

# SOCIETY OF FELLOWS NEWS

AMERICAN ACADEMY IN ROME



SPRING 2004

# From the Editor

Catherine Seavitt FAAR'98

The Latin word *hortus* translates as "kitchen garden", which certainly implies a very different notion than that of a large public park or a private pleasure garden. Conceptually, the kitchen garden embodies notions of growth, careful tending, and sustenance, as well as a deeper notion of the stewardship of the land. The cycling of nature is visible in the seasonal passage of fruits and vegetables, as is the quirky character of plants - the eternal return of the tomatoes and the certain invasion of the rhubarb. The challenges of a small kitchen garden certainly have some analog with each of our own personal endeavors and challenges.

We thank **David Meyer FAAR'01** of Meyer + Silberberg for the beautiful installation LIMELIGHT at the Westonbirt Arboretum, England. This simple gestural berm presents the viewer with a new look at a massive old-growth maple. The delicate beauty of the work by sculptor **Charles LeDray FAAR'98**, *Wheat*, reminds us of our own eternal return,

and the delicacy of life itself, through its very materiality. A field of golden wheat is certainly a powerful image - epitomized in **Agnes Denes FAAR'98's** *Wheatfield*, the planting and harvesting of two acres of wheat at the Battery Park landfill, New York, in 1982. This is a work that profoundly addresses capitalism and hunger as well as the sustainability of our own humanity. Agnes' *Wheatfield* is particularly poignant in light of the aftermath of September 11, 2001.

A garden captures the spiritual notion of the eternal return, and perhaps no city matches that spirit more than Rome, the Eternal City. We are all grateful for the gifts that this Roman ground has given us during our time spent at the "kitchen garden" of the Academy. Thank you to those Fellows from across the years who have contributed their Garden work for this issue. It is a pleasure to present this work, ranging from poetry to *piazze* to paintings in this **SOF NEWS**. The harvest continues to be clearly extraordinary.

## Society of Fellows NEWS SPRING 2004

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The upcoming Fall 2004 issue of the SOF NEWS, due to arrive in mailboxes during the Halloween season, will focus on the dual theme of *Devils and Saints*. We seek contributions from Academy Fellows, Residents, and Visitors on any aspect of Devilish or Sainly endeavors. Of course work that addresses both is encouraged, and we will consider work from any medium or period. Please submit your contribution to the Editor, in care of the American Academy in Rome's New York City office, by August 1, 2004.

Left: Agnes Denes FAAR'98 *Wheatfield* Battery Park Landfill, 1982 Photo courtesy of Agnes Denes

COVER: *Limelight*, 2001

David Meyer FAAR'01 and Ramsey Silberberg





# SOF President's Message

James L. Bodnar FAAR'80

*This used to be among my prayers - a piece of land not so very large, which would contain a garden, and near the house a spring of everflowing water, and beyond these a bit of woods.* Horace, Satires II (30 B.C.)



**The Mercedes T. Bass Garden at the Academy** Photo by James Bodnar

In December 2003, I returned to the American Academy in Rome to stay for the first time since I left as a Fellow 23 years ago. The formal purpose of my short, three day stay was to meet the present class of Fellows and to introduce the Society of Fellows organization to them. I have to admit that on a personal level I was also quite curious to see first hand the changes to the buildings and grounds that I had heard so much about in recent years.

On approaching the front gate of the Academy, the electric dead bolt gave the first indication of the heightened security. Continuing up the steps, with its new, minimally dimensioned and detailed handrail, and through the building's entrance, with its added gate and electric lock, I entered the sun-filled courtyard. What had happened to all the plants? I continued on and up to the rear mezzanine to my small room, which by the way was more than twice the size of the one I had lived in for a year as a Fellow, and went directly to the window to pull open the shutter and look at the garden behind the main building. It had changed dramatically. It was spectacular!

