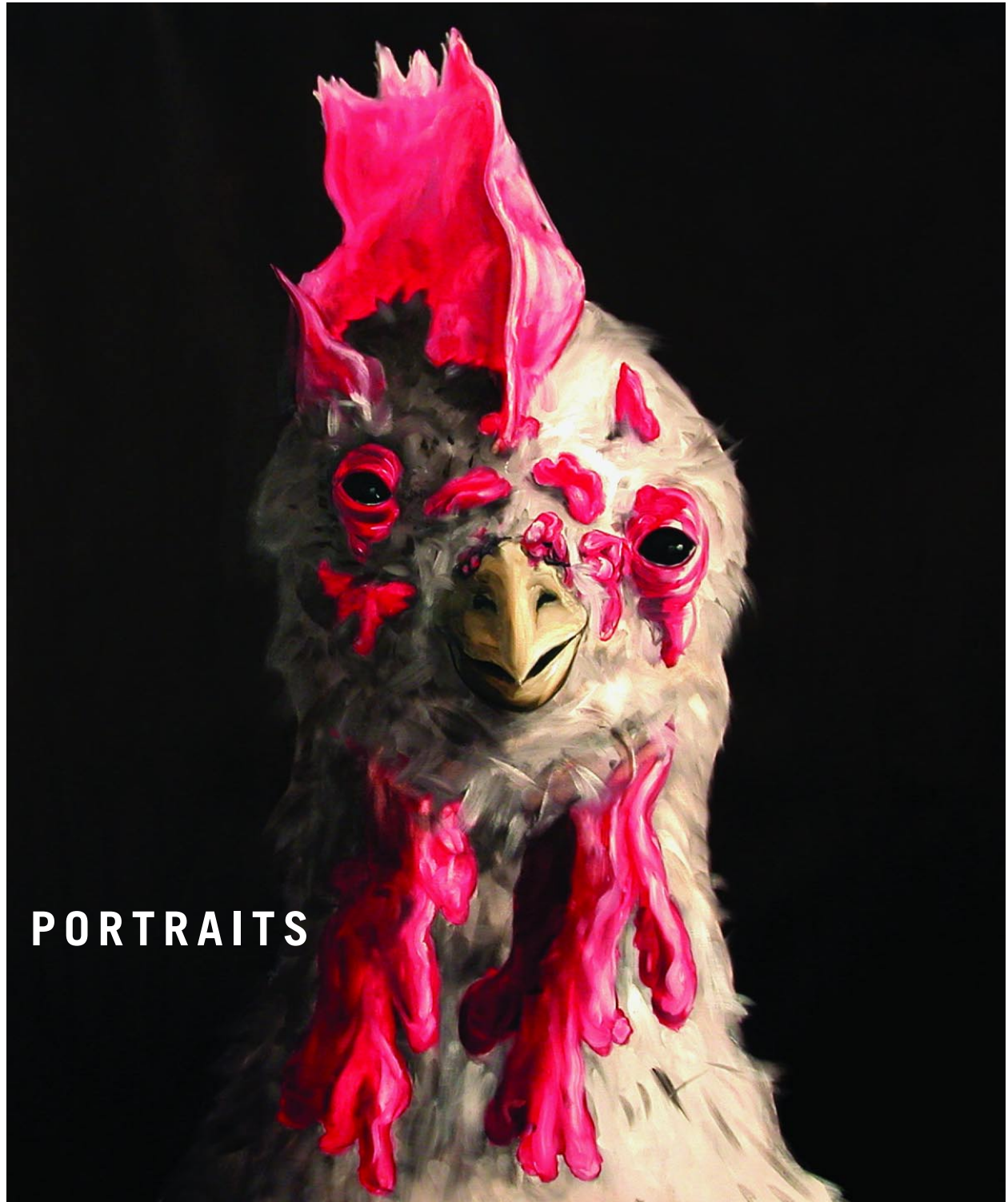


SOCIETY OF FELLOWS NEWS

AMERICAN ACADEMY IN ROME



PORTRAITS

SPRING 2003

From the Editors

Stefanie Walker FH'01, Catherine Seavitt FA'98

This issue of the **SOF NEWS** presents itself with an attractive color cover and graphics that are aligned with the Academy-wide revamping of its letterhead and publications. The new look comes thanks to the creative enthusiasm and hard work of **Catherine Seavitt FA'98**, whose efforts - we hope you agree - have paid off handsomely.

Many of the contributions center on portraits of all different kinds, from the funky spring chicken on the cover, a self-portrait for the Academy bar by **Douglas Argue FV'98**, to the quietly dramatic photographs by **Judy Dater VA'98**, from the reverie on the ill-fated Beatrice Cenci by **Pamela Keech FS'82** to *Households* by **Mark Robbins FD'97**, where personal accessories help explain what lies behind the pose. With her tribute to **Lawrence Richardson jr. FC'50, RC'79, Adele Chatfield-Taylor FD'84** even managed to address the portrait theme in her president's note. We are very grateful to all the Fellows, Residents, and Visitors who shared their work.

Successful portraits, in whatever medium, go beyond the descriptive to offer a deeper glimpse of the creator and the sitter. The action of the first unlocks facets of the personality of the latter which are not readily apparent, perhaps not even to the sitters themselves or those close to them. Since the creator's act is interpretation, it always reveals something of him or herself as well. This may be accepted wisdom in our times, but the piece by **Elizabeth Bartman FH'83** on the Roman empress Livia shows

how we have to adjust our modern concept of portraits when looking at one two millennia old. We learn that visual formulae for beauty and social ideals adhere to the basic concept that outer appearance corresponds to inner character. Such conventions were more important than individualized features or the creator's hand, leaving the "real" Livia enigmatic and open to, for example, literary manipulation.

"Creator" and "sitter" imply an active and a passive role, however this gets more complicated in the self-portrait where the artist (self) consciously chooses the method and tone of his or her own representation. The series of pictures from the Academy bar is not only a welcome record of past Fellows but also documents the moods and preferences of former decades. As we sip our morning cappuccino or afternoon *aperitivo*, we muse about those lined up along the walls. We wonder what their Rome was like and whether their Academy experience could have possibly been as marvelous as ours.

The focus of the upcoming Fall 2003 issue of the SOF NEWS will be the theme of Letters. Despite the rapidity of our world of email and text messaging, letters still achieve the reflective suspension of time and distance. We seek contributions to the topic of Letters from Rome/Letters to Rome in any medium or period. Please submit your contribution to the Editors, in care of the American Academy in Rome's New York City office, by August 1st, 2003.

COVER: Douglas Argue FV'98 Portrait, 2002

Society of Fellows NEWS SPRING 2003

Published by the Society of Fellows of
THE AMERICAN ACADEMY IN ROME
7 East 60 Street
New York, NY 10022-1001 USA
tel 212 751 7200 www.aarome.org

Co-Editors: **Stefanie Walker FH'01**
Catherine Seavitt FA'98

Contributors: **Joanne Spurza FC'88**
Brian Curran FH'94

SOF Liason: **Elsa Dessberg**

Contents

SOF President's Message	3
7 East 60 Street	4
Via Angelo Masina	5
News From Rome	6
Portrait of Livia <i>Elizabeth Bartman FH'83</i>	8
Portrait of Anna <i>Judy Dater FV'98</i>	9
Recent Events	10
Upcoming Events	11
Rome Prize Winners 2003-2004	12
Portraits at the Bar <i>Catherine Seavitt FA'98</i>	14
Awards and Publications	16
Exhibitions and Performances	18
Other News	20
Households <i>Mark Robbins FD'97</i>	21
Recent Books	22
In Memoriam	24
Roman Views	27

AAR Field Abbreviations

F Fellow	ME Medieval Studies
R Resident	MEC Mellon East-Central
A Architecture	European Visiting Scholar
AN Ancient Studies	
ASCR American School of Classical Studies in Rome	MO Modern Italian Studies
B Oscar Bronner Fellow	P Painting
C Classical Studies and Archaeology	R Post-Classical Humanistic and Modern Italian Studies
CHP Conservation/ Historic Preservation	RE Renaissance and Early Modern Studies
D Design	S Sculpture
DTH Dinkeloo Traveling Fellow	SRVA Southern Regional Visiting Artist
FF Fulbright Fellow	V Visual Art
H History of Art	VA Visiting Artist
L Landscape Architecture	VC Visiting Curator
M Musical Composition	VS Visiting Scholar
	W Writing

SOF President's Message

Pamela Keech FS'82

In September 1981, when I arrived in Rome for my Fellowship year, I was an unforgivable romantic. I was a recent MFA from Ohio State University, and had never been outside the United States except for a trip to Canada when I was twelve. My thesis show had been called *Last at Fox Gorge* and consisted of an enormous installation of five life-size rooms and a garden that filled the university gallery. This visual escapade was accompanied by a short novella of the same name that I had written in about a month, and was actually (seems hard to imagine) typeset and printed by a friend who worked in a printing plant.

The novella presented the plot, and the installation was the house in which it was all set. The story was a Victorian murder mystery in which the peri-menopausal oldest sister murdered her entire family, one by one, by poisoning them, got off, and lived in the house until she wasted away. As you will see, I was truly primed for Rome.

It did not take long for me to discover Beatrice Cenci (1577-1599), Renaissance girl interrupted. She, sentenced to death at the age of 21 for engineering the murder of her monstrously abusive father. She, beheaded on my favorite bridge (Ponte S. Angelo). She, buried so close to the Academy (S. Pietro in Montorio). As she won the hearts of Shelley, Stendahl, Julia Margaret Cameron, and Orson Welles, she also became my obsession. And it all started with that famous portrait originally thought to be by Guido Reni. There has been an art historical soccer match over whether or not *Portrait of Beatrice Cenci* is actually by Guido Reni (on the internet translated as "I guide kidneys!"). I don't particularly care and will always picture Signor Reni/Kidneys there in the jail cell with *her*, Beatrice. He has his sketchpad on his knee and is capturing her, so modest with that long scarf wrapped around her head, so tender after unspeakable tortures, looking back over her shoulder for life before her father's brutality.

That fall at the Academy, I staged a performance art piece called *Ancient Crimes / Voluptuous*

Transports about, of course, Beatrice. John Keats and St. Clare of Assisi were in it too, with a cameo by Pio Nono. It starred certain Fellows who are now at the top in their fields. I shall not name them.

Bea will always be with me. On a recent trip to Rome I was wrestling with the problem of what pseudonym to use when phoning a restaurant for reservations. This is a common problem when your last name, like mine, is unpronounceable in Italian. Someone mentioned that they use the name of a historic Italian who is a particular hero of theirs. So later, when I called Vecchia Roma for a table, and they asked "*nome?*", I replied, "Cenci." There was a very chilly silence on the other end of the line, during which I realized what *brutta figura* is all about. In Rome, a portrait lives a long time.

I have amassed a small collection of "knock-off" portraits - a late 19th century print, a tatty little souvenir plate, a bad copy by an unknown art student. I love these.

Portrait of Beatrice Cenci Print from the collection of Pamela Keech



7 East 60 Street

Adele Chatfield-Taylor FD'84

When the editors announced that they were devoting this issue of the SOF newsletter to portraits, I decided to devote my space to a portrait of and tribute to **Lawrence Richardson, jr. FC'50, RC'79**. Larry was born in 1920, and began his connection with us when he won the Rome Prize in the 1940s, very soon after the Academy re-opened following World War II. Thereafter, he was Field Archaeologist 1952-55, a Trustee 1969-92, Chair of the Committee of Classical Studies and Library Committees, Classical Studies juror, Mellon Professor 1980-81, and Director of the Summer Seminar 1978. He has received numerous awards and honors, and written many books. One, *A New Topographical Dictionary of Ancient Rome*, is a bible to many, including yours truly.

