eyes weep.  
 This is the world of never ending darkness like pain.

Come down. I have been waiting for you a long time.  
 I wait without appearing to wait.  
 I see without being seen to see. You know me.  
 I am big headed. I am hideous. I am ugly.

Come down. When I find you, I will bite into your belly.  
 What you see is what you get with me.  
 There is no other way. I will become you, let us say.  
 All that will be left of me will be my breathing.

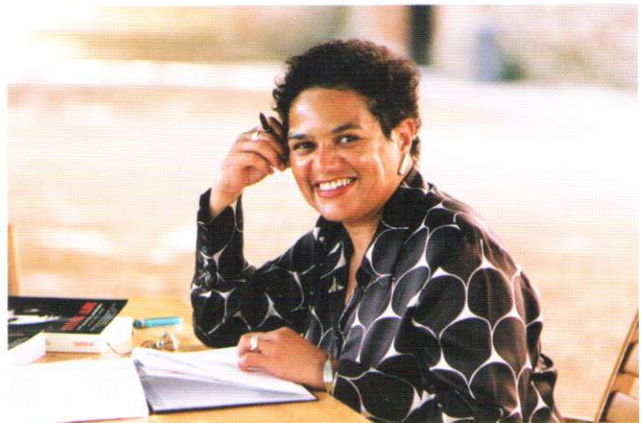
Come down where I am. In and out, out and in.  
 Down at the very bottom of the deep dark sea.  
 When I become you, my mouth will stay open.  
 My open mouth like the river mouth down at the bottom.

Come down where I am. I will flash my lights for you.  
 My large eyes will take you in, contain you.  
 I make no promises. I offer nothing. Not even light.  
 Down, deep down in the dark, at the bottom, is my bed.

My sea bed, love, where there are no promises of love.  
 Dark — where there are no promises of light.  
 Where there is little hope of food;  
 Where day and night are night and day.

My sea bed, I tell no lies, so your heart  
 will not be broken. I offer nothing.  
 All you will have is my breathing.  
 But I will give myself up to you.

I will give myself up for you.







**SUNRISE AT LIWONDE**

I stood at the bank of the Shire  
To witness the birth of the day  
Three birds in an arc flew silently  
And disappeared on the horizon  
Smoke rose on huts dotted across  
Mirrored in the dark mass of water  
Even hippos froze their careless  
Snorting before a serene moment  
Then slowly, from behind the hill,  
An efflux of gold, orange and pink  
As the sun crowned the hill, pouring  
A sheen of orange across the river  
The shadow of the hill in the river  
Receded as slowly the sun went high  
A canoe passed a huge clod with grass  
Like an island, drifting downstream  
Six thirty: I slowly crossed the lawn  
To my motel room, feeling renewed

**WAYFARER'S SONG**

They told me the day is long  
But the walk will be shorter  
My father, I walked the day  
Sunset overtook me walking  
They told me to light a match  
Stick, it will chase darkness  
My father, I have seen motes  
Of darkness putting out light  
They told me to delve deep  
The water would not be cold  
My father, I delved: did I not  
Faint; the water was biting  
Now my teeth chatter, ears  
Buzz, and my heart is numb





VISUAL ARTS



Kori Newkirk working on his video *Bixel* at Civitella.



*Paad-bali (for guitar and piano)*





### MY SECOND PILLOW

Rabbit still pushing in my intestines  
 Digestion grinding Civitella's cuisine to soft power  
 Wine finding its way to freeze my nerve and blood  
 When what is in me is still myself, not wine  
 Discuss with Jackie *Things Fall Apart*  
 Connect to Chinua Achebe's Nigeria resonating in me  
 As Jackie's smoke merges with air to form one big air

After watching *Umberto D* with Nicholas at night  
 Retreating to my castle apartment along the gravel path  
 Sharing cool silent young night's air with shrieking owls  
 Feeling fearful of figures that are my mind's making  
 Peace, time and silence weighing heavily on me  
 Here is thousand time  
 Time even to count pebbles my feet have been always stamping  
 By coming and going out of castle door

Accepting greeting from Ranieri's portrait in corridor  
 Hear Nick Drake's melancholy from a large piano  
 A sweet music flowing from a door half ajar  
 Searching for symphony lost in cacophonous UK  
 The latest victim of bin Laden's suicide bombs  
 Unquenched, thirsty, my ears drink Mica Nozawa's *Tuning with John*  
 Over a large square bed, one pillow always unused

Lying in bed, portraits of two young unknown ladies  
 Hanging by the wall on either side of my bed  
 Sit talking to each other in mute silence  
 Until I look at them. They frown at me  
 Or smile, or both whichever I want.  
 I prepare two pillows and sleep on the first pillow  
 And close my eyes with a question: who will sleep on the second pillow?

