

SOCIETY OF FELLOWS

NEWS

AMERICAN ACADEMY IN ROME

LAUNDRY



SPRING 2005

From the Editor

Catherine Seavitt Nordenson FAAR'98

Spring cleaning means polishing, vacuuming, window-washing, tossing out - evoking also a sense of the new - new carpets, clean sheets. For this Spring 2005 Laundry edition of the SOF NEWS, it is a pleasure to publish such a diversity of work relating to fabrics and textiles. Our cover image, a fabric miniature, *Overcoat*, by Charles LeDray FAAR'98, powerfully evokes an eerily empty image of the embrace of Piero della Francesco's *Madonna della Misericordia*, symbolically gathering a diversity of creative work.

The work of our contributors this issue ranges from the restoration of modernist textiles - the upholstery of Frank Lloyd Wright's Zimmerman House by Deirdre Windsor FAAR'01 - to the creation of new printed fabrics, with the screening of the Tempieto drawings by Rachel Allen FAAR'03 onto bolts of cotton jersey. Stefanie Walker FAAR'01 contributes a delightful piece on Baroque napkin folding in Italy -



can't wait to try this one at home. We also have the transformation of collage images, the core samples of Roman landscapes by Cheryl Barton FAAR'04 into woven tapestries, made by computer-driven looms in Belgium. Many Fellows submitted images of their work, seen on the pages of the Fellows' News. Thank you to all who contributed to this issue.

Other features in this SOF NEWS include a transcript from the Academy's *The Art of Biography* panel discussion, held in New York last fall, and the transcript of an SOF Oral History, with Richard Brilliant FAAR'62. We hope to include the Oral History as a regular feature in upcoming newsletters, drawing from the rich archive of SOF-sponsored interviews.

As always, the Archives of the American Academy proved a rich source of images of Laundry - literally! The Academy staff laundry rooms were for some unknown reason well documented in the 1960s, and it is surprising to see how little things had changed when the photo, below left, was taken in 1994, just prior to the renovation of the McKim Mead & White building. Compare this image with the one on the back cover, taken 30 years earlier!

One of the greatest gifts of a Fellowship at the Academy is never having to wash your own sheets, thus gaining plenty of extra time to spend in our studios and studies. This issue is a grateful tribute to all the Academy staff who have washed and pressed our laundry for years.

Left: Staff Laundry Room, pre-renovation, 1994
AAR Archive
Photo by Roberto Einaudi

Society of Fellows NEWS SPRING 2005

Published by the Society of Fellows of The American Academy in Rome
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New York, NY 10022-1001 USA
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The Fall 2005 issue of the SOF NEWS will focus on ISLANDS. We seek contributions from Academy Fellows, Residents, and Visitors about island life and work. We will consider work from any medium or period. Articles and poetry are also encouraged, along with artwork. Please submit your contribution to the Editor, in care of the American Academy in Rome's New York City office, or via email to info@sof-aarome.org by August 1, 2005.

COVER:

Charles LeDray FAAR'98 *Overcoat*, 2004
25 1/2" x 20" x 11" Private Collection
Image courtesy of Sperone Westwater Gallery, New York

SOF President's Message

James L. Bodnar FAAR'80

The holiday season at the American Academy in Rome is unique every year. A different group of Fellows, most previously strangers to one another, come together to celebrate as an extended family far away from the United States in their incredible new home. The shared customary events of meals, pageants and parties unfold with all of Rome as a backdrop, and with an underlying sense that something very special is leaving its mark on each individual that they will cherish and long remember.

During the two short days I stayed in Rome this past December I witnessed the tradition continue for this year's class. The Fellows glowingly spoke of their past few months together, the walks and talks, and trips to come, and how, unfortunately, time was moving too fast. My first evening before dinner I noticed that the salone was closed; the drapes pulled and the doors shut. Obviously seen as an interloper, I ventured into old, familiar territory. The furniture was pushed to the side, the lighting bright, and Fellows, several with children, were rehearsing for the Christmas pageant scheduled for the next afternoon. Each person rehearsed with a clear focus: reading lines, coordinating choreography, and helping to move the sets that seemed to grow more and more elaborate and ridiculous as dinner grew closer. I was overwhelmed by their efforts, friendship, spirit, and unbridled commitment to make this the best Academy Christmas pageant ever, which it may have been.

The next day at lunch, I had the honor of presenting to

the Fellows the gifts that had been sent from the Fellows in Los Angeles. The gifts were collected at a dinner this past fall at the home of Hsin-Ming Fung FAAR'92 and Craig Hodgetts. Each SOF member attending was asked to bring a gift that they would like to have received when they were in Rome. Of course this leaves a great deal open to individual interpretation, depending upon your year, discipline and personal interests, which certainly became evident when the gifts were opened during that lunch in Rome. They were a complete surprise! Not only that new Fellows were receiving them from past Fellows they had never met, but also by the strange and bizarre nature of some of the gifts themselves. It took a little explaining in some cases to these occupants of the newly restored Academy why they might need a flashlight, or a hot water bottle, or peanut butter and hot sauce, or other gifts that are beyond description here. The group then began to barter and exchange until all felt they had received a coveted prize. And at the end they turned towards me, each with their gift raised high in thanks (see photo below).

For the first time this group of Fellows realized that they were not going to be alone in their experiences, but were to be part of the larger family of Fellows - not just in Los Angeles, but throughout the United States - who continue to share, through the SOF, regardless of year and discipline, in the unique experience of the American Academy in Rome.

The Rome Fellows display their gifts from the Los Angeles Fellows, at lunch in the dinning room. Nice tablecloths!



Photo by James Bodnar

From the AAR President, New York

Adele Chatfield-Taylor FAAR'84

Considering that our Director, Professor Lester K. Little RAAR'96, and his wife, our Public Affairs Officer, Lella Gandini, are to retire from the Academy in July of 2005, this issue of the SOF NEWS would seem a good place to begin a "laundry list" of their accomplishments.

Lester and Lella have been at the Academy from 1998-2005, record service for the last 45 years of our history, and second only in duration to Gorham Phillips Stevens (who served for 15 years between 1917-32) and Laurance and Isabel Roberts (who reopened the Academy after World War II and served for 16 years between 1946-60).

This long tenure has brought stability, leadership, intellectual vigor, and happiness to our community. If they had done nothing else, they would be revered for their civilized presence, their quickly developed institutional knowledge, their love and appreciation of the community and staff, and their curiosity about the art and scholarship being produced year after year.

But here is a "laundry list" of some of their activities for this seven-year period:

In terms of intellectual leadership, the re-casting of the Humanities fellowships has to be the first on the list of Lester's accomplishments. Codifying the breadth and diversity of the new humanities disciplines that Rome Prize winners have regularly represented in the last 50 years, Lester advised the ad hoc Committee on Fellowships to consider a chrono-

logical system and thus our "post-classical" fellowships were renamed Medieval (6th through the 14th centuries), Renaissance and Early Modern Studies (14th through the 18th centuries), and Modern Italian Studies (18th century to the present). Rather than being a separate category, the history of art became an intrinsic possibility across all these new categories as well as in Ancient Studies (Classical Studies) which included the period through the 6th century, and which continues to offer the most Fellowships of any sector. The new names immediately led to enhanced quality, breadth, and hybrid applications, across the board. A parallel jury system was devised, with much support from scholarly jurors who felt that the old divisions were difficult to cover. Constituents praised the new categories as understandable, appropriate and welcoming.

Lester re-constituted the Advisory Committee on Archaeology with international representation and staggered the three-year terms of its members. This group advises the Director on archaeological projects, and has acted as a search committee for the Archaeological Supervisor in Rome.

The unwelcome discontinuation of the 53-year tradition of the Italian Fulbrights at the Academy, resisted with great conviction by Lester and the entire institution, led to the creation of a new arrangement with the Scuola Normale Superiore at Pisa that not only assures that the Academy will continue to have an Italian scholar in residence each year, but also provides American Academy Fellows with the opportunity for a year in Pisa. A parallel effort is underway to bring an Italian artist to the Academy each year.

Lester has quietly done much to enlarge and enhance the orientation for the arriving community every fall. He devised a new series, Lectures on Contemporary Italy that cover the culture, society, history and politics of the country today. Fellows often come versed in the past rather than the evolving present of Rome, so these afternoon lectures came at a time when the new arrivals were hungry for enlightenment. Over the seven years, Lester has been able to attract some of the top thinkers in modern Italian Studies to teach the series. Several have returned as Residents and two have led NEH Summer Seminars.

As personalities and patterns among new arrivals emerged, Lester encouraged the creation of seminar groups in the various periods of the humanities, usually taking charge of the one on Medieval Studies and leaving Residents and/or Fellows to organize others.

Lester kept his professional hand in, serving as an officer of the Medieval Academy of America for three years, and eventu-

ally as President in 2003-04. He also planned and led two memorable conferences in Rome that have publications under contract: one on curses and blessings in traditional societies, the other on the Justinianic Plague, AD 541-750.

Lester did a turn, too, as president of the Unione Internazionale degli Instituti, Instituti di Archaeologia, Storia, e Storia dell'Arte, the consortium of 23 foreign and 10 Italian scholarly institutes in Rome. In the process, he found a way to clarify the ownership of the Fototeca Unione that has long been stewarded by the American Academy, thus releasing various resources, and marshalling support for an all-encompassing Photographic Archive of the American Academy in Rome. Money was then raised to begin the conservation, cataloguing and exhibiting of this remarkable resource.

In terms of resources for the institution, Lester served at a time when housing, the library, technology, and Villa Aurelia needed upgrading. To increase the amount of family housing, the Academy entered into a 49-year lease for 5B. Although it was the first space to be renovated, in 1991, as it became clear that changing European Union building codes would require more work in the Library, Lester encouraged Librarian Christina Huemer in her efforts to start the planning, designing and fund raising that would make necessary upgrades happen. When it was crucial to upgrade our computer technology, always abiding by our "improvement without change" philosophy, Lester oversaw the integration of a large investment in the institution's IT. The restoration of Villa Aurelia took place during Lester's tenure, and he oversaw life without this beloved icon, and then the reintegration of its splendid music room and the new Sala Aurelia into Academy life, when work was complete.

In terms of making the community more inclusive, Lester and Lella invented a new category - Fellow Travelers. Now this group (spouses, partners, and children) are invited to make 5-minute presentations to introduce themselves to the community - in a dedicated evening just like that of the Fellows. We have uncovered a lot of talent, and learned tremendously from these indispensable members of the community.

In terms of managing the office, Lester and Lella have both fostered and forged a relationship of unprecedented smoothness between the offices in Rome and New York. In the process they have become not only wonderful leaders in Rome, but also cherished colleagues in New York. This has been good for morale on both sides of the Atlantic.

Lella has initiated much on her own, capturing the spirit of providing what Fellows need when they need it! She perfected the program for Italian lessons that now begins each Fellowship year. Through testing and organization, she provides beginner,

intermediate and advanced instruction for the first three weeks. Often thereafter, Fellows continue studying independently.

Lella's legendary charm has made her autumn Welcome Party a sought-after invitation among Romans, expats, former Fellows, and international artists and scholars resident in Rome. This kick-off party gives new Fellows a chance to meet kindred spirits and Romans. It also provides an introduction for many crucial working relationships that persist throughout the year and sometimes long thereafter.

As Public Affairs Officer, Lella has made many new friends for the Academy. Working with Academy Vice-President for Development Elizabeth Gray Kogen in New York, we now regularly receive visitors, provide tours, and update our databases to serve new and old friends and alumni. Lella has devised an effective professional operation.

To capture the fleeting flavor of every year, Lella instituted the Yearbook, a photographic documentation project, through which she, and sometimes selected helpers, capture the essence of daily life. These books have become important archives and sources of pleasure.

Lella took on the restoration of certain features of the Bellaci, the turn-of-the-century house that has been the Director's residence for the last 16 years. She found the ferrier who could replicate the swallows on the eaves of one of the porches, a lamp maker who could make period fixtures, and woodworkers who could restore the distinctive paneling and staircase. What a gift for those to come.

Lella transformed the Triangle Garden into a playground for the children of the Academy. As over the last 15 years the Academy has become more hospitable to families, Lella saw the need for a special place for families. The Triangle now has swings, a slide, a sandbox, and seesaw. But it also has benches and shade, space, and hiding places, all essential to kids and parents of all ages.

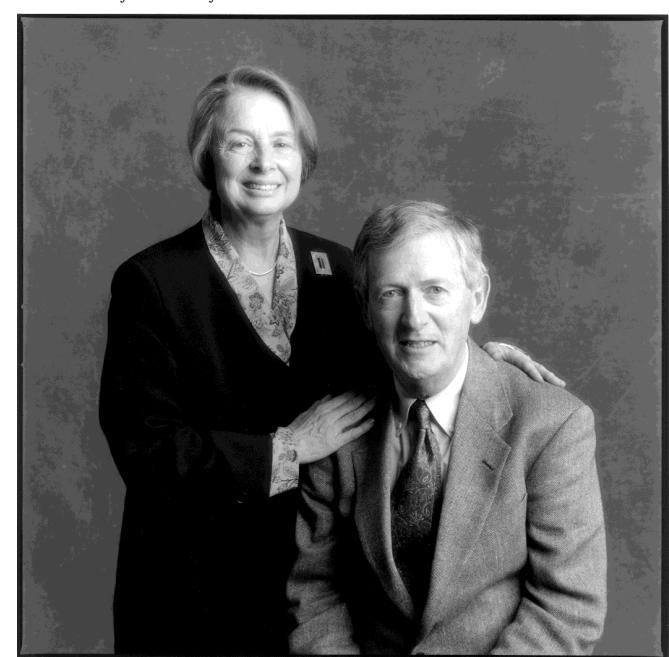
Somehow, in the midst of all this, Lella has still managed to keep up her professional commitments. A noted proponent of the Reggio Emilia approach for early childhood education, Lella has traveled and lectured extensively over the last seven years, received an honorary degree, and produced two books published by Teachers College Press.

Lella enriched the Academy program by bringing as lecturers Eric Carle, author and designer of children's books, and Jack Zipes, Professor of German at the University of Minnesota, to speak on the Italian origins of most of the tales re-worked by the Brothers Grimm.

Lella is like water. She appears and fills in wherever she is needed.

Lella Gandini and Lester K. Little RAAR'96

Photo courtesy of Timothy Greenfield-Sanders ©2003



From the AAR Director, Rome

Lester K. Little RAAR'96

In trying to bring one Italian scholar and one Italian artist into the Academy community as Fellows each year for nine months, we are not so much starting something new as reviving an immensely successful program.

For over half a century we had fellowships for Italians under the aegis of the Fulbright Commission, which however phased out the program just last year. The ninety-one Italians who held that fellowship make for a most distinguished list, which includes no fewer than eleven members of the Accademia dei Lincei. All reports from these former Italian fellows indicate that their time at the Academy remains among their fondest memories, for the intellectually stimulating environment, for the friendships, for the great amount of work accomplished, and often enough for the new perspectives that they gained on their work and lives. So it seems clear that the program worked very well *for them*. Walter Cupperi, an art historian at the Scuola Normale di Pisa, said of his experience at the American Academy as a Fulbright Fellow in 2003-04, "The friendly atmosphere of the Academy provided an ideal framework within which to improve my linguistic knowledge and my understanding of American mentalities and academic life. The other 2003-04 Italian Fulbright Fellow (Andrea Volpe, an architect from Florence) and I shared with great enthusiasm the challenge to communicate something in exchange, which we did by organizing site visits (both within Rome and elsewhere in Italy), Italian dinners, and videotape projections, besides engaging in countless spontaneous conversations."

Meanwhile, though, because the presence of these Italian Fellows within the Academy community was so important for the perspectives on language, culture, Italian politics, and so much more that they brought to the Americans, there can be no doubt that the program worked very, very well *for the Academy*. And indeed, the American Fellows have stressed again and again how crucial a part the Italian Fellows played in the success and enjoyment of their experiences. Thus, there has not been a moment of doubt in determining that the presence of Italian Fellows is essential to the well-being of the American Academy.

The twenty-five or so foreign academies in Rome were all founded for the purpose of bringing outstanding young scholars and/or artists from their respective countries to live and work in Rome. Laudable as this purpose is, these academies have always, right up to the present, run the risk of becoming

culturally isolated compounds. For decades, the American Academy has tried to avoid this risk. At present we are very energetic in helping provide Italian lessons to our Fellows, as well as starting off each year with a series of lectures by distinguished experts on modern and contemporary Italy. Moreover, we strive to arrange scholarly, artistic, and also social gatherings for the Fellows with their Italian peers, both at the Academy and elsewhere in Rome. But by far the most successful (and obvious) way to foster the inter-cultural mix that we so desire is to have foreign Fellows live in our midst.

The presence of Italians within our community should be seen as part of a broader international exchange. Each year we have three scholars from countries of the former Soviet bloc on fellowships offered by the Mellon Foundation. We also have a Russian artist (we've had both writers and painters) sponsored by the Joseph Brodsky Memorial Fellowship Fund.

