

THE SOCIETY OF FELLOWS OF THE AMERICAN ACADEMY IN ROME



Rome. The Temple of Mars Ultor in the Forum of Augustus (Fototeca Unione, FU 446). The Photographic Archive has moved out of the Library and into a renovated garden house at the American Academy in Rome. See recent photographs of the new home on page 13.

FROM THE EDITORS

BY STEFANIE WALKER FH'01

Here are some thoughts about Rome in June. The excitement of being back wells up, even though I am staying in a hotel room this time, rather than at the Academy. Last year as a Fellow, there was the battle over the Italian soccer championship, the *scudetto*, between the local teams, Lazio and AS Roma, to pursue (some might say endure). This time, the loss of Italy against South Korea in the World Cup has put a premature end to her international championship dreams. Even as a committed scholar trudging to the State Archive in the blistering heat, I couldn't help noticing the empty streets, and the agonized cries of small groups of television watchers wafting into the *sala di studio* interrupted my attempts at time travel while poring over seventeenth-century documents. I couldn't help rooting for the Italians and "feeling their pain."

Early summer here is like an unofficial reunion: academics, liberated from

required attendance during the semester, congregate in the city. By design or by chance they run across each other in the Vatican, the archives, or at the Academy in the library and at lunch. News about personal research is exchanged, as well as gossip about other colleagues. Over ice cream or a Campari plans are hatched for future collaborations. The long evenings provide the opportunity for both serious discussion and lighthearted socializing. It is a time to catch up and look forward.

Why does being in Rome always feel like coming home and a new adventure at the same time? Who doesn't have countless stories to tell and keeps on adding new ones? The current issue presents some of the thoughts and stories, personal or professional, of Fellows who want to share their news. Whether as a short scribbled note, or as longer text, we hope you will continue to add to them. 🍃

AAR FIELD ABBREVIATIONS

F = Fellow; R = Resident; A = Architecture; ASCSR = American School of Classical Studies in Rome; B = Oscar Broneer Fellow; C = Classical Studies and Archaeology; CHP = Conservation/Historic Preservation; D = Design; DTF = Dinkelloo Traveling Fellow; FF = Fulbright Fellow; H = History of Art; L = Landscape Architecture; M = Musical Composition; MEC = Mellon East-Central European Visiting Scholar; P = Painting; R = Post-Classical Humanistic & Modern Italian Studies; S = Sculpture; SRVA = Southern Regional Visiting Artist; V = Visual Art; VA = Visiting Artist; VC = Visiting Curator; VS = Visiting Scholar; W = Writing.

MICHAEL GRAVES: THE NECESSITY FOR DRAWING

In an illustrated lecture entitled "The Necessity for Drawing" held on February 7, 2002, architect **MICHAEL GRAVES FA'62, RA'78**, spoke about his creative process through a selection of early drawings from his travels that record significant classical buildings and

places in Rome, including those drawn during his time as a Rome Prize Fellow. He discussed how that experience has affected his professional work to date and reflected on the importance of drawing in an architect's education and practice. Almost 300 Fellows and

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ART CREDITS: 4: *George A. Hinds*; 6: *Michael Vergason*; 7: *Kay Jackson*; 21: *Frederick Biehle*.

friends of the Academy attended this lecture, which took place at the Metropolitan Club in New York City. The talk was presented by the American Academy in Rome in collaboration with The Institute of Classical Architecture and was sponsored by Target Stores. 🍃

SOF PRESIDENT'S MESSAGE



PAMELA KEECH FS'82

Tuesday, May 22: We arrive in Rome on a late afternoon flight from New York via Paris. Happily, our luggage has made the connection. We are not staying at the Academy this time, we are at a hotel on the Aventine. Unpacking, showers, dinner, we get up to the Academy at about 10 pm.

It is two nights before the opening of the annual exhibition and the main building is buzzing with the charette. Norm is at the gate, laughs, lets us in. Something is different. The white gravel surrounding the fountain has become a dark, sparkling, ocean; a flat, calm sea of blue glass pebbles. *Che cos'è?* **ANDY CAO's** work. The two big studios near the gate are lit, in the one on the right, tall scaffolding against the wall, **VANALYNE GREEN** and assistants are working on . . . what? Constructing a 30-foot cat out of post-its? Inside, amplified music comes from the salone. We stand in the cortile and look in through the windows. Composer **DEREK BERMEL** is playing piano and singing "don't panic, don't panic..." Listeners are relaxed, shoes off, heads back, eyes closed, following his advice.

Thursday, May 23: The exhibition opens. Night of brilliant colors against a stormy-gray Roman sky. Green grass, blue glass, a studio painted red, a woman in white atop the fountain. Colors worn by guests are amplified, magenta pants, a bright green jewel, a violent yellow wrap. Later it rains, people open umbrellas, and the woman on the fountain bends, turns, never smiles.

Saturday, May 25: On the first walk and talk, devoted to Academy patron J.P. Morgan, we meet guide **LILA YAWN FH'98** at the Grand Hotel, Morgan's

favorite place to stay, and where he died in 1913. We will see his favorite suite. Huge rooms with yellow/magenta/blue carpets, changed little since Morgan's time. Then over to St. Paul's Within-the-Walls, the American Episcopal church that Morgan attended. In the apse, we see Morgan-sponsored Burne-Jones mosaics with American soldier-saints Ulysses S. Grant and, unmistakably, Abraham Lincoln in full medieval battle-dress.

Photo by Pamela Keech



The exhibition of artists' work included a mime posing as a sculpture of a goddess and a foot masseur. Andy Cao added crushed blue glass paving to the ensemble.

Huge lunch: oysters, *carpaccio*, *mozzarella* so fresh liquid spurts across the table when you cut into it, chocolate cake.

I break off from the group in the afternoon, can't wait to make my *passeggiata* through Trastevere. In Via del Moro I find that the Corner Bookshop has moved a few doors down, just across from a bar that is playing Simon and Garfunkel. I join the customers who are browsing, we all sing along with "Sounds of Silence,"

then fall into a discussion about how New York is doing after 9/11.

That night, the Big Night, the dedication of the restored Villa Aurelia. How long since the gates were open? The color has been restored to the pale creme it once was. It looks so casual, a soft summer shirt with it's collar open, as if it has always been this way and millions of hours and dollars have not just been spent on it. This is "family night," all the fellows, trustees, staff, contractors and builders, friends from years and years have been invited. Three hundred or so watch as trustee **MERCEDES BASS**, who has given her all in coaxing the Villa back to health, cuts the ribbon across the doorway. She is proclaimed an honorary architect. Inside it is the building we all remember, but now fresh, shining, strong. Walls are stable, ancient wood floors firm and polished *a mano*. A surprise, the small apartment with the terrace on the very top has become an intimate library. Trustee **MICHAEL PUTMAN FC'64, RC'70**, who lived there when he was professor-in-charge, strolls through with a glass of prosecco, and a Latin poem on his lips as the room is dedicated to the memory of trustee Mark Hampton, who started the restoration project years ago. The Villa is back.

Sunday, May 26: We board the bus to travel to Villa dei Quintilli in Via Appia Antica with guide **BETSEY ROBINSON**. The driver gets lost immediately; we stop for coffee. Can't get there from here, rumors of Bush arriving, roads blocked around Ciampino. Finally arrive, last night's images of Villa Aurelia overlay the ruins of Quintelli on the hill. Red poppies and yellow broom cover the approach, (*continued on page 8*)

7 EAST 60 STREET

ADELE CHATFIELD-TAYLOR FD'84

Like so many like institutions, the American Academy in Rome is grateful to have made it into the 21st century in good health. Much of the recent past has been devoted to making sure that happened. Considerable energy has gone into stabilizing our Rome resources and strengthening the Fellowship program. In addition to managing the Rome Prize Competition, fund raising, finances, and various board and alumni matters, the New York office has made the stabilization of our world in Rome its principle task.

Little did we realize that in New York, we would soon have to begin thinking about moving and stabilizing our own small operation!

The Academy offices in New York have moved several times in the last 108 years. Originally under the wing of founder Charles McKim and the McKim, Mead & White firm on lower Park Avenue, the Academy migrated further uptown in Manhattan, every few decades, first to the Airline Building, and then, in the 60s, to 41 East 65th Street, where many of us of the present generations were first introduced.

Most of the moves resulted from our needing more space, and the move to 7 East 60th Street in 1993 was no exception. The board was growing, the Society of Fellows was becoming an active force again, and the fundraising staff had doubled. Because the 65th Street office was shared with other occupants of the building, we could not always depend on being able to convene for meetings, juries, or programs. And we noticed that the new chairman of the Executive Committee, **ANDREW HEISKELL**, was too tall to fit in any of our tiny chairs, which were all scaled to fit our close quarters! So after an extensive search by **WAYNE LINKER**, Executive Vice-President, the Academy settled on some wonderfully quirky rooms, somewhat spread out, under the roof of the Metropolitan Club in midtown. It seemed to be fate. McKim, Mead & White had designed the building about the time the Academy was established, and J. P. Morgan founded the Metropolitan Club just before he helped launch us in Rome.