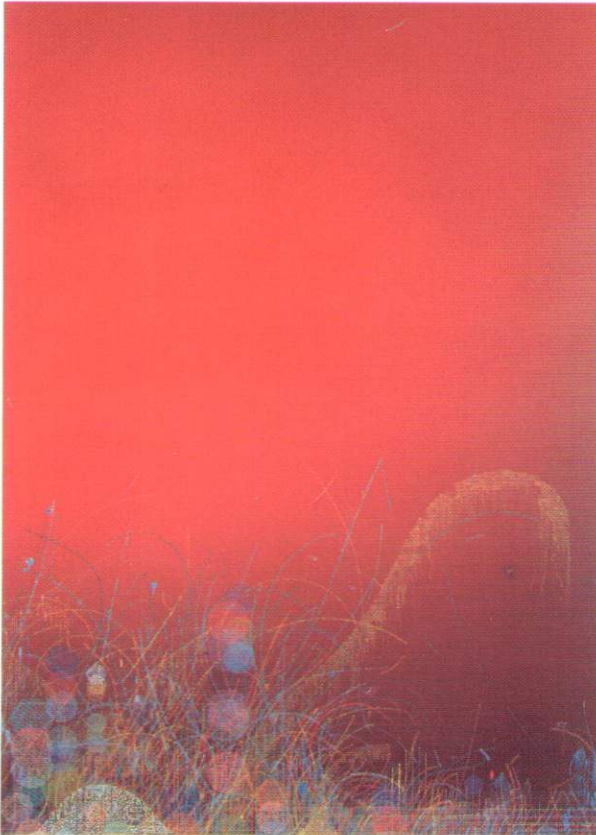
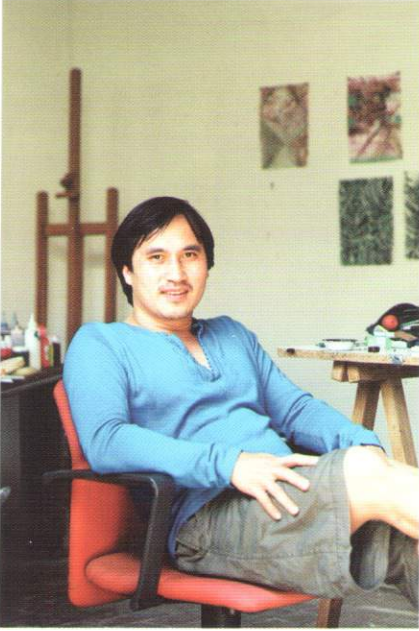


*A Vida Somete*, detail of installation at Civitella.



View of installation.





*Neosoul* 2003, acrylic on canvas, courtesy Cohan and Leslie, NY.



Work-in-progress at Civitella.





GERMANY

VISUAL ARTS

RENATE WOLFF



*im Sonnenschein*



Handwritten musical score for a brass ensemble. The score is written on five staves, labeled from top to bottom: *Tuba 1*, *Tuba 2*, *Cor*, *Tromba*, and *Tuba*. The music is in 2/4 time and features various dynamics and articulations. At the top left, there is a tempo marking  $\text{♩} = 184$  and a rehearsal mark  $3+3+2$ . At the top right, there is a rehearsal mark  $2+2+3$ . The *Tuba 1* and *Tuba 2* parts start with a *mf* dynamic. The *Cor* part includes a *solo* section with a *tr* (trill) and a *mf* dynamic. The *Tromba* part includes a *mf solo* section. The *Tuba* part at the bottom includes a *mf* dynamic and a *tr* (trill) marking. The score is written in black ink on white paper.