The question is therefore not whether to revive the Academy's program that offers fellowships to Italian scholars and artists but how. As for identifying outstanding young scholars, we are near to concluding an exchange agreement with the Scuola Normale Superiore di Pisa that will permit one of their students to spend a year at the American Academy, as well as for one of our fellows to spend another year in Italy, at that distinguished institution. The making of this accord has certainly been helped by the fact that the director of the Scuola Normale, Professor Salvatore Settis, himself held a Fulbright Fellowship at the American Academy in Rome in 1968.

We are currently seeking a parallel way to identify outstanding young artists, that is, by first locating an institution that conducts a rigorous national entry competition, so that we can be reasonably assured each year of having a pool of highly qualified candidates. And so the plan is to bring Italian Fellows back into the Academy just as soon as we are able to afford it.

News From Rome

Dana Prescott, Andrew Heiskell Arts Director

ing of space, dishes, daily life. This year's Fellows have distinguished themselves not only professionally but on a personal basis as well. The sense of community, from sharing childcare to circulating poetry via email; from requesting group *permessi* to sharing studio space and visitors, seems stronger than ever this year.

Events organized by Fellows abound, from open studios and open studios this winter, to a children's art show planned for the Cryptopoticus this spring. More and more families are fully integrated into the fabric of Academy life.

Our public events in the arts this year have nothing to do with laundry but have much to do with our on-going commitment to involve the Italian community in our activities. Events ranged from concerts with Nuovi Spazi Musicali and Nuova Consonanza to a wonderful presentation on Dan Flavin's work. *Rome Collects* was our fall exhibition highlighting contemporary Italian art from public and private collections throughout Rome. Special thanks are due to Shara Wasserman and Ludovico Pratesi for organizing this spectacular show. Having Lee Hyla FAAR'91, RAAR'05 here as our Composer in Residence was welcome and gratifying as was the Academy's homage to Luciano Berio, a concert held at the new Renzo Piano auditorium featuring the Academy's Music Liaison, Richard Trythall FAAR'67, RAAR'71, and Tony Arnald. Thanks to a DOE grant, we were able to mount a beautiful small exhibition in the Fototeca di Gatteschi's photographs.

The winter brought an equally full program of events, starting in January with a conference on the history of music at the Academy led by Martin Brody RAAR'02. Visits from Michele Oka Doner and painter Mary Heilmann were featured through public lectures in February. This month also saw the opening of *Spellbound by Rome*, an exhibition celebrating the Anglo-American community in Rome (1890-1914) and the founding of the Keats Shelley house, curated by our own Christina Huemer, Drue Heinz Librarian.

The spring, as of this writing, looks equally exciting with a major lecture by architect Charles Gwathmey RAAR'05 to be held in the Acquario Romano, co-sponsored by the Ordine degli Architetti. Italian artist, Maria Dompe will present her dramatic, one-night-only façade installation piece called *Tibet for Freedom*. Artist Laurie Simmons RAAR'05 will also give a lecture and readings by Azar Nafisi (*Reading Lolita in Tehran*) and Frank McCourt RAAR'02 (*Angela's Ashes*, *Tis*) will certainly draw crowds. Of course the year is most visibly punctuated by the end-of-year events by our own Fellows through Open Studies/Open Studios, the Fellows' Concert, and Fellows' Readings.

So, let the laundry at home wait! Check the website, get on a plane, and join us for any and all Academy activities. We look forward to welcoming you back.

Spellbound by Rome a hundred years ago

Christina Huemer, Drue Heinz Librarian

Several early Fellows are featured in the Spring 2005 exhibition at the Academy: *Spellbound by Rome: The Anglo-American Community in Rome, 1890-1914, and the Founding of the Keats-Shelley House*. This exhibition, divided among four locations (the others are the Keats-Shelley House, the American church of St. Paul's Within-the-Walls, and the Museo Hendrik Christian Anderson), evokes the Rome of a century ago.

The exhibition (February 16 - April 16, 2005) reflects the Academy's historic ties with the Keats-Shelley House. One day in 1903, Robert Underwood Johnson, an American poet and journalist visiting Rome, stopped to see the house in Piazza di Spagna where the poet John Keats had died eighty-two years earlier. He found the *casa rossa* at no. 26 in perilous condition and began a campaign to save it, as a memorial to Keats, Shelley, Byron, and the other Romantic poets. He was aided by the British diplomat James Rennell Rodd and by prominent members of the Anglo-American community in Rome. Italian anglophiles also embraced the project, and the Keats-Shelley Memorial House was opened to the public on April 3, 1909.

For the *Spellbound by Rome* exhibition, the Library candelabrum (right) was restored, thanks to the generosity of Elizabeth Bartman FAAR'83 and Andrew P. Solomon. Architect Gorham Phillips Stevens originally commissioned this bronze candelabrum from the Sangiorgio Gallery in 1914. It stood in the main reading room of the Library until 1991. The restorers, Aldo and Beatrice Frasca, discovered that it was a copy of a 15th-century bronze candelabrum formerly in the cathedral of Pistoia (left).



Thus the Keats-Shelley House, now celebrating a multi-year centenary, is a memorial not only to poets and poetry but also to the idealism and enterprise of its founders. These were men and women whose lives already intersected to a great extent. They met each other at salons or in artists' studios or at the opera; some of them attended the same churches; some rode or hunted together in the Roman Campagna; all followed the progress of archaeological excavations and watched their native or adopted city change and grow. The presence of British and American expatriates and visitors in Rome had a long history, but by the early twentieth century the heyday of the artistic and intellectual community had passed. Those who remained were "spellbound by Rome," buffeted by the political and social changes that accompanied the turn of the twentieth century but loyal to an older, romantic vision of their chosen City.

The section in the American Academy presents a selection of works by artists of the period. Three of these were directors of the Academy: George Breck FAAR 1899, Frederic Crowninshield, and Gorham Phillips Stevens. Elihu Vedder and Augustus Saint-Gaudens were among the Academy's strongest supporters. Paul Manship FAAR'12 and Albin Polasek FAAR'13 are represented by sculptures in the courtyard. Paintings by their Italian friends are included. Patrons of the period are also featured: Richard Norton, director of the American School of Classical Studies, assembled the antiquities installed in the courtyard. Other scholars, such as Thomas Ashby and Esther Van Deman FASCSR'09, contributed to the archaeological collections. George Washington Wurts and Henrietta Tower Wurts, the Academy's neighbors in the Villa Sciarra, amassed an impressive collection of Russian and Italian art. By the time the "new" McKim, Mead White building was completed in 1914, it was already part of a culture of philanthropy and good taste.

The exhibition is accompanied by a selection of music of the period, an exhibition catalog (published by Palombi), and a booklet of walking tours to other works of art around the city.

Recent Society of Fellows Events

Edited by Wendy Heller FAAR'01

Returning Fellows Celebration

Sunday, October 24, 2004, New York City

A reception to welcome home the returning 2004 Fellows was held at the home of James L. Bodner FAAR'80, president of the Society of Fellows. This was followed by a concert at the Guggenheim Museum, featuring compositions by Mason Bates FAAR'04 and Kevin M. Puts FAAR'02.

An Evening at the Sculpture Center

Thursday, October 28, Long Island City, New York

The Society of Fellows in collaboration with the Sculpture Center presented an evening in the Arena, featuring an installation by Rita McBride FAAR'92, with a reading by Mary Camponegro FAAR'92, from her writing *The Spectacle and Doubt Uncertainty Possibility Desire*.

The Castellani and Italian Archeological Jewelry

Thursday, December 16, New York City

Stefanie Walker FAAR'01, Curator, The Bard Center for the Studies in the Decorative Arts, Design, and Culture led a tour of her exhibition *The Castellani and Italian Archaeological Jewelry* at the Bard Graduate Center, followed by a reception.

New Year's Eve in Rome

Friday, December 31, 2004, Rome, Italy

The Society of Fellows sponsored the second annual New Year's Eve Party at the American Academy in Rome. Organized by Jackie Saccoccio FAAR'05, George Stoll FAAR'05 and Franco Mondini-Ruiz FAAR'05 and held in Franco's top floor studio and adjoining terrace, the party was enlivened by dancing, drinks, and the unofficial fireworks over the Roman sky.

AIA / APA Reception

Saturday, January 8, 2005, Boston, MA

A reception on the occasion of the annual meetings of the Archaeological Institute of America and the American Philological Association was held at the elegant Isabella Gardner Museum in Boston.

College Art Association Reception

Friday, February 18, 2005, Atlanta, GA

A reception on the occasion of the annual conference of the College Art Association was held at the Academy of Medicine, built in 1941 and designed by Philip Trammell Shutze FAAR'20.



CASTELLANI AND ITALIAN ARCHEOLOGICAL JEWELRY. Stefanie Walker FAAR'01 surrounded by gold and jewels at the Bard Center tour.



AIA / APA RECEPTION. Michael N. Hersch FAAR'01 and Karen E. Hersch FAAR'01, at the Isabella Gardner Museum.

Photo by Jan van Steenwijk



CAA RECEPTION. Caroline Goodson FAAR'03, Areli Marina FAAR'01, John Marciari FAAR'98 (with baby Beatrice!) and others.

SOF Oral History: Richard Brilliant FAAR'62

Interviewed by Elizabeth Bartman FAAR'83



Richard Brilliant FAAR'62

For the last five years, the College Art Association has honored a distinguished scholar by devoting a session to him or her at the annual conference. This year's distinguished scholar is one of our own - Richard Brilliant FAAR'62, historian of Greek and Roman art and professor emeritus at Columbia University. As he was one of the early contributors to the Society of Fellows Oral History Project, we thought it would be fun to share with you some of his recollections of life in Rome and the Academy more than 40 years ago. In the following very brief excerpts from his conversation with former Society of Fellows president Elizabeth Bartman FAAR'83, on March 13, 2000, Richard tells us what it was like to be an American scholar of ancient art in Rome at the dawn of the Italian miracle, what he did for carnevale, and how he acquired his signature mustache.

Elizabeth Bartman: So did you live in the immediate area in one of the Academy apartments?

Richard Brilliant: No. I lived in an apartment that I found myself... And of course in the period of my fellowship I was given a study in the Academy, and was often part of the active life in the Academy, even though obviously I

went home most of the time to my family, and lived a very rich life in the city.

It was a very interesting experience, both being in and outside of the Academy. And of course, one of my closest friends was a man who became my colleague later on at Columbia, that is Alfred Frazer [FAAR'61, RAAR'87] who was a Fellow at the Academy. We overlapped. He was there one year before me, and left one year before I did, but we spent a marvelous time, traveling in Tunisia and in Libya in the spring of 1961. I had been actually in Libya before while I was a Fulbright student in the spring of 1959, but he and I spent six or seven weeks touring around in Tunisia and in Libya, where we had, as you may know, a series of interesting adventures. Including in Tunisia where we were cut off by the FLN when we were examining the ruins of Chemtou near the Algerian border, and but for the grace of God would've wound up dead in some ditch.

Elizabeth: Who do you remember from those years, who stands out? You mentioned Alfred Frazer.

Richard: Well, I was very friendly with Milton Lewine [FAAR'61], and who became also a colleague at Columbia later on, and Donald Posner [FAAR'61, RAAR'69], whose wedding I went to with the then Kathy Weil-Garris... I also obviously got along with the professors in charge, Frank Brown [FAAR'33, RAAR'54, '55] when I was a Fulbright grantee, and Henry Rowell [RAAR'67] when I was an Academy Fellow. Henry liked to run some sort of school. I was too old to be a student in school, so I was not as participating in his Latin reading sessions as he would have liked, but we got along anyway because he was really a very friendly man.

I also met a great number of foreign scholars.... And I would say for me, [the] most important was Salvatore Settimi [ITALIAN FULBRIGHT FELLOW '68], who had a Fulbright at the Academy when I was a Fellow, and he and I have remained friends ever since. In fact, I have been his guest as Lincei professor at the Scuola Normale in Pisa three times, in the 1970s and 1980s. That was obviously as a result of the fact that we spent time together.

So those years were very, very interesting, and I think because I spent time at the Academy and also time outside the Academy ... And because my Italian got to be very good, it meant that I could mix very easily in many parts of the country, without having the kind of linguistic diffi-

culty that many of the Fellows had, who never in fact got out of the Academy or the Academy environment. And I think I was the beneficiary of that very directly.

I also traveled widely, not only in Italy and in North Africa, but basically all over the Mediterranean in those years, sometimes alone, and sometimes with my wife. I went up the Rhine following the Roman limes and towns up the Rhine, and indeed found these experiences very rewarding.

Of course, I should mention that although the first time I was in Rome was in 1951 on my honeymoon, that after 1957 I could figure that I was in Rome at least once a year ever since, sometimes obviously for longer periods of time, because I came back again in 1967/68 with a Guggenheim Fellowship and lived in Rome, again up on the Gianicolo. And then in 1972/73 when I had a senior Fellowship from the NEH, and lived outside of the Porta Flaminia on the river, which was really quite spectacular. These all blend together in my recollection of great years in the city. But I have spent summers in Rome, and I have spent weeks in Rome, so in a sense I consider Rome a second home, but my first home is in Scarsdale.

In the German circles, when I used to be very frequently at the German Archaeological Institute on via Sardegna, obviously I met Paul Zanker and I met Bernard Andreae ... Probably in those years I would be at the German Institute at least once a week, doing research in the library. I'd gone to their lectures on occasion, and obviously got to know several of these people.

And it was probably in conversation with one of the Germans in 1960, or with one of the Italians, that somehow they already knew about my work. When they would meet me, I was obviously in those days much younger, and I also was much thinner than I am now, but I had a nice youthful, American, round face, and they couldn't put together the things that they had heard about me as a scholar with this kid that they were looking at, and it really interfered with my establishing rapport with the people, because they stood on ceremony very much. Italians and Germans did so more in those days than perhaps they do now. What to do, what to do, because I felt it was important to get over this obstacle.

In the end, I decided to grow a mustache, which I did in 1960. It took a few weeks for it to look like something,

and it worked, and that's why I have a moustache to this day, 40 years later.

Elizabeth: Let's go back to your life, maybe your social life, at the Academy. I know you've referred to a Halloween party...

Richard: In the spring of 1962, we decided, he (Milton Lewine) and I, to put on a party, and we went to... Richard Kimball [ACADEMY DIRECTOR 1960-65], and we said "This is what we would like to do. We'd like to invite the faculty and Fellows and students at the various schools in Rome to come to this party gratis." It was to be a costume party, a real Mardi Gras party.

Elizabeth: And there had been no tradition of this?

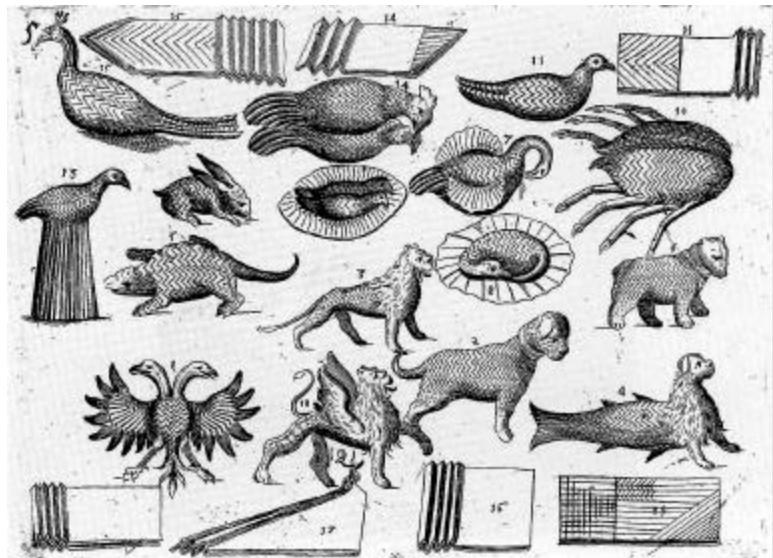
Richard: There was no tradition. I think that there had been, maybe many years before, but there was no recent tradition of it. I don't know how we got the idea, but we did. And so, they gave us 100,000 lira to put this on, which was a pittance. So Milt and I decided to take charge, and in the end we had over 400 people at the party. He handled all the finances, I handled everything else. I hired the bands. We had three bands and a strolling musician. We had a competition for the best costume. And I not only hired all the waiters, many of whom came from the Academy staff but we needed other people, but also bought all the food. And as you know, I don't eat pork, but certainly one of the highlights of an Academy ball was to have these great *porchetta*. So there I went out into the countryside and shopped around, and negotiated for the purchase of these great roast pigs, without ever having eaten any. Everything came together for the party...

The ball started at nine o'clock at night and went on until three or four in the morning, and it was a great success, and it was a lot of fun. But we didn't get a lot of financial support from the Academy to do it. I think that we did it and we did it successfully, but that was because I knew how to bargain and Milton knew how to squeeze blood out of a nickel ... My wife went as Diana of Ephesus, and in order to do this we cut lemons in half and they were sewn on a black dress. And of course the jokers all went around trying to squeeze the lemons to find which one was [not]. At any rate, we had a good time. And I didn't mention we had wine, no hard liquor, but a lot of wine.

To see a transcript of the entire interview with Richard Brilliant, please visit www.sof-aarome.org.

The Art of Napkin Folding in Baroque Italy

Stefanie Walker FAAR'01



Mattia Giegher, *Trattato sul modo di piegare: Gli tre trattati*. Plate 5.

