

SOCIETY OF FELLOWS

NEWS

AMERICAN ACADEMY IN ROME

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New York, NY 10022-1001
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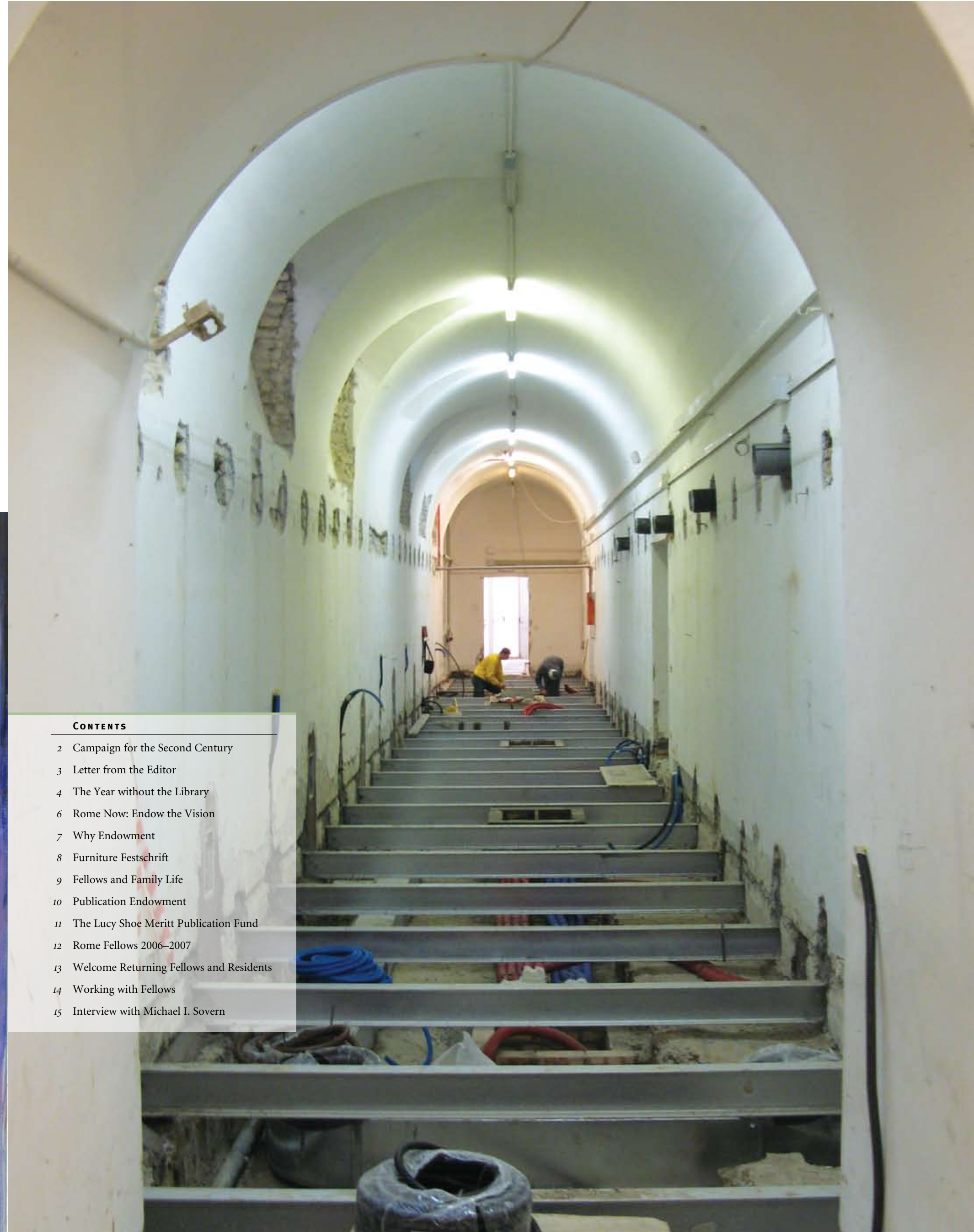
AUTUMN 2007



Janus, by Margaret Helfand FAAR '03, 1947-2007

On the front cover:
Cryptoporticus, McKim Mead & White Building, structural consolidation of new Library area.
Photograph: James Bodnar.

Below:
Manfredi Beniati, Italian Fellow in the Arts
Untitled (Palermo), 2006
oil on canvas, 200 x 150 cm



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Campaign for the Second Century

ADELE CHATFIELD-TAYLOR, FAAR'84
PRESIDENT OF THE AMERICAN ACADEMY IN ROME

For an institution that is only 113 years old, the American Academy in Rome has come through a lot. That it has is a credit to every person ever entrusted with its leadership, each of whom has had to tackle problems peculiar to his or her own time.

In the 1890s, Charles Follen McKim found that it was not enough to imagine the Academy and seek a home for its very first fellows. He went into his own pocket to buy coal to keep the fellows warm for several winters, because there was no other money available. Other early crises were of a different order: on at least one occasion, the director in Walker Hancock's, FAAR'28, RAAR'57, '63 time had to volunteer to be a second when one of the fellows was challenged to a duel. In 1938, the Aldriches were forced to receive Mussolini.

However, no one was put to the test more than Laurence and Isabel Roberts, who arrived in Rome in December 1946 to reopen the Academy after the Second World War.

The Academy had been closed since 1940. The staff had dispersed, Rome was war-torn, and the doors at Villa Aurelia and the McKim, Mead & White building were swinging from their hinges. Somehow, the Roberts got the institution back on its feet and reopened it. They restored the buildings and committed themselves to a long run as directors. Their tenure is known as the Academy's golden age, an unprecedented period of creativity in contemporary art and music that also saw the inauguration of the fellowship in literature. They established the residents program, received the first Italian Fulbright fellows, (and were also hosts to the first American Fulbrights), and provided a home for Ernest Nash's remarkable collection, the Fototeca Unione, in collaboration with the International Union of Institutes of Archaeology, History and Art History.

On 30 September and 1 October 2007 in Rome, we will celebrate the 100th birthday of Laurence Roberts and his and Isabel's remarkable achievement in creating the modern American Academy in Rome. Charles Brickbauer, FAAR '57, has agreed to chair the planning committee

for the commemoration, which will include a concert to commemorate their transformation of Villa Aurelia into a center of music in Rome. It will also feature the presentation of *Cosa VI: The Italian Sigillata* (Vol. 3), by Maria Teresa Marabini Moevs, FAAR'64, an event that salutes not only the book but also the author, who was one of the first Italian Fulbright fellows at the Academy—an appointment that brought her to work at the newly opened archaeological site at Cosa. We hope that many fellows, residents, and friends from the Roberts era will join us in Rome at these events and others yet to be determined. Charles has already combed through one of Isabel's famous address books to reconstruct the community of friends established during Roberts tenure, which stretched through 1959.

As we celebrate the creation of the modern Academy, it is time to take account of the challenges of the end of the twentieth century, which continue today in the first decade of the twenty-first. All of them are aimed at having to do with institutionalizing the institution: renewing and restoring the property, increasing the endowment, and developing the wherewithal to evolve with the times.

Beginning in the 1960s, as Italy transformed itself into one of the leading industrial powers in the world, the Academy faced a sharp rise in costs and saw its purchasing power decline dramatically. Bankruptcy loomed. Maintenance of buildings and gardens was deferred and living conditions became both outmoded and run-down (the wiring, to mention only the most egregious deficiency, was so substandard that building inspectors threatened to close the Academy). Library acquisitions were curtailed to such an extent that to this day we find lacunae for these years in the collection. Stipends for the Rome Prize fellowships were not competitive. All aspects of Academy life were understaffed, from the management of the Rome Prize competition to the fact that we had no senior person in the arts for more than fifty years.

Many of these challenges have been successfully met over the past fifteen years. In 1989, the trustees developed a master plan to restore and renovate the entire property, a plan that has since been implemented and more. The Academy now has a comprehensive information technology infrastructure, unimaginable in 1989, and a long-term lease on an additional property, at Via Angelo Masina, 5B, which provides family housing as well as a specially designed home for the Fototeca. We have been able not only to restore Villa Aurelia as the setting for the Academy's public events, but also to create a business there—Janus s.u.r.l.—that generates enough income to maintain the full four acre site of the villa, its dependencies, and gardens and provide steady and much needed support for the Academy.

The generosity of Academy trustees, fellows and friends has increased the Academy's endowment. Already secured are most of the Rome Prize fellowships and residencies, many senior staff positions, a number of book-acquisition funds, a book-conservation fund, and moneys for library operations, the gardens, and some crucial programs, including the annual Rome Prize ceremony.

We have the good fortune to have the best board of trustees in this country. Its members are artists, scholars, philanthropists, and patrons of the arts and humanities. The board's committee structure and its active engagement in all areas; the School of Fine Arts, the School of Classical Studies, fellowships, library, publications; plant, planning and preservation; finance, audit, and investment; development, and the nomination of new trustees, now guarantees that we not only respond to but anticipate changing times. The trustees work marvelously with Academy staff on both sides of the Atlantic—a staff that is incredibly dedicated and hardworking.

Perhaps most important Academy alumni not only remain committed to the institution but also return regularly in many guises: as Rome Prize fellows, residents, affiliated fellows, visiting artists and scholars, participants in summer programs, library readers, participants in year round public programs, jurors, trustees, members of the staff (president, director, Mellon Professor, Heiskell Arts Director, directors of summer programs), and donors and shareholders in the overall enterprise.

Through a comprehensive campaign now under way, we hope to be able to complete the charge given to this generation to renew, restore, and institutionalize the achievements of all of our predecessors and to set the stage for the future. We must increase the endowment and thus fortify the Academy against ever again having to confront the terrible dilemmas that trustees, presidents and directors have faced in the past. At the same time, we must build a vibrant international cadre of friends, alumni, and members who will be our successors, who will lead the institution, anticipate change, take advantage of opportunities as they arise, and provide the commitment, encouragement, and support that will make the next 113 years as glorious as the first.

PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE

1930s

Gifford Proctor, FAAR'37, sculptor. Born 09 February 1912; died 16 June 2006. He was 94 years old.

In the summer of 1936, thinking it to be a "motorcycle," I bought an assemblage of two wheeled junk and rode it, some of the time, from Rome to London and back, passing through Hitler's Nazistastikaed Rhineland.

From Gifford Proctor's text for the Valley Forge Washington Foundation.



Gifford Proctor, FAAR'37, astride his motorcycle in Italy, 1936. Photograph: AAR Archives.

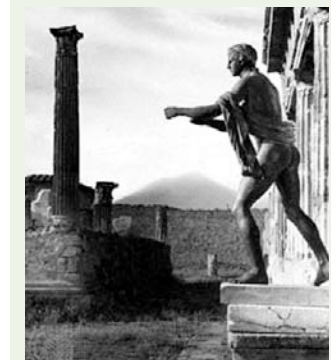
1940s

In October 2005, **Harry Davis, FAAR'41**, showed work in a two-artist exhibition of paintings at the Honeywell Center, in Wabash, Indiana. He also had a solo exhibition in May 2006 at the Brown County Art Guild, in Nashville, Indiana.

Frances G. Blank, FAAR'40, classicalist. Born 04 October 1913; died 29 June 2006. She was 92 years old.

I am particularly interested in problems relating to Pompeii. If awarded the fellowship, I shall continue my study of the cults of Pompeii. I would widen the subject to include the imperial cult, and put special emphasis on the cult of Apollo.

Frances Blank, from her Rome Prize application, 1938.



Frances G. Blank, FAAR'40. The Temple of Apollo at Pompeii

Letter from the Editor

JAMES L. BODNAR, FAAR'80
PRESIDENT OF THE SOCIETY OF FELLOWS

This issue of the Society of Fellows News brings forward several items that are clearly new to this publication. The first is the design and format, which allows for the expanded and more flexible presentation of the text and the use of images and color.

With the new design, it is the intent in future issues to focus more on the work of the fellows and other members of the broad community of the American Academy in Rome. Thanks to this expanded format we will be able to better present the content of the work by individuals, including excerpts of recent articles, work in progress, as well as much improved graphic quality and color for the presentation of images and photographs in representing the work of the visual artists. With this new focus going forward I welcome all members of the SOF who are interested in contributing their work for future issues to please forward their submissions to editor@saf-aarome.org. We are also in formation of a new editorial staff across the country and in Rome to assist in the effort, so if any one is interested in joining please do not hesitate to contact me directly. Last, please continue with your submittals awards, exhibitions,

performances, publications and other events in our lives, which serve an essential role in staying in touch.

Also new for the SOF, we are focusing this one issue on the story of the enormous efforts and commitment that the staff, trustees, and others put towards making sure the American Academy in Rome is financially sound. We all have seen or heard over the recent years of the restoration and improvements to the buildings and grounds, the endowment of fellowships, additional housing for fellows with families, and most currently the renovation of the Library, and even the great meals being served in the dining room! None of this has happened easily, and it all started twenty years ago under the guidance of Adele Chatfield-Taylor, FAAR'84. Her leadership, along with the help of many others who you will read about in the following pages, has allowed the AAR to continue to improve and grow, and continue to be the important institution that we know and cherish.

The articles that follow are contributed by just a few of the individuals currently involved. The intent is to look at the diverse range of fundraising efforts in the past and present, their impact and touch on topics as fellowships,

endowments, bequests, publications, public events, and others. I encourage everyone on reading this issue to consider the significance of these efforts, and how he or she could participate in some manner as well. Everyone's support of the AAR is needed, and regardless of size or type, is important. This is the only way we as fellows can assure that generations of fellows to come will have the same opportunity to live the unforgettable experience we had, and continue to share.

As the new editor of the SOF News, I want to first say thank you to Joel Katz, FAAR'03, for the creation of the new design and format. It is his tireless effort, perseverance, and insightfulness that made this issue a reality. And lastly, thank you to Catherine Seavitt Nordensen, FAAR'98, who as the prior editor left for me a great legacy. I will endeavor to maintain the level of quality and thoughtfulness that she brought to the prior issues of the SOF News.

Harry Allan Davis, FAAR'41, painter. Born 21 May 1914; died 9 February 2006. He was 91 years old.

He loved to paint. Without it, he would have been lost.