These associations, though not the whole story, should give a sense of what Larry Richardson has done for the Academy as a classicist and member of the AAR family. But a partial list does not reveal the grace with which he has pursued each task, and the intelligence and institutional history he brings to bear when he gets involved.

I met him in December of 1988, at the first Executive Committee Meeting of the board I attended after assuming the presidency of the Academy. Larry, as usual, had flow up from Durham to attend, and returned home before dark so he could be with Emmy, his wife. This routine was a grueling part of this work for the institution, but I do not remember him ever missing a meeting until he stepped down in 1992.

Although I knew several people better than I knew Larry at first, I turned to him often in my early years on the job, and I still do, from time to time, to be enlightened on Academy history. He seems to have total recall not only of the facts, but also of the reasons why things were done the way they were, and he remembers everyone he ever encountered under our roof. A favorite answer he gave me on one occasion, when I asked him how we *usually* went about recruiting a new head for the Library, was "There is no usually." In many situations, these words ring in my ears.

For the Centennial Directory, Larry provided the following entry:

The American Academy in Rome is not only unique, it is phenomenal. Despite its very limited budget and lack of great resources, it has done more to enrich and change their lives for a larger propor-

tion of its constituents over the past century than any school or university. Part of that, of course, is to be laid to Rome itself, and part to the plant and faculty, but most belongs to the Fellows themselves and their education of one another. The scholars come to Rome to study the monuments and bring history and its problems into focus and discover as well important affinity with composers working with electronics. The artists come to Rome to bring to bring fresh ways of the new world and the future to the dingy precincts of tradition and often develop fruitful and lasting friendships with the archaeologists. Almost everyone profits enormously from time spent at the American Academy and in due course conceives a love for the place and for what it stands. It has served America extraordinarily well and deserves America's unstinted and enthusiastic support. Long may it wave.

Could this conviction possibly be better expressed?

As far as I know, the generosity Larry has shown toward the Academy, in words like these, and in financial support, has been legendary for a long time. Every year he gives to the annual fund and to the Library. The Gladys Kriebel Delmas Foundation, recognizing their exemplary commitment to the library, paid tribute to the Richardsons by establishing a book acquisitions fund in their name, to which Larry has made a significant contribution. Larry has also become a member of the Academy's McKim & Morgan Society, which recognizes all those whose estate plans include the Academy. Larry has advised us of his intention to name a Rome Prize Fellowship for his wife, **Emeline Hill Richardson FC'52, RC'79**, who died in August of 1999. He has taken the first step toward this goal by establishing the Emeline Hill Richardson Rome Prize Fellowship Fund and has invited family members, former students, Fellows and friends of Emmy to contribute to this fund. To me, this is special proof of what the Academy means to Larry. He sets a great example for us all. Thank you, Larry. Long may *you* wave!

Fellows, friends, and family members are invited to make a contribution toward the Rome Prize Fellowship Fund in memory of Emeline Hill Richardson FC'52, RC'79. Winners of this Rome Prize will be archaeologists or scholars working in classical art or archaeology. To make a contribution please note that the gift is for the Emeline Hill Richardson Fellowship Fund and send your check to the American Academy in Rome.

Via Angelo Masina 5

Lester K. Little RR'96

Recent visitors to the Academy along with readers of the previous issue of this newsletter know that the decade-long restoration job on all of our buildings came to a grand conclusion last year with the return to life and utility of the Villa Aurelia. The imposing, fire-engine-yellow crane that loomed over the Villa was dismantled and taken away. Scaffolding came down. The machine saws and drills fell silent. The temporary construction-site fences were removed and those parts of the grounds that had been trampled upon by workers and their vehicles were coaxed back to their *status quo ante* by Alessandra Vinciguerra and the men in green. All fell quiet on the physical plant front.

But no, not so fast. Ear-splitting drilling there has been this year, and plaster dust has filled the air before outsmarting plastic sheeting to settle in countless places where it was and is not wanted. Welcome to the IT cabling project.

IT, that's Information Technology for those of you over a certain age, reached an important new stage in the course of 2001-02. More than a matter of wiring, hardware, or software, this new stage is better described in terms of user satisfaction. From those persons newly arrived at the Academy who came without computers but who just wanted to be able to check their email, to architects who shipped over electronic equipment of Defense Department proportions, everyone found that they were getting oriented and set up within their first 48 hours in Rome. All this is thanks to our intrepid IT team of Jon Cooper and Marco Giuliani. Computers, of course, continued and continue to baffle if not outwit their users, and crash, too. But the sea change of 2001-02 could be perceived in the narratives of computer horror-stories (although perhaps we needn't resort to metaphor here, and instead should label this as genre-shift). Whereas the narratives had formerly dissolved into complaints, now they increasingly led into hymns of praise for the speedy and efficacious rescuers.

Why not quit while you're ahead? That there's more we can do is not a useful answer, because there's no limit to what more money can buy. But what is the right level, all things considered, of computer support for the Academy to make available? Keep in mind especially, when considering all things, that the Academy is not large enough to benefit from an economy of size.

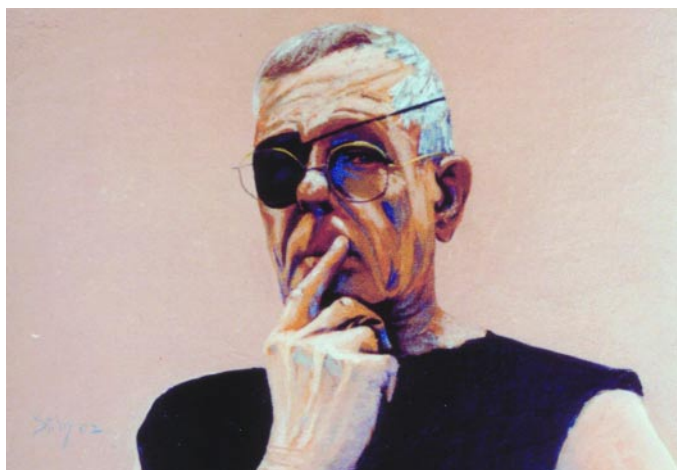
So what are the drilling and the dust all about? We're cabling all our buildings. Every study, every studio, every sin-

gle- or double-room, every apartment, every staff office, the library, and the gallery are all being fitted with computer sockets and connected by cable so that persons in any of these spaces can have immediate, high-speed access to the internet. The McKim, Mead & White building, 5b, the Casa Rustica, the Bellacci, and the Bellaccino are all included; so, too, are the Chiaraviglio, Villino, Greenhouse, and Villa Aurelia, except that the connection with these has to be beamed across the street.

This last point will lead some to wonder whether our IT world is not soon going to be wireless. Institutions, i.e., the persons responsible for them, face the same dilemma as individuals about when to commit to a purchase as against wait for the next technological development. In this particular case we looked long and hard. One of the more compelling arguments for committing to the cabling project was the fact that most people have difficulty getting good connections on their cell phones inside the McKim building. Indeed where such communications are good, as in the cor-tile, in the gardens, or on the terraces, computer users will be able to communicate with the wide world *senza fili*.

The funding for this project comes from The Atlantic Philanthropies (USA) Inc. When the project is completed later this spring, and it is time to express thanks, a good portion of these should go to this year's Fellows, Fellow Travelers, Residents, and Visiting Artists and Scholars; they are the ones putting up with the noise and the mess for a change that will benefit those who come after them. What's next on the list? A computer room with natural light and fresh air.

Earl V. Staley FP'82 Self-Portrait, 2001



News from Rome

Dana Prescott, Andrew Heiskell Arts Director

In September, before the war began and before the 2002-03 Fellows arrived, **Ingrid Rowland FR'82, RH'00**, Andrew W. Mellon Professor in the Humanities, and I met to plot, plan, and dream for the upcoming academic year. Our goal was to maintain a high level of artistic thought and activity that would include Fellows of all disciplines. As the war in Iraq developed we stood firm behind this original vision, believing that in times of war the work of academies is ever more important. When governments cease speaking and begin fighting with each other instead, it becomes essential that institutions like ours, scholars, and artists work harder than ever to cross boundaries and forge new alliances. Travel is one of the ways we break down barriers...putting ourselves in new situations helps us re-evaluate points of view, find new ways of solving problems, break down cultural barriers and thus find new ways of working with others.

With Orientation already planned and in place and at no loss for ideas, we immediately launched an intensive co-sponsored near monthly fieldtrip schedule for Fellows. Following is an outline of not only our travels but also of the many arts related activities we initiated here "at home in Rome." I am grateful to everyone who has collaborated so willingly and happily with me in this first year of my AAR stay.

Georgina Masson Woman with Jar, c.1955

Photo courtesy of the Photographic Archive of the American Academy in Rome



Travels: We began our forays afield with a trip to Venice for the Architectural Biennale in mid October (thanks to current Rome Prize winner **Margaret Helfand** for much of her planning for us on that trip); to Tuscany with 2002-03 Resident **David Soren** and **Archer Martin**, Archaeology Supervisor, which, aside from a mudslide delaying the van's return to Rome by 4 hours, was a success; to Cumae, Pompeii and Paestum, where we saw the scavi, slept on a Buffalo ranch, sang in the baths of Pozzuoli, read Latin texts in the sibyl's cave in Cumae, and toured a mozzarella factory; to Naples, for Spaccanapoli, underground Naples, presepio figures, spaghetti and pizza; to Paris in late January, to see current Rome Prize winner **Ed Weinberger's** exhibition on the rue Bonaparte; to Genova with current Italian Fulbright Fellow **Gabriele Gelatti** from January 28-31, where his mother taught us to make pesto; and to Capalbio, Carrara, Lucca, and Viareggio in February with Gianni Ponti and current Resident **Pat Oleszko FV'99**. The upcoming Sicily trip is filling seats as of this writing. Travelling together has been a definite highlight - studying Antonello da Messina's *Ecce Homo* in Palazzo Spinola in Genova, eating lard in Colonnata just outside of Carrara, costuming up for Carnevale.

Collaborations: Our approach to both the trips and all our programming has been interdisciplinary and inclusive but for purposes of brevity, I will outline just the arts activities here. We have sponsored events this year with the Casa delle Letterature, the Ordine degli Architetti, and the Accademia di San Luca. We collaborated with Roma Europa to bring Peter Sellars to the Academy; with the San Francisco Rep Theatre; with Gianni Mercurio (who lent us four Keith Haring sculptures for the gardens); with the U.S. Embassy; with Nuovi Spazi Musicali; and with Nuova Consonanza.

Exhibitions: Ingrid Rowland collaborated with **Cornelia Lauf, Gallery Curator**, for the exhibition *Mesopotamia* in October. This was followed with Cornelia's presentation of **Toshiko Mori**, the Bernoudy Visiting Architect, and Verde Visconti di Modrone exhibition on contrasting notions of design and style. February brought the cutting edge exhibition of Joan Jonas and Elisabetta Benassi video projections, again curated by Cornelia Lauf. **Alessandra Capodiferro**, Curator of the Photographic Archive, is busy at work now for the much anticipated exhibition, *Georgina Masson: Author*

Archer Martin, Archaeology Supervisor

and Eye, opening on April 29. The end of the year celebration for the Fellows will be *Open Studios*, offering a first hand look at the laboratory environments of our architects, artists, landscape and industrial designers, and conservators.

