

# SOF NEWS

FALL 2001

## THE SOCIETY OF FELLOWS OF THE AMERICAN ACADEMY IN ROME



*Salvatore Lascari FP'22, "War Memorial" (mosaic).*

FELLOWS RESPOND TO TRAGEDY:  
A LOOK AT OUR PAST AND A CALL TO OUR PRESENT



Harry Davis FP'41 (PFC Harry Davis, Jr.), "A German Medical Vehicle" (left) and "Partisans of Bologna Laying Down Their Arms" (both oil on canvas). Below, "The Saint of Firenze" (gouache).

## FROM THE EDITOR

When the SOF Council met in New York on September 29, we were still feeling overwhelmed following the initial shock and haunting horror of death and destruction at the World Trade Center and the Pentagon. Like many Americans, we had a hard time staying focused on matters that didn't seem all that important under the circumstances. But we managed to get a grip and make a few decisions regarding our communication with Fellows and friends. One of those decisions was to get a newsletter out before the end of the year. And it seemed to make sense that we bring with its publication an awareness of the Academy's past responses to tragic events, having guessed that many AAR scholars and artists might presently be grappling with questions of relevance and connection in their own work. In the pieces we illustrate here, simple observations are not casual, new interpretations are fraught with meaning, and honest expressions take on many forms and styles.



Often we need a lot of time to absorb the impact of tragedy and to gauge an appropriate response. And sometimes we react immediately, make the incomprehensible tangible, and find a new energy in the making. We ask our readers to take a chance on the latter and share the results in a special issue of SOF News this winter.

— Jack Sullivan FL'83

**ART CREDITS:** Front cover: Salvatore Lascari FP'22, "War Memorial" (detail, mosaic). Back cover: Barry Faulkner FP'10, "Memorial to Harry D. Thasher FS'14 and Walter Ward FA'15". Unless otherwise noted, all works reproduced for this newsletter come from the AAR archives

## SOF NEWS

FALL 2001

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# SOF PRESIDENT'S MESSAGE

PAMELA KEECH FS'82

First and foremost, I am relieved to tell you that, as far as we know, no one in the Academy community has been lost to terrorism. Secondly, *SOF News* is back in print after a year's hiatus. No, your Spring 2001 issue was not lost in the mail. Because of editorial turnover it was never published. Our terrific editor, **RON MUSTO FH'79**, was unable to continue due to the increased success of his business, Italica Press. It took us awhile to put together a new editorial team but now **JACK SULLIVAN FL'83** is in charge and **STEFANIE WALKER FH'01** will join him for the next newsletters. We are delighted to have them.

Much of this issue is colored by what has been happening. In the screechy words of the Wicked Witch of the West, "What a world, what a world!" We have seen things we could never have imagined, and lived every day since in a confusion of thoughts and emotions that seem to change hourly. I have gotten used to saying "my studio is in Zone 2" and crossing police barricades every day to get there. I keep my studio windows closed to shut out the bitter odor that still drifts up the twelve blocks from Ground Zero. Five thousand . . . what happens to your work when there is a mass grave at the end of your street?

Is our work irrelevant next to all this?

Or are we needed more than ever, to make sense of things as they occur. In the 105 years that the Academy has existed there have been good times and some very bad times. To revisit the continuity of creative spirit at the Academy, we searched the archives for examples of work by Fellows that were responses to other times of crisis, from World War I through Korea. During these early years, the subject matter and style of work, particularly that of the sculptors, was dictated by the Academy's academic standards. It is fascinating to see the struggle between emotion and academic dictates as it appears in the final work.

We hope you enjoy these images. And we ask that, for the next issue, you send us your responses to the tragedy, in whatever form they are in. We will publish as many as we can. Also, the archives need documentation of your work. Our collection is weak after 1970 or so. Send images of your work to me at the AAR office, and we will add them to your file.

Hoping to hear from you. 🦄



Edward R. Amateis FP'24, "Burning of Buffalo", Buffalo Historical Society Building

## 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.

# 7 EAST 60 STREET

ADELE CHATFIELD-TAYLOR FD'84

Let me begin this letter with a word of appreciation for your commitment to the American Academy in Rome and its mission. As staff and Fellows made their way to Rome in late September of this year, many departing from the US after the terrorist attacks, we all seemed to realize at once that the Academy's mission has rarely seemed as important as it does today.

The Academy offers a peaceful, nurturing and stimulating environment to a carefully selected group of artists and scholars who are engaged in independent work. The community is made up of people of different interests, different backgrounds and different traditions. The institution aspires to provide freedom from many of the concerns of daily life, to make Fellows feel free of the constraints of the studio, the classroom, professional practice or client meeting. At the same time they are free to discover new ways of working, new material, new ambitions, even new worlds. With all of this in mind, the Rome Prize winners of 2001 seemed especially burdened and especially blessed.

As the year begins, week one includes Fellows presentations to each other — who are they, what have they been doing, how do they go about it, and what are they looking for in Rome? It was perfectly clear after these talks that once again, time at the Academy is not a retreat from the world but a time to expand one's world. This was true in the earliest days of Charles Follen McKim when the Academy could easily have become an ivory tower, and it is true today as we

attempt to figure out our place in the global whole. Rome Prize winners today work and live in a community that will include over the course of the year an artist and a scholar from Italy, both Fulbright Scholars, as well as writers from Russia who come to the Academy as Joseph Brodsky Memorial Foundation Fellows, in fulfillment of a dream of that beloved poet who found a new world in Rome. Classicists and other scholars from Bulgaria, the Czech Republic, Hungary, Poland, Romania, and Slovakia will spend several months at the Academy and in Rome taking advantage of the incomparable resources of this great city - for many for the very first time - as Mellon East Central European Visiting Scholars.

And this group will travel together - sometimes within the walls of Rome, sometimes to the farthest reaches of what was the Roman Empire: in northern Europe, North Africa and the Near and Middle East. Together they will become expanded as artists and scholars, and as international men and women - committed more than ever to the pursuit of knowledge and understanding.

So I am grateful to all the Fellows, Residents, Trustees and Friends of the American Academy in Rome for your encouragement, participation, good wishes and support. You help to make all of this possible, not only for the Fellows of 2001-02 and the many whose lives they will touch through their work and lives this year, but also for the generations of artists and scholars to come who will find their world and lives forever enhanced by their time in Rome 🌸



*Harry P. Camden FS'27 (Titles not recorded)*

## VIA ANGELO MASINA 5

LESTER K. LITTLE RR'96

Except for the inconveniences entailed in having to put off flights to Rome for a few days, all but one Rome Prize winner arrived within ten days of our official opening date of September 17 and so, with an extra orientation session here and there, the year got launched.

To make the most of this year it would of course be great to tune out of the world, to immerse oneself fully in one's work and/or in the city to the exclusion of everything else. Some may wish to do that, and of course the usual job of the staff is to maintain an environment that makes such an option feasible. For the moment, however, we see our job as maintaining that peaceful environment while at the same time making sure that everybody is constantly reminded of the need to be security-conscious. That is where the major efforts of this early fall have gone.

Fellows, Residents, and Visitors mostly all say how much they appreciate being liberated from television when they come here. But now we have installed cable TV, so that CNN and BBC are available 24 hours a day. This may in the end be the most important security measure we can take, since the key element in security is that individuals keep themselves informed and appropriately alert. But we have taken other measures as well.

The friendly greetings and unfailing helpfulness of Renzo, Norm, and Luca at the main gate are essential elements of everyone's sojourns at and subsequent memories of the Academy. These three remain very much on the job and are as friendly and helpful as ever. In addition, though, there is a guard on duty with them, most of the time right at the gate, but occasionally standing up near the gate into the atrium, checking out the parking lot, or patrolling the back gate area. And when the gatekeepers are off duty, there is a watchman who comes through our grounds and around all our buildings three times during the night.

Via Angelo Masina and Via Giacomo Medici are quiet, unobtrusive streets, which are always a joy to reach when one arrives from America or a Walk and Talk or an evening in Trastevere; one is already at home and feeling the peace of the Academy when one sees them come into sight. The gatekeepers can now see the streets all the

time after dark, for bright lights and security cameras make it possible to see the full length of them on a screen in the Portineria.

Our faithful Roman friends love to come to the Academy, and find it convenient not least because it's so easy to park up here on the hill, even right in front of the Academy. But we have petitioned the Questura and now been granted a No Parking area on our side of Via Angelo Masina along the whole stretch in front of the McKim building.

These friends nonetheless like to come to our exhibits, lectures, and concerts, which we have not curtailed. Contemporary American architecture, always a big draw in Rome, is in fact such a big attraction that we are unable to accommodate the crowd that would show up for a lecture by a well-known architect. So we collaborated recently with the professional organization of Roman architects for a lecture by Steven Holl; it was held in a large hall at EUR, and 1,000 people attended. On the following evening, at the opening of the show in our gallery of Holl's sketches, drawings, and models, 400 people waited patiently at the gate to have their identity cards examined and their names recorded.

Then there is the experience of anyone who stays here of liking to show off the Academy to visitors. The new protocol requires that hosts walk down to the gate to meet visitors when they arrive and accompany them into, and later out of, the building. Similarly, our suppliers, who like our business, wait patiently outside the loading gate in Via Medici while a staff member vouches for their authenticity before their vehicle is allowed into our parking lot.

So it goes. No one complains. The essence of the Academy experience is not stifled. At least one major change in recent weeks is not compromised by our security worries. Because all our Fellows who are with their families are now housed right next door to the McKim building in 5B or across the street from it in the Chiaraviglio, we have had beautifully crafted playground equipment installed in the Triangle Garden. This innovation is mainly for our numerous kids, secondarily for their parents, and maybe just a little bit for the Triangle Garden itself, which after all these years of identity crisis has found its vocation and seems the better for it. At least it looks much happier. ❀



*Joseph Kiselewski FS'29, required relief (detail)*

# MILLICENT JOHNSEN'S SECRET GARDEN

AAR AWARDS MILLICENT MERCER JOHNSEN THE CENTENNIAL MEDAL AND DEDICATES THE SECRET GARDEN AND MILLICENT FOUNTAIN

On Thursday, 7 June 2001 the American Academy in Rome celebrated the opening of its "Secret Garden", created by Trustees **LAURIE OLIN FL'74, RL'90** and **MILICENT MERCER JOHNSEN** together with Bass Superintendent of Gardens **ALESSANDRA VINCIGUERRA**, under the supervision of the Academy's Plant and Planning Committee, chaired by **DAVID M. CHILDS**. The highlight of the occasion occurred when Chairman of the Board of Trustees, **MICHAEL I. SOVERN**, and President **ADELE CHATFIELD-TAYLOR FD'84**, conferred the Centennial Medal upon Millicent Mercer Johnsen, saying:

"This Garden, which Millicent long ago named the Secret Garden, is metaphor and a perfect example of what she has done on many levels for the American Academy in Rome during the many years of her Trusteeship of the Academy. She has helped us with our campaign of the last ten years – through intense fellowship endowment, historic preservation, gardening, and other kinds of building, that are slowly but surely making the Academy into the peaceful and stimulating place we all want it to be. This Garden – our Secret Garden – is full of history, poetry, music, continuity, full of the higher achievements of which mankind is capable."