In the hands of deft washerwomen, through starching, ironing, and meticulous folding, even lowly table linens can be turned into artistic productions. The amusing and intriguing picture comes from a 1639 treatise on folding napkins. It confirms what other descriptive accounts tell us, namely, that this kind of table origami was an integral part of the elaborate decorations devised for seventeenth-century banquets, especially in Italy and Rome.

Plate 4 of the book *Gli tre trattati*, shows napkins at different stages of the folding process. Illustrated are several initial forms with rectangular or triangular shapes laid into narrow parallel folds, straight, curving, or zigzagging. A triple-tiered fan reminiscent of a peacock's tail, a whole fish (perhaps a sturgeon?), two ships, and even a turreted fortress represent some of the fantastical final products. Other engravings show similar groups of napkins formed into a multitude of animals, heraldic shapes, and buildings.

Nothing is known about the author of the text and illustrations beyond what can be gleaned from the pages of the book itself. His name was Mattia Giegher, from Moosburg in Bavaria, and was the steward (*scalco*) of the "German nation" at the University of Padua, a kind of meeting house or fraternity of German law students. His book includes two further sections: on the refinements of meat carving, which was another Italian specialty, and on menu selections appropriate for different seasons. The slim volume belongs to a rich tradition of similar cookbooks and instruction manuals that were published in Italy since about the mid sixteenth century, such as Cristoforo di Messisbugo's *Banchetti, composizioni di vivande e apparecchio generale* (1549) and Bartolomeo Scappi's, *Dell'arte del cucinare* (1570).

The traditional *pane e coperto* at Italian restaurants, the separate charge for bread, cutlery, and napkins, was an annoying surprise for many foreign visitors and is now fast disappearing. Yet it is perhaps the last vestige of the much older, more elaborate tradition belonging to the history of the arts of the kitchen and table in Italy, still much admired today.

Garden Rains and Stains upholstery conservation in context

Deirdre Windsor FAAR'01 and Hetty Startup, Zimmerman House Administrator, Currier Museum of Art

Giegher's treatise on the method of folding (*Trattato sul modo di piegare*) is intended to explain, not to mystify the technique, but in spite of references to certain illustrations the concise instructions still seem enigmatic, at least to this writer. A basic pattern called *spina di pesce*, is perhaps best translated as "herringbone" and calls for laying the linens in two sets of folds crisscrossing each other. This allows for the creation of bulging shapes, to which other pieces could be attached. Complex constructions clearly used more than one napkin and pieces of different size. Through experimentation one might be able to recover this lost art; in Vienna there supposedly are some elderly ladies, descendants from the Imperial kitchens, who can still fold napkins into swans and other animal shapes.

Beyond adding to the decorative quality of a table, the primary function of napkins was to cover individual pieces of bread, placed at each seat. Since much of eating in the sixteenth and seventeenth centuries still included using one's hands, an abundance of fresh napkins at the table signaled the good manners and refinement of the banquet's host. Messisbugo mentions decoratively folded napkins made for a fish banquet in Ferrara as early as 1529; a 1581 writer lists arches, animals, and even mythological figures made of linens in the "new forms...that one sees in these good times in Rome." In 1668 the papal treasury paid the Roman designer Giovanni Pietro Schor the handsome sum of 50 silver *scudi* for the design of a napkin construction representing the coat of arms of Christina of Sweden, the guest of honor at a November reception. The latest documented instance of this kind of artistic napery is the lavish banquet of 1687, hosted by Lord Castelmaine, the English ambassador in Rome.

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Preservation in the broadest sense of the word reveals its true meaning when there is a strong relationship between the object, its use, and its context within an architecturally significant environment. So began the premise of a fruitful dialogue between Deirdre Windsor, Principal of Windsor Conservation and Hetty Startup, the Currier Museum's Zimmerman House Administrator. Beginning in 2002, they started a conservation program for the original upholstery fabrics on public view at the Isadore J. and Lucille Zimmerman House in Manchester, New Hampshire. Frank Lloyd Wright designed the Zimmerman House, owned and operated by the Currier Museum of Art, in 1950. As his clients, the Zimmermans embraced Wright's unique vision for residential design in conjunction with his use of simple modern design fittings and furnishings. The Zimmermans lived in this classic "Usonian" house for almost 36 years, immensely satisfied with its beauty and its impact on their lives.

As the sole owners, Dr. Isadore and Lucille Zimmerman bequeathed their home and its entire contents to the Currier Museum in 1988. It is the only Wright home open to the public in New England and represents an outstanding example of his approach to domestic architecture at mid-century. Wright's approach to design was what he called 'organic'; he designed homes like the Zimmerman House to have implied connections between inside and outside space using devices such as covered walkways, loggias, bays spaced with piers, and mitered glass corners to doorways and entrances. The Zimmerman House is distinctive for the richness of its materials and the quality of its craftsmanship. The main building material used is a fine matt-finished red brick and it is this use of brick combined with glass, concrete and upland Georgia cypress wood that comprise the construction materials of the home. The interior also features Wright-designed, built-in and movable cypress and cypress veneer furniture; almost all pieces of furniture have a high-figured, warm orange grain. The original upholstery fabrics match these colors and textures of the home's building materials.



FIG. 1 View of the terrace and backyard, Zimmerman House, 1952
Photo by Ezra Stoller ©Esto

interpretation is the late 1950's and 1960's. Due to this mandate, it is important to insure the longevity of the original textiles. Along with current historic house collections care, stabilization treatments and other recommendations were made for minimizing potential damage from exposure to the environment and from visitors accessing the house as part of a seasonal tour program. Diminishing the ongoing risks to these sensitive furnishing textiles on open display is the biggest challenge.

The fabrics used throughout the Zimmerman House for upholstery, bedcovers, curtains and pillows are a rare example of surviving original textiles selected by Frank Lloyd Wright (Fig. 2). The fabrics used for the furniture upholstery were possibly designed by Dorothy Leibes, whose work Wright appreciated and recommended to other clients in the 1950's. Leibes used many Bauhaus innovations in her designs including the use of plastics, cellophane, Lurex and novelty yarns, rather than complex weave structures. (See Weltge, S. W. *Women's Work Textile Art from the Bauhaus*, San Francisco: Chronicle Books, 1993.) There are a number of different upholstered furniture designs featured in the Zimmerman House. These include music stand stools, hassocks, dining loggia chairs and the quintessential cypress and plywood long bench with cushions (Fig. 3).

The mere fact that the original upholstery still exists in tact is a testament to the Zimmermans' insight into the importance of preserving all the original design elements of their house. However, there are challenges to insuring their preservation now that the house is visited by at least 4,000 people per year. In the assessment of the condition of the textiles, it is clear that their fiber content and weave structure were not necessarily appropriate material choices for furnishing fabrics. Extensive use of the furniture for nearly four decades by the Zimmermans has left the fabrics in varying stages of disrepair. The coarse golden yellow and rust colored fabrics used to upholster cushions, chairs and stools are inherently weak as the main element is ramie - Boehmeria nivea L. - a short bast fiber that has little inherent strength or resiliency. Blending sharp metallic, plastic and Lurex yarns woven in with weaker ramie, wool and rayon yarns has caused severe mechanical damage along with general wear from use. The relatively open weave structure with this fiber content is clearly not a sturdy or practical choice for the home's upholstery show fabrics. Since the house was opened to the public, visitors have not been allowed to sit on the furniture, but long-term exposure to fluctuating temperatures, humidity and exposure to sunlight over the last 55 years has contributed to their stressed condition. Despite the ongoing deterioration of the textiles, however, the museum is dedicated to preserving all original materials and seeking to clarify where and when future reproduction fab-

rics might be appropriate.

The most critical condition problem relating to the upholstered furniture is the instability of the original foam cushions. The wood frames of most of the furniture are covered with foam that was manufactured by the Firestone Tire and Rubber Company using the trade name Foamex. The foam is a latex product and it is in an advanced stage of degradation from photo-oxidation so that it has become hardened, granular and misshapen due to shrinkage of the material. The granular form of the latex has worked its way through the fabric

FIG. 2 Garden Room interior
Image courtesy of Windsor Conservation



show covers requiring extensive suction cleaning with a H.E.P.A. vacuum. Due to the degradation and off gassing of the latex, in keeping with current conservation practice, new Ethafoam™ forms were custom shaped by Windsor Conservation to replace and to fit the latex foam. These replacement cushion forms are covered with a layer of thermo-bonded polyester fiber batting and linen, which are stable, inert materials. Conservation treatment to date has also involved stabilization of the original fabric show covers in areas of wear or loss by inserting custom dyed linen fabric underneath the damaged area and supporting it with conservation stitching techniques prior to inserting new cushions. Stain reduction was achieved by using a controlled suction device with deionized water and an anionic surfactant as a solvent to reduce stains, neutralize the fibers and improve the overall appearance. The visual impact of the degraded misshapen cushions and soiling of the fabric severely alters the aesthetic experience and the original intentions of the architect (Fig. 4). Wright's fusion of clean horizontal lines in the architecture in unison with interior furniture design lines is lost by the physical changes in the materials of the furnishing fabrics. The conservation plan in place proposes to eventually replace all latex foam cushions with an inert archival material restoring the correct form and horizontal emphasis of Wright's interior vision (Fig. 5).

As work has begun, there remains a caveat to the proposed course of treatment. Although the main goal for upholstery conservation is to preserve all aspects of the material, there is an increasing awareness by conservators and curators to consider the idea of preserving evidence of an artifact's history. It is a known fact that the hassocks were taken outdoors to the garden terrace during the warmer seasons in what were no doubt variable weather conditions. The stains from outdoor use and wear patterns, including perhaps being exposed to rain showers, are evidence of this history. When evidence is embodied in an object in the form of physical change such as stains, abrasion and degradation, it still speaks of human use in a context that now becomes a part of the artifact. One could argue that to remove the charac-



FIG. 3 View of the long bench before conservation treatment
Image courtesy of Windsor Conservation

teristic way in which the upholstered furniture has changed from human and environmental exposure would eliminate this aspect of the object's evidence of use. Thus, the current shape and condition of the furniture could be interpreted as material evidence of the owner's experience of their house, their love of its outdoor living opportunities and of the garden. In dealing with conceptual issues like this, one must weigh and balance the requirements for preservation of the object with preservation of the historical evidence. The complexities of conserving upholstery in context illustrate the importance of dialogue between conservators and curators to discover these associations, thus preserving a more complete history of this house, its owners and the intentions of its famous architect. The Currier Museum of Art and Windsor Conservation are fully committed to realizing a long-term solution to save the textiles and their vital relationship to the furniture and the interior design of the home.

FIG. 4 Hassock before conservation treatment, 2004



FIG. 5 Hassock after conservation treatment, 2005



Rome Prize Winners 2005-06

ANCIENT STUDIES

Dorothy and Lewis B. Cullman Post-Doctoral Rome Prize Fellowship
Kimberly Bowes
Assistant Professor, Fordham University
New York, NY

Samuel H. Kress Foundation / Irene Rosenzweig Pre-Doctoral Rome Prize Fellowship
(year one of a two-year fellowship)
Hendrik William Dey
Interdepartmental Program in Classical Art and Archaeology, University of Michigan
Princeton, NJ

National Endowment for the Humanities / Andrew Heiskell Post-Doctoral Rome Prize Fellowship
Carlos R. Galvao-Sobrinho
Assistant Professor, Department of History, University of Wisconsin - Milwaukee
Whitefish Bay, WI

Arthur Ross Pre-Doctoral Rome Prize Fellowship
Jacob A. Latham
Department of Religious Studies, University of California, Santa Barbara
Los Angeles, CA

Samuel H. Kress Foundation Pre-Doctoral Rome Prize Fellowship
(year one of a two-year fellowship)
Sandra K. Lucore
Associate Professor, University of Tokyo; Department of Near Eastern and Classical Archaeology, Bryn Mawr College
Tokyo, Japan

Samuel H. Kress Foundation / Frank Brown / Helen M. Woodruff Fellowship of the Archaeological Institute of America Pre-Doctoral Rome Prize Fellowship
(year two of a two-year fellowship)
David Petrain
Department of the Classics, Harvard University
Cambridge, MA

ARCHITECTURE

Arnold W. Brunner Rome Prize Fellowship
Alex Schweder
Principal, Alex Schweder Projects; Howard House, Seattle; Henry Urbach Architecture, New York
Seattle, WA

FOUNDERS ROME PRIZE FELLOWSHIP

Elisa Silva
Architect
New York, NY

DESIGN

Rolland Rome Prize Fellowship
Pamela Hovland
Designer, Pamela Hovland Design; Critic, Yale University School of Art
Wilton, CT

Cynthia Hazen Polsky and Leon Polsky Rome Prize Fellowship
J. Meejin Yoon
Assistant Professor, Department of Architecture, Massachusetts Institute of Technology; MY Studio, Boston / New York
Boston, MA / New York, NY

HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize Fellowship
Paula M. De Cristofaro
Paintings Conservator, San Francisco Museum of Modern Art
Oakland, CA

National Endowment for the Arts Rome Prize Fellowship
Robert E. Saarnio
Director, Historic Houses / Curator, University Collections, The Johns Hopkins University
Baltimore, MD

LANDSCAPE ARCHITECTURE

Garden Club of America Rome Prize Fellowship
Richard Barnes
Photographer / Artist
San Francisco, California

Prince Charitable Trusts Rome Prize Fellowship
Anita de la Rosa Berribetia
Associate Professor of Landscape Architecture, School of Design, University of Pennsylvania
Princeton, NJ

LITERATURE

Joseph Brodsky Rome Prize Fellowship, a gift of the Drue Heinz Trust / American Academy of Arts and Letters
Craig Arnold
Assistant Professor of Poetry, University of Wyoming
Laramie, WY

John Guare Writer's Fund Rome Prize Fellowship, a gift of Dorothy and Lewis B. Cullman
Aaron Hamburger
Author
New York, NY

MEDIEVAL STUDIES

Andrew W. Mellon Foundation Post-Doctoral Rome Prize Fellowship
F. Thomas Luongo
Associate Professor of History, Tulane University
New Orleans, LA

MODERN ITALIAN STUDIES

Millicent Mercer Johnsen Post-Doctoral Rome Prize Fellowship
Patrick Barron
Assistant Professor, Department of English, University of Massachusetts, Boston
Boston, MA

Donald and Maria Cox Pre-Doctoral Rome Prize Fellowship
Chris G. Bennett
Department of the History of Art, University of Michigan
Ann Arbor, MI

Paul Mellon Post-Doctoral Rome Prize Fellowship
Patricia Gaborik
Associate Lecturer, Department of French, Italian, and Comparative Literature, University of Wisconsin - Milwaukee
Milwaukee, WI

MUSICAL COMPOSITION

Frederic A. Juilliard / Walter Damrosch Rome Prize Fellowship
Susan Botti
Assistant Professor of Music Composition, Department of Music, University of Michigan
Ann Arbor, MI

Samuel Barber Rome Prize Fellowship
Charles Norman Mason
Professor of Composition, Birmingham-Southern College; Executive Director, Living Music Foundation
Birmingham, AL

American Academy in Rome

RENAISSANCE AND EARLY MODERN STUDIES

Phyllis G. Gordan Pre-Doctoral Rome Prize Fellowship
Jana Elizabeth Condie-Pugh
Department of History, Northwestern University
Evanston, IL

Marian and Andrew Heiskell / Samuel H. Kress Foundation Pre-Doctoral Rome Prize Fellowship
(year two of a two-year fellowship)
Janna Israel
Department of Architecture, History, Theory, and Criticism Section, Massachusetts Institute of Technology
Cambridge, MA

Lily Auchincloss Pre-Doctoral Rome Prize Fellowship
Peter A. Mazur
Department of History, Northwestern University
Evanston, IL

National Endowment for the Humanities Post-Doctoral Rome Prize Fellowship
Emily Wilson
Assistant Professor of Classical Studies, University of Pennsylvania
Philadelphia, PA

VISUAL ARTS

Chuck Close Rome Prize Fellowship
Boyce Cummings
Painter
New York, NY

Jules Guerin Rome Prize Fellowship
Yun-Fei Ji
Artist
Brooklyn, NY

John Armstrong Chaloner / Jacob H. Lazarus - Metropolitan Museum of Art Rome Prize Fellowship
Ward Shelley
Artist
Brooklyn, NY

Joseph H. Hazen Rome Prize Fellowship
Carrie M. Weems
Visual Artist
Syracuse, New York

Tessuto Romano

Cheryl Barton FAAR'04



The Palatine, Stratigraphic Column / Core Sample collage
All images courtesy of Cheryl Barton

Urban landscapes encode multiple ideas in many planes occupying the same space. During my tenure at the Academy, I employed painting, photography, and collage to consider the natural and cultural ideologies from which built landscape forms emerge. The 'stratigraphic section', used to describe geologic strata, and a topographic metric, based on the elevation above sea level where the Cloaca Maxima enters the Tiber, generated the framework for site investigations. Digital *assemblaggi* or "core samples" of the landscapes of five specific places were the result.

Site selection was based on a decidedly personal and poetic response to the urban landscapes I encountered as I walked and photographed in and around Rome. When I returned to my studio from each walk or road trip, I painted or collaged miniature sketchbook studies to record the sense of that place. Initially, these studies were

small horizontal rectangles with a proportion ratio of 1:4, dictated by the sketchbook page. One morning, I entered my studio to find that a window had blown open during a storm and the contents of the room were in complete chaos. One of the studies, however, clung to a wall, held by a single push pin. The sketch had pivoted on the pin to become *vertical* and the 'geologic column' idea materialized as a device for portraying urban landscape.