We have been here for 10 years, and would gladly stay on, but the Club needs more space for its own operations, and has declined our request to renew our lease. In April, therefore, Trustee **DAVID BOOTH**, Chair of the Space and Cyberspace Committee, convened a long "retreat" for the Trustees to help us consider where to go from here. As our governors, the Trustees have the long-term responsibility for the Academy, and even though no generation of Trustees is likely to have to consider this kind of dilemma more than once, it is definitely one that requires their guidance.

There were many questions to consider at the retreat and some to put on the table because it is a good idea to think about the big picture when a relatively straightforward change is being pondered. Some of the questions were these: Do we need an American office? If so, should we be in New York

or Washington, LA or somewhere else? If we stay in New York, should we move to Ground Zero or the Bronx? Should we rent or buy? Should the architecture be classical or contemporary in style? Should we share with other not-for-profits or stand alone? Should we form a co-op and share large meeting spaces with our partners? Should we shrink? Should we expand? Are we effective as an engine for Rome? Is our purpose correctly defined?

The retreat gave all who attended a chance to express their thoughts, and many different ideas came out. There was consensus on a couple of matters – that the office did need to exist, and that it should be in New York, but much is still up in the air. Two small

ad hoc Committees were formed, Chaired by Trustees **WENDY EVANS JOSEPH FA'84**, and **DIANE BRITZ LOTTI** to survey the real estate in the city and potential partnerships. Wayne Linker will resume the responsibility he relished previously, which is to coordinate the effort and act as principle staffer.

We will need to be in our new quarters by May of 2004, so although we are busy talking and looking around, we would welcome suggestions. We need all the support we can get! ❧



LESTER K. LITTLE RR'96

No, there is no plan afoot to offer a Rome Prize in mathematics, nor one to transform the Casa Rustica into a physics lab. And while it may seem a waste not to honor Galileo by placing a telescope somewhere on our property, the highest within the walls of Rome, and though recent visitors have included a past president of the Geological Society of America as well as a past president of the American Association for the Advancement of Science, the Academy's long-standing commitment to the fine arts and humanistic scholarship remains unchanged.

Even so, molecular biology and paleopathology did figure importantly in discussions at last December's conference on the Justinianic Plague, and we do have a symposium on the *longue durée* of malaria in Italian history in the works for this coming autumn. One of our Residents in the fall is to be **DAVID SOREN** of Arizona, the archaeologist whose site at Lugnano north of Rome includes a burial pit for malaria victims from about 450 AD. Along with Soren, another Resident will be Yale historian **FRANK SNOWDEN**, who is writing his study of the role of malaria in Italian society and politics at the end of the nineteenth century and beginning of the twentieth. Still, no Rome Prize in epidemiology, and no immunology lab.

The above examples of the presence of science or scientists at the Academy are all in their way casual or coincidental, definitely not part of a plan. And yet from the time of my appointment, I had thought to arrange occasional visits by distinguished scientists.

Here is the idea. The advances being made in virtually all the scientific disciplines have a significance that is fundamental to our undertakings at the Academy. I am not referring to something so (relatively) simple as applying the techniques of DNA research to ancient human remains to ascertain the cause of someone's death in fifth-century Lugnano or sixth-century Constantinople. I have in mind something more fundamental.

The Hubble Space Telescope is permitting astronomers to push back the portions of the universe. Biomedical researchers are close to being able to identify every last chemical facet of our existence. The vast interdisciplinary enterprises of environmental studies and of space exploration deal with nothing less than the fate of the human species and the search for escape routes from a planet growing steadily less hospitable to life.

The social sciences in the meanwhile are characteristically earthbound and present-minded. No one can accuse their practitioners of not having enough to do. But artists and scholars in the humanities, like their scientist colleagues, cannot afford to accept the limitations of time and space in their thinking. What poet or philosopher could remain untouched by fresh images from the further reaches of space? What scholar or painter could remain indifferent to the latest revelations concerning the depletion of our natural resources?

In the spring of 2000, Trustee **CYNTHIA HAZEN POLSKY** made a generous gift to the Academy in honor of her husband, Judge Leon B. Polsky, allowing us to institute this plan. The two criteria for selection are distinction in a scientific field of research and leadership in the communication of scientific learning beyond the specialist community.

In March of this year, the first Polsky Distinguished Scientist lecturer at the Academy was **SIR HARRY KROTO** of the University of Sussex, the Nobel laureate in chemistry for 1996. Prof. Kroto devotes much of his time to filming discussions with leading scientists for use on television. In 2001 he received the Michael Faraday Award given by the Royal Society for his efforts to further public understanding of science.

Harry Kroto is by training and vocation a designer and photographer. He has a sharp eye for patterns, immediately apparent when we entered the **CHUCK CLOSE RV'96** exhibit in our gallery. His major claim to fame rests on his part in discovering Carbon 60, called by some "the most beautiful molecule." Spherical in form, C 60 has a surface made up of a combination of hexagons and pentagons. The same combination is found in the structure of soccer balls, of insects' eyes, and – some readers will have guessed – of Buckminster Fuller's geodesic domes. Kroto was captivated by the first such dome he saw, which housed the United States pavilion at the Montreal world's fair of 1967. Indeed C 60s are now known variously as bucky balls or buckminsterfullerenes.

The Kroto lecture, entitled "Science: A Round Peg in a Square World," focused mainly on how inadequate our basic schooling in the sciences is. It pointed out how ignorant of science our political leaders are, who nonetheless make decisions that directly concern the health and safety of our planet and its inhabitants.

The Polsky lectureship, which in some ways I prefer to think of as a conversation, was well launched. It is now up to us to keep it going. 🍀

REPORT FROM SOUTHERN CALIFORNIA FELLOWS MEETING

BY MICHAEL GRUBER FA'96, ROBERT GURVAL FC'97 AND LESLIE RAINER FCHP'99

Fellow Fellows,

It was a delightful evening, last April 26, when the Southern California group of the SOF got together for wine and food and to hear news of events in Rome and New York from **ADELE CHATFIELD-TAYLOR FD'84** and Elizabeth Kogen. About thirty people showed up in Westwood, Los Angeles, at the office of **RICHARD MEIER RA'74** thanks to the organizational efforts of the L.A. events chapter. Although the *SOF News* keeps us informed and updated, a direct, human connection retains and strengthens the sense of reality and belonging even more. The physical separation between the two coasts makes it very easy sometimes for us out here to lose touch with the goings on in New York. However, we enjoy events and social gatherings just as much, so when we heard that Adele would be in town, we invited the Southern California Fellows and friends, recent and past, as well as the newly announced candidates from the Los Angeles area.

After a warm-up round of Italian wine and various hors d'oeuvres, Adele began by acknowledging the Los Angeles group for its efforts and delicious table of *tramezzini*. She continued with announcements about the Academy's activities in New York, the "Cento Percento" group, and updates in personnel. Following up on her article in the last *SOF News*, Adele talked about the post-September 11th feeling in New York, which, although we on the West Coast certainly had strong emotions on that tragic day, captured the attention of the group due to her solemn and truly eerie, almost Homeric description. Reports from people who were actually there and were affected in varying degrees, really highlight the horror.

Adele then gave a glowing description of the upcoming completion of the restoration of the Villa Aurelia in Rome with its new large gathering and performance room. Of course, all that glitters costs money and this was an opportune time to discuss the ongoing fundraising efforts of the Academy. Adele announced the status of the highly successful donation efforts for naming a room or studio in Rome, few of which are left, so hurry if anyone is interested! The

endowment of fellowships is well underway and hopefully soon complete so that they will be able to sustain themselves into the future. Adele applauded the wonderful job that **LESTER LITTLE RR'96** is doing, as she described recent humorous happenings. It seems that everyone in Rome is doing very well and is beginning to get ready for the new candidates this fall. At this appropriate point, the group welcomed the new Rome Prize winners from the Los Angeles area: **RACHEL ALLEN**, **LINDA BESEMER**, and **MAUREEN SELWOOD**.

There was a lot of news shared among our multi-faceted group: **STEPHEN SEARS FL'00** and **LESLIE RYAN FL'95** have set up a gallery and design studio in San Diego called Hybrid. **MICHAEL PALLADINO FD'01** continues his interest in the church of San Clemente in Rome. He also talked about Richard Meier's ongoing work in Italy: the Jubilee church (still under construction) and the new pavillion to house the Ara Pacis (awaiting the conclusion of archaeological studies near the long buried Porta Ripetta). **ANTHONY HERNANDEZ FV'99** had an exhibit of recent works, "Pictures for Los Angeles" at Grant Selwyn Gallery in New York and, later in the year, in Los Angeles. His wife, Judith Freeman, just published her latest novel, *Red Water*, which she was working on in Rome in 1998-99. **PAUL SCHWARTZMAN FD'77** was on his way to Cannes to seek out worthy films at



the Film Festival. **WENDY KAPLAN FD'00** is busy organizing several upcoming exhibitions at the Los Angeles County Museum of Art. **MARLA STONE FH'96** is teaching at Occidental College, and recently had a baby. **LESLIE RAINER FCHP'99** gave news of her recent marriage. **MICHAEL GRUBER FA'96**, like Michael Palladino of Richard Meier's office, described the recent work being done in the Los Angeles office. **ROBERT GURVAL FC'97**, chair of the UCLA department of classics, discussed current and future conferences. **CLAIRE LYONS** reported on several new upcoming exhibits at the Getty Center. **DIANE FAVRO** and **FIKVET YEGUL RH'98** invited all of us to their new retreat in Turkey which seemed to us the perfect location for the next gathering!