The three days passed very quickly, and thanks to Lester I had what I consider to be the true insider's tour of the entire Academy campus. From the pure bright whiteness of the McKim building's crypto-porticus with its ever-flowing aqueduct to the subtle delights of Simon Verity's Millicent Fountain beneath the pines of the garden of the Villa Aurelia, I continued to be struck by the conscientious care taken in making the changes to the grounds and buildings. Each of them appeared to be done with such nuance as to not create a tear in the seamless fabric I remembered. And although, like many of us, I found myself feeling a certain regret about some changes that

affected the specific physical world I inhabited as a Fellow - such as the loss of the ballooning volume of my studio, or the silent void that once was the tennis court - the vast majority of the improvements had clearly been desperately needed for a long time, and together they reflect the healthy evolution of a strong institution.

In that sense, I was pleased to see first hand that the essence of the Academy is largely unchanged. What gives the Academy its enduring strength are the Fellows and the unique experience they have during their stay. The Fellows I met in December were still overwhelmed with the newness and delightful unexpectedness of each day, reveling in the new friendships and experiences they were sharing, and full of the fresh insights for their own work they were gaining from those in the varied disciplines around them. The multidisciplinary character of the Academy remains at the core of a Fellow's experience, and, perhaps for many of us, this has served to permanently reorient the way we look at our work and our world. It is this fruit of the tree of knowledge planted in that garden high on the Janiculum that we shared.

The Society of Fellows has a clear mission to continue where the Academy leaves off. Through our events and publications, we continue to foster connections among Fellows, by promoting exchange of ideas and experiences among scholars and artists. As a result we hope to find a way to form new friendships beyond our individual fields of endeavor, and to promote a shared sense of community. Please stay in touch with the Society of Fellows and feel free at any time to contact me and let me know your thoughts and how we as members of the Society of Fellows can better serve each other. [jbodnar@sof-aarome.org](mailto:jbodnar@sof-aarome.org)

# From the AAR President, New York

Adele Chatfield-Taylor FAAR'84

For an **SOF News** issue that is all about gardens, let's look at the hanky map drawn by **Daniel Castor FAAR'98**. If Rome is a garden, and many think it is, this is a way for a garden lover to visit the geography of Rome. Danny drew it in 2003, and it was printed on a cotton handkerchief in time to be launched in November about the time his daughter Gwen was born.

In many ways, it embodies much that can be said about the Rome Prize Fellowship. First of all, it is a personal view of Rome. After 110 years, we know that although Rome does not change much, each generation, and indeed each person, who lives there for any period creates his own Rome. So it is Danny's dreamt and discovered Rome. The map is an homage to the Nolli map of 1748, showing blocks and by-ways in the center of the city, but the sites he marks are his own choices, and the American Academy in Rome is number one.

Another feature of being a Fellow is to be relieved of the cares of daily life so that one can advance one's work - one can walk for hours without encumbrances - no bags, books, briefcases, cell phones. However, the one thing one often needs is a map, so Danny's hanky is designed to tuck in a pocket or a sleeve and not impinge on one's freedom.

Finally, Danny is giving back to the Academy. Having loved his time there, he says drawing the map connected him to all Fellows past, present and future, whom he imagines following or digressing from his footsteps, unfolding the city that has been more instrumental to civ-

ilization than perhaps any other place on earth. In the words of poet **Gjertrud Schnackenberg FAAR'84**, "Rome is, necessarily, a summons, and an affirmation of the artist's most personal, overwhelming business, which is that of creating images worthy of being added to that fraction of time known, in Rome, as *aeternitas*."

Danny's hanky was made for Roman hands, old and new. We launched it at a party at his San Francisco studio in November 2003. The event attracted Fellows and friends from across 60 years. Even Fellows meeting for the first time, from different generations, felt connected to each other. Danny's hanky is available to anyone who wants to support the institution (see our website [www.aarome.org](http://www.aarome.org) to learn more).

