

SOCIETY OF FELLOWS

NEWS

AMERICAN ACADEMY IN ROME



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From the Editor

JAMES L. BODNAR, FAAR'80

“The term *Akadēmeia* originally referred to a district outside the walls of ancient Athens, a grove of olive trees, sacred to Athena and home to a religious cult since the Bronze Age. It was a place of religious mysteries, and such was the respect for the Groves of Academe in the early history of Greece that the Spartans would not ravage it when they invaded Attica, according to Plutarch's *Life of Theseus* (xxxii). It was in this sacred grove of olive trees that Plato began to converse with his followers and pupils, and it was thus that the Athenians took the place name *Akadēmeia* and applied it to a group of thinkers working together, and even sharing a philosophical outlook.”

CARMELA VIRICILLO FRANKLIN,
FAAR '85, RAAR '02
Arthur and Janet C. Ross Rome Prize
Ceremony, 16 April 2009

Carmela Franklin's observation that "Academy" originally referred to a singular and distinctive place rings true to anyone who has been to the American Academy in Rome, especially in recent years. We see today the fruits of the efforts by many to restore and make new the buildings and grounds of the entire AAR campus. From the Villa Aurelia and the McKim Building to the Bass Garden and the Arthur and Janet C. Ross Library, and even in the main AAR kitchen, much has been achieved through the dedicated leadership of the trustees and staff of the AAR.

This issue of the *SOF News* highlights other current successes, as well. We announce the first release of a boxed set of recordings by fellows in music and present the reflections of two fellows on what they achieved during their year at the AAR. We will hear again from Carmela about changes in community and family life, from Mona Talbott on the most recent developments in the Rome Sustainable Food Program, and from Corey Brennan, the president of the SOF, on the "Academy miracle." We also will hear of fellows generously giving back to the AAR: in one case a gift from two fellows in architecture who formed a partnership after Rome, and in the other contributions to the Bookfair from close to a hundred fellows and residents.

It is difficult to imagine that our modern-day Academy would ever see a threat like the one the Spartans posed in ancient Attica, but these are difficult times. Nothing seems to be outside the reach of the current economic crisis, or the latest virus. Fortunately, we can look back at the great accomplishments that bring us here today, and look forward as well. Thanks to the strong leadership and generous support from the AAR community, so vital at this time, we will continue to maintain and grow the Academy we know and love.

Above:
A Monument to Mechanical Progress in an Exhibition, elevation. Cecil C. Briggs, architect; Charles R. Sutton, landscape architect; Sidney B. Waugh, sculptor; Dunbar D. Beck, painter, 1930.

Above right:
Frigidarium of the Hadrianic Baths at Lepcis Magna. Restored perspective. Cecil C. Briggs, 1929–31.

Below right:
Temple of Castor and Pollux, Forum Romanum, Rome. Restored façade. Ernest F. Lewis, 1908–10

Exhibition of Architectural Drawings by Fellows, 1910–1935, at the American Academy in Rome

The first exhibition of works by the Academy's fellows in architecture took place at the American Fine Arts Galleries in New York in 1896, only two years after the founding of the Academy itself as the "American School of Architecture in Rome." At that time fellowships had not yet been regularized but depended on the ability of one of the Academy's founders or a member of its small group of friends (usually Charles F. McKim or Daniel Burnham) to offer a cash grant. The Academy also provided shelter, workspace, and guidance to young American architects who had found funding from outside sources. The first exhibition is reported to have been successful. In the words of Senator James McMillan (a staunch supporter who helped the Academy incorporate as a national institution by an act of Congress on 3 March 1905), it "attracted public attention to the high quality of the work done by the students of the Academy, and proved beyond question the desirability of supporting such a school."¹ We do not know what was on exhibit, but we can imagine that there were fine drawings by John

their way to museums and public collections. Originals are generally very large (typically 4–6 feet long), and most are extremely high in quality and unique in nature. Quite apart from their historical and educational significance, they are visually and artistically engaging and exciting. They represent a continuum and process—unbroken over nearly four decades—of American thinking about architecture.

One hundred and thirteen years after the first Academy exhibition in New York, and 70 years after the last (that I know of), John Pinto, FAAR '75, RAAR '06, and Fikret Yegul, RAAR '98 have selected 50 photographs, representing the works of some 20 fellows between ca. 1910 and 1935; these are to be shown in the Conference Room of the Academy's historic New York office (also a McKim building).² About two-thirds of these drawings are historical or archaeological, and one-third are examples from the Collaborative Project. The photographs were enlarged from the glass-plate negatives and mounted on aluminum plates. The origin



Russell Pope (perhaps his superb watercolor of the Orvieto Cathedral or his measured pencil details of the Erechtheion in Athens, now in the National Gallery of Art), who became the first fellow of the AAR in 1895.

In the four decades between 1897 and the beginning of the Second World War in 1939, some 31 fellows in architecture and about half as many in landscape architecture produced several hundred drawings as a part of their fellowship requirement. This "prescribed work" included both creative design and archaeological investigations in the form of measured drawings, restoration studies, and full-scale architectural details. Taken together, these works make up the largest and most cohesive body of architectural output of its kind produced by American architects. It is comparable in quality and diversity with the best works of the French Prix de Rome winners of the *École des Beaux-Arts*—a venerable institution that the Academy always tried to emulate.

Unfortunately, the Academy retained none of the original drawings, which remained the property of the fellows. During the decades leading up to the Second World War, some of these drawings were exhibited in New York, typically in the Fine Arts Galleries or the Architectural League, sometimes at the Century Club (to which McKim and all Academy leaders belonged). Luckily for us, all works produced by the fellows until 1939 were photographed on 8" x 10" glass plates and kept at the Academy Library (they have since been given as archival material to the Fototeca). A small number of original drawings and watercolors were kept by fellows' families and business associates or found

of this exhibition goes back to the 1980s when, with the support of the Academy, Yegul worked on a small selection of this material that was intended for display in Rome. The show was to be didactic and modest—a "house show," as Sophie Consagra, then the director of the Academy, called it. That exhibition never happened. Yet considerable research was undertaken into the origins, subjects, and nature of the drawings and how they fitted into the Academy's larger educational and artistic mission. This enjoyable research, much enlarged and expanded, became the subject of Yegul's book *Gentlemen of Instinct and Breeding: Architecture at the American Academy in Rome, 1894–1940* (Oxford University Press, 1991).

Academy fellows then, as now, were encouraged to travel widely in Italy, Sicily, and sometimes as far afield as Greece. The purpose was to foster a first-hand, sympathetic understanding of the classical tradition in architecture, which was considered to represent the best artistic and architectural taste. As was the practice at all academies, the primary requirement for the fellows was to study the approved examples of classicism, mainly buildings from the Greco-Roman period and Italian Renaissance, and to produce measured drawings, sketches, restoration studies, and full-size architectural details. The fellowships were for three years, allowing ample time for travel and work. During the third year the fellows were required to complete fully rendered watercolor studies showing an ancient building (or group of buildings) in the existing state as well as restored. A small group of these were published over the years in the *Memoirs of the American Academy in Rome*.

FIKRET K. YEGUL, RAAR'98, PROFESSOR, HISTORY OF ARCHITECTURE/CLASSICAL ARCHAEOLOGY, UNIVERSITY OF CALIFORNIA, SANTA BARBARA, AND JOHN PINTO, FAAR'75, RAAR'06, THE HOWARD CROSBY BUTLER PROFESSOR OF ARCHITECTURAL HISTORY, PRINCETON UNIVERSITY



AAR Bookfair

CHRISTIANA KILLIAN AND DANIEL CURTIS

On 8 November 2007 the American Academy in Rome held its first official Bookfair—or at least the first one anyone can remember—to celebrate the dedication of the Arthur and Janet C. Ross Library. Fellows, residents, and trustees were asked to donate recent work for the library's benefit. The response was astounding: almost 100 artists and scholars contributed an amazing number and variety of texts. There were books on architecture, gardens, works of art, war, classical drama, photographs, mountains, museums, hills, and nudes; there were sketchbooks, books of fairy tales, books of poetry, children's books, and guide books; investigations of Mussolini, Napoleon, and Pinocchio; studies of Naples, Venice, Malta, Caracas, the alleys of Galveston, the streets of Los Angeles, and, of course, many books about Rome. But the Bookfair wasn't limited to books. There were catalogues of exhibitions, CDs of fellows' compositions, and DVDs of operas, films, and fellows' choreography.

Many of the authors graciously sent signed copies or came to the Bookfair to personalize them. Fellows and residents arrived from all over the Americas; one scholar traveled all the way from Poland. One of the best unintended consequences of the fair was the opportunity for fellows and residents to meet each other. Some reconnected with old friends they had not seen since Rome; others met authors whom they had long known only through their work.

Because all the books had been donated, and because of tremendous support from the Friends of the Library, many of whom contributed more than the minimum suggested donation, the event raised more than \$10,000. There have already been more than a few requests to hold another Bookfair. Given the success of the first one, it is likely to become a regular event.

Though the Bookfair is over, it is still possible to make a significant contribution by purchasing the work of fellows and residents. Fellows' work is always available through the Society of Fellows website (http://www.sof-aarome.org/sof_publications_other.html). Buying books and CDs through this link enables the SOF to collect a referral fee from Amazon.com. This fee comes out of Amazon's profit, with no cost to the author. Purchasing books and CDs from this website raises money for future SOF programs without taking royalties from fellows or residents. Most of the works sold at the Bookfair are available, as well as many others, and buying them through this link is a good way to contribute painlessly to the Society of Fellows.

This modest photographic exhibition, historical and documentary in nature, is a homage to the fellows who produced these drawings, sometimes with a lot of complaining and grumbling but also, not infrequently, with open enthusiasm and excitement. It aims to illustrate a slice of the Academy's rich past and remind us—as John Pinto and I believe—that a beautiful architectural drawing, even in a photographic reproduction, is a joy to look at.