Ciao! ✨

NEWS FROM ROME

LINDA BLUMBERG, ANDREW HEISKELL PROFESSOR OF THE ARTS

This year's fellows were particularly interested in each other's work and initiated a number of collaborative projects. Early in the year, the musicians put together a series of evenings entitled "How We Listen," in which each composer compared a contemporary classical work to a popular piece. **MARTIN BRODY** began the series discussing works by **ELLIOTT CARTER FM'54, RM'63, '69, '80** and Joni Mitchell, **KEVIN PUTS** followed suit comparing Steve Reich and Witold Lutoslawski, and **DEREK BERMEL** talked about Stravinsky and the rapper Eric B & Rakim. Concerts in the cryptoporticus by Michael Harrison, Richard Trythall, the Borromeo String Quartet, and Eleanor Perrone brought exceptional talent to the music program and spontaneous performances by Kevin, Marty, and Derek made the salone a congenial place to gather after dinner.

Collaborations continued when Fellow **JENNIFER BETHKE** and visitor Megan Ratner inaugurated weekly screenings of post-war Italian films. Jennifer provided historical references and Megan discussed filmmaking and the development of contemporary Italian cinema. The screenings expanded our knowledge of Italian life and culture. Lively discussions lasted well into the night and often continued through lunch the next day.

Literature played a prominent role in this year's activities. There were many talented writers in residence. Fellows **MARK HALLIDAY** and **VINCENT KATZ** organized a reading of their poetry in January. Mellon Professor **INGRID ROWLAND FR'82, RH'00** read from her new translations of Giordano Bruno's poetry, and Francine Prose, **FRANK MCCOURT**, and Robert Creeley read and talked about their own work in the spring.

Several fellows found time to participate in an exhibition for foreign artists living in Rome at the Galleria Nazionale d'Arte Moderna in December. The American Academy was strongly represented by **VINCENT KATZ, EVELYN TICKLE, ALEXANDER KITCHIN, ANTONELLA MARI, KELLY POWELL, KIM JONES,** and **LIZ RIORDEN. PETER OSLER, ANTONELLA MARI,** and **VINCENT KATZ** also participated in an exhibition in Bari in June sponsored by the Bari Commune as part of their Arte & Maggio festival.

The gallery program began in October with an exhibition of models, drawings and watercolors by one of America's leading architects, **STEVEN HOLL**. His lecture at the Salone delle Fontane at the EUR was co-sponsored by the Ordine degli Architetti di Roma e Provincia and drew over 1000 people. The exhibition was also very successful and was attended by many Roman architects and their students who had not seen Holl's work except through reproductions in magazines. In February, we presented the work of **CHUCK CLOSE RV'96** focusing on his various print techniques and on the development of his oeuvre. The AAR exhibition, "Ritratti," was his first exhibit in Italy, though he is well known and admired by Italians. The press was extremely enthusiastic about both exhibitions.

The annual exhibition celebrated 14 fellows in the School of Fine Arts who used both the gallery and the outside pavilions as well as the front garden and the cortile to mount their pieces. The annual concert was given in two parts and featured both the works and the musicianship of our extremely talented composers.

It was a wonderful year. 🌸



PRESIDENT'S MESSAGE

(CONTINUED)

trustees wander up the path, I do two drawings, we buy books.

Huge lunch #2: raw beets grated with horseradish, pasta with bitter greens, duck with honey sauce, fresh orange melon, red *fragoline*, pale *gelato*.

Monday, May 27: I conscientiously attend the meeting of the Fine Arts Committee, missing a once-in-a-lifetime tour of the Sapienza and State Archive of Rome with **INGRID ROWLAND FR'82, RH'00, ANTHONY GRAFTON**, and **EUGENIO LO SARDO**, but do make a tour of the Ghetto with visual artist **SHIMON ATTIE**.

Tuesday May, 28: Today is the Pritzker Prize Symposium, first conference in the new conference room at the Villa.

Wednesday, May 29: In the morning we go on a walk with **EVELYN TICKLE** and **ALEXANDER KITCHIN** to back street artisan shops where the materials are the decor, marble dust, the smell of epoxy, sawdust, a shoe repair shop with shoe lasts covering an entire wall. At lunch we make an impromptu decision to go to Ostia Antica, jump in the car, wander until 4:30, then speed back to change for the Pritzker Prize ceremony. At 6 we are on the Capitoline in evening dress waiting for the ceremony to begin. The center has been roped off with garlands of leaves, we sit on clear lucite chairs. Tourists are gawking and taking pictures, as if we are glitterati. Perfect blue sky, seagulls circling and swooping down, almost colliding with the speakers. Afterwards a huge party at Palazzo Colonna. Black/white/gold, crystal chandeliers, prosecco in etched glasses.

Thursday, May 29: Last official day, meeting of the Board of Trustees at the Villa Aurelia. **DAVID CHILDS**, chair of the Plant and Planning Committee that headed the restoration, gives the shortest report, "Look around you," he says. We all laugh and applaud.

Saturday, June 1: Flying home. We make the frantic connection in Paris, our luggage does not. Two days later when it is delivered I find that my contraband pecorino from Volpetti has been confiscated. Am I imagining a faint, lingering odor of *formaggio* inside the suitcase? Romesick again. ❀

Photo by Pamela Keech



Vanalyne Green's cat, made of 11,000 Post-it notes, was a big hit at the AAR Exhibition opening.

AMERICANS IN ROME: MUSIC OF THE AAR

The American Academy in Rome and Society of Fellows is offering a series of four concerts showcasing the work of Rome Prize Winners in Musical Composition. The works of 35 composers are featured, covering more than 75 years of American music. The series was organized by **JOHN HARBISON RM'81, ROBERT BEASER FM'78, KATHRYN ALEXANDER FM'89, PAUL MORAVEC FM'85** with **DONALD BERMAN VA'99**, who also serves as artistic director. The concerts will be held at Weill Recital Hall in New York City on the following dates: October 2, October 16, November 6, November 13.

The project is made possible by the support of the Lily Auchincloss Foundation, The Goldberg Foundation, the Horace W. Goldsmith Foundation, the John H. and Diane Loeb Philanthropic Fund, the Richard P. and Claire W. Morse Foundation and the Society of Fellows, along with contributions from Mrs. Constance K. Berman and Mr. John J.

Langsdorf, Mr. and Mrs. James K. Berman, Mr. John L. Furth, Mrs. Muriel Dolinsky, Mr. and Mrs. Donen Gleick, Dr. Saj-Nicole A. Joni, Mr. and Mrs. Neil M. Moss, Ms. Paula Sarnoff Oreck, Mrs. Helen C. Powell, and Mr. and Mrs. Charles Price.

Tickets are \$25 each, available up to 60 days in advance from the Carnegie Hall Box Office, CarnegieCharge (212) 247-7800, or through online (www.carnegiehall.org). For information or to make a contribution, call Elizabeth Kogen at (212) 751-7200.

COLLEGE ART ASSOCIATION ANNUAL CONFERENCE RECEPTION

JOHN MARCIARI FH'98

Pennsylvania Academy of the Fine Arts
Philadelphia, PA, 22 February 2002

On Friday, February 22, the Society of Fellows hosted a reception in Philadelphia on the occasion of the College Art Association annual meeting. The event took place in the main gallery of the Pennsylvania Academy of the Fine Arts, appropriately amid many paintings and sculptures created by American artists who had themselves studied in Rome. Approximately seventy-five guests attended, including the artists and art historians at the conference, fellows in other disciplines from the Philadelphia area, and of course a number of guests. **PAMELA KEECH FS'82**, president of the Society of Fellows, served as host, along with **JOHN MARCIARI FH'98**, who organized the reception. ❀

THE ROME PRIZE CEREMONY, APRIL 18, 2002

The 2002-2003 Rome Prize winners are applauded by Fellows, Trustees and friends.



Fellowship winners Rachel Allen and Andrew Zago with Design Juror Chee Pearlman (right).



AAR Director Lester Little RR'96 presents the winners of the 2002-2003 Rome Prize (above).

John Schlesinger and Paul Moravec FM'85 (right).



Landscape Architect and Trustee Emeritus Laurie Olin FL'74, RL'90 was awarded the American Academy in Rome Centennial Medal by Trustee Arthur Ross (right).



All photographs on this page were taken by Ben Asen.



Sophie Consagra, Odysia Quadrani and Academy Trustee Jessie Price.



SOF Council Presidents past and present: Virginia Bush Sottman FH'77, J. Michael Schwarting FA'70, Peter Rolland FD'78, Elizabeth Bartman FH'83 and Pamela Keech, FS'82 (above).