Lectures: We haven't stopped missing 2002-03 Resident **Vija Celmins** since she left us. Her lecture in October packed the lecture room with Romans, undergraduates from colleges and universities in Rome, and our own community. Toshiko Mori's lecture filled the Acquario Romano (over 200 people) and was cosponsored by the Ordine degli Architetti. Pat Oleszko enjoyed record attendance at her lecture here at the AAR (see below for how Ms. Tricks of Dis Guise has kept us hopping all winter and spring). As of this writing, we still anticipate lectures by Joan Jonas and Elyse Goldberg, who as curator of the Robert Smithson Estate will present photographs and a video of *Asphalt Rundown*.

Music: In November Madeleine Shapiro and Mikko Luoma joined cello and accordion for a concert. We enjoyed the Sala Aurelia for the Nuova Consonanza festival concert, *Il Suono Sacro*. For all of us, the presence of violinist **Bobby McDuffie**, happy to perform informally or formally, in the Salone or Villa Aurelia, was a joy. Peter Kairoff played in March. We are happily anticipating the world-renowned Ciompi quartet, the June 3rd concert of our own Fellows in Musical Composition, current Rome Prize winners **Mark Kilstofte** and **David Sanford**, as well as the current Resident **Ned Rorem** lecture on his life and work the 6th of May.

Readings: Current Rome Prize winner **Jennifer Clarvoe** and current visitor **James Galvin** gave an animated informal reading in the Salone. We sponsored a public reading of current Rome Prize winner **Peter Orner** and Tobias Wolff, which packed the lecture room. **Mark Strand RW'83** and Francine Prose gave a Saturday afternoon reading in the music room of Villa Aurelia. Pat Oleszko mobilized dozens to perform *Julius Caesar* by Shakespeare on the Ides of March in our antiquities vestibule...informally announced by word of mouth, this event brought well over 100 outsiders for the unforgettable performance thoughtfully edited by current Resident **William Jay Smith**. His own poetry reading filled the lecture room and was followed by a book signing. Jennifer Clarvoe and Nick Flynn will give a public presentation of their poetry, and the month of April (National Poetry Month) will include daily post-prandial readings by the community.

The 23rd congress of the *Rei Cretariae Romanae Fautores* took place at Villa Aurelia from Sunday, the 29th of September through Saturday, the 5th of October, 2002. This association, the most important professional group for specialists in Roman pottery studies, meets every two years at a different location at the invitation of a host institution. The 2002 congress marks the first time that it met in Rome. The Academy venue was appropriate as the Fautores' founding president was **Howard Comfort FC'29**. Several of the older members remarked, "How pleased Howard would have been!"

Some 150 scholars from 26 countries on four continents attended, the greatest range ever. The papers covered topics from the pottery used in Spain after the Roman conquest and in the Crimea during the Hellenistic period to Roman imports in the Barbaricum and trade in the Mediterranean, also the broadest spectrum yet. The program also included visits to Monte Testaccio, the Crypta Balbi Museum, Ostia, and Cosa in order to give the participants a taste of the riches of the Roman ceramic tradition in central Italy from the republican period through the end of antiquity.

An informal reception on Sunday, sponsored by the association itself, in the elegance of the gardens at the Villa, set the tone for what proved to be an extremely friendly congress. In spite of the larger than usual attendance, we were able to maintain the tradition of great personal communication between the members, thanks as well to the further evening receptions offered by the AAR, the Swiss Institute, the Soprintendenza di Ostia, the Fautores, and the Romanian Academy.

At the final dinner near Cosa, kindly offered by **Anna Marguerite McCann FC'66**, an enthusiastic member of the Fautores, and by her husband, Robert Taggart, I was able to say honestly that the congress had been everything I had hoped for both on the scholarly and the personal levels. The most trouble we had all week was convincing people to board the buses at the end of that dinner because everyone still wanted to say something to someone or to hug someone else good-bye! Even months later, we are still receiving expressions of gratitude. The Academy certainly has many new friends throughout the world.

Portrait of Livia

Elizabeth Bartman FH'83

Modern audiences largely know the Roman empress Livia through the BBC's popular production of *I, Claudius* in the 1970s. Chillingly portrayed by Sian Phillips, Livia poisoned off all potential rivals to ensure that her son Tiberius would succeed to the throne at the death of her husband Augustus. Although based on the ancient writers Suetonius and Tacitus, the author of *I, Claudius*, Robert Graves, took considerable liberties in his portrayal of Livia as a scheming virago. Not surprisingly, the image of Livia that survives in ancient works of art is considerably more positive - portrait statues were expensive commissions, typically erected by entities such as the Roman senate or a local civic group either in thanks for an imperial benefaction or in the hope of future gifts. Political in their motivation, they could not help but portray a subject such as Livia in a favorable, if ideologically charged light.

Of the more than 120 portraits of Livia that survive (in a variety of media, from tiny coins and gems to colossal free-standing statues), the marble bust from Egypt that now belongs to the Ny Carlsberg Glyptothek in Copenhagen stands out as an exemplary depiction. Found with portraits of Augustus and Tiberius, the bust may be likely to have been part of a group set up to commemorate Augustus' adoption of Tiberius in 4 CE, an act that signaled his designation of Tiberius as successor. At the time of the portrait's carving, Livia would have been in her late 50s, yet the Copenhagen bust presents her as virtually untouched by time. It is likely that the bust reproduces a portrait "type" created some time earlier, but the face would have been remarkably youthful even at the time of its original conception, which I believe to be in the 20s BCE. The face is remarkable for its lack of blemish or physiognomic distinction. Large eyes set under a flat brow dominate in the rounded oval of the face; their size plays off against the small mouth with curved lips. Both features connoted feminine beauty.



Bust of Livia, Roman empress, 4CE

Soft waves of hair frame the face. A top knot of hair, known as the *nodus*, overhangs the forehead, while long strands fall in undulating curves; covering the ears, they are pulled into tautly into a crisp bun that is not visible here in the photograph. A commonplace in female portraiture of the preceding Republican age, the *nodus* here is meant to evoke old-fashioned traditionalism. So too, the *stola*, whose strap is visible on the left shoulder. A heavy garment reserved for respectable matrons, the *stola* (along with the *nodus*) reassured viewers that Livia, notwithstanding her unprecedented public roles and authority, was at heart a conventional wife and mother.

These resonances were gradually supplanted by more overtly divine imagery, especially after Livia's death and later deification by her grandson Claudius. Her later portraits' colossal scale and prominent divine attributes, such as the crown, made Livia a paradigm for representing women of power in later centuries.

Portrait of Anna

Judy Dater VA'98



Judy Dater Anna Orso, 1998

The Roman portraits began in my imagination before coming to Rome. I had spent a few months in other parts of Italy looking at paintings of such masters as Beato Angelico, Masaccio, Filippo Lippi, Andrea del Sarto, Benozzo Gozzoli, Sandro Botticelli, Caravaggio, and Pontormo. And much before that, being enamored by the cast of characters that Fellini used in his films. I came to Rome with the desire to find the kind of faces that I had seen in the paintings and also in the films. I would see people on the streets of Florence, Siena, and Venice that looked like the ones I had seen in the paintings from 500 and 600 hundred years ago in museums.

Rome, the teeming crossroads that it is, furnished me with an abundant selection of faces. All types of people inhabit the streets, and I never lacked for inspiration or subjects. I have always felt that all portrait photographers are defined as much by the "types" of people they choose to photograph as by their

"style." Think of Avedon, Arbus, or Weston.

I hired myself an assistant, a young man, interested in film, and we spent a number of hours sitting in coffeehouses, sipping espresso, as I looked for potential subjects. Occasionally they would speak English, and if they did, I would invite them to my studio at the Academy to do their portrait. Other times Jacopo, my assistant, would ask them for me. Once they arrived, I could deal with them with or without language at the sittings that usually took about an hour. We also wandered the streets, stopping people briefly, and I would take a few quick shots of them right where I found them. These portraits have a much more casual and off-hand quality than the more studied studio photographs.

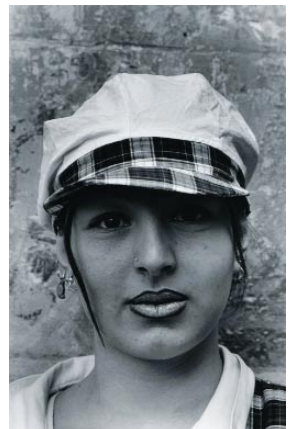
I felt like I could have stayed much longer and expanded upon the project, but alas, my time there was short but memorable. Getting to meet and talk to as many people as I did gave me a very enriching, unique, and profoundly pleasurable experience in Rome. The type of portrait that I was doing there - using a large format 4x5 view camera, rather close headshots, with a black background and natural light - followed me home. I continue to work in this style, but am currently doing portraits of the diversity of cultures that exist in my native California.

Street Portraits, Rome:

Chef, 1998



McDonald's Girl, 1998



Recent Events

FAAR OUT: Six Months in Rome Exhibition

On Wednesday, April 9th, *FAAR OUT: Six Months in Rome*, an exhibition of works by Fellows in Design, opened at the Art Directors Club (ADC) Gallery in New York to an enthusiastic crowd of over 200 people. Many friends, Fellows, and Residents of the Academy were there, including 20 of the 29 exhibitors. Special thanks to **Paul Davis FD'98** and his wife Myrna Davis, Director of the ADC, the driving forces behind the project, and to **Paul**



Paul Davis FD'98 at the opening

Photo by Ric Gallaher ©2003

The Art Directors Club Gallery is located at 106 West 29 Street at 6th Avenue, New York City.

Lewis FA'99, who designed and executed the incredible installation. **Derek Bermel FM'02**, arranged for a jazz trio and played bass clarinet during the reception. The show, which showcases the diversity of the Rome Prize in Design, will remain open through the 2nd of May, 2003 (Monday-Friday from 10am-6pm.)

The Art Directors

College Art Association Reception

On Friday, February 21st, 75 Fellows, Residents, and other members of the Academy community gathered at a reception held at the time of the College Art Association's annual meeting in New York. Through the efforts of **Kim Hartswick RC'99** and his wife **Maria Ann Conelli FH'88**, Dean for the School of Graduate Studies at the Fashion Institute of Technology, FIT hosted the festive event. Those in attendance enjoyed one another's company, the refreshments, and special tours of the exhibition mounted at the Museum of FIT, *Fashion Italian Style*.

New England Fellows' Gathering

As part of the Society of Fellows' efforts to expand its effectiveness by sponsoring events around the country, on Sunday afternoon, March 2nd, more than forty Fellows, Residents and friends of the American Academy braved the rain-swept roads of New England to attend a SOF party at the spacious painting studio of **Bunny Harvey FP'76** in Providence, Rhode Island. **Dennis Congdon FP'86** and **Paul Pawlowski FL'69** kindly helped Bunny with the planning of the party. Almost every discipline was represented by participants from six decades of life at the Academy. Although many of the guests hadn't met each other before, there were several reunions of friends who had last seen each other 30 years ago.

In Bunny's welcoming remarks on behalf of the SOF, she emphasized the special bonds we form with each other in the physical spaces of the Academy, and through our shared experience of Rome. Trustee **Michael C. J. Putnam FC'64, RC'70** also made brief remarks on behalf of the Academy, followed a few moments later by recollections of their time at the Academy by the oldest Fellow at the gathering, **Donald Aquilino FP'60**, and the youngest, **Michael Goorevich FA'01**.

Playing continuously in an adjoining room was a slide show of images of the Academy, past and present. The renovations to the McKim building, the Villa Aurelia, 5B and the new Fototeca came as a big surprise to many. Compiled with the help of the Academy's **Assistant Director of Properties, Cristina Puglisi**, the images of the buildings and gardens inspired a flow of memories and stories during the afternoon. Stunned by the recent renovations, a Fellow from the 1980s exclaimed, "This makes me want to give more money to the Academy!"