Located within the gardens of Villa Aurelia, the Secret Garden is entered through a gate in the hedge that forms one of its four walls. Two additional walls are made of trelliswork, with inset seating areas, on which climbing roses and star jasmine grow behind a border

*John Bodel FC'83, Rosanna Warren, Michael Putnam and Stephen Scully enjoy the ambience of the garden and bone up on their Latin.*



Photos by AAR staff members Lella Gandini and Giulia Ceccacci.



*Millicent Johnsen cuts the ceremonial ribbon at the Secret Garden gate with Adele Chatfield-Taylor and Lester Little.*

of white flowering plants including white agapanthus and roses with blue plumbago highlights.

The fourth and final side of the Secret Garden is bounded by a fountain – the Millicent Fountain – made of rough red tufa stone with water faucets created from old Roman pottery (amphora necks, jug handles, bottoms of pots) and old roof tiles and bricks, all found in the site during the construction of the fountain. This is a typical feature in Roman gardens, where gardeners would recycle findings in their garden constructions. Behind the fountain, a background of evergreen shrubs will eventually create mystery and shade. Ferns, Chaste trees, bamboo, asparagus fern and New Zealand flax, on the first row, empha-

size the moisture and water theme. Laurel, pittosporums, eleagnus, and viburnum on the second (and higher) row, screen the view of Villa Aurelia and enhance the sense of secrecy. The peperino coping of the fountain, carved by **SIMON VERITY**, carries the dedication to Millicent Mercer Johnsen.

This event took place during the 2001 Trustees Trip to Rome and was attended by Academy Trustees and members of the Johnsen and Mercer families. To further commemorate the garden as a place for contemplation as well as celebration, poet **ROSANNA WARREN RW'01**, and Trustees

**MICHAEL C. J. PUTNAM FC'64, RC'70** and **MARK STRAND RW'83** read the works by Virgil, Thomas Hardy and Mark Strand on the following page.

*Michael Sovern confers the Centennial Medal upon Millicent Johnsen while Adele Chatfield-Taylor and Lester Little RR'96 attend to the honoree.*



The Villa Aurelia gardens are the result of at least four major periods of planting and construction beginning with the one undertaken in 1881 by Mrs. Clara Jessup Heyland. Gorham Philip Stevens, Director of the Academy from 1917 to 1936, led the second period and Laurance Roberts, Director from 1946 to 1960, carried out the third. The fourth period began in 1990 and continues under the supervision of the Landscape Committee of the American Academy in Rome. 🌿

Virgil  
Georgics 4, lines 125-146

namque sub Oebaliae memini me turribus arcis,  
qua niger umectat flauentia culta Galaesus,  
Corycium uidisse senem, cui pauca relict  
iugera ruris erant, nec fertilis illa iuencis  
nec pecori opportuna seges nec commoda Baccho.  
hic rarum tamen in dumis olus albaque circum  
lilia uerbenasque premens uescumque papauer  
regum aequasbat opes animis, seraque reuertens  
nocte domum dapibus mensas onerabat inemptis.  
primus uere rosam atque autumnum carpere poma,  
et cum tristis hiems etiamnum frigore saxa  
rumperet et glacie cursus frenaret aquarum,  
ille comam mollis iam tondebat hyacinthi  
aestatem increpitans seram Zephyrosque morantis.  
ergo apibus fetis idem atque examine multo  
primus abundare et spumantia cogere pressis  
mella fauis; illi tiliae atque uberrima tinus,  
quotque in flore nouo pomis se fertilis arbos  
induerat, totidem autumnum matura tenebat.  
ille etiam seras in uersum distulit ulmos  
eduramque pirum et spinos iam pruna ferentis  
iamque ministrantem platanum potantibus umbras.

Read by Michael C. J. Putnam FC'64, RC'70

I remember once beneath the battlements of Oebalia,  
Where dark Galaesus waters the golden fields of corn,  
I saw an old man, a Corycian, who owned a few poor acres  
Of land once derelict, useless for arable,  
No good for grazing, unfit for the cultivation of vines.  
But he laid out a kitchen garden in rows amid the brushwood,  
Bordering it with white lilies, verbena, small-seeded poppy.  
He was happy there as a king. He could go indoors at night  
To a table heaped with dainties he never had to buy.  
His the first rose of the spring, the earliest apples in autumn:  
And when grim winter still was splitting the rocks with cold  
And holding the watercourses with curb of ice, already  
That man would be cutting his soft-haired hyacinths, complaining  
Of summer's backwardness and the west winds slow to come.  
His bees were the first to breed,  
Enriching him with huge swarms: he squeezed the frothy honey  
Before anyone else from the combs: he had limes and a wealth of pine  
trees:  
And all the early blossom, that clothed his trees with promise  
Of an apple crop, by autumn had come to maturity.  
He had a gift, too, for transplanting in rows the far-grown elm,  
The hardwood pear, the blackthorn bearing its weight of sloes,  
And the plane that already offered a pleasant shade for drinking.

Translation by Day-Lewis  
Read by Rosanna Warren RW'01

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## The Garden Seat

Its former green is blue and thin,  
And its once firm legs sink in and in;  
Soon it will break down unaware,  
Soon it will break down unaware.

At night when reddest flowers are black  
Those who once sat thereon come back;  
Quite a row of them sitting there,  
Quite a row of them sitting there.

With them the seat does not break down,  
Nor winter freeze them, nor floods down,  
For they are as light as upper air,  
They are as light as upper air!

By Thomas Hardy  
Read by Rosanna Warren RW '01

## The Garden for Robert Penn Warren

It shines in the garden,  
in the white foliage of the chestnut tree,  
in the brim of my father's hat  
as he walks on the gravel.

In the garden suspended in time  
my mother sits in a redwood chair;  
light fills the sky,  
the folds of her dress,  
the roses tangled beside her.

And when my father bends  
to whisper in her ear,  
when they rise to leave  
and the swallows dart  
and the moon and the stars  
have drifted off together, it shines.

Even as you lean over this page,  
late and alone, it shines; even now  
in the moment before it disappears.

Written and read by Mark Strand RW'83



Mark Strand reads his poem  
"The Garden" at the Villa  
Aurelia on a beautiful June day.

## MECEVS REUNION

NIEBORÓW PALACE, 15-16 OCTOBER, 2001

The reunion of the representatives of the Mellon East-Central European Visiting Scholars (MECEVS), held at the Nieborów Palace in Nieborów, Poland, was attended by 22 participants from five countries. The first part of the meeting focused on the self-introduction of the MECEVS and presentation of the projects supported by the Andrew W. Mellon Foundation. The event was a unique opportunity to get familiar with the past and current research activities of our colleagues. The main objective of the meeting was founding the association of the MECEVS Alumni at the American Academy in Rome. We have obtained a preliminary agreement of the Council of the SOF to create our association as a branch of the SOF. According to the by-laws of the SOF, we propose the new association to have a status of a SOF Committee. We have agreed that the new association will be named the "Society of Fellows of the American Academy in Rome – Central Europe." Accordingly, the MECEVS Alumni of the AAR have signed the

*Donald M. Mattison FP'31, "Refugees", 1929.*

Letter of Intent. The letter will be addressed to the MECEVS who could not participate in the reunion.

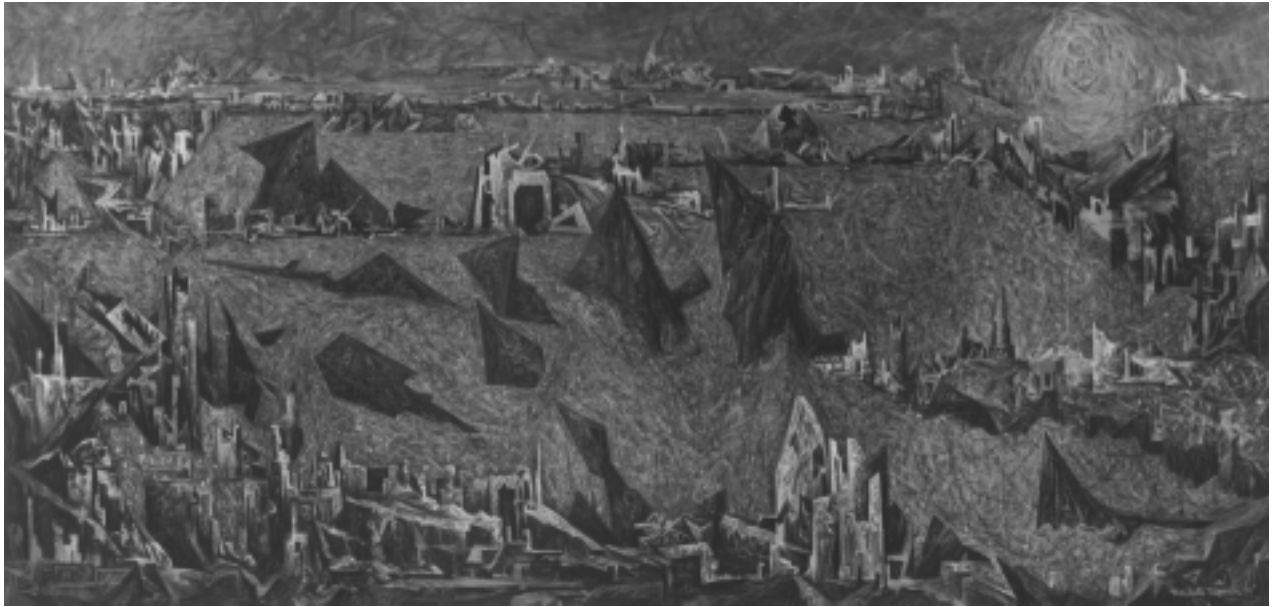
The meeting also focused on discussing the future activities of the new association, in particular the cooperation with the AAR, the SOF, the Andrew W. Mellon Foundation and the Council of American Overseas Research Center (CAORC). During the discussion special attention was paid to the prospect of further cooperation between the Central European and North American scholars.

The reunion was also attended by the MECEVS of the other research centers (Athens, Jerusalem, Paris, London, Edinburgh). The participants expressed a wish that the initiative of the AAR MECEVS in creating the new association can serve as an example for similar initiatives of the MECEVS from other centers. I am happy to inform you that the atmosphere of the meeting was not only fruitful but also very friendly and warm. It created a solid ground for future cooperation. ✨

— *Aleksander (Alek) Bursche MEC'00*







*Mitchell Siporin FP'50, "Ghost Harbor" (oil)*

## INGRID D. ROWLAND NAMED ANDREW W. MELLON PROFESSOR

**I**NGRID ROWLAND **FC'82, RH'00** was recently appointed as the Andrew W. Mellon Professor in the Humanities and has taken up residence at the American Academy in Rome where she has been directing programs since September (see News from Rome, page 12). She writes and lectures on Classical Antiquity, the Renaissance and the Age of the Baroque for general as well as specialist readers. A frequent contributor to the *New York Review of Books*, she is the author of The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome (1998). She has published a translation of Vitruvius' Ten Books of Architecture (1999), an edition of the correspondence of Agostino Chigi from a Vatican Library manuscript (2000), and a new study entitled The Ecstatic Journey: Athanasius Kircher in Baroque Rome (2000).