Director Lester K. Little RR'96 announced the winners of the 106th annual Rome Prize Competition on Thursday, April 18, 2002 in New York City. The evening proceeded with a lecture by Dr. John Dixon Hunt, RA'01, Professor of the History and Theory of Landscape at the University of Pennsylvania. Entitled *Into the Garden with Apollo and Co.*, Dr. Hunt's talk discussed the presence of iconography in the garden since the Renaissance. Additionally, Arthur Ross, Academy Trustee, conferred upon noted landscape architect, Laurie D. Olin, FL'74, RA'90 and Trustee Emeritus, the Academy's Centennial Medal in recognition of the many contributions Mr. Olin has made to the Academy and the world of landscape architecture during his distinguished career. The Centennial Medal was designed in 1994 by Roy Lichtenstein, RP'89 and Trustee Emeritus, in honor of the 100th anniversary of the Academy's founding. Following the lecture and ceremony, the Rome Prize winners joined their families, friends and Academy guests for a reception in their honor. ❧

AMERICAN ACADEMY IN ROME 2002-2003 ROME PRIZE WINNERS

ANCIENT STUDIES

Dorothy and Lewis B. Cullman Pre-Doctoral Rome Prize Fellowship

SINCLAIR BELL

Department of Classics, The University of Edinburgh
Cologne, Germany

Samuel H. Kress Foundation/Jesse Benedict Carter Pre-Doctoral Rome Prize Fellowship

REBECCA RUTH BENEFIEL

Department of Classics, Harvard University
Cambridge, MA

Samuel H. Kress Foundation/Helen M. Woodruff-Archaeological Institute of America Pre-Doctoral Rome Prize Fellowship (year one of two-year fellowship)

ELIZABETH MARLOWE

Department of Art History and Archaeology, Columbia University
Hamilton, NY

Andrew Heiskell/National Endowment for the Humanities Post-Doctoral Rome Prize Fellowship

PETER O'NEILL

Assistant Professor in Classical Studies, Iowa State University
Ames, IA

Arthur Ross Pre-Doctoral Rome Prize Fellowship

JAMES WOOLARD

Department of Classics, Princeton University
Princeton, NJ

ARCHITECTURE

Mercedes T. Bass Rome Prize Fellowship

RACHEL ALLEN

Architect
Los Angeles, CA

Marion O. and Maximilian E. Hoffman Rome Prize Fellowship

MARGARET HELFAND

Partner, Helfand Myerberg Guggenheimer Architects
New York, NY

Franklin D. Israel Rome Prize Fellowship

ANDREW ZAGO

Principal, Zago Architecture
Detroit, MI

DESIGN ARTS

Mark Hampton Rome Prize Fellowship

DONALD ALBRECHT

Independent Curator, Cooper-Hewitt National Design Museum, Smithsonian Institution; Department of Architecture, Parsons School of Design, New York, NY

Rolland Rome Prize Fellowship

EDWARD WEINBERGER

Furniture Designer
New York, NY

HISTORIC PRESERVATION AND CONSERVATION

Samuel H. Kress Foundation Rome Prize Fellowship

ELEANOR ESSER GORSKI

Supervising Architect, Landmarks Commission of Chicago, City of Chicago, Department of Planning and Development
Chicago, IL

National Endowment for the Arts Rome Prize Fellowship

RANDOLPH LANGENBACH

Senior Analyst, Federal Emergency Management Agency (FEMA)
Oakland, CA; Washington, DC

LANDSCAPE ARCHITECTURE

Garden Club of America Rome Prize Fellowship

JOEL KATZ

Information Designer; Photographer; Visiting Critic
University of the Arts, Philadelphia, PA

Prince Charitable Trusts Rome Prize Fellowship

A. PAUL SECK

Associate, Michael Van Valkenburgh Associates
Brooklyn, NY

LITERATURE

John Guare Writer's Fund Rome Prize Fellowship, a gift of Dorothy and Lewis B. Cullman

JENNIFER CLARVOE

Poet; Associate Professor of English, Kenyon College
Gambier, OH

Joseph Brodsky Rome Prize Fellowship, a gift of the Drue Heinz Trust/American Academy of Arts and Letters

PETER ORNER

Writer; University of California, Santa Cruz
San Francisco, CA

MEDIEVAL STUDIES

Paul Mellon Pre-Doctoral Rome Prize Fellowship

CAROLINE J. GOODSON

Department of Art History and Archaeology, Columbia University
New York, NY

American Academy in Rome Post-Doctoral Rome Prize Fellowship

M. MICHÈLE MULCHAHEY

Associate Professor of Medieval Studies, Fordham University
New York, NY

Andrew W. Mellon Foundation Post-Doctoral Rome Prize Fellowship

SHONA KELLY WRAY

Assistant Professor of Medieval History
University of Missouri—Kansas City
Prairie Village, KS

MODERN ITALIAN STUDIES

National Endowment for the Humanities Post-Doctoral Rome Prize Fellowship

MARY GIBSON

Professor of History, John Jay College and the Graduate Center,
City University of New York
Leonia, NJ

Lily Auchincloss Pre-Doctoral Rome Prize Fellowship

MOLLY TAMBOR

History Department, Columbia University
New York, NY

MUSICAL COMPOSITION

Frederic A. Juilliard/Walter Damrosch Rome Prize Fellowship

MARK KILSTOFTE

Composer; Associate Professor of Music, Furman University
Greenville, SC

Samuel Barber Rome Prize Fellowship

DAVID SANFORD

Assistant Professor of Music, Mount Holyoke College
Northampton, MA

RENAISSANCE AND EARLY MODERN STUDIES

American Academy in Rome Post-Doctoral Rome Prize Fellowship

WIETSE DE BOER

Associate Professor of History, Indiana University, Indianapolis
Indianapolis, IN

Marian and Andrew Heiskell/Samuel H. Kress Foundation
Pre-Doctoral Rome Prize Fellowship

(year one of two-year fellowship)

JILL J. DEUPI

McIntire Department of Art, University of Virginia
Fredericksburg, VA

Phyllis G. Gordan Post-Doctoral Rome Prize Fellowship

KENNETH GOUWENS

Associate Professor of History, University of Connecticut
Storrs, CT

Samuel H. Kress Foundation Pre-Doctoral Rome Prize Fellowship

(year two of a two-year fellowship)

SHILPA PRASAD

History of Art Department, The Johns Hopkins University
Baltimore, MD

National Endowment for the Humanities Post-Doctoral Rome Prize Fellowship

CHRISTOPHER WOOD

Professor, History of Art, Yale University
New York, NY

VISUAL ARTS

Chuck Close Rome Prize Fellowship

LINDA BESEMER

Artist; Associate Professor, Art History and the Visual Arts
Occidental College
Los Angeles, CA

John Armstrong Chaloner Rome Prize Fellowship

JOHN SCHLESINGER

Rockland Community College;
School of Visual Arts, Drexel University
Philadelphia, PA

Joseph H. Hazen Rome Prize Fellowship

MAUREEN SELWOOD

Filmmaker; Director of Experimental Animation Program
California Institute of the Arts
Santa Monica, CA

Harold M. English/Metropolitan Museum of Art - Jacob H. Lazarus
Rome Prize Fellowship

ARTHUR SIMMS

Adjunct Professor of Art, Brooklyn College, City University of New York
Long Island City, NY

RECENT BOOKS BY ACADEMY AUTHORS

COMPILED BY CHRISTINA HUEMER, DRUE HEINZ LIBRARIAN

This list of recent books (1997-2002) by Academy Fellows and Residents updates the one published in SOF News in Fall 2001. It is based on gifts to the Academy Library.