A menu of beautiful Italian-inspired dishes was prepared by Melicia Phillips, formerly a chef at Chanterelle in New York. Italian wines and the essential aqua minerale were served as well. After the luncheon, the SOF guests joined an overflow crowd at the Rhode Island School of Design Auditorium for a brilliant piano concert by John Kamitsuka, Cristina's husband and a longtime guest at the Academy.

Upcoming Events

Archaeological Festival at Biskupin, Poland

The Archaeological Festival at Biskupin, a reconstructed Early Iron Age fortified settlement in central Poland, is one of the greatest sites for living history events in Europe. It allows visitors to observe how people lived in the past, how they prepared food, and made various products, such as jewelry, pottery, and tools. One can familiarize oneself with the spirit life and burials of early civilizations. The reigning motto is "Touch an artifact and feel our past."

The 9th Archaeological Festival at Biskupin is entitled *Indian Summer - Cultural Confrontations* and will take place from 20-28 September 2003. In cooperation with the US Embassy in Warsaw, the Department of Anthropology of Hunter College, NY, the Dahlem Museum in Berlin, the Polish American Indian Friends Movement, and many other organizations, we would like to present different aspects of Native American cultures. The festival will focus in particular on archaeology and ethnology of Native American tribes, however we also plan a presentation of the selected elements of present day American culture during the *American Days* at the end of the festival, including, for example, country music. We will also show selected methods of researching the past of Native Americans through a photo-exhibition devoted to archaeological artifacts in wetlands, conditions similar to those of Biskupin. The festival's scenery will include the reconstruction of a traditional village with a teepee and the presentation of daily life of Native Americans. One of the biggest attractions of the festival will be the participation of Native American groups arriving from the United States to Europe for the first time, for example, the Yellow Bird Dancers, a traditional Apache group. They will present various skills, crafts, and art, especially songs and dances.

We kindly invite all AAR Fellows and friends to take part in this year's largest European event concerning North American culture and heritage. We are also grateful for any advice or suggestions. One of our important goals is to maintain and foster good will toward America within Polish society, despite (or independently of) current politics.

Contact Ms. Roxana Chowanec at roksanac@yahoo.com, or **Aleksander Bursche MEC'00** at abursche@yahoo.com.



FAAR OUT ROME. From left to right: Myrna Davis, Samina Quraeshi RD'98, Rusty Culp FD'80, Robert De Fuccio FD'76, Paul Davis FD'98, Adele Chatfield-Taylor FD'84, Anna Campbell Bliss FD'84, Kevin Walz FD'94, Karen Bausman FD'95, Ross Anderson FD'90, Paul Bray FD'97, Mike Cadwell FD'99, Debra McCall FD'89 Photo by Ric Gallaher ©2003



COLLEGE ART ASSOCIATION. Areli Marina FH'01 and Liliana Leopardi at the FIT reception. Photo by Joseph Alchermes



NEW ENGLAND FELLOWS GATHERING. From left to right: Paul Pawlowski FL'69, Donald Aquilino FP'60, Bunny Harvey FP'76, Freidrich St. Florian FA'85, Michael Goorevich FA'01, Michael C. J. Putnam FC'64, RC'70, Trustee

American Academy in Rome

ANCIENT STUDIES

Dorothy and Lewis B. Cullman Pre-Doctoral Rome Prize Fellowship

Catherine M. Chin

*Graduate Program in Religion, Duke University
Durham, NC*

Samuel H. Kress Foundation/Frances Barker Tracy Pre-Doctoral Rome Prize Fellowship

Elizabeth Marlowe

(year two of a two-year fellowship)
*Department of Art History and Archaeology, Columbia University
Hamilton, NY*

National Endowment for the Humanities/Jesse Benedict Carter Post-Doctoral Rome Prize Fellowship

Kristina Milnor

*Assistant Professor of Classics, Barnard College
New York, NY*

Andrew Heiskell Post-Doctoral Rome Prize Fellowship

Richard T. Neer

*Assistant Professor, University of Chicago
Chicago, IL*

Samuel H. Kress Foundation/Irene Rosenzweig Pre-Doctoral Rome Prize Fellowship

Emma Scioli

(year one of a two-year fellowship)
*Department of Classics, University of California, Los Angeles
Los Angeles, CA*

Arthur Ross Pre-Doctoral Rome Prize Fellowship and Helen M. Woodruff Fellowship of the Archaeological Institute of America

Justin St. P. Walsh

*McIntire Department of Art, University of Virginia
Charlottesville, VA*

ARCHITECTURE

Mercedes T. Bass Rome Prize Fellowship

J. Yolande Daniels

*Partner, SUMO; Assistant Professor, Graduate School of Architecture,
Columbia University
New York, NY*

Founders Rome Prize Fellowship

Richard M. Olcott, FAIA

*Partner, Polshek Partnership Architects;
Commissioner, New York City Landmarks Preservation Commission
New York, NY*

Arnold W. Brunner Rome Prize Fellowship

Linda Pollak

*Principal, Marpillero Pollak Architects, NYC;
Design Critic, Harvard Graduate School of Design
New York, NY*

DESIGN

Katherine Edwards Gordon Rome Prize Fellowship

Reed Kroloff

*Associate Professor, Arizona State University
Washington, DC*

Rolland Rome Prize Fellowship

Susan Yelavich

*Design Historian
New York, NY*

HISTORIC PRESERVATION AND CONSERVATION

Samuel H. Kress Foundation Rome Prize Fellowship

Charles A. Birnbaum, FASLA

*Coordinator, Historic Landscape Initiative, National Park Service
Washington, DC*

Booth Family Rome Prize Fellowship

T. K. McClintock

*Director, Studio TKM
Cambridge, MA*

LANDSCAPE ARCHITECTURE

Kate L. Brewster Rome Prize Fellowship

Cheryl Barton, FASLA

*Principal and Creative Director, Office of Cheryl Barton
San Francisco, CA*

Prince Charitable Trusts Rome Prize Fellowship

Alex S. MacLean

*Aerial Photographer, Landslides Aerial Photography
Lincoln, MA*

Garden Club of America Rome Prize Fellowship

Joseph Ragsdale

*Landscape Architecture Department, California Polytechnic
State University
Washington, DC*

LITERATURE

John Guare Writer's Fund Rome Prize Fellowship, a gift of Dorothy and Lewis B. Cullman

Sarah Arvio

Rome Prize Winners 2003-2004

Poet

New York, NY

Joseph Brodsky Rome Prize Fellowship, a gift of the
Drue Heinz Trust/American Academy of Arts and Letters

Joshua Weiner

*Assistant Professor of English, University of Maryland, College Park
Washington, DC*

MEDIEVAL STUDIES

Lily Auchincloss Pre-Doctoral Rome Prize Fellowship

Mary Harvey Doyno

*Department of History, Columbia University
Oakland, CA*

National Endowment for the Humanities Post-Doctoral
Rome Prize Fellowship

Victoria M. Morse

*Assistant Professor of History, Carleton College
Northfield, MN*

MODERN ITALIAN STUDIES

American Academy in Rome Pre-Doctoral
Rome Prize Fellowship

Vivien Greene

*Associate Curator, Guggenheim Museum;
The Graduate Center, City University of New York
New York, NY*

American Academy in Rome Post-Doctoral Rome Prize
Fellowship and ACLS/Frederick Burkhardt Fellowship

Jonah Siegel

*Associate Professor, Rutgers University
Brooklyn, NY*

MUSICAL COMPOSITION

Samuel Barber Rome Prize Fellowship

Mason Bates

*Composer; University of California, Berkeley
Oakland, CA*

Frederic A. Julliard/Walter Damrosch Rome Prize Fellowship

Jefferson Friedman

*Composer
New York, NY*

RENAISSANCE AND EARLY MODERN STUDIES

Marian and Andrew Heiskell/Samuel H. Kress Foundation
Pre-Doctoral Rome Prize Fellowship

Jill J. Deupi

(year two of a two-year fellowship)

*McIntire Department of Art, University of Virginia
Fredericksburg, VA*

Phyllis G. Gordan Post-Doctoral Rome Prize Fellowship

Roger Freitas

*Assistant Professor of Musicology, Eastman School of Music,
University of Rochester
Rochester, NY*

National Endowment for the Humanities Post-Doctoral
Rome Prize Fellowship

Thomas DaCosta Kaufmann

*Professor, Princeton University
Princeton, NJ*

Andrew W. Mellon Foundation Post-Doctoral
Rome Prize Fellowship

Pamela O. Long

*Independent Historian
Washington, DC*

Donald and Maria Cox/Samuel H. Kress Foundation
Pre-Doctoral Rome Prize Fellowship

Jessica Maier

(year one of a two-year fellowship)

*Department of Art History and Archaeology, Columbia University
Brooklyn, NY*

VISUAL ARTS

Harold M. English/Jacob H. Lazarus-Metropolitan Museum
of Art Rome Prize Fellowship

Diana Cooper

*Artist; Art Instructor, School of Visual Arts;
Visiting Critic, Yale University
Brooklyn, NY*

Joseph H. Hazen Rome Prize Fellowship

Maria Elena Gonzalez

*Visual Artist
New York, NY*

Jules Guerin Rome Prize Fellowship

Matvey Levenstein

*Painter; Adjunct Professor, New York University
New York, NY*

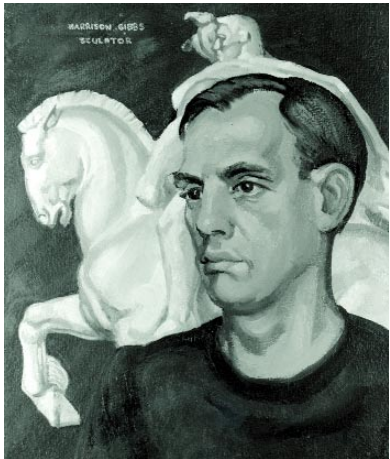
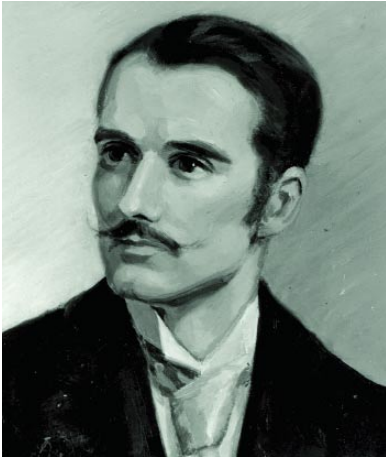
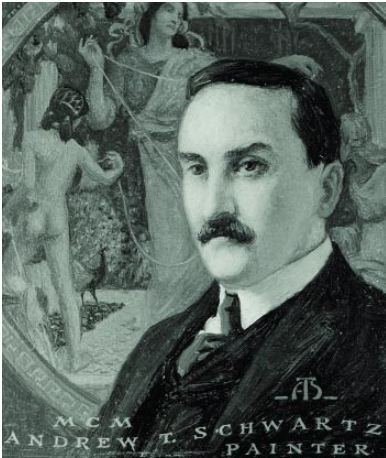
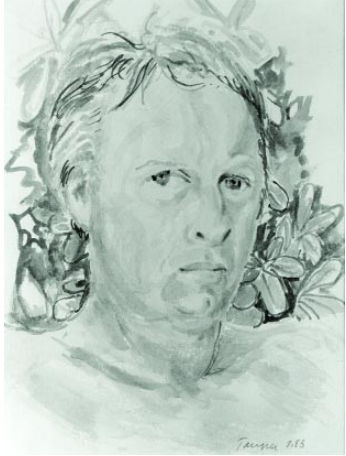
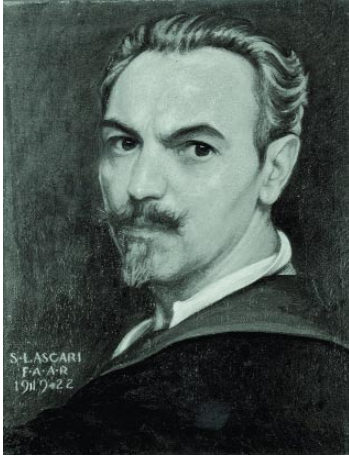
John Armstrong Chaloner Rome Prize Fellowship

John Newman

*Artist
New York, NY*

Portraits at the Bar

Compiled by Catherine Seavitt FA'98



From left to right:

Ezra Winter FP'14 (1886-1949) b. Manistee MI

"I feel that this is the best scholarship ever yet invented and will never cease to try to make it count."