As an Associate Professor of Art History at the University of Chicago, Ingrid Rowland received the Quantrell Award for Excellence in Undergraduate Teaching. She had taught previously at UCLA and Columbia University, as well as in the Rome programs of St. Mary's College, the University of Notre Dame School of Architecture, and the University of California, Irvine. After completing a BA in Classics at Pomona College, she earned her MA and PhD degrees in Greek Literature and Classical Archaeology at Bryn Mawr College. A Fellow of both the American School of Classical Studies at Athens and the American Academy in Rome, she spent the past year as a Fellow at the Getty Research Institute in Los Angeles.

Over the past twenty-five years, Ingrid Rowland has developed contacts of long standing with Italian scholars, other foreign academies in Rome, and the Vatican Library. Her numerous associations with the American Academy in Rome have included Rome Prize winner, Visiting Scholar, Resident, guest lecturer, Classical Summer School participant and occasional lecturer in both the Classical Summer School and the Summer Program in Archaeology. Regarding her new appointment as Mellon Professor, Professor Rowland stated: "I see the Academy as having real potential to affect the way that learning and the arts will contribute to contemporary society precisely because of its inherently ambiguous position between art and scholarship, the United States and Italy, past and future."

Ingrid Rowland was chosen from a field of outstanding candidates. The Search Committee, chaired by Professor **LESTER K. LITTLE RR'96**, AAR Director, included Academy Trustees Professor **ANTHONY GRAFTON** and Professor **MICHAEL C. J. PUTNAM FC'64, RC'70**. In announcing the Committee's decision Professor Little noted: "Ingrid Rowland combines a most solid grounding in western humanistic learning with a most wide-ranging inquisitiveness. Besides her obvious qualification as an expert on the multiple layers of Rome's cultural life, she is just right for the American Academy right now because her way of thinking does not conform neatly to the disciplinary confines of any American university department."

# CENTENNIAL MEDAL AWARDED TO DAVID M. CHILDS

On Monday April 2, 2001, the American Academy in Rome awarded architect and long-time Academy Trustee **DAVID M. CHILDS** its highest honor, the Centennial Medal. The conferring of this honor took place at the Academy's annual benefit dinner – a gala evening chaired by **MR. AND MRS. SID R. BASS**. Trustee **MICHAEL GRAVES FA'62, RA'78** served as Master of Ceremonies and Trustee Emeritus **HENRY N. COBB RA'92** conferred the Centennial Medal. As David tells it, **NAT OWINGS RA'59** (and former Academy Trustee) and **CHUCK BASSETT RA'70** (both of Skidmore, Owings & Merrill, LLP) introduced him to the Academy and vividly demonstrated how profoundly the Academy and Rome affects architects' lives and work, but it was Harry Cobb who effectively passed the mantle of trusteeship onto David Childs.

The theme of the evening was not only a *Salute to David M. Childs*. It was also a celebration of the important place the Academy – and the City of Rome – has in the life and work of American architects, many of whom took part in the evening. Trustees Emeriti **PHILIP JOHNSON** and **FRANK GEHRY**, Trustees **RICHARD MEIER RA'74**, and Michael

Graves, **ROBERT A.M. STERN** and architectural critic **PAUL GOLDBERGER** appeared on a video made for the evening in which they commented on their own experiences with Rome and the Academy and paid tribute to David Childs.

Architects figured prominently among the more than 450 guests of the evening. Joining the festivities were **CINZIA ABBATE, ANTHONY AMES FA'84, PAUL BENTEL, DEBORAH BERKE, JAMES BODNAR FA'80, JUDITH DI MAIO FA'78, PETER EISENMAN, WILLIAM FAIN, ALEXANDER GORLIN FA'84, GLENN GREGG, GRAHAM GUND, CHARLES GWATHMEY, TRUSTEE WENDY EVANS JOSEPH FA'84, ROBERT KAHN FA'82, DEREK MOORE FH'84, I. M. PEI, JAMES STEWART POLSHEK, GEORGE RANALLI, CAROLE RUSCHE FR'94, MOSHE SAFDIE, JORGE SILVETTI FA'86, FRIEDRICH ST. FLORIAN FA'85, Trustee Emeritus ROBERT VENTURI FA'56, RA'66**, among many others.

A portion of the proceeds from this gala event will be used to continue the much-needed endowment of Rome Prize fellowships, especially those supporting creative work and research in architecture, design, historic preservation and the history of architecture. ❁

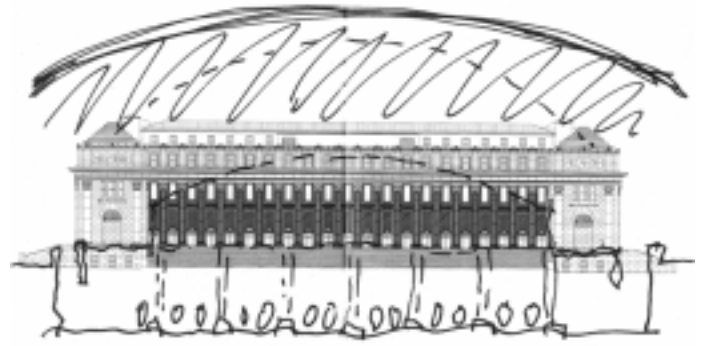


*Annie and David Childs (center) celebrate with their children Katie, Joshua (left), Jocelyn and Nicholas (right).*



*Harry Cobb (left) stepped up to the podium to honor David Childs and his many contributions to the Academy and to architecture. Anne Donovan Bodnar, James Bodnar FA'80, Andrea Woodner and Trustee Emerita Mary Miss RS'89 enjoy the party and each other's company (below). Eileen and I. M. Pei (right) lend an elegant grace to Cipriani 42nd Street.*





*David Childs' sketch for the Penn Station Redevelopment Project, a restoration and transformation of the 1913 Farley Post Office Building designed by McKim, Mead and White, was used as the podium backdrop and program cover for the Centennial Award celebration at Cipriani 42nd Street.*

**PHOTO CREDITS:** Photos for the Centennial Medal event were taken by Mary Hilliard and the David Childs portrait was taken by Bruce Byer.

**D**AVID M. CHILDS is the senior Design Partner in the New York office of Skidmore, Owings & Merrill, LLP. He is a graduate of Yale College and the Yale Graduate School of Art + Architecture. His completed projects from his early years in Washington DC, include the National Mall master plan, Constitution Gardens, the *Evening Star* building on Pennsylvania Avenue, the expansion of the Dulles Airport Main Terminal, and the Four Seasons, Regent and Park Hyatt hotels.

In New York his work includes the New York Mercantile Exchange, the Bertelsmann Building on Times Square, 450 Lexington Avenue, the masterplan for Riverside South and the Stuyvesant School Bridge in Tribeca. Recent projects are the John F. Kennedy International Arrivals Building, the Bear Stearns headquarters tower, and the AOL/Time Warner headquarters at Columbus Circle, all of which are presently under construction.

Elsewhere, David has directed design for the United States Embassy in Ottawa and the new Credit Suisse/First Boston building in London. He is currently working on the new New York Stock Exchange, a fifty-story tower at the head of Times Square, the new Pennsylvania Station at the historic Farley Post Office Building, and Terminal 3 at the Changi Airport in Singapore.

An Academy Trustee since 1987, David Childs serves as chair of the Plant and Planning Committee and, as such, has overseen the decade-long restoration of all of the Academy's buildings and grounds. In January 2001, he was elected chairman of the Academy's Executive Committee. ☞

## TRUSTEES OF THE AMERICAN ACADEMY IN ROME

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ADELE CHATFIELD-TAYLOR FD'84	NANCY M. O'BOYLE
DAVID M. CHILDS	LAURIE OLIN FL'74, RL'90
CHUCK CLOSE RV'96	DONALD ORESMAN
MICHAEL CONFORTI FH'76	JOHN PINTO FH'75
DONALD M. COX	ROBERT S PIRIE
DOROTHY CULLMAN	CYNTHIA HAZEN POLSKY
ALBERTO DE BENEDICTIS	JESSIE H. PRICE
ELAINE K. GAZDA	MARTIN PURYEAR RV'98
BARBARA GOLDSMITH	MICHAEL C.J. PUTNAM FC'64, RC'70
ANTHONY GRAFTON	WILLIAM K. REILLY
MICHAEL GRAVES FA'62, RA'78	ARTHUR ROSS
AGNES GUND	ROBERT B. SILVERS
JOHN HARBISON RM'81	MICHAEL I. SOVERN
WILLIAM B. HART	MARK STRAND RW'83
DRUE HEINZ	BILLIE TSIN RA'00
ANDREW HEISKELL	CHARLES K. WILLIAMS II
PHILIP K. HOWARD	

# NEWS FROM ROME, FALL 2001

**INGRID D. ROWLAND, FC'82, RH'00**

ANDREW W. MELLON PROFESSOR

The American Academy in Rome was my original stimulus to pursue a career devoted to promoting the classical tradition in its broadest sense, and it is a tremendous honor as well as a challenge to be the first Mellon Professor specifically designated "in the Humanities." In an age of increasing professional specialization, the Academy's particular mission to foster communication among disciplines, among nations, and among cultures, makes it one of the few places where the Italian Renaissance symbiosis between creative artists and creative scholars still works as a way of life.

I will devote special attention to the Academy's publication programs. In conjunction with Cambridge University Press we are initiating a new art historical series, "Publications of the American Academy in Rome," the scope of which will range from ancient times to the present. The Memoirs are thriving, and we have several archaeological reports in process. I am also starting a literary magazine to provide a new outlet for the many kinds of essays, creative writing, and artwork that emerge from the Academy's gorgeous Roman setting and uniquely variegated community. An extraordinarily beautiful fall and the grim situation of the world have combined to give this year's Fellows an unusual sense of purpose in their work, and we are already well into a year of amazing interactions among an inspired and enthusiastic group. ❧

**LINDA BLUMBERG, ANDREW HEISKELL ARTS DIRECTOR**

Travel will be a big part of the program this year. We have already gone to Venice to see the sprawling Biennale and the Balthus exhibition at Palazzo Grassi. We traveled to Florence to take in the "Old Master Drawings from the Smith College Collection" as well as the Uffizi Galleries and managed to have some pretty fabulous meals along the way. We are planning a trip to Naples in November, and Sicily in the spring. Visits to Carrara, Bilbao, Urbino, Ravenna, and Trieste, are also being discussed. Rome will not be ignored. Visits to **RICHARD MEIER's** new church, **RENZO PIANO's** concert hall and various exhibitions are in the works.

We will invite the fellows from the various foreign academies to visit studios and meet with fellows. Several artists

have already gone to the British Academy for dinner and an exhibition, and to Villa Medici for concerts. There will be a series of special presentations by our two composers, **KEVIN PUTS** and **DEREK BERMEL** and our music resident **MARTIN BRODY**. Each musician will choose classical and popular works to play and discuss in the salone after dinner. Martin will also present his own work on November 13. The evening before Thanksgiving, the Borromeo Quartet will treat us to a splendid concert.

