Contents

2 From the Editor
  - Exhibition of Architectural Drawings
3 AAR Bookfair
4 Interview with Mona Talbott
5 Words for David Childs
6 Interview with Carmela Vircillo Franklin
7 Interview with Yotam Haber
8 Jackie Saccoccio, David Humphrey
9 John Newman
10 Researching Rossini in Rome
   Interview with Paul Moravec
11 Letter from the SOF President
12 Campaign News—A Gift and a Challenge
13 Sketches from Rajasthan
14 Rome Fellows 2008–2009
15 Board of Trustees and SOF Council
The term Akademeia originally referred to a district outside the walls of ancient Athens, where a group of scholars gathered to maintain and grow the Academy of Plato. This place played a crucial role in the intellectual and cultural development of ancient Greece. The Academy was established in 427 B.C. by the Athenian statesman and philosopher Plato, who named it after a sacred grove of olive trees that he bought from the Athenians for the purpose of establishing a new kind of educational institution. The grove was located near the Acropolis, and the name Akademeia comes from the Greek word akademeia, which means “union of leisure” or “gathering.”

The Academy became a center for the study of philosophy, mathematics, music, and the liberal arts. It was open to anyone who wished to study, regardless of social status or background. The Academy flourished for many centuries, and it is widely regarded as one of the most important centers of learning in Western history. The Academy was closed in 529 B.C. by the Persian king Xerxes I, but it was later reopened and continued to operate until the 6th century A.D. The Academy was a place where scholars could come together to discuss ideas and develop new knowledge. It was a place where intellectual freedom was valued, and where innovation and creativity were encouraged. The Academy is remembered as a symbol of the human spirit and the pursuit of knowledge, and it continues to inspire people around the world today.
Conducted by James L. Brudner, 14 January 2009

Interview With Mona Talbott, Executive Chef

James Bodner: Since we had our last discussion about the Rhode Island Sustainable Food Project, what new developments have occurred?

Mona Talbott: We’ve grown a lot in the past year. The kitchen was renovated last summer, which has made an incredible difference to us—to have everything fully functioning and to accommodate the volume of cooking we do. It has lightened the load. We have full-time interns now, which is a wonderful aspect of the project. We have a farm in development, and it has added an element of teaching which is rewarding. We love to share the EFP and the AAR with young people who are starting their careers in food.

JB: Where are they from?

MT: We have students from the Culinary Institute of America, who come for five months on student visas. It’s very diverse, and we find it’s more interesting to have interns who are personally involved in food, but not necessarily people who want to become professional chefs. Right now we have Robby Worford, who is from the Clif Smart’s going to be finishing up in early February. We also have a former fellow from last year, Trotman Eilerman. He’s a chef and now runs his own bistro called The Kitchen and has asked that we wanted to come back and cook. He’s now here.

We just had a very good pastry chef from London, Claudio Perera, who’s a former Chez Panisse employee. She heard that we were doing good work, and offered to train Minna Miettinen, our pastry chef, helping her become more comfortable, teaching her about cakes (English and American cake is very different from Italian cake-making), and also showing her how to standardize the recipes for large quantities. That’s been a great experience.

We also have a cook from Chez Panisse, Rogelio De Guzman, and I look like we’ll always have our own cook looking after the kitchen. Chez Panisse, Juliette Dewitte, who was the chef at Boulevard, Center for the Arts in Santa Monica, California, is in the kitchen as well.

JB: How are the menus developing?

MT: It’s interesting, the first year we were a little bit haphazard for more ethnic diversity, but less so now, I feel the food has continued to improve and we better understand Italian ingredients and cuisine. We’ve been more interested now in cooking a Mediterranean-based cuisine, not only Italian, but food of the entire Mediterranean region. Now every town and every Friday dinner, or at least at lunch, we’re like to cook American comfort food; fried chicken, children are in a rush, but I feel we have found that the AAR community enjoy it, and we like it too.

