

Ross Anderson

FAAR '90



title: CHE COSA JANUS GUIDEREBBE?
media: polystyrene, acrylic, enamel, poplar base
date: 2005

Homage to the Fiat 500. "Machine of the People" (Macchina del Popolo), adept at nimbly cruising through ancient streets. Looking both ways is a necessary habit in modern Rome, where skillfully negotiating traffic and life requires it. Where seeing what you just saw would be particularly useful.

Doug Argue

FAAR '98



title: COIN OF JANUS
media: graphite and watercolor on paper
date: 2005

For reasons of the market, and tenor or job begetting research, the arts are often preoccupied with the future by way of the present, denying that the past, present and future are faithfully bound up together. Janus is a reminder of this larger reality, that is beyond specialization, and so it is more humane.

Sarah Arvio

FAAR '04



title: *JOHN*

Marc Balet

FAAR '75



title: *FUR JANUS*
media: fur, plastic, wood
date: 2005

FUR JANUS depicts the softer side of Roman Gods.

John J. Casbarian

FAAR '86, FAIA



title: POP JANUS
media: digital media
date: 2005

A scanned image of Janus was manipulated in Photoshop, then hand-painted and stylized, rescanned, further manipulated by extracting vectors, then enhanced with color, and printed by ink-jet printer using archival inks. Homage to Warhol.

Michael Chen

FAAR '04

Collaborative work with
Kari Anderson, Normal Projects

title: JANUS SCREEN
media: laser cut clear acrylic
date: 2005

The figure of Janus signifies a certain condition of threshold, of coming and going. It is compelling for us precisely because of its spatial dimension and intriguing as the possibility to explore a moment of suspension between two states.

Flocking patterns were generated using digital algorithms and the resulting patterns were laser cut into transparent acrylic. Two flocks loop around one another in opposite directions and were directed in such a way as to permit a transfer from one loop to another where the two flocks intersect. Each individual module of the screen is composed of four flat panels. The pattern is extended as additional modules are connected.



Paul Davis

FAAR '97



title: JANUS IN A YELLOW HAT
media: acrylic on canvas
date: 2005

Janus was a god of doors, of beginnings and endings. He was the symbol of change and transition. He is believed to be one of the most ancient of Roman gods. I have made a portrait based on the traditional idea of Janus looking forward and backward and included other elements of change and ambiguity.

Lucky DeBellevue

FAAR '05



title: UNTITLED
media: wood, veneer
date: 2005

When I think of the Janus symbol I think of the following: Janus films, my African art history class, the different faces we present to the world, and maybe optimism.

Robert Regis Dvorak

FAAR '72

title: TWO FACES OF TIME
media: sepia on white paper
date: 2005



My idea of the Janus is that of the present moment, the NOW, which includes all time past and all time future. The past and the future exist only as a memory or an idea. The present moment is all there is. The past is no better than the future and the future is no better than the past. My Janus faces are essentially the same, one looking back and one looking forward. They remind us that the idea of past and future can only be known in the present moment and indeed, within that circle is where they are contained.

Alan Feltus

FAAR '72



title: *JANUS*
media: pencil on paper
date: 2005

Alexander Gorlin

FAAR '84



title: JANUSIAN THRESHOLDS
media: cardboard, mirror, pastel
date: 2005

Janus looks to the future and the past, art and fashion, male and female, he is timeless and of his time.

Michael Graves

FAAR '62
RAAR '78



title: JANUS
medium: acrylic paint on sintra board
date: 2005

The inspiration for this Janus was the Ponte Fabricio, which was built in 62 BC and is the oldest Roman bridge that survives in the city. Locals often call this bridge the "Ponte dei Quattro Capi" because of its two four-faced Janus herms. As we know, most Janus herms are two faced, looking both ways as one passes by, but in this case they are four-faced to mark the importance of this site.

Margaret Helfand

FAAR '03



title: *IN THE BEGINNING*
media: paper and oilstick
date: 2005

In the beginning there was light: radiated by the sun, reflected by the moon. This Janus head bespeaks those timeless dualities of sun and moon, light and dark, male and female which embody the fundamental mysteries of life.

Sanda Iliescu

FAAR '95

title: *JANUS I, II*
media: recycled paper, cotton thread
date: 2005

Janus: REPETITION, REVERSAL, REVERBERATION...