Architect **STEVEN HOLL** gave a lecture at the Salone della Fontane in the EUR and over 1,000 people attended. His exhibition in the gallery on October 19 has also brought a large number of visitors to the Academy. In February, in conjunction with his exhibition, Academy Trustee **CHUCK CLOSE RV'96** will be in residence and we look forward to his presentation and his presence.

Poetry and readings in the salone will brighten the winter months. We will also welcome three residents in the arts: architect **ADELE NAUDE SANTOS**, painter **ROBERT MOSKOWITZ**, and author **FRANK MCCOURT**, all of whom will greatly enhance community life. ❧

**CHRISTINA HUEMER, AAR LIBRARIAN**

**ANTONELLA BUCCI**, Associate Librarian, resigned from the Academy in September 2000 after twenty-six years of service. Antonella's tenure corresponded with the last quarter of the 20<sup>th</sup> century, a period of enormous change for the Academy and its Library. She helped shape the collection through periods of stringency and largesse, managed the Library through a major renovation ten years ago, guided the Academy's participation in URBS (Unione Romana Biblioteche Scientifiche) and served as the organization's President. We miss Antonella's wise and helpful presence in the Library and wish her well in her current endeavors.

**DENISE GAVIO WEINHEIMER**, the new Assistant Librarian, began work on May 15. Denise is an Italian citizen who lived in Canada and the United States for many years before coming to Rome. She has degrees in art history and library science from McGill University. She worked at the Asociacion Dante Alighieri in Buenos Aires, at the United Nations and the Frick Art Reference Library in New York, and, from 1991 to 2001, as Assistant Librarian of Princeton's Marquand Library. ❧

**PINA PASQUANTONIO**  
ASSISTANT DIRECTOR  
FOR OPERATIONS

**I**t is sufficient to admire all of the renovation work that the Academy had undertaken on its buildings and grounds to comprehend how committed this institution is to historic preservation and conservation. What is less visible, however, is the preservation work that goes on every year inside these same buildings. Funds are regularly allocated in the budget so that precious pieces of furniture such as Louis XIV and art deco chests of drawers can be rescued from decades of neglect and returned to their original splendour. Many desks and chairs that had been decaying in storage areas were restored and put back into use in our newly renovated spaces. I doubt many returning fellows or visitors alike ever noticed that the bench surrounding the fireplace is no longer covered with tattered leather or that the back rests of the chairs in the dining room are not in wretched condition or that one of the chests in the salone has been restored.

Not everything we work on is unglamorous and goes unnoticed, however. The painting of Diana accompanied by Dogs that hangs over the fireplace in the billiard room was sent away to be restored in late fall. The painting was under attack by mould and the holes in the canvas cried out for attention. The restorers, Franco and Adele Adamo who are employed at ICCROM, painstakingly removed layers of dirt that had hidden its magnificent colours to reveal the artist's signature. We now know that "Cristianus Luyck Fecit" and, from the faded label attached to the back of the painting



*Mitchell Siporin FP'50,  
"End of an Era" (oil)*

bearing the date 16/11/27, we can perhaps surmise that the painting came into the Academy's possession then.

The magnificent tapestry that hangs over the piano in the salone was taken down in August 2000. Not only was it in terrible condition, it was continuing to deteriorate rapidly. The tapestry was in dire need of cleaning as the material had become rigid with dirt. There were rips and lacerations present all over – it was literally falling apart. As it is believed to date back to the mid-16<sup>th</sup> century, previous (and badly executed) restoration work had to be removed or corrected. One of the tears in the fabric was mended with sealing wax! Since there exists no record of how the tapestry came into the Academy's possession, we also have no idea of its history although we hope to learn more from **KEZIA KNAUER RC'94** who is researching the topic. But whatever its provenance, we were in danger of losing it forever if we did not intervene immediately. Thanks to the generosity of a consortium of Trustees, conservation work is currently underway and the tapestry will be returned to us in early September 2001. It is in the excellent hands of Mr. Dario Squadrone whose family has been in the tapestry restoration business for close to two centuries (they care for the tapestries in the Presidential Palace "Quirinale").

Old and new Academy friends alike always remark on how wonderful everything looks at the Academy. By paying close attention to large and small details, we will ensure it stays that way for many years to come. ❧

# AWARDS & PUBLICATIONS

EDITED BY JOANNE SPURZA FC'88

**JOSEPH AMISANO FA'52** was recently awarded the Ivan Allen Senior Trophy by the Atlanta Chapter of the American Institute of Architects (December 2000). The award was granted for his "outstanding contributions to the social fabric of the Atlanta community," among which was cited "his passionate support of the civil rights movement by actively participating in the design and rebuilding of burned churches in collaboration with Dr. Martin Luther King, Jr."

**HELEN H. BACON RC'69** reports that she has had four articles accepted for publication in 2001.

**EARLE BROWN FM'87** received the 1998 John Cage Award for Music from the Foundation for the Contemporary Performance Arts. His works have recently been performed in Stuttgart, Prague, Hannover, Zurich, Cologne, London, Miami and San Francisco. A concert, "A Tribute to Earle Brown," was held at Alice Tully Hall on May 22, 2000. Composers Recordings has recently produced a CD of his music in their American Masters series. His new web site is [www.earle-brown.org](http://www.earle-brown.org).

**JOHN R. CLARKE RH'95** received the Vasari Award from the Dallas Museum of Art for *Looking at Lovemaking: Constructions of Sexuality in Roman Art, 100 B.C. – A.D. 250* (Berkeley, 1998). The University of California Press is currently producing his new book, *Art in the Lives of Ordinary Romans, 100 B.C. – A.D. 315*.

**DONALD ERB RM'92** was one of six American leaders in contemporary music who was honored during the 37th Annual Awards Ceremony of the American Music Center in May 2001.

A CD recording of the *Requiem* by **ANDREW IMBRIE FM'49** was nominated for a Grammy Award in February 2000.

**J. RICHARD JUDSON RH'82** has recently published *The Passion of Christ, Corpus Rubenianum Ludwig Burchard* (London, 2000).

**ROBERT KAHN FA'82** is the series editor of *City Secrets: Florence, Venice & the Towns of Italy* (many of the entries are from AAR Fellows and friends) and *City Secrets: London* published this year by The Little Bookroom.

**EMIL J. POLAK FR'63** was awarded a Renaissance Society of America Research Grant to locate and study Latin manuscripts on letter-writing and secular oratory in southern France. He also has been included in *2000 Outstanding Scholars of the 20th Century* (Cambridge, England, 2000).

Two books by **CHARLES SEGAL FC'63, RC'86** appeared in December 2000, both from Oxford University Press: a translation, with introduction and notes, of Euripides' *Bacchae*, with Reginald Gibbons, in Oxford's Greek Tragedy in New Translations series; and a second, expanded edition of *Oedipus Tyrannos: Tragic Heroism and the Limits of Knowledge* (orig. 1993). He continues as editor of *Harvard Studies in Classical Philology*, whose 100<sup>th</sup> volume will appear in 2001.

**GERALD SILK FH'82** received the Christian R. and Mary F. Linback Foundation Award for Distinguished Teaching at Temple University, May 2000. He presented three conference papers in 2000: "Bruno Munari and *L'Ala d'Italia*: Vanguardism meets Fascism," (Modernist Studies Association); "Sensation: Anatomy of a Culture War," (American Anthropological Association); and "Mussolini as Pilot: Fascist Aeronautical Symbolism and Imperial Rome," (CAA).

**SUSAN WOOD FC'78** presented a paper entitled, "The Incredible Vanishing Wives of Nero," at a colloquium held at Emory University in connection with the exhibit "From Caligula to Constantine: Tyranny and Transformation in Roman Portraiture," organized by Eric Varner. Her book, *Imperial Women: a Study in Public Images, 40 B.C. – A.D. 68* has been re-issued by Brill in paperback (2<sup>nd</sup> ed. Leiden, 2000). ☞

Norman Rubington FP'53, "The Widow" (oil), 1950.





## EXHIBITIONS & PERFORMANCES

*Songs of Innocence and Experience* by **LARRY THOMAS BELL FM'83** was premiered by the Boston Modern Orchestra Project and the New England Conservatory Children's Chorus at Jordan Hall, Boston on January 21, 2001.

**BUN-CHING LAM FM'92** was named "Music Alive" Composer-in-Residence for the New Jersey Symphony Orchestra's 2000-2001 season. Three of her works received recent premieres: *Nachtgesäng* at the CrossSound Festival in Alaska, September 2000; *Omi Hakkei*, at Merkin Concert Hall in New York City, November 2000; and *Song of Pipa*, by the New Jersey Symphony Orchestra in April 2001.

**CAREN CANIER FP'79** exhibited in two recent shows. The first was a solo exhibition at Gallery West of Suffolk County Community College, Brentwood, NY (March-April 2001). The second was the annual invitational show of the Bowery Gallery in New York City (June 2001).

**HARRY A. DAVIS FP'41** received commissions for acrylic paintings of the old Herron Art Museum and the Bona

Thompson Library, both in Indianapolis. His work was exhibited in two-person shows at Vincennes University in October 1999 and at the Hoosier Salon Gallery in November 2000, and also in a solo show at the Brown County Art Guild in July 2000.

**ALAN FELTUS FP'72** had two one-person shows in 2000, at the Ann Nathan Gallery in Chicago and at the Huntington Museum of Art, Huntington WV.

**JACK FORTNER FM'68** conducted the Santos, Brazil Symphony Orchestra in the opening concert of the annual Festival de Music Nova on August 25, 2000. His composition, *Dark Music*, was premiered in Fresno, CA, in Spring 2001.

**JAMES J. HENNESSEY FP'64** had a solo exhibition, "Works on Paper 1968-1999," at the Pierre S. du Pont Arts Center, Wilmington, Delaware in February 2001.

**RICHARD JOHNSON FP'68** exhibited thirty-six paintings in a solo show at the Lyman-Allyn Museum of Art at Connecticut College, New London, CT, in August-September 2000. He has received a painting commission for the Ogden Museum of Southern Art, New Orleans in honor of a museum opening later this year. (continued on page 16)

## MORE EXHIBITIONS & PERFORMANCES

**ARTHUR LEVERING FM'97** had a premier of his *Catena* for piano and chamber orchestra by the Dinosaur Annex Chamber Orchestra at Jordan Hall, Boston in September 2000; in November, the work was performed again by the New Juilliard Ensemble at Alice Tully Hall, New York. *Cloches II*, was played by the Chamber Music Society of Lincoln Center, Double Exposure Series, in February 2001.

**DONALD LIPSKI FV'01** announces an upcoming show of his recent work entitled, "Ah, Roma," at the Rhona Hoffman Gallery in Chicago, running November 9-December 24, 2001.

**BERT L. LONG FP'91** had two solo exhibitions of his work in 2000. The first was "Me Looking at Me," at the Pascal Robinson Galleries, Houston, TX (September 11-October 24). The second was "Field of Vision," forty-five works of painting and sculpture held at the Old Dominion Gallery, Old Dominion University, Norfolk, VA. His work was also shown in a two-person exhibit, "Black Like . . ." (with Aloma Marquis) at the College of the Mainland, Texas City, TX (January 23-February 4, 2001). *Carta*, his 100,000-lb. multi-colored ice installation, was shown at the First Night Providence Arts Odyssey, Providence, RI (December 2000).