A couple of new things we’ve started this year. We offer a cooking program to new arrivals, and also to the entire AAR community. We have beautiful ingredients that we have sourced locally and partnering with the community—things like milk, yogurt and cheese, and bread, as well as the right items that people may want to prepare for themselves. Also, we’re making sure that from the Farm Garden. We sell the adult and the, and we just planted camel’s horn, that is a little bit of an idea, but which is something for us, and we hope to expand that even more.

What additions and changes might we expect in the next year?

MT: For the future, we will likely to remove the bar and to diversify and expand what we will have some interesting Italian seafood items for raw at the bar, and we have a handful of dishes for defectives we make it ourselves. We have beautiful little candy pots with candies from the garden, and house. At Christmas, we realized that people wanted to buy gifts from the EFP to take back to their family and friends. In that’s something that we want to explore, and also to continue to integrate fully into the AAR.

One thing I’ve noticed this year is that finally, after a group of people connected to the EFP, we are a permanent part of the staff here at the AAR. It is much more comfortable for us, so it’s a great development, and we are really happy that everyone has done to make the EFP happen.

One of the new changes is the pastry, and we’ve also changed the wine program.

JB: How was the move all the time?

MT: It’s nice to have the space.

JB: What is the future of the AAR?

MT: Long-term, I expect the AAR will continue to grow and change. We’ve added an element of teaching which is rewarding. We love to share the EFP and the AAR with young people who are starting their careers in food.

JB: With the Food and Cultural Affairs Program.

MT: I think it would be really tremendous to have the EFP and the AAR fully integrated, and also to continue to expand fully into the AAR.

JB: How do you feel this will be a forum for change?

MT: I feel it’s an important aspect of the Academy’s personality, and the other fine arts that make up such an Academy.

JB: How has your appreciation for the field evolved over time?

MT: It has evolved over time. I’ve been an intern, and now I’m a chef. I’ve learned so much from people at the Academy, and I feel that I have a chance to study the food and to help us understand how much these overlaps and parallels.

JB: How do you think this will contribute to your work?

MT: I think it contributes to our understanding of the Mediterranean, and that our understanding of the Mediterranean is growing. I think we have a better understanding of the Mediterranean, and that our understanding of the Mediterranean is growing. I think we have a better understanding of the Mediterranean, and that our understanding of the Mediterranean is growing.
that experience with my experience in the fall of the renovation of the Chiaraviglio—I can compare wish—as we now make possible for fellows and sacrifice leaving her own husband, my father, and visited by the equivalent of trustees for the British children is. On two separate occasions, we've been So it was a completely different experience.

I just had to cross the street basically and I was

So it was a completely different experience.

I just had to cross the street basically and I was

So it was a completely different experience.

I just had to cross the street basically and I was

So it was a completely different experience.

I just had to cross the street basically and I was
John Newman, FAAR ’04

A recent interview with John Newman, FAAR, by Stephanie Buhmann of the Village Voice how he shifted his interest from large to a smaller scale in his recent sculpture, exhibited earlier this year at a solo show at the New York Studio School.

Stephanie Buhmann: The works in this show are all internally scaled, a sentiment that was also reflected in some of your recent exhibition titles, such as “business” and “Monetary Wrenches and Household Sams.” Do you still feel your interest from large to smaller works?

John Newman: It began when I was first teaching at Yale in the early 1970s. I saw that my students were making research-driven installations. I was interested in this notion that installation seemed to subsume the basic premises of sculpture. Sculpture all of a sudden felt like a subset of installation, as opposed to sculpture in the 1970s, when sculpture-as-if-so-called was a big welcoming umbrella, sheltering everything that was not painting—performance, earthworks, videos, and even some photography. As sculpture welcomed so many new activities, the object seemed to many people to lose its engaging buoyancy. I beganแหล่งนี้ค้นพบ that object was swinging tightly with itself, the object was slipping into a new relationship with the world.

JN: At the University of Virginia.

Olga Raggio, FAAR, recently edited American Women and the Idea of Tragedy, published by Baylor University Press in 2008. In honor and the editors’ timely interest in Seneca’s tragedy, “Philoctetes,” this interview is with Olga Raggio, FAAR, about her work on this year at Oxford University Press.