- Barcham, William L., FH'99.** *Grand in design: the life and career of Federico Cornaro, prince of the church, patriarch of Venice and patron of the arts.* Venezia: Istituto veneto di scienze, lettere ed arti, 2001 (Memorie. Classe di scienze morali e lettere, 93)
- Barletta, Barbara A., FC'90.** *The origins of the Greek architectural orders.* Cambridge and New York: Cambridge University Press, 2001.
- Benes, Mirka, FH'84, '97, and Dianne Harris, eds.** *Villas and gardens in Early Modern Italy and France.* Cambridge and New York: Cambridge University Press, 2001 (Cambridge studies in new art history and criticism).
- Bursche, Aleksander MEC'00.** *Złote medaliony rzymskie w Barbaricum: symbolika prestizu i władzy społeczeństw barbarzyńskich u schyłku starożytności.* Warsaw: Instytut Archeologii Uniwersytetu Warszawskiego, 1998.
- Butler, Shane, FC'99.** *The hand of Cicero.* London and New York: Routledge, 2002.
- Carter, Elliott, FM'54, RM'63, '69 and '80.** *Collected essays and lectures, 1937-1995.* Edited by Jonathan W. Bernard. Rochester: Rochester University Press, 1997.
- Celenza, Christopher S., FR'94.** *Piety and Pythagoras in Renaissance Florence: the Symbolum Nesianum.* Leiden: Brill, 2001 (Studies in the history of Christian thought, 101).
- Dandele, Thomas James, FR'00.** *Spanish Rome, 1500-1700.* New Haven and London: Yale University Press, 2001.
- Dell'Acqua, Francesca, FF'00, and Romano Silva, eds.** *Il colore nel Medioevo: arte simbolo tecnica: la vetrata in Occidente dal IV all'XI secolo. Atti delle giornate di studi, Lucca, 23-25 settembre 1999.* Lucca: Istituto storico lucchese, 2001.
- Freudenburg, Kirk, FC'02.** *Satires of Rome: threatening poses from Lucilius to Juvenal.* Cambridge: Cambridge University Press, 2001.
- Hedreen, Guy, FC'94.** *Capturing Troy: the narrative functions of landscape in archaic and early classic Greek art.* Ann Arbor: Michigan University Press, 2001.
- Holloway, R. Ross, FC'62, RC'92, and Susan S. Lukesh.** *Ustica II: the results of the excavations of the Regione Siciliana, Soprintendenza ai beni culturali ed ambientali, Provincia di Palermo in collaboration with Brown University in 1994 and 1999.* Providence, R.I.: Center for Old World Archaeology and Art, Brown University, 2001 (Archaeologia transatlantica, 19)
- Katz, Alex, RP'84.** *Alex Katz: beachscapes and landscapes, 2002.* Essay by Peter Halley and Catherine Perret. Paris: Galerie Thaddeus Ropac, 2002.
- _____. *Alex Katz: unfamiliar images.* Interview by David Salle RV'00. Texts by Enzo Cucchi and Vincent Katz FW'02. Milano: Alberico Cetti Serbelloni, 2002.
- Katz, Vincent, FW'02.** *Life is paradise: the portraits of Francesco Clemente.* New York: Powerhouse Books, 1999.
- _____. *Understanding objects: poems.* West Stockbridge: Hard Press, 2000.
- Lavin, Marilyn Aronberg, RH'79, and Irving Lavin, RH'72, '79.** *The liturgy of love: images from the Song of Songs in the art of Cimabue, Michelangelo, and Rembrandt.* [Lawrence, KS]: Spencer Museum of Art, University of Kansas, 2001 (The Franklin D. Murphy lectures, XIV).
- Malamud, Martha, FC'89, Sandra Joshel, and Donald McGuire, Jr., eds.** *Imperial projections: ancient Rome in modern popular culture.* Baltimore: Johns Hopkins University Press, 2001.
- Minor, Vernon Hyde, FH'00.** *Art history's history.* 2nd ed. Upper Saddle River: Prentice Hall, 2001, c1994.
- Nunez, Sigrid, FW'01.** *For Rouenna.* New York: Farrar, Straus & Giroux, 2001.
- Olin, Laurie, FL'74, RL'90, John Dixon Hunt RL'01, and others.** *La Foce: a garden and landscape in Tuscany.* Philadelphia: University of Pennsylvania Press, 2001 (Penn studies in landscape architecture).
- Rowland, Ingrid D., FR'82, RH'00, ed.** *The correspondence of Agostino Chigi (1466-1520) in Cod. Chigi R.V.c.* Città del Vaticano: Biblioteca apostolica vaticana, 2001 (Studi e testi, 399).
- Schnadelbach, R. Terry, FL'66.** *Ferruccio Vitale, landscape architect of the country place era.* New York: Princeton Architectural Press, 2001. Note: Ferruccio Vitale (1875-1933) was co-founder of the Rome Prize in Landscape Architecture at the American Academy in Rome and served as Trustee, 1920-1933.
- Steiner, Frederick, FCHP'98, et al.** *Provincial environmental planning in Italy: the experience of Cremona.* Tempe, Ariz.: Herberger Center for Design Excellence, College of Archi-

ecture and Environmental Design, Arizona State University, 1999 (Working papers, no. 1).

Theodossiev, Nikola, MEC'02. *North-western Thrace from the fifth to first centuries BC.* Oxford: Archaeopress, 2000 (BAR international series, 859)

Tuttle, Richard J., FH'96. *Piazza Maggiore: studi su Bologna nel Cinquecento.* Venezia: Marsilio, 2001.

_____. *Un progetto di Giulio II per la Romagna.* Ravenna: Longo, 2001 (Lezione magistrale a conclusione del I anno dei Corsi della Scuola Superiore in Organizzazione della Città Storica, del Territorioe dei loro Modelli di Rappresentazione, Ravenna, 11 luglio 2000)

Wright, David H., RH'92. *The Roman Vergil and the origins of medieval book design.* London: The British Library, 2001. ❀

A NEW HOME FOR THE PHOTOGRAPHIC ARCHIVE

BY CHRISTINA HUEMER, DRUE HEINZ LIBRARIAN

On November 5, 2001, the Photographic Archive inaugurated its new quarters in a renovated garden house at Via Angela Masina, 5B. This two-story building, which predates the McKim, Mead & White building next door, was beautifully renovated by architects **CINZIA ABBATE** and **CARLO VIGEVANO**, in collaboration with **CRISTINA PUGLISI**, Assistant Director for Properties. The architects created a central visual axis with a new beechwood staircase surrounded by Pompeian red walls and crowned by a skylight. On either side are spacious rooms for the collections and for public consultation (on the lower level) and for staff offices (above). A climate-controlled cold storage area for the negatives completes the design. Articles about the renovation have appeared in *Domus* and *Architettura*.

The Photographic Archive brings together the Fototeca Unione, founded by Ernest Nash and dedicated to ancient Roman architecture and topography, and several older collections of photographs formerly housed in the Library. These include the Fellows' Work Collection, which documents work done at the Academy by artists, architects and landscape architects from ca. 1910 to the mid-1950s. Archaeological collections include the photographs of



Photo by Capone



The American Academy in Rome's new Photographic Archive. The beechwood stair and the rooflight (above); façade (right); and the Consultation room (top).



Photo by Face2Face

ESTHER VAN DEMAN FASCSR'09, the subject of an exhibition entitled *Esther Boise Van Deman: An archaeologist's eye*, at the Graduate Center Art Gallery, City University of New York, December 5, 2001 - January 18, 2002.

The Photographic Archive is open for consultation four days a week and supplies both printed and digitized images via the Academy website (www.aarome.org/fototeca/). The collections are gradually being restored and cataloged in the URBS database (www-urbs.vatlib.it).

The new facility is the happy result of years of planning, aided by the Getty Grant Program, the Samuel H. Kress Foundation and the Gladys Kriebel Delmas Foundation, as well as a generous anonymous donor.

Staff of the Photographic Archive: Alessandra Capodiferro, Curator; Lavinia Ciuffa, Curatorial Assistant; Francesca Romoli, Cataloger. ❀

AWARDS & PUBLICATIONS

EDITED BY JOANNE SPURZA FC'88

STANLEY ABERCROMBIE FA'83 reports that Prentice-Hall has published his textbook of design history, *Interior Design and Decoration*. His earlier monograph on the work of George Nelson FA'34 has been republished in paperback (MIT Press).

MIRKA BENES FH'84, '97 announces the publication of the volume, *Villas and Gardens in Early Modern Italy and France* (Cambridge University Press, 2001), which she edited with Dianne Harris. Two articles of hers are included in it, on Claude Lorraine and on the Villa Pamphilj.

STEVEN BROOKE FD'91 has published two new books in 2001: *Houses of Philip Johnson* (Abbeville) and *Savannah Style* (Rizzoli International). An earlier book, *Views of Rome* (Rizzoli, 1995) has been reprinted in paperback.

JOSEPH K. CALDWELL FW'80 is the author of a new novel, *Bread for the Baker's Child*, to be published in Winter 2002 by Sarabande Books.

MARY CAPONEGRO FW'92's shortstory collection *The Complexities of Intimacy* was published by Coffeehouse, 2001.

JOHN R. CLARKE RH'95 has a new book, *Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 B.C. - A.D. 315*, which will appear in the Fall 2002 list of the University of California Press. He is currently working on a new book project: *Humor, Power and Transgression in Roman Visual Culture, 100 B.C. - A.D. 400*.

THOMAS V. COHEN FR'92 is on leave from York University, Toronto on a dean's grant to write *Love and Death in Renaissance Italy*, a collection of microhistories based on sixteenth-century trials in the Archivio di Stato, Rome. The tales are not only informative but also good to read: tales laced with soap-opera-like tenderness, pathos, and a fair dash of terror. He, with Elizabeth Cohen, has also recently published *Daily Life in Renaissance Italy* (Greenwood, 2001).

In Fall 2001, Anne Miniver Press, Cambridge published Alan Seaberg's *Cambridge on the Charles*, with 240 illustrations by **THOMAS DAHILL FP'57**.

MARILYN ARONBERG LAVIN RH'79 and **IRVING LAVIN RH'72, '79** have recently published the *Liturgy of Love: Images from the "Song of Songs" in the Art of Cimabue, Michelangelo and Rembrandt* (University of Kansas Press,

2001). This was the subject of a colloquium at the Academy in 1996.

ARTHUR LEVERING FM'97 is the recipient of a John Simon Guggenheim Memorial Foundation Fellowship for 2002.

JENIFER NEILS RC'95 has published *The Parthenon Frieze* (Cambridge University Press, 2001), which received the Art Award from the Association of American Publishers in 2002.

JOHN W. O'MALLEY FR'65, RR'84 has received two awards: In October, 2001, the Roland Bainton Prize of the Sixteenth Century Studies Conference for his book *Trent and All That* (Harvard University Press, 2000) and on January 5, 2002, the Lifetime Achievement Award from the Society for Italian Historical Studies.