## L'AMORE HA MOLTE FACCE

Una faccia da ubriaco  
 vasta proprio come la vita  
 può contenere migliaia di alcoolisti  
 in avanti fino alle orbite fino a  
 tutti i tratti del volto spillano tempo  
 non è la prima volta e nemmeno l'ultima  
 essa intimidisce il silenzio  
 Ad ogni costo una faccia  
 essa intimidisce come questa cosa che è l'amore  
 essa si spruzza sul cielo come pallottole  
 scintilla la scena della guerra tragica  
 sono di nuovo i fuochi di frontiera del dodicesimo mese  
 sui monti fuochi d'allarme l'amore viene spinto lontanissimo  
 uomini e donne danzano piangendo  
 le due mani battono sul muro  
 sanno che il mondo non sarà più forte come prima

Una faccia superstiziosa

preannuncia che l'amore non è mai come si vorrebbe  
 preannuncia che ha un sistema stridente

stride perché al suo esterno

e al suo interno tutto vorrebbe spezzarsi

tutto vorrebbe rovinarsi ma infine

tutto vorrebbe ripararsi!

è che arriva la desolazione è che arriva la scossa.

Una faccia eccessivamente astuta

non importa se sia perversione intelligente

oppure perversione colta

ti sta davanti tenera consumata

tutte le cose usate ti consumano

è che la desolazione comincia ad aver fame di tempo

è diventata così perfetta essa prende le sue

cellule che evolvendo partoriscono batteri

che se non possono avvelenare l'altro infine si avvelenano da sé

L'amore ha molte facce

è che ioiedo al banco del bar illimitatamente ubriaca

osservo molti uomini e donne

siedono insieme ma piangono con il corpo

piangono la faccia che ogni giorno si accende e spegne

Mio marito mia figlia

c'è anche il mio amico

tutti stanno dietro al mio corpo

mi guardano che con un coltello

pelo una pera io ogni taglio un coltello

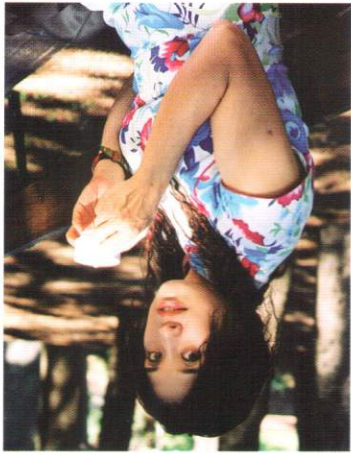
loro tremano una volta io ogni taglio una volta

intorno un suono stridente

i miei occhi tristemente

pelo la pera fino in fondo e me la mangio

*Translated from the Chinese by Claudia Pozzana*

















## FROM THE CHAIRMAN

The completion of our tenth year of fellowships at The Civitella Ranieri Foundation is certainly an appropriate time to applaud the achievements of the fine people who have played key roles in fulfilling Ursula Corning's dream of a community of artists finding inspiration and an opportunity for renewal by spending creative time together at her beloved Civitella.

I must begin by thanking our founder, Ursula, a truly remarkable woman, whose kindness and generosity, so evident during her lifetime, now survive her.

I would like to praise our founding chairman, now chairman emeritus, Gerald E. Rupp, who devoted innumerable hours to helping Ursula establish the means to ensure that her vision would be fulfilled during her lifetime and long into the future.

I must honor the Foundation's first directors, Gordon Knox and Cecilia Galiena for the many years they spent developing the program and networks of people which have culminated in the Foundation's centerpiece, its fellowship program at Civitella.

I laud Sandy Crary, whose significant experience and special insights enhance his present role as our Executive Director. Under his leadership, the Foundation's programs continue to be enriched and expanded.

The entire project could not be achieved without the very dedicated staffs of our offices in New York and Umbertide; the many nominators and jurors who by contributing their unique energies have selected our Fellows; our Board of Directors who safeguard Ursula's dream and guide the Foundation's mission; and of course, our Fellows themselves, whose diverse talents enhance our program in so many ways. All of these people must be celebrated as we commemorate a decade of excellence and look toward a bright future. May the next decade be equally fruitful!

John B. Roberts

Left, castle from main gate.