Gregory A. Staley, FAAR, recently edited American Women and the Idea of Tragedy, published by Baylor University Press in 2008. In honor and the editors’ timely interest in Seneca’s tragedy, “Philoctetes,” this interview is with Olga Raggio, FAAR, about her work on this year at Oxford University Press.

Olga Raggio, FAAR, is instructor of Classics at Amherst College in early Modern Rome. Her works have appeared in Amherst College University Press.

Josephine Markham, FAAR, “professor of things languages” at Southern Connecticut State University is a professor and a language to the classics, with an emphasis in late Latin literature, a career-oriented faculty, and student-oriented faculty. "Josephine Markham, FAAR, "professor of things languages” at Southern Connecticut State University is a professor and a language to the classics, with an emphasis in late Latin literature, a career-oriented faculty, and student-oriented faculty.

Lynn Bill, FAAR, was a new CO-involved by binary Snyder, University of Texas at Dallas and John Markham, FAAR, is a language-oriented faculty, and student-oriented faculty.

Thomas L. Brockett, FAAR, is an American sculptor and a professor at the Virginia Commonwealth University. In his teaching and research, he focuses on the history of modern and contemporary sculpture, with a particular interest in the role of art as a medium of political expression.

James S. Stokoe, RA’, 2001, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Stokoe has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, RA’, 2001, is a sculptor and a professor at the University of Virginia School of Architecture. She is known for her work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.

Amanda Brooks, FAAR, is an architect and a professor at the University of Virginia School of Architecture. He is known for his work on large-scale public projects, including the design of the Paris Opera Garnier and the renovation of the National Archives Building in Washington, DC. Brooks has also been involved in the design of several landmarks, such as the Newseum in Washington, DC.
So my wife has a really fat tuber, and I think the people who did the really heavy lifting were Liz, who wrote our grant proposals, and myself and the friends of the Academy in Rome, who actually do the work, and Mimi and Andrew and Robert and Mary and all the others who are doing this for the love of it, because it's what we want to do.

"Yes, you can afford. And support as many of the arts and honor programs (as needed) to Italy and introducing them to their Italian peers, all in the context of a career-building, professional experience."
I am sitting at my desk in the office this morning as I write this. There are two shoe boxes filled with thousands of index cards beneath my desk. On those index cards are drawings and notes that record one architect’s observations and thoughts on the secrets of Rome and Italy. They are never far from me, and I continue to draw upon them twenty-six years later for inspiration and reflection. Across the office, James is also at his desk, as we both work to close out what has been an extraordinary year for us and recently submitted in the AIA National Firm Award. Beneath his desk is an extraordinary collection of postcards and drawings acquired and made during his stay at the academy. For both of us, it was the permissions coordinator who solicited all those closed doors that continue to reveal so much. We can still read the patterned sheets that seemed to say, “You want to see what?”. We remain deeply grateful for all those permessi—Stephen Kieran

We’re very grateful to be able to do this. As Steve has said eloquently as he usually does, we share memories of our different times in Rome at the AAR and are deeply thankful for the permission that got us into some secret and memorable places. I didn’t return to Rome until five years ago, when I brought my wife, Meg, there for her first visit, and my son, Harrison, for his first (to Italy) as well, and it brought tears to my eyes to remember all the great things that Rome and the AAR had done for me, and us. I hope there will be many more such visits. The great year Steve and I each had was based on a foundation laid down there, and I continue to draw upon it as we both work to close out what has been an extraordinary year for us and recently submitted in the AIA National Firm Award. Beneath his desk is an extraordinary collection of postcards and drawings acquired and made during his stay at the academy. For both of us, it was the permissions coordinator who solicited all those closed doors that continue to reveal so much. We can still read the patterned sheets that seemed to say, “You want to see what?”. We remain deeply grateful for all those permessi—James Timberlake

In making their gift, the partners join the campaign for the Academy’s second century in a very significant way by asking all fellows to join them in elevating this special position. An additional $500,000 is needed to complete the endowment. If every fellow were to give $500, the goal would be met immediately; if only 10 percent of fellows pledge $500 a year in each of the next four years, the goal would be fully endowed by 2011—the year we plan to conclude the campaign. Every fellow benefits from the work of the permission assistant. Year after year, Rome Prize fellowships report discoveries in literature and collections that they would not have been able to visit without special permission; they recount that adventures during trips to explore little-known and rarely visited sites, and their comment on all they learned at a site that they thought was very familiar until a hidden aspect of it was revealed by another fellow.