Lois Davis

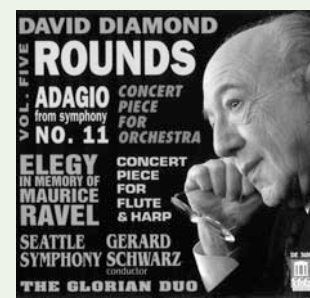


Harry Allan Davis FAAR'41 at work on the fresco Attila in Rome in the Academy Cortile, 1941. Photograph: AAR Archives.

David Diamond WWII Prize'42, RAAR'71, composer. Born 1915; died 13 June 2005. He was 89 years old.

He is one of the last Americans to retain faith in the expansive, traditionally structured, and ultimately cathartic symphonic form. For Diamond, the symphony remains a vessel for mankind, is most profound and yet most public utterances.

K. Robert Schwarz



David Diamond, WWII Prize '42, RAAR'72, Vol. Five: Rounds, Adagio, and more.

1950s

In June 2005, **David L. Leavitt, FAAR'50**, conducted a tour of Dragon Rock, at Manitoga, the house he designed fifty years ago for industrial designer Russel Wright on the Hudson above Garrison, New York. The house is now a National Historic Site open to visitors. The trip was organized by **Stefanie Walker, FAAR'01**, for the Society of Fellows.

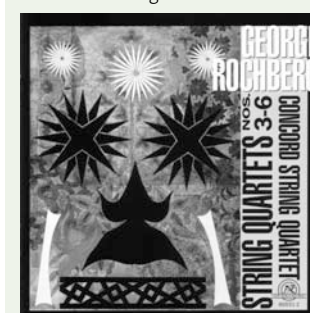
A mural by **Thomas Dahill, FAAR'57**, was exhibited in the Middlesex Canal Museum in Billerica, Massachusetts in 2005.

The latest book by **George Garrett, FAAR'59**, is a collection of short stories, *Empty Bed Blues* (University of Missouri Press, 2006).

George Rochberg, FAAR'51, composer. Born 5 July 1918; died 29 May 2005. He was 86 years old.

Rochberg presents the rare spectacle of a composer who has made his peace with tradition while maintaining a strikingly original profile... he succeeds in transforming the sublime concepts of traditional language into contemporary language.

The Washington Post

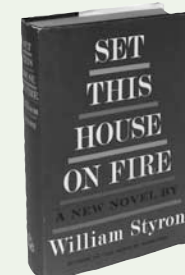


George Rochberg, FAAR'51, String Quartets Nos. 3-6.

William Styron, FAAR'53, novelist. Born 11 June 1925; died 01 November 2006. He was 81 years old.

Paris Review: Do you enjoy writing? William Styron: I certainly don't. I get a fine, warm feeling when I'm doing well, but that pleasure is pretty much negated by the pain of getting started each day. Let's face it, writing is hell.

From the first Paris Review author interview by Peter Matthiessen and George Plimpton, 1954



William Styron, FAAR'53, drew material for his second novel Set this House on Fire from his experiences in Italy while a fellow at the American Academy.

Arthur Osver, FAAR'54, RAAR'58, Trustee Emeritus 1961-73, painter. Born July 1912; died 23 July 2006. He was 93 years old.

Taking a last hurried look at Naples... So now it's on to the U.S. Our ship the 'Homeland' which sails tomorrow will be weighed down with over twenty pieces of assorted belongings everything from a Lambretta to an overnights bag.

Arthur Osver, in a 1954 letter to the Academy Director Laurence Roberts



Chiesa II
Photograph: AAR Archives.

Steve Raffo, FAAR'55, painter. Born 21 August 1912; died 15 July 2005. He was 92 years old.

I don't prefer a Baroque painting, but I feel that the Baroque motive as it exists in the complex of Rome is richly provocative for use in a painting. There is a striving for the impossible in much of it that is eloquent and expressive of human striving, and the fact that it often doesn't come off is strangely poignant.

Steve Raffo, written in Rome in 1954



Steve Raffo, FAAR'55, in his Academy studio. Photo by Vasari Roma. Photograph: AAR Archives.

Craig Hugh Smyth, RAAR'59, art historian. Born 1915; died 22 December 2006. He was 91 years old.

Early in the German campaign Captain Robert K. Posey of General Patton's Third Army had found out about two huge secret repositories in the salt mines at Alt Aussee and Bad Ischl, south of Salzburg where the great concentration of Nazi loot was stored as well as art from Vienna's museums. The Nazis had planned to blow up these repositories.

Craig Hugh Smyth, from his Reparation of Art From the Collecting Point in Munich after World War II, 1988



Craig Hugh Smyth, RAAR'59, far right, supervising the shipment of van Eyck's Ghent Altarpiece from the Central Collecting Point in Munich to Belgium, August 1945.

1960s

Four bronzes by **Aldo Casanova, FAAR'61, RAAR'75**—Sky Emblem, Earth Emblem, Sea Emblem, Prairie Emblem—have been acquired by the Brookgreen Gardens, South Carolina. Another bronze, *Ritual Object II*, was acquired by the Palm Springs Museum of Art, Palm Springs, California.

Richard Brilliant, FAAR'62, was elected to the American Academy of Arts and Sciences in 2005.

Susan B. Downey, FAAR'65, writes of her "short but very pleasant" stay at the Academy for a conference in September 2006, remarking on the "very enthusiastic" new fellows and "a lot of activities."

Last summer, **Roger Ricco, FAAR'65**, had a show of his large color photographs at the Sara Techcia Gallery in New York City, 1 June-1 July 2006. Three of his photographs were also included in "Tracing Shadows," at the Israel Museum in Jerusalem (23 May 2006-30 January 2007). In March 2006, Ricco gave a lecture at the Annual ASD Symposium in Providence, Rhode Island, entitled "The Arts and Autism."

In June 2006, **Charles O. Perry, FAAR'66, RAAR'71**, installed an eight-foot bronze, *Nespoli*, in a private residence in New Canaan, Connecticut, designed by Philip Johnson in 1956. He also reports starting on a fifteen-foot aluminum piece, *Untitled*, for Jeju Island, off South Korea.

Anna Marguerite McCann, FAAR'66, is pleased to acknowledge the volume: *Terra Marique: Studies in Art History and Marine Archaeology in Honor of Anna Marguerite McCann on the Receipt of the Gold Medal of the Archaeological Institute of America*, edited by John Pollini (Oxbow Books 2005).

Terragni's *Danteum* (1984) by **Thomas L. Schumacher, FAAR'69, RAAR'91**, was reissued in 2004 by Princeton Architectural Press.

A new historical novel by **Peter Smith, FAAR'69**, *Instructions from Seville* (Fabbri Publishing, 2006), is set in Rome in 1506 and centers around the Church's decision to demolish the ancient basilica of St. Peter.

[Continued on page 6]



The Year Without the Library

CARMELA VIRCILO FRANKLIN, FAAR '85, RAAR '02
DIRECTOR

The academic year 2006–2007 will be remembered in the annals of the American Academy in Rome as the “Year Without the Library.” Our library closed at the end of July 2006, in preparation for its renovation. August was spent packing the books to be sent to an off-site storage facility (in Settebagni, north of Rome). In September the work of tearing down and building up, of restoring and upgrading, began in earnest. It has been a fascinating and instructive experience for the community from many points of view. First, of course, there was the excitement of looking at what the demolition revealed: a labyrinthine course of the sewers, flowing under our books at greater depth than one would have thought; the railroad tracks, covered up by the pavement of the library’s ground floor, that once served to transport coal, laundry and other materials in the olden days. It was our very own “underground railroad,” which we hope to keep exposed in part in the

renovated library. Light will now be able to shine through the reopened occhi di bue of the cryptoporticus, where new readers’ desks will be placed. The walnut-hued beauty of the furniture and woodwork, liberated from its centennial grime by local restorers, will be renewed. In addition, the books we thought we had lost or had forgotten, because they had fallen behind shelves and other obstructions, will resurface again.

But along with the awe that any construction site engenders, we have also felt a great absence in our daily life, the absence of our readers, who walked through our front gate, ate lunch in the dining room, drank coffee in our bar, and who have been such an important link to Rome and beyond for our fellows. The most serious repercussion of the library’s closing has been felt by our fellows and residential community (including me, as I have missed my occasional

forays into the library to check out a bibliographic query or to get a book to show a fellow or colleague). The reassuring presence of the library as the font of knowledge and reference at all hours of the day and night was sorely felt by its initiates and has been romanticized by the current fellows, who are now clamoring to be allowed to return after the building’s reopening to sample that aspect of Academy life denied to them. However, not all the consequences of the library’s closing have been negative. Many of our fellows have become habitués of the libraries at the École Française, the British School, and even the Palazzo Venezia, as well as the Vatican Library, and this venturing out into the city has brought its own rewards.

Now that the reconstruction is well under way, and we have entered the phase in which even those who did not know our library can begin to envision what the renovation will look like.



Reading room, 1914.
Photograph: AAR Archives.



Arthur Ross Reading room site preparation.



Linda Bettman Reference Room conservation and restoration of woodwork.
Photograph: Mimmo Capone.



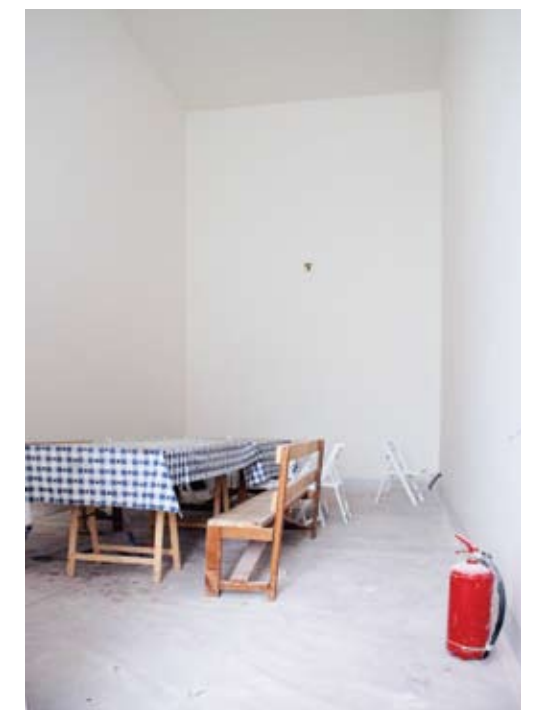
Top right: Library construction workers’ lunch room.

Above: Library stacks during repainting.

Left: Periodical room, 1928.
Photograph: AAR Archives.



Gas tanks for new fire suppression system.



It will be even more beautiful than the old one, its accommodations for readers will be more comfortable and convenient, and its books will be cleaned of dust and mites. Nevertheless, the most important improvement will be the additional capacity that we will gain, through compact shelving and deeper shelving for folios, along with structural and systemic upgrades. The library will reopen on September 10, 2007, and we are planning a formal celebration of it for Thanksgiving week of this year.

Christina Huemer, Drue Heinz Librarian, adds: After the most common question, “Will you reopen on schedule?” we are sometimes asked why we are doing this at all. We don’t lack for answers—compliance with new code requirements, more space for books, more space for readers, better preservation conditions, new and restored furniture—these are all needs that

have become increasingly critical since we first began planning this project in 1999. However, at the same time, we realize that our efforts are anomalous, that all around us other libraries are scaling back or investing more heavily in electronic resources instead of in bricks and mortar. That is one reason that I am finding this year interesting: I can see how much research our fellows can actually accomplish with a small reference collection, a preselected group of twenty-five books each from our general collections, and expanded access to electronic data bases. So far, the complaints have been few, but we still notice fellows diving like vultures for the new books that we put out each week!

Libraries everywhere are in transition—moving ahead as best they can on two tracks, acquiring both digital and analog materials: electronic texts and images alongside of old-fashioned books and journals. There has been much talk on how libraries can “compete” with information hubs such as Google and personalized services such as MySpace. I recently attended a conference at which almost everything we do every day was dismissed as “legacy activities” (translation: books, journals, cataloging and reference services) and at which the presumption was that we may still be helping our generation, but the next generation will bypass libraries altogether, indeed is already doing so.

So I cannot help wondering: Will the next generation of Academy fellows appreciate our newly renovated library, with its restored wooden alcoves full of old-fashioned books and its new compact storage full of old-fashioned periodicals? I think they will, but only if we keep the broader context in mind. Our libraries represent the study of the humanities, in which old and new live happily side by side, and in which critical judgment, peer review, and the selective sifting of information still count for something. Our library may be a refuge, but it is also part of a network of libraries in Rome and in the United States that allows us to share resources and to coordinate our collections and services. This year, alongside the renovation, we have taken other steps toward the future with the adoption of a new catalog software (try it at www.reteurbs.org) and improvements in our access to full-text databases, such as JSTOR (Journal Storage) and the History E-Book Project (now becoming the Humanities E-Book Collection). The next step is for our library to become a more active participant in shaping the future of research in the humanities. We have begun in a modest way, by sending a set of our *Memoirs* to be digitized for JSTOR.

Rome Now: Endow the Vision

ELIZABETH GRAY KOGEN
VICE PRESIDENT FOR DEVELOPMENT

In September 2004, the Academy began a campaign for its second century. This effort is scheduled to conclude in 2011, on the 100th anniversary of the vote to unite the American Academy in Rome and the American School of Classical Studies in Rome as one institution. The hope, the plan, is to celebrate the Academy's centenary strong in endowment, healthy in the condition of all buildings and gardens, vital in the involvement of alumni, trustees, staff and friends, and ready for the future.

Our goal is to raise \$70,000,000. Of this amount, \$5,000,000 will go towards construction principally to the restoration and renovation of the library, a project now rapidly approaching its conclusion; \$35,000,000 will be added to the Academy endowment; and the remaining \$30,000,000 will fund general operations over the course of the campaign. This support will allow the Academy to continue to function at the highest level throughout these years, allowing us to remain committed to the present, even as we work tirelessly to assure the future.