I began to focus on five sites: Centro (Central Rome), Palatino (The Palatine), Caracalla (Baths of Caracalla) and San Leandro (the San Leandro neighborhood near Termini Station); the fifth "core sample" was in Pompeii. I enlarged the format to 60 x 15 cm collage-paintings, retained the 4 to 1 vertical-to-horizontal ratio and layered in a slightly irreverent narrative of geologic terms that also describe culture.

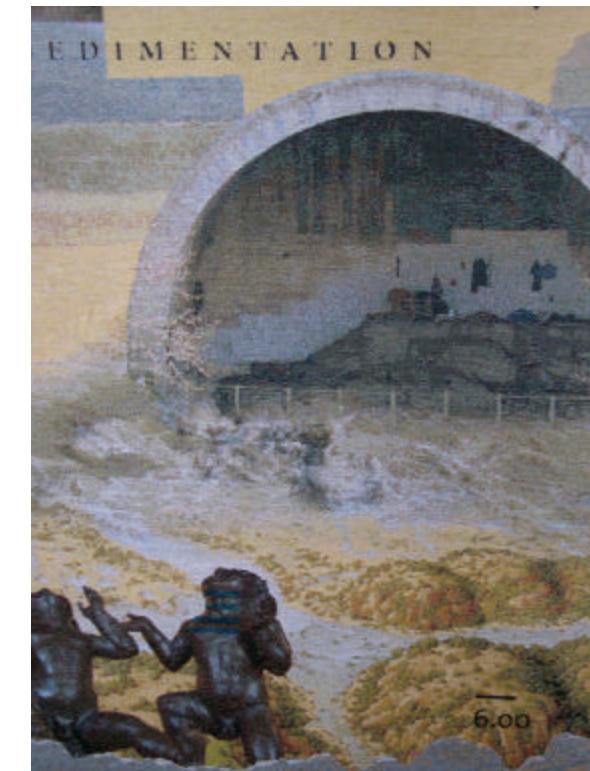
Ultimately, it became apparent that the columns needed to be scaled so that they could make an architectural

space; consequently, I moved to a 'digital assemblage' strategy. A series of five digital *assemblaggi* (stratigraphic 'columns') of portions of my photographs and paintings evolved and these were printed onto 1 meter by 4 meter vellum panels. For my show at the Academy, I wrapped the paper columns around a plexiglass frame to form literal, three-dimensional columns that hung from the ceiling as a portico. They were up-lit for dramatic effect at night. Flat, un-wrapped digital printouts were also exhibited in my studio with the smaller paintings and collages.

I then became intrigued with the tapestry-like quality of the work and, at the urging of Dana Prescott and my fellow Fellows, began to explore options with textile fabricators in Italy. At the Ratti Foundation Library in Como, I rediscovered my passion for jacquard textiles. Their highly tactile quality - the topography or landscape of the fabric itself -

seemed like the appropriate medium to express landscape stratigraphy.

An interesting and coincidental magic emerged during the production of this edition of the tapestries. The jacquard loom was invented in 1805. It presented a new weaving technology driven by punch cards and, consequently, it became a precursor for the later invention of the computer. (This is obvious if you think of 'warp' and 'woof' as pixels.) The computer evolved in its direction and developed a rich and elaborate 'color space' with thousands of color options. The Jacquard loom, however, never expanded its color space much beyond what was originally invented - perhaps 25 rather

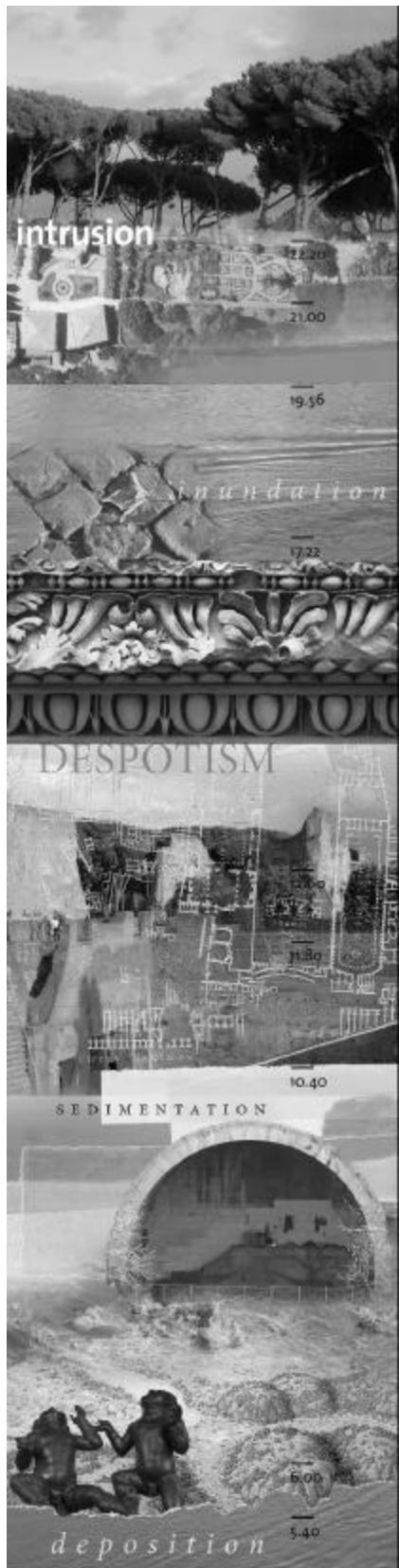
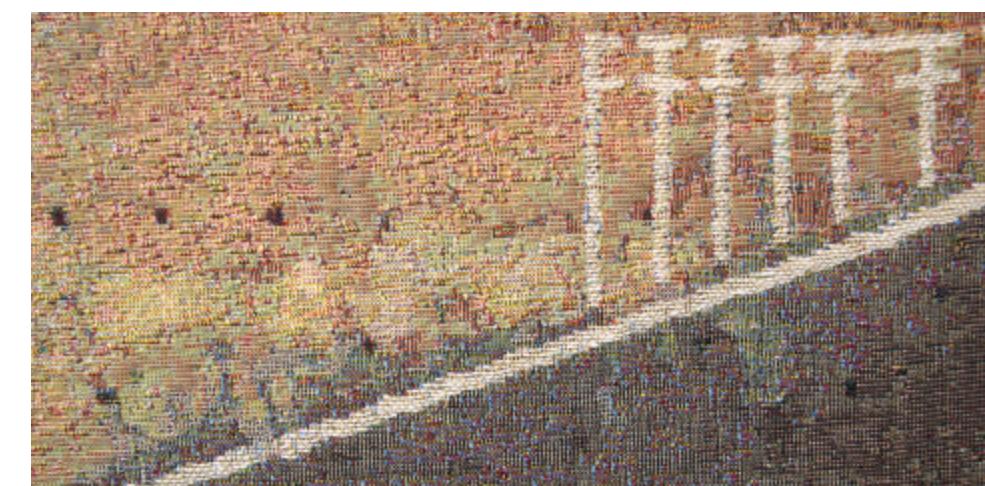


Detail of the Palatine tapestry, showing the Cloaca Maxima

muted colors. Since my images and colors were digital, no Jacquard loom could actually have 'read' and produced them until just last year. A team of artists in the San Francisco area had developed a translation program in 2003 that allowed a Jacquard loom to 'read' and produce about 250 colors. A small family-run mill in Belgium is, to date, the only location in Europe or the US willing to work with this experimental technology.

Edition One of *Tessuto Urbano* was fabricated in Belgium last fall.

BELOW: Detail of the Palatine tapestry LEFT: Stratigraphic Column digital image used for the Palatine tapestry



The Art of Biography

moderated by Anthony Grafton RAAR'04

On November 18, 2004, the Friends of the Library sponsored a panel discussion on The Art of Biography at the New York Public Library, moderated by Academy Trustee Anthony Grafton RAAR'04, Professor of History at Princeton University and the author of many books, including a two-volume biography of Joseph Scaliger, a sixteenth-century philologist and historian of chronology. The panelists were Academy Trustee Barbara Goldsmith, biographer of the early feminist Victoria Woodhull and the scientist Marie Curie; Nancy Siraisi, Professor Emerita at Hunter College and the CUNY Graduate Center and biographer of two major Renaissance doctors, Taddeo Alderotti and Girolamo Cardano; and Jean Strouse, Director of the Cullman Center at the New York Public Library who has written on Alice James, the sister of William and Henry James, on the financier-collector J. P. Morgan, and produced an oral history of the Bill and Melinda Gates Foundation. The event drew an overflow crowd, but the presentations were so stimulating that we would like to present some excerpts below for those who couldn't be there. A full version is available on the SOF website, www.sof-aarome.org.

Harry Evans FAAR'73, RAAR'91

ANTHONY GRAFTON: Biography always charms us. It is always in vogue. It has always been in vogue. Romans smacked their lips and raised their eyebrows over Suetonius' *Lives of the Emperors* just as we smack our lips and raise our eyebrows over lives of Lytton Strachey and Virginia Woolf and other worthies of the modern age. It is always popular. It is always readable. It is always criticized. Every time a new literary biography appears, it attracts the flock of reviews that say, "Tsk, tsk, tsk. Biography again? Reducing the creativity of a great individual to the historical circumstances of his or her life." Every time a biography of someone not famous as a literary or political figure comes out - a biography of a great scientist - out come the flock of critical reviews, "Tsk, tsk, tsk. Unsophisticated. How can you think that you can understand science or scholarship or literature or polar exploration just by looking at one life? Sophisticated scholars know that we have to look at groups, classes, social orders, institutions, formations: How naïve to stick with the individual!"

Well, I think that's hogwash myself. I am a serial biographer [...] and I think biography is an extraordinary genre. It's provided me with a kind of intellectual discipline. It has made me reach the parts that other kinds of

historical enterprise didn't make me reach. Because when you undertake a biography, you really have to understand your person from the cradle to beyond the grave. You have to study the bits of the life that don't interest you as well as the bits that do. I think that biography, far from being naïve, is extraordinarily demanding. It's a form that pushes a scholar to try to discover all the evidence, and it's really only in the case of an individual that we can ever hope to do that.

Biography, moreover, seems to me to make it possible for us to reconstruct whole worlds, not through the eyes of a modern social theorist or a self-anointed, deep-thinker of the 21st century; but through the eyes of a person who really lived in that field, who really experienced it, who really shaped it, and all three of our speakers tonight have worked on that sort of person.

I am very glad that the Friends of the Library have invited three distinguished practitioners of the genre.

BARBARA GOLDSMITH: There are no rules about writing a biography, there is no special way of doing it, and that is one of the challenges. At first, finding a subject is like a social meeting: you see somebody who seems rather attractive, or rather repulsive, or rather bright, or rather dumb, and then you start trying to separate image from reality. You start peeling away - like an onion - and you begin to understand that you know nothing about the person, unless you know a great deal about the milieu in which they function. You have to know the social history, the political history, the personal family history, and then you begin to *know* this person.

With Marie Curie, I had, as a child, bought into the myth of this wonderful French woman who discovered the element radium which cured cancer. It was all hogwash. She was Polish, Manya Skłodowska, from a very poor but educated family. Radium was not her great discovery and was only used in cancer treatments for about 20 years before it was replaced with cobalt. Her great discovery was the uses of radioactivity. I had to learn basic science in order to write this book. I am so grateful that Marie Curie died in 1934, because I could understand everything! But after that...forget it!

Before I write a book, I always do a long chronology,

sometimes it's almost as long as the book itself. I record what each character was doing on each day, and if anything unusual happened historically or socially, and then I can begin to see what's going on.

NANCY SIRAISSI: The sixteenth century polymath, Girolamo Cardano was in his own day equally celebrated as a physician, a mathematician, an encyclopedist, an astrologer, a philosopher and an expert on dreams. He was also one of the most famous autobiographers of the Renaissance, leaving an unforgettable self-portrait in his *Book of My Life*.

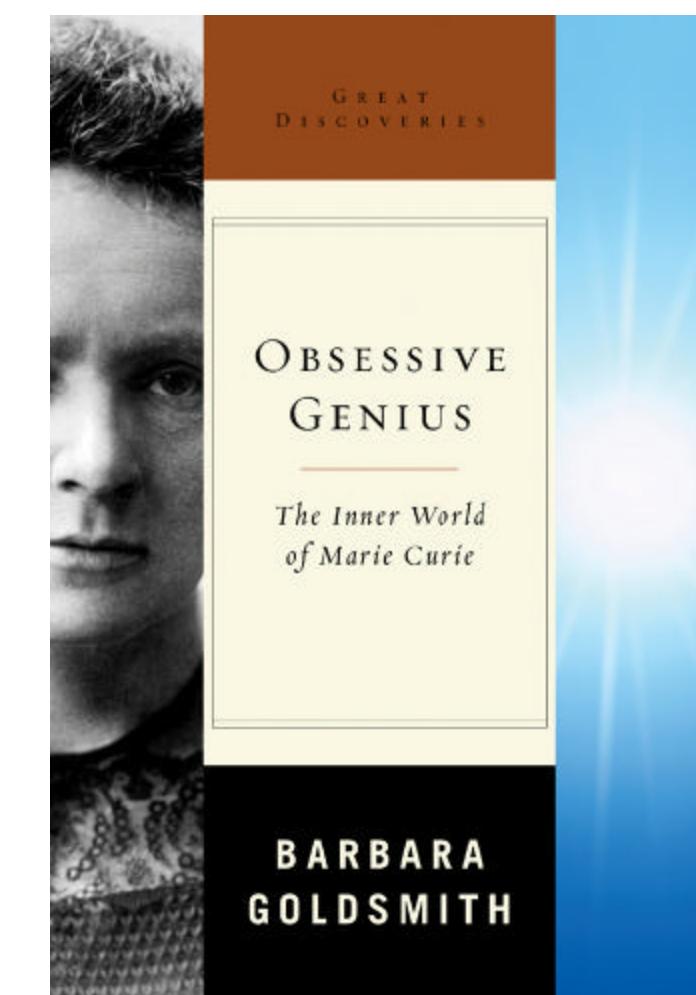
As subject for biography, Cardano presents challenges in several senses. Writing about him involves coming to terms with the powerful, if in some respects misleading, image conveyed by earlier biographers, beginning with Cardano himself; with the extraordinary diversity of his interests and activities; with the very large body of his Latin writings about them; with the complex social and intellectual context in which he lived and worked in Counter Reformation Italy and, briefly, in Northern Europe; and with the absence of all but a few documentary sources and personal papers. My book is a study of the professional life, writings, and ideas of Cardano the physician, that is of a 50-year long sixteenth-century, medical career.

Most of my endeavors involved trying to situate Cardano's medical writings and his autobiographical accounts of his medical career in three interrelated contexts: that of his own ideas in other fields, especially moral and natural philosophy and natural magic; that of the broader picture of sixteenth-century medical ideas and practice; and that of the institutional and social worlds of the cities and universities where he studied, practiced, or taught medicine.

I looked at these people, situations, and events from the standpoint of two themes that in recent years have greatly interested historians of science and medicine in the Renaissance and early modern world: patronage and the relation of the physician and patient [...]. Some of his patients and patrons were sufficiently well known to be traceable from other sources, and in other instances his accounts of cases usually indicate the patient's class, gen-

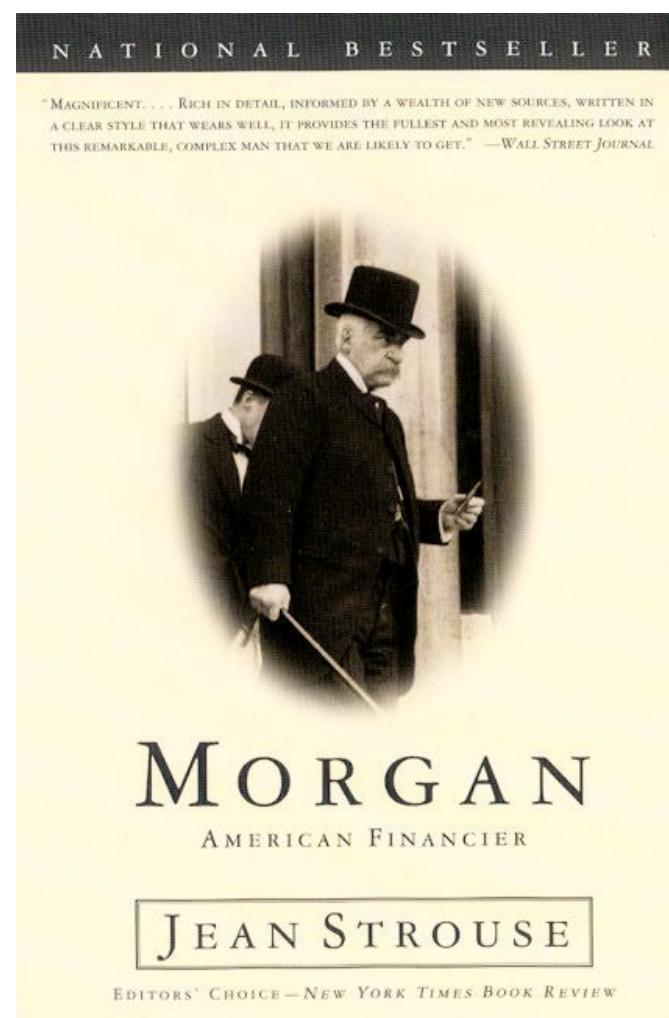
der, and occupation, so that I could build up a social, if not an epidemiological picture of his practice.