*Janus: RECONSIDERATION, REORGANIZATION,
RECONCILIATION...*

Janus: IN-BETWEEN, INSIDE-OUTSIDE...

Janus: EDGE, BOUNDARY...

*Janus: BETWEEN ORDER AND DISORDER, BETWEEN
FORM AND IDEA, BETWEEN THINKING
AND FEELING...*

Janus: OUT-THERE AND OVER-HERE...

Janus: OVERLAP..

Janus: ...



Wendy Evans Joseph

FAAR '84

title: RAVETCH OBSERVATORY ADAPTATION
media: ' 2003 Wendy Evans Joseph; digitally rendered Janus, embossed
date: 2005

Janus n. ˈjA-nəs 1. Mythology. The god of gates and doorways, depicted with two faces looking in opposite directions. 2. The satellite of Saturn that is sometimes the fifth and sometimes the sixth in distance from the planet. Periodically, Janus and another of Saturn's moons, Epimetheus, exchange orbits.



Roberto Juarez

FAAR '97



title: MOSAIC DESIGN FOR LARGE WALL
media: acrylic paint and collage on canvas
date: 2005

The idea was to design a wall mosaic using the Janus double face image with the hair and beards made up of garden flowers that I remember from walks in the Bass Garden at the American Academy in Rome, and like other gardens in Rome, too.

Joel Katz

FAAR '03

title: JANUS
medium: digital photography
date: 2005

Old and young; dead and living; ancient and modern; respecting the past and anticipating the future; the fundamental ambiguity, contradiction, and ambivalence of human nature and the human condition. Like Rome; like history.

The "old man" is a funerary monument in Staglieno cemetery, Geona; the leaves are on the upside-down tree in Baia; the Janus medallion is from a sarcophagus in the cortile; the young man is my son, in Rome.



Pamela Keech

FAAR '82



title: JANUS QUADRIFRONS
media: wood, paper, latex paint, metal, plastic
date: 2005

I worship a four-faced Janus, or eight faced, or sixteen, representing the disorderly surprises that appear in a seemingly ordered middle-age.

Johannes Knoops

FAAR '00



title: YOUR INNER JANUS
medium: casting compound
date: 2005

Janus was first thought to be able to see back into the past and forward into the future – a fitting symbol for an institution sponsoring journeys to a historically rich land to benefit future creativity. Yet despite the inherent joys of travel to distant territories, all journeys are essentially interior searches of one's self for personal truths and unforeseen discoveries.

Philip Livingston

FAAR '81

title: *THE BODY IS THE PAST; THE MIND IS THE FUTURE; THE BREATH IS THE PRESENT.*

media: pastel, oil stick, and gold leaf on formed Italian Poplar wood panel

date: 2005

The classical Janus is heroic and abstract. The single head with two faces stares dispassionately out towards the past and future.

My 21st century Janus is emotionally and intellectually responsive to what she perceives. The head on the left looks over her shoulder with eyes lowered. She observes the past with some sorrow and regret. The head on the right side gazes with some apprehension towards the future.

The two heads were drawn from the same model. I have positioned them so that they seem to comfort one another. They are together in the present, the only reality.

My Janus is a wall-hanging curved wood panel. The image is rendered in pastel and there is a gold leaf element hovering above the heads to suggest the space they inhabit. For the viewer there is a spatial experience in walking past the piece as the curved surface shows only one head from each extreme angle of view.



Peter Lynch

FAAR '05

title: "JANUS" DUPLEX HOUSES FOR THE
NEW YORK REGION

media: pencil and pen on paper

date: 2005

These sketchbook pages explore two different designs for long, narrow, two-story duplex houses in temperate climates. These houses have paired living units and entrances facing opposite ways.

Both of the house designs, "longitudinal" and "lateral," incorporate wind funnels on the roof, which are oriented towards prevailing breezes. The funnels are part of a passive heating/cooling system that draws cooler air from the basement in the summer and siphons warmer air from the attic in winter. (On breezeless, sunny days, internal air is siphoned and circulated by passive solar collectors.) The longitudinal house is sited parallel to the wind; the lateral type is more or less perpendicular to the wind.

In the longitudinal type, the two units cross over each other on the upper floor to save space. This arrangement is similar to a traditional Venetian house type, "venezia minore."