Salvatore Lascari FP'22 (1884-1967) b. Sicily, Italy

"His ancestors were Greeks who went to Sicily during the Thirteenth Century and his parents came to the United States in the 1890s."

Warren Tanner FP'83 (1942-1985) b. Brooklyn NY

"Pat Lasch FS'83 remembers a mirror in Warren's Academy studio on which he had traced the outlines of a self-portrait and written 'courage.'" Tanner died of leukemia in 1985.

Arthur Deam FA'26 (1895-19??) b. Springfield OH

"The appointment was made as a result of two competitions, a preliminary and a final, and a thorough examination of the records and personal qualifications of the candidates."

Erling Iversen FA'40 (1910-1990) b. Brooklyn NY

"All my winter clothes and most of my belongings are still at the Academy. What will happen to them?" Iversen's fellowship was cut short in late 1939 by World War II.

Kimberly Ackert FA'97 (1958-) b. Los Angeles CA

"The one aspect that is impossible to plan, arrange, or predict, is the mix of people. I think we had a *simpatico* group."

Andrew Schwartz FP1902 (1867-1942) b. Louisville KY

"He returned to America a more thoughtful man than he was when he went abroad, and he returned as a good painter, not imitative, but independently able."

Robert Ryland FP'05 (1873-1951) b. Grenada MS

"The painting of *School Yard at 8.30* has been purchased by the New York World's Fair. I see it from my window every day. Hundreds of artists must have seen it. I don't know why none of them painted it before."

Walter Ward FA'16 (unknown)

"He spent six days at Pompeii making a careful study of courts, heights and intercolumniations of colonnades, pavements, hermes, fountains."

Ingrid Rowland FR'82, RH'00 (1953-) b. Princeton NJ

"I have eternal hopes for my creative writing, but an academic life seems much more likely."

Edward Lawson FL'18 (1884-1968) b. Buffalo NY

"Regarding my masterpiece of the *Bosco Parrasio* the Academy is perfectly welcome to it. Only in the case of an air raid put it under plenty of sand bags."

Herman MacNeil FS1899 (1866-1947) b. Everett MA

Sculptor of the statue of George Washington, Washington Square Park, NYC

Harrison Gibbs FS'38 (1908-1944) b. Rosemont PA

"With much regret we have learned that the War Department has announced that our Fellow, Harrison Gibbs, sculptor, was killed in action in France, December 26th."

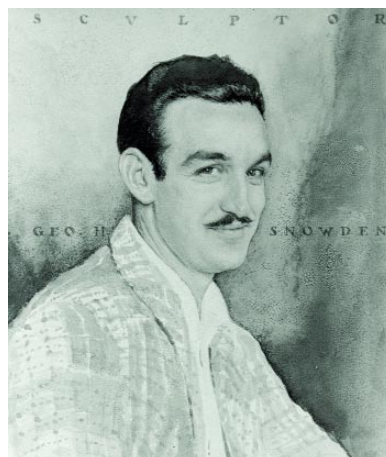
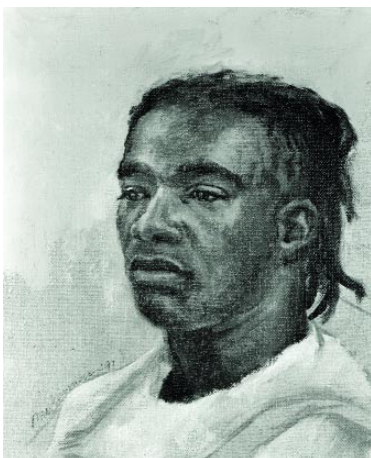
Walter Hood FL'97 (1958-) b. North Carolina

"Mystery, sensation, emotion, and timelessness inhabit urban space and shape our view of the everyday and mundane acts of life."

George Snowden FS'30 (1902-1990) b. Yonkers NY

"He was the boy who entered Yale without a high school education. Despite this handicap, he won the Kimball fellowship in English, which took him to Europe before his art did."

All images courtesy of the American Academy in Rome Archives.
Photographs of the portraits were taken by Antonio Ortolan.



Awards and Publications

Edited by Joanne Spurza FC'88

P. Renée Baernstein FR'91 announces the recent publication of her book, *A Convent Tale: A Century of Sisterhood in Spanish Milan* (Routledge, 2002).

Thomas Bosworth FA'81 was awarded an honorary doctorate degree by Kobe University, conferred by the Department of Architecture and Civil Engineering in a ceremony held in February in Kobe, Japan.

Andrea Clark Brown FA'80 recently was awarded the 2001 *Religious Art and Architecture Design Award* for Religious Art for her work "Cross of Light" at the First United Methodist Church, Naples, Florida. The award ceremony took place in Washington, D.C. in October 2002.

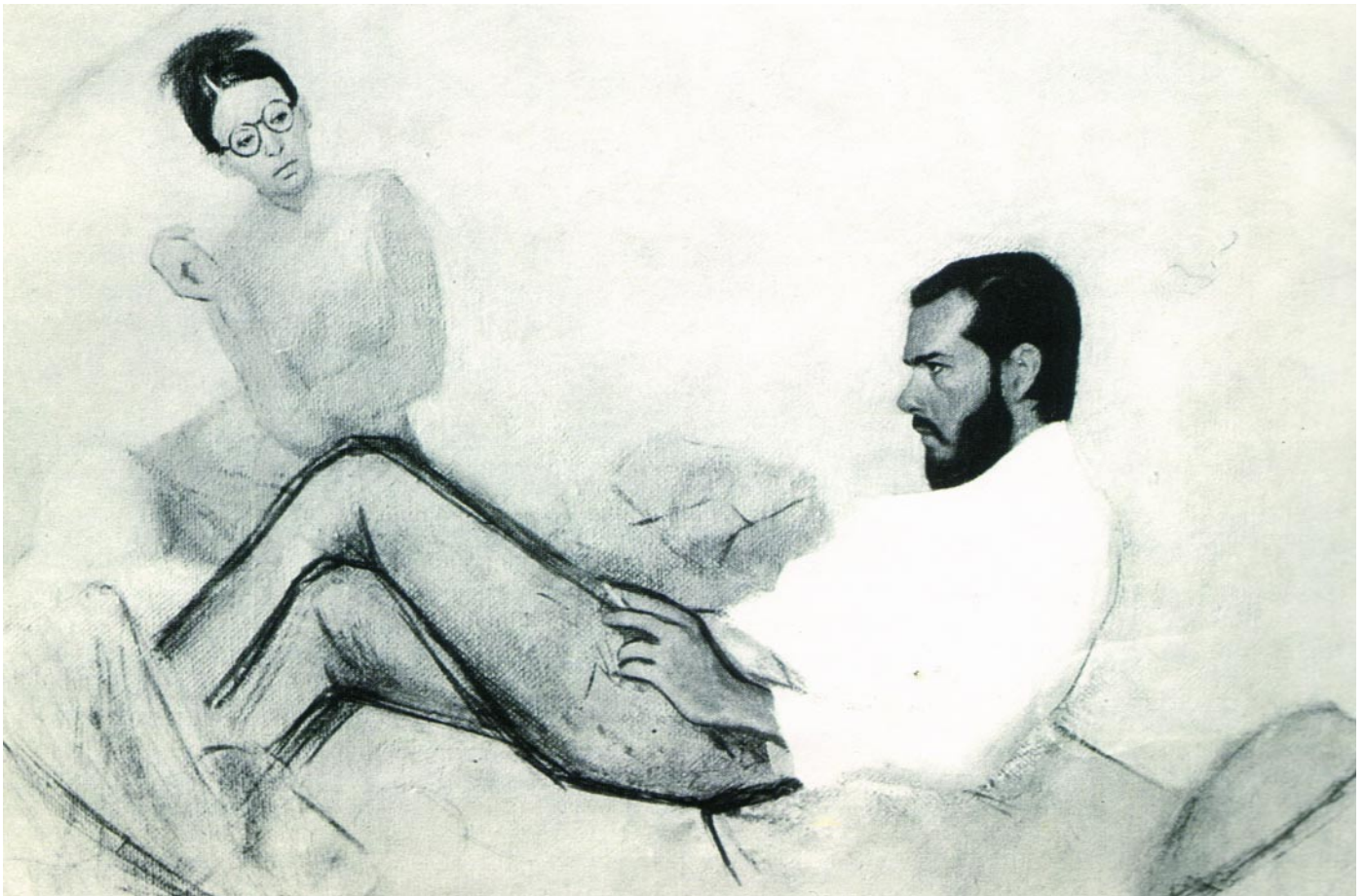
Harry A. Davis FP'41 received the 2002 *Servaas Memorial Award* from the Historic Landmarks Foundation of Indiana for his paintings of landmarks of the Midwest.

Harry B. Evans FC'73 has recently published a new book, *Aqueduct Hunting in the Seventeenth Century Raffaele Fabretti's De aquis et aquaeductibus veteris Romae* (Ann Arbor, University of Michigan Press, 2002).

George P. Garrett FW'59 currently is poet laureate of the state of Virginia. His new book, *Southern Excursions*, is due out in Spring 2003.

Dorothy F. Glass FH'86 received an Andrew W. Mellon Fellowship from the Metropolitan Museum of Art and the Cloisters in 2002-03, for work on a monograph, *In the Valley of the Po: Romanesque Sculpture in North Italy*. For the 2004-5 academic year she will be the Richard Krautheimer guest professor at the Bibliotheca Hertziana, Rome.

Peter J. Holliday FH'95 has just published *The Origins of John Leavey FP'70 Portrait of John Heineman FM'69 and his wife Lydia, 1972*



Roman Historical Commemoration in the Visual Arts (Cambridge University Press 2002), which he worked on at the Academy.

Robert Kahn FA'82 notes the publication of *City Secrets London* (2001) and also *City Secrets New York City* (2002), fourth in the series, for which he serves as series editor. Together with **Frank Stella RP'83** he received a received a 2001 Project Award from the AIA New York Chapter for the Constantini Museum Competition, Buenos Aires.

Bun-Ching Lam FM'92 received a Guggenheim Fellowship for 2002-03, in musical composition.

David L. Leavitt FA'50 reports that *Dragon Rock*, the house he designed for industrial designer Russel Wright, located above Garrison, New York on the Hudson, has been named a National Historic Site, and will be ready for visitors before the end of the year.

Robert E. Lerner FR'84 reports that his book, *The Feast of Saint Abraham* (Philadelphia 2001) has just appeared in Italian translation: *La Festa di Sant'Abramo* (Rome 2002).

Harvard University Press has re-issued *The Pantheon* (1976), by **William L. MacDonald FC'56**, with a new preface by **John A. Pinto FH'75**.