## FROM THE DIRECTOR

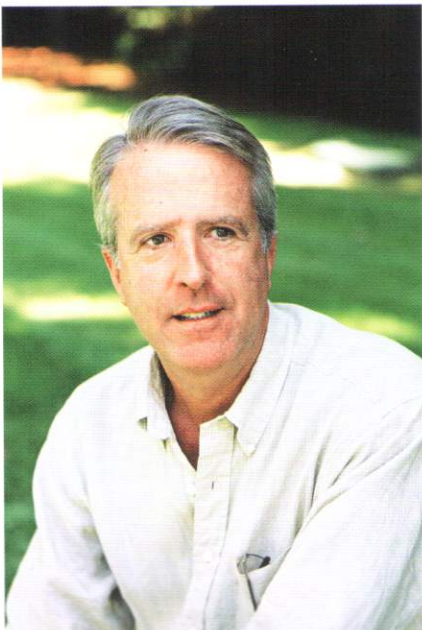
The Foundation's 10th anniversary season in 2005 passed with three splendidly diverse groups of Fellows each spending 7 week residencies at Civitella. Our astute nominators continued to scour their respective disciplines and regions to bring us superb candidates from near and far. Three of our 2005 writers and poets probably set records for the number of hours and miles traveled, coming from Thimpu, Bhutan, Zomba, Malawi and Chengdu, China. The distances they traveled are perhaps symptomatic of Civitella's attempt to embrace an ever-expanding global community; and when each new group of Fellows gathers for their first dinner together, they find that the profound differences of their backgrounds and interests help to spark their creativity for the duration of the residency. The diversity of our Fellows has become a primary hallmark of the Civitella community.

We made important strides in reaching out to our local community — the region around the Umbrian town of Umbertide. The Civitella Ranieri castle, of course,

sits on a promontory above the town, seemingly close as the crow flies but never close enough for those who make the long, hot hike back up the hill after a shopping excursion or café visit. For many of our local friends, neighbors and merchants, this distance has seemed a bit prohibitive, and they have remained respectfully curious about what goes on behind the walls of Civitella. This year, in an attempt to reduce the distance, we hosted a landmark concert in the inner courtyard that was free and open to all. The event was a collaboration with the Comune of Umbertide and its culturally-minded Mayor, Giampiero Giulietti. A crowd of 300 people enjoyed a perfect warm evening of good jazz performed by local musicians. The courtyard was lit with floodlights and candles lined the road in from the main gate. Some staff and Fellows mixed with the guests; others watched and listened from open windows ringing the courtyard. It was a magical evening that, for the first time in the Foundation's history, brought the two communities — Civitella and Umbertide — together for a unique event that celebrated a common passion for music.

Our efforts to reach out to a wider community went further afield. Attempting to make better use of our studios and some fine equipment, we initiated a partnership with the Accademia di Belli Arti in nearby Perugia. The arrangement permits the Accademia's advanced art students to use our facilities, such as the print-making studio, during the off-season. I hope to expand the effort into our regular residency season so that visual art Fellows and the local students can work alongside each other.

The staff in the New York City office has undertaken an ambitious project to solicit news items from our growing list of alumni Fellows and, indeed from all friends of Civitella. The information collected is being added to a new field on our website, easily found right on the home page under "NEWS". With the Civitella community becoming





increasingly global, I hope this project will help to keep us in touch and provide a simple way to share information. Anyone with news to share is encouraged to send it by email to [news@civitella.org](mailto:news@civitella.org). We will do our best to keep the website up to date and of interest to internet visitors.

As the residency program at Civitella begins its second decade, we are looking at ways to deepen the experience that our Fellows have there. Can the opportunity to live and work at this special place be made more meaningful and useful to our Fellows? We continue to explore options for a winter program... something possibly very different from the summer residencies. We will grow, not in numbers of Fellows, but in the kinds of experiences that can be had at the Center.

Alexander "Sandy" Crary



Inner Courtyard.