These houses could be freely arranged on large grassy sites, like grazing cattle, or they could be built on long deep lots in outer-borough urban areas. Entered and exited from two sides and penetrated by breezes, each house is a crossroads: for this reason the houses are named for the Roman god of the threshold.



David Mayernik

FAAR '89



title: THE ANCIENTS CALLED ME CHAOS
media: sanguine pencil on handmade paper
date: 2005

What Janus means to me: Janus to me embodies the rich and complex relationship between Memory and the Muses that both the Academy and Rome represent.

Susan Molesky



title: *UNTITLED*
media: linoleum print
date: 2005

male female
black white
past future

Professor Charlotte Nichols

FAAR '83



title:

JANUS THEN, JANUS NOW
SOF Newsletter, Fall/Winter 1997.

Franc Palaia

FAAR '86



title: JANUS PHOTO SCONCE
media: metal, dura trans, light
date: 2005

Janus is a perfect symbol for the academy. I love Roman icons and all the mythology that goes with them. And they hold their meaning so beautifully even two thousand years later.

Alice Boccia Paterakis

FAAR '00

title: *JANUS IN THE FACE OF
GLOBAL CHALLENGES*
medium: digital image
date: 2005

*glaciers
melting
water
rising
ozone
proliferates
ultraviolet
covers the earth
partners in global challenge*



Jon Piasecki

FAAR '05



title: JANUS
media: antique marble post
date: 2005

The future is knowable only in our imaginations. One of the best things I learned during my time at the Academy was that the past was equally unknowable. We stand in the present imagining forwards and backwards. Janus is the most potent symbol I know screaming this wonder.

Jason H. Ramos

FAAR '91

title: *DUALITY*
media: dura trans print on non-reflective plex
date: 2005

This exploration focuses on the representation of dual meanings and opposing ideas expressed through Annunciation paintings. Renaissance artists depicted this duality through the use of opposing figures and architectural elements placed in juxtaposition to create spatial tension. This representation establishes a gateway through which this duality is expressed.

Janus, the symbol of the American Academy, also represents duality and a portal for concepts and theories of the past and the future.



Jason H. Ramos

FAAR '91



title: *PROCESS*
media: dura trans print on non-reflective plex
date: 2005

The product is a blending of various images, theories, and concepts synthesized to create dualistic expressions within the individual parts and to ultimately express an idea. Three individual pieces represent portals that tell these stories of the past, present, and future through the three core constructs of duality, process, and synthesis.

Jason H. Ramos

FAAR '91

title: SYNTHESIS
media: dura trans print on non-reflective plex
date: 2005

Utilizing the media of photography and painting, we have established co-existing theories synthesized in artistic, historical, and conceptual frameworks. The focus is the expression of duality by juxtaposing ideas and theories through the use of multiple barriers of light, lines, and text.

Janus, the symbol of the American Academy, also represents a synthesis of diverse experiences and talents.



Elizabeth H. Riorden

FAAR '02



title: ORIGIN NO. JAN-1
media: print, mixed media
date: 2005

In my research on ancient Troy, I must concern myself with myths and their origins. Mythological images may emerge from ritual, but it is fun to speculate about everyday events (more accessible to our imaginations) which could have spawned some icons. That is the context for my Janus print/mixed media work.

Roger Ricco

FAAR '65



title: "DOUBLE THOUSAND YEAR
OLD EGG #1" ED. 1/10
medium: archival ink jet print
date: 2005

The Janus has two faces, one looking forward and one backward (in both time and space.) The egg is always both: out of the past, the parent and into the future, the new creature. Yet both are simultaneous and inseparable. The reflection of the eggs in the sheet of glass speaks to the illusion of separate entities and of time itself.

Jackie Saccoccio

FAAR '05



title: JANUS
media: gouache and ink on paper
date: 2005

I look to Janus as a symbol that embraces a wisdom focussed on time and reflection, simultaneously reaching forward into the future while searching the past for understanding.

Jon Michael Schwarting

FAAR '70

title: A CONTEMPORARY TWO-FAMILY AS A
TRANSFORMATION OF THE 1931
ALUMINAIRE HOUSE

media: wood model, ink and pencil on yellow trace

date: 2005

I like to think of Janus as looking back and looking forward, not just looking in two directions. The renaissance looked back in order to create the rinascita, or re-birth to go forward. Although the cult of Janus had numerous architectural metaphors like door of threshold, I prefer the more philosophical. As Spinoza said, those who ignore history are condemned to repeat its mistakes.