Anne MacNeil FR'92 announces the recent publication of her book, *Music and Women of the Commedia dell'Arte in the Late Sixteenth Century* (Oxford University Press, 2003), and as she writes, "I am putting a copy in the mail to the Academy Library today."

Joanna Woods-Marsden FH'87 currently is a Samuel H. Kress Senior Fellow for 2002-03 at CASVA (Center for the Advanced Study in the Visual Arts), at the National Gallery of Art, Washington, D.C.

James Mobberley FM'90 has been awarded a 2003 commission by Chamber Music America for a new work for the Paul Dresher Ensemble, to be premiered in their 2003-04

season.

As project director with Eileen Gardiner, **Ronald G. Musto FR'79** announces the official launch of the *ACLS History E-Book Project*, September 2002 (www.historyebook.org). His book, *Apocalypse in Rome: Cola di Rienzo and the Politics of the New Age* will be published by the University of California Press in May 2003.

The Collected Shorter Poems 1966-1996 of **John Peck FW'79** will be published in April 2003 by Northwestern University Press.

Marsha Pels FS'85 has won a six-month residency in the Artists' Work Programme of the Irish Museum of Modern Art, Dublin, for 2004. In the fall of 2003, she will be a sculptor-in-residence at the University of North Carolina at Greensboro.

Jesse Reiser FA'85 reports that the architecture firm of Reiser and Umemoto were selected as part of the United Architects team to make proposals for the World Trade Center site by the Lower Manhattan Development Corporation and the Port Authority. They are finalists in the competition for the design of the New Museum of Contemporary Art in New York City.

Steven J. Ross VA'98, whose most recent film *Oh Freedom After While* was broadcast on PBS and which received a Best Documentary Emmy Award, writes that he currently is at work on a film about the painter Winslow Homer.

Jon Michael Schwarting FA'70 received a 2002 Archi Award from the AIA Long Island Chapter for his 71-05 Ludlow Street Project on the Lower East Side of Manhattan; this was published in the October 2002 *Architectural Record*.

Charles Witke FC'62, RC'98 writes, "now retired, I continue to review books for various medieval scholarly journals and have completed a study on Virgil and Prudentius, to be published this year."

Exhibitions and Performances

Edited by Joanne Spurza FC'88

A retrospective exhibit of the work of **Lennart Anderson FP'61**, *Paintings from 1953-2002* was held at the Salander-O'Reilly Galleries, New York, in October 2002.

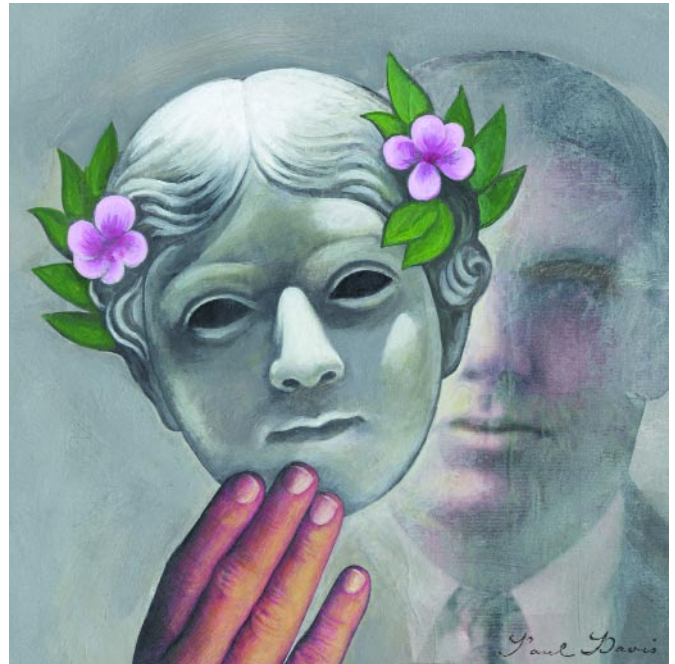
In 2002, *States of Mind*, a retrospective exhibition of the works of **A. Robert Birmelin FP'64**, was held at the Columbus Museum, in Columbus, Georgia. His painting, *Leaving the Court - the Photographer*, was acquired by the New York Historical Society Collection.

In 2002, **Caren Canier FP'78** received the *Distinguished Alumni Award in Visual Arts* from the Boston University College of Fine Arts; and she was promoted to the rank of Full Professor at Rensselaer Polytechnic Institute. Her work was shown in a solo exhibition at the Sherman Gallery of Boston University, which then travelled to Fairleigh Dickenson University and to the University of New Hampshire at Durham; also, in a two-person exhibit with Langdon Quin at the Arts Center Gallery in Saratoga Springs.

Stephen Daly FS'75 showed his work in four exhibits in 2002: two shows in the United States, and two in Europe.

Ron Dirsmith FA'60 reports that the city of Highland Park, Illinois has awarded to the team of Walsh - Parsons - Dirsmith - J W Peters a contract to construct two two-story parking structures, straddling the UP railroad, in the heart of the central business district; the project is called *A Garden for Parking*. In addition, the Museum of the National Academy of Design in New York recently acquired a portfolio of sixty-nine prints, drawings, and photographs from the Dirsmith Group for its permanent collection.

In Spring 2002, **Lawrence Fane FS'63** had an exhibition of his sculpture and drawings entitled *Machines of the Mind*, shown in two sections, at the Marsh Art Gallery, University of Richmond Museums and at the Muscarelle Museum of Art, The College of William and Mary, Williamsburg, Virginia. The illustrated catalogue contained an essay by Bill Barrette.



Paul Davis FD'98 Self-Portrait, 1998

In May 2003, new paintings by **Alan Feltus FP'72** will be shown at the Ann Nathan Gallery in Chicago. In 2002-03, his work also was shown at the Forum Gallery in Los Angeles and the Forum Gallery in New York.

The proposal for the World Trade Center site by **Alexander Gorlin FA'84** was exhibited at the Seventh Venice Architecture Biennale and at the Max Protetch Gallery in New York. He also received a 2002 Honor Award (Built Architecture) from the AIA Colorado Chapter for his residence built of stone and glass in Genesee, Colorado, in the Rocky Mountains. His *Piano for the 21st Century* won the grand prize in the First International Piano Design Competition in 2002; the piano was built in Germany and has since been used for recitals in New York. Finally, he was honored by *New York Magazine*, listed among "The Top 100 Architects & Decorators" for 2002.

Bunny Harvey FP'76 showed forty-nine small panel paintings at the Berry-Hill Galleries in New York. These were views of Italy and abstract works, many of which were based on her recent stay at the Academy and her trip to Sicily.

James J. Hennessey FP'64 just recently had an exhibition of his work, *Italian Pictures: Paintings and Drawings 1986-2002*, at the Italian Cultural Center, Palazzo Italia, in Baltimore. The exhibit ran from February 2 - March 23, 2003.

Anthony Hernandez FV'99 had an exhibition of his photographs, *Pictures for Los Angeles*, at the Grant Selwyn Fine Art Gallery in Los Angeles, January 9 - February 15, 2003. His new book, *Waiting for Los Angeles*, has just been published by Nazraeli Press, Tucson.

The *Symphony No. 2* of **Andrew W. Imbrie FM'49, RM'68**, written in 1970, will be performed by the Riverside Orchestra of New York on June 5, 2003.

Stephen Jaffe FM'81 writes that he is composing a new concerto for cello and orchestra commissioned by the National Symphony, Leonard Slatkin, conductor. The performances, at the Kennedy Center in Washington, D.C., will be in January 2004. Jaffe's *Concerto for Violin and Orchestra* and *Chamber Concerto 'Singing Figures'* for oboe and ensemble will be recorded this year by the Odense, Denmark Philharmonic and Speculum Musicae, both for Bridge Records. Recent performances of his music in 2002 have included *Homage to the Breath* by the 20th Century Consort (in Washington, D.C.), *Double Sonata* by Quattro Mani (New York and Colorado Springs) and *Design* at the National Arts Center Taipei, Taiwan.

Arthur Kreiger FM'80 had his composition for violin and electronic tape, *Keeping Company*, released recently on CRI, with Curtis Macomber as the featured solo artist.

John C. Leavey FP'70 showed work in three New York exhibits in 2002, along with one in Vermont (2002-03) and one in Massachusetts (2002-03). Also in 2002 he had a solo exhibition at the Southern Vermont Art Center, in Manchester, Vermont. In April - May 2003 he is presenting a lecture series, *Some Aspects of Italian Renaissance Painting*, for the Berkshire Institute for Lifetime Learning at the Clark Art Institute, in Williamstown, Massachusetts. In April 2002, he made an educational video at the Spring Studio, New York, *Color-Spot-Theory*, on the teaching of

Charles W. Hawthorne and the drawing instruction and painting approach of Edwin Dickinson.

Ann McCoy FP'90 has received a grant from the Rockefeller Foundation's Trust for Mutual Understanding, as a founder and curator of the Museum of Contemporary Spiritual Art, in the sixteenth-century Trinitarska Tower of the archdiocese of Lublin, Poland.

A solo exhibit of works by **James Muehleman FP'82** was held at the Fayerweather Gallery of the University of Virginia, from January 17 to February 14, 2003.

Kathy Muehleman FP'88 co-curated an exhibition of works on paper by Brice Marden for the Maier Museum of Art, Randolph-Macon Woman's College in Lynchburg, Virginia, Fall 2001. The title of the exhibit was *Drawing the Line: a Retrospective of Drawing by Brice Marden*.

Mark Robbins FD'97 currently is a Fellow in the Visual Arts at the Radcliffe Institute for Advanced Study at Harvard University. He had an exhibit of new work, entitled *Households*, in March 2003 at the Institute.

The video *Metro Tango* by **Madeline Schwartzman DTF'88** was selected for the film festival *Women with Vision* at the Walker Art Center, Minneapolis, in March 2003; it will be shown with *Vendredi Soir* by Claire Denis.

The 2002 set design by **Paul Steinberg FD'82** for productions of *Lulu* by the English National Opera and the Frankfurt Opera will be included in the Prague Quadrennial, June 2003, as well as in the FAAR OUT Exhibition in New York.

In July-August 2003 **Sharon Yates FP'74** will have a solo exhibition of her paintings at the Turtle Gallery in Deer Isle, Maine. She is also participating in four group exhibitions this year: at the Clark House Gallery in Bangor, Maine; at the Portland Museum of Art (Biennial 2003); at the L.C. Bates Museum in Hinckley, Maine (*Empty Barns and Abandoned Pastures: The Legacy of Maine Farming*) and at Evergreen House in Baltimore (*Conversations*).

Other News

Edited by Joanne Spurza FC'88

James Bodnar FA'80 has become chairman of the Board of Trustees of the Sculpture Center, and he notes that Maya Lin RA'99 designed the renovation and addition to their building in Long Island City which opened in December 2002.

Steven Forman DTF'78 at Gwathmey Siegel and Associates Architects, New York, has just completed the \$23.5 million George E. Bello Center for Information and Technology at Bryant College in Smithfield, Rhode Island.

Kirk Freudenburg FC'02 has been appointed Associate Dean of the College of Humanities at the Ohio State University.

Margaret Holben Ellis FCHP'94 notes her title has been changed to Professor of Conservation at the Conservation Center, Institute of Fine Arts, New York University; she is also Director of the Thaw Conservation Center at the Morgan Library in New York.

The works of **Charles O. Perry FA'66, RS'71** now may be seen at www.charlesperry.com.

Peter Lindsay Schaudt FL'91, principal of Peter Lindsay Schaudt Landscape Architecture Inc., has been appointed to the U.S. General Services Administration's (GSA) Design Excellence Program for a two-year term as a member of its National Register of Peer Professionals.