We are undertaking this effort now because, as trustee Andrew Heiskell used to say, it is the healthy institution that has the luxury of looking to the future. Our endowment now exceeds \$100,000,000, and the gardens and nearly all of the buildings have been restored and renovated to meet the needs of the 21st century community. We have established policies and practices so that this strength will not be squandered. We draw no more than 5 percent from the endowment for current operations or special projects in order to guarantee that this hard won asset not only remains for the future but also continues to grow. To protect our physical assets, we are funding depreciation of the physical plant, creating a savings and investment account for on going maintenance, repairs, and unexpected challenges.

Yet the Academy will be at risk if we do not continue to build the endowment, complete the full restoration and renovation of the property, and involve all alumni, readers, and friends in

the Academy's future. An example of what is at stake is evident in the effect of the establishment of the euro on the Academy. With this one change and the subsequent strengthening of that currency against the U.S. dollar, the Academy's budget increased by \$1,000,000 a year, an increase that did not bring with it a single new program, staff member, or improvement to the life of the community. Only by enlarging the endowment and increasing the number of individuals who are contributing members of the Academy can we guarantee that the Academy will not just withstand the challenges that will unavoidably come its way, but will flourish and serve artists and scholars for generations to come.

Two and a half years into the campaign, we have raised more than \$26,000,000, and we are in the final months of the restoration of the library. We have met a challenge from the Kresge Foundation, and another from the International Music and Art Foundation, and are well on the way to meeting the NEH Challenge that started it all. This was achieved with crucial lead gifts from trustee emeritus Arthur Ross, and trustee Vincent Buonanno; the 2005 benefit dinner chaired by Mr. and Mrs. Sid R. Bass, the 2006 benefit chaired by Diane Britz Lotti (head of the Development Committee), which honored the library and literature; the thoughtful gifts of the friends who contributed to the Patricia H. Labalme Friends of the Library Lecture; the AAR Library Conservators who have endowed the collections and very many fellows, trustees and trustees emeriti who responded so generously to our recent summer appeal to help meet the Kresge Challenge.

We have also reinstated fellowships for Italian artists and scholars, formerly the Italian Fulbright Fellowships. This has been made possible by the proceeds of the McKim Medal Gala, chaired by Verdella Caracciolo de Benedictis and supported by Roman friends, including an entirely new group of corporate members.

We have launched a new program to improve the food at the Academy, inspired, organized, and guided by Alice Waters. A small Kitchen Cabinet has made this possible so far, including Robert Davis, FAAR '91, who long ago told Adele Chatfield-Taylor to go ask Alice to fix the food.

We have established a Director's Fund for the fellows to further support the conduct and presentation of work, with the help of the Thaw Charitable Trust and the Pollock-Krasner Foundation.

And we continue to build fellowships and residencies, augmenting ones that exist, like the Booth Family Fellowship in Historic Preservation and Conservation which was established as a six-month Rome Prize and can now be an eleven-month fellowship as well as creating new ones, such as the Abigail Cohen Rome Prize in Visual Arts (to be awarded to a photographer who wins one of these fellowships), the FENDI Rome Prize in Design (to be awarded when a fashion designer wins a design prize), the Emeline Hill Richardson, FAAR '52, RAAR '79, Rome Prize Fellowship in Ancient Studies, and the William B. Hart Poet in Residence.

Fellows have been crucial at every step, and their participation will only become more important as the campaign continues. Fellows help define our needs, working with Academy staff to craft proposals and making the case for support during meetings, studio visits, tours, and social occasions. They introduce new friends to the Academy, they make gifts themselves and encourage others to do so as well. These contributions by fellows indicate what is most important and give vivid notice to other donors that the Rome Prize experience matters, that those who most benefit from the Academy believe that it should endure.

This issue of the "Society of Fellows News" highlights just a few of the ways in which fellows have already become part of the campaign for the Academy's future. We depend upon there being many more such accounts throughout the remaining years of the campaign. In fact, a final goal of the campaign is that the lead story of 2011 be the role of artists and scholars in imagining, establishing, building, and sustaining the American Academy in Rome.

1970s

In April and May 2006, the work of **Jon Michael Schwarting**, FAAR '70, was shown in "Jon Michael Schwarting—Architect: Exhibition of Projects 1970–2005" at the New York Institute of Technology, where he teaches and directs the graduate program in Urban and Regional Design. The exhibition traveled to Cornell University in September 2006.

John C. Leavey, FAAR '70, gave a series of four lectures in April and May of 2005 for the Berkshire Institute of Lifetime Learning, at Berkshire Community College, on the subject of French painting from 1700 to 1870. He exhibited paintings in several group shows in New York City, in Vermont and at the Butler Institute of American Art in Youngstown, Ohio. He also had a solo exhibition at the Southern Vermont Art Center in Manchester, Vermont, in December 2005.

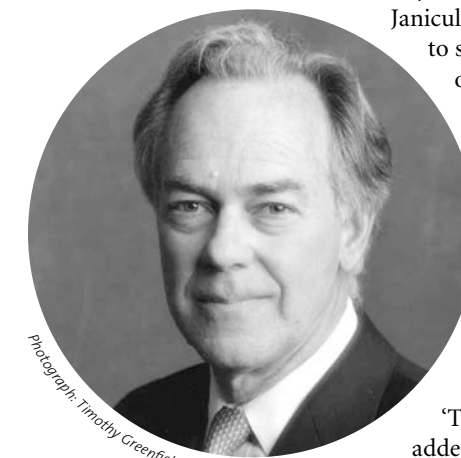
Lewis Cohen, FAAR '70, enjoyed a retrospective exhibition of drawings and sculpture, "Five Decades," at the Muscarelle Museum of Art at the College of William and Mary, 8 April–4 June 2006. In the Fall, the show traveled to the University of New Hampshire.

"Silent Dreams," a solo exhibition of paintings by **Alan Feltus**, FAAR '72, was held at the Forum Gallery in New York City 20 October–3 December 2005. Also in 2005, Feltus received a Pollock-Krasner Foundation grant in painting.

Peter Selz, RAAR '72, writes of two recent works published by the University of California Press: his monograph, *Nathan Oliveira* (2002) and a subsequent study of political art which resulted in the volume, *The Art of Engagement: Visual Politics in California and Beyond* (2006). Exhibitions based on the latter book were held at a number of venues, including the San Jose Museum of Art 19 November 2005–5 March 2006 and the Jack Rutberg Fine Arts Gallery in Los Angeles 11 November 2005–31 January 2006.

Robert Strini, FAAR '72, is currently at work on a series of self-portraits in sculpture. He observes, "at 64 I feel reborn, and the creative energy just gets better."

Karl Galinsky, RAAR '73, conducted "another successful NEH Summer Seminar in Rome" in 2005 on the theme of "Roman religion in its cultural context," with fifteen participants chosen from such diverse disciplines as classics, religious studies, history, anthropology, art history,



Photograph: Timothy Greenfield-Sanders.

Why Endowment

WILLIAM B. HART
TRUSTEE

A casual visitor to the American Academy in Rome could be forgiven for concluding that this institution, born in an era of notable American philanthropies, shared not only the idealism and national self-confidence of those other benefactions, but also their well financed beginnings. There are, for example, the great early twentieth century philanthropic names chiseled in marble on the Academy founders' plaque: Morgan, Rockefeller, Vanderbilt, and Frick, among others. A bust of J. P. Morgan himself stares unflinchingly into the cortile with a look intolerant of failure, whether of markets or culture.

Indeed our visitor might reach the view of many in the Academy community that a kind of golden age made possible the handsome buildings on the Janiculum; that after its tentative and wandering first decade, the Academy was reborn, so to speak, with a silver spoon in its mouth, and that any later financial difficulties were, presumably, the result of world convulsions and the inevitable diminution of an illustrious early patronage.

History suggests otherwise. As early as 1911, William Rutherford Mead, the architectural partner who succeeded Charles Follen McKim as president of the Academy, wrote to Francis Millet, a fellow trustee, to say of Morgan's recent purchases of property on the Janiculum, "All this makes us poorer than ever unless he proposes to back us up with a big endowment," and further, "If...he proposes to turn this over to us as his additional \$100,000 promised, we are worse off than before." *

In fact, the Academy was, arguably, already overburdened with property and underfinanced. An early benefactor, Henry Walters, had loaned it \$128,000 to purchase Villa Mirafiori, and the recent bequest by Clara Heyland of her Villa Aurelia, together with \$100,000 for its maintenance, had been contested in court, requiring settlements that cost the Academy \$60,000.

But Morgan, nearing the end of his life, was in a hurry to see a new building rise on the Janiculum, although he would not live to see it completed. Mead reports of a meeting with Morgan later in 1911:

"...I had the sketches ready for the proposed building... He said, this thing ought to be put through at once..."

When in looking over the plans, I told him that the buildings we suggest would cost at least \$250,000 he said, 'That's all right,' and when I added, 'We haven't a cent of money; where are we to get the money?' he said, 'How much have you got in the bank invested?' I replied we had \$400,000. He said, 'Use it; you are at perfect liberty to do so. You can use mine. Use whatever is necessary for building purposes.' I suggested that there might be an

objection by the donors, on the ground that it was given as an endowment. He said, "That's a question for lawyers, but you can use mine."

No one familiar with the fiduciary obligations of a trustee, or with the dynamics of fundraising, can read this account today without flinching a bit, or without silently contemplating the change in value of the dollar.

What was this \$400,000 endowment, which Morgan suggested be used as construction expenditure, actually worth? It is a question complicated by a century of inflation in two countries, wildly fluctuating currency rates, and the changing relative cost of goods and services. But we can, as a rough beginning, apply a simple dollar inflation index to get somewhat closer to the truth. As we were told at our Founders' Dinner in 2005, those \$100,000 gifts a century earlier were the rough equivalent of \$2 million today. A similar inflation adjustment converts the \$400,000 of invested capital Mead hoped to protect in 1911 to about \$8.3 million in current dollars, or less than 10 percent of the Academy's endowment today. It seems fair to say that the Academy was seriously undercapitalized. Its imminent merger with the American School of Classical Studies in Rome would bring new resources—fellows, library, and member institutions—but only \$100,000 of additional endowment.

Of course, the building was built, financed largely by loans from Morgan. These remained outstanding at his death and were gradually forgiven by his son over the next seven years. It was a chapter of great accomplishment, but hardly one of great prosperity. The expense of carrying this new building, in addition to Villa Aurelia and ancillary properties, was substantial, and the sale of the Aurelia was seriously explored, not for the last time.

It is beyond the scope of this article to detail the financial twists and turns of subsequent decades. They were many and reflected the tumult of wars, financial markets, and changing philanthropic interests. But we can say that the Academy's endowment, while growing in nominal terms to \$2.5 million in 1929, \$4.5 million in 1954, \$6.8 million in 1974 (or, adjusted for American inflation, to \$28.5, \$32.8, and \$29.8, million respectively), continued to be wholly inadequate for the scale of programs and property in Rome, a circumstance apparently present at birth. Deficits appeared and directors' reports referenced, with increasing insistence, the constraints imposed on Academy life by run-down facilities. Until the large-scale renovations begun in the early 1990s were completed, both lore and anecdote sketched a growing need to improvise in the face of inadequate building systems and temporary fixes. Often, but not always, these stories were good-humored.

When major property renovations were planned in 1992, the Academy's endowment, in inflation-adjusted terms, was hardly greater than it had been thirty-five years earlier, and there were no

capital reserves for physical facilities. Ultimately, the renovation and restoration projects would require \$25 million, and essentially all of this had to be raised anew.

During the same period, the operating budget was brought, over several years and with great effort, into balance on a cash basis. At first, no provision was made or could be afforded to cover building depreciation, a specter that gains reality with every passing year and at an accelerating rate. (Depreciation currently runs about \$1 million out of a \$10 million annual budget.) In recent years, however, depreciation has been funded, partially, so that the Academy today has a reserve of \$4.1 million on which it is able to draw for major building-maintenance projects and capital improvements. This reserve, it is hoped, will continue to increase through budget discipline.

As the tangible and inspiring results of renovations have appeared, in building after building, trustees have turned their attention to the endowment required to assure the continuing quality of the Academy's program and the physical plant that supports it. The goal is an endowment that supports between half and two thirds of the Academy's annual budget, including funds for depreciation. Academy trustees, fellows, and friends have made financial commitments that, combined with solid investment returns, have lifted the endowment to \$100 million, and the current capital campaign includes a further \$35 million of new endowment, of which \$10 million is already committed.

If one were to reverse the inflation computation presented at the outset, one discovers that today's \$100 million of restricted and unrestricted endowment equals about \$4.75 million at the time of Rutherford Mead's fateful conversation with Morgan. One might conclude that for the first time in its history the Academy is approaching a level of endowment reasonably scaled to its level of program activity and property ownership. Income from that endowment, combined with the substantial annual support of member institutions, trustees, fellows and friends, will give the Academy's purpose and aspirations the financial support they deserve.

It may be too late to assuage the financial anxieties that his meeting with Morgan aroused in Rutherford Mead, or those which undoubtedly burdened many of his successors, but if the goals of our current campaign are reached, the Academy should be, at last, in a position to contemplate its future with the assurance and confidence that an adequate endowment provides.

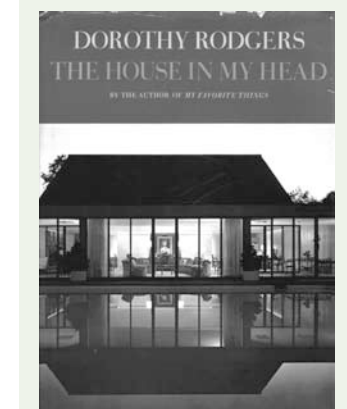
* This and following quotations and historical information are drawn from *The American Academy in Rome, 1894–1969*, by Lucia and Alan Valentine, 1973, University Press of Virginia.

PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE [Continued from page 3]

John Stonehill, FAAR '60, architect. Born 1 August 1933; died 15 December 2005. He was 72 years old.

In my studies of individually great buildings in this country, it has become apparent that certain overall responsibilities toward existing relationships and buildings have been sacrificed. I wish to see how others have attempted to solve these relationships abroad.