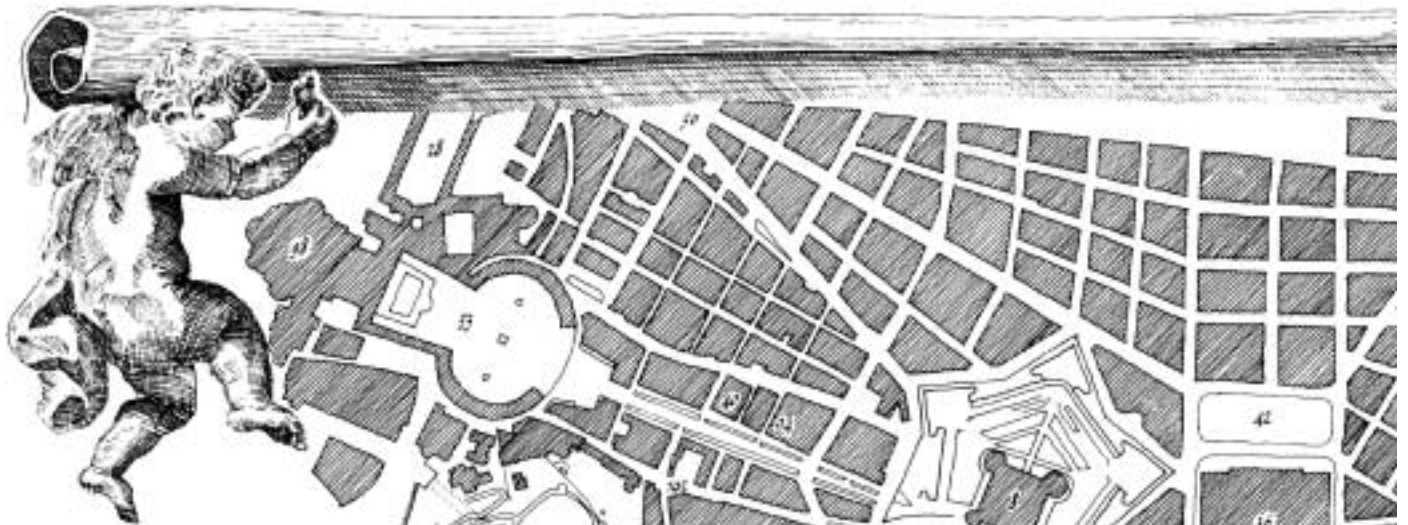
Together with **Robert Kahn FAAR'82**, who dreamt up *City Secrets, Rome*, (which generates royalties for the Academy's Fellowship Fund), he leads the way in inventing a unique way to support the institution. Bob's and Danny's efforts inaugurate a new phase, when we will reach out to all members of the family and ask that you help us reach several goals:

- *Make the institution known to anyone who should someday win the Rome Prize.*
- *Volunteer to organize an event somewhere in the United States.*
- *Name the Academy as a beneficiary in your will.*
- *Name the Academy as a beneficiary for something you have created: a musical composition, a book, a print, etc.*

Thank you, Danny, for setting the pace!

**Daniel Castor FAAR'98 *The Hanky Map* (detail), 2003. Hey! Does that putti have a mobile phone?**

Image courtesy of Daniel Castor



**Elizabeth Gray Kogen Director of Development**

**MCKIM & MORGAN SOCIETY**

Fellows, Residents, Trustees, Library Readers and others who remember the Academy in their estate plans are members of the McKim & Morgan Society of the American Academy in Rome. Through bequests large and small, they join Academy Founders **Charles Follen McKim** and **J. P. Morgan** in helping to assure the future of the Academy.

In recent months we have lost a number of dear friends of the Academy. We are honored that many chose to make lasting gifts to the American Academy in Rome to help assure the Academy's future for generations of artists and scholars.

We are grateful, too, that a number of friends made gifts in memory of Trustees, Fellows, Residents, Visiting Artists and Scholars, and Library Readers.