1. J. McMillan, "The American Academy in Rome," *North American Review* 174 (May 1902), 627.

2. We would like to extend our thanks to Adele Chatfield-Taylor, the president of the AAR, Elizabeth Kogen, and all the staff and personnel of the Academy's New York office, for supporting this exhibition.

3. McMillan, "Academy," 627. This notion of finding a "suitable style" in architecture and imitating the historically perfected models in that style was quite common in early twentieth-century American architecture, which was slow to accept the exported European modernism, as expressed through the works of Le Corbusier and Mies van der Rohe.



AAR Bookfair, 8 November 2007, New York. Joshua Weiner, FAAR'04, signing his book, with Richard Olcott, FAAR'04

Interview With Mona Talbott, Executive Chef

CONDUCTED BY JAMES L. BODNAR,
14 JANUARY 2009

James Bodnar: Since we had our last discussion about the Rome 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 equipment that's fully functioning and that can accommodate the volume of cooking we do. It has lightened the load. We have four full-time interns now, which is a wonderful aspect of the project, and has helped us develop the RSFP, and it has added an element of teaching which is rewarding. We love to share the RSFP and the AAR with young people who are starting their careers in food.

JB: Where are they from?

MT: It varies a lot. 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 passionate about food, but not necessarily people who want to become professional chefs. Right now we have Ashley Morford, who is from the CIA. She's going to be finishing up in early February. We also have a former fellow from last year, Yotam Haber, who loves to cook. He volunteered a lot in the kitchen and told us that he wanted to come back and cook. He's here right now.

We just had a very good pastry chef from London, Claire Patak, who's a former Chez Panisse

employee. She heard that we were doing good work, and offered to train Mirella Misenti, our pastry cook, helping her improve her techniques, teaching her about cakes (English and American cake is very different from Italian-style 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, Rayneil De Guzman, and it looks like we will always have one cook rotating through the kitchen from Chez Panisse. Juliette Deventhal, who was the chef at Headlands Center for the Arts in Marin County, California, is in the kitchen as well.



JB: One topic we talked about last time was sourcing here in Italy. Can you touch on that and how that has developed?

MT: We've increased the number of people that we buy from. We continue to look in this region. We've stuck with the ones who have been reliable and have provided us with good ingredients, but we've increased and diversified. I think we have around 40 different vendors right now.

JB: How is the garden?

MT: The garden! We've had a really exciting development. This September, we had an intern from Martha's Vineyard, Chris Fischer, who is a cook and a third-generation vegetable farmer. One of his other jobs on the island was putting in vegetable gardens for summer residents. We have been working closely with Alessandra Vinciguerra to let us manage the vegetable garden, and we've been at it since September. We've been able to transform the beds, growing more vegetables and different varieties of salad greens and herbs. That's been a wonderful thing. Now we've integrated gardening into our internship program so that every Friday one of our interns spends the whole day in the garden. Many fellows have joined them, which is really wonderful.

JB: And how are the fellows this year?

MT: Great year, really fun, and seem to love the food. When I reviewed the article in the winter '08 issue of the *SOF News*, I realized that we started the year last year without a real introduction. This year, the first Friday we had a nice introduction to the RSFP, and opened up the floor for questions. We met with different groups of people separately. I've also asked the fellows to volunteer and help us with shelling nuts or peas or beans. They've been happy to oblige.

JB: How are the menus developing?

MT: It's interesting, the first year we were a little bit homesick 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're more interested now in cooking a Mediterranean based cuisine, not only Italian, but food of the entire Mediterranean region. Every now and then for the Friday dinner, or at Saturday lunches, we like to cook American comfort food: fried chicken, chicken pot pie or meat loaf, and we have found that the AAR community enjoys it, and we like it too.

A couple of new things we've started this year. We offer a grocery program to new visitors, and also to the entire AAR community. We have beautiful ingredients that we have sourced locally and we made this available to the community—things like butter, milk, yogurt and cheese, and breakfast items that people may want to prepare for themselves. Also, we make jam using fruit from the Bass Garden. We sold all the apricot and plum jam we made last summer, and sell a lot of granola now, about 10 kilos a week, which is phenomenal for us, and we hope to expand that even more.

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

MT: For the future, we would love to renovate the bar and to diversify and expand what we sell—have some interesting Italian artisanal beers for sale at the bar, and have a showcase for foodstuffs we make in house. We make beautiful little candy peel with oranges from the garden, and tisane. At Christmas, we realized that people wanted to buy gifts from the RSFP to take back to their family and friends. So that's something that we want to develop, and also to continue to integrate fully into the AAR.

One thing I've noticed this year is that finally, after all the effort and time many people committed to the RSFP, we are a permanent part of the staff here at the Academy. It's much more comfortable now for us, so that's a great development and we really appreciate everything that everyone has done to make the RSFP happen.

JB: And you're enjoying it?

MT: We love it more all the time.



Words for David Childs

MICHAEL C. J. PUTNAM
FAAR'64, RAAR'70, TRUSTEE

On the occasion of the retirement of David M. Childs, RAAR'04, at the end of his term as the chair of the AAR Board of Trustees, a dinner was held by Mercedes and Sid Bass in his honor at the Union Club in New York City on December 12, 2008. The following tribute was given at the dinner by Michael C.J. Putnam.

First, on behalf of Ken and myself, I want to thank Mercedes and Sid for so glorious an evening. It is such a truly splendid gesture to gather us together for a family celebration. And what a celebration it is: to rejoice in the career of David Childs, and to thank him and Annie for all that they have done for his and for our world. We pride ourselves in thinking that the American Academy in Rome has been a special part of his career.

I first met David in 1989 when I was newly arrived as Mellon Professor at the Academy. He had been appointed a trustee in 1987 but already, during his visits to Rome, I sensed in him a soundness of judgment that understood not just architecture, the art that he professes, and the other fine arts that make up such an important aspect of the Academy's personality, but also the scholarly side that forms an equally crucial ingredient in its essence. I felt that here was someone whose breadth of interest, humor and humanity would allow me to turn to him for advice without much ado, and I did just that. And have done so ever since.

Vitruvius, the respected Augustan historian and teacher of architecture, writes that there are three qualities necessary to assure a building's greatness: *firmitas*, which we might define

as durability; *utilitas*—"usefulness" would be our closest English equivalent; and *venustas*, meaning "attractiveness" or "charm." I lack the credentials to speak intelligently to David's architectural achievements, but I do know something of his excellence as a man. It strikes me that our Roman author's threefold formulation to help us characterize distinguished architecture is fully applicable to architect David's own personal relationship to life around him and, for us here present, this means to the American Academy in Rome.

For more than twenty years now he has had the best interests of our beloved institution at heart, most recently during his fruitful incumbency as chairman of the Academy's Board of Trustees. For all of his tenure as an officer, and especially during his last stretch of duty, he has exemplified the perfect combination of *firmitas*, *utilitas*, and *venustas*. An embodiment of *firmitas*, he has been steady in his loyalty and strong in his commitment. As for *utilitas*, he has been skilled and proficient in the way that he discharged his many responsibilities. And to everything that he touches he brings *venustas*, grace and elegance born of wisdom.

David: thank you from us all. We admire you enormously, far more than these few words, however heartfelt, can say. To paraphrase my beloved Virgil, *Macte tua virtute...sic itur ad astra*, which we could translate as: "Flourish in your excellence. This is the route to the stars."



Adele Chatfield-Taylor, FAAR'84, and David M. Childs, RAAR'04, in the cortile of the AAR on 30 September 2007. Photo: James Bodnar



Above:
Gabriel Soare, barista per
eccellenza, AAR bar.
Photo: James Bodnar

Above right:
Blackboard menu, AAR bar.
Photo: James Bodnar.

Right:
The kitchen staff cuts up,
fall 2008.
Photo: Joel Katz



PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE

1950s

Jack Beeson, FAAR'50, RAAR'66, in his recent book *How Operas Are Created by Composers and Librettists: The Life of Jack Beeson, American Composer* (Edwin Mellen Press), has much to say about the AAR and his time there in 1948–50, 1958–59, and 1965–66.

Lukas Foss, FAAR'52, RAAR'78, composer.

Born 15 August 1922, died 1 February 2009. He was 86 years old.

"A five-note chord dominates the composition. It is endlessly repeated, varied, permuted, transposed and inverted. It invades the entire piece via persistent, pulsating, echoing and crisscrossing quarter notes. Toward



Lukas Foss in his Casa Rustica studio at the AAR, ca. 1951.
Image courtesy of the AAR Archives

the end there is an explosion which liberates us from the domination of the five note chord. All this can be explained and analysed. But I cannot explain why this chord, which dominates through repetition, variation, permutation, transposition and inversion of persistent, pulsating, echoing and crisscrossing lingers like a wound until the rocks begin to shout. Nor do I know what it is that rocks shout—perhaps Charles Ives does. Perhaps rocks cry 'help' because we do not see we are in danger, or perhaps they merely shout a reminder of what every work

of art tries to tell us—that we must change our lives."

—Lukas Foss on his piece *Quintet for Orchestra: The Rocks on the Mountains Begin to Shout*, composed at the AAR in 1978

James Ackerman, FAAR'52, RAAR'65, '70, '75, '80, was awarded honorary citizenship of Padua in celebration of the 500th anniversary of the birth there of Palladio. He also received the Leone d'Oro prize of the Biennale of Architecture at Venice in 2008.

Thomas H. Dahill, Jr., FAAR'57, had a one-man exhibition of recent paintings and drawings at the Newton Free Library, Newton, MA, in August 2008.