John Stonehill, from his Rome Prize application, 1958

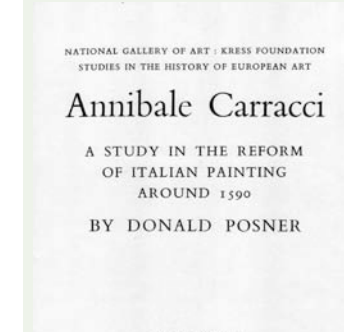


Dorothy Rodgers' book about the design of her house, built by architect John Stonehill, FAAR '60, in 1965. She is the wife of the composer Richard Rodgers. Photograph: Ezra Stoller.

Donald Posner, FAAR '61, RAAR '69, art historian. Born 30 August 1931; died 13 August 2005. He was 73 years old.

I am presently engaged in a study of Annibale Carracci and Roman painting around 1600. Since there has as yet been no monographic study of Annibale Carracci, neither his intrinsic artistic significance nor his evident historical importance for the development of seventeenth century and later art can be fully understood.

Donald Posner, from his Rome Prize application, 1958



Donald Posner, FAAR '61, RAAR '69, completed his Carracci manuscript during his residency at the Academy. It was published by Phaidon in 1971.

Frank Gilliard, FAAR '65, classicist. Born 12 February 1937; died 1 August 2005. He was 68 years old.

Based on a numismatic study, the paper mainly attempts to explain the iconography of the bull coinage of Julian the Apostate. The conclusions should be verified by a larger, more reliable corpus of coins. The coins themselves, of course, potentially are the arbiters of what can successfully be accomplished.

Frank Gilliard, from his Rome Prize Application, 1963



Coins of Julian, illustrating the *Journal of Roman Studies* article by Frank Gilliard, FAAR '65, entitled Notes on the Coinage of Julian the Apostate, 1964.

Gunnar Birkerts, RAAR '76, is currently designing a new building to house the National Library of the Republic of Latvia.

Miller Williams, FAAR '77, writes that together with his daughter, singer-songwriter Lucinda Williams, he has been doing "tandem gigs, billed as 'Poetry Said—Poetry Sung.' We've done it ten times in as many states. When we did it in Pittsburgh, it was taped by NPR and ran nationally. I read a poem, she sings a song—my book and her guitar. It's a chance to get together and it's fun."

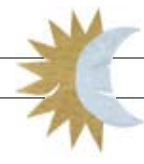
The Academy Press, an independent publisher founded in 2002 by **George Hartman**, FAAR '78,

and his wife, Jan Cigliano, issued *Reston Town Center: A Downtown for the 21st Century*, edited by Alan Ward, in 2006.

Paintings of **Simon Dinnerstein**, FAAR '78, and an essay on the artist's work are featured in a major new anthology, *100 New York Painters* (Schiffer Publishing, 2006).

Susan Wood, FAAR '78, did an AIA lecture tour through Florida in October 2005, presenting a paper on Nero's wives. She spoke in Gainesville, Tampa, and Valparaiso, and, as she notes, "had a chance to catch up with some old friends from the AAR en route."

[Continued on page 8]



Furniture Festschrift

A library, especially one as beloved as the Academy's, is formed not only of walls and the books and journals they enclose, but also of the people who read in the library, of the ideas exchanged within its walls, and of the scholarship and love of learning that is passed through

it from generation to generation. As John A. Pinto, FAAR '75, RAAAR '06, wrote in 1993 for the Academy's Centennial Directory: "...I think of the Library, which for over twenty-five years has nourished my fascination with Rome. There is a timeless quality to the sunlight slanting

through the windows of the Reading Room on a summer's afternoon. In no other setting do I feel so intensely the links binding the past to the present."

When the Academy library reopens in September 2007, the presence of generations of readers will be more evident than ever. To help support the restoration, fellows, residents and friends of the library have come together to create a Furniture Festschrift honoring scholars and artists who have worked there, who have guided and inspired them, and who have made significant intellectual and creative contributions to the Academy and its community.

The effort has been extremely successful. Alcoves, tables, carrels and chairs have been named, as has the Frank E. Brown, FAAR '33, RAAAR '54, '55 Study Room. Contributions of all sizes have provided a total of more than \$1,000,000 toward the project to date, and gifts further all celebrating donors' friends and colleagues continue to be made.

For further information on the Furniture Festschrift, please contact Susan Mathisen, Development Associate, s.mathisen@aarome.org.



Photograph: Paolo Imperatore

"...Having a chair named for me in the renovated library of the Academy has brought many often neglected memories to mind, among others, my first experience of the library when, in September of 1954, I walked past Colonel de Daehn's cubbyhole into the reading room and there were Professor Van Buren and Professor Marion Blake, whose works I had studied at Harvard ... the rest, as they say, is history." (William L. MacDonald, FAAR '56)

PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE [Continued from page 7]

Steven Forman, DINKELOO TRAVELING FELLOW '78, now senior associate at Gwathmey Siegel and Associates Architects, New York, is building the 425,000 sq. ft. Allen County Public Library in Fort Wayne, Indiana, and also the W Hoboken Hotel and Residences in Hoboken, New Jersey.

John F. Peck, FAAR '79, had a new book out from the University of Chicago Press in 2005, *Red Strawberry Leaf: Selected Poems 1994-2001*.

Jesse Reichek, RAAAR '72, painter. Born 16 August 1916; died 18 July 2005. He was 88 years old.

There is a quiet but substantial sense of humor in these works, as if Reichek were aware of being one of God's understudies, sometimes obliged to work in the clumsy, almost shapeless parts of the creation, but occasionally allowed a glimpse of perfections, for his industry.

Saul Bellow



Jesse Reichek, RAAAR '72, with a painting from his *I Ching* series.

Dimitri Hadzi, RAAAR '74, sculptor. Born 21 March 1921; died 16 April 2006. He was 85 years old.

I value Dimitri's oeuvre because of its nice combination of confidence and impersonality, muscle and nimbleness, historical echo and original forthrightness, its excellence on the largest and smallest scales.

Seamus Heaney



Dimitri Hadzi, FAAR '74, *Balzac's Cloak*, 2001. Photograph: Studio Hadzi.

1980s

Andrea Oppenheimer Dean,

FAAR '80, announces the publication of her new book, *Proceed and Be Bold: The Rural Studio After Samuel Mockbee*, with Timothy Hursley, photographer (Princeton Architectural Press 2005). This is a sequel to their 2002 volume, *Rural Studio: Samuel Mockbee and an Architecture of Decency*.

Gwynn Murrill, FAAR '80, will be exhibiting in four solo and group shows this year: at the LA Louver Gallery in Venice, California, "Gwynn Murrill: From Classical to Baroque" 31 March-5 May 2007; at the Gerald Peters Gallery, Santa Fe, New Mexico, June 2007; at the Gail Severn Gallery, Ketchum, Indiana, August 2007, and for the 2007 Distinguished Woman Artist Award from the Fresno Art Museum Council of 100 at the Fresno Art Museum, in the Fall.

Catherine R. Puglisi, FAAR '80,

was the 2006-2007 J. Clawson Mills Fellow in the Department of European Paintings at the Metropolitan Museum of Art, where she conducted research on the Man of Sorrows in Venetian art, for a book to be coauthored with **William L. Barcham, FAAR '99**.

Laurie Nussdorfer, FAAR '81, recently enjoyed a reunion with Elizabeth Cohen (wife of **Thomas V. Cohen, FAAR '92**) and **Louise Rice, FAAR '86**, at the National Gallery of Art's Center for Advanced Study in the Visual Arts, where they all participated in a seminar devoted to the early history of Rome's artists' academy, the Accademia di San Luca.

Deborah Stott, FAAR '81, notes the publication of her article, "I am the same Cornelia I have always been: Reading Cornelia Collonello's Letters to Michelangelo," in *Women's Letters Across Europe, 1400-1700: Form and Persuasion*, edited by Jane Couchman and Ann Crabb (Ashgate Publishing, 2005).

John L. Wong, FAAR '81, was made a fellow of the American Society of Landscape Architects in fall 2005. He is currently serving as a member of the University of California at Berkeley Design Review Committee, 2005-2008.

John Lawson, FAAR '81, notes that his firm, John Lawson Architects, participated in the juried exhibition "Architects of Long Beach Island," sponsored by the Long Beach Island Foundation of the Arts and Sciences in Loveladies, New Jersey in August 2005, and that he took part in a panel discussion during the opening reception.

Melissa Meyer, FAAR '81, had two solo exhibitions in "New Paintings," at the Elizabeth Harris Gallery in New York City, 8 September-8 October 2005, and "Watercolors" at the Rebecca Ibel Gallery in Columbus, Ohio, 8 February-15 March 2006.

Paul Steinberg, FAAR '82, received set-design credits for the following productions: Verdi's *Il Trovatore* at the Brezgen Festival in Austria, July-August 2005 and 2006; and Handel's *Rodelinda*, staged by the San Francisco Opera in September 2005 and *Orlando* by the Bavarian State Opera, May 2006.

Nicola Courtright, FAAR '83, was elected president of the College Art Association, beginning her term in May 2006; previously she had served as vice president of publications. Her book, *The Papacy and the Art of Reform in Sixteenth-Century Rome: Gregory XIII and the Tower of the Winds in the Vatican* was published in 2003 as part of the Academy-sponsored series, "Monuments in Pappal Rome", edited by Joseph Connors and Irving Lavin. It won an honorable mention for the Premio Salimbeni per la Storia e la Critica d'Arte.

William Neil, FAAR '83, had two recent premieres. His commissioned work, *At the Edge of the Body's Night*, received its first performance in a live broadcast over the NPR affiliate network in Honolulu on 17 March 2006. This is a setting for guitar and soprano of *Sleep, The Room and Seven Poems*, by **Mark Strand, RAAAR '83**; Neil and Strand met while they were in residence at the Academy in the 1980s. Neil's *Nachtmantla* was performed for the first time on 25 March 2006, by violinist Noah Geller in his senior recital at the Juilliard School of Music. This composition for solo violin and digital acoustics takes inspiration from the words of Anne Frank and archival recordings conducted by Wilhelm Furtwängler in Berlin during World War II.

Pamela Starr, FAAR '84, has been elected to the board of directors of the American Musicological Society for the year 2006-2007.

Frederic Schwartz, FAAR '85, lectured on post-9/11 and post-Katrina planning at the Harvard Graduate School of Design, where he was Visiting Design Critic in Architecture in fall 2005. Speaking on "Post-Disaster Architecture and Planning," he gave the keynote address for the RAP International Conference in Basel, Switzerland in 2006 and also for "The Greening of New Orleans" conference in Shreveport, Louisiana. In spring 2006, he presented his work in four cities in India as part of an education initiative, and he delivered the 2006 Gil Oberfield Memorial Lecture at the New York AIA. As the winner of the New York City housing competition, his team's design for the 500,000 square-foot "Kalahari," is the largest new sustainable, affordable, mixed-use project currently under construction in Harlem. Also, his designs won the international competitions for both the New Jersey State and Westchester County 9/11 memorials.

Paul Moravec, FAAR '85, had his composition *Atmosfera* a *Villa Aurelia*, dedicated to Mercedes Bass. It was premiered by **Robert McDuffie, VISITING ARTIST '03**, at the Rome Chamber Music Festival in June 2005. In September 2005, Trio Solisti recorded his *Passacaglia* for the upcoming AAR collection on Bridge Records. His *The Time Gallery* was released in February 2006 on a Naxos American Classics CD. Recent world premieres include *Cornopean Airs* with the American Brass Quintet; *Oboe Concerto*, for Bert Lucarelli and the Lehigh Valley Orchestra, March 2006; *Parables*, for the New York Festival of Song, and *Useful Knowledge* for the American Philosophical Society's Benjamin Franklin tercentenary celebration in Philadelphia. In February 2006, the Carolina Ballet presented a full-length, full-company ballet realization of *Tempest Fantasy*, winner of the 2004 Pulitzer Prize in Music.

Also in 2006, Moravec received the Aldo Leopold Award from the Lawrenceville School, in Lawrenceville, New Jersey. Also known as the Lawrenceville Medal, this award is presented to an alumnus or alumna in recognition of "brilliant, lifelong work in a significant field of endeavor" and is dedicated

to the memory of Aldo Leopold, distinguished environmentalist and author, who graduated from Lawrenceville in 1905.

Eve D'Amra, FAAR '86, RAAAR '05, has published *Roman Women* (Cambridge University Press 2007). Also, she recently lectured on Roman sarcophagi at Oxford University, on portraits at Emory University and at the College Art Association Annual Conference in Boston in February 2006; and on the imperial funerary pyre at a conference at Yale University.

Franc Palaia, FAAR '86, has installed a solar-powered photo-light box sculpture in the Cunneen-Hackett Art Center in Poughkeepsie, New York. He curated a historical art exhibition at the Poughkeepsie Art Museum, and in March 2006 he participated in a three-person show and panel discussion at Vassar College in March 2006 on "Changing Cities/Changing River". He has also shown his work at Artexpo, New York; at Trudy LaBell Fine Art in Naples, Florida; and, most recently, in "Illuminated Polaroids" at the Bau/Beacon Artist Union in Beacon, New York, 9 December 2006-7 January 2007. New Jersey Transit/New Jersey State Council on the Arts has recently commissioned him to design a mural and three 20-foot etched glass windscreens for the Woodbridge Train Station in New Jersey. Since September 2006, Palaia has produced and hosted a weekly Time Warner cable television program on the arts, called "Arts Focus," in which he interviews visual artists from the Hudson Valley and the Tri-State metropolitan area.

Frederick Biehle, FAAR '87, and his wife, Erika, announce the birth of their daughter, Calder Alexa Hinrichs Biehle (named for the artist, Alexander Calder), on 20 June 2005. Both parents taught in Rome for the Pratt Institute in Spring, 2006.

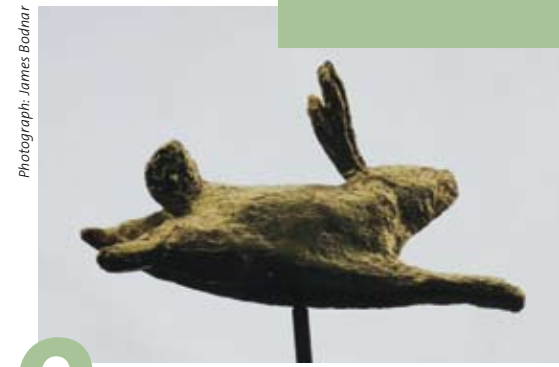
Nicholas Adams, FAAR '88's new book is *Skidmore, Owings & Merrill: the experiment since 1936*, published by Electa (Milan) in 2006.