We thank the individuals listed below whose bequests and memorial gifts have contributed to the Academy's endowment, to Fellowship Endowment, to the endowment of the Annual Fellows Concert, to the support of Library and more particularly to Library acquisitions, as well as to the on-going operations of the American Academy in Rome.

BEQUESTS:

- Linda Bettman**
- John F. Callahan**
- Mason Hammond RAAR'52**
- Andrew Heiskell**
- Kent Kennan FAAR'39**
- Patricia H. Labalme**
- Allison Laskey**
- Elizabeth Pollard in memory of**
- Sidney Waugh FAAR'32**
- Laura Parsons Pratt**

GIFTS IN MEMORY OF:

- John F. Callahan**
- John H. D'Arms RAAR'72, '82**
- Andrew Heiskell**
- Patricia H. Labalme**
- Allison Laskey**
- Emeline Hill Richardson FAAR'50, RAAR'79**
- Stuart Mertz FAAR'40**

For information on the McKim & Morgan Society, or on establishing or contributing to a memorial gift fund, please contact Elizabeth Gray Kogen at [e.g.kogen@aarome.org](mailto:e.g.kogen@aarome.org).

**FORM OF BEQUEST**

FOR THOSE TO WHOM THE ACADEMY HAS BEEN IMPORTANT, WHO WISH TO MAKE A BEQUEST, THE FOLLOWING LANGUAGE IS SUGGESTED:

"I GIVE (THE SUM OF \_\_\_\_\_ DOLLARS OR EUROS), (ALL OR \_\_\_\_\_ PERCENT OF THE RESIDUARY OF MY ESTATE), TO THE AMERICAN ACADEMY IN ROME, 7 EAST 60 STREET, NEW YORK, NEW YORK, 10022-1001, FOR (ITS GENERAL PURPOSES) OR (THE LIBRARY, FELLOWSHIP FUND, SUSTAINABILITY OF THE BUILDINGS AND GARDENS, ETC.)

THE BEQUEST MAY BE FUNDED WITH CASH, BONDS OR MARKETABLE SECURITIES. THE ACADEMY IS A NOT-FOR-PROFIT, TAX-EXEMPT ENTITY 501 (C)(3) CONTRIBUTIONS ARE TAX-DEDUCTIBLE. FOR MORE INFORMATION, PLEASE CONTACT [E.G.KOGEN@AAROME.ORG](mailto:E.G.KOGEN@AAROME.ORG) OR 212-751-7200 X 27

# From the AAR Director, Rome

Lester K. Little RAAR'96

After several years of gestation there has flowered this spring in Rome an imposing volume of over 650 pages entitled *Ville e giardini italiani: I disegni di architetti e paesaggisti dell'American Academy* by **Vincenzo Cazzato**. This publication evokes pride, gratitude, and confident enthusiasm: pride in the achievements of several generations of Fellows, gratitude to the author for reconstructing a major part of the Academy's historical memory, and confident enthusiasm for the future of landscape architecture at the American Academy in Rome as well as in both Italy and the United States.

More than seventy-five persons have held fellowships in landscape architecture during the Academy's one hundred and ten years. Those from the time before World War II were able to stay in Rome for two or even three years. Two-year stays remained standard after the war until the 1980s, when they were shortened to one year and even to six months. The significance of the length of tenure is clear when we read of those from the early decades who were influential in making the first measured drawings of and in planning restoration projects for some of Italy's most famous historic gardens. Similarly, the fact that a few Fellows produced over sixty of the designs put on display

at the exhibition on the Italian garden held in Florence in 1931 demonstrates that longer-term fellowships permitted recipients to become deeply integrated into their respective professional fields in Italy. But the pride of the Academy in its Fellows is not limited to their accomplishments in Italy, for it surely extends to the influential role they subsequently played back home in improving the quality of life with their gardens, parks, parkways, fountains, public monuments, greenbelts, and the like.