Writing about a figure such as Cardano is a very different enterprise from writing a biography of a more modern figure. Similarly, I'm not sure it's ever possible fully to understand a personality as far removed in time and culture as Cardano is from ourselves. But as I spent almost 10 years with him on and off, a sense of his character gradually emerged. The unguarded self-revelations - about his periods of impotence, his bi-sexuality, his conviction of his own great abilities, and his occult powers - that at least until the nineteenth-century either shocked readers or led them to think he was literally mentally unbalanced, perhaps no longer seemed so startling today. Instead, I saw a man who overcame a difficult youth to achieve con-



siderable professional success, someone who throughout his life endeavored to interpret and make sense of himself and his world, and who constantly sought to illustrate theory by example and evidence.

JEAN STROUSE: Alice James didn't do any of the things that would ordinarily prompt someone to write a biography. She was a neurasthenic invalid who spent much of her life in bed with "the vapors," which was a popular thing to do if you were a female in the late nineteenth century. There are all sorts of guesses as to how she would be regarded and treated now: she might be anorexic; she would certainly be considered depressed, and she'd probably be on some kind of medication, and she might



have a relatively normal life. Who knows? But, she lived from 1848 to 1892, when the "science" of "nervous disorders" was, as she herself knew, just being born.

I hesitated for a long time before actually going ahead with this project because she was such a difficult character, but I kept coming back to her story. I thought it could provide a new and interesting angle of vision on an extraordinary family. Its members included William, Henry, two ne'er-do-well brothers, Alice, a rather boring but powerful mother, and an extremely eccentric and complicated father. Also, her life connected to literature and psychology and women's history and the history of medical thinking about nervous disorders in the nineteenth century, all of which interested me. I had many receptors for this story - so against my hesitation and doubts, I went ahead. I thought that if I got too sick of Alice, I could just turn to Henry or William, or women's history, or medical history - and believe me, I did get sick of Alice at certain points.

Writing about a not-famous person, a person who led a semi-private life because of being in a famous family, is an interesting endeavor. Alice had an extraordinary intelligence, voice, and personality. She had no real education, although in that family being at the dinner table was like going to Harvard, because so many brilliant figures came to visit - including Emerson, Carlyle, Thoreau, and Oliver Wendell Holmes, Jr. But as you'll notice, those are all men. No one in Alice's immediate vicinity thought a woman could live an intellectual life, which was the most important thing in the James family.

So this work involved some of the problems that Nancy was talking about - working on the life of someone for whom there is not enough source material. But for me, those problems also conferred certain advantages; I had to write a sort of Jamesian biography. Like most of Henry's novels, the story of his sister's life was primarily an internal one, its dynamics were private, interpersonal, psychological. And it enabled me to give one kind of answer to the question Virginia Woolf famously asked, in *A Room of One's Own*, about what would have happened if Shakespeare had had a gifted sister. Henry James actually did have a gifted sister, and it was possible to see what happened to her.

ANTHONY GRAFTON: I was struck by one common theme, which is the intimacy of the relationship you have with the person whose biography you write. I wonder if each of you would talk just a little bit more about this. On the one hand, it is a little bit like choosing a spouse: You live with these people for a very long time. But my impression is you don't actually have to *like* the person to be a successful biographer. So I wonder if each of you would just talk about this. How do you see that it's that *dead* person at the party that you want to go home with?

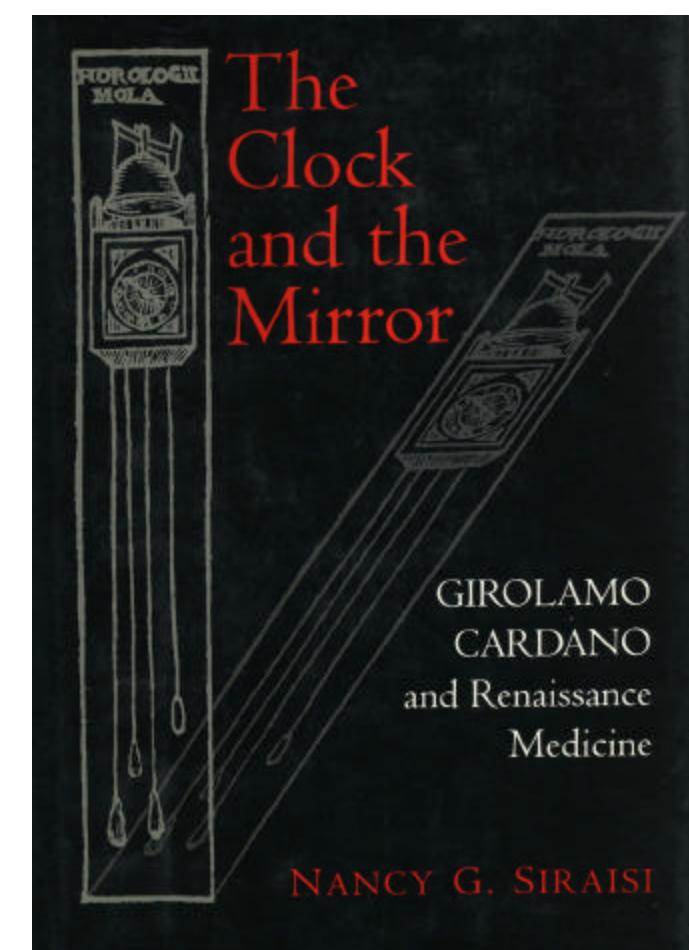
BARBARA GOLDSMITH: You pick a person that you *think* will be somebody that you want to go home with, but it does *not* always turn out that way. [In Madame Curie] I found someone I desperately wanted to take home with me. Here was somebody who had such persistence and such a gloriously clear and simple mind, that one just thought it was breathtaking. It was thrilling for me to meet this obsessive genius and to see what she did, but it was also thrilling for me as a woman because I was brought up in a time where our education told us that woman could have it all: they could raise their children brilliantly, they could pursue their careers, and they would be fulfilled. Well, Marie Curie was a startling example of the fact that you cannot have it all. Her obsession excluded everything else. She gave her children everything in the world but her time and her love. And she had a very tragic and glorious life. That is why I call the book *Obsessive Genius*.

NANCY SIRAISSI: I have a much more prosaic and pragmatic reason for getting interested in Cardano. [...] I have truly to say that I came to Cardano partly by knowing that a friend and colleague I greatly respected had been interested in him, and partly simply by reading him.

As to whether I would like to take Cardano home, it depends on what you mean by that. I would be very interested to have dinner with him. I think he would be a very difficult person to live with for some of the following reasons: I don't think it's right to blame parents when children turn out badly, but it is in fact true that his eldest son, to whom he was devoted, was executed for murdering his wife. His younger son was arrested for robbery and stole from his own father. Certainly, one feels that he had prob-

lems as a family man. [...] So I would love to have dinner with him. I think he would be a most interesting conversationalist. That, perhaps, might be as far as I would go.

JEAN STROUSE: You do live with these people. They inhabit you and you inhabit them. I didn't actually *like* either of my subjects when I started out. I ended up admiring Alice, and respecting the way she dealt with the difficulties in her life; but I never felt that she was a heroine. I specifically did not want to make her into a feminist victim-as-heroine, and I never grew wildly fond of her. One of the great things you get to do at the Academy is to hear extraordinary talents tell you about their work. Nothing is more fascinating than hearing a master talk about his or her work. We've heard three of them tonight.



Drawing On

Rachel Allen FAAR'03

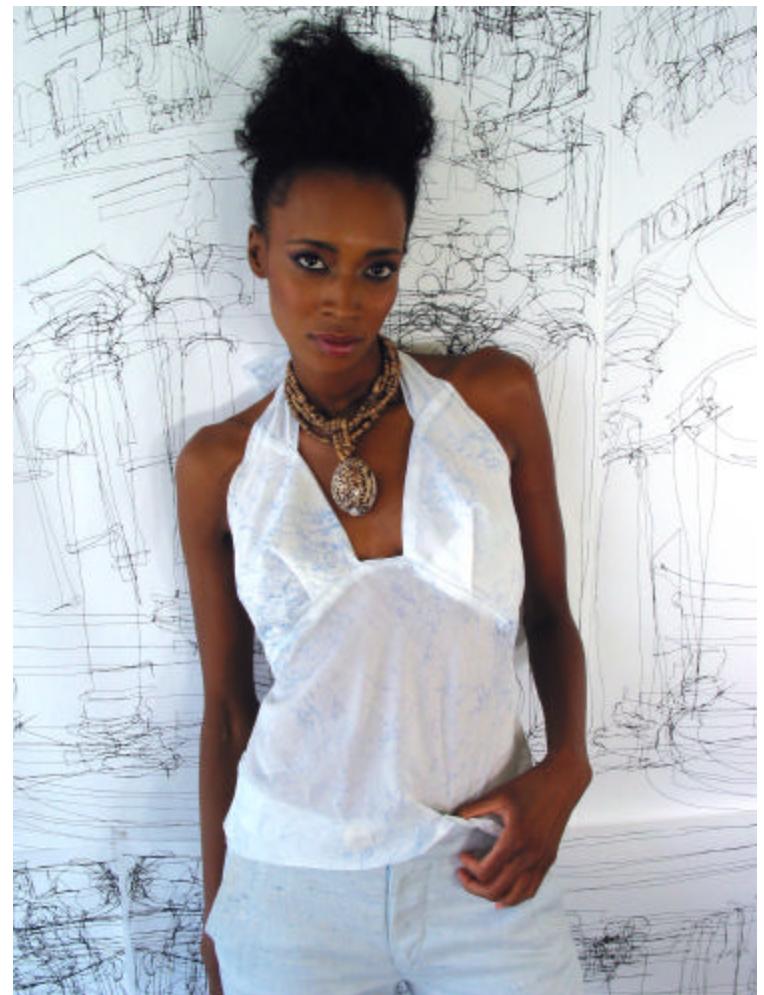


Fig Fashion, Model J1002, halter top

Image courtesy of Fig Fashion

Like so many architects before me, one of the things I did while I was in Rome was to draw Bramante's Tempietto.

I wanted to draw it, but not to end up with illustrations. I didn't want calendar art. I decided to try to distill the act of drawing from its presumed purpose of accurate representation. I thought that perhaps by removing the usual primary task of drawing, representing its object, I could sidestep the bothersome question of whether or not I was doing so accurately.

I started tentatively, by doing blind contour drawings of the building. In this exercise one looks only at the subject while drawing, but the eye may not watch the hand as it draws on the paper. The method was invented by gestalt psychologists and nowadays is usually done as warm-up exercises in figure drawing class. It's tricky; it takes discipline. I almost had to build a visor and sometimes I cheated, I couldn't resist.

I ended up doing a yearlong series of these drawings, at first trying to capture the entire building at once on the page. That

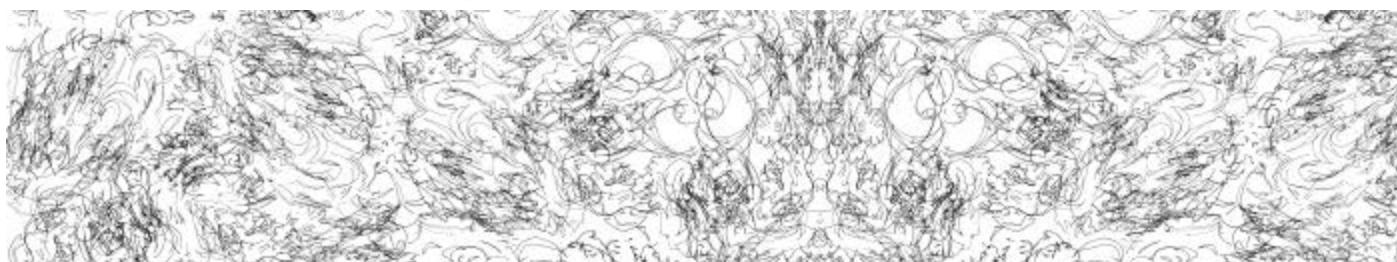


Rachel Allen FAAR'03 *Bramante's Tempietto*, 2003

never worked. I started focusing on only a part at a time. I drew like this all year, going back at least once a week. Sometimes it felt like just something to do with my hands while sitting with the structure, for hours at a time, in studious contemplation.

The drawings never resolved into coherent images. In that way they are different from what I had previously learned about the Tempietto - i.e., that it is a complete, even perfect, thing. The drawings also happened to be beautiful. I sold several of them before I even made it home (I had never sold my drawings before). This was encouraging. It felt to me as if the magic I had experienced while making them was somehow being transferred.

When I returned to Los Angeles, the drawings also impressed a friend of mine who designs clothes: Repeat template used to screen Allen's drawings onto fabric



Rachel Allen FAAR'03 *Bramante's Tempietto*, 2003

Antonia Carew-Watts, whose line is called Fig Fashion. We had wanted to collaborate for a while, and had discussed it before I left. She selected her favorite drawings from the series.

We worked with repeats and gradually developed one of the drawings into a pattern, and then made a textile by screen-printing it in either dark blue or grass green onto white cotton batiste. Antonia designed a dress and two blouses from that fabric. Then she selected another drawing and designed two jersey t-shirts around its shape. We screen-printed it in either black and white ink onto the shirts, choosing very bright colors as the field. My favorite is light, sky blue, with white ink. Plus, it was really fun to have the photo shoot, with lanky models and a photographer, make-up artist and hair stylist, here in my ordinarily

All drawings courtesy of Rachel Allen



Fig Fashion, Model tkg 1019, tank top

Image courtesy of Fig Fashion

staid and quiet architecture office. And the delicate little drawings were blown up into wallpaper and used as the photographer's backdrop - now I'm thinking they might make nice wallpaper someday, too.

The pieces are only a part of Fig's spring collection, which appeared in stores nationwide in March 2005 (www.figfashion.com). Bramante's architecture has had many afterlives, but this is not one I set out intending to deliver.

The process continues to be revelatory in the best sense, continuously unfolding and shifting my expectations. It helped to develop my appreciation of Bramante's architecture in both its seriousness and its wit; strengthened my belief in looking in order to see before looking to record; and generally taught me to always remain open to unforeseen consequences. From my first visit to the building to wearing its derived image on a summery dress in springtime Los Angeles, the Tempietto continues to hold surprises, despite all the pages about it already on the record.

Recent Books by Academy Authors

Compiled by Christina Huemer, Drue Heinz Librarian

This list of recent books (2000-2005) by or about Academy Fellows and Residents updates the one published in SOF News in Spring 2004. It is based on gifts to the Academy Library.

Abercrombie, Stanley, FAAR'83. *A century of interior design, 1900-2000: a timetable of the design, the designers, the products, and the profession*. New York: Rizzoli, 2003.

Bagg, Robert, FAAR'58, Visiting Scholar '04, translator. *The Oedipus plays of Sophocles*. Amherst and Boston: University of Massachusetts Press, 2004.

Birnbaum, Charles A., FAAR'04 and Robin Karson, eds. *Pioneers of American landscape design*. New York: McGraw-Hill, 2000.

Bliss, Anna Campbell, FAAR'84. *Intersections: the art of Anna Campbell Bliss*, by Katherine Metcalf Nelson. [S.l.]: Bliss Studio Publication, 2004. Catalog of an exhibition, Utah Museum of Fine Arts, University of Utah, Salt Lake City, May 23-Aug. 3, 2004.

-----. *Labyrinths of the mind, Book 1* [artist's book, limited edition of 50]. 2000.

Brown, Patricia Fortini, FAAR'90, RAAR'01. *Private lives in Renaissance Venice: art, architecture, and the family*. New Haven and London: Yale University Press, 2004.

Bruzelius, Caroline, FAAR'86, RAAR'89. *The stones of Naples: church building in Angevin Italy, 1266-1343*. New Haven; London: Yale University Press, c2004.

Caskey, Jill, FAAR'93. *Art and patronage in the Medieval Mediterranean: merchant culture in the region of Amalfi*. Cambridge: Cambridge University Press, 2004.

Collins, Jeffrey, FAAR'97. *Papacy and politics in eighteenth-century Rome: Pius VI and the arts*. Cambridge: Cambridge University Press, 2004.

Davis, Robert C., FAAR'97. *Christian slaves, Muslim masters: white slavery in the Mediterranean, the Barbary Coast, and Italy, 1500-1800*. Hounds Mills, Basingstroke: Palgrave

Macmillan, 2003.

Foote, David, FAAR'05. *Lordship, reform and the development of civil society in Medieval Italy: the bishopric of Orvieto, 1100-1150*. Notre Dame: University of Notre Dame, 2004.

Holloway, R. Ross, FAAR'62, RAAR'92. *Constantine and Rome*. New Haven and London: Yale University Press, 2004.

Jones, Kim, FAAR'02. *A cripple in the right way may beat a racer in the wrong one*. Cobh (Co. Cork, Ireland): Sirius Arts Centre, 2003. Documents Kim Jones' residency and installation "Dressing Room," 1-29 May 2003.