[Continued on page 10]



Fellows and Family Life

CHRISTIANA KILLIAN DEVELOPMENT ASSOCIATE



Photograph: James Badnar

One of the Academy's primary goals is to make the Rome Prize accessible to all qualified applicants, by providing an infrastructure that will enable all winners to accept it. Increasingly, this means accommodating fellows' families. Families at the Academy are not a new thing, but thanks to the efforts of Gregory Baldwin, FAAR '71, and his wife, Joan, they are more welcome now than ever before.

Married fellows and their children have always been a presence at the Academy. Gifford Proctor, FAAR '37, recalls being there as a child in the 1920's when his father was a resident; "I spent a lot of time at the Academy, as did my brother, Bill, and the fellows were extraordinarily decent to me. I mean, here I was thirteen, fourteen, fifteen, and they were just so damn nice."

Despite this warm memory, in fact, there were no appropriate living spaces for families at the Academy at that time, and the Proctors were obliged to take an apartment nearby. In 1947, there was a trial effort to house married fellows and their children in the McKim, Mead &

Under Lester Little, RAAAR '96, appointed as director in 1998, and his wife, Dr. Lella Gandini, these isolated efforts became a focused crusade. The couple worked to integrate spouses and children into the life of the larger community, and Lella, a specialist in early childhood development, made it a central priority to champion the cause of children at the Academy.

With the support of trustees and the help of an anonymous donor, the Academy was able to secure a long term lease on the property adjacent to the main Academy building, at Via Angelo Masina, the property known as 5B. A significant portion of this property was then developed to provide apartments for fellows with children. Lella seized this opportunity to make a place for children in the community, both literally and figuratively. She created policies, which balanced the needs of fellows with children and of those without, establishing times and places where children could be incorporated into Academy life without disturbing the tranquility, so necessary for fellows' work. She also led the effort to transform the formerly underused Triangle Garden into a children's playground. Her contributions are memorialized there in the Gandini Gazebo, an open pavilion in the Triangle Garden designed especially for children and inscribed, in Italian and English with one of Lella's favorite nursery rhymes.

Carmela Franklin, FAAR '85, RAAAR '02 continued in this tradition, Dr. Franklin's own experiences at the Academy have made her especially responsive to this issue. When she first came to Rome as a fellow in 1985, she was a young mother with her daughter Corinna, and then returned as a resident in 2002 with her younger daughter, Beatrice, and so she is well acquainted with the difficulties faced by parents at the Academy. Her first year as director saw a record number of children arrive, and though this posed a number of challenges, it is a sign that scholars and candidates with children feel more confident than ever in accepting the

Rome Prize, knowing that they can take advantage of the opportunity with minimal disruption to their family life.

Just as important as the proper infrastructure and a sympathetic directorship has been the fellows support of one another. A most remarkable example of this has been the efforts of Gregory Baldwin, FAAR '71, and his wife, Joan. When the Baldwin family arrived in Rome in 1969, there were very few accommodations made for fellows with children. Gregory came first, to search for an apartment big enough for his wife and son, Benjamin. Though he was able to rent



Lella Gandini with Carmela Franklin at the dedication of the Gandini Gazebo, 13 March 2006. Photograph: Pamela Keck.

one within walking distance of the Academy, his family was still removed from the larger Academy community. Undaunted, Joan and several other Academy mothers took matters into their own hands, establishing and running a day-care center in the Villa Aurelia, engaging a qualified teacher, and providing the necessary books, toys, and treats.

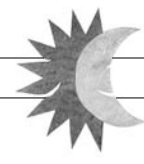


Annual Academy soccer match, May 2007: Romani (staff) vs Barbari (fellows). Photograph: Daniel Mosseri.

To this day, the Baldwins remain active contributors to the Academy. Remembering their own difficulties in Rome, they approached the Academy through the Lamb Baldwin Foundation, and made annual supporting gifts, specifically to ease the life of families at the Academy. Through these contributions, the Baldwins have provided cribs, bedding, and house wares for the family apartments, as well as countless other amenities. They have supplied everything from extra laundry tokens to a communal barbecue, to the much used soccer goal posts in the Triangle Garden. The Friday night family dinners and Saturday family lunches instituted by Carmela Franklin are made possible by the Baldwins, as their support allows fellows to bring their families without charge, folding them into the life of the community.

The fellows' affection for children at the Academy is the one thing that has remained unchanged since the boyhood of Gifford Proctor, FAAR '37. In past years, Rome Prize winners have offered instruction to the children there in everything from piano to watercolor to soccer, and have even curated an exhibition of the children's artwork, complete with catalog and an opening reception.

All of these improvements have enhanced the quality of life for the families at the Academy, and have added tremendously to the life of the Academy itself, by making fellowships accessible to a much larger group of candidates. Welcoming and incorporating families into the Academy life encourages prospective fellows with children to apply more readily, and makes it easier for them to accept the Rome Prize if they win it. Through the efforts of the Baldwins, which have helped provide this access to the widest possible group of fellows, including fellows with children, their entire Academy community has been immeasurably enriched.



Publication Endowment

ELIZABETH GRAY KOGEN
VICE PRESIDENT FOR DEVELOPMENT

Publication has always been an important part of the Academy's program. Like art and architectural exhibitions, concerts, recitals, and readings, journals, monographs and conference proceedings present fellows' work. Public presentation and publication each help encourage and nurture the efforts of the individual and contribute to the advance of the arts and humanities, twin parts of the Academy's mission.

The earliest fellows in classical studies were required to publish their work. The Academy did not print its own series, but the work of many fellows appeared in the American Journal of Archaeology. In 1905, Richard Norton, director of the American School of Classical Studies in Rome, launched a series that ran for only two issues. This was a start, but it fell to his successor, Jesse Benedict Carter, a decade later, to create the series that the Academy continues to publish today—the Memoirs of the American Academy in Rome:

"There is one other matter which I hope to see accomplished during the present year. It is the establishment of an official Academy publication which will not only make us known in the world of Arts and Letters, but will also enable our young men to give proper publicity to their discoveries and creations. [Carter, "Report of the Director of the Academy," 1914]"

C. Grant LaFarge, secretary for the executive committee, reported at the end of 1916 that Carter's hope had been realized:

"With the publication of the first number of Memoirs of the Academy, a long-cherished project is at last realized. The actual work being done by one School is shown by the volume, of distinguished appearance in its typography and illustration, of scholarly excellence in

subject matter. It affords to us, and should to the public, convincing proof of genuine accomplishment and high promise of further attainment."

The Publications Program was off to a strong start. Year after year, the Academy's annual reports tell of the progress of fellows and the work scheduled to appear in forthcoming issues of the Memoirs. They state how important the Memoirs, and after 1919, the Papers and Monographs of the American Academy in Rome, are to the fellows, the contributions they and the Academy make to arts and letters and to the reputation of the Academy itself. The question was only—and always—how to sustain the effort financially.

The fellows and friends of the Academy were invited to contribute to the publication fund as early as 1916. Through the middle of the twentieth century, the annual report notes the generous underwriting of an individual or the subvention by a member institution or a peer organization—and also the need to suspend publication for a year or so when funding was lacking. After one such hiatus, in 1989 the Andrew W. Mellon Foundation awarded a generous grant that allowed the Academy to revive and expand its publications program and resume publication of the Memoirs, which it has done. But there is as much need today as there was in the early 1920s for an adequate endowment specifically dedicated to publications.

Creating and building this endowment is an essential goal of the current campaign. Underwriting is necessary for each annual volume of the Memoirs, published by the Academy, and the Supplements to the Memoirs of the American Academy in Rome, published by the University of Michigan Press. Furthermore, subventions are frequently needed for additional

costs such as translation and rights to publish photographs, and for technical assistance in preparing a work for press.

We are well on the way to meeting our goal, thanks to the thoughtful generosity of Lucy Shoe Meritt, FAAR '37, '50, who, by bequest, created a fund to support publications in classical studies and archaeology. With this act, she has answered the wish of many directors and professors-in-charge, and assisted fellows in the way friends and colleagues once assisted her: by enabling them to publish their work.

The Lucy Shoe Meritt, FAAR '37, '50, Publication Fund has already helped bring out two books both published in 2006. The first, *Deliciae Fictiles III, Architectural Terracottas in Ancient Italy: New Discoveries and Interpretations*, edited by Ingrid Edlund Berry, FAAR '84, John F. Kenfield, FAAR '77, and Giovanna Greco, University of Naples (Oxbow Books, Oxford, 2006), presents the proceedings of an international conference on the subject held at the American Academy in Rome, 7–8 November 2002. The second, *Cosa VI: The Italian Sigillata* by Maria Teresa Marabini Moevs, FAAR '64, (The University of Michigan Press, Ann Arbor, Michigan, 2006) is the third volume in the series "Supplements to the Memoirs of the American Academy in Rome."

Through her bequest to the Academy, Lucy Shoe Meritt, fellow, professor, mentor, friend, and in her lifetime an inspiration to many succeeding fellows, continues to urge onward both young and established scholars today and to help the Academy realize its mission.

ings and posters related to theater and entertainment, was on view at Torre Avogadro, a museum gallery in Lumezzane (Lombardia), Italy, through 2 April 2006.

Sheila Dillon, FAAR '98, has published *Ancient Greek Portrait Sculpture: Contexts, Subjects, and Styles* (Cambridge University Press 2004), a book project that she worked on while at the Academy.

Mia Fuller, FAAR '98, has edited, together with Ruth Ben-Ghiat, a new volume entitled, *Italian Colonialism* (Palgrave Macmillan 2005).

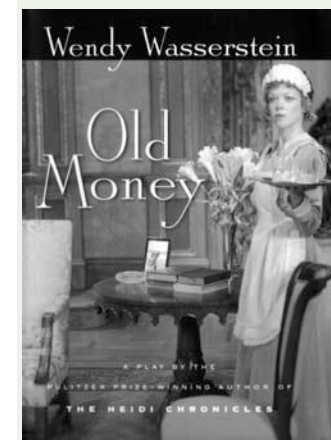
Agnes Denes, FAAR '98's very recent show of drawings, photographs and sculpture, entitled "Uprooted & Deified—The Golden Tree," was held at BravinLee programs, New York (16 February–17 March 2007).

Michael Koortbojian, FAAR '99, was appointed as the Robert E. & Nancy H. Hall Professor in the Humanities at Johns Hopkins University, in the Department of the History of Art and the Department of Classics.

Wendy Wasserstein, RAAR '99, playwright. Born 18 October 1950; died 30 January 2006. She was 55 years old.

Sometimes now it's harder to write the funny parts than the serious parts, and it used to be the other way around.

Wendy Wasserstein, 2001



Wendy Wasserstein, RAAR '99, wrote most of the play *Old Money* during her Academy residence.

Photograph: Tina Barney.

The Lucy Shoe Meritt, FAAR '37, '50, Publication Fund

BY INGRID EDLUND-BERRY, FAAR '84,
WITH JOHN F. KENFIELD, FAAR '77 AND
GIOVANNA GRECO, UNIVERSITY OF NAPLES

works in the series, with full-scale drawings on large plates, because the Academy lacked sufficient funds.

It took more than thirty-five years for this volume to be reissued according to her original specifications (Philadelphia and Rome 2002), but Lucy Meritt never lost faith that one day it would happen. It may have been her own life experience, along with the many years she worked as editor of the *Hesperia* and the publications of the American School in Athens, which convinced her of the importance of giving scholars the kind of help they need most, in addition to moral support: funding to complete their work and see it published.

Thanks to the bequest of Lucy Meritt, the Academy now has the ability to make small grants toward the completion of manuscripts that are being readied for publication. As the first recipient of such a grant, I have felt Lucy's presence at every step of guiding the conference proceedings of the Third International Conference on Architectural Terracottas in Ancient Italy, *Deliciae Fictiles III*, gradually turning an unwieldy manuscript of more than six hundred pages and as many illustrations into a handsome volume that finally appeared in print in the spring of 2006. The conference had been held at the American Academy in November 2002, and the process of assembling the manuscripts (forty-four papers in all), finding a publisher,

David Brown of Oxbow Books, who was willing to take on a trilingual publication (Italian, English, and German), and identifying funding for a publication subsidy seemed manageable, until I and my coeditors, John Kenfield, FAAR '77 and Giovanna Greco, realized that one major obstacle remained. This was the task of converting the illustrations from all conceivable formats, prints, slides, drawings, maps, digitized images, into something of uniform high quality that the publisher would accept. Thanks to a prompt and positive response from Elaine Gazda and the Publications Committee of the Academy, I was awarded a grant from the Lucy Shoe Meritt Fund to turn this daunting job over to an expert at the University of Texas at Austin, Jane Moore, who has worked with me for over a year to achieve the results we wanted. In this way, Lucy Shoe Meritt's memory has been, and continues to be, honored, and the Academy has fulfilled its mission in seeing the most lasting result of the classical fellow's year at the Academy come to fruition in their publications.

PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE (Continued from page 8)

Diana Robin, FAAR '88, received the 2003–2004 Aldo and Jeanne Scaglione Prize for a Translation of a Scholarly Study of Literature, for: *Isotta Nogarola. Complete Writings: Letterbook, Dialogue on Adam and Eve, Orations*, which she edited and translated with Margaret L. King (University of Chicago Press 2004). The prize was awarded on 28 December 2005.

Kathryn Alexander, FAAR '89, has received a Fellowship in Musical Composition for 2006–2007 from the John Simon Guggenheim Memorial Foundation.

James Higginbotham, FAAR '89, was named Associate Curator for the Ancient Collection at the Bowdoin College Museum of Art in January 2006. He recently curated an exhibition of ancient art there and published a catalogue entitled *Ars Antiqua: Treasures from the Ancient Mediterranean World at Bowdoin College*. The exhibit, which ran through December 2006, included art and artifacts from Egypt, Mesopotamia, Greece, Rome, and Cyprus.