By contributing to the Permissions Assistant Endowment, fellows express their gratitude for the unwinding effort of the many members of the Academy’s staff, and at the same time help ensure that this support and attention will be there for Rome Prize winners for years to come.

Contributions to the Permissions Assistant Endowment should be made out to the American Academy in Rome, 5 East 64th Street, New York, NY 10022.
Two new works: violin concertino for violinist Axel Trust/American Academy of Arts and Letters Editing and Passage School of Architecture, University of Texas at Austin

Registration, Appropriated Use, and Movement of Painting and Drawing as a Means to Study the Spatial Landscape Architects, Senior Associate, Los Angeles, Conservator of Sculpture and Rosa Lowinger

Green Piazza: Community Ecology in the City David Erdman design Ursula Emery McClure and Michael A. Matthew Hural, Lecturer, Department of Arts

starting a new novel (year one of a two-year fellowship)

Tradition and Renewal in the 13th-Century Franciscan Renaissance History, New College of Florida Andrew W. Mellon Foundation Post-Doctoral Rome Prize

Painting and Poetry An Archaeological and Social History of Praeneste, Civic Transformation in Early Imperial Latium: Patricia Larash, Department of History, University of the South

Susan A. Curry Foundation Pre-Doctoral Rome Prize

Living City, Living Art Brooklyn, NY Abigail Cohen Rome Prize

Blind Handshake Screenplay: The Last Day of Summer

Rahel Broneer Fellow will be 2011 will not be offered in 2012, Traveling Fellowship

2000s entitled "Modern Italian Studies*


Be part of the campaign for the Academy’s second

National Endowment for the Humanities

Read your friends’ arti-

Broneer Fellow will be 2011 will not be offered in 2012, Traveling Fellowship

Still more bequests are welcome,

The Solicitation

Do not hallucinate.

TWO NEW WORKS

Two new works: violin concertino for violinist Axel Trust/American Academy of Arts and Letters Editing and Passage School of Architecture, University of Texas at Austin

Registration, Appropriated Use, and Movement of Painting and Drawing as a Means to Study the Spatial Landscape Architects, Senior Associate, Los Angeles, Conservator of Sculpture and Rosa Lowinger

Green Piazza: Community Ecology in the City David Erdman design Ursula Emery McClure and Michael A. Matthew Hural, Lecturer, Department of Arts

starting a new novel (year one of a two-year fellowship)

Tradition and Renewal in the 13th-Century Franciscan Renaissance History, New College of Florida Andrew W. Mellon Foundation Post-Doctoral Rome Prize

Painting and Poetry An Archaeological and Social History of Praeneste, Civic Transformation in Early Imperial Latium: Patricia Larash, Department of History, University of the South

Susan A. Curry Foundation Pre-Doctoral Rome Prize

Living City, Living Art Brooklyn, NY Abigail Cohen Rome Prize

Blind Handshake Screenplay: The Last Day of Summer

Rahel Broneer Fellow will be 2011 will not be offered in 2012, Traveling Fellowship

2000s entitled "Modern Italian Studies*


Be part of the campaign for the Academy’s second

National Endowment for the Humanities

Read your friends’ arti-

Broneer Fellow will be 2011 will not be offered in 2012, Traveling Fellowship

Still more bequests are welcome,

The Solicitation

Do not hallucinate.
Society of Fellows News

American Academy in Rome

7 East 60th Street
New York, NY 10021-1001
USA

Janus, by Paul Davis, 1986

On the front cover:
Large Baths, Hadrian’s Villa, by Stephen Herdy, 1988

Below:
AAR garden, ca. spring 1980
Photo: James Bodnar