Kelly, Thomas Forrest, FAAR'86, RAAR'02. *First nights at the opera*. New Haven and London: Yale University Press, 2004.

Kieran, Stephen, FAAR'81, and James Timberlake, FAAR'83. *Refabricating architecture: how manufacturing methodologies are poised to transform building construction*. New York: McGraw-Hill, 2004.

Ledray, Charles, FAAR'98. *Charles LeDray, Sculpture 1989-2002*. Curator: Cynthia Gould. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 2002. Catalog of an exhibition, May 11-July 14, 2002.

Levy, Evonne, FAAR'90. *Propaganda and the Jesuit Baroque*. Berkeley: University of California Press, 2004.

MacLean, Alex S., FAAR'04. *Above and beyond: visualizing change in small towns and rural areas*. Chicago and Washington, DC: Planners Press, 2002. With Julie Campoli and Elizabeth Humstone FAAR'86.

MacLean, Alex S., FAAR'04. *Designs on the land: exploring America from the air*. New York: Thames & Hudson, 2003. With James Corner.

McCann, Anna Marguerite, FAAR'66 and Jon Peter Oleson. *Deep-water shipwrecks off Skerki bank: the 1997 survey*. Portsmouth, RI, 2004 (Journal of Roman archaeology, supplementary series, no. 58).

McGinn, Thomas A. J., FAAR'85. *The economy of prostitution in the Roman world: a study of social history and the brothel*. Ann Arbor: University of Michigan Press, 2004.

Meier, Richard, RAAR'74. *Richard Meier*, [by] Kenneth Frampton. Milano: Electa Architecture, 2003.

Miss, Mary, RAAR'89. *Mary Miss*. New York: Princeton Architectural Press, 2004.

[Nelson, George, FAAR'34] Forini, Imma. *George Nelson: thinking*. Milano: Testo e Immagine, 2004 (Universale di architettura, n.s., 155)

North, Helen F., RAAR'80, and Mary C. North. *Cork and the rest of Ireland: a megalithic primer II*. Philadelphia: Iona Foundation, 2003 (Columban Celtic series, 4)

O'Malley, John W., FAAR'65 RAAR'84. *Four cultures of the West*. Cambridge, Mass., and London: The Belknap Press of Harvard University, 2004.

Orner, Peter, FAAR'03. *Esther stories*. Traduzione di Riccardo Duranti. Roma: Edizioni minimum fax, 2004.

Putnam, Michael C.J., FAAR'64, RAAR'70, ed. & tr. *Maffeo Veglio: short epics*. Cambridge and London: Harvard

University Press, 2004 (I Tatti Renaissance Library, 15).

Rice, Louise, FAAR'86, '95. *Music for an academic defense* (Rome, 1617) [by] Domenico Allegri; edited by Antony John, with historical and textual commentary by Louise Rice and Clare Woods. Middleton, Wisc.: A-R Editions, 2004.

Schmeling, Gareth, FAAR'78, ed. *The novel in the ancient world*. Rev. ed. Boston; Leiden: Brill Academic Publishers, 2003, c1996.

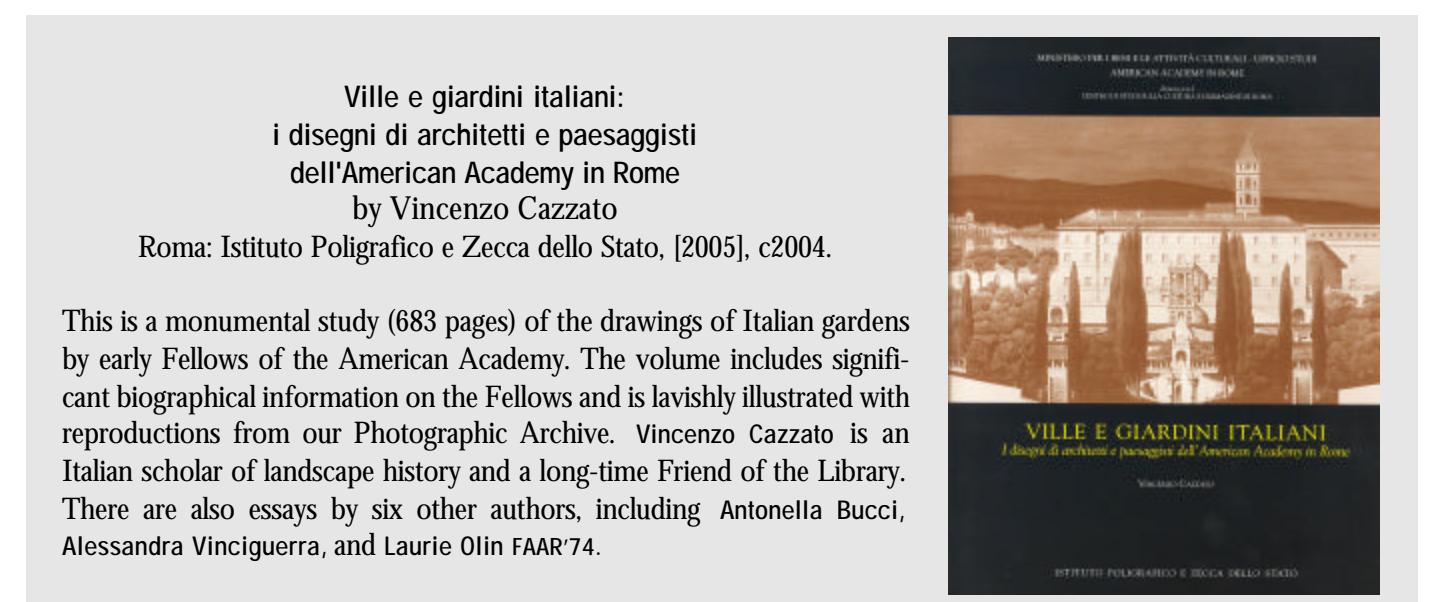
Schnackenberg, Gjertrud, FAAR'84. *Supernatural love: poems 1976-1992*. New York: Farrar, Straus & Giroux, 2000.

-----. *The throne of Labdacus*. New York: Farrar, Straus & Giroux, 2000.

Sheldon, Rose Mary, FAAR'81. *Espionage in the ancient world: an annotated bibliography of books and articles in western languages*. Jefferson, NC; London: McFarland & Company, 2003.

Siegel, Jonah, FAAR'04. *Desire and excess: the nineteenth-century culture of art*. Princeton: Princeton University Press, 2000.

Smith, Thomas Gordon, FAAR'80. *Vitruvius on architecture*. New York: Monacelli Press, 2003.



This is a monumental study (683 pages) of the drawings of Italian gardens by early Fellows of the American Academy. The volume includes significant biographical information on the Fellows and is lavishly illustrated with reproductions from our Photographic Archive. Vincenzo Cazzato is an Italian scholar of landscape history and a long-time Friend of the Library. There are also essays by six other authors, including Antonella Bucci, Alessandra Vinciguerra, and Laurie Olin FAAR'74.

Awards and Publications

Edited by Joanne Spurza FAAR'89



Kevin Walz FAAR'94 *Insomnia*, denim with ballpoint, 2004

F A A R ' 5 0 s

George Rochberg FAAR'51 has been awarded a 2004 Classical Internet Award, one of the "Outstanding New Discoveries," for the recording on Naxos of his *Symphony No. 5, Black Sounds and Transcendental Variations* with the Saarbrücken Radio Symphony Orchestra. A revised and expanded edition of his essays, *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music* (1984) has been published this year by the University of Michigan Press.

George Garrett FAAR'59 has been awarded the 2005 Cleanth Brooks Medal for Distinguished Achievement in Southern Letters, by the Fellowship of Southern Writers. An award ceremony was held on April 1.

F A A R ' 6 0 s

AIA-New Jersey, a state chapter of the American Institute of Architects, has creat-

ed a new honor, the Michael Graves Lifetime Achievement Award, and presented this award in its inaugural year to Michael Graves FAAR'62, RAAR'78 himself. The event was celebrated at the annual design award ceremony in January 2005, held at The Newark Museum.

Edmund Keeley FAAR'60 announces the publication of *Borderlines: A Memoir* in 2005. In November 2004 he received the Phidippides Award from Hellenic Public Radio in New York City "for passionate advocacy of Hellenism," and was feted with a banquet in his honor and, as he notes, "the gift of a small marble chalice, decorated by a necklace of linked runners in gold (I suppose representing the famous ancient runner)."

Robert Birmelin FAAR'64 was the recipient of a Painters and Sculptors Grant Program Award in November 2004 from the Joan Mitchell Foundation. He had a one-person exhibition of his paintings at the Galerie Barbara von Stechow, Frankfurt am Main,

October 13 - November 20, 2004.

A new book, *Maffeo Vegio: Short Epics*, edited and translated by Michael C. J. Putnam FAAR'64, RAAR'70 (with James Hankins FAAR'82), was published in 2004 by Harvard University Press (The I Tatti Renaissance Library #15).

Dean Adams Johnson FAAR'66 received the Connecticut Chapter of the American Society of Landscape Architect's highest design award for his Design Guidelines for the Town of Simsbury, CT and for the redesign of an historic-style light for its village center.

Anna Marguerite McCann FAAR'66 sends word of her new volume, written with John Peter Oleson, "Deep-water Shipwrecks off Skerki Bank: The 1997 Survey," *Journal of Roman Archaeology*, Supplementary Series Number 58 (2004). As she notes, "the book tells the story of the discovery of eight shipwrecks in the deep sea off Skerki Bank with Robert Ballard, about 75 miles northwest of Sicily. This is the first archaeological exploration of the deep ocean with robots and a nuclear submarine."

R. Terry Schnadelbach FAAR'66 has published *Ferruccio Vitale: Landscape Architect of the Country Place Era* (Princeton Architectural Press 2001). He currently is Professor of Landscape Architecture at the University of Florida and serves as Program Director in Landscape Architecture at the University's Paris Research Center.

F A A R ' 7 0 s

Ronald G. Musto FAAR'79 is the winner of the 2004 Marraro Prize of the American Historical Association for his book, *Apocalypse in Rome: Cola di Rienzo and the Politics of the New Age* (University of California Press 2003). A celebration at the Casa Italiana Zerilli-Marimò in New York was held in his honor on March 30, 2005.

F A A R ' 8 0 s

Andrea Clark Brown FAAR'80 recently received three local design Awards of Excellence in Architecture from the Florida Southwest Chapter of the American Institute of Architects: for the Matthes Residence, for House HMS and for St. Agnes Catholic Church, all in Naples, Florida. In addition, she was honored by the Collier County United Arts Council as a "Star of the Arts" for 2005, a new award celebrating cultural leadership and multi-disciplinary contributions to the area arts. Andrea also writes to say that she is "sporting artistic turbans during [her] recovery from breast cancer this past fall and into the spring. Outlook is excellent!"

Mary Morris FAAR'81 published a new novel, *Revenge* (New York, St. Martin's Press) in 2004. In 2005 she will be writing a book on the Mississippi River.

Eleanor Winsor Leach RAAR'84 announces the publication of *The Social Life of Painting in Ancient Rome and on the Bay of Naples* (Cambridge University Press) in June 2004.

Elizabeth Bartman FAAR'83 has received a fellowship from the National Endowment for the Humanities for 2005, for a project on ethnic identity and Roman portraiture.

Anna Campbell Bliss FAAR'84 describes her "full calendar this year": She finished a commission for the Cowles Mathematics Building at the University of Utah, published *Intersections: the Art of Anna Campbell Bliss* and designed a retrospective of forty years' work for the Utah Museum of Fine Arts (23 May - 3 August 2004). "Best of all," as she writes, "October at the Academy for new work."

Pamela Starr FAAR'84 writes that she "has just completed a three-year appointment as Book Review Editor of the Journal of the American Musicological Society - hurrah!"

Frederic Schwartz FAAR'85 reports that the Los Angeles offices of Deutsch, Inc., designed by Schwartz Architects, were

named at NeoCon 2004 by the International Interior Design Association as one of the ten winners of the "2004 Decade of Design Competition," honoring the top interior design projects of the past decade. Two ongoing projects include: "The Rising," the winning design for the Westchester County September 11th Memorial and "Empty Sky," the winning design for the New Jersey September 11th Memorial.

F A A R ' 9 0 s

Materia Prima, an Italian-language collection of short fiction by Mary Caponegro FAAR'92, recently was published in Italy by Leconte Press (2004). In March 2005 she will read at the Embrio Live Literature Festival in Rome, as well as at the Centro Studi Americani and at the American Academy.

Thomas Cohen FAAR'92 has published *Love and Death in Renaissance Italy* (University of Chicago Press 2004), which he describes as "a new book of Roman microhistories...a cute, artful collection with gore, passion and intrigue."

Hsin-Ming Fung FAAR'92 reports that Hodgetts + Fung Design Associates received an 2004 Honor Award from the American Institute of Architects, Pasadena & Foothill Chapter, for their Sinclair Pavilion at the Art Center College of Design in Pasadena. Construction has begun their latest project, the Yamano Tower in Tokyo, a twenty-nine-story mixed-use high-rise building, which includes "parking for 1,000 bicycles."

Ellen Perry BRONER FELLOW '94 announces the publication of her book, *The Aesthetics of Emulation in the Visual Arts of Ancient Rome*, by Cambridge University Press, in 2005.

A book by Holt Parker FAAR'96, *Olympia Morata: The Complete Writings of an Italian Heretic* (University of Chicago Press 2003, in the series, *The Other Voice in Early Modern Europe*) has been awarded the Josephine

Roberts Edition Prize for 2004 by the Society for the Study of Early Modern Women (Sixteenth Century Studies).

Legends of the Indus: Five Epic Love Tales from the Indus Valley, an illustrated book of folk stories by Samina Quraeshi RAAR'98, has been published in December 2004. An exhibition of her prints was held at the Pakistan High Commission in London on December 8 - 10, 2004. Previously, she exhibited a series of hand-printed artists books at Volume Gallery in New York, in March 2004.

David Stone FAAR'98 wrote an essay and entries (with K. Sciberras) for the Naples exhibition catalogue on late Caravaggio, *Caravaggio: l'ultimo tempo* (1606-1610), (Museo di Capodimonte); and he gave a paper at the International Caravaggio Convegno (Naples, December 17-18, 2004). Earlier in June 2004, he presented "Caravaggio's Self-Portraiture" at the Malta venue of "Caravaggio: La Mostra Impossibile," a virtual exhibition produced by the Italian state radio and television network, RAI, comprising digital, actual-size transparencies of sixty-eight of

Pamela Keech FAAR'82 *Window at Piperno*, 2003



Exhibitions and Performances

Edited by Joanne Spurza FAAR'89



Andy Cao FAAR'02 and Xavier Perrot *Lullaby Garden Carpet*, Cornerstone Festival of Gardens, Sonoma, California, 2004

Photo by Stephen Jerrom

Caravaggio's paintings. For the show, "Caravaggio: The Final Years," at the National Gallery, London (23 February - 22 May 2005), he presented a lecture and a symposium paper (March 16 and 19). The Caravaggio Foundation of Malta has appointed him to the Editorial Board of caravaggio.com, a scholarly website devoted to the artist and his contemporaries.

F A A R ' 0 0 s

Carolyn Yarnell FAAR'00 received a Guggenheim Fellowship in Music Composition for 2004-05. An enhanced recording of *The Same Sky*, an extended composition for solo piano, computer and visuals, which, as she notes, was completed and premiered in Rome in 2000, has been released by Koch Classics on the new CD, Infusion, by Kathleen Supove (piano).

Ann Harleman VISITING ARTIST '01 notes that her story, "My Romance," appeared in the most recent issue of the *Southwest Review*,

and that another story, "Stalin Dreaming," appeared recently in *Glimmer Train*. This past fall she spent a month as an artist in residence at the Bogliasco Foundation's Centro Studi Ligure in Bogliasco, Italy (November - December 2004).

A recent volume, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (University of California Press 2003) by Wendy Heller FAAR'01 was

awarded the 2004 Book Prize by the Society for the Study of Early Modern Women. It also was named a finalist for the Otto Kinkeldey Prize, an annual award for an outstanding work of musicological scholarship, presented by American Musicological Society.

William Fain, Jr. FAAR'02 won a 2004 American Institute of Architects Honor Award for his Mission Bay Redevelopment Plan of the San Francisco Bayfront area. He recently published a new book, *Figure/Ground: A Design Conversation with*

Scott Johnson and Bill Fain

(Balcony Press 2004), which he describes as "a discussion about architecture and cities with his firm's partner, Scott Johnson."

The most recent publication of Vincent Katz FAAR'02 is a work of translation, *The Complete Elegies of Sextus Propertius* (Princeton University Press 2004).

Wietse de Boer FAAR'03 has published *La conquista dell'anima. Fede, disciplina e ordine pubblico nella Milano della Controriforma* (Einaudi 2004).

Giorgio Morandi: The Art of Silence (Yale University Press 2005) has just been published by Janet Abramowicz, Visiting Artist and Scholar '04, Morandi's former teaching assistant. This book is the first and only study in English to cover Morandi's career in its entirety as well as the sociopolitical and cultural background of his times, including the artist's relationship to Fascist politics and its patrons.