1960s

Aldo Casanova, FAAR'61, RAAR'75, had recent exhibitions at the Sullivan Goss gallery in Santa Barbara, the Los Angeles Art Show, the 184th Annual Exhibition of Contemporary American Art at the National Academy Museum in New York, and the National Sculpture Society, among others.

Charles Witke, FAAR'62, RAAR'98, continues to review books and write articles in the field of late antique literature and studies. He observed the 20th anniversary of his priesthood in the Episcopal Church serving St. Andrew's in Ann Arbor, MI.

Lawrence S. Fane, FAAR'63, sculptor.

Born 10 September 1933, died 28 November 2008. He was 75 years old.

"I was particularly thrilled by the intimate relationship between the sculpture, the architecture, the land, and the people. I believe strongly that sculpture should function for

people in a particular surrounding, and I feel that a chance to study the art of Europe while producing work of my own would be of enormous value to me in preparing to help further the cause of a meaningful and living sculpture in America."

—Lawrence S. Fane on the beauty of Italy, from his Rome Prize application, 1959



Lawrence Fane in his Vermont studio, 1998.

Dean Adams Johnson, FAAR'66, was honored with the Distinguished Alumnus Award for 2009 by the Department of Landscape Architecture at Michigan State University, where he earned an undergraduate degree in 1961.

Morris Moshe Cotel, FAAR'68, pianist and composer.
Born 20 February 1943, died 24 October 2008. He was 65 years old.

"My religion changed from Judaism to classical music, and in adulthood it changed back again."

—Morris Moshe Cotel in a 2008 interview with *Jewish Week*. Rabbi Cotel was ordained in 2003 and was the spiritual leader of Temple Beth El of Manhattan Beach in Brooklyn, New York

Next column, top: *Spring Concert at the Villa Aurelia, 26 April 1968. Morris Cotel appears at the center of the photo.*
Image courtesy of the AAR Archives



1970s

John Leavey, FAAR'70, had a one-person exhibition of his landscape paintings at the Bennington Museum, Bennington, VT, in 2007. He also participated in group exhibitions at the Butler Institute of American Art in Youngstown, OH; the Blue Mountain Gallery in New York; and the Beckwith Gallery in Jamaica, VT.

Thomas Walsh, FAAR'74, has installed a 10' wide by 13' tall wall piece at a bank in downtown San Jose. The piece comprises 27 individual cast bronze parts.

Sharon Yates, FAAR'74, had a two-person show this spring at the June Fitzpatrick Gallery in Portland, ME. She is also participating in the 184th Annual Exhibition of Contemporary American Art at the National Academy Museum in New York and a group show at Northeast Fine Art and Design in Northeast Harbor, ME.

Judith Di Maio, FAAR'78, traveled throughout Libya during the spring of 2008, touring ancient Greek and Roman sites as well as studying the Italian Fascist architecture in Tripoli. She spent June in Aswan, Egypt. This January she was named the first Colin Rowe Designer in Residence at the AAR. Judy will be returning to Rome in May to complete her residency, which will include a lecture entitled "Perception and Inspiration: Overlaps in 16th Century Italian Architecture and Painting," in which

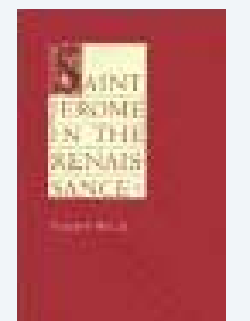
she will show how these overlaps and strategies of compositional structure have inspired her own architectural work.

Susan Wood, FAAR'78, made a foray into post-Classical art history during her sabbatical last term. Her study of 18th-century French painting, "Caracalla and the French Revolution: A Roman Tyrant in the 18th Century Iconography," will appear in *MAAR*.

Eugene F. Rice, RAAR'78, historian. Born 20 August 1924, died 4 August 2008. He was 83 years old.

"We would call special attention to Gene's Saint Jerome in the Renaissance of 1985, where his graceful prose, great learning, and linguistic range combined with a sensitivity to religious issues and an artistic sensibility to produce a work of wide cultural and intellectual appeal."

—from the 2008 "In Memoriam" by the Renaissance Society of America



Eugene Rice's Saint Jerome in the Renaissance, 1988. Research for this book was done while Rice was a resident at the AAR.

Caren Canier, FAAR'79, had an exhibition of recent work at the Mark Potter Gallery at the Taft School in Watertown, CT, in 2008.

[Continued on page 8]

Interview with Carmela Vircillo Franklin, FAAR'85, RAAR'02

CONDUCTED BY JAMES L. BODNAR, ON BEHALF OF THE SOCIETY OF FELLOWS ON 15 JANUARY 2009 AT THE AMERICAN ACADEMY IN ROME

Carmela Vircillo Franklin: Once you have a residential program, you have by definition a question about the definition of community. How you define the community and what you do for the community becomes a central issue. Judy DiMaio (who is now one of our residents in architecture) told me that she was the first woman to live on the fourth floor of the McKim Building, an all-male floor, once women had been admitted to just about equal rights. She was questioned by Walter Cini because she was using the bathroom at the end of the hall, which was reserved for men. She said, "But I live on the fourth floor!" And then she went down to the third floor to take a bath, and the women got mad at her because she was invading the third-floor bathroom and she was a fourth-floor person.

This in a sense illustrates one issue of community. You have a woman living on the fourth floor, but does she have full rights like the other inhabitants of the fourth floor? When I was a fellow in '84 and '85, I lived on Via Guerrazzi, an apartment below Piazza Rosolino Pilo, with my

mother in the fall semester to help me take care of Corinna, my first child, while my husband was a visiting professor at the Harvard Divinity School. I had to walk 20 minutes to come to the Academy, and to carry our bed linens as well, so that they could be exchanged here.

I remember that children could not eat supper here, which meant that I felt a double obligation to be absent from dinner because I wanted to eat not only with my daughter, but

also with my mother, who was making a big sacrifice leaving her own husband, my father, and all her other commitments to be here with me and give me the opportunity to do my research. So I certainly did not have as rich an experience as a fellow as I would have had if I'd come now as a fellow with a child and lived in one of the buildings on the grounds of the Academy, on our campus, if you wish—as we now make possible for fellows and other residents with children here at the Academy.

I can compare my experience as a fellow, pre-renaissance, before our long-term lease of 5B, and also the renovation of the Chiaraviglio—I can compare that experience with my experience in the fall of 2001, when I came as a resident invited by Director Lester Little. Then I had my second daughter, Beatrice, with me. I was alone, without Bill or my mother. Beatrice, in eighth grade, was older than Corinna had been. We lived in the Chiaraviglio, right across from the gate of the Academy, and it completely changed my experience, not only because I just had to cross the street basically and I was here, but also because Beatrice was welcome to dinner several nights a week. I think Tuesdays and Thursdays were the nights when we did not allow children then. Also, the nearness to the Academy meant that I could be with Beatrice when she got home from school, help her with her homework, see what she needed, and then return to a lecture at six o'clock, or to the concert, because I knew that if she were in need of something urgent, all she had to do was walk down, go to the gatekeeper, or just phone, and I or the gatekeeper would help her. So it was a completely different experience.

I felt very integrated, and it made me realize how crucial the renovation of the physical plant, number one, had been in allowing fellows with children to be full partners in this experience; but also I think that, connected with the change in the geography of the fellows' lives, came a different attitude, a different frame of mind. Some of our sister institutions here in Rome are recognizing what a big problem not having housing for fellows with children is. On two separate occasions, we've been visited by the equivalent of trustees for the British School. They frequently, I am told, cannot get the best fellows they would like because some of them have children whom they cannot leave behind or are not willing to leave behind. You're basically leaving aside, excluding from the competition, a substantial number of very talented people, most of whom, particularly in the old days, were women, but now include fathers in equal number. I think we would lose a great deal of talent if we did not integrate families into the Academy. We integrate

not only the families of the fellows, but also the families of the residents.

I also want to say that increasingly we've asked the fellows themselves to make the decision about the degree of inclusion of children in various activities—not only at the meals, but also in some programs of the Academy. For example, if we take a trip somewhere or have a visit to a particular site, are children of a certain age (let's say teenage children, or infants) allowed? This year for the first time I've asked the fellows to elect representatives who collectively represent the single fellows, the artists, the scholars, and the fellows with children. If there is an issue, if a child is being too noisy, the complaints now go to the representatives so that the fellows resolve some of these issues and we don't have to be the policemen.

It's basically an effort to treat the fellows as grownups, but more than that, as invested members of this community. This is their community. It is not our community in which they are guests. This is the community that they create, and they have to be participants in decision-making because I think that way they'll own and they'll embrace the rule, if that is the appropriate word. Everything will go more smoothly.

James Bodnar: The most significant change from my perspective is the lease on what I call 5B. Could you just talk for a moment about that whole community unto itself?

CVF: 5B, absolutely. That building came into our operations the fall of 2001 when I was a resident. The building, right next door to the Academy, was a convent. We've leased a big part of it, and renovated it into several floors of apartments, one very big. We have a four-bedroom apartment, and indeed we have had occasions when we needed a four-bedroom apartment (as when one of our fellows had triplets—three preteen sons—with her, in my first year as director). We also can use an apartment as big as that for the summer programs, a place where we can put a larger number of undergraduates or grad students, but that's another issue. And at the very top of that building, we have a large three-bedroom apartment with a wonderful terrace, which serves at the moment as the apartment of the Mellon Professor, who has a family. He has two daughters and needs the space. That building has an elevator, two entrances, a courtyard in which bicycles can be left, tricycles can be ridden, and children can play hopscotch as they in fact do. That has become in a sense our families' apartment building. On the first floor, we also have a suite of offices, including the archaeology study collection, which has been beautifully renovated. Giovanni Cimoroni, who is semiretired, lives on the lower floor and continues to provide various support services for us and the building in particular.