My project looks back at the 1931 Aluminaire House, that I have been working on since 1987, to create a forward looking project for contemporary society.



Paul Shaw

FAAR '02



title: JANUS
medium: gouache on paper
date: 2005

I have created an ambigram of JANUS in red. This is a word that reads backwards and forwards. Thus, it is a literal interpretation of Janus with his head facing in two directions. I think of Janus as not simply a protector of homes, but as one who looks to the past for inspiration while looking to the future.

Peter Smith

FAAR '69

collaborative work with

Susan Smyly

FAAR '67



Tre Schizzi-Scherzi di Janus Oggi

Il profilo guardando in dietro: Il su naso crescendo poco a poco come Pinnocchio, misurando una storia di piccole bugie.

Il profilo guardando avanti, l'occhio visibile registra paura di una futura pieno di anche piu bugietini.

O

Il profilo in dietro, ha la boca apperta in hilarita di tutti scherze passati.

Il profilo guardando avanti sbatta I cigli rapidamentissimi.

O

Il naso del profilo che faccia a sinistra ha un naso grasso e storta.

Il naso del profilo che guarda al futuro sara un esempio di perfezione dopo I bendaggi sono eliminati.

Three silly sketches of Janus today

The profile looking backward: little by little its nose is growing like Pinocchio's, measuring a history of little falsehoods.

The profile looking ahead: the visible eye registers fear at a future full of yet more little lies.

Or

The backward profile, has its mouth open wide in hilarity at all past jokes.

The profile looking ahead is batting its eyelashes rapidly.

Or

The nose of the profile facing left is big and distorted.

The nose of the profile that looks to the future will be an example of perfection once the bandages come off.

Susan Smyly

FAAR '67

collaborative work with

Peter Smith

FAAR '69



title: *THREE MODERN STUDIES FOR JANUS*
medium: plaster
date: 2005

George Stoll

FAAR '05



title: UNTITLED
media: silk organza and thread
date: 2005

I first employed this image of the combined profiles of George Washington and Abraham Lincoln in 2000 as part of a project I began in 1995 regarding the American Holidays. I didn't know that Janus is a Roman god representing new beginnings until I arrived at the American Academy in the fall of 2004. My Janus celebrates the desire to sell new cars on President's day.

Chip Sullivan

FAAR '85



title: PORTAL OF CREATIVITY
media: mixed media construction
date: 2005

The Rome Prize opened my eyes to totally new vistas and visions in the design of landscape. The Janiculum Hill & Janus was a Portal of Creativity for me.

Leslie Ventsch



title: "I AM JANUS" (THE JANUS MACHINE)
media: painted metal, mirrors, vinyl stencils
date: 2005

*Janus is the Gate.
The Gate between the past and the future is now.
The Gate between who I was and who I will be is who I am.
I am Janus.*

Randolph Williams

FAAR '82

title: RECOLLECTION OF ROME
media: watercolor and ink
date: 2005

For me the Janus Figure suggest a trajectory back to memories of a yearning mind and a trajectory forward towards desired aesthetic prospects. The Janus Figure is a metaphor of doors uniting my past with my future as I presently mediate the moments. The two faces are a continual reminder for me of New York City and Rome. I am constantly looking back to Rome and my wonderful stay there in 1982. Rome continues to be an inspiration to my artwork as I look to continue my efforts as an artist here in New York. I move towards some destination known or unknown, in the direction of my first love New York City, looking back with a mysterious guidance from my second love, Rome. The Janus figure is an appropriate image for all artists struggling with the concept of tradition versus non-conformity, and struggling with the ideas of love and creation.



Laura Newman

FAAR '80



title: *UNTITLED*
medium: watercolor
date: 2005

Michael Herrman

FAAR '05



title: *PALIMPSEST JANUS*
media: drawing, photography, polyester resin
date: 2005

Through a layering of drawing and photography, the Janus is composed of multiple images, looking simultaneously to the past, future, and unto itself. The layers of drawings and photographs are renderings of the Janus relief above the entrance to the American Academy in Rome.