**FRANCES McCORMACK FP'00** showed Rome paintings in a solo exhibit of her work at the R. B. Stevenson Gallery, San Diego, in March.

**MELISSA MEYER FP'81** had a solo show of "New Paintings" at Elizabeth Harris Gallery, April 19-May 19, 2001.

**GWYNN MURRILL FS'80** had an exhibit of her work at the Joan Washburn Gallery, New York, in December 1999 to January 2000.

The premiere performance of *Project Phoenix* by **WILLIAM NEIL FM'83** was presented by the Chicago Pro Musica on April 10, 2001 at the Shakespeare Theatre, Chicago. Neil's *On High Ground* was presented by Art Synergy with the Revolution String Quartet at the Getz Theater, Chicago, on April 12, 2001, in a concert honoring Vietnamese composer Nyugen Van Nam's first visit to the United States. A recorded performance of this work was broadcast by WFMT radio on May 20, 2001, featuring alumni of the MERIT Music Program in Chicago. The Art Association of March 85, Tvind, Denmark, has commissioned a collaborative work by Neil and poet Diana Syder on the subject of the super string theory for their Annual Festival Concert, January 2002.

**FRANC D. PALAIA FP'86** had work shown in the Summer 2001 Exhibition of Grounds for Sculpture, Hamilton, NJ (July 21-September 16, 2001).

**CHARLES O. PERRY FA'66, RS'71** installed a fourteen-foot bronze sculpture in Waterfront Park, Louisville, KY, in December 1999. During September and October 2000 he gave lectures in Sweden, France, Italy and New York City on the subjects of "Symmetry 2000" and "Art & Math."

**JEFFREY SCHIFF FS'77** showed work in two exhibits in 2000: "Boundlessly Various and Everything Simultaneous" at Bose Pacia Gallery, New York (June-August), and "WunderKammer: Wonderworks" at the Rotunda Gallery, Brooklyn, NY (September-October).

**EARL STALEY FP'82** had a solo exhibition of his paintings at Betty Moody Gallery, Houston, TX (March 24-April 21, 2001). A continuing exhibit of Roman paintings may be seen on his web site: <http://www.earlstaley.com/>.

**KEN WORLEY FP'70** had a solo show of his work, "New Paintings," at Elliot Smith Contemporary Art in Saint Louis, September 14-October 21, 2001.

In 2000, **SHARON D. YATES FP'74** had a solo exhibition at the Speakers House and Blaine House State Capitol in Augusta, ME; as well as three group exhibits at the L. C. Bates Museum, ME, the Bates College Museum of Art, Lewiston, ME, and at the Virginia Historical Society, Richmond, VA.

## OTHER NEWS

In October 2000, **JOSEPH D. ALCHERMES FH'80** organized a one-day symposium entitled, "The Age of Theodora," to mark the long-term loan to Connecticut College of the Metropolitan Museum's full-scale replica of the renowned mosaic panel in Ravenna, representing the Empress Theodora and her retinue.

**JULIE BARGMANN FL'90, PETER LINDSAY SCHAUDT FL'91 and ERIC FULFORD FL'92**, three consecutive Landscape Fellows who run their own respective firms, collaborated recently on a joint team proposal in Nevada in July 2000.

**SUSAN J. BARNES FH'82** wrote earlier this year to say that she would be receiving her Masters of Divinity from the Episcopal Theological Seminary of the Southwest, Austin, TX in May, with ordination in mid-June and an assignment to work in a parish church of the Diocese of Texas.



**ELIZABETH BARTMAN FH'83** returned to the AAR to direct (with Jane Fejfer of University of Copenhagen) an NEH Summer Seminar entitled, "Topographies of Collecting."

**THOMAS L. BOSWORTH FA'81** reports that he taught at the University of Washington Rome Center in the fall of 2000, and also led a tour with Prof. Al Jonsen, visiting buildings and cities built by the Knights of St. John Hospitallers in Syria, Turkey, Greece, Malta and Italy.

**ANDREA CLARK BROWN FA'80** has recently moved to a new office in downtown Naples, FL and writes that it is "surrounded by small private gardens – in true tropical style!" She is currently acting president for the Florida Foundation for Architecture.

**PATRICIA FORTINI BROWN FH'90**, Professor of Art and Archaeology at Princeton, was named Slade Professor of Fine Arts at the University of Cambridge for 2000-2001, where she delivered the annual Slade Lectures during winter term.

**ANTHONY CORBEILL FC'95** has been appointed editor of the *Memoirs of the American Academy in Rome* and invites Fellows to submit articles for consideration. More information can be found at [www.aarome.org/pubs.htm](http://www.aarome.org/pubs.htm).

In June, **MOSHE MORRIS COTEL F'68**, who took early retirement as chair of Music Composition of the Peabody Conservatory of Johns Hopkins University in order to pursue rabbinical studies, currently serves as spiritual leader of Congregation Beth David in Amenia, New York.

**RUSSELL R. CULP FD'80** completed the design work and the inaugural installation (March 1, 2001) for a travelling exhibition, "Eternal Egypt: Masterworks of Ancient Art from the British Museum," which will be shown at eight venues in the United States, through January 2004.

**JUDITH DiMAIO FA'78** was named dean of the School of Architecture and Design of the New York Institute of Technology. The appointment was announced in March 2001.

**GARRETT FINNEY FA'94** announces his marriage to Sarah Newbery.

A recent issue of the journal *Land Forum* was dedicated to the work of **M. PAUL FRIEDBERG RL'84**. The issue was entitled, "M. Paul Friedberg: Social Force. Projects, 1988-2000."

Martha Grossi writes of her husband, **OLINDO GROSSI FA'36**, that he "has not been able to participate in [Academy] activities but he enjoys receiving news. He was once

president of the Society of Fellows."

**THOMAS NOBLE HOWE VSC'95, '99** spoke at the Metropolitan Museum of Art in March on "Restoring Ancient Stabiae: The Process of Installing an Archaeological Park on the Site of the Ancient Roman Villas of Stabiae." He is serving as field director/planning director, together with Richard Etlin who is director of this new project, which is jointly sponsored by the American Academy in Rome and the University of Maryland School of Architecture.

**KATARZYNA JERZAK FH'00** presented two papers at the December 2000 meeting of the Modern Language Association, in Washington, D.C. They were entitled: "The Holocaust Occluded: Phantom Jewishness in the Works of Pawel Huelle and Stefan Chwin" and "Syllogismes de l'exil: Gombrowicz and Cioran in Paris."

**JOHANNES KNOOPS FA'00** taught for the Pratt Institute's Rome Program in Architecture in Spring 2001.

A biography of **NORMAND LOCKWOOD FM'32** by Kay Norton (*Normand Lockwood: His Life and Music*) was published in 1993. He writes that it is "excellent, especially on the music-analysis side."

**MARK O'BRYAN DTF'85** has been named Director of Undergraduate Studies at the University of Kentucky, College of Architecture.

**PIKE POWERS FS'88** has been Art Director of Pilchuck Glass School (Stanwood, WA) since 1993. She has served on the boards of the "Public Glass" School (California) since 1998 and of the Center for Wooden Boats (Seattle), since 1999.

**PETER G. ROLLAND FL'78** has been appointed to the U.S. Department of State, Foreign Buildings Operations, Architectural Advisory Board. The Board, previously composed of three architects, was recently expanded to include a Landscape Architect. It is responsible for assisting in the selection of architects and review of design for U.S. Embassies abroad.

**PAUL STEINBERG FD'82** did theatre designs for four productions in 2001: the premiere of *Alpha & Omega* by the New Israeli Opera, Tel Aviv; *Pique Dame* by the Bavarian State Opera, Munich; *The Rape of Lucretia* at the Glimmerglass Festival, Cooperstown, NY; and *Murder, Hope of Woman*, by the Cologne Opera.

**CHRISTIAN ZAPATKA FA'91** has been elected to "The Committee of 100 on the Federal City" in Washington, D.C. ✨

## 2001-2002 ROME PRIZE WINNERS

### ARCHITECTURE

Mercedes T. Bass Rome Prize Fellowship  
**ALEXANDER KITCHIN**     **EVELYN TICKLE**  
Charlottesville, VA     University of Virginia

Founders Rome Prize Fellowship  
**KELLY D. POWELL**  
Detroit, MI

### CLASSICAL STUDIES AND ARCHAEOLOGY

Irene Rosenzweig/Samuel H. Kress Foundation/ Helen M. Woodruff-Archaeological Institute of America Pre-Doctoral Rome Prize Fellowship (year two of a two-year fellowship)  
**JOHN CURTIS FRANKLIN**  
Oxford, Great Britain

National Endowment for the Humanities  
Post-Doctoral Rome Prize Fellowship  
**KIRK FREUDENBURG**  
The Ohio State University, Columbus, OH

Phyllis G. Gordan Post-Doctoral Rome Prize Fellowship  
**LYNNE C. LANCASTER**  
Assistant Professor, Classics Department  
Ohio University, Athens, OH

Samuel H. Kress Foundation/Jesse Benedict Carter  
Pre-Doctoral Rome Prize Fellowship  
**JOSIAH OSGOOD**  
Yale University, New Haven, CT

Dorothy and Lewis B. Cullman  
Pre-Doctoral Rome Prize Fellowship  
**ADAM RABINOWITZ**  
The University of Michigan, Ann Arbor, MI

Arthur Ross Pre-Doctoral Rome Prize Fellowship  
**KRISTINA M. SESSA**  
University of California at Berkeley, Berkeley, CA

### DESIGN ARTS

Rolland Rome Prize Fellowship  
**WILLIAM H. FAIN, JR.**  
Los Angeles, CA

Franklin D. Israel Rome Prize Fellowship  
**PAUL SHAW**  
Parsons School of Design, New York, NY

### HISTORIC PRESERVATION/CONSERVATION

Samuel H. Kress Rome Prize Fellowship  
**ELIZABETH RIORDEN**  
University of Cincinnati, Cincinnati, OH

National Endowment for the Arts Rome Prize Fellowship  
**ELLEN PHILLIPS SOROKA**  
Arizona State University, Phoenix, AZ

### HISTORY OF ART

Frances Barker Tracy/Samuel H. Kress Foundation  
Pre-Doctoral Rome Prize Fellowship  
(year two of a two year fellowship)

**JENNIFER BETHKE**  
University of California at Berkeley, Berkeley, CA

Donald and Maria Cox Post-Doctoral Rome Prize Fellowship  
**MICHAEL COLE**  
University of North Carolina at Chapel Hill, Chapel Hill, NC

National Endowment for the Humanities  
Post-Doctoral Rome Prize Fellowship  
**STEVEN F. OSTROW**  
University of California at Riverside, Los Angeles, CA

Samuel H. Kress Foundation Pre-Doctoral Rome Prize Fellowship (year one of a two-year fellowship)  
**SHILPA PRASAD**  
John Hopkins University, Baltimore, MD