JB: And every apartment is self-contained with their own kitchen?

CVF: Absolutely self-contained, more than one bathroom generally, because they're multi-bedroom. They have a kitchen and several of them have an outdoor space, a balcony or a terrace as well. Laundry facilities are in the building downstairs, and an exit also in the back, leading right into the Bass Garden of the Academy. Also, we have the Triangle Garden across from 5B and across from the main gate of the Academy, which is now called the Children's Garden. We have a little playground there, and that is where the children go and play. They play soccer, for example, and they play basketball.

JB: Is that dedicated to somebody?

CVF: It has a gazebo dedicated to Lella Gandini,



Meriel Bizzi (right, daughter of Michelle Mason and Hisham Bizzi) and her elementary school friend Gaia Cecchini.

who is married to Lester Little, and whose professional specialty is early childhood education, and who did so much to broaden the experience of the families with children here.

JB: Was it at that time that they started to use the Triangle Garden for children's parties?

CVF: It actually was used for such purposes even before. I remember when I was a fellow, Corinna had a sixth-year birthday there. That was in 1985.

JB: Are there other apartments for families?

CVF: Yes, the Chiaraviglio, to which the Children's Garden is connected, and where we can also house fellows or residents with children. It's not as convenient for children as 5B because it does not have an elevator, which is useful when you're carrying a baby carriage and many groceries, as you would if you have children. Also, in 5B the children become friends and the parents share babysitting. We've had a grant for families to be spent particularly on fellows with families. For example, we've bought a television for 5B that can be moved from apartment to apartment. We've bought play equipment for soccer, ping pong, and all sorts of things like that. A person who has been key in developing our facilities or thinking about facilities as having to be child-friendly is Pina Pasquantonio. Pina has managed the grant in support of families, and she's furnished the kitchens of 5B in a way that is more suited to families with children. We've bought cribs and high chairs. We also have high chairs available in our McKim Building dining room.

JB: That is great. You would never have seen one in my time. How will this continue to evolve, in terms of assistance with education, or childcare?

CVF: Yes. We give a lot of help in figuring out children's schooling, but newly chosen fellows begin to communicate immediately not only with the Rome staff but particularly with fellows of the current and past years to find out what the experience has been with the schools, and to consult on how to choose a school.

JB: Corey Brennan is going through this right now as we speak.

CVF: That's what Corey's doing right now. We also have lists of doctors. We establish relationships with doctors, with babysitters, with similar support services for families with children. The question of daycare I think is a very good one. The difficulty is planning. One year we may have 17 children, and another year we'll have three children. One year we may have older kids. What I would really love to do is to have more financial support for families with children. We already support the partners and the families of the fellows with children to a great extent, but there is always the possibility of doing more.

Just to give you one example, there was a time when a fellow could give up some of his or her meals to his or her partner. Let's say it's a woman fellow. She could give up at least three (I don't remember the details) dinners so that her husband or partner could eat at the Academy and they could eat together. That to me made no sense. I thought, why should the fellow have to give up some of her fellowship so that she could keep the family together at mealtimes? It seemed that what we should do is make it more possible for the partners and then the children to eat at the Academy, not only by opening up the dining room more, making it more welcoming, but also by subsidizing the meals of the family members. That's what we have done. Now increasingly we've received special support so that the "fellow travelers," as we call them, and the children can eat at highly subsidized rates so that the fellow can eat here as a member of a family or as a member of a couple.

This decision rose out of our concern for the fellow travelers, but I also noticed my first year here that the fellows with children, of course, were not bringing their children because we ate dinner too late, and children have to go to school in the morning. We decided to at least make it possible for families with children to have dinner at the AAR one day a week. So we moved the dinner hour to 7:00 PM, and in addition we do not charge the children for Friday night dinner and Saturday lunch.

JB: When is dinner typically served?

CVF: Generally it's at 8:00 PM, so on Fridays it's at seven. The children have no school the next day so they can stay up late. The kitchen prepares a family

meal, comfort food. It's baked lasagna, or fried chicken with mashed potatoes, that sort of thing. On Friday night we have a paper tablecloth, not a cloth tablecloth, and on each table the kitchen staff (their idea) places magic markers, so that not only the children can draw, but anybody else. We have great art being made on our tables. So, working together, the various areas of the Academy—the Programs Department really help the fellows decide what is appropriate for a child and what is not, Pina in Operations, the kitchen—I think we have made it as family-friendly, as community-based, as possible, while yet making it very clear that this is a place where work is done. We are not allowing children to live in this building. Children—who make noise because that's natural to them and they should make noise—shouldn't be in studios. Some places are off limits. The library is off limits; the studios where the child might be noisy and disturb people nearby, off limits; concerts, etc.

But we remain flexible. I will get an email from a fellow asking permission to bring his 16-year-old to a concert "because ..." and I say, "Of course." We are always happy to consider exceptions, but as a parent I realize there is a time and place for children, and there is a time and place where children are happier doing something else than being at grownups' events. So we've done a lot of work, and it's because we want to make the Academy and all that has to offer as available to our fellows with children as to everybody else.

JB: A family-friendly institution.

CVF: Yes, a family thing, absolutely. Children also have a wonderful way of linking our fellows to the broader community of Rome through the school, through the supermarket, through the play date, through the park or playground—and also I think they have a way of knitting the Academy together. The baby, the child who is here for a year, develops relationships with the rest of the fellows on his or her own.

JB: I also think that older fellows, more mature fellows, are different from the younger fellows.

CVF: Yes. We also have to recognize that everybody's experience is different. We're not all the same, but that doesn't mean that we cannot have a common core, a common life, which is the center of the wheel, and then each one of us as a spoke has another place. Some of our fellows go to the library every day, some go to the archives, some take photographs outside of Rome, and some work in their studios 75 percent of their time, so we want to accommodate everybody and everybody's needs.



Yotam Haber, FAAR'08, speaking with John Guare at the Villa Aurelia at the Fellows' Annual Concert on 31 May 2008. Photo: Anna Muscardini

Interview with Yotam Haber, FAAR'08, Composer

CONDUCTED BY MARTIN BRODY, FAAR'02, ON BEHALF OF THE SOCIETY OF FELLOWS ON 15 JANUARY 2009 AT THE AMERICAN ACADEMY IN ROME

Martin Brody: To begin, could you say a word about the research you did for the piece that you wrote here at the Academy? It's unusual for a composer to do that much ethnomusicological and historical investigation in the compositional process.

Yotam Haber: Let's stress that I'm not a musicologist. I'm not an ethnomusicologist. My starting point was this very fantastical idea, one that really no musicologist or historian could ever prove, that the liturgical music of the Roman Jewish community sounds like music that was sung during the time of the destruction of the Second Temple in Jerusalem (70 AD). Jews had already been in Rome at least 100 years before that.

The fact that the Jews of Rome had been segregated for so many centuries made me think that perhaps this segregation led to a kind of musical isolationism, resulting in a community that really protected its oral tradition. Of course, it's all pure conjecture and nobody can prove it, which is why there hasn't been a lot of scholarship on the subject. At a certain point, when you hit the birth of notation, you hit a dead-end. Before that, we can only guess at what was being sung.

We know that before the Tempio Maggiore was built in 1903, we had five distinct synagogues at least, five distinct Jewish communities, and each one had its own particular music. My initial thought was that if the old-times recorded in the 1940s had learned to sing prior to the destruction of these five synagogues, they may have retained a coherent Roman music. Today, it is unclear whether what's being sung in the Tempio Maggiore is Roman tradition, Italian tradition, Ashkenazic, Sephardic, etc. So that's why these recordings that I found were so important to me. In the 1960s, the Jews of Rome became better integrated into Italian society. While that is a wonderful thing, musically it became a big, confusing jumble.

At the Accademia di Santa Cecilia in Rome, I began sifting through the archive set up by Leo Levi, an Italian ethnomusicologist—an Italian version of Allan Lomax in America, who went around collecting, among other things, Appalachian folk music. Our man Leo went around Italy collecting sounds, and happened to do a lot of Jewish liturgical singing. In the 1940s and 1950s he started making recordings of the old-time cantors who had learned the Roman tradition, which is very different from the Sephardic, North African, or Ashkenazi traditions.

MB: And you found them all here in Rome.

YH: Yes. They were all in the archives of Santa Cecilia.

MB: And did you transcribe right away? What did you do first? These were analogue audio tapes, I take it.

YH: Some of them are digitized, but they literally found 10 hours of reel-to-reels that had not been digitized of Roman cantors with literally a quarter-inch of dust on them.

I didn't compose for months. I just transcribed, trying to get a feel of what this music is. It really sounds different from the Ashkenazi music that you and I grew up with. It doesn't sound like that, and it doesn't sound Sephardic either. Nor does it have a strong Arab influence. It's some hazy place in the middle, which gave me hope that I really was seeing through the cracks, that I really was seeing something that had preceded all of these northern influences and all that.

MB: I'm struck by the phrase you just used about seeing through the cracks. The piece *Death Will Come and She Shall Have Your Eyes* achieves a great deal of its expressive power by exploring the gaps between things. The gap between recorded and instrumental sound is a case in point. Sometimes the instruments seem to be listening to the historical music recorded on the tape part, and even reflecting on it. Whether the taped music actually represents what was being sung thousands of years ago or not, it's presented as something both remote and very precious.

Some Rome Prize composers come here and simply write the next piece that they have in mind or the next piece that's on their list of commissions. Nothing wrong with that. But this was a very site-specific piece that was important in particular for the Jewish community in Rome. Could you fill in a few details and tell us about the texts you chose to set and the overall plan of the piece?

YH: "Death will come and she shall have your eyes" comes from the title of a poem by Cesare Pavese. Pavese is an Italian poet who happened to be the favorite poet of the ethnomusicologist Leo Levi. I went to Israel to meet Leo's daughter, who was very helpful and encouraging. She showed me a lot of documents that are not available elsewhere.