Alison Sky FD'78 currently is completing a site-specific public art commission for Independence National Historic Park in Philadelphia.

Patricia Waddy FH'70 has been appointed Distinguished Professor of Architecture at Syracuse University.

Gjertrud Schnackenberg FW'84 writes to us: "I am so sad to report the death of my beloved husband, Robert Nozick, on January 23, 2002. We stayed at the American Academy on several occasions... He loved the Academy very much."



Households

Mark Robbins FD'97



Mark Robbins FD'97 Heather (detail), 2002

The impulse for this work goes back to collegiate forays into sociology and filmmaking. *Households* grew out of collages begun years later when I was living and dating in Columbus, Ohio - seeing the inside of unvarnished bachelor homes. Meticulous care for the body and interests in fashion were mirrored variously in houses and apartments, often in vogueish or historical styles - pulled off with varying degrees of success to this architect's eye. I was interested in the aspirations expressed and what these represented, rather than in the accuracy or the precision of the simulation.

The subjects of these pictures are friends, relatives, acquaintances, and their friends. I think of these groupings in terms of older forms of portraiture, from the *trompe l'oeil* images, paneled walls, and life-sized figures in Pompeian courtyards to the flanking saints of altarpieces, from Giulio Romano's fresco giants to Vermeer's great women. These figures, like those, are posed with their raiment in relation to space, recording the person in the moment with *décor*, fashion, and furnishings - and a window to the outside world. The images here also borrow from the soft-core glossiness of fitness and home magazines, the buoyant comfort of GAP ads and J. Crew catalogues.

Though many of the subjects are in middle-age, I was also drawn to couples like my aunt and uncle and my parents, couples who have each made several homes and produced families in their half-centuries together. Like a painted family tree, this work is also about aging and succession: of generations, rituals, and styles. I think about this and the way we carve out rooms and fashion ourselves - a hedge on the present and a way to mark time.

Recent Books by Academy Authors

Compiled by Christina Huemer, Drue Heinz Librarian

This list of recent books (1998-2003) by or about Academy Fellows and Residents updates the one published in SOF NEWS in Summer 2002. It is based on gifts to the Academy Library.

Abercrombie, Stanley FA'83, and Sherrill Whiton. *Interior design and decoration*. 5th ed. Upper Saddle River, NJ: Prentice-Hall, 2002.

Ackerman, James S. FH'52, RH'65, '70, '75 and '80, and Wolfgang Jung, eds. *Conventions of architectural drawing: representation and misrepresentation*. Cambridge, MA: 2000.

Ammerman, Rebecca Miller FC'91. *The Sanctuary of Santa Venera at Paestum. II, The votive terracottas*. Ann Arbor: University of Michigan Press, 2002.

Baernstein, F. Renée FR'91. *A convent tale: a century of sisterhood in Spanish Milan*. New York and London: Routledge, 2002.

Baldwin, Gordon FD'78, ed. *Gustave Le Gray, 1820-1844*, by Sylvie Aubenas, with contributions by Anne Cartier-Bresson [et al.]; edited by Gordon Baldwin. Los Angeles: J. Paul Getty Museum, 2002.

Ballinger, Pamela FR'02. *History in exile: memory and identity at the borders of the Balkans*. Princeton and Oxford: Princeton University Press, 2003.

Bell, Janis FH'91, and Thomas Willette, eds. *Art history in the age of Bellori: scholarship and cultural politics in seventeenth-century Rome*. Cambridge, U.K.: Cambridge University Press, 2002. Based on a conference at the American Academy in Rome, November 1996.

Celmins, Vija RV'03. *The prints of Vija Celmins*, by Samantha Rippner. New York: Metropolitan Museum of Art; New Haven: Yale University Press, 2002. Catalog of an exhibition at the Metropolitan Museum of Art, October 15 - December 29, 2002.

Cohen, Elizabeth S. VA'92 and **Thomas, V. FR'92**. *Daily life in Renaissance Italy*. Westport, Ct., and London: Greenwood Press, 2001.

Cole, Michael Wayne FH'02. *Cellini and the principles of*

sculpture. New York: Cambridge University Press, 2002.

Dandele, Thomas J. FR'00. *La Roma española (1500-1700)*. Barcelona: Critica, 2001. Translation of *Spanish Rome, 1500-1700*.

Dooley, Brendan FR'95. *The social history of skepticism: experience and doubt in early modern culture*. Baltimore and London: Johns Hopkins University Press, 1999 (Johns Hopkins University Studies in Historical and Political Science, 117th series).

Drell, Johanna H. FR'01. *Kinship & conquest: family strategies in the principality of Salerno during the Norman period, 1077-1194*. Ithaca and London: Cornell University Press, 2002.

Fehl, Philipp P. RH'67 and '73. *Philipp P. Fehl: Kunsthistoriker und Künstler = storico dell'arte e artista*. Beiträge von Ernst H. Gombrich, Nikolaus Vielmetti, Hans H. Aurenhammer; herausgegeben... von Richard Bösel. Roma: De Luca, 2002. Texts from a memorial service held at the Austrian Historical Institute, Rome, on April 23, 2001.

Fain, William H., jr. FD'02. *Johnson Fain Partners: A Modern Classicism*. [S.l.]: L'Arca, 2000.

Garrett, George FW'59. *Days of our lives lie in fragments: new and old poems, 1957-1997*. Louisiana State University Press, 1998.

----- *Going to see the elephant: pieces of a writing life*. Huntsville: Texas Review Press, 2002.

Gibson, Mary FM'03. *Born to crime: Cesare Lombroso and the origins of biological criminology*. Westport, Ct., and London: Praeger, 2002 (Italian and Italian American studies).

Giunta, Claudio FF'99. *Due saggi sulla tenzone*. Roma, Padova: Antonore, 2002 (Miscellanea erudita, 53).

----- *Versi a un destinatario: saggi sulla poesia italiana del Medioevo*. Bologna: Il Mulino, 2002.

Halliday, Mark FW'02. *Selfwolf*. Chicago and London: University of Chicago Press, 1999.

Holliday, Peter J. FH'95. *The origins of Roman historical commemoration in the visual arts.* Cambridge [etc.]: Cambridge University Press, 2002.

Revelatory landscapes. San Francisco: San Francisco Museum of Modern Art, 2001. Exhibition catalog featuring the work of **Walter Hood FL'97, Mary Margaret Jones FL'98, Tom Leader FL'99,** and others.

Kieran, Stephen FA'81, and James Timberlake FA'83. *Manual: the Architecture of KieranTimberlake.* New York: Princeton Architectural Press, 2002.

MacNeil, Anne FR'92. *Music and women of the commedia dell'arte in the late sixteenth century.* Oxford: Oxford University Press, 2003.

Milewska, Monika MEC'01. *Oceń i lży: Terror Wielkiej Rewolucji Francuskiej jako doświadczenie traumatyczne.* Gdansk: 2001.

Mulchahey, M. Michèle FME'03. *"First the bow is bent in study...": Dominican education before 1350.* Toronto: Pontifical Institute of Mediaeval Studies, 1998.

Orner, Peter FW'03. *Esther stories.* Boston; New York: Houghton Mifflin, 2001.

Schmidt, Edward FP'83. *Edward Schmidt, Mythologies: February 20 - March 26, 2000.* Exhibition curated with commentaries by Stanley I. Grand. Wilkes-Barre, Pa.: Sordoni Art Gallery, Wilkes University, 2000.

Smith, William Jay RW'03. *The Girl in Glass: Love Poems,* by William Jay Smith; woodcuts by Jacques Huizdovsky. New York: Books & Co., 2002.

Waddy, Patricia FH'70, ed. *Nicodemus Tessin the Younger: sources, works, collections: Traictè dela decoration interieure 1717.* Stockholm: Nationalmuseum, 2002.

Wool, Christopher FP'90. *9th Street run down.* Berlin: Holzwarth, 2001.

-----, and Harmony Korine. *Pass the bitch chicken.* Berlin: Holzwarth, 2001.

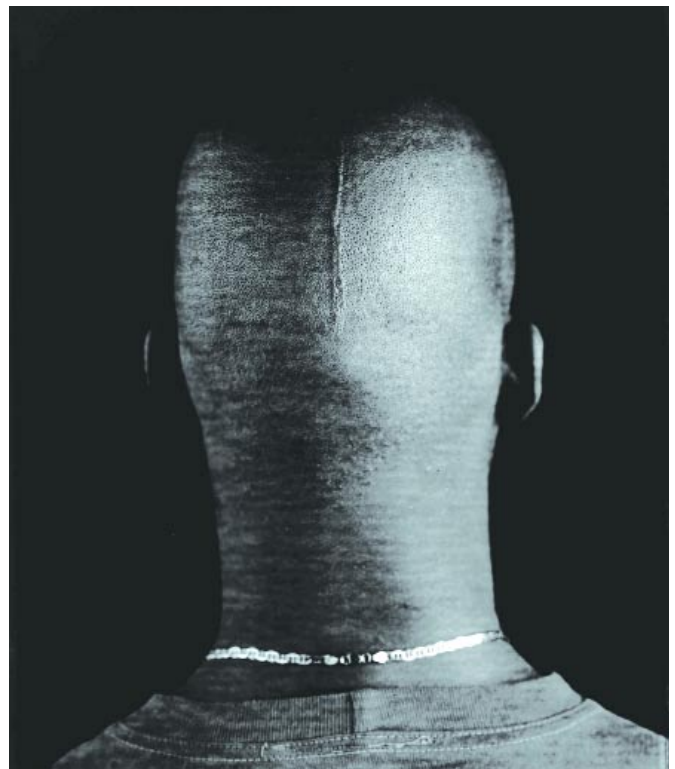
Zajac, Joanna MEC'02. *Dramaturgia Schaeffera.* Salzburg: Collsch, 1998.

Library and Photo Archive Hours for Summer 2003

The Library and Photographic Archive will be closed to outside readers from August 4 to September 12, 2003. Fellows and other members of the Academy community may use the Library until August 14. The Library and Photographic Archive will also be closed on July 4, Independence Day.

Because of the summer crunch, the Library will issue no new readers' cards after May 16, 2003. We will continue to renew old cards, and we will admit readers, on a short-term basis, who are referred from URBS (Unione Romana Biblioteche Scientifiche), from members of RLG (Research Libraries Group), or from the Academy's Institutional Members. We will also make exceptions, as always, for the short-term use of unique holdings - that is, books, periodicals, or manuscripts of which we have the only copy in Rome. For more information, write to library@aarome.org.

Lyle Ashton Harris FV'01 Untitled (Back #17 Mystery), 1998-99
Photo courtesy of CRG Gallery



In Memoriam

Edited by Brian Curran FH'94

Robert Brentano RC'79

Director, NEH Summer Seminar, 1983
Berkeley, CA, November 21, 2002

Robert Brentano, professor of history at the University of California, Berkeley, died unexpectedly in November. A distinguished scholar and teacher with a 50-year career at Berkeley, Professor Brentano was still teaching courses in Medieval history during the Fall 2002 semester.

Professor Brentano was born on May 19, 1926, in Evansville, Indiana. He received his BA from Swarthmore College and his PhD from Oxford, which he attended as a Rhodes Scholar. After joining the history departments at UC Berkeley in 1952, he received numerous awards and fellowships, including the Haskins Medal, the Clark Kerr Award for Distinguished Leadership in Higher Education, and was honored by the International Congress of Medieval Studies in Spring, 2002. He was the author of six books, including *Rome Before Avignon* (1974), a seminal study of Rome in the late Middle Ages; and *A New World in a Small Place: Church and Religion in the Diocese of Rieti, 1188-1378* (1994). He also published numerous articles and reviews on a wide variety of subjects in Medieval history and religious studies. A gifted writer, his book on the Medieval period in Rome contains passages that, in this writer's opinion, come close to poetry in their evocative eloquence.