In November 2001, the two-volume publication, *The Gubbio Studiolo and its Conservation* (New York 1999), volume 1 by **OLGA RAGGIO RH'84**, volume 2 by Antoine M. Wilmering, was awarded the Italian "Lorenzo and Jacopo Salimbeni Prize for the History and Criticism of Art, 2001." She is now Distinguished Research Curator in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art:

DARREL RUTKIN FR'01 writes that in September 2002 he begins a two-year post-doctorate fellowship at the Dibner Institute for the History of Science and Technology at MIT, where he will work on this book on astrology in the Renaissance.

MICHELE SALZMAN FC'87 has just published *The Making of a Christian Aristocracy: Social and Religious Change in the Western Roman Empire* (Harvard University Press, 2002).

PETER SELZ RH'72 has published *Nathan Oliveira* (University of California Press, 2002).

Two books edited by **MARC TREIB FD'85** will appear in 2002: *The Architecture of Landscape 1940 - 1960* (University of Pennsylvania Press) and *Thomas Church, Landscape Architect* (Monacelli Press).

PATRICIA WADDY FH'70 has edited *Traictè dela decoration interieure (1717)* by Nicodemus Tessin (Stockholm, Nationalmuseum, 2002).

A. RICHARD WILLIAMS VA'40 was invested as a Fellow in Art, Religion and Contemporary Culture at the Annual ARC Meeting, held at the House of the Redeemer, New York, on February 4, 2001.

EXHIBITIONS & PERFORMANCES

EDITED BY JOANNE SPURZA FC'88

GORDON BALDWIN FD'78 will be curator at the Getty Museum for an exhibition, "Gustave Le Gray, Photographer (1820-1994)," organized by the Bibliothèque Nationale, Paris. The show will be coming to the Getty July 19 - September 11, 2002.

CARMEN BAMBACH FH'94 writes, "please come see my exhibition at the Metropolitan Museum of Art, 'The Timeless Genius of Leonardo da Vinci, Draftsman,' January 22 - March 30, 2003."

Drew Beattie FV'95 showed his drawings at Stephen Wirtz Gallery, San Francisco, March 21 - April 27, 2002.

Caren Canier FP'78 had an exhibition of her paintings at the Sherman Gallery, Boston University from March 15 - April 21, 2002.

JAN CASTRO VA'00 is curator of "Sonia Delaunay: la moderne" at the Zimmerli Museum, Rutgers University, from October 21 - December 29, 2002.

A retrospective exhibition, 1937 - 2001, of the paintings of **HARRY A. DAVIS FP'41**, was held at the Greater Lafayette Museum of Art (IN), from June through September 2001.

Recent film work by **DARA FRIEDMAN FV'01** was shown at Galleria Massimo Minini, Brescia, March 22 - May 11, 2002.

LYLE ASHTON HARRIS FV'01 has produced a new series of photographs, entitled "Il Mondo del Calcio", which were based on work done during his fellowship period at the Academy.

The work of **MILLER HORNS FD'90** was exhibited in the show, Ohio Perspectives: Contemporary African American Artists," held at the Akron Art Museum, March 16 - June 2, 2002.

The installation "Fear Not - Non Temere" by **SUSAN KLEINBERG VA'96** was shown at the Venice Biennale 2001 and she will have another exhibition of her work at PS 1/MOMA from September to January, 2002-3.

PHILIP R. LIVINGSTON FS'81 writes that he moved to Chicago a year ago, and had a one-person show of sculpture at Soma Gallery, Chicago in October 2001.

RICHARD MEIER RA'74 gave a lecture for the exhibition of his recent work at the New York Institute of Technology, School of Architecture and Design, November 7 - December 8, 2001.

MELISSA MEYER FP'81 showed her watercolors in a group

exhibition, "The Tipping Point," at the Locks Gallery, Philadelphia, from January 12 - February 23, 2002 and in a solo show at the Elizabeth Harris Gallery, New York, from February 7 - March 9, 2002.

A solo exhibition of works by **KATHY MUEHLEMANN FP'88** was held at Pamela Auchincloss Gallery, New York in 2000.

GWYNN MURRILL FS'80 informs us that she has recently finished a commission for the city of Obihiro, Japan and just beginning a commission for the corporate headquarters of Target Corporation in Minneapolis, Minnesota.

DANIEL PERLONGO FM'72 had his work, "Poppies with Butterflies," for cello and piano, performed by the Norfolk Society of Arts at the Chrysler Museum in Norfolk, Virginia, on May 13, 2001. The work is named after the Van Gogh painting, and the concert, "Music Inspired by Paris," coincided with a Van Gogh retrospective.

JESSE REISER FA'85 and Nanako Umemoto had an exhibition of their work at the Oslo Association of Architecture in the summer of 2001. Their study models and drawings for "For Westside Convergence: The IFCCA Competition for the Design of Cities" were acquired for the permanent collection of the Centre Pompidou in Paris and currently are on display.

MADLINE SCHWARTZMAN DTF'88 recently screened a retrospective of films at the Millennium Film Workshop in New York City. Films from her "Brooklyn Trilogiy" have been shown recently at the Walter Reade Theater (New York), the Berkeley Art Museum and the San Francisco Jewish Film Festival.

CATHERINE SEAVITT FA'98 is currently completing a 2001-2002 Fulbright Fellowship in Rio de Janeiro, Brazil. An exhibition of her work, entitled "Padroes do Chão: Ground Patterns," was held at the Galeria Casa Thomas Jefferson, Brasília, in April 2002. She writes that she exhibited "photographs, paintings and a native grass installation — the work explored the legacy of the colonial baroque period in Brazil and its influence on the work of the modernist landscape architect, Roberto Burle Marx."

SHEILA SILVER FM'79 has enjoyed two recent premieres of her work: Moon Prayer, a concertante commission, at the Merkin Hall, New York, in February 2002; and The Thief of Love, a full-length opera in three acts, fully staged, at the Stony Brook Opera Ensemble, May 9 and

EXHIBITIONS (CONT'D)

May 11, 2001 (world premiere). Sets were by **PHILIP BALDWIN FD'94**.

PAUL STEINBERG FD'82 reports stage design credits for four productions in 2002: Lulu, by the English National Opera, London; Der Schatzgraber by the Frankfurt Opera; and Cavalleria Rusticana and I Pagliacci by the Cologne Opera.

"Orbs" by **MICHELLE STUART FV'95** was shown at the Gallery at Dieu Donné Papermill, New York, March 1 – April 20, 2002.

SHARON D. YATES FP'74 showed her work in three group exhibitions: in 2001 at the Colby College Museum of Art in Waterville, Maine and at the National Academy of Design in New York City; and in 2002 at the Packing Shed Gallery, Washington, Virginia. This last show, entitled "3 Maryland Painters," also included the work of **JAMES HENNESSEY, FP'64**.

JACK YOUNGERMAN RV'95 had an exhibition of his wood relief paintings and watercolors at Joan T. Washburn, New York from September 11 – October 20, 2001.

OTHER NEWS

EDITED BY **JOANNE SPURZA FC'88**

DERICKSEN BRINKERHOFF FC'61 writes that, though retired from the University of California, Riverside, he serves as head of the Emeriti/ae Association and the campus University Club. He is "becoming interested in matters Etruscan."

ROBERT CAMPBELL RA'97 was the Max Fisher Visiting Professor at the University of Michigan School of Architecture for the winter semester.

THOMAS CZARNOWSKI FA'68 is currently in architectural practice with the firm of Gruzen Samton, responsible for projects ranging from courthouses in Brooklyn and Queens to a high-rise office building in Times Square. He notes that "our offices were burned out on September 11, and after a few months in several temporary quarters generously offered by the architectural community, we are now all safe and together again."

MARIA ANN CONELLI FH'88 AND RH'99 is now the Dean of the School of Graduate Studies at Fashion Institute of Technology, SUNY, in New York.

STEVEN FORMAN DTF'78 has been made a Senior Associate at Gwathmey Siegel and Associates Architects, in New York City.

SUSAN D. MARTIN FC'81 was appointed Associate Dean in the College of Arts and Sciences at the University of Tennessee, in August 2001.

ANNA MARGUERITE MCCANN FC'66 is currently a visiting scholar at MIT and the archaeology director of their deep-water archaeology program in Italy (also under the auspices of the AAR), which will be conducting underwater investigations off Ansedonia in July.

JOHN McDONALD FA'83 writes: "My wife, Debi, and I adopted a little girl on January 31, 2002. Her name is Natalia. She is from Russia and is 18 months old. Our lives have certainly changed! In the spirit of change, we have also changed jobs. We will both be working at a small firm in Boston, John Fuller and Associates, where I am Design Principal and Debi is a Principal."

MICHAEL MEZZATESTA FH'79, Director of the Duke University Museum of Art, has been working with New York architect Rafael Vinoly on the design of the twenty-million-dollar Nasher Museum of Art at Duke University. Ground-breaking is scheduled for the spring of 2002.