The obvious texts to set for were the liturgical texts of these transcribed tunes that were being sung by cantors. On top of that, I wished to use poems by Italians that had something to do with loss, with community. I wasn't sure what I was searching for, to tell you the truth. I just knew that when I would find the right text, it would be the right text. It would feel right.

I asked Yaala Levi what was her father's favorite poem, and his favorite poem was "Verrà la morte e avrà i tuoi occhi," which is a very dark poem. That poem recurs in almost every movement of my piece, which is scored for mezzo-soprano, string orchestra, digitized recordings of those old reel-to-reels.

At times I use bitter texts about destruction, mostly from the period in the Jewish calendar called Tisha B'Av, which is a day of mourning—mourning for the destruction of the Temple in Jerusalem, and mourning for every great calamity that happened to the Jews after the destruction of the Temple. Some of these texts are from the Book of Jeremiah, which I find a rather bitter book. But sometimes I just chose the text because the music that happened to be with those texts—the music that I gleaned from these cantors—was just interesting, beautiful music that I felt superseded what was being sung.

The first movement of the piece is called "Cum Nimis Absurdum," which is the famous papal bull from 1555 by Pope Paul IV creating the ghetto in Rome. It begins, and I paraphrase, "Since it is absurd that the Jews who killed our Lord live amongst us, we should build a ghetto." I set this as the first movement: that text in Latin, sung to a melody that Roman Jews sang for Tisha B'Av. The pope has his way of being angry, and the Jewish liturgy is angry. It's bitterness served two ways. Together, I thought maybe something interesting could happen.

To describe the fourth movement, "Bereshit"—probably the most striking recording I came across was of a cantor singing the first few lines of the Book of Genesis. For months I thought: how am I going to use this melody or this recording? At the end, I just felt like there was nothing that I could do. I had to let it be. In this movement, we hear the recording of this cantor, and the string orchestra simply assists him. They don't get in the way; instead, they sort of lift him.

By the way, Leo Levi translated Cesare Pavese's poetry and published it in Israel for the first time, so in some movements we hear his translation into Hebrew, and sometimes we hear the poem in Italian. The fifth and last movement is a Hallelujah from Psalm 111, a psalm of thanksgiving. The Hallelujah is really the moment of pure adulation, and I felt like the course of the whole piece travels from bitterness to hope and tranquility. The work ends with the sound of the shofar sounding at the Tempio Maggiore about 50 years ago. We hear the echoes of people singing and talking—if you've ever been to this extraordinary synagogue, you'll know that the space has very strange acoustics. At the same time the orchestra has a turbulent whirring gesture. They're moving very quickly, yet not going anywhere at the same time. I think the piece works through a lot of frustration, history, bitterness, sadness, which is the history—at least my story—of the Jews of Rome.

To read the entire interview, visit www.sof-aarome.org.



Jackie Saccoccio, FAAR '05 David Humphrey, FAAR '09



Jackie Saccoccio, FAAR '05, mounted an exhibition in Rome at RISD's Beatrice Gallery in Palazzetto Cenci in November 2008. Entitled "Wall Intervention," the show consisted of large-scale gouache paintings set atop a wall drawing that spans the gallery's four walls.

Left:
Jackie Saccoccio: Grey
(detail), 2008, 40" x 55",
gouache and ink on paper
over ink wall drawing.

Below left:
David Humphrey: Hobby
Horse, 2008, 8' x 9' x 4',
wood, paint, paper, and
assorted drawing materials.

Below:
David Humphrey: Hobby
Horse (detail), 2008.
Photo: David Humphrey



Hobby Horse is a drawing display hutch. Its exfoliating skin is made from collaborative works produced in the studios of various fellows of the AAR by whoever happened to be present and willing. The support is an upended Santa-sleigh made by affiliated fellow Jeff Williams for the annual Christmas play. David Humphrey, FAAR '09, made *Hobby Horse* for the third in a series of shows called "Drawing as a Social Practice," organized by the fellows and curated by Marie Lorenz.



PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE [Continued from page 5]

James S. Stokoe, FAAR '79, and his firm, Arch Etal, are involved with the renovation of the Bayly Art Museum at the University of Virginia.

1980s

Albert Boime, FAAR '80, art historian.

Born 17 March 1933, died 18 October 2008. He was 75 years old.

"Although my study treats the modern period, Rome remains the symbolic and pedagogic mecca for students of academies and art schools. A major section of my study will explore academic extensions for advanced study in Rome like the American Academy itself."

—from Albert Boime's Rome Prize application, on his preparation for a manuscript on academies and art schools from 1850 to 1950



From Albert Boime's 1985 essay "Van Gogh's Starry Night: A History of Matter and a Matter of History," comparing the astronomical projection of the sky over Saint-Remy on 19 June 1889 with Boime's schematic sketch of Starry Night with Venus and Aries.

Thomas L. Bosworth, FAAR '81, has recently had his work published in *Western Interiors and Design, Luxe, Seattle Metropolitan, Cottage Living, Renovation Style, and Pacific Northwest Magazine*.

Spence Kass, FAAR '81, had a house renovation featured in the "Before and After" issue of *Architectural Digest* (February 2009). "A Pennsylvania Chronicle" highlights Kass & Associates' role in restoring a 1910 residence on the grounds of the Andalusia Foundation, whose 80 acres in Andalusia, PA, include buildings by Benjamin Latrobe and Thomas V. Walter.

Laurie Nussdorfer, FAAR '81, is the author of *Brokers of Public Trust: Notaries in Early Modern Rome*, forthcoming from Johns Hopkins University Press.

Joseph B. Solodow, FAAR '81, is professor of foreign languages at Southern Connecticut State University and a lecturer in classics at Yale, where he teaches an advanced Latin course each semester.

Larry Bell, FAAR '83, had a new CD released by Albany Records: *Unchanging Love: Brass and Organ Music*.

John J. McDonald, Jr., FAAR '83, is the design director of the Boston office of Perkins + Will, overseeing



John Newman, FAAR '04

In a recent interview John Newman, FAAR '04, was asked by Stephanie Buhmann of *The Villager* 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 intimately scaled, a sentiment that was also reflected in some of your recent exhibition titles, such as "Homespun" and "Monkey Wrenches and Household Saints." How did you shift your interest from large to smaller scaled works?

John Newman: It began when I was first teaching at Yale in the early 1990s. I was struck that all 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-a-field was a big welcoming "umbrella," sheltering beneath it everything that was not painting—performance, earthworks, video, and even some photography. As sculpture welcomed more extended activities, the object seemed to many people less and less engaging; barely creditable. I began feeling dissatisfied with what I was seeing. After I left teaching, I traveled extensively. I went to India, Africa and Japan. What I realized was that people in these countries had very important relationships with objects that were small in size, but not at all small in significance—objects like a Japanese teacup or a Congo Power god; the equivalent of a household saint or a carved stone, covered in flowers and milk and honey, in a village in India. There was an intimacy inherent in these small objects—and this intimacy, clearly, elicited feelings of import—emotions greater than their physical size would appear to demand. This seemed quite the opposite of things I had been seeing in Chelsea. I began to think, like a farmer might, that if everyone was planting their corn on one side of the hill, possibly the minerals were being depleted and it would be curious to see what happened if I planted my corn on the other side of the hill. So I began making these small objects based upon these little drawings I was doing, which was the only thing I really could do while I was traveling.

SB: Do you ever think of these works as models for larger sculptures?

JN: No. In fact, that question leads me to something I like to call "the scale-less object." All Western

sculpture has been more or less based upon body relationships—and truth to the materials, with an emphasis on gravity and weight. But there is another branch of sculpture that has not been absorbed as much into the mainstream of history. It is based on the idea that certain objects are what I like to call "scale-less"—more about your relationship with the object in the realm of the imagination, rather than fundamentally a physical rapport. This work often uses bright color, light-weight materials and disparate constructed parts. Calder and Cornell are very different, but each demonstrates this idea quite well. The globe of the world, for example, represents



a good model for the "scale-less" object. You see the globe of the world as a sign for the very thing that you can't see fully, but that you know very well. However, it is an instrument with an expectation of information, as well as an instrument of fantasy, of reverie. It is not primarily about your proximal or kinesthetic relationship to the object itself, or the actual space you share with that object. The DNA model or Chinese Scholar's Rocks are also examples of these scale-less instruments of reverie. Imagination as "dreamscape" is a space infinitely big, even if it is provoked by an object significantly small.

SB: Unpredictable is an adjective often applied to your work and the sculptures in this exhibition, as well, offer plenty of riddles regarding their physical nature.

JN: Yes, these sculptures are very much in contrast to the usual concepts of gravity and truth to the material. I would like my works to be more buoyant, more illusionistic, although usually we associate terms like that—at least in the visual arts—with the territory of painting.

SB: It gives them a magical quality, defying the common sense of what is possible.

JN: There is a contradictory element in my work; paradoxical and even fictional—as strange as that sounds—since an object is a concrete thing. But to actually turn that idea upside down and to wonder how something is "actually there" is of interest to me. The same applies to the material. In these works, you often do not know what material the parts are made of. And, yet, another component joined to one of these parts will be absolutely obvious as to its material and its making. I think of processes and materials as metaphors—fraught with meaning and association—and by placing disparate ones together, I hope to achieve a resonance not unlike the ringing of a tuning fork that will create a third thing, an invented, unknown and un-nameable consequence of that conjoining.

SB: Let us speak about the concept of intimacy in relation to your work—the notion that one has to get incredibly close to engage with them. Intimacy can lead to the thorough knowledge of something



Olga Raggio oversaw the restoration and display of this jewel of Renaissance architecture, a 15th-century private study acquired by the Metropolitan Museum in 1939 and restored in 1996.