David Mayernik, FAAR '89, has been appointed Associate Professor at the University of Notre Dame's School of Architecture. He taught in the School's Rome program in Spring 2005, while working on design projects in Switzerland and painting en plein air around Rome. His book, *Timeless Cities: An Architect's Reflections on Renaissance Italy* (Westview Press 2003) was issued in paperback in June 2005. Mayernik gave the closing address for his generation at the conference, "Three Generations of Classical Architects,"

at Notre Dame in October 2005. In March 2006, he presented the paper, "Renaissance and Renaissances: Contemporary Classical Architects and the Renaissance," at the South Central Renaissance History Conference in Houston. Also, he contributed the chapter, "The Winds in the Corners: Giulio Romano, the Elements and the Palazzo Te's Fall of the Giants," to the volume edited by B. Kenda, *Aeolian Winds and the Spirit in Renaissance Architecture* (Routledge 2006).

Dan Tuttle, FAAR '88, landscape architect. Born 16 October 1953; died 11 September 2006. He was 52 years old.

Innovation in form and material is endemic to the garden. But great gardens are distinguished by a peculiarity of motivation or programmatic intention rather than by any particular relation to a material tradition. The material reality of the garden is therefore a consequence of intention rather than a determinant, so the garden as a phenomenon seems to be continually reinvented in terms of program.

Dan Tuttle, from his Rome Prize application, 1986



Dan Tuttle, FAAR '88, a principal with SWA Group, designed the landscape of this Silicon Graphics campus in Mountain View, California in 1997. Today it is Google's corporate headquarters. Photograph: Tom Fox for The SWA Group.

1990S

Peter Lindsay Schaudt, FAAR '91, has been elected to the Council of Fellows of the American Society of Landscape Architects, with formal induction during the asla annual meeting on 7 October 2006 in Minneapolis. He was the sole Illinois honoree in 2006, one of only thirty-one chosen nationally, "a high honor [that] denotes recognition by his peers for extraordinary achievements in works of landscape architecture over a sustained period of time."

Bert Long, FAAR '91, recently enjoyed two exhibitions of his work: "Out of the Life of Bert L. Long, Jr." at the Museum of Fine Arts, Houston (3 June–13 August 2006) and concurrently, a show of his works on paper, "Off Canvas," at the G Gallery, Houston (17 June–29 July 2006).

Dorothea Rockburne, RAAR '91, was part of a group show entitled "Transforming Chronologies: An Atlas of Drawings" at the Museum of Modern Art (26 January–24 April 2006). She also showed work in a group show of "Recent Acquisitions: Contemporary Art by National Academicians" at the National Academy of Design (9 February–30 April 2006).

Donald Erb, RAAR '92, writes that he has had recent performances of his orchestral works with the National Symphony, the Bacau Festival Orchestra in Romania and the New England Philharmonia.

C. Brian Rose, FAAR '92, has been named the James B. Pritchard Professor of Archaeology at the University of Pennsylvania and

Curator-in-Charge of the Mediterranean Section of the University Museum.

Susan Nicassio, FAAR '94, notes two recent publications. Co-edited with Deborah Burton, the volume *Tosca's Prism: Three Moments in Western Cultural History* (North-eastern University Press 2005) comprises the collected papers of a 2001 conference sponsored by the Rome Opera and the American Academy, marking the centennial of Puccini's *Tosca* and the bicentennial of the events on which the opera is supposed to be based. Her book, *Imperial City: Rome, Romans and Napolean, 1796–1815*, was published by Ravenhall Books (UK) in 2005, with a preface by Claudio Rendina.

John R. Clarke, RAAR '95, has completed a new book, *Looking at Laughter: Humor, Power, and Transgression in Roman Visual Culture, 100 B.C.–A.D. 250*, scheduled to appear in 2007 (University of California Press). His first book, *Roman Black-and-White Figural Mosaics* (1979) will soon appear as a Humanities E-Book in the ACLS digital series edited by Eileen Gardiner and **Ron Musto, FAAR '79**. Clarke's Oplontis project entered its first excavation season at the villa in May 2006 (www.oplontisproject.org).

An exhibition of thirty works by **Michelle Stuart, RAAR '95**, was held at The Drawing Room in East Hampton, New York in June 2006. Also in 2006, she had an exhibition of new prints, published by Arte y Naturaleza, Madrid, at the Arte y Naturaleza Gallery in Madrid, Spain.

Rocio Rodriguez, SOUTHERN VISITING ARTIST AWARD '96, had a solo exhibition of his work entitled "Rocio Rodriguez: Parallels" at the Museum of Contemporary Art of Georgia in Atlanta (27 January–25 March 2006).

Robert Campbell, RAAR '97, is the recipient of the annual Award of Honor from the Boston Society of Architects "in recognition of outstanding contributions to architecture and to the profession."

Anthony Molino, RAIZISS DE PALCHI TRAVELING FELLOWSHIP '97, was awarded in 2005 a Gradiva Award for Poetry by the National Association for the Advancement of Psychoanalysis, for his translation of Antonio Porta's *Kisses, Dreams and Other Infidelties* (Xenos Books 2004).

Shelley Fletcher, FAAR '98, notes her retirement as Head of Paper Conservation at the National Gallery of Art after thirty-three years in government. She writes that she "continues her research into the pigments used in fifteenth-century painted prints and illuminated manuscripts."

Paul Davis, FAAR '98, received an Honorary Doctor of Fine Arts degree from the Maryland Institute College of Art in May 2005. The presentation read in part: "You have managed to synthesize a variety of populist themes and, in this, you paved the way for today's young illustrators to develop their own unique voice and create images which resonate in their own time." His exhibition, "Paul Davis Show People," a touring retrospective of drawings, paint-

2000S

Johannes Knoops, FAAR '00, received a 2005 Unbuilt Architecture Design Award from the Boston Society of Architects for "Unmasking Foundations in Pools of Pleasure," which he describes as "fantastical speculation regarding our McKim, Mead & White Building and Trajan's Aqueduct." Also in 2005 his design, "Urban Oasis," for an Upper East Side rooftop, was included in a summer exhibition, New York NOW, sponsored by the New York Chapter of the American Institute of Architects. In April 2006, his project, "Evoking Obsolete Devices with Kinetic Fantasies," was included in the Congress of International Modern Architects Exhibition at the Paul Rodgers Gallery in New York. Another project, "Precious Memories Floating on a Mystic Horizon," his entry to the recent Tsunami Memorial commemorating those victims of Norwegian origin, sponsored by the National Foundation for Art in Public Buildings of Norway, was exhibited at Teatergata/Munch Gate in Oslo, Norway in May 2006.

Karen Klaiber Hersch, FAAR '01, and **Michael Hersch, FAAR '01**, write to "joyfully announce the arrival of their baby daughter, Abigail Mira Hersch on 27 January 2006."

Sigrid Nunez, FAAR '01, has published her fifth novel, *The Last of Her Kind* (Farrar, Straus and Giroux 2006). A new edition of her first novel, *A Feather on the Breath of God* (Picador) was issued at the same time.

Donald Lipski, FAAR '01, recently completed two large public sculptures. For the Fort Worth Convention Center, he created *Intimate Apparel* & *Pearl Earrings*, made from hundreds of cowboy hats given by the people of Texas. For Camp Randall Stadium at his alma mater, the University of Wisconsin, he created *Nails' Tales*, a five-story obelisk seemingly eroding into a pile of footbells.

Kim Jones, FAAR '02, had a show of his work at Zeno-X Gallery in Antwerp, Belgium in March 2006.

In 2005, **Vincent Katz, FAAR '02**, won the National Translation Award from the American Literary Translators Association for his book, *The Complete Elegies of Sextus Propertius* (Princeton University Press 2004).

Andy Cao, FAAR '02, reports installations in two shows in 2006: *100 Hearts*, in "The Missing Peace: Artists Consider the Dalai Lama" at the Fowler Museum of Cultural History at UCLA (11 June–10 September 2006); with Xavier Perrot (Cao | Perrot Studio), *Jardin des Hespérides* at the Metis International Garden Festival in Quebec (24 June–1 October 2006). Cao | Perrot Studio also have an installation at the Cooper-Hewitt National Design Triennial, "Design Life Now" (8 December 2006–29 August 2007).

A solo exhibition of the work of **Shimon Attie, FAAR '02**, was held at the Miami Art Museum (21 July–8 October 2006). Also in 2006, Attie received a Pollock-Krasner Foundation Grant, and a Cultural Achievement Award in Visual Arts from the National Foundation for Jewish Culture.

Nikola Theodosiev, MELLON EAST-CENTRAL EUROPEAN SCHOLAR '02, has been chosen as Editor of the Bulgarian archaeological sites for the international journal, *Fasti Online* (<http://www.fastionline.org>). Published by the Associazione Internazionale di Archeologia Classica in Rome. Recently, Dr. Theodosiev has been appointed Assistant Director of the newly-established American Research Center in Sofia, "a non-profit organization dedicated to facilitating academic research in Bulgaria."

Ellen Soroka, FAAR '02, reports that in 2005 she began a design business, Light Building Studio LLC, which is "still alive and faring well."

Paul Shaw, FAAR '02, led a walking tour of typographic sights in New York City for the Type Directors Club in October 2006; previously in July, he had led one for the Society of Typographic Afficionados. In September 2005, he presented a paper on W.A. Dwiggins and D.B. Updike at the annual conference of the American Printing History Association in Oakland, California. Paul also received in 2006 a fellowship award from the American Printing History Association to continue his research on W.A. Dwiggins, the American book and type designer who first coined the term "graphic design."

Joel Katz, FAAR '03, had a show of photography, "Passaggiata," at the Friends Select School, Philadelphia in September 2005. On display were recent digital collages and assemblages of photographs taken in Italy and France between 2002 and 2005, and his designs for dinnerware based on a diagrammatic map of Rome, which have recently been produced. A show of his Mississippi photographs from 1964 were shown at the Moore College of Art and Design in August–October 2007.



Joel Katz: Grocery Store, Vicksburg, Mississippi, 1964. Digital print from scanned negative, 2007.

Peter Orner, FAAR '03, was awarded a John Simon Guggenheim Memorial Foundation Fellowship for 2006–2007. His novel, *The Second Coming of Mavala Shikongo*, was published by Little Brown and Company in 2006.

John Schlesinger, FAAR '03, was included in "Works on Paper," Arcadia University, in 2006; in 2007 lectured at the Perkins Center for the Arts, Moorestown, NJ; was included in a group exhibition, "Filling the Frame," at PhotoGallery West, Philadelphia, PA, April 2007, which included some prints collaged into found art and frames, and some new collaborations with son Lucas (age 4-1/2) who drew dinosaurs on top of his prints; is included in a traveling exhibition "Romania Redrawn," currently at the University of Illinois.



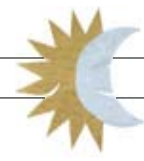
John Schlesinger: untitled collage, 2006. Found print and frame combined with inkjet print.

Arthur Simms, FAAR '03, has several works in the Brooklyn Museum show "Infinite Island: Contemporary Caribbean Art," 31 August 2007–27 January 2008.



Arthur Simms: Globe, the Veld, 2004. 17 x 14 x 14". Globe, artist's nails, metal, wood, plastic, wire, tools, objects; text by Peter Orner.

[Continued on page 14]



Rome Fellows 2006–2007

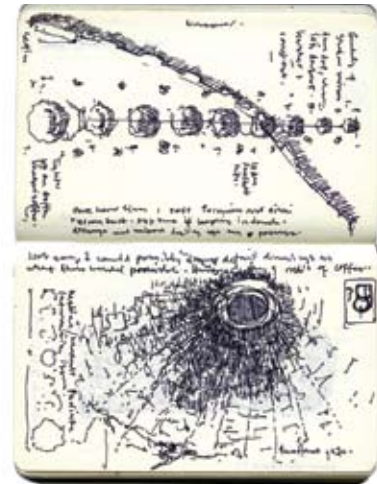
ARTS

ARCHITECTURE

MERCEDES T. BASS ROME PRIZE
Patrick Tighe, Principal, Tighe Architecture.
TENEBROSO/In between light and dark

MARION O. AND MAXIMILIAN E. HOFFMAN ROME PRIZE

Thomas Tsang, Co-Founder, Architecture of Metropolitan Post; Adjunct Assistant Professor, New York Institute of Technology
Dichotomy of Urban Nature in Rome



Travel Sketchbook, 2007

DESIGN

KATHERINE EDWARDS GORDON ROME PRIZE
Adriana Cuéllar—Architect, CRO Studio
Trajectories

CYNTHIA HAZEN POLSKY AND LEON POLSKY ROME PRIZE

Dennis Y. Ichiyama, Professor, Department of Visual & Performing Arts, Purdue University
Everything old is new again—research on wood type and printing



Experimental Type Designs
Three colors, letterpress, 35 x 50 cm
Printed at the *Tipoteca Italiana* 2007

HISTORIC PRESERVATION AND CONSERVATION

BOOTH FAMILY ROME PRIZE
Pamela Hatchfield, Head of Objects Conservation, Museum of Fine Arts, Boston
Artists Using Architecture: Exploring the Relationship between Architecture, Contemporary Art, and Conservation

NATIONAL ENDOWMENT FOR THE ARTS ROME PRIZE

Meisha Hunter, Historic Preservationist
Rome's Waterworks: Investigating the Preservation of its Infrastructure

LANDSCAPE ARCHITECTURE

GARDEN CLUB OF AMERICA ROME PRIZE
Willett Moss, Principal, Conger Moss Guildard Landscape Architecture
The Aleatoric Landscape



Public Passage Carrara marble

KATE L. BREWSTER ROME PRIZE
Jose D. Parral, Jr., Visiting Lecturer, Landscape Architecture Section, Knowlton School of Architecture, The Ohio State University
Artcity



Olive Pill Fountain
(in collaboration with *Tasia Paulson*)
Parchment Paper, 350 x 350 cm

PRINCE CHARITABLE TRUSTS ROME PRIZE
Charles Waldheim, Principal, Urban Agency; Director, Master of Landscape Architecture Program, University of Toronto
Shrinkage: Landscape, Agrarian Urbanism, and the Roman Disabitato

LITERATURE

JOSEPH BRODSKY ROME PRIZE, A GIFT OF THE DRUE HEINZ TRUST/AMERICAN ACADEMY OF ARTS AND LETTERS
Tom Bissell, Writer and Journalist
A book about the Twelve Apostles