JULIA SMYTH-PINNEY DTF'80 will be on sabbatical from the University of Kentucky College of Architecture beginning January 2002. She and her son David will move to Rome in August for two years, so that she can complete a book on Borromini's Sant'Ivo (co-authored with Dr. Martin Raspe) and finally become fluent in Italian. Please contact her (jsmyth@uky.edu) to visit or occupy her extra room when you're in Rome. She would love to see AAR friends.

KENNETH J. RECKFORD RC'99 served as president of the American Philological Association for 2001-2002.

ERIK SVENSON FL'58 has been sailing on "Joy" since 1995 in the Caribbean, doing research on environmental protection and sustainable development. He reports that he is "in good health" and with his wife Lesley, will return to the USA in 2003 or 2004.

ANN VASALY FC'83 is now Director of the AAR Classical Summer School, serving the three-year term 2001-2003. ❀

A ROMAN SPRING: RECENT EVENTS

TRUSTEES AND FELLOWS DINNER



Trustees, Fellows, and guests gather in the cortille. Kevin Everson (center photo, left) and Betsy Robinson (right photo, foreground) head their respective tables.

EXHIBITION OPENING



Fulbright Barbara Polci gets a foot massage in Andrew Thanh-Son Cao's red-painted and sod-covered studio while Jennifer Bethke patiently awaits her turn (above, left). Trustees Susan Nitze and David Childs join AAR President Adele Chatfield-Taylor FD'84 (back to photo) and two other unidentified guests (above, right). Artist Kim Jones employed a couple of young men to help display her entry in the cortile (left).

All photos this page by Pamela Keech unless otherwise note.

Brian Rose FC'92 guides a tour of the Theatre of Marcellus and local stone shop.

OTHER EVENTS



Michael Putman FC'64, RC'70 and Ken Gaulin at a cocktail party given by Suzanne and David Booth. Sir Harry Kroto with Lella and Lester Little RR'96 earlier in March (left).



TRUSTEES JOURNEY TO THE VILLA DEI QUINTILLI AND STATE ARCHIVE



Trustees enjoy lunch along the Via Appia Antica (left). Betsy Robinson led the tour of the ancient ruins of the Villa dei Quintilli (right). The State Archive was opened to the Trustees during their stay in Rome (below).



IN MEMORIAM

EDITED BY T. COREY BRENNAN FC'88

LAURANCE P. ROBERTS

DIRECTOR 1946-1960, TRUSTEE 1973-1976

BY RON DIRSMITH FA'60 AND SUZANNE ROE DIRSMITH

We, as well as many Fellows at the American Academy in Rome, were uniquely privileged and honored to have Laurance P. Roberts as our Director while in Rome. Laurance Roberts, with his equally scholarly, brilliant, and delightful wife/partner, Isabel, were true masters at understanding and nurturing the creative chemistry of life both within the Academy and outside of its walls. Their mutual backgrounds in Art History, as curators, and as previous directors of the Brooklyn Museum had brought them into contact with the leading artistic and learned minds of our time in Europe as well as the United States. In Rome, Laurance was an absolute enchanter at orchestrating, inviting, integrating, and enjoining the multitude of various visiting professionals and European cultural theorists to interact with the Academy Fellows artists and scholars. But from this vantage point in time it is clear to us that it was Laurance and Isabel's beautifully bonded and culturally rich lives—together—which produced the creative chemistry that formed what have been called “the Golden Years” of the American Academy in Rome. The Roberts were a magical team, as one organic unit, and as such were role models for us all.

The Academy under the Roberts provided a whole cultural experience. Fellows regularly met with the others over meals, in their studios, around the fountains and sculpture gardens, on the many day trips out of Rome arranged for and guided by director Roberts and a host of distinguished

scholars or researchers, up at the Gianicolo Bar overlooking all of ancient Rome, in the dining room or during other social events, lectures, readings, musical concerts, dance performances, poetry recitals, exhibitions, visits to the other major European Academies in Rome, or on long walks through that marvelous Eternal City. Weekly receptions were held at the Roberts' residence, the renowned Villa Aurelia adjacent to the delightful Fountain, Aqua Paola, where intimate gatherings took place among the Fellows and special invited guests. They were marvelous and spectacular; delightful interchanges among all of the arts and artists from all walks of life and cultures, freely cross fertilizing. It was unequivocally the richest time of our existence and literally and figuratively changed our lives forever. Roberts was the catalyst and organizer for all that happened “up on the

AAR Archive



Laurance Roberts (right, above) prepares to guide Rome Prize winners Zobel Rachadoorian, Richard Willis FM'57 and Erik Svenson FL'58 on an Academy trip, 10 October 1956.

hill” with his marvelous, learned, quiet, almost shy, gentle and loving personality ever-present in the background of Academy life. He attended to the minutiae and details of the Fellows' daily experience, even arranging for all of the Fellows and their families to have private tutoring in the dialectic Roman Italian language to further enhance and enrich their and our experiences as artists and scholars in a foreign land.

For over a century, the Academy has been a constant force for the enhancement of the uniqueness of American culture. A Fellowship at the Academy both nourishes individual brilliance and fosters interdisciplinary exchange, drawing scholars into the creative process and artists into the evolving history of their disciplines. Laurance Page Roberts was the keystone of Academy life that literally made it all happen during his tenure. The world is a better place for his having lived in it. May his rich and precious legacy be carried on in Laurance's spirit and memory for future generations.

Editor's note: Laurance Page Roberts, a distinguished Asian art scholar and unusually dynamic and influential presence in the life of the Academy in his 14 years as Director (and well beyond), died in Baltimore on 10 March 2002, aged 95. Born in Bala Cynwyd PA in 1907, he received a bachelor's degree in fine arts from Princeton in 1929. His books include *A Dictionary of Japanese Artists: Painting, Sculpture, Ceramics, Prints, Lacquer* (1976) and the *The Bernard Berenson Collection of Oriental Art at Villa I Tatti* (1991). In the early '70s the Roberts made Venice their home while making frequent scholarly trips to Japan, until finally settling in Baltimore in 1988. In addition to his wife Isabel, Laurance is survived by several nephews and nieces. Donations in remembrance may be made to the Walters Art Museum, 600 North Charles Street, Baltimore, MD 21201. ❧

The Society of Fellows mourns the passing of a number of additional members of the Academy community whose deaths have not yet been noted in the SOF News. Full obituaries for each of these Fellows or Residents have been solicited for upcoming issues.

THOMAS (TOM) CHESTER ANDREWS FW'00, London, 18 July 2001. Andrews taught creative writing at Ohio University; he was the author of *Codeine Diary* (1998) (a memoir in which he wrote of his severe hemophilia) and several well-received works of poetry and criticism. He had received a Guggenheim Fellowship for 2001/2002, and was staying in Greece until shortly before his death.

MORISON S. COUSINS FD'85, Orlando, FL, 10 February 2001. Cousins' 1970 design of a Dixie Cup dispenser has sold more than 100 million units worldwide; in 1980 he designed America's first compact hair drier for Gillette. After becoming the top designer for the Tupperware Corporation in 1990, he won high critical praise for reinvigorating the brand with a range of stylish yet functional items that found their way into the collections of the world's foremost design museums.

MIRIAM FRIEDMAN DRABKIN FC'40, Teaneck NJ, June 1999, an expert in Latin palaeography and the history of ancient and medieval medicine. Drabkin, who taught from 1951 through 1986 in New York's City College and the CUNY Graduate Division, produced a number of substantial works on the history of science and technology, perhaps most significantly, with her husband the late Israel E. Drabkin, an edition of the fifth century gynaecological treatise of Caelius Aurelianus (1951).

MAUREEN FLORY FC'86, Mankato MN, 22 June 2001. She helped found the Classics Department of Gustavus Adolphus College in St. Peter, MN, where she taught from 1978 until

the time of her death. A recognized specialist in Roman social and political history, Flory served on the board of *Classical Journal* and was a Senior Associate Member of the American School of Classical Studies at Athens.

GYORGY KEPES RP'75, Cambridge MA, 29 December 2001, a Hungarian-born painter, sculptor, photographer, and aesthetic theorist. In 1964 Kepes founded MIT's Center for Advanced Visual Studies to facilitate communication between artists and scientists, serving for a decade as its Director; he taught at MIT as a professor of visual design from 1946 until his retirement in 1974. Kepes' distinctive abstract paintings can be found in many major collections; in late 2000 Boston's Alpha Gallery hosted a career retrospective of his photographs.

JOHN F. KIRKPATRICK FL'39, San Francisco, 21 February 2002. After World War II service in the top secret 603rd Combat Engineers Battalion (known as the "Ghost Army"), he joined the architectural firm of Skidmore, Owings and Merrill. He helped to design the Air Force Academy Chapel in Colorado Springs as well as the master plan for the Washington DC Mall and Capitol Reflecting Pool, and the plan for California's Monterey Coast and Scenic Highway.

JOHN W. RHODEN FS'54, Queens NY, 4 January 2001. Rhoden was a prominent African-American sculptor who exhibited his wood and bronze works in major shows on four continents, including international tours in 1959 and 1960 that reached the former Soviet Union, Cambodia and Vietnam; his commissions included exterior sculptures for New York's Harlem, Metropolitan and Bellevue Hospitals. Rhoden received a Fulbright Fellowship in 1951, and later a Guggenheim Fellowship as well as honors from Howard University and the Harlem School of Arts.