Image courtesy of the Metropolitan Museum of Art

[Continued on page 15]



Researching Rossini in Rome

HILARY PORISS, FAAR'07

The premiere of Gioachino Rossini's *The Barber of Seville* on 20 February 1816 was a disaster. Under-rehearsed singers, unpracticed orchestral musicians, and a series of stage accidents all combined to displease the unruly audience at Rome's Teatro Argentina. Ever confident in his abilities, Rossini was unfazed by the heckling crowd. He went home, got a good night's sleep, and returned to the theater the following day, certain that his opera would do just fine. He was, of course, correct. The Romans in attendance for the second performance were more appreciative, and by the end of the season the opera was an unmitigated success. *The Barber of Seville* went on to receive more productions in more theaters over the next few decades than any other opera of its time, and it is one of the few operas from the first decades of the 19th century that have maintained an uninterrupted presence in the international repertory.

My time in Rome was devoted in part to exploring one of the strangest facets of this opera's extended performance history, and one that helps explain its longevity: revivals of *The Barber of Seville* almost always included music that had nothing to do with Rossini's score. During the second act "lesson scene," the prima donna in the starring role of Rosina would eliminate the aria that Rossini wrote for her ("Contro un cor") and substitute one of her own favorite arias. These arias originated in different operas, and many were written by composers other than Rossini; their texts often had nothing to do with the dramatic situation.

(Rossini knew that this sort of substitution went on, but in general he didn't complain.) Which arias did prima donnas choose, and why did they consistently make such alterations to this opera? These questions occupied my attention over the course of several months, and I was able to answer them thanks to archival resources available in Rome.

The most accommodating library for this project was the Biblioteca e Raccolta Teatrale del Burcardo, located on the Via del Sudario off the Largo Argentina, where the Teatro Argentina still looms proudly. Sitting for hours on end in this warm, welcoming, wood-beamed archive, I sorted through piles of material that offered tiny, yet illuminating, clues pertaining to the lesson scene. The most revealing documents were reviews in 19th-century newspapers. An article in *Teatri arti e letteratura*, for example, tells us that the young mezzo-soprano Chiara Gualdi introduced Giovanni Pacini's aria "Ah si di nuova speme," for which she was "greeted with the most universal and lively applause." The Burcardo houses dozens of these newspapers, and skimming through them allowed me to compile a long list of prima donnas and the arias they introduced into Rossini's opera throughout the 19th and 20th centuries.

Not surprisingly, most prima donnas selected arias that vividly showcased their virtuosic talents. But contemporary newspaper reviews also reveal that singers' choices were not based exclusively on whim and conceit. Rather, prima donnas had an eye (or, rather, an ear) toward

what they knew their audiences wanted to hear. When Verdi's music came into vogue in the 1840s and '50s, prima donnas introduced arias from his operas; at the end of the 19th century, when French and German operas were filtering down into Italian theaters, prima donnas substituted arias from those works (in their original languages). *The Barber of Seville* became a receptacle for popular music both old and new. Though there is much to love about Rossini's entire opera, the highpoint for many audience members was finding out which aria the prima donna would sing during the lesson scene. The promise of hearing one of their own favorite arias kept some spectators coming back to hear the opera again and again.

Reconstructing the performance and reception history of *The Barber of Seville*'s lesson scene would have been an exciting endeavor in any city, but being able to do so in Rome, in a library situated only a few hundred meters away from the opera house where the opera was premiered, offered its own special thrill. As I walked past the Teatro Argentina each morning on my way to the Burcardo archive, I was inspired by thoughts of Rossini, his opera, and the exhilaration that 19th-century audiences would have felt as they entered the Argentina for a revival of *The Barber of Seville*, looking forward to hearing the music dearest to their hearts.

Interview with Paul Moravec

CONDUCTED BY JAMES L. BODNAR,
4 MARCH 2009

seems to me they were the ones to talk with to move it along.

So I happened to see Bob at a birthday concert that I helped put together for Milton Babbitt, the composer, at the Century Club, and it was a big to-do. After the dinner, I suggested to him that he seriously consider pursuing this project. He knew about it, and he said he would see what he could do. Then the ball started rolling.

John Harbison then got involved, and we got together with Kathryn Alexander (FAAR'89), who was also on the Council of the Society of Fellows with me at the time, and Don, who was the program director. The two board members, Bob and John, were great, devoting their time to the whole process. At some point we solicited scores from composers all over, all fellows; and also, building on Don's research, we assembled a lot of scores of dead former fellows from archives and out-of-print scores. We spent a couple of days at the Academy offices going through the scores and selecting—this would have been Kathryn, me, and Don. We had a lot of material to go through, a lot of things to listen to, and a lot of things to play on the piano because there are no recordings of them. We put together a program.

I then saw him at some music conference, and that was, I believed, in 2001. It was in New York. He told me he wasn't getting anywhere. I said I could talk to Bob Beaser (FAAR'78). He and John Harbison (RAAR'81) were both AAR board members, and it

So my role was basically a facilitator, and I think the people who did the really heavy lifting were Liz, who did a tremendous amount, and Don, who did all the legwork and all that, and whose idea it was in the first place.

JB: Could you touch on the four-CD set—the content of it, the range of compositions, and how it was made up?

PM: I don't know of another project like this. It's about as comprehensive a history of the Academy in music as you can imagine in one little box. It would be great if we could complete the series with a second set—there are just too many composers to fit into one set of CDs. That would be great, and quite possibly have other pieces by Samuel Barber, FAAR'37, and Elliott Carter, FAAR'54, RAAR'80, and maybe a few residents—for example, Aaron Copland, RAAR'51, who seemed to benefit from the experience, even though he wasn't a fellow. That would be ideal. I hope that down the road we can represent everybody because of course all the composers are deserving in one form or another, and we just had to make the cut somewhere.

I should mention that the composers who were originally programmed on the concert series are all represented on this CD, but not necessarily by the pieces that we programmed. In fact, for example, I wrote a piece specifically for this CD called Passacaglia, which is performed by the Trio Solisti. They performed my Mood Swings on the original series. So, while the composers' names are the same, the pieces originally represented are not in some cases, which I think is a nice way of diversifying the repertoire of the composers represented.

JB: This is now part of the history of the AAR.

PM: In a sense, yes, it's a historical document. Scholars, at least, in the future will look at this collection as a kind of snapshot of a few of us in the early 21st century trying to get a sense of the history of the first 90 years of the AAR music fellowship program.



Letter from the SOF President

T. COREY BRENNAN, FAAR'88

Picture this. It's a photo of what should be immediately recognizable as the AAR dining room. A half dozen fellows are seated at a long table in various states of concentration—some talking, most listening. All are peeling mushrooms. The caption? "Volunteers pitch in to prepare meals harvested from farms surrounding the American Academy in Rome."

You may have seen this feature—"In Rome, the Academy Learns to Cook"—which appeared (fittingly enough) on the Ides of March in the Styles section of the *New York Times*. Here writer Elisabeth Rosenthal highlighted the vision and hard work of food luminary Alice Waters and AAR executive chef Mona Talbott in completely reimagining the Academy dining experience. The article heaped superlatives on their Rome Sustainable Food Project as an inspiring model for healthy and responsible institutional dining. Indeed, the piece described how in just two short years the RSFP had not just fully integrated itself into the social and intellectual culture of the Academy, but also significantly enhanced collaborative dialogue there—and with it the creativity and drive of the fellows.

For me, that photo of the mushroom prep captured two crucial attributes of the RSFP. First, of course, is the emphasis on local, delicious, sustainable food. (My guess is that those *funghi* came out of the Academy's own garden 20 minutes earlier.) Second, and quite essential for the success of the RSFP, is the fellows' feeling of group investment in mealtimes, and their unprompted willingness to volunteer time and talent in the service of the community.

"Perhaps the highest compliment," wrote Rosenthal in the *Times* article, "is that one of last year's fellows in music composition has returned—this time to intern in the kitchen."

That would be Yotam Haber, FAAR'08, who interned at the RSFP from December 2008 through February 2009. Indeed, when I visited the Academy this January, fellow and fellow-traveler volunteers seemed to be everywhere: most conspicuously in the kitchen (where Haber told me he reported for duty at 7 AM) and bar, but also in the library, in the lecture hall (helping with AV needs), and here and there in the AAR, running all sorts of informal classes (including high-level art instruction for Academy children).

"I came back to cook at the American Academy," Haber explained elsewhere, "because I knew I wanted to return in some way or another to that extraordinary place, and working in the kitchen felt like a road less taken, a way of seeing the Academy in a new light."

Full disclosure: I haven't yet washed a vegetable or lifted a paring knife for the RSFP. But I will claim to have had an experience after which I too viewed the Academy in a new light. It came at a June 2008 rosette ceremony in the AAR cortile. Just a minute or so before representing the SOF at the graduation exercises, I took a good look at the year's fellows. The group seemed absolutely tiny against the monumental, immaculate McKim, Mead and White setting. Then a simple but (to me) powerful thought hit me. It's a miracle that an American Academy in Rome exists at all.

Put another way, I never before had fully grasped how small and how potentially fragile the AAR is as an institution. Just take a look at our alumni group. The SOF admits about three dozen new members per year. Then take a look at the breathtaking resources on the 11 acres of

our campus (which now looks dazzling throughout), or think of the ambitious programming that has long been in place.

Notwithstanding our size, success has steadily built upon success. My perception that evening and as I write this almost a year later is the same. At no point in its long life—even given today's unexpectedly tough financial and exchange climate—has the AAR enterprise seen better days. The exciting developments of the last few years in the culture of the Academy may well turn out to be permanently transformative. But the SOF and its members still have a lot to do to keep our institution on its current sharp upward trajectory.