JOHN GUARE WRITER'S FUND ROME PRIZE, A GIFT OF DOROTHY AND LEWIS B. CULLMAN
Dave King, Writer
Trastevere: a bagatelle

MUSICAL COMPOSITION

SAMUEL BARBER ROME PRIZE
Andrew Norman, Composer
Melting Architecture

FREDERIC A. JUILLIARD/WALTER DAMROSCH ROME PRIZE

Ken Ueno, Assistant Professor, Music Department, University of Massachusetts Dartmouth
Multimedia theater work for Kim Kashkashian and Robyn Schulowsky



[untitled]

VISUAL ARTS

JOHN ARMSTRONG CHALONER/JACOB H. LAZARUS-METROPOLITAN MUSEUM OF ART ROME PRIZE
Patricia Cronin, Artist
Musings on Harriet Hosmer's Roman Life, Work, and Career

GILMORE D. CLARKE/MICHAEL RAPUANO ROME PRIZE

John Kelly, Performance Artist; Lecturer in Dramatic Arts, Harvard University
Inhabiting the Skin of Caravaggio



Untitled video still
Archival digital print on canvas, 42 x 80 cm, 2007

JOSEPH H. HAZEN ROME PRIZE
Joshua Mosley, Artist; Assistant Professor of Fine Arts, Department of Fine Arts, University of Pennsylvania
A focus on animation inspired by the depiction of animals in ancient forms of art



dread
Ink on paper, 99 x 70 cm, 2006

GORHAM P. STEVENS ROME PRIZE
Richard Rezac, Sculptor; Adjunct Full Professor of Sculpture, Painting and Drawing, The School of the Art Institute of Chicago
Shared Visual Language: Sculpture—Architecture



Untitled (06-01)
Painted wood, nickel-plated and painted cast bronze
96 x 96 x 4 cm, 2006

HUMANITIES

ANCIENT STUDIES

SAMUEL H. KRESS FOUNDATION/IRENE ROSENZWEIG PRE-DOCTORAL ROME PRIZE (YEAR TWO OF A TWO-YEAR FELLOWSHIP)

Hendrik William Dey, Interdepartmental Program in Classical Art and Archaeology, University of Michigan
The Aurelian Wall and the Refashioning of Imperial Rome, A.D. 271–855

ARTHUR ROSS PRE-DOCTORAL ROME PRIZE
Michael J. Johnson, Department of Classics, Rutgers University
The Pontifical Law: Religion and Religious Power among the Romans

SAMUEL H. KRESS PRE-DOCTORAL ROME PRIZE (YEAR TWO OF A TWO-YEAR FELLOWSHIP)
Sandra K. Lucore, Department of Classical and Near Eastern Archaeology, Bryn Mawr College
Greek Baths of the Hellenistic Period

SAMUEL H. KRESS FOUNDATION/FRANK BROWN/HELEN M. WOODRUFF FELLOWSHIP OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA PRE-DOCTORAL ROME PRIZE

Lisa Marie Mignone, Department of Classics, Columbia University
Fare l'Aventino: A Social and Urban History of the Aventine in the Roman Republic

DOROTHY AND LEWIS B. CULLMAN POST-DOCTORAL ROME PRIZE

Kevin Uhalde, Assistant Professor, Department of History, Ohio University
The Power of Forgiveness in Christian Communities (ca. 200–650)

MEDIEVAL STUDIES

PAUL MELLON POST-DOCTORAL ROME PRIZE
Christopher MacEvitt, Assistant Professor, Department of Religion, Dartmouth College
Life after the Fall: the Memory of Jerusalem and the Culture of the Christian East

ANDREW W. MELLON FOUNDATION POST-DOCTORAL ROME PRIZE

Marina Rustow, Assistant Professor, Department of History and Institute for Jewish Studies, Emory University
Language and Power in the Medieval Mediterranean: Sicilian Jews and the Polyglot Phenomenon

MODERN ITALIAN STUDIES

NATIONAL ENDOWMENT FOR THE HUMANITIES/C. DOUGLAS DILLON POST-DOCTORAL ROME PRIZE
Flora Ghezzi, Assistant Professor, Department of Italian, Columbia University
Women Writing Fascism: Power, Subjectivity and Desire in Fascist Italy, 1922–1943

DONALD AND MARIA COX PRE-DOCTORAL ROME PRIZE

Stephanie Pilat—Doctoral Program in Architecture, University of Michigan
Re-Imagining Italy: The In-Casa Neighborhoods of the Postwar Era

MILLICENT MERCER JOHNSEN POST-DOCTORAL ROME PRIZE

Hilary Poriss, Assistant Professor, Department of Music, Northeastern University
Arias, Authorship, and the Prima Donna

MARIAN AND ANDREW HEISKELL PRE-DOCTORAL ROME PRIZE

Arman Raphael Schwartz, Department of Music, University of California, Berkeley
Modernity Sings: Rethinking Realism in Italian Opera

RENAISSANCE AND EARLY MODERN STUDIES

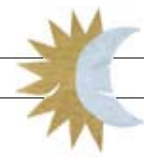
ANDREW W. MELLON FOUNDATION POST-DOCTORAL ROME PRIZE

Margaret Meserve, Assistant Professor, Department of History, University of Notre Dame
A Renaissance of News: The Italian Market for Printed Political Information, 1470–1527

LILY AUCHINCLOSS PRE-DOCTORAL ROME PRIZE
Gerard Passannante, Department of English, Princeton University
The Inventions of Lucretius

PHYLIS G. GORDAN/SAMUEL H. KRESS FOUNDATION PRE-DOCTORAL ROME PRIZE (YEAR ONE OF A TWO-YEAR FELLOWSHIP)

Gregory Waldrop, History of Art Department, University of California, Berkeley
Sight Unseen: Priests and Visual Representation in Early Quattrocento Siena



Welcome Returning Fellows and Residents

WILLIAM FRANKLIN
ASSOCIATE DIRECTOR FOR EXTERNAL AFFAIRS

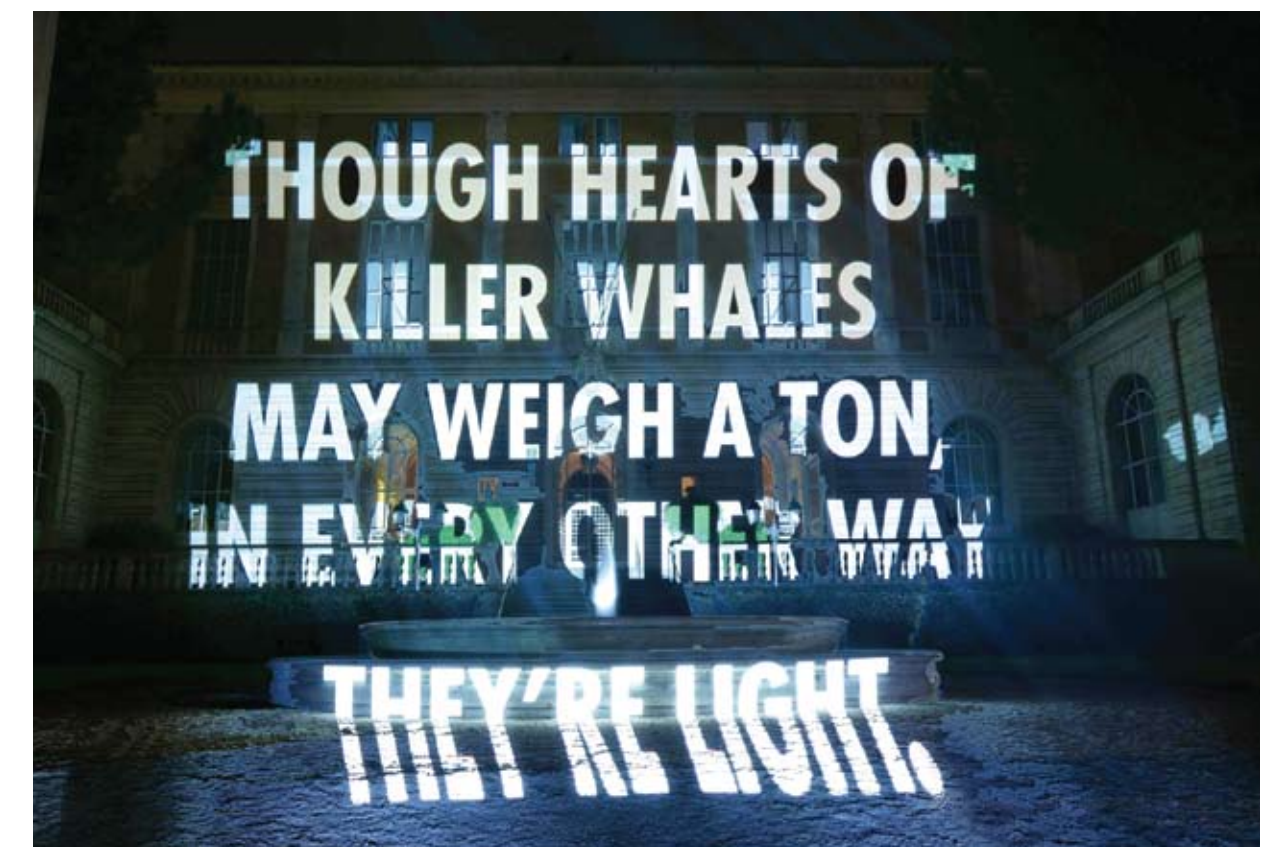
We welcome all returning fellows and residents who visit the American Academy in Rome, but advance arrangements are strongly encouraged so that the gatekeeper can be informed of your arrival. To notify the Academy of a proposed visit, contact: sofome@aarome.org, or the associate director for external affairs, at b.franklin@aarome.org. You may also contact other staff members if you know about a proposed visit, and they will notify the AAR community. While you are in Rome you are invited to attend all lectures, conferences, and concerts and to join in walks and talks and trips when appropriate. (Please consult our web site for the calendar of events.) The Academy library also welcomes all fellows and residents as readers.

Returning fellows and residents who wish to stay at the Academy as visiting artists or visiting scholars should follow the instructions regarding this program posted on the AAR Web site at <http://www.aarome.org/programs/visiting.htm>. Applications from returning fellows and residents to be visiting artists or scholars are given priority.

If you are not staying at the Academy, you may apply to the director to open an account for a \$135 (100 euros) returnable deposit in the Finance Office to cover services provided to you by the Academy (mail privileges, FedEx and Pony Express, faxes and meals). Individual meal tickets may also be purchased at the gate as needed. Returning fellows and residents not staying at the Academy who wish to use the library will be issued a normal reader's card; please bring a photo the first time you come to use the library. *Reminder: The library of the American Academy in Rome re-opened on 10 September 2007.* We hope that many former fellows and residents will come back to visit us while traveling in Europe. This is the best way to stay in touch with and informed about the American Academy in Rome.



For the Academy, 2007
Light Projection
The American Academy in Rome, Italy
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SO F NEWS

AUTUMN 2007

Published by the Society of Fellows of the American Academy in Rome

7 East 60th Street
New York, NY 10022-1001 USA
212.751.7200
www.sof-aarome.org

EDITOR
James L. Bodnar, FAAR'80

ASSOCIATE EDITOR
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DESIGN

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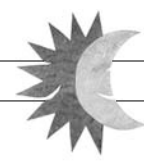
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Working with Fellows

DANA PRESCOTT
ANDREW HEISKELL ARTS DIRECTOR, 2002–2007



Working with the fellows of the American Academy in Rome provides an arts director with an endless source of activity, energy, and inspiration. The range of disciplines, the limitless interests, the curiosity each person brings to his or her fellowship year, all of these conspire to keep the Mellon Professor and the Heiskell Arts Director on their toes. Here, in a beautiful environment of buildings, studios, grounds and gardens, an unprecedented atmosphere of generosity and well-being greets each new participant. Here one finds an environment that encourages people to take risks in their work and to resist isolation as artists or as scholars. Rome is the backdrop that pulls everyone away from prescribed ways of thinking and instead inspires them to look at options, alternatives, and new information. Collaborations amongst the Fellows are often the happy result of a year here. Lively conversation at the lunch or dinner table becomes key to communal living and to one's work. As we all know, these conversations often turn into projects, collaborations, and shared research.

Attitudes and opinions are guaranteed to change through time, and Academy artists, as all fellows, continue to be fed and nourished by the innovators who have preceded them. They thrive on not only what Rome has to offer, but also what fellows from the past created as traditions. These shared collective memories seem to tie fellows from one year to the next. Each year

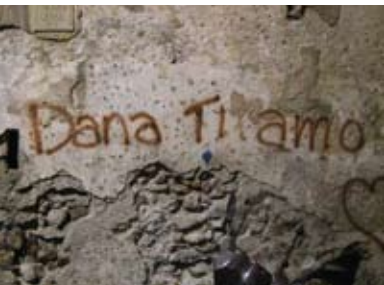
offers its own unique provocations and diversions combining both planned public events and informal, spontaneous private ones. All these contribute to open dialogue, providing hours of talking, working, and playing. The fellowship year gives each fellow precious time to figure out perceptions, ideas, new challenges, and meanings. The time spent here cultivates talents and passions in the best possible ways imaginable.

For most, the Academy's impact spans more than a calendar year. The fellowship becomes a year that informs and changes lives, often influencing work for years to come. The integration of life and work at the Academy provides a model of how one might ideally weave together the world of scholarly labor and daily life. I like to believe these values are not lost when one leaves the Academy but rather that a 'portable Academy' accompanies each departing fellow and guest.

Everyone who works here eventually finds a balance between the Academy's formality and its informality. Everyone learns to juggle with some ease the demands of work, play, family, and friends, the periods of impulses of energy and fatigue. Some fellows work feverishly, others meditate on a new and unfolding view of the world; both, laborers and visionaries, we hope, extract from daily life its epic quality.