CHARLES P. SEGAL FC'63, RC'86, Cambridge MA, 1 January 2002. An incisive reader and critic of Greek and Latin poetry and unusually prolific scholar, he taught at Penn, Brown and Princeton before taking up a position at Harvard at 1990, holding that university's Walter C. Klein chair of Classics from 1996 to the time of his death. In 1994 he served as the President of the American Philological Association.

STUART SHERMAN FV'92, San Francisco, 14 September 2001. Sculptor, draughtsman, playwright, film/video maker, and avant-garde actor, Sherman was a widely-honored artist perhaps best known for his minimal, lightning-fast theater "spectacles" (or skits) with everyday objects as props, which he used to stunning effect to comment on works by Brecht, Chekhov and Strindberg.

IN MEMORIUM (CONTINUED)

WILLIAM GURNEE SINNIGEN FC'54, Vermont, 26 January 2002. He taught History at Berkeley from 1956 to 1962, and then at Hunter College until his retirement in 1990. Sinnigen authored several major works on later Roman imperial history (including the *Officium of the Urban Prefecture*, published by the Academy in 1957) as well as a standard textbook (*History of Rome to AD 565*, with A. E. R. Boak) that saw many editions. He had a role in the important German film 'Der Ruf' (F. Kortner/J. de Baký), which showed at Cannes in 1949.

WILLIAM E. THON FP'48 and RP'56, 65, TRUSTEE 1968-1970, Port Clyde ME, 6 December 2000. Thon was a largely self-taught painter of watercolors and oils who continued to work on his signature land- and seascapes even after macular degeneration had left him legally blind. Thon's work is in over 50 major collections, including New York's Whitney Museum, the Metropolitan Museum of Art, and Washington's Hirshhorn Museum. He also received an honorary doctorate from Bates College.

CARL R. TRAHMAN FC'42, died in on 1 March 2001. He was the former John M. Burnham Professor of Latin and Romance Palaeography in the University of Cincinnati; in 1984 he was honored by his students with a Festschrift, *Classical Texts and their Traditions*, edited by D. F. Bright and E. S. Ramage.

LOIS V. WILLIAMS FC'48, McKownville NY, 19 June 2001. She was a professor of Classics at SUNY Albany from 1947 until her retirement in 1979.

ERVIN H. ZUBE FL'61, Tucson, 16 February 2002. Zube, a leader in environmental resource analysis, planning and management, was an emeritus Professor and Director in the Renewable Natural Resources/Landscape Architecture program at the University of Arizona. His many writings traversed questions ranging from landscape design and public policy to landscape history and environmental psychology.

We note also the passing of:

MARY C. STODDARD, San Francisco, 31 December 2001, a visitor to the Academy who worked with the Phoebe Hearst Museum in Berkeley and other Bay Area art institutions.

MYRA F. WYMAN, Columbia SC, 4 September 2000, held a Fulbright Scholarship at the Academy in 1966; a translator of Latin mathematical writings, she was a secondary school teacher in several communities in South Carolina. ♣

J. CARTER BROWN

TRUSTEE 1973-1999

J. CARTER BROWN, Trustee 1973-1999, Boston, 17 June 2002. Brown joined the staff of Washington's National Gallery of Art in 1961, aged 26, and in just eight years became its third Director, holding that position until stepping down after 23 brilliantly successful years in 1992. During that tenure, J. Carter Brown broadened the museum's mission (annual attendance rose from 1.3 million in 1969 to 7 million in the early '90s), greatly enhanced its financial resources and collections, oversaw the planning and construction of the Gallery's East Building (designed by I.M. Pei and opened in 1978) with its Center for Advanced Study of the Visual Arts, and practically invented the concept of "blockbuster" temporary exhibitions. For those (invariably lavish) presentations, Brown focused as much on the details of assembling and installing the best of African, Woodland Indian, Pacific Island or Indonesian art as on the details of massive crowd-pleasing shows such as "Tutankhamen" (seen by more than a million people in 1976-1977), "Treasure Houses of England" (1985-1986), or "The Art of Paul Gauguin" (1988).

Characteristically, in 1991 alone, Brown put together the exhibition "Circa 1492", an enormously ambitious show of creative arts from the time of Christopher Columbus' explorations, and simultaneously had reinstalled the Gallery's entire permanent collection for its 50th anniversary celebrations.

Widely recognized for his optimism, vision, astonishing energy, and wide-ranging interests, Brown had served as head of the Pritzker Architectural Prize jury since its inception in 1979. He was also chair under seven American presidents of the U.S. Commission of Fine Arts, the federal panel that oversees preservation of the capital's plan. In that latter role he successfully championed any number of major public architectural projects, from the Vietnam Veterans Memorial to the planned Frank Gehry addition to the Corcoran Gallery of Art.

Despite his weighty commitments, Brown had a profound effect on the life of the American Academy in over a quarter century on its board. Many in the Academy community will remember how at the 1996 Rome Prize ceremonies in New York he mesmerized a capacity crowd at the New Victory Theater with a lecture on his upcoming (and typically groundbreaking) Atlanta Olympics show, "Rings: Five Passions in World Art."

Donations in J. Carter Brown's memory may be sent to the Center for Advanced Study of the Visual Arts (CASVA), National Gallery of Art, Washington, D.C. 20565. ♣

AAR BENEFIT DINNER

This year the Academy Benefit, held April 8, 2002, recognized three individuals for their lifelong commitment to historic preservation and conservation around the world as well as to the advancement of art and culture.

THE HONORABLE CORINNE C. BOGGS, former United States Ambassador to the Holy See, is known for her crucial work to preserve the Vieux Carré district of New Orleans as well as her service as a board member or director of the National Archives, the U.S. Botanical Gardens and the U.S. Capitol Commission.

J. CARTER BROWN's extensive contributions in addition to his directorship of the National Gallery of Art include most notably his roles as Chairman of the Commission of Fine Arts in Washington, D.C., membership on the Committee for the Preservation of the White House and the Federal Council on the Arts and Humanities.

LORD ROTHSCHILD's involvement has been worldwide. It includes the founding of the Butrint Foundation for the conservation and preservation of the ancient city of Butrint in modern day Albania, where important archaeological excavations are going on today. He also acquired one of London's best neo-classical buildings, Spencer House, designed by John Vardy, and oversaw its restoration.

MR. AND MRS. SID R. BASS served as the co-chairs of the event and Trustee **DAVID M. CHILDS**, who was honored last year, served as the Master of Ceremonies. **MICHAEL I. BLOOMBERG**, Mayor of the City of New York, awarded the Academy's Centennial medal to Lord Rothschild, and in recognizing the importance of the event proclaimed April 8, 2002 as "American Academy in Rome Day."

Nearly 300 people attended the dinner. Funds will go toward the Rome Prize Fellowship endowments. Many Fellows and Residents contributed and helped to make this a great success.



JACKIE KENNEDY TOUR

BY BUNNY HARVEY FP'76

On January 28th, 16 members and friends of the Society of Fellows were given a private tour of the wildly popular exhibit, Jacqueline Kennedy: The White House Years at the John F. Kennedy Library in Boston. **DEIRDRE WINDSOR FCHP'01**, organized the visit and was the conservator for the exhibit, responsible for preparing the delicate gowns and dresses that comprised Mrs. Kennedy's celebrated public persona. Probably no First Lady, before or since, has been as fashionable as Jackie Kennedy. The exhibit makes clear how she responded to her fashion interest with an imaginative flair, matching the color, fabric, and style of her outfits to a given occasion. For a state trip to the subcontinent, for example, she had dresses designed in delicate sherbet hues, inspired by the colors of Mughal miniatures, that would allow her to be recognized at a distance amid the expected throngs.

When the show opened at the Metropolitan Museum in New York, it proved to be one the most popular exhibitions in years. From Deirdre, we learned some of the backstage secrets of preparing these fragile artifacts for display: some of the gowns are so delicate that they will never travel again. Our tour was really about the gritty details of how textiles need to be handled and preserved.

The show is careful to place the costumes in a historical context, according to Library Curator Frank Rigg, who co-hosted the tour, to elevate it above a fashion show and to illustrate how Mrs. Kennedy's couture became a visual equivalent of the "New Frontier" of her husband's policies. In the photographs from the White House years that accompany each dress or ensemble, Mrs. Kennedy is wearing the costumes "in action" - here at a gala dinner for Andre Malraux, there at a reception in Paris, and there with her sister, Lee Radziwill, atop an elephant in India.

The black and white press photos from those years come alive in the dresses in a palette of brilliant, yet subtle hues. Notes from Mrs. Kennedy's television White House tour, menus, and seating diagrams from notable dinners show that no detail of food or protocol was outside her ken ... on a potential guest list, "Senator and Mrs. Ribicoff" ... and in Mrs. Kennedy's hand, "ask them, they don't get invited anywhere."

We all enjoyed a splendid light dinner at the Library and had a chance to sit and talk and meet each other in the spirit of a real Academy event. The show has moved to its final venue in Washington, D.C. 🦋

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*View of the Roman Forum
looking toward the Arch of
Septimius Severus and the
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painting by Olindo Grossi
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