Three ways to help come immediately to mind. Encourage talented friends, acquaintances, colleagues, and students to apply for a Rome Prize. Respond to (or anticipate) the Academy's fundraising appeals by giving what is asked or what you can afford. And support as many of the Academy's organized events as you can manage.

Major AAR gatherings have flooded the 2009 calendar. In January there was the reception hosted by architects Stephen Kieran, FAAR'81, and James Timberlake, FAAR'83, at their Philadelphia firm in conjunction with the joint meetings of the American Philological Association and the Archaeological Institute of America. There Kieran and Timberlake presented the details of their \$250,000 challenge grant to endow an assistant for *permessi* at the AAR. In February, an unusually memorable SOF get-together in Los Angeles' Chinatown was organized by the LA area fellows to coincide with the meeting of the College Art Association. In March, in nearby Ojai, Fred Fisher, FAAR'08, and his wife, Jennie Prebor, generously helped stage a benefit for the Rome Sustainable Food Project with Alice Waters.

The centerpiece of the Academy's events year came on 15 April at Cipriani on 42nd Street in New York City—an electrifying gala to benefit the arts and honor AAR trustee and architect Thom Mayne, artist Bruce Nauman, and opera singer Jessye Norman. In early May John Cary, FAAR'08, and his firm Public Architecture will sponsor a reception at the 2009 convention of the American Institute of Architects. The McKim Medal Gala, honoring Academy Award-winning composer Ennio Morricone, falls on 27 May. Proceeds from that event, to be held in Rome at the Villa Aurelia, go to support fellowships at the AAR for Italian artists and scholars.

There is more to come: a planned September reception in Chicago at the annual meeting of the American Society of Landscape Architects, and, on Wednesday, 2 December, in New York, a "Cabaret for the Academy" to benefit the arts, chaired by AAR trustee Laurie Anderson (RAAR'06) and others. The venue is the Angel Orensanz Foundation Center for the Arts on Norfolk Street in lower Manhattan. (It must be seen to be believed.)

The main point of this first-ever "fellows' gala" is to reintroduce the Academy to future fellows—and in the process have a great party. Laurie Anderson will be just one of the well-known performers taking the stage that December evening. By the end of the night, it's hoped that everyone will be convinced that the AAR is one of the top creative and intellectual spots in the world, especially because of its commitment to promoting conversations across and among disciplines.

The 2 December Cabaret is an outreach effort, an attempt to broadcast some of the Academy's vitality, especially to potential fellowship applicants. As such, it will complement the "inreach" efforts that the SOF has initiated over the past 18 months—a Facebook group exclusive to SOF members (great for instant directed communications), a weblog (<http://sofarome.wordpress.com>) detailing AAR news as it breaks on either

side of the Atlantic (often with audio or video content). And, of course, there is the *SOF News*, elegantly recast by ex-SOF president James Bodnar, FAAR'80, and Joel Katz, FAAR'03, to appear once again as a semiannual publication.

The SOF Council is already working on the new *Centennial Directory of the American Academy in Rome*. It will be a thorough revision and expansion of the 1995 print edition, but now with an image-rich online component to complement the hardcopy version. This new *Directory* project is a collaborative effort that aims to engage every living AAR fellow, resident, or affiliate over the next two and a half years. The target publication date of the print and electronic versions coincides with the end of the AAR Comprehensive Campaign in February 2011.

As it happens, 18 months will also be the total length of my presidency of the SOF. By 1 July of this year, I will have stepped down from that post to take up a position on the AAR staff—as Andrew W. Mellon Professor-in-Charge in the School of Classical Studies.

You may have seen the ad when it ran, listing the daunting range of responsibilities attached to the position. The way I interpreted it all is that it is the job of the Mellon Professor to animate the humanities for the AAR as a whole. The first responsibility of the Professor-in-Charge is, of course, facilitating the work of the fellows, residents, and visiting scholars in the School of Classical Studies, orienting them (as needed) to Italy and introducing them to their Italian peers, all in the context of a carefully planned and budgeted program. That program needs to be both coherent and intellectually inspiring—to all at the Academy, not just the scholars in the humanities fields. For that I will be working closely with the Heiskell Arts Director and the Director of the AAR in developing and executing coordinated or joint programmatic initiatives.

But I also plan to continue the work of enhancing AAR communications that I started with the SOF. I'll remain as administrator of the SOF Weblog and Facebook group and editor of the new *Centennial Directory*. There are only about 1,300 living members of the Society of Fellows. It strikes me as crucial for us to be more readily connected to each other and the institution, and to have several vehicles for conveying the value of our Rome experience to the larger public, if we really are to keep the Academy miracle going.

Copies of Americans in Rome: Music by Fellows of the American Academy in Rome, can be purchased from Amazon.com or directly from Bridge Records; http://bridgerecords.com.



Photo: Michael Johnson, FAAR'07

Campaign News—A Gift and a Challenge

ELIZABETH GRAY KOGEN

Access to Rome is a central promise of the Rome Prize and membership in the Academy community. It is fulfilled through formal programs and through opportunities for individual research and study at Italian sites and collections. Many important sites and other resources for scholarly research and artistic investigation are private. They are open to artists and scholars strictly by permission, a privilege obtainable only by petition—and familiarity with the process.

The key to the city of Rome, for both group and individual visits, is often the permissions assistant, a staff member responsible for securing access to archeological sites, libraries, gardens, and collections, including those in private hands. This staff member's reach extends beyond Rome to individual and group-study travel throughout Italy and other lands once part of the Roman Empire.

Many Academy alumni consider the permissions assistant to be the key to the entire AAR experience. Two fellows in architecture, Stephen Kieran and James Timberlake, now partners in KieranTimberlake Associates LLP, have made a generous gift to endow this position and secure it for all time. They do so in recognition of the effect their own visits continue to have on their work today:

"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 culminated 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 unlocked all those closed doors that continue to reveal so much. (We can still recall the puzzled stares 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 fond memories of our different times in Rome at the AAR and are deeply thankful for the *permessi* 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 in Rome. Thank you all for that." —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 endowing this staff position. An additional \$250,000 is needed to complete the endowment. If every fellow were to give \$155, the goal would be met immediately; if only 125 fellows pledge \$500 a year in each of the next four years, the position will be fully endowed by 2011—the year we plan to conclude the campaign.

Every fellow benefits from the work of the permissions assistant. Year after year, Rome Prize winners report discoveries in libraries and collections that they would not have been able to visit without special permission; they recount their adventures during trips to explore little-known and rarely seen sites; and they 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 unstinting 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, 7 East 60th Street, New York, NY 10022.



Elizabeth Gray Kogen, 9 January 2009, Philadelphia, PA. Photo: James Bodnar



Above: Stephen Kieran, FAAR '81, James Timberlake, FAAR '83. Photo: Peter Aaron/Esto

Right: Cellophane House, 2008, designed by KieranTimberlake, is an off-site fabricated dwelling commissioned by The Museum of Modern Art for the exhibition "Home Delivery: Fabricating the Modern Dwelling." It confronts several agendas head on: the economy of off-site fabrication, design for disassembly, the use of recycled and recyclable materials, and the next generation of SmartWrap™, a high performance building skin. Photo: Peter Aaron/Esto



Sketches from Rajasthan

STEPHEN HARBY, FAAR '00

Travel for me has become a quest for what I see as the essence of a place as framed by its architecture: an understanding of how a highly sophisticated and organized armature can give focus, order, and meaning to the experience of a place, and indeed to our existence as human beings. The elements of this armature—which include scale, proportion, color, light, and meaning—I have found to be best experienced and understood through the extended contact with them gained through sketching and painting watercolors.

When one is obliged to remain in one spot for longer than the snap of a shutter, sketching or painting with patience and concentration, one

gains a sense of total immersion, not only visually, but through the sounds, smells, and (most rewardingly) tastes that a prolonged stay in these favorite places makes part of the experience.

I am often asked how the process of observing and sketching the architecture of the past informs one's own architectural design. Many architects design imaginary and fantastic projects not intending them to be built, but my own engagement with the fantastic and the excellent and the speculation about its potential application to our own lives is focused on the great achievements that surround us in the world. Their lessons about the mastery and richness

that has been achieved by others in the past add immensely to our own vocabulary of forms and solutions.

The current portfolio is from a journey to some of the less well known places of Rajasthan in northern India. Our group had all previously visited the more famous places (like Udaipur, Jaipur, etc.), so this trip took us to a series of princely states, each with its own distinct identity and often a spectacular palace turned into a magnificent hotel.