### ANGOLA/BELGIUM

Fernando Alvim 1999 Visual Arts

### ARGENTINA

Jorge Accame 2003 Writing

Dino Bruzzone 2001 Visual Arts

Esther Cross 2004 Writing

Liliana Heker 1997 Writing

Jorge Macchi 2002 Visual Arts

Guillermo Martinez 2004 Writing

Elvira Orphée 1996 Writing

Pablo Siquier 2002 Visual Arts

### ARGENTINA/USA

Sylvia Molloy 2003 Writing

Marta Chilindron 2003 Visual Arts

Liliana Porter 1999 Visual Arts

### AUSTRALIA

Brenton Broadstock 1998 Music

Dennis Del Favero 1997 Visual Arts

### BARBADOS/USA

Kamau Brathwaite 1996 Writing

### BELGIUM

Claude Ledoux 2003 Music

### BRAZIL

Carmela Gross 1996 Visual Arts

Claudio Mubàrac 1996 Visual Arts

Rosângela Rennó 1997 Visual Arts

Regina Silveira 1995 Visual Arts

### CAMBODIA/USA

Chinary Ung 1997 Music

### CANADA

Marie-Claire Blais 1996 Writing

Atom Egoyan 1997 Film

Francois Houle 2004 Music

John Korsrud 2003 Music

Gaétan Soucy 2004 Writing

Michael Winter 2003 Writing

David Young 2001 Writing

### CHILE

Catalina Parra 1995 Visual Arts

### CHINA

Bei Dao 1996 Writing

Duo Duo 1995 Writing

Yang Lian 1996 Writing

Qu Xiaosong 2004 Music

### CHINA/CANADA

Ying Chen 2003 Writing

### CHINA/USA

Xu Bing 1999 Visual Arts

Chen Yi 1997 Music

### COLOMBIA/USA

Ricardo Arias 2004 Music

### CROATIA/SERBIA

Bora Cosic 1999 Writing

### CUBA

Carlos Garaicoa 1997 Visual Arts

Sandra Ramos 1998 Visual Arts

### CUBA/USA

Guillermo Calzadilla 2004 Visual Arts

Tania León 2003 Music

Abelardo Morell 2000 Visual Arts

### CZECH REPUBLIC

Bohdan Holomicèk 1995 Visual Arts

### EGYPT/CANADA

May Telmissany 2004 Writing

### ETHIOPIA/ITALY

Theo Eshetu 2002 Visual Arts

### FINLAND/FRANCE

Kaija Saariaho 2001 Music

### FRANCE

Élise Parré 2001 Visual Arts

### FRANCE/USA

Stafford James 1998 Music

Laetitia Sonami 2001 Music

### GERMANY

Gabriele Basch 2001 Visual Arts

Durs Grünbein 1999 Writing

### GHANA/NIGERIA

El Anatsui 2001 Visual Arts

### HONG KONG

Mabel Cheung 1999 Film

Siu-Kee Ho 2003 Visual Arts

Alex Law 1999 Film

### HUNGARY

András Böröcz 1995 Visual Arts

István Eörsi 2000 Writing

László Krasznahorkai 1998 Writing

Ilona Lovas 1996 Visual Arts

Janos Sugar 2001 Visual Arts



**INDIA**

Amit Ambalal 2003 Visual Arts  
Atul Dodiya 1999 Visual Arts  
Bhupen Khakhar 2000 Visual Arts  
Nalini Malani 2003 Visual Arts  
Surendran Nair 2002 Visual Arts  
N. N. Rimzon 2001 Visual Arts  
Gulammohammed Sheikh 1998  
Visual Arts  
Vivan Sundaram 2004 Visual Arts

**INDIA/USA**

Vikram Chandra 2000 Writing  
Anita Desai 1997 Writing

**INDONESIA**

W. S. Rendra 1997 Writing

**ISRAEL/PALESTINE**

Salman Masalha 1998 Writing

**ITALY**

Anna Esposito 1996 Visual Arts  
Emilio Fantin 1999 Visual Arts  
Roberta Iachini 2002 Visual Arts  
Giuseppe O. Longo 2001 Writing  
Sabrina Mezzaqui 2000 Visual Arts  
Pia Pera 1999 Writing  
Cesare Pietroiusti 1996 Visual Arts  
Silvio Soldini 2000 Film

**ITALY/MEXICO**

Fabio Morabito 2003 Writing

**JAPAN**

Jiro Ishihara 2003 Visual Arts  
Naoya Yoshikawa 2004 Visual Arts  
Hiroshi Yoshimizu 1996 Visual Arts  
Joji Yuasa 2002 Music

**JAPAN/USA**

Ikue Mori 2000 Music

**LITHUANIA**

Gintaras Makarevicius 1998 Visual Arts  
Egle Rakauskaite 1997 Visual Arts

**MEXICO**

Graciela Iturbide 2001 Visual Arts

**NETHERLANDS**

Neeltje Maria Min 1998 Writing  
Kristoffer Zegers 2003 Music

**NETHERLANDS/USA**

Liselot van der Heijden 1997 Visual Arts  
Leo Vroman 1998 Writing

**NICARAGUA**

Claribel Alegría 1996 Writing  
Ernesto Cardenal 2001 Writing

**NIGERIA**

Ozioma Onuzulike 2003 Visual Arts

**NIGERIA/USA**

Faith Adiele 2004 Writing  
Obinkaram Echewa 2000 Writing  
Fatimah Tuggar 2002 Visual Arts