F A A R ' 1 0 s

The work of Albin Polasek FAAR'13 (1879-1965) is on view in an exhibition entitled "The Magic and Mysteries of Albin Polasek," February 1 - June 30, 2005, at the Albin Polasek Museum & Sculpture Gardens in Winter Park, Florida, on Lake Osceola.

F A A R ' 4 0 s

Harry Davis FAAR'41 showed *Indiana Landmarks* paintings in the exhibit "Hoosier People and Places: Works by Harry and Lois Davis," at the Bona Thompson Memorial Center, Indianapolis, for the 2004 Spirit and Place Festival in November. Plans currently are underway for a two-artist exhibition of fifty works at the Honeywell Memorial Center in Wabash, Indiana, in August 2005.

F A A R ' 6 0 s

As a design consultant to the San Diego Zoological Society, Seth Seablom FAAR'68 just finished the new Lion Camp at the Wild Animal Park.

F A A R ' 7 0 s

A solo exhibition of paintings and drawings by Sharon Yates FAAR'74 was held at the Pinkard Gallery of the Maryland Institute College of Art (January 22 - February 13, 2005).

Earlier this year, Caren Canier FAAR'78 had a one-person exhibition of recent paintings at the Kreft Center Gallery of Concordia University in Ann Arbor, Michigan (January 18 - February 25, 2005).

Night, a large drawing by Simon Dinnerstein FAAR'78 which was reproduced in the Fall 2004 SOF NEWS, was just acquired by the Arnot Art Museum in Elmira, New York. It will be on display this fall in a major biennial exhibition of American figurative art, "Re-presenting Representation VII," curated by the Arnot Museum.

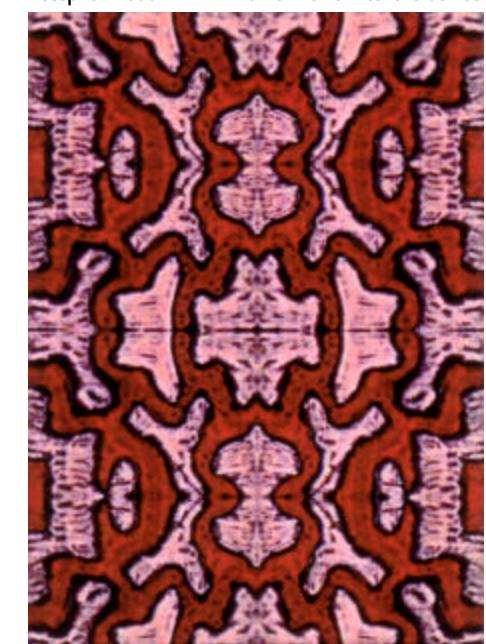
Franc Palaia FAAR'86 recently exhibited his work at Montclair State University, and received a grant from the Dutchess County (NY) Arts Council to produce a sculpture to be included in the *Sixth Kingston Sculpture Biennial* in 2005. He now is painting an outdoor mural for the City of Poughkeepsie, for the Empire State Games in New York state, also scheduled for summer 2005.

F A A R ' 8 0 s

Stanley Tigerman RAAR'80, co-curated the exhibit, "Chicago Architecture: Ten Visions," on view at the Art Institute of Chicago, November 26, 2004 - April 3, 2005. He recently completed a project with the Central Area Committee of Chicago as co-editor of *Visionary Chicago Architecture: Fourteen Inspired Concepts for the Third Millennia* (Chicago 2005). Among his current building projects are the Holocaust Museum and Education Center in Skokie, Illinois; the National Training Center for the International Masonry Institute in Bowie, Maryland; and a new facility/shelter for the homeless in Chicago for the Pacific Garden Mission.

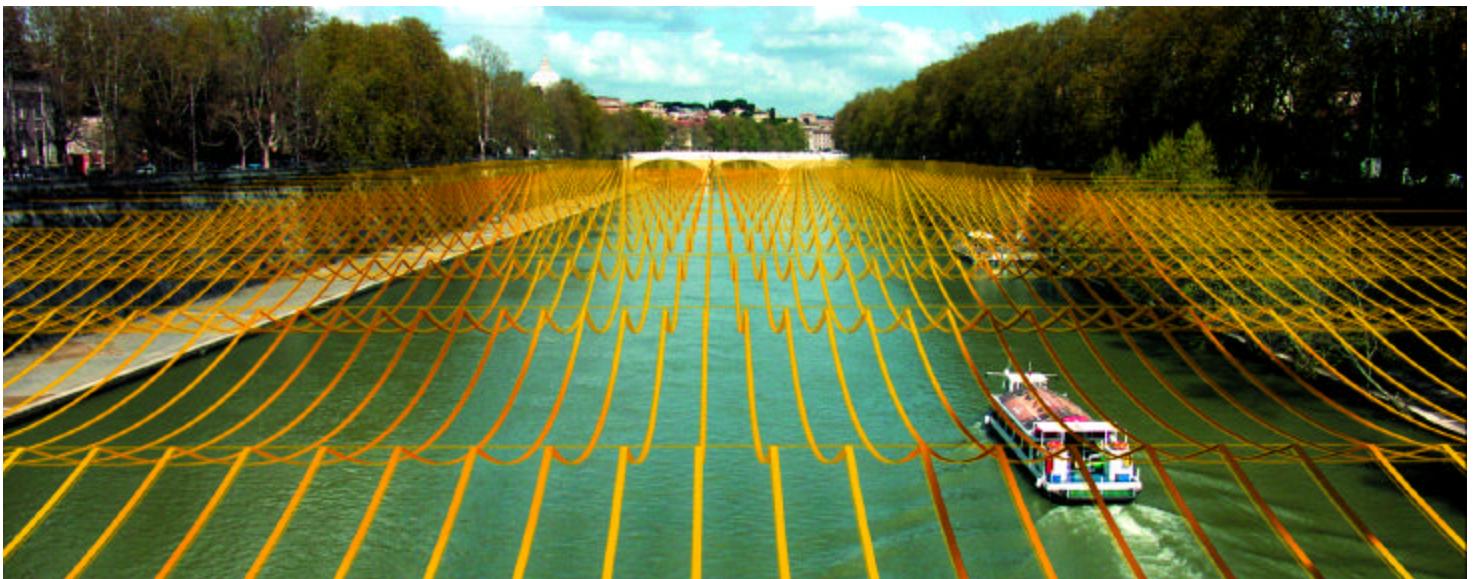
Gordon Powell FAAR'88 has had a sculpture installation at the Racine Art Museum of Racine, Wisconsin. He is featured in a Focus article, "Gordon Powell - Born to Build," in the March 2005 issue of *Sculpture* magazine.

Stephen Haus FAAR'79 *Fish of Hawaii* textile series



Other News

Edited by Joanne Spurza FAAR'89



Kristin Jones FAAR'94 *Biondo Tevere*, a proposed installation of golden ribbons suspended above the Tiber River, 2005

F A A R ' 9 0 s

"Show People," an exhibition of works by Paul Davis FAAR'98, has been shown at the Museum of Santa Maria della Scala in Siena, February 19 - April 10, 2005. The show, which includes one hundred fifty paintings and drawings, and about ninety posters all

Paul Davis FAAR'98 *Show People* exhibition poster



on theatrical, film and musical themes, moves to Nuages Gallery in Milan in April, and then to additional venues in Italy during the coming year.

Agnes Denes FAAR'98 had a retrospective of her work, "Agnes Denes: Art for Public Spaces," at the Ewing Gallery of Art and Architecture of the University of Tennessee, Knoxville (January 12 to March 9, 2005). The show comprised drawings, sculpture, photographs and models. She gave a lecture entitled, "Art for the Third Millennium: Creating a New World View," at the University of Tennessee on February 7, 2005.

F A A R ' 0 0 s

Wendy Kaplan FAAR'00 writes, "on December 19, the exhibition I have been organizing for almost four years opened at the Los Angeles County Museum of Art: 'The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World,' together with its accompanying catalogue." The exhibit remains in Los Angeles until April 3 and travels subsequently to the Milwaukee Art Museum and the Cleveland Museum of Art.

Nancy Genn, Visiting Artist '01, had a solo exhibition at the Istituto Italiano di Cultura in Chicago, May 7 - June 8, 2004, showing works inspired by her stay in Rome at the Academy as a visiting artist in 2001. She had another exhibit this past fall, at the Spazio Italia Gallery of the Italian Cultural Institute in Los Angeles, October 25 - November 12, 2004.

A newly commissioned orchestral work, *Arrache*, by Michael Hersch FAAR'01, was debuted on February 5, 2005 by the Baltimore Symphony Orchestra, as part of the opening celebration of The Music Center at Strathmore in North Bethesda, Maryland.

Two new CDs have just been released containing the music of Pierre Jalbert FAAR'01: *Pierre Jalbert - Chamber Music* on Gasparo Records and *Makoto Nakura - Triple Jump - 6 New Original Pieces for Marimba* on Helicon Records. His current projects include works for the Houston Symphony and for the Brooklyn Friends of Chamber Music. He also has been commissioned through Meet the Composer's "Magnum Opus" Project for an orchestral work to be premiered by three California orchestras over the next three seasons.

F A A R ' 6 0 s

Ezra Laderman FAAR'64, RAAR'83 received a doctorate from SUNY Binghamton in 2004.

F A A R ' 7 0 s

James Turner FAAR'76 and his wife, Meriget, visited their beloved Jordan over the holidays to a rousing welcome. As he explains, in 1980-81 as a Fulbrighter at the University of Jordan in Amman, he stopped a crew of workmen from cutting down ancient trees on the campus by resorting to throwing stones and screaming in English (his Arabic is poor). The University President, later Prime Minister Abu Salem Majali, decreed no further cutting of trees. Unbeknown to the Turners, a legend ensued, and this time in Jordan, they were wined and dined among all the Jordanians' rows and groves of new trees.

Judith DiMaio FAAR'78 reports of travel to northern India with a group of other architects, including Robert S. Davis FAAR'91 and Elizabeth Plater-Zyberk RAAR'88 in January 2005. The itinerary of the trip, made in conjunction with a New Urbanism conference, covered Rajasthan, Bombay, Delhi, Agra and Chandigarh.

Donald Petting FAAR'78, as an Emeritus Professor of Architecture and Historical Preservation at the University of Oregon, continues to direct the annual summer program, the Pacific Northwest Preservation Field School as well as teaching in the University's Italy Field School in the Ossola Valley, north of Milan.

Peter G. Rolland FAAR'78 served as Distinguished Professor in Landscape Architecture at City College of New York's School of Architecture, Urban Design and Landscape Architecture, directing the fourth-year design studio.

F A A R ' 8 0 s

On December 4, 2004, Laurie Nussdorfer

FAAR'81 married Nicholas Adams FAAR'88 in Lithgow, New York.

Blake Middleton FAAR'82 has just completed preliminary designs for a new urban development in Boston that includes the tallest building in the city and public open space, planned in collaboration with landscape architect Richard ("Skip") Burck FAAR'82.

Eve D'Ambra FAAR'86 is a Scholar in Residence at the Academy for Spring 2005. She is writing a book on Roman women.

Frederick Biehle FAAR'87 and Erika Hinrichs of Via Architecture PLLC announce the completion of the Connors' loft project and its publication in the April 2005 issue of *Architectural Digest*.

Maria Ann Conelli FAAR'88, RAAR'99 has been appointed the new director of the American Folk Art Museum in Manhattan. She will join the museum in June 2005.

F A A R ' 9 0 s

Steve Ross, Southern Arts Federation Fellowship '97 spent the last few months of 2004 completing principal photography for his docu-

Pat Oleszko FAAR'99, RAAR'03 *The Mac-Do-Well Colony Laundry - Big Artists, Big Britches*, 2000



mentary on the American painter, Winslow Homer. He took film crews to the Adirondacks; to Gloucester, Massachusetts; to Spotsylvania National Battlefield and to several museums, including the Boston Museum of Fine Arts and the National Gallery of Art in Washington.

Fritz Steiner FAAR'98 writes that he and Laurel McSherry FAAR'00 are among the five finalists in a national competition to design a memorial for victims of United Airlines Flight 93, which went down in Western Pennsylvania during the terrorist attack on September 11, 2001.

F A A R ' 0 0 s

Alice Boccia Paterakis FAAR'00 writes that she has moved from Athens, Greece to Los Angeles where she is serving as consultant in the conservation of art and antiquities.

Deirdre Windsor FAAR'01 was a guest lecturer at Harvard University for the Master of Liberal Arts in Museum Studies program in January 2005 and at Buffalo State College, State University of New York, Art Conservation Department in February 2005.

In Memoriam

Edited by Brian Curran FAAR'94

Billy Jim Layton FAAR'57

November 14, 1924 - October 25, 2004

Billy Jim Layton, composer, educator, and Fellow of the Academy, died at the age of 79 on October 25, 2004, in Cambridge, Massachusetts.

Layton was born in Corsicana, Texas, on November 14, 1924. He performed as a jazz clarinetist before serving as a bomber pilot in World War II. After the war he studied musical composition at the New England

Conservatory of Music (BMus 1948), Yale University (MA 1952), and Harvard University, where he received his PhD in 1960.

After a year on the faculty of the New England Conservatory in 1959-60, Layton was Instructor and Professor of music at Harvard (1960-66), and the State University of New York at Stony Brook (1966-92), where he was Chair of the music Department from 1966-72 and 1982-85.

In addition to the Rome Prize, Layton

held numerous distinguished fellowships, including a Guggenheim in 1963-64. He wrote many highly regarded pieces for orchestra, string quartet, piano, and other ensembles, and enjoyed his greatest success in the 1950s and 60s with pieces in a style he defined as "new liberalism." His work for piano revived was by Donald Berman in an Academy-sponsored concert at Weill Recital Hall at Carnegie Hall on October 16th, 2002.

Professor Layton is survived by his wife Evro, his children Alexis and Daphne, and two grandchildren.

Anthony Hecht FAAR'52, RAAR'69

January 16, 1923 - October 20, 2004

Anthony Hecht, noted poet and Academy Fellow in literature, died on October 20, 2004 at his home in Washington, DC. He was 81.

Anthony Evan Hecht was born in New York on January 16, 1923. He became interested in poetry during his undergraduate studies at Bard College (BA 1944). After graduating he served in the US infantry in Europe and Japan during World War II. He personally witnessed the liberation of some Nazi concentration camps, an experience he later evoked in his work. After the war he studied poetry at Kenyon College with John Crow Ransom and earned a master's degree from Columbia University in 1950. The following year, Hecht became the first poet to receive a Fellowship from the American Academy in Rome.

Hecht has been characterized as a poet of the "formalist" school (he called his poems formalist, ironic, and "dark"). His first book, *A Summoning of Stones*, was published in 1954 to considerable acclaim, and he went on to publish six more volumes of poetry, along with two collections of critical essays and a study of the poetry of W. H. Auden, *The Hidden Law* (1993). In some of his most notable work, including poems collected in *The Hard Hours* (1967), *The Venetian Vespers* (1979) and *The Transparent Man* (1990), Hecht addressed the nature of evil and the horrors of the 20th century,

including the Second World War and the Holocaust. His last volume of original poetry, *The Darkness and the Light*, was published in 2001.

He received many awards for his work, including fellowships from the Ford, Rockefeller, and Guggenheim foundations, the Pulitzer Prize for Poetry (1967), the Bollingen Prize in Poetry (1983), the Ruth B. Lilly Poetry Prize (1988), the Tanning Prize from the Academy of American Poets (1983), and the Los Angeles Times Book Prize for Poetry (2004).

During his time in Rome, Hecht translated some verses by Rainer Maria Rilke that were set to music by Lukas Foss, FAAR'52, RAAR'78, in the cantata *A Parable of Death* (1952). He also taught for many years at a number of institutions including Bard College, Smith College, the University of Rochester, Yale University, and Georgetown University, where he retired as Professor Emeritus in 1993.

Anthony Hecht is survived by his wife Helen D'Alessandro, three sons, Jason, Adam, and Evan Alexander, and by two grandchildren.

Gilbert A. Franklin FAAR'49, RAAR'66 and Trustee (1973-79) Emeritus

1920 - October 19, 2004

Gilbert A. Franklin, sculptor, artist, educator, and longtime member and friend of the Academy, died on October 19, 2004. He was 85.

Franklin was born in Birmingham, England and grew up in Attleboro, Massachusetts. He received his BFA in sculpture at the Rhode Island School of Design in 1941 and taught at RISD from 1942-84, serving as Head of the Sculpture Department (1953-60), Chair of the Division of Fine Arts (1960-75), and Dean (1975-84). In 1984 he was named Helen M. Danforth Distinguished Professor of Fine Arts. During this period he also taught as a visiting professor at Harvard, Yale, and the University of Pennsylvania, among other institutions. He received many awards and commissions for his work, and served on

many professional and academic boards. He was a Trustee of American Academy in Rome, and served on the Board of Overseers of the University of Pennsylvania Graduate School of Fine Arts and the School of Fine Arts at Boston University. Following his retirement, he lived and worked in his studio in Wellfleet, Massachusetts (1983-2004).

As a sculptor, Franklin worked in granite, marble, wood, and-most notably-in bronze. His pieces ranged from the figurative to the abstract, but retained a connection to the classical traditions of the figural sculpture that he came to know so well in Rome. He listed Moore, Brancusi, Lipschitz, and Rodin among his major influences.