### LANDSCAPE ARCHITECTURE

Prince Charitable Trusts Rome Prize Fellowship  
**ANDREW THANH-SON CAO**  
Los Angeles, CA

Garden Club of America Rome Prize Fellowship  
**PETER OSLER**  
Ann Arbor, MI

### LITERATURE

Joseph Brodsky Rome Prize Fellowship, a gift of the Drue Heinz Trust/American Academy of Arts and Letters  
**MARK HALLIDAY**  
Ohio University, Athens, OH

John Guare Writer's Fund Rome Prize Fellowship, a gift of Dorothy and Lewis B. Cullman  
**VINCENT KATZ**  
New York, NY

### MUSICAL COMPOSITION

Frederic A. Juilliard/Walter Damrosch Rome Prize Fellowship  
**DEREK BERMEL**  
Brooklyn, NY

Samuel Barber Rome Prize Fellowship  
**KEVIN MATTHEW PUTS**  
University of Texas at Austin, Austin, TX

### POST-CLASSICAL HUMANISTIC/MODERN ITALIAN STUDIES

Mellon Post-Doctoral Research Rome Prize Fellowship  
**KARL APPUHN**  
University of Oregon, Eugene, OR

National Endowment for the Humanities  
Post-Doctoral Rome Prize Fellowship  
**PAMELA BALLINGER**  
Bowdoin College, Harpswell, ME

Marian and Andrew Heiskell  
Pre-Doctoral Rome Prize Fellowship

**GABRIEL PIHAS**  
University of Chicago, Chicago, IL

Lily Auchincloss Pre-Doctoral Rome Prize Fellowship

**CAROL WHANG**  
University of Pennsylvania, Pennsylvania, PA

#### VISUAL ARTS

Joseph H. Hazen Rome Prize Fellowship

**SHIMON ATTIE**  
Brooklyn, NY

Jules Guerin/Metropolitan Museum of Art-Jacob H. Lazarus  
Rome Prize Fellowship

**KEVIN JEROME EVERSON**  
University of Virginia, Charlottesville, VA

John Armstrong Chaloner Rome Prize Fellowship

**VANALYNE GREEN**  
The School of the Art Institute of Chicago, Chicago, IL

Chuck Close Rome Prize Fellowship

**KIM JONES**  
Artist, New York, NY

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## IN MEMORIAM EDITED BY T. COREY BRENNAN FC'88

### PHILIPP FEHL RH'67

BY WILLIAM E. WALLACE, WASHINGTON UNIVERSITY

I vividly recall my first graduate seminar with Philipp Fehl at the University of Illinois. We met in the rare book collection where Philipp introduced us to the pleasure of old texts, and the terror of being made to sight translate from Ovid and Vergil. For Philipp, these were not just books but animate voices; they spoke eloquently if only we were curious and sensitive enough to listen.

It was, of course, in Rome, and especially in the libraries of the Vatican and the American Academy, that Philipp was most at home. Once I accompanied him on a walk to the Villa Aurelia with a group of American academicians. As one of the earnest young scholars lectured somewhat pedantically, Philipp always prepared with a small set of binoculars spent his time closely examining the relief sculptures that adorn the building. His own remarks were better than a prepared lecture; they were observations, discoveries, and wonderment expressed in the presence of original works of art. He was patient in looking, perpetually curious, and youthfully enthusiastic. His powers of observation were matched by a profound erudition of a sort we associate with a generation of displaced European scholars but rarely meet today. In Philipp, observation, erudition and enthusiasm proved a heady mix, as one discovered accompanying to the Baths of Caracalla, to San Pietro in Vincoli, or around his beloved St. Peter's.

His study of papal tombs was something of a personal

memorial and ambitious project that was sadly interrupted by his death. As he grew sick, I think the tombs were his solace; they reminded him of the vanity of earthly pursuits, and the importance of a life well spent, in the service of Truth and the Good. Philipp was unembarrassed to use such words, and to promote them with conviction.

In 1996-1997, the consortium of National Academies in Rome invited Philipp to present a series of lectures on his papal tomb project. In characteristically generous fashion, Philipp began each lecture with a paean to the scholars of that country and the contributions of the nation. Some of these lectures were more finished than others; many were corrected and polished in the course of delivery. This was inimitable Philipp, but so was his intellectual honesty and generosity, the high-mindedness of the endeavor, and the nobility of purpose to which he remained deeply committed.

Philipp was an accomplished and droll caricaturist; his acian anti-hero is a direct descendant of Tiepolo. His lively and sometimes poignant sketches were counterpart and complement to the life of the mind, gently reminding us not to take ourselves too seriously. At the same time, Philipp believed that a historian is a critic with a moral obligation to the past and to the future. We cannot afford to be passive observers of history but must engage equally the past and the present, with purpose and conviction. For Philipp Fehl the past was alive, instructive, respected, celebrated. So he remains for us. ♣

[Philipp Fehl died 11 September 2000 in Rome, aged 80.]

## IN MEMORIAM (CONT'D.)

### FRANCIS HASKELL RH'90

BY JOSEPH J. CONNORS RH'87  
COLUMBIA UNIVERSITY AND I TATTI

Francis and Larissa Haskell stayed at the Academy in March and April 1990. Francis had first come to Rome in the immediate postwar period to study a topic suggested by Nikolaus Pevsner: the Jesuit style in art. The thesis was never published, partly because he had discovered that despite much Jesuit patronage there was no such thing as a Jesuit style. But it informed a chapter in his first book, *Patrons and Painters*, published in 1963. Twenty-seven years later Francis was delighted to find that Jesuit art was still a topic of interest among the Fellows.

Francis used his considerable influence to procure entrée for fellows into palaces that were sometimes difficult of access. There was a visit to Villa Madama, and also a memorable evening visit to Palazzo Costaguti, which he had seen as a student in the 1950s. He was surprised to see that only a page or two separated his two signatures in a very slender guest book.

During his stay Francis prepared a French edition of *Patrons and Painters*. A film about his life, begun in Oxford by a French director, was completed on location at the Academy, the Vatican and other places in Rome. He gave a lecture to an unusually large audience on "The Historian and the Arts: The Nature of the Evidence," which dealt with the methodological problems of interpreting art over a broad sweep of history, from Gibbon to Huizinga, covering topics such as the creative misinterpretations of antiques in the eighteenth century, Winckelmann, Lenoir's *Musée des Monuments Français* and its inspiration in Michelet.

Larissa spread her Russian warmth among a wide circle of friends, Roman and foreign. Francis and she rose early and spent practically every morning visiting the churches of Rome with great curiosity and much reminiscing.

It was instructive for us all to see how an historian of such incredible range and imagination had begun as a student of Roman baroque art. ♣

[Francis Haskell died 18 January 2000 at his home in Oxford, aged 71.]

### WENDY SUSSMAN FP'86

BY RAMSAY BELL BRESLIN  
CALIFORNIA COLLEGE OF ARTS AND CRAFTS

Figurative painter Wendy Sussman, a professor in the Department of Art Practice at the University of California, Berkeley, died of cancer on 29 March 2001. She was 51. A passionate artist and inspirational teacher, Sussman was considered by many to be the "soul" of her Department. Said Charles Altieri, a former chair, "You could always depend on Wendy to tell the truth. During her critiques, more than anyone else, she got to the core of the work."

Born in Brooklyn, Sussman earned her MFA from Brooklyn College in 1979 and taught at the Pratt Institute in New York. She began her career as a realist painter, inspired by Leonard Anderson, Paul Georges and Philip Pearlstein, fellow painters with whom she conversed during meetings of the

New York Figurative Alliance, a group established in the 1960's to preserve and extend the tradition of figurative art. "They really talked about your work," Sussman once said. "If they just said 'good show,' you knew they hated it."

Sussman used her Rome Prize Fellowship to study early Renaissance painting. All the same, according to her husband, art critic JUAN RODRIGUEZ, several Academy figures "had a tremendous influence on her thinking about art": MARTIN PURYEAR RS'86 and BRUCE NAUMAN RP'87 (both abstract sculptors), performance artist VITO ACCONCI FS'87, and conceptual artist MEL BOCHNER RV'92. Aiming to become a "modern" artist, Rodriguez said, "she left the idea of the figure/ground in Rome."

Over the next 15 years, Sussman gradually developed a subtle and innovative form of painting in which space could not be defined as characteristically figurative or abstract. "I manipulate the ground," she once wrote, "to resist the figure and make the figure struggle to come into being."

But Sussman also experienced a dramatic stylistic shift after her parents died within three months of each other in 1989, the year she came to UC Berkeley to teach. "I always considered myself a realist," she said in 1996. "When my parents died, I became much more abstract because, of course, what I really wanted to see was them. But they were so far away." Meanwhile, her visual vocabulary grew to include her son's toys – medieval horses, a catapult, a puppet, a demon mask – as well as the heads of her family members,

whom she portrayed as solitary and vulnerable, dwarfed by the expansive materiality of their transcendental grounds. Grappling with fears of mortality during the last year of her life, she painted figures of herself and her husband materializing within a grid of colored squares, part of a larger design that extends beyond the canvas, beyond art.

In addition to a Pollock-Krasner Grant (1988) and a NEA Fellowship (1989), Sussman was awarded the Max and Sophie Adler Award (1996), a Guggenheim Fellowship (1998-99), and a Tesuque Foundation Grant (2000). She had numerous solo exhibitions of her work, in galleries and museums in California, New York, Ohio and Pennsylvania.

Wendy Sussman is survived by her husband of 30 years, Juan Rodriguez, and their 14 year-old son, Gabriel Sussman Rodriguez. ♣

## RICHARD K. WEBEL FL'29, RL'63

BY GARY HILDERBRAND FL'94  
CAMBRIDGE, MA

**R**ichard K. Webel, Fellow of the American Society of Landscape Architects, was the oldest living Fellow of the AAR at the time of his death on November 1, 2000. He had dedicated a full 60 years to the pursuit of landscape architecture from graduate school at Harvard in the 1920's through retirement in the early '90's. His firm Innocenti & Webel has produced over 500 commissions throughout the US and Europe. Innocenti & Webel's client list includes some of America's most notable and influential patrons, corporations, institutions and municipalities. The firm continues to operate in Locust Valley, New York, and is managed by Webel's son, Richard C. Webel, Jr.

Webel excelled as a student at Harvard's School of Landscape Architecture (now Harvard Graduate School of Design). Upon completion of his M.A. (1926) he was awarded Harvard's Sheldon Traveling Fellowship and, immediately following, he won the Rome Prize in Landscape Architecture. While at the AAR from 1926-1929, he produced immense watercolor plans and wrote a brief guide to Italian gardens that was published by the Garden Club of America and the Academy.

After engagement in several Boston and New York firms, Webel started a partnership in 1930 with Umberto Innocenti (d. 1968), an Italian landscape architect who had already

earned a reputation as a brilliant gardener and plantsman. Even during the Depression years patrician families and demanding industrialists sought out I&W for the production of finely crafted landscapes.