Below: Neemrana Fort Palace, Rajasthan



Above: Narial, Rajasthan as viewed from Rawla Hunting Lodge



Above: Rambagh Palace, Jaipur, Rajasthan

Left: Kedri Mahal, 17th century, Jhunjhunu, Shekwati, Rajasthan

Rome Fellows 2008–2009

ARTS

ARCHITECTURE

ARNOLD W. BRUNNER ROME PRIZE

Matthew Hural, Lecturer, Department of Architecture, University of Virginia
Designer, Nelson Byrd Woltz Landscape Architects
Between Inside and Out: Aurelian Gates

GORHAM P. STEVENS ROME PRIZE

Ursula Emery McClure and Michael A. McClure, Principals, emerymcclure architecture
Terra Viscus: Hybrid Tectonic Precedent

DESIGN

CYNTHIA HAZEN POLSKY AND LEON POLSKY ROME PRIZE

David Erdman, Department of Architecture and Urban Design, University of California, Los Angeles
Principal, davidclovers
Plasticity Now

KATHERINE EDWARDS GORDON ROME PRIZE

Cathy Lang Ho, Independent writer and editor
Broadband Architecture: A Study of How Media Outlets Are Challenging the Authority of Print Publications

HISTORIC PRESERVATION AND CONSERVATION

NATIONAL ENDOWMENT FOR THE ARTS ROME PRIZE

Andrew J. Kranis, Decor Project Manager, Whole Foods Market
Green Piazza: Community Ecology in the City

BOOTH FAMILY ROME PRIZE

Rosa Lowinger, Conservator of Sculpture and Architecture, Los Angeles
Art Vandalism: A Comprehensive Study of Its Causes and Effects, with an Emphasis on Conservation of Contemporary Public Art

LANDSCAPE ARCHITECTURE

PRINCE CHARITABLE TRUSTS ROME PRIZE

Christopher Counts, Senior Associate, Michael Van Valkenburgh Associates Inc., Landscape Architects
Painting and Drawing as a Means to Study the Spatial Registration, Appropriated Use, and Movement of Masterpieces of the Italian Urban Landscape

GARDEN CLUB OF AMERICA ROME PRIZE

Hope H. Hasbrouck, Assistant Professor, School of Architecture, University of Texas at Austin
Interpreting Cultural Territories through Prospect and Passage

LITERATURE

JOHN GUARE WRITER'S FUND ROME PRIZE, A GIFT OF DOROTHY AND LEWIS B. CULLMAN

Brad Kessler, Writer
Editing The Goat Diaries and starting a new novel

JOSEPH BRODSKY ROME PRIZE, A GIFT OF THE DRUE HEINZ TRUST/AMERICAN ACADEMY OF ARTS AND LETTERS

Dana Spiotta, Writer
Unnamed novel

MUSICAL COMPOSITION

LUCIANO BERIO ROME PRIZE

Keeril Makan, Assistant Professor of Music, Massachusetts Institute of Technology
Three new works: Flute for electric guitar and orchestra; trio for flute, viola, and harp; and Tracker, a chamber opera

ELLIOTT CARTER ROME PRIZE

Kurt Rhode, Assistant Professor, Composition/Theory, Department of Music, University of California, Davis
Co-director, Empyrean Ensemble
Artistic Director, Left Coast Chamber Ensemble
Two new works: violin concertino for violinist Axel Strauss, and puppet opera entitled A Shadow Opera

VISUAL ARTS

JOHN ARMSTRONG CHALONER/JACOB H. LAZARUS—METROPOLITAN MUSEUM OF ART ROME PRIZE

Hisham M. Bizri, Filmmaker and Assistant Professor of Film, Department of Cultural Studies and Comparative Literature, University of Minnesota
Screenplay: The Last Day of Summer

HAROLD M. ENGLISH ROME PRIZE

David Humphrey, Artist and Instructor, School of Art, Yale University
Blind Handshake

JOSEPH H. HAZEN ROME PRIZE

Marie Lorenz, Artist, Brooklyn, NY
Tiber River Navigation

ABIGAIL COHEN ROME PRIZE

Matthew Monteith, Artist/Photographer, Brooklyn, NY
Living City, Living Art

HUMANITIES

ANCIENT STUDIES

EMELINE HILL RICHARDSON/SAMUEL H. KRESS FOUNDATION PRE-DOCTORAL ROME PRIZE (YEAR ONE OF A TWO-YEAR FELLOWSHIP)

Scott Craver, McIntire Department of Art, University of Virginia
Patterns of Complexity: An Index and Analysis of Urban Property Investment at Pompeii

DOROTHY AND LEWIS B. CULLMAN PRE-DOCTORAL ROME PRIZE

Susan A. Curry, Department of Classical Studies, Indiana University
Human Identities and Animal Others in the Second Century C.E.

FRANCES BARKER TRACY/SAMUEL H. KRESS FOUNDATION/HELEN M. WOODRUFF FELLOWSHIP OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA PRE-DOCTORAL ROME PRIZE (YEAR TWO OF A TWO-YEAR FELLOWSHIP)

John North Hopkins, Department of Art and Art History, University of Texas at Austin
The Topographical Transformation of Archaic Rome: A New Interpretation of Architecture and Geography in the Early City

ANDREW HEISKELL POST-DOCTORAL ROME PRIZE

Patricia Larash, Assistant Professor, Department of Classical Studies, Boston University
Martial's Readers, Rome's Audiences

ARTHUR ROSS PRE-DOCTORAL ROME PRIZE

Matthew Notarian, Department of Classics, University at Buffalo
Civic Transformation in Early Imperial Latium: An Archaeological and Social History of Praeneste, Tibur and Tusculum

NATIONAL ENDOWMENT FOR THE HUMANITIES/ANDREW HEISKELL POST-DOCTORAL ROME PRIZE

Hérica Valladares, Assistant Professor, Department of Classics, Johns Hopkins University
On Tenderness: The Semantics of Love in Roman Painting and Poetry

MEDIEVAL STUDIES

ANDREW W. MELLON FOUNDATION POST-DOCTORAL ROME PRIZE

Carrie Beneš, Assistant Professor of Medieval and Renaissance History, New College of Florida
SPQR Transformed: Post-Classical Fortunes of a Classical Acronym

SAMUEL H. KRESS FOUNDATION PRE-DOCTORAL ROME PRIZE

(YEAR TWO OF A TWO-YEAR FELLOWSHIP)
Erik Gustafson, Institute of Fine Arts, New York University
Tradition and Renewal in the 13th-Century Franciscan Architecture of Tuscany

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Annie Montgomery Labatt, Department of the History of Art, Yale University
In Search of the "Eastern" Image: Sacred Painting in Eighth and Ninth Century Rome

NATIONAL ENDOWMENT FOR THE HUMANITIES/ANDREW W. MELLON FOUNDATION POST-DOCTORAL ROME PRIZE

John Parker, Associate Professor, Department of English, Macalester College
Drama and the Death of God, or The Gospel of Seneca

MODERN ITALIAN STUDIES

PAUL MELLON POST-DOCTORAL ROME PRIZE

Margaret Fisher, Video Director and Publisher, Second Evening Art / BMI
Through the Eyes of Children: A Re-assessment of the Role of Futurism in the Development of Early Italian Radio under Fascism

DONALD AND MARIA COX PRE-DOCTORAL ROME PRIZE

Gregory Tentler, History of Art, University of Pennsylvania
Made in Italy: Piero Manzoni and the Birth of the International Avant-Garde, 1954–1963

RENAISSANCE AND EARLY MODERN STUDIES

MARIAN AND ANDREW HEISKELL PRE-DOCTORAL ROME PRIZE

Eric Bianchi, Department of Music, Yale University
Center of the World: Athanasius Kircher at the Jesuit Colleges of Rome

MILLICENT MERCEJER JOHNSEN POST-DOCTORAL ROME PRIZE

Elizabeth McCahill, Assistant Professor, Department of History, University of the South
Reinventing Rome, 1400–1450



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SO F NEWS

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For those to whom the Academy has been important, who wish to make a bequest, the following language is suggested: "I give (the sum of _____ dollars or euros), (all or ____ percent of the residuary of my estate), to the American Academy in Rome, 7 East 60th Street, New York, NY, 10022-1001, for (its general purposes) or (the Library, Fellowship Fund, Publications Fund, maintenance of the buildings and gardens, Rome Sustainable Food Program, etc.)."

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PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE [Continued from page 9]

2000S

Alice Boccia Paterakis, FAAR'00, became in 2008 the director of conservation at the Kaman-Kaleçyik Excavation in Turkey for the Japanese Institute of Anatolian Archaeology and a research editor for the Getty Research Institute, Los Angeles, CA.

Kim Jones, FAAR'02, participated in the exhibition entitled "The Third Mind: American Artists Contemplate Asia, 1860–1989" at the Guggenheim Museum in New York in the spring of 2009.

Sinclair Bell, FAAR'03, edited *Role Models in the Roman World: Identity and Assimilation*, with Inge Lyse Hansen; it was published by the University of Michigan Press in 2008.

Joel Katz, FAAR'03, lectured last fall at Temple University Rome and at Cornell in Rome and this spring at the University of Louisville. He now teaches a course in information design at the University of the Arts in Philadelphia as well as at Philadelphia University.

A new book by **Susan Yelavich**, FAAR'04, entitled *Ted Muehling: A Portrait by Don Freeman*, was published by Rizzoli in November 2008.

London, and the Department of Art and Art History at the University of Texas at Austin.

H. Alan Shapiro, RAAR'97, recently curated the exhibition "Worshipping Women: Ritual and Reality in Classical Athens" at the Onassis Cultural Center in New York; it was reviewed in the *New York Times*.

Marshall Strabala, the Chicago Architecture Club/Burnham Prize affiliated fellow in 1997, is serving as the director of design at Gensler. Ground was recently broken for the Shanghai Tower, a 120-story mixed-use building.

A documentary on Winslow Homer by **Steven J. Ross**, the 1998 Southern Regional Visiting Artist affiliated fellow, was broadcast on public television in the fall of 2008, after screenings at over a dozen museums in the United States and Europe.

An exhibition of photographs by **Anthony Hernandez**, FAAR'99, at the Vancouver Art Gallery, Vancouver, Canada, was curated by Jeff Wall and accompanied by a catalogue.

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Michael Graves, FAAR'62, RAAR'79



Vittorio Ripa di Meana.

Vittorio Ripa di Meana, *Trustee 2005–2008, lawyer.*

Born 19 September 1927, died 29 December 2008. He was 81 years old.

Dorothy Cullman, *Trustee Emerita 1991–2004, philanthropist.*

Born 18 February 1918, died 6 April 2009. She was 91 years old.



Trustee Dorothy Cullman and her husband Lewis at the April 2001 AAR benefit dinner at Cipriani 42nd Street, New York. Image courtesy of the AAR Archives

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Janus, by Paul Davis, FAAR '98

On the front cover:

Large Baths, Hadrian's Villa, by Stephen Harby, FAAR '00

Below:

AAR garden, ca. spring 1980

Photo: James Bodnar