A Berkeley colleague, Randolph Starn, quoted in the UC Berkeley memorial notice, described Brentano as "a brilliant scholar" who "fought against what he took to be the deadening pretenses of historical scholarship." He characterized Brentano as "an anarchist" who "held a slew of important offices and honors in the university and in his profession, an un-academic professor who insisted on precise research and writing, beginning with the lowliest freshman, a cosmopolitan whose engagements were always particular and local, an immensely humane person who spoke his mind sharply, even outrageously." He was a passionate advocate of diversity and equal opportunity in higher education, and described himself as profoundly moved by the movements and social changes of the 1960s and 70s.

Professor Brentano is survived by his wife Carroll; his sons James and Robert; his daughter Margaret, and five grandchildren.

Andrew Forge RP'85

AAR Trustee 1983-89
New Milford, CT, December 4, 2002

Andrew Forge was best known for his quiet but glowing, abstract paintings composed of colored dots and "sticks," as he called the small dash-like lines featured in his neo-Pointillist works. Forge was equally admired as a critic and writer, publishing numerous books about artists, who - like himself - were concerned with light and color, such as Vermeer, Monet, Soutine, Klee, Rauschenberg, among others. Born 1923 in Hastingleigh, Kent, he moved to the US in 1972, teaching at Cooper Union from 1973-74, before assuming a professorship at the Yale School of Art in 1975, where he also served as dean until 1983. Among his many positions, awards, and honors are a Guggenheim Fellowship in 1980, a Merrill Foundation Award in 1985, and the Painting Prize of the American Academy and Institute of Arts and Letters, New York in 1990; he was made an Associate of the National Academy of Design, New York, in 1992. He served on the boards of the Gulbenkian Committee, the Tate Gallery, the National Gallery, and that of the American Academy in Rome from 1983-1989. Works by his hand are in the Tate Gallery, the Corcoran Museum, the Yale Art Gallery, the Yale Center for British Art, and the National Academy of Design, among other collections.

He is survived by his wife, the artist Ruth Miller, two daughters from his first marriage, two stepdaughters, a stepson, and eleven grandchildren.

Olindo Grossi FA'36

Manhasset, NY, December 20, 2002

Olindo (Lee) Grossi, award-winning architect and Professor and Dean at the Pratt Institute's School of Architecture, earned his bachelor's degree in architecture at Columbia in 1930 and his master's in 1933. He was a gifted baseball player and was considering a professional career when he was notified of his reception of the Rome Prize. He began teaching at Pratt in 1946, and stepped down in 1969, eventually taking a post at the New York Institute of Technology, where he served as Dean of Architecture and Arts. He retired in 1983. He received a number of distinguished awards, from the AIA and other

institutions, and won prizes for his designs for residential buildings and private houses. He also served as an adviser to government planning boards in New York, Africa, and Asia.

He is survived by his wife Martha; his daughter Susan Forsyth; two sons, John and Thomas; and four grandchildren.



Olindo Grossi FA'36 Female nude
Photo courtesy of the AAR Archives

June Jordan FD'71

Berkeley, CA, June 14, 2002

June Jordan, a celebrated poet and teacher, was born on July 9, 1936 in Harlem, New York. At the Northfield School for girls in Massachusetts, where, according to her own account, she "discovered her poetic voice" and began producing work that drew much of its inspiration from the difficulties she encountered in her home environment. In 1953, Jordan entered at Barnard College, and she continued her studies at the University of Chicago, and then again at Barnard, in 1957.

In 1969, Jordan wrote her first book of poetry, which dealt with various aspects of African-American life. This was followed by numerous other works, including novels, essays, and children's books. She also held a variety of teaching and research jobs, as a research associate and writer for the Technical Housing Department of Mobilization for Youth in New York; Professor of English and Literature at the City University of New York, Connecticut College, and Sarah Lawrence College, where she remained until 1974. She became a tenured professor at State University of New York at Stony Brook and, later, Professor of African Studies and Director of Poetry for the People at the University of California at Berkeley. Her work has been acknowledged by honors and

awards, including a *National Endowment for the Arts Fellowship* in 1982, the *Achievement Award for International Reporting* from the National Association of Black Journalists (1984), the *Chancellor's Distinguished Lectureship* from the University of California at Berkeley, and the PEN Center USA West *Freedom to Write Award*, 1991.

Ernst Kitzinger RC'89

Poughkeepsie, NY, January 22, 2003

Ernst Kitzinger, the internationally renowned art historian, has died at the age of 90 after a long and distinguished career in the field of ancient and Medieval art. He was one of the many celebrated German Jewish scholars who came to England and the United States in the wake of the Nazi rise to power in the 1930s. His expertise extended from the art of classical Antiquity to the Early Christian, Byzantine, and Medieval period, and his research was devoted to the historiographical problems of change and continuity.

Professor Kitzinger was born in 1912, and he studied archaeology and art history at the University of Munich and the University of Rome (La Sapienza). He completed his dissertation - on 7th and 8th-century Roman paintings and mosaics - at Munich in 1934. He then left, almost immediately, for England in 1935, where he eventually found work as an assistant at the British Museum. His work eventually bore fruit in publications on the Sutton Hoo ship burial, Anglo-Saxon ornament, and Coptic sculpture. In 1940, he produced his guide to *Early Medieval Art in the British Museum*.

In 1940 Kitzinger was interned as an enemy alien and evacuated to Australia, but upon arrival he received a cable offering a position at the Centre for Byzantine Studies at Dumbarton Oaks in Washington, DC. He stayed at Dumbarton Oaks for the next 25 years, eventually serving as Director of Studies and Professor of Byzantine Art and Archaeology. In 1966-67 he was a member of the Institute for Advanced Study at Princeton, and from 1967-79, held the Kingsley Porter Chair in art history at Harvard University. It was during this period that he produced *The Art of Byzantium and the Medieval West* (1976) and *Byzantine Art in the Making* (1977).

Kitzinger is survived by a daughter and two sons. His wife, Susan, whom he married in 1944, died in 2000.

Trustees of the American Academy in Rome

Marella Agnelli
Mercedes T. Bass
Robert Beaser FM'78
Boris Biancheri
Patti Cadby Birch
David G. Booth
Vincent J. Buonanno
Mary Schmidt Campbell
Adele Chatfield-Taylor FD'84
David M. Childs
Chuck Close RV'96
Edward E. Cohen
Michael Conforti FH'76
Donald M. Cox
Dorothy Cullman
Alberto de Benedictis
Elaine K. Gazda
Barbara Goldsmith
Anthony Grafton
Michael Graves FA'62, RA'78
William B. Hart
Rea S. Hederman
Drue Heinz
Andrew Heiskell
Mary Margaret Jones FL'98

Wendy Evans Joseph FA'84
Pamela Keech FS'82
Paul LeClerc
Lester K. Little RR'96
Diane Britz Lotti
Elizabeth J. McCormack
Richard Meier RA'74
Nancy Brown Negley
Susan Nitze
Nancy M. O'Boyle
John Pinto FH'75
Robert S. Pirie
Cynthia Hazen Polsky
Jessie H. Price
Martin Puryear RV'98
Michael C.J. Putnam FC'64,
RC'70
William K. Reilly
C. Brian Rose FC'92
Arthur Ross
Robert B. Silvers
Michael I. Sovern
Mark Strand RW'83
Billie Tsien RA'00
Charles K. Williams, II

Daniel Castor FA'98 Bramante's Tempietto, 1999



Society of Fellows Council 2002-2004

Pamela Keech FS'82, President
James Bodnar FA'80, Treasurer
Kathryn Alexander FM'89, Secretary
Elizabeth Bartman FH'83, President Emerita

Vice Presidents

Joseph Alchermes FH'80
Paul Bray FD'97
Bunny Harvey FP'76
Paul Moravec FM'85
Jack Sullivan FL'83
Stefanie Walker FH'01

Council Members 2000-2004

Kimberly A. Ackert FA'97
Margaret A. Brucia FR'92
Roberto Juarez FV'97
John Marciari FH'98
Joanne Spurza FC'88

Council Members 2002-2006

Brian Curran FH'94
Paul Davis FD'98
Kim Hartswick RC'99
Wendy Heller FR'01
Anne MacNeil FR'92

Society of Fellows Regional Representatives

Boston

Thomas Oboe Lee FM'87
leeto@mediaone.net
Mirka Benes FH'84, '97
mbenes@gsd.harvard.edu

Boulder

Diane Conlin FC'91
Diane.Conlin@colorado.edu

Dallas

Mary Vaccaro FH'92
vaccaro@uta.edu

Houston

John Casbarian FD'86
jjc@owlnet.rice.edu

Kansas City

Anthony Corbeill FC'95
Corbeill@ukans.edu

Los Angeles

Robert Gurval FC'97
gurval@humnet.ucla.edu

Minneapolis

Thomas Oslund FL'92
toslund@oaala.com

New York City

Catherine Seavitt FA'98
catseavitt@aol.com

New York State and Western Massachusetts

Samuel D. Gruber FH'87
sdgruber@syr.edu
Anne Munly FA'96
amunly@syr.edu

Poland

Aleksander Bursche MEC'00
abursche@yahoo.com



Milton Elting Hebard FS'59 Head and Hand of Ralph Ellison, 1958

SOF COUNCIL NOMINATIONS SOUGHT

The Nominating Committee of the Society of Fellows (SOF) of the American Academy in Rome requests members to submit the names of nominees for Council Members and Officers of the SOF for the Fall 2003 elections. Self nominations are accepted. The goals of the Society and the Council are as follows:

"The Society is composed of all Rome Prize Fellows, Residents and affiliates of the American Academy in Rome. A council elected by the members represents the views of the Society of Fellows in regard to significant concerns of the Academy and serves as a liaison between the Society and the Academy's President and Board of Trustees. The Society's broad mission is fourfold: to provide assistance, expertise and information to Fellows, Residents, affiliates and the Academy proper; to sponsor public events that are of interest to the Academy community and that promote the work of the Society's members and the Academy; to foster collaboration and a spirit of community among the Society's members; and to encourage continuing involvement with, and support of, the Academy."

Prior to submitting a person's name as a nominee, please verify with the individual that he or she is willing and able to serve on the Council. Council Members and Officers (President, Treasurer, Secretary, and Vice-Presidents) must be Fellows or Residents of the American Academy in Rome and are requested to attend 4 to 5 meetings each year, typically on Saturday afternoons, at the New York City office of the AAR. Council Members are elected to one four-year term, which is not repeatable. Officers are elected to a two-year term and are eligible for a second two-year term for each office.

Please submit the following information for each nominee: name, fellowship and year, telephone number(s), and e-mail address. Send these to **Jack Sullivan FL'83**, Chair of the Nominating Committee, at js337@umail.umd.edu.

FROM THE ARCHIVES



The espresso bar at the Academy's main building is decorated with portraits of Rome Prize Fellows in Composition, Painting, Sculpture, Architecture, Landscape Architecture, and other fields, painted by the Fellows. The 110 portraits date from 1899 to 2003. This photograph was taken shortly after the renovation of the McKim, Mead & White building in 1994.

Photo courtesy of the American Academy in Rome Archives

SOF NEWS

AMERICAN ACADEMY IN ROME
7 East 60 Street
New York NY 10022-1001 USA
www.aarome.org

NON-PROFIT ORG.
U.S. POSTAGE PAID
PERMIT NO. 1019
NEW YORK, NY