By the 1940s and '50s corporations such as Doubleday, Readers Digest, and Milliken & Company engaged the firm to design their headquarters on large suburban tracts. Other notable projects in this period included the Greenbrier Hotel in White Sulphur Springs, WV; Keeneland Race Course in Lexington, KY; Belmont Park Raceway on Long Island, NY; and Furman University in Greenville, SC. Beginning in 1956, he made plans for the development of a new community in Hobe Sound, Florida, where he eventually designed numerous public facilities and nearly 100 private gardens including the residence where he and his family wintered for over 30 years.

Mr. Webel's first wife, Janet Darling Webel (d. 1966) was also a landscape architect who had her own practice known as Darling & Webel. She was one of very few woman practicing professionally during the mid-century.

Richard Webel, much admired for his generous manner of teaching, was Assistant Professor of Landscape Architecture at Harvard from 1930-39. He was also a valued alumnus to the Graduate School of Design; in the 1960s he served on the Visiting Committee. Upon his wife's death, he established the Janet Darling Webel Memorial Scholarship, which has granted support for GSD students continually since 1967. Not long before his death, Webel was honored in New York at a joint Harvard/AAR reception, where he was awarded the Academy's prestigious Centennial Medal. ♣

[Editor's Note: Webel's work is the subject of an award-winning book by Gary R. Hilderbrand, Making a Landscape of Continuity: The Practice of Innocenti & Webel (1997)]

The Society of Fellows mourns the passing of other members of the Academy community. Obituaries will appear, as possible, in upcoming issues of the SOF News.

**TOM ANDREWS FW'00**

**MORISON S. COUSINS FD'85**

**MIRIAM FRIEDMAN DRABKIN FC'40**

**MARLEEN B. FLORY FC'86**

**JOHN W. RHODEN FS'54**

**STUART SHERMAN FV192**

**WILLIAM E. THON FP'48, RP'56, '65**

**LOIS V. WILLIAMS FC'48**

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## SOF NEWS, ELECTRONIC EDITION

Readers may access the PDF version of the Fall 2001 issue of the *SOF News* on the American Academy in Rome website at <http://www.aarome.org/alumni.htm>.

The AAR has developed a list serve for Fellows and friends of the AAR to share news and information. You are invited to submit news of current and upcoming concerts, shows, exhibitions, or publications to **KATHRYN ALEXANDER FM'89** at: [Kathryn.Alexander@yale.edu](mailto:Kathryn.Alexander@yale.edu). To automatically subscribe, send an e-mail (no subject) to: [listproc@lists.yale.edu](mailto:listproc@lists.yale.edu) with the message: subscribe aar "yourname".

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**ALEKSANDER BURSCHE MEC'00**  
abursche@yahoo.com



*Berthold Nebel FS'17 (untitled)*



## RECENT BOOKS

### BY ACADEMY AUTHORS

This list of recent books (1998-2001) by Academy Fellows and Residents updates the one published in the SOF News in Spring 2000. It is based on gifts to the Academy Library.

—Christina Huemer, AAR Librarian

ACKERMAN, JAMES, FH'52, RH'65,'70,'75,'80. *Osservazioni sui progetti di chiese di Leonardo da Vinci*. Vicenza: 1998.

BALDWIN, GORDON, FD'78, et al. *Eugène Atget: Photographs from the J. Paul Getty Museum*. Los Angeles: J. Paul Getty Museum, 2000.

—————, et al. *Masterpieces of the J. Paul Getty Museum*. Los Angeles: J. Paul Getty Museum, 1999.

————— and Judith Keller. *Nadar Warhol: Paris New York: Photography and Fame*. Los Angeles: J. Paul Getty Museum, 1999. Includes an essay by RICHARD BRILLIANT FC'62.

BAMBACH, CARMEN C., FH'94. *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300-1600*. Cambridge, England, and New York: Cambridge University Press, 1999.

BODEL, JOHN, FC'83, ed. *Epigraphic Evidence: Ancient History from Inscriptions*. London and New York: Routledge, 2001 (Approaching the Ancient World).

BRENNAN, T. COREY, FC'88. *The Praetorship in the Roman Republic*. Oxford and New York: Oxford University Press, 2000.

DINNERSTEIN, SIMON, FP'78. *Simon Dinnerstein: Paintings and Drawings*. New York: Hudson Hills Press, 1999.

FISCHL, ERIC, RV'96. *Eric Fischl 1970-2000*. New York: Monacelli Press, 2000.

FRANKLIN, JAMES L., JR., FC'75. *Pompeis difficile est: Studies in the Political life of Imperial Pompeii*. Ann Arbor: University of Michigan Press, 2001.

HANKINS, JAMES, FR'82, ed. *Renaissance Civic Humanism: Reappraisals and Reflections*. Cambridge: Cambridge University Press, 2000 (Ideas in context, 57).

HAUS, STEPHEN CHRISTOPHER, FL'79. *Gardens of Hawaii*. [Honolulu]: Haus Associates, 2000.

HERNANDEZ, ANTHONY, FV'99. *Pictures for Rome*. Santa Monica, CA: Smart Art Press, 2000. Catalog of an exhibition at Grant Selwin Fine Art, New York and Berkeley.

LATTIS, JAMES M. FR'95. *The Italian Reformation of the Sixteenth Century and the Diffusion of Renaissance Culture: a Bibliography of the Secondary Literature (ca. 1750-1997)*, compiled by John Tedeschi in association with James M. Lattis. Modena: F.C. Panini, 2000.

—————. "Pre-Copernican Astronomy." In: *The History of Science and Religion in the Western Tradition: an Encyclopedia*, edited by Gary B. Ferngren. New York and London: Garland, 2000. Pp. 329-333.

—————. *Washburn Observatory: a short history*, written and revised by Bob Bless and Jim Lattis. Madison, WI: University of Wisconsin-Madison, 2000.

LIPSKI, DONALD, FV'01. *Donald Lipski : a brief history of twine*. Madison, WI. : Madison Art Center, c2000. Catalog of an exhibition at the Madison Art Center and at the Blaffer Gallery (Houston, TX).

MCPHEE, SARAH, FH'92, with HENRY A. MILLON FH'60, A. Griseri and M. Viale Ferrero. *Filippo Juvarra : drawings from the Roman period, 1704-1714*. Part II. Roma: Edizioni dell'Elefante, 1999.

MOIR, ALFRED, RH'70,'81. *Master Drawings from the Collection of Alfred Moir*. Edited by Richard J. Campbell and Jane Immler Satkowski. Minneapolis: Minneapolis Museum of Art, 2000. Catalog of a traveling exhibition.

NUNEZ, SIGRID, FW'01. *Mitz, the Marmoset of Bloomsbury*. New York: HarperCollins, 1998.

OCAMPO, MANUEL, FV'96. *Manuel Ocampo : [catalog of an exhibition at] Delfina, Londres, 29 de maig 1998-5 de juliol 1998, Centre Cultural Tecla Sala, L'Hospitalet (Barcelona) 4 de desembre 1998-31 de gener 1999*. Barcelona, London: [1998?]

O'MALLEY, JOHN, FR'65, RR'84, et al. *The Jesuits: Cultures, Sciences, and the Arts, 1540-1773*. Toronto: University of Toronto Press, 1999.

—————. *Trent and All That: Renaming Catholicism in the Early Modern Era*. Cambridge and London: Harvard University Press, 2000.

PUTNAM, MICHAEL C. J., FC'64, RC'70. *Horace's Carmen Saeculare: ritual magic and the poet's art*. New Haven: Yale University Press, 2000.

TARANSKY, RICHARD, FA'01. *Richard Taransky: Houses of Passage* [catalog of an exhibition, Nov. 5-Dec. 17, 1999]. Philadelphia: FAARM, 1999. ♣

# CALENDAR OF EVENTS

*Events listed here are just some of the many activities taking place in Rome and in New York this academic year that highlight the work of the Academy, its Fellows, Trustees and friends.*

## ◆ Thursday 19 October - 13 January

EXHIBITION Stephen Holl

"Parallax"

AAR McKim Building Gallery

American architect Steven Holl's exhibition Parallax (also the title of his most recent book) shows twelve models of his current projects, design, drawings, study models and over 200 watercolors that illustrate Holl's design process. A bilingual catalogue is available. On view during gallery hours.

## ◆ Monday 5 November

INAUGURATION of the New Photographic Archive

Via Angelo Masina, 5B - 6 pm

This new facility brings together the Academy's historic photographic collection in the fields of archaeology, art, architecture and landscape architecture. Beginning November 8, the Photographic Archive will be open to the public from Tuesday through Friday.

## ◆ Tuesday 13 November

LECTURE RICHARD MEIER RA'74

"Recent Work"

New York Institute of Technology, School of Architecture and Design, Old Westbury, NY

An exhibition of drawings and models of his Rome Jubilee Church will be on display at the Education Hall Gallery of NYIT from November 7 to December 8, 2001.

## ◆ Wednesday 14 November

ROUNDTABLE *Ostia nel tardo antico; produttori, commercianti e consumatori ad Ostia e Portus - studi sulla struttura economica in età imperiale*

AAR McKim Building Lecture Room - 9:30 am-5 pm

Speakers include: Anna Gallina Zevi, Janet DeLaine, Michel Heinzelmann and Archer Martin. A three-day conference will focus on new research at Ostia and will be held at the German Archeological Institute on Monday, November 12, at Ostia on Tuesday, November 13, and at the American Academy in Rome on Wednesday, November 14.

## ◆ Tuesday 20 November

LECTURE Frank Snowden

Professor of History, Yale University

"Mosquitoes, Quinine, and the Socialism of Italian Women, 1900-1915"

AAR McKim Building Lecture Room - 6 pm

The talk aims to demonstrate that medical history is not a remote specialization, but is central to the mainstream of modern Italian political and social history. Prof. Snowden will investigate the relationship of the campaign to eradicate malaria, the chief Italian public health problem, to the emergence of socialism and feminism in early twentieth-century Italy.

## ◆ Wednesday 21 November

CONCERT Borromeo Quartet

AAR McKim Building Cryptoporticus - 9:15 pm

The Borromeo Quartet will play the string quartet *I'm Going Down to the Valley* (1992) by DEREK BERMEL (current Fellow in Musical Composition) and Beethoven's string quartets Op. 95 in F-minor and Op. 127 in E-flat major.

## ◆ Tuesday 4 December

LECTURE BARBARA ROSENWEIN

Medieval Studies Resident, American Academy in Rome, and Professor of History, Loyola University

"The Emotional Worlds of Gregory the Great"

AAR McKim Building Lecture Room - 6 pm

Medievalists have rarely considered the emotional lives of the people they study. The few who have done so have been guided by the faulty theory of a "civilizing process," which postulates an evolution from the primitive, direct and childish emotions of the Middle Ages to the refined, oblique and mature emotions of the modern era. Recent work on the nature of emotions casts this theory into serious doubt. Medieval emotions were just as oblique as our own; but their conventions were different. Prof. Rosenwein will discuss the writings of Pope Gregory the Great (590-604), which illustrate this point, complicating and deepening our understanding of the lives and feelings of sixth-century people.



◆ **Wednesday 5 December**

PHOTOGRAPHIC EXHIBITION

“Esther B. Van Deman: An Archaeologist’s Eye”

CUNY Graduate Center Art Gallery, 365 Fifth Avenue  
Opening reception 5-7 pm.