He received many public commissions, including the U.S. Navy Memorial in Washington, DC; the Harry S. Truman Memorial, Independence, Montana; pieces for the Hallmark Collection, Kansas City, Missouri; for the Gannett Building, Washington, DC; and the Orpheus Ascending Fountain at the Frazier Memorial in Providence, Rhode Island, as well as an outdoor sculpture, *Seafoms*, at the Wellfleet Public Library.

He participated in numerous group and one-man man shows in the United States and in Rome, and his work may be seen in the permanent collections of the Museum of Fine Arts, Boston, the Corcoran Gallery, Washington, DC, and other institutions.

In 1984 I was fortunate enough to work with Gil Franklin at Rhode Island School of Design's European Honors Program in Rome. It was Gil who first walked me through the streets of the City, teaching me what he knew of Rome's history, cultural fabric, neighborhoods, and lore. He loved Rome and had lived in Trastevere off and on since 1949, the year of his Academy Fellowship. In fact, the European Honors Program was based on the Academy as a model: students received studios, per diem, counsel and advice from the director and chief critic, but had no formal classes or lessons.

Extensive field trips through the north and south of Italy were annual events, as were weekly walks through Rome with scholars. By the time I came to Rome with Gil in 1984 he was a well known, white-haired presence known as "il professore". He

taught me much of what I know about the City, and often, when I open my mouth to explain something I find his exact words coming forth. It was Gil who first walked me up the Gianicolo to see Bramante's Tempietto and to visit the Academy (Jim Melchert was director at the time).

My husband and I loved visiting churches with the Franklins, spending Saturday afternoons going to restaurants with him and his wife Joyce, watching the waiters fall all over themselves to please "il professore."

His favorite haunts in the city were many: The Pantheon, the Tomb of Augustus, the old Jewish ghetto, the Capitoline hill at night, and further afield, Cerveteri. He loved Roman painting and relished our first trip south saying, "the painters are going to flip out at the archeological museum when they see that work!" And indeed they did. He always saw the contemporary within the ancient and made antiquity come alive for the students. Time was fluid, it all came down to an artist or artisan, tool in hand, painting or carving. From the Tomb of the Diver in Paestum to the Madonna del Parto in Monterchi, from the mosaics in Ravenna to the Sassi in Matera, it was Gil who opened our eyes and our hearts to the eternal web of the making of things.

And he loved to eat, and he and Joyce were terrific cooks: Omelets for forty people one Easter Sunday, dinner at Papa Giovanni, il Cortile, Antica Pesa, or Scarpone.

Gil responded to the City with the eye and appetite of an artist. He enthusiastically shared his knowledge, raised questions, and walked and walked the streets. His studio was in an old soap factory in Trastevere and he is still remembered by many of the craftsmen in that neighborhood. He often worked in foundries with artisans and was well loved and respected by them. His gentle graciousness, respect for them and their work, and his embrace of Italian smoothed the way. As one of his gesso workers and model makers once said to me, "é grande, un grande maestro..."

One of the RISD students wrote to me upon Gil's death, "We were so lucky to know him, no one knows how lucky we were, to have him as a teacher, and to have him in Rome. He made Rome for us. The year would have never been the same without him." I daresay my own life would have never been the same without him.

Dana Prescott, Andrew Heiskell Arts Director

Anthony Hecht FAAR'52, RAAR'69

Photograph by Lotte Jacobi, courtesy of the American Academy in Rome



David Frederick Grose FAAR'74
1954 - October 13, 2004

Dr. David Grose, Professor of Classics and Archaeology at the University of Massachusetts, Amherst, and an authority on ancient glass, died October 13, 2004. Grose was born in Fairbault, Minnesota, in 1945, and was educated at St. Olaf College and Harvard University. He had a long association with the Academy, serving on the Classical Jury from 1990 to 1994. He was an assistant professor at the University of Missouri (1975-1976) and a curator at The Toledo Museum of Art (1976-1977), before joining the Department of Classics at Amherst in 1977. He participated in excavations in the Mediterranean region, Britain, and the United States. Among his awards were a Fulbright-Hays Fellowship (1966-1967) and the Rakow Award for Excellence in the History of Glass (1984). He became a Fellow of the Society of Antiquaries of London in 1991.

In his 1989 catalogue of ancient glass at Toledo, Grose gave an overview of glass produced in the Mediterranean region and western Asia from 1600 B.C. to A.D. 50. Each of the book's seven sections begins with a survey of glassmaking during the period in question, and these surveys form a comprehensive account of early glassmaking. Sixteen years later, they are still one of the best introductions to the subject.

Grose's research on early glass began with a study of more than 15,000 fragments excavated at Cosa. This experience was the foundation of David's formidable knowledge of Roman glass, which he displayed in several notable publications. In the *Annales* of the 1973 congress of the International Association for the History of Glass (AIHV), David discussed the glass used at Cosa in the first century A.D. The paper was an eye-opener: a large, well-dated assemblage presented, as he pointed out, at a time when "Little [was] known and less published concerning the glass of Roman Italy."

Research on this and other Roman glass

in Italy, resulted in an investigation of the introduction of glassblowing. In "Early Blown Glass: The Western Evidence" (*Journal of Glass Studies* 19, 1977), Grose showed that glassblowing arrived in Italy during or just before the reign of Augustus (d. A.D. 14). We take this information for granted today, but pulling it together in the 1970s was a major contribution - as were two other papers published shortly afterwards: "The Hellenistic Glass Industry Reconsidered" (in the *Annales* of the 1979 AIHV congress) and "The Formation of the Roman Glass Industry" (in *Archaeology* 36, 1983). Grose returned to the latter theme in "Innovation and Change in Ancient Technologies: The Anomalous Case of the Roman Glass Industry," (in *High Technology Ceramics: Past, Present, and Future*, 1986), which should be required reading for ancient historians as well as students of glass.

Hellenistic glass was another of Grose's interests and his death has deprived us of a projected study of the luxury wares of the "Canosa Group." Instead, in the near future, we expect the publication of his study of 3000 fragments of Hellenistic glass from excavations at Tel Anafa in Upper Galilee.

Two major reports on the glass from excavations at Cosa and Morgantina will appear posthumously. Together with his Toledo catalogue, Tel Anafa, and other publications, they will form a lasting monument to this distinguished scholar.

David Whitehouse, Corning Museum of Glass

Edward Larabee Barnes RAAR'67, RAAR'78 and Trustee (1963-78) Emeritus
April 22, 1915 - September 21, 2004

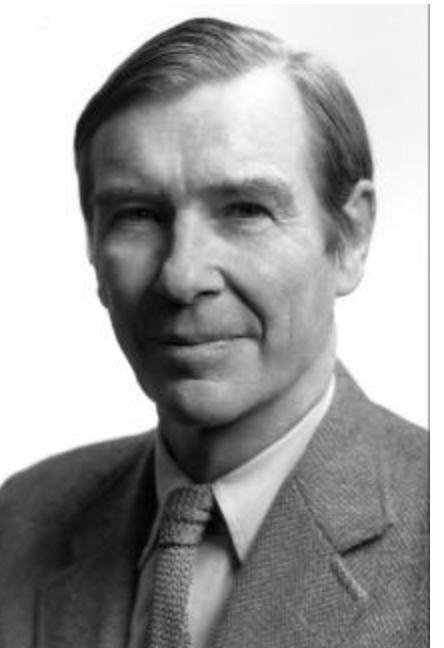
Edward Larabee Barnes, distinguished architect, Resident, and Trustee of the Academy, died on September 21, 2004, aged 89.

Barnes was born in Chicago on April 22, 1915 and grew up there. His mother was a writer and his father a lawyer. He began his

studies at Harvard in 1938 and received his Master of Architecture there in 1942. After service in the Navy during World War II, he worked for a design firm in Los Angeles. In 1949 he set up his own architectural practice in Princeton, New Jersey with his wife, Mary Cross, also an architect. He began his career with a series of house and school designs before embarking on his most celebrated projects, a series of museum buildings.

Barnes was a dedicated practitioner in the International Modernist mode and it was in this style that he produced a distinguished series of museum structures, including the Walker Art Centre in Minneapolis (1971), the Scaife Gallery at the Carnegie Institute in Pittsburgh (1974), the Dallas Museum of Art (1984), the Museum of Art at Fort Lauderdale (1985), the Armand Hammer Museum of Art and Culture Center in Westwood, California, and the Katonah Museum of Art in New York (1990). He also designed commercial buildings, including the IBM World Headquarters in Mount Pleasant, New York (1974), and the IBM office block on Madison Avenue in New York City (1983).

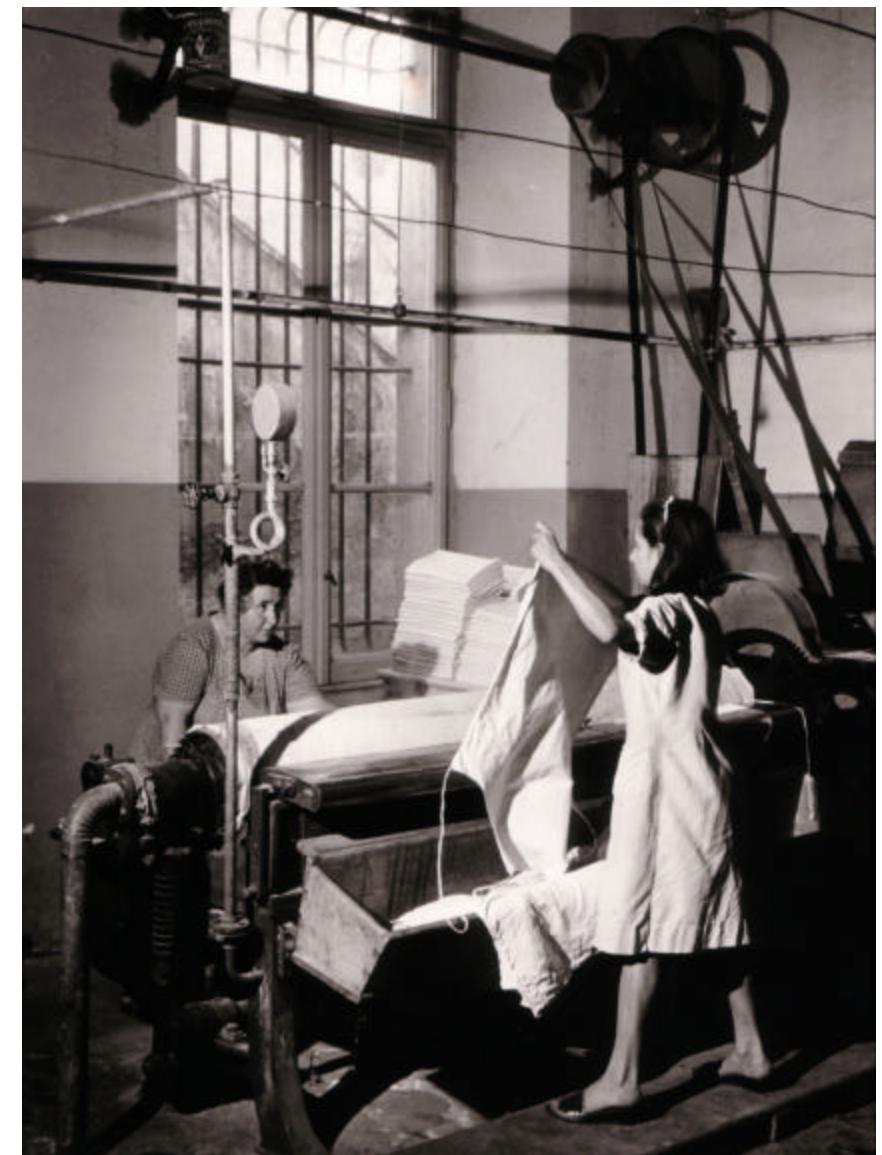
Edward Larabee Barnes RAAR'67, RAAR'78



In Praise of Ironing

Poetry is pure white.
It emerges from water covered with drops,
is wrinkled, all in a heap.
It has to be spread out, the skin of this planet,
has to be ironed out, the sea's whiteness;
and the hands keep moving, moving,
the holy surfaces are smoothed out,
and that is how things are accomplished.
Every day, hands are creating the world,
fire is married to steel,
and canvas, linen, and cotton come back
from the skirmishings of the laundries,
and out of light a dove is born -
pure innocence returns out of the swirl.

Pablo Neruda
translated by Alastair Reid



The Housekeeping Staff doing the sheets at the Academy, 1967

Photo courtesy of the American Academy in Rome Archive

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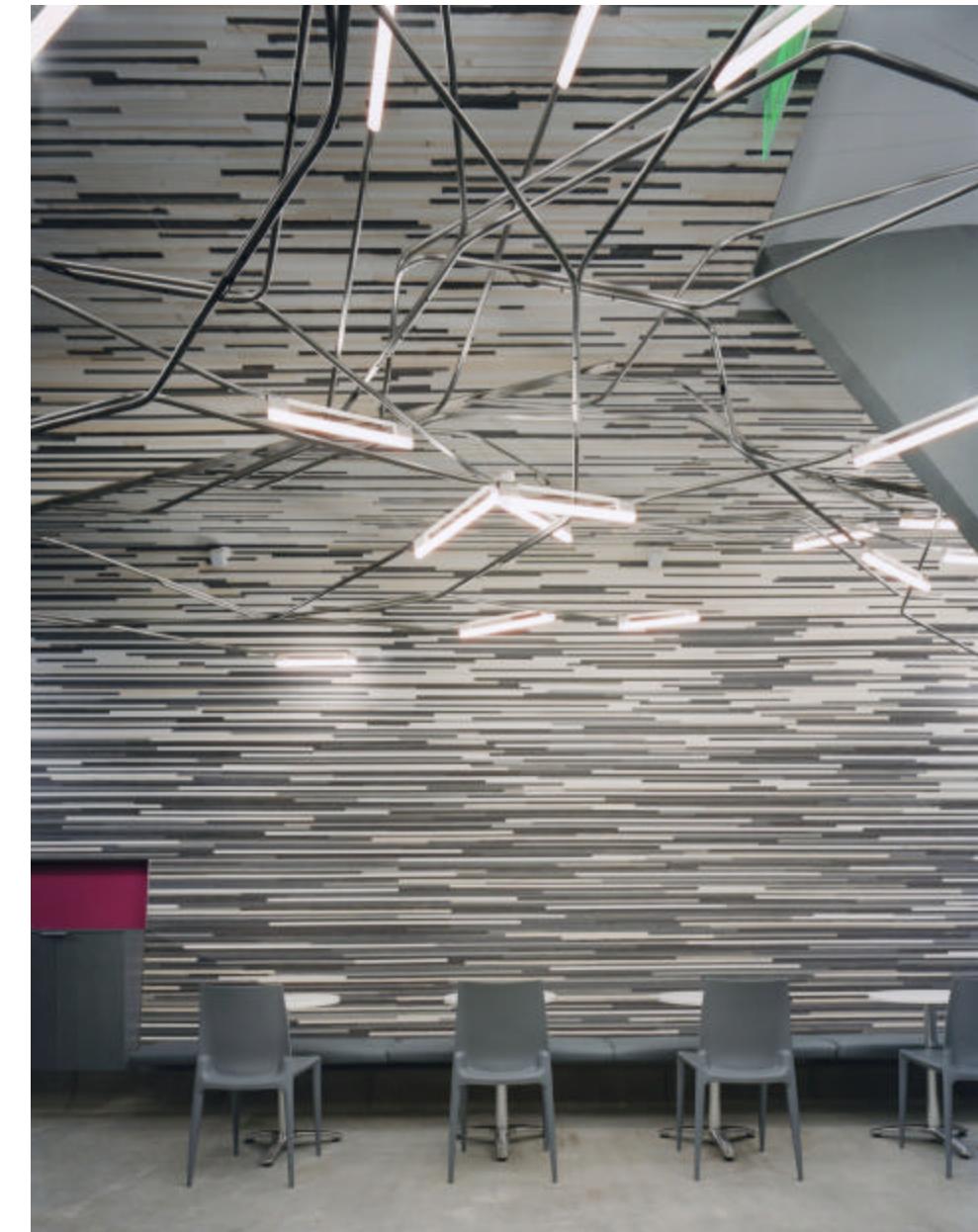
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Anthony Hernandez FAAR'99 *Rome #6*, cibachrome print, 1999
Image courtesy of the Anthony Grant Gallery, New York



Paul Lewis FAAR'99, Lewis.Tsurumaki.Lewis Architects, PLLC *Felt Wall at Fluff Bakery, New York City* 2004

Image courtesy of LTL Architects, PLLC Photo by Michael Moran ©2004

With **Fluff**, we wanted horizontal seduction - the architectural equivalent of the image of the jump into hyperspace. But, what if this seductive effect could be made from an excessive number of strips of dumb materials (felt and plywood)? We prefer ordinary things used in exotic ways rather than exotic things used in ordinary ways, and enjoy the paradox of lush architectural surfaces built out of banal things.

FROM THE ARCHIVES



The Laundry Room,
American Academy
in Rome
McKim, Mead &
White Building
1967

Photo by Felbermeyer,
courtesy of the American
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