**NORWAY**

Wera Saether 1997 Writing

**NORWAY/USA**

Thomas Pihl 2004 Visual Arts

**PHILIPPINES**

José Maceda 1997 Music  
Ramón Santos 1999 Music  
Josefino Chino Toledo 2004 Music

**POLAND**

Agnieszka Kalinowska 2003 Visual Arts  
Hanna Nowicka-Grochal 2002  
Visual Arts  
Joanna Rajkowska 1998 Visual Arts

**ROMANIA**

Dan Perjovschi 1996 Visual Arts

**RUSSIA**

Andrei Bitov 1995 Writing  
Elena Elagina 1998 Visual Arts  
Igor Makarevich 1998 Visual Arts  
Ludmilla Petrushevskaya  
2000 Writing  
Vladimir Tarasov 1998 Music

**RUSSIA/GERMANY**

Yuri Albert 2002 Visual Arts

**RUSSIA/NETHERLANDS**

Larisa Rezun-Zvezdotchetova  
2000 Visual Arts

**SLOVAKIA**

Martin Šimečka 1995 Writing

**SLOVENIA**

Ales Debeljak Writing  
Marjetica Potrc 1998 Visual Arts  
Tomaž Šalamun 1997 Writing

**SOUTH AFRICA**

Andries Botha 1998 Visual Arts  
Ingrid de Kok 2003 Writing  
William Kentridge 1996 Visual Arts  
Gcina Mhlophe 1997 Writing  
Berni Searle 2001 Visual Arts  
Penny Siopis 1998 Visual Arts  
Clive van den Berg 2003 Visual Arts  
Ivan Vladislavic 1997 Writing  
Jeremy Wafer 2001 Visual Arts  
Sandile Zulu 2000 Visual Arts

**SOUTH AFRICA/UNITED KINGDOM**

Zoe Wicomb 2003 Writing

**SWEDEN/GERMANY**

Sophie Tottie 2002 Visual Arts

**SWITZERLAND**

Otto Marchi 2000 Writing  
Felix Profos 2003 Music

**TAIWAN**

Shu Lea Cheang 2001 Visual Arts  
Mali Wu 1996 Visual Arts

**TRINIDAD & TOBAGO**

Kathryn Chan 2001 Visual Arts  
Mario Lewis 2001 Visual Arts

**TURKEY/FRANCE**

Nedim Gürsel 1999 Writing

**UNITED KINGDOM**

Brian Catling 1999 Visual Arts  
Patrick Gale 1999 Writing  
Jane Gardam 2000 Writing  
Tony Grisoni 1999 Film  
Jonathan Harvey 1999 Music  
Sam Thomas Hayden 2000 Music  
Liz Lochhead 2000 Writing  
Joseph Phibbs 2004 Music  
Aaron Williamson 2003 Visual Arts

**URUGUAY/USA**

Marco Maggi 2002 Visual Arts

**USA**

Jennifer Allora 2004 Visual Arts  
Rilla Askew 2004 Writing  
Lisa Bielawa 2004 Music  
Peg Boyers 2004 Writing  
Bobby Bradford 1998 Music  
Anne Bray 1996 Visual Arts  
Tim Berne 2002 Music

Edmund Campion 2004 Music  
Lorene Cary 2004 Writing  
Anthony Coleman 2003 Music  
Cindy Cox 1999 Music  
Amy Denio 2004 Music  
Mark Dion 1996 Visual Arts  
Mark Dresser 2002 Music  
Denise Duhamel 2003 Writing  
Marty Ehrlich 1997 Music  
Elise Engler 2004 Visual Arts  
Rochelle Feinstein 2001 Visual Arts  
Michael Gatonska 2004 Music  
Charles Goldman 2003 Visual Arts  
Bruce Gremo 2003 Music  
Susan Griffin 1996 Writing  
John Harbison 2001 Music  
Amy Hauff 1995 Visual Arts  
Andrew Hill 2000 Music  
Fred Ho 2001 Music  
Jessica Holt 2001 Visual Arts  
Mei-Ling Hom 2002 Visual Arts  
Lee Hyla 1999 Music  
Homer Jackson 2002 Visual Arts  
Jamaica Kincaid 2002 Writing  
Jerome Kitzke 2003 Music  
Guy Klucevsek 1999 Music  
David Lang 2003 Music  
George Lewis 1998 Music  
Lana Lin 2003 Visual Arts  
Roseann Lloyd 2004 Writing  
Evelina Zuni Lucero 2004 Writing  
Kerry James Marshall 1998 Visual Arts  
Pat Mora 2003 Writing  
Lawrence D. Butch Morris 2001 Music  
Erica Muhl 1998 Music  
Ron Padgett 2003 Writing  
Zeena Parkins 2004 Music  
Bobby Previte 2001 Music  
Elliott Sharp 2000 Music  
Kay Kaufman Shelemay 2001 Music  
Accra Shepp 1997 Visual Arts  
Amy Sillman 1999 Visual Arts  
Jeanne Silverthorne 1995 Visual Arts  
Alvin Singleton 2000 Music  
Wadada Leo Smith 2003 Music  
Irina Spanidou 2004 Writing  
Larry Sultan 2000 Visual Arts