The show runs through January 18, 2002. The gallery is open to the public Mon-Fri 12 noon to 6 pm, with informal gallery talks on Wednesdays at 1 pm. Images are from the Esther Van Deman Collection, Photographic Archive, American Academy in Rome.

◆ **Thursday 6 December**

LECTURE DAVID MAYERNIK FA '89

Memory and the Muses: Memory in the inventive process in antiquity, the Renaissance and today

Lecture Room - 6 pm

David Mayernik will offer his insights on memory as both a source of inspiration and a goal (memorability) in the past and in his own work today. Covering Hadrian’s Villa, the Palazzo del Te, the Carracci Gallery at the Palazzo Farnese and his own Gymnasium for a school in Ticino, he will conclude with his recently completed fresco for the chapel of San Cresci in the Mugello, Tuscany.

◆ **Tuesday 11 December**

BOOK PRESENTATION The Correspondence of Agostino Chigi, by **INGRID D. ROWLAND FR'82, RH'00**

Mellon Professor in the Humanities, American Academy in Rome

Location and time (pm) to be announced

Ingrid D. Rowland will present The Correspondence of Agostino Chigi, recently published as *Studi e Testi*, 399 (Biblioteca Apostolica Vaticana, 2001).

◆ **13, 14 and 15 December**

CONFERENCE *The Justinianic Plague*

Lecture Room - Thursday 13 December 6 pm-8 pm

Friday 14 December 9 am-6 pm

Saturday 15 December 9 am-6 pm

The conference, organized by **LESTER K. LITTLE RR'96**, will examine the entire pandemic of the disease present in the Mediterranean basin and its hinterlands between 541

and 767 A.D. Since the Plague of Justinian has been very little studied, the conference is to cover all the major infected geo-cultural areas from the Near East to the British Isles, as well as the comparative history of plague epidemics. The conference aims to explore the adaptation of research approaches already developed, for example in studying the far better known Black Death, and will involve epidemiologists and paleopathologists.

◆ **Thursday 20 December**

BOOK PRESENTATION *La Foce: A Garden and Landscape in Tuscany*, by Benedetta Origo, Morna Livingston, Academy Trustee **LAURIE OLIN, FL'74, RL'90** and **JOHN DIXON HUNT RL'01**

Lecture Room - 6:30 pm

The volume, which offers a rare look at the majestic, romantic, and personal aspects of one of the loveliest and most bewitching early twentieth-century gardens in Italy, will be presented by authors Benedetta Origo, John Dixon Hunt and photographer Morna Livingston. It will be published as part of Penn Studies in Landscape Architecture (University of Pennsylvania Press, 2001).

◆ **Friday 18 January** at the American Academy in Rome

◆ **Saturday 19 January** at the Abbazia Greca di Grottaferrata

CONFERENCE

Oliver Strunk, the scholar and his legacy: reflections of musicology on the centenary of his birth

(originally scheduled for October 2001)

W. Oliver Strunk (1901-1980), musicologist, served as chief of the Music Division of the Library of Congress from 1928 to 1937 and as professor of music at Princeton University from 1937 to 1966. He was perhaps best known as the author of *Source Readings in Music History* from Classical Antiquity through the Romantic era (1950). After his retirement from Princeton, Strunk moved to Grottaferrata, Italy, where he continued his studies of the Greek liturgical manuscripts of the Abbey of S. Nilo. He donated his personal library to the American Academy in Rome, where it forms the core of the Music Collection in the Library. The conference will shed light on Strunk’s unique contributions to the history of music, especially in the fields of Byzantine and Medieval chant and polyphony, musical paleography, Renaissance music and history of opera. 🐾

# FROM THE ARCHIVES

*As the Great War in Europe escalated and moved perilously closer to Italy, it had a profound effect on the Officers, Fellows and staff of the American Academy in Rome. The Director of the Academy had to make some very important decisions about personal safety and the continuation of the Fellows' work in Rome. In the following passage, an excerpt from the Annual Report of 1915, we get a glimpse of how the Academy responded to the tragedies and risks of the times. It seems that for the most part, to borrow a very British expression, the stiff upper lip prevailed. Grace, gentility and humor had their place in the scheme of things.*

— EDITOR

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## REPORT OF THE DIRECTOR OF THE ACADEMY 1914 – 1915

### *To the Trustees of the American Academy in Rome*

Dear Sirs:

I have the honor herewith to submit my report for the year October 1, 1914, to September 30, 1915. At the opening of our year the turmoil of Europe had its inevitable repercussion in the affairs of our Academy. If the situation was difficult for endowed institutions, it was much more perilous for us, who are as yet so imperfectly endowed that we must seek from year to year at least half the money that we need for our running expenses. Then, too, the war had caught us with the Villa Mirafiore just on the point of being sold at a fair price to a foreign power for use as an academy of art; a month later and the sale would have been accomplished. Our new building was just completed. It had to be lived into and mastered, and the final loan to be effected to complete payment; and in the background loomed the question of interest which might be called for on the money already borrowed for our new building. Then, too, would our new students be able to come to us? Would the old students, some of whom were still in America, be able to return to us? Would it not be better to close the Academy during the war? Such was the psychological atmosphere of the opening of our year. It is the purpose of this report to tell the history of the year and to show how these problems worked themselves out; and then, encouraged by experience, to suggest certain plans for the future.



*David K. Rubins FS'31, "Exhausted Victory" 1931*

## THE HISTORY OF THE YEAR

The decision of the Board not to close the Academy will go down in our history as a testimony to the faith the Board has in the absolute necessity of our Academy for the future of America. Had we been a luxury, we ought to have stopped during this age of necessity; but being ourselves a necessity, we became thereby all the more necessary under present conditions. The Academy was an essential thing for America before the war, but it has become the imperative thing because of the war. We are too near to events to judge of them properly, but the coming years will show the significance of this momentous decision.

It followed, however, from the position we had taken that we must strip ourselves for the moment of anything which could be temporarily laid aside without injuring our primary purpose. In a word, we must put ourselves upon a "war basis." Thus the Villa Aurelia was shut and the Villino Chiaraviglio was not opened. The heads of the two Schools were given accommodation in the Main Building and the Director of the Academy occupied the little white "villetta" next to the Main Building. This concentration brought its own difficulties and did not save a very large sum of money as the Villa Aurelia had been operated far more economically than was commonly supposed; but it was a wise measure for the moment because it put us even above suspicion. It has also shown us how the Main Building, despite its size, is too small to house the Directors of the two Schools. During the year while the two villas above mentioned have remained closed, we have been compelled to use some of the bedrooms in both of them for the overflow of our population. In this connection, it is my pleasant duty to pay a tribute to the cheerful spirit of officers and students almost without exception in bearing the sacrifices and inconveniences which this concentration necessarily brought with it, and which consisted not merely in the initial act of accommodation but in what with another spirit might have proved continuous daily irritation.

It was under these perturbing influences that we began what many persons considered to be our perilous experiment of housing together artists and scholars. The baleful influence of the juxtaposition of the misers of facts with the spendthrifts of imagination had been painted for us in lurid colors. The only difficulty with the fulfillment of this apocalyptic eschatology was that the prophets forgot one small but significant fact: our Fellows are not of their own choosing but of ours by a combined process of competition and selection, therefore they are first of all human beings; and secondly, because the men of facts use their facts constructively and abhor the store-

*Mitchell Siporin FP'50  
"Survivors"*



house theory of erudition and the talent in the napkin, while the artists would never have won the Prize of Rome if they lived by imagination only, they united on a mutual basis of common sense which eschews the encyclopedist and the futurist alike.

And what has been the actual result? I am glad to say, by no means a year of placid domesticity; instead, a year of many divisions and disputes, but never, not in one single instance, along the lines of the two Schools. The call of the blood was here as everywhere; so long as Italy was neutral we had the open expression, but when our hostess announced her opinion and declared for war, expression naturally ceased.

There is no profit in denying or belittling the losses and difficulties which have come to us because of the war; we recognize and acknowledge them all. We realize that our support depends upon our being known and understood by our fellow-countrymen, and the war, in shutting off the pilgrimage of Americans to Rome, has postponed the day when our work shall be properly known. Instead of thousands of Americans, only a few score have as yet seen our men at work in their new surroundings. The busy activity of our studios, our studies, our life classes, our lectures and our Library, all these are unrealized; and we must wait, living on half rations until the relief expedition arrives.

But this much the war has done for us: it has given us privacy and quiet in the working out of our new problems, and if we can live together peaceably in the solemn silence of the Eternal City in these days of almost vacuum-like, nature-aborrent stillness, we shall experience no trouble in the normal days which are to come sooner or later. For there is an outward peace which has no inner lining, and solitary loneliness makes for hyper-sensitiveness and morbidity. Under conditions it is again my privilege to exalt our Academy community, Officers and Fellows alike, in testifying to their devotion to the Academy over against any private interests or opinions....

#### PLANS FOR THE FUTURE

....The growth of our Academy has not been the silent mysterious budding of a blossom. It is not in the realm of botany that we should seek our parallels, but rather in that of geology. We have grown into what we are as a result of a series of great forces, sometimes almost volcanic in their character, which have transformed our simple valley into a magnificent canyon. We bow in gratitude and reverence to these forces and we see in them the ultimate force

of good, but we know that to the world at large we must seem fairly distorted, and indeed we are rather out of proportion to any scale of smallness. But we can go back no more than the canyon can; we can only hope that by the gentle processes of erosion and by the fertility of time we may grow into that great future harmony for which we are indubitably intended. It is hard for persons to understand that with the exception of a dormitory for women, and

possibly an exhibition hall, we are equipped in land and buildings for hundreds of years to come. It is hard to explain that all of our expenses for salaries, heat, light, taxes, etc., would be practically unchanged if we had twice as many Fellows as we have at present; yet these are facts which can be clearly proved if any one will have the time and patience to consider them; and it can be proved clearly, on the other hand, that our present staff is necessary even for the work we are doing.

There is only one solution, so simple and so old-fashioned that we need have no hesitation in adopting it. We must take ourselves as we find ourselves; we must continue to believe in ourselves, and we must recognize that we are too important to escape malicious gossip. We are not of yesterday -- the results of our work are making themselves felt in America -- we are not an experiment; we are an established success, and we are a necessity. The fact that we need a million and a half of dollars to complete our endowment is a serious consideration, but it is no discredit to us. We have many friends. If each of these friends, according to his means, would make provision for us in his will and pay us annually a certain per cent of interest on this sum, our running expenses would be provided from year to year and in the course of time our endowment would be completed. May everyone who reads these words consider in his own case whether he has done his duty in this matter.

The new Academic year is opening and eleven new men have come from America. They are full of enthusiastic intelligence and are already under the spell of Rome. Italy was never more instructive, never half so lovable as in this, the hour of her trial. It is a great privilege to have the rest of our lives, and the memory will never cease of these days in "that so holy spot, the very Rome."

Respectfully submitted,

Jesse Benedict Carter,  
*Director of the Academy*

Rome, September 30, 1915



## SOF NEWS

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