To gather all this information together, to present it to others in a manageable and agreeable form, and to assemble a few co-workers to provide contributions on detailed aspects of this general subject has been an immensely time-consuming, labor-intensive task. It has also been priceless, for to have paid the author a proper hourly wage for the amount of time he has worked on this project for more than a decade would violate all economic logic. *Mais le coeur a ses raisons que l'économie ne connaît pas* - the author's interest can only be understood as a combination of professional curiosity and affection. Thus the Academy is the beneficiary of an extraordinary, all-out effort by a faithful Italian friend that documents the history of one of its most illustrious fields. We are all profoundly grateful to

**Richard Murdock FAAR'33 Villa Falconieri at Frascati, 1931.** Image courtesy of the AAR Photographic Archive, Rome



Vincenzo Cazzato. We are also grateful to the Italian Ministry of Cultural Patrimony and Activities for bearing the considerable costs of publication, a demonstration not only of respect for and appreciation of the Academy's cultural contributions but also of a serious commitment to the inclusion of the art of landscape design in the very definition of the nation's cultural heritage.

Although the completion of this project took the author far more time than he originally hoped or planned, its appearance in print at this moment is timely. Had it appeared twenty or even a bit over ten years ago, it would have arrived at an Academy with numerous code violations in its gravely run-down buildings and in a setting where an alarming proportion of the trees and plants was diseased. All that had changed by 2002 when the determination and skill of the Academy's stewards brought to completion a costly decade of rescue and restoration of all the Academy's grounds and buildings. There is no discordance now between the Academy's commitment to landscape architecture and its stewardship of its own property.

This book's appearance now is timely also because of significant developments in the United States. The oldest

federal historic preservation program dates back to 1933, year of the Historic American Buildings Survey, which has done so much to document and preserve America's architectural heritage. In 1969 the Historical American Engineering Record was established to document structures of technological and engineering significance. And at last in 2000, a companion program called the Historic American Landscapes Survey was established, although readers should not be surprised to learn that it has yet to receive any federal funding. Work has begun nonetheless under the joint auspices of the National Park Service, the American Society of Landscape Architects, and the Library of Congress. And the work in question: painstaking documentation through archival research, the study of plans, drawings, and photographs, and the making of measured drawings, is dramatically prefigured in the efforts of the Academy's historically sensitive Fellows in landscape architecture captured for posterity in this volume.

\*For telling me of these three surveys, I am grateful to Charles A. Birnbaum, Coordinator of the Historic Landscape Initiative for the National Park Service and currently a Kress Foundation Rome Prize Fellow in Historic Preservation and Conservation.



# Gardens on our Minds

Dana Prescott, Andrew Heiskell Arts Director

Ingrid Rowland FAAR'82, RAAR'00, Andrew W. Mellon Professor in the Humanities



*The Triangle Garden, 1929*

Photo courtesy of the American Academy in Rome Archive

The ancient Romans believed that agriculture was the noblest pursuit for a citizen to undertake, for it taught patience, industry, harmony with the seasons, and uncompromising honesty.

For the most part, although we are surrounded by green on the Gianicolo, our garden is only metaphorical. We till the soil, beckon the rain gods, scatter the seeds, and cross our fingers. With luck, good things grow, and this year we have been lucky indeed.

The Triangle Garden is where it's happening this year. Moms with coffee mugs in hand push wee ones on the swings while dads admonish kids with sticks. Dissertations are discussed, research leads exchanged, and favorite

Trastevere haunts described. Passers-by witness long conversations, belly laughs, occasional tears, Frisbees flying, swings swinging. The '5B' crowd has made a wonderful mark on Academy daily life. It is one of the great joys of this year at the Academy to have such a remarkable troop of kids around and we love watching them grow.

And all the credit for that, of course, belongs to their parents. These Fellows have re-created another garden model...a true 'peaceable kingdom' where what **Christopher Johns FAAR'84, RAAR'04** refers to as 'the Culture of Complaint' is diminished by an overwhelming sense of well-being.

Long hours are logged in studios and studies, record use



of the vans for excursions into the countryside are noted, and long lists of requests for permessi dutifully pursued