## PAST JURORS

Jude Tallichet 2001 Visual Arts  
Herb Tam 2003 Visual Arts  
Anita Thacher 2002 Visual Arts  
Mark Thompson 2002 Visual Arts  
Henry Threadgill 2001 Music  
Elizabeth Walton Vercoe 1998 Music  
Anne Waldman 2001 Writing  
Mel Ziegler 1999 Visual Arts

### VENEZUELA/USA

Ricardo Lorenz 2004 Music

### VIETNAM

Tran Luong 2002 Visual Arts

### YUGOSLAVIA

Milan Djordjević 1999 Writing

### ZIMBABWE

Shimmer Chinodya 2004 Writing  
Tsitsi Dangarembga 1999 Writing  
Yvonne Vera 2002 Writing

Claribel Alegría Writing NICARAGUA  
Peter Basquin Music USA  
Anne Bray Visual Arts USA  
Alan Feltus Visual Arts ITALY  
Fabrizio Festa Music ITALY  
Alice Rose George Visual Arts USA  
Steve Gerber Music USA  
Jonathan Harvey Music UK  
Rolf Hind Music UK  
Wayne Horvitz Music USA  
Geeta Kapur Visual Arts INDIA  
Benje LaRico Visual Arts USA  
Giuseppe O. Longo Writing ITALY  
Alberto Manguel Writing ARGENTINA/FRANCE  
Kerry James Marshall Visual Arts USA  
Martin Mooij Writing NETHERLANDS  
Lawrence D. Butch Morris Music USA  
Antonio Muntadas Visual Arts SPAIN/USA  
Fumio Nanjo Visual Arts JAPAN  
Olu Oguibe Visual Arts NIGERIA/USA  
Sandra Percival Visual Arts USA/UK  
Martin Puryear Visual Arts USA  
Colin Richards Visual Arts SOUTH AFRICA  
Barbara Richter Writing GERMANY  
Judith Shatin Music USA  
Archie Shepp Music USA  
Amy Sillman Visual Arts USA  
Regina Silveira Visual Arts BRAZIL  
Frances-Marie Uitti Music NETHERLANDS  
Zdeněk Urbánek Writing CZECH REPUBLIC  
Luisa Valenzuela Writing ARGENTINA  
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Chen Yi Music CHINA/USA

Ursula Corning, Founder, 1903 - 2002  
Gerald E. Rupp, Founding Trustee  
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## **MISSION**

The mission of the Civitella Ranieri Foundation is:

To bring together visual artists, writers and musicians from around the world who demonstrate talent and an enduring commitment to their disciplines.

The guiding principle of the nomination and selection process is to attract highly-qualified individuals who represent the full range of artistic backgrounds and practices.

To encourage the creative process by providing Fellows with agreeable board and lodging, a private studio space and a generous period of uninterrupted time.

To support the dissemination of ideas and to foster a collaborative spirit among the Fellows at the Civitella Ranieri Center in Italy.

To maintain a nomination and selection process that promotes all of these goals.

## **SELECTION PROCESS**

The Civitella Ranieri Foundation provides Fellowships to visual artists, musicians and writers on an invitational basis. It does not accept unsolicited applications and cannot award a Fellowship to anyone who has not been recommended by one of the Foundation's nominators.

The Foundation selects its Fellows in a two-tiered process. A rotating group of diverse artists, academics, critics and others nominates potential candidates for the Fellowship. These candidates are then invited to submit an application along with representative work samples for review by an international jury of peers.

The process was designed to provide the Foundation access to the widest selection of artists in a variety of disciplines from all parts of the world.