As Heiskell Arts Director I tried to facilitate the fellows' stay in any way necessary. For some, this means help maneuvering through Rome or finding materials or colleagues or contacts or resources. I tried to build on what the past two arts directors developed. I continued to organize public events to introduce the Academy to our Roman and European colleagues. I arranged excursions and trips to place galleries and museums in some kind of context. I welcomed guests, encouraged the fellows' forays into Rome to meet colleagues and explore sister institutions. Because art is a vehicle for breaking plans as well as making plans, for embracing movement and change, and because the arts at the Academy comprise seven distinct disciplines, the job of the arts director can be a tangle of many different threads. I tried to build a bridge between Rome and the fellows, between the past, the present, and the future. I tried to protect the fellows' studio time, but I also beckoned everyone to venture out and about into Rome's limitless seductions. It is with great pleasure that I now pass the baton on to Martin Brody, RAAAR'02.

In May when our Trustees were in Rome, James Bodnar, FAAR'80, president of the Society of Fellows, offered me a farewell gift of honorary membership in the Society of Fellows, which I happily accepted. I'll look forward to keeping in touch with you through these newsletters, SOF events and e-mail.



Genoa, 2003

PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE [Continued from page 11]

David Soren, RAAAR'03, currently is director of the Orvieto Institute of the University of Arizona (Istituto Internazionale di Studi Classici di Orvieto) and also of the University of Arizona Archaeological Excavations in Chianciano Terme, Tuscany. He is a member of the AAR Archaeology Committee, and was just appointed to the Advisory Council.

Margaret Helfand, FAAR'03, architect. Born 26 June 1947; died 20 June 2007. She was 59 years old.

"I have not always taken a straight path. The choices I have made to pursue tangents have always rewarded me. In each case I returned to the path of architecture with renewed vigor and inspiration and most importantly, I think, a larger vision."

Margaret Helfand, from her Rome Prize application, 2001



The Unified Science Center for Swarthmore College, 2005, by Margaret Helfand, FAAR'03.
Photograph: Ken Korsh, Helfand Architecture.

Sarah Arvio, FAAR'04, has published her second collection of poems, *Sono: Cantos* (Alfred A. Knopf 2006), composed during her fellowship year at the Academy. In 2005 she received a fellowship from the John Simon Guggenheim Foundation for 2005. She performed on the Poetry Stage of the Los Angeles Times Festival of Books in April 2006.

William Bolcom, RAAAR'04, recently received four Grammy Awards for the recording (on Naxos) of his settings of William Blake's *Songs of Innocence and of Experience*, presented in their American premiere

in April 2004, in the opening season of the newly-renovated Hill Auditorium in Ann Arbor, Michigan. With orchestral students from the School of Music of the University of Michigan (where Bolcom has taught since 1973 and is now Ross Lee Finney Distinguished Professor of Music in Composition), choruses comprising local townspeople, college students, a children's choir from Michigan State University and professional soloists, the almost three-hour-long work was conducted by Leonard Slatkin.

Roger Freitas, FAAR'04, has just published *Atto Melani, Complete Cantatas* (Collegium Musicum: Yale University ser.2, vol.15, A-R Editions 2005), his edition of the fifteen Italian chamber cantatas attributable to the well-documented castrato singer and composer Atto Melani (1626–1714). Some of the work for this edition was completed during his Fellowship year at the Academy.

Will Shank, FAAR'05, notes that work pursued during his Fellowship year with his partner U.B. Morgan was featured in an exhibition, "Seeing Is Believing? Nate Larson and Will Shank: Miracle Photographs," at the Schmucker Art Gallery of Gettysburg College, 4 November–5 December 2005.

A new book by **Celia Schultz, FAAR'05**, *Women's Religious Activity in the Roman Republic*, was published by the University of North Carolina Press in 2006.

Michael Herrman, FAAR'05, exhibited work in a solo show called "Nomadic Spaces" at S. Ivo della Sapienza in Rome in November 2005. He also had three urban installations in the "Notte Bianca" group show in Rome in September 2005.

On 14 March 2006 at the Villa Aurelia, **Franco Mondini-Ruiz, FAAR'05**, had a presentation of *High Pink: Tex-Mex Fairy Tales* (D.A.P./Distributed Art Publishers 2005), his new book of sculptures and short stories. He described the event as "part rant, part memoir, part stand-up act."

Edmund Bacon, TRUSTEE EMERITUS 1967–76, architect and urban planner. Born 2 May 1910; died 25 October 2005. He was 95 years old.

"Show me a skateboarder who killed a little old lady and I'll reconsider."

Edmund Bacon protesting LOVE Park rules, Philadelphia, 2002



Edmund Bacon, Trustee Emeritus 1967–76, on the cover of Time Magazine, 6 November 1964.

Patti Cadby Birch, TRUSTEE EMERITA 1999–2004, patron of the arts. Born 1923; died 13 February 2007. She was 84 years old.

"She had a keen eye, a lively and caring soul, and a passion for the collecting, study, preservation, and sharing of fine art."

The Metropolitan Museum of Art, New York



Detail of the minbar of the Kutubiyya Mosque, Marrakesh, restored by the Metropolitan Museum of Art with the support of Patti Cadby Birch.
Photograph: Metropolitan Museum of Art.

Donald Cox, TRUSTEE EMERITUS 1983–2003, businessman. Born 31 August 1922; died 22 February 2006. He was 83 years old.

Donald Cox was a man of true warmth and wit, a man of affairs who brought great practical experience to the arts institutions with which he was associated. Avid and knowledgeable collectors of contemporary art, he and Mrs. Cox supported many museums and art centers.

Cornell University's Museum Advisory Council



Photograph: AAR Archives.

Walter Cini, ASSISTANT DIRECTOR IN ROME 1973–1982, a friend to fellows in Rome. Born 05 March 1916; died 01 November 2006. He was 90 years old.

Walter Cini is best known to Fellows, Residents, Visitors, and Trustees for the enormous patience he showed in dealing with their requests, ingenuity in anticipating needs, and thoughtfulness in understanding the interests, concerns and eccentricities of us all. He is second to no one in devotion to the Academy, its purposes, and achievements.

AMACADMY, Fall/Winter 1982



Photograph: AAR Archives.

interview conducted by James L. Bodnar, FAAR'80 on behalf of the Society of Fellows on 16 November 2006.

James Bodnar: I'm here with Michael Ira Sovern at his office at Columbia University. We're here to discuss his tenure at the American Academy in Rome as a board member and as the Chairman of the Board of Trustees.

The conversation is being recorded for the Society of Fellows and will be used solely by the Society of Fellows for the newsletter and for their website.

The first question is: How Michael, did you get to know about the American Academy, which I'm sure dates back before your involvement?

Michael Ira Sovern: When I was president of Columbia, we were negotiating with the government of Italy; it was then President Cossiga, Prime Minister Andreotti, and their colleagues, for the creation of the Italian Academy in America at Columbia. At that time, Joe Connors was the director in Rome and when he learned that I was coming to Rome for these negotiations, he invited me to be a guest of the Academy. That was my first encounter. I lived at the Villa Aurelia for about a week, dined with the fellows from time to time. For those who don't know the Columbia campus, it's a McKim creation. And so coming to the American Academy in Rome was like coming home.

I was fascinated by the institution, enjoyed the meals with the fellows, and so some years later when I was just about to leave the Columbia presidency, Adele Chatfield-Taylor, FAAR'84 and Andrew Heiskell called on me to ask if I would be Chairman of the Board. I then poked around a bit, wanted to be sure that it was a well-run institution because I'd seen how it operated but didn't have a clue as to what its structure was or finances were. But after those inquiries, I was captivated and signed on.

It was an unusual moment in my life because I was leaving the Columbia presidency and it was one of several occasions on which I became chairman of a board on which I'd never served. I did know a number of members of the board from a variety of contexts, and so it was not a group of strangers I was coming to work with.

JB: But you were asked to come on and replace who at that time? That was 1993.

MS: That's right, it was 1993. Jack Hyland was my immediate predecessor. He stayed on the board and then sometime thereafter we gave him the Centennial Medal. In fact, I felt a little guilty about him because within a year of my becoming chairman, we were celebrating the centennial of the Academy. Those were wonderful events. Of course because I was chairman, I was actively involved in them. There was one at the Library of Congress, there was one at the White House with Hillary Clinton spending the day with newly inducted fellows, and there was one at the Vatican in which we had our private time in the Sistina and dined in the Hall of Statues. And as I say, I felt a little guilty because the man I succeeded had obviously been a part of all the work leading up to that and then I got to have all the fun, but it didn't keep me from enjoying it.

JB: Talk briefly about what the composition of the board was at that time, which had changed quite a bit over the...12 years?

MS: Thirteen.

JB: Thirteen years total, yes.

MS: Well it's gotten stronger and stronger, but it was pretty good then, I must say. It's always had a mix of academics, professionals like yourself, and people who are essentially patrons of the arts and fans of Italy. We've never had any real depth on the Italian side, though we've had a few very good people. So the board is almost entirely American and has been throughout the time I've been involved and my guess is it has always been.

One of Adele's great accomplishments is to have built a board of both intellectual and financial capacity, so we get the support we need; the finances in the institution had already begun a recovery by

Interview with Michael I. Sovern

the time I became chairman so that I was not there when things were really tough. But, we still had a lot of deferred maintenance to deal with. It was not as bad as what I had encountered at Columbia. I'll never forget, within days of becoming president of Columbia, I had had a session with the head of our facilities and I asked for priorities in our capital expenditures. The very highest priority was life threatening conditions and it was not hyperbole. This was stuff that we'd better do or it would fall off and kill somebody; in fact, something had fallen off and killed somebody a year or so before. The Academy was not in that kind of shape.

JB: You also were credited during your tenure as president of Columbia, we all know, with an enormous increase in their endowment.

MS: Yes.

JB: From \$1 to \$2 billion if I remember.

MS: Well, from a lot less than \$1 billion.

JB: That's pretty significant. I know there may be a parallel but not similar in scale happened at the Academy during your time.

MS: Yes, although at Columbia, I was the worker; at the Academy, others did the work and I helped of course, but it's a lot easier to be chairman than to be president. Adele has done a wonderful job in recruiting to the board and generating resources from non-board sources as well. It's hard to fully appreciate what an extraordinary accomplishment the complete renovation of the McKim Mead & White building is, and of course the Villa Aurelia and all the other capital improvements and now, of course, the finances are much better managed and as you know from your time on the board, we actually fund our depreciation so that we have the capacity to maintain our facilities in good shape.

JB: Can you touch on any of the items that may have been critical when you came on the board that had to be addressed, such as plant and facilities?

MS: Yes, there was nothing that cried out for immediate attention, no problem that said, "fix me or you're going down the tubes." We had a broad range of nagging problems—facilities being the most obvious—but finances in general: Our fellowship stipends were not high enough and there were a whole range of lesser, but in the accumulation, substantial needs that we were not meeting. So we wanted very much to generate resources, financial support, over the longer term, to build the endowment so that you are not constantly out there with tambourine in hand, trying to meet current needs. Now that will always happen anyway, but it won't quite so urgent so that endowment building was a critical assignment.

JB: And which is going on now I understand, a campaign.

MS: Yes, yes.

JB: I was fortunate to be a fellow—very fortunate—and there are very few fellows relative to the enormous effort that goes into the Academy each year; 30 to 35 fellows. Please talk about the fact that as a fellow one benefits from all the efforts that you and everyone else makes to allow this to happen.

MS: Well, I have learned to be comfortable with the idea that I am part of an elite, and so are you. But its not in a pejorative sense: This is earned standing. Part of the fun of being on the board is spending time with the fellows. In fact, when Pat (my wife, whom you know) and I first got together—we had both been widowed.

JB: You were married in '95 I believe?

MS: That's right. But we came to the Academy before we married. We had our pre-honeymoon at the Academy. In fact, I remember with pleasure being told how the fellows posted the story about our wedding on the board and everyone was delighted for us. We actually had our engagement party on the Academy trustee's trip to Sicily in '95.

We went into residence at the Academy for a few weeks in the fall of '95. I still remember I arrived with two briefcases full of work and after 24 hours, I had my epiphany, put them in the closet, never opened them, went on the walks and talks and just had a marvelous time. In fact, we keep saying we've got to go back and I just haven't found the time. I've had friends go to Bellagio and say, "You really should go to Bellagio," and I say, "I don't have to go to Bellagio. I want to go back to the Academy." [Chuckles.]

JB: Well there must be something in the water there because it's a common trait to go to the Academy, settle in, and immediately change what you originally intended to do. You become overwhelmed with everyone else there.

MS: Yes. The opportunities for individual growth, exciting collaborations, and of course Rome, the inexhaustible city. We still try to spend a little extra time there whenever we come for a board meeting in the spring.

But you raise a very interesting question: It is an institution that devotes its resources to the support of a quite small number of people, but they are people of extraordinary quality. We believe that that investment in individual growth is worth it.

JB: It was a unique year for me as well as everyone else, and it does change people.

MS: Oh I have no doubt, yes.

JB: It changes how they perceive the world and other professions, and hopefully their own work is affected directly.

Talk about, if you could, going forward: Where do you see the challenges for the Academy, beyond the present campaign and beyond Adele's tenure.

MS: I am hoping Adele will just stay there forever.

JB: We all do, yes.

MS: When she goes, I will not be chairman at the time so I don't have to do all the work of finding a worthy successor, but that will be the biggest challenge we face. The physical plant problems we have now addressed—the big ones we've now addressed—so it's simply a matter of maintenance going forward. It's wonderful to have that particular problem under control. If our fund raising efforts that are currently underway work, we should have adequate endowment, although I suppose people running institutions have been saying that for a century, right? They have a campaign, they develop a new base of support, think it's going to be all right and then they find it isn't enough after all. In fact, I still remember the look on our development director's face at Columbia when I launched our first capital campaign; his name is Peter Buchanan. I said, "Peter, we want to do this campaign. We'll beat the target..." which we did. "...we're going to take a year off, and then we're going to do it again." That's what's happened everywhere now. I think Columbia is in its third—I became president in 1980 and Columbia has just launched its third capital campaign since then, I did two of them.

So, there's no way to be complacent about the finances. I think the attractiveness of the Academy has gotten even greater in my time on the board measured by the number and quality of the applications. We've tweaked things from time to time—increased the stipends, changed the options on how long one stays—I think those have all contributed.

For the complete text of this interview, log on to www.sof-aarome.org.



Photograph: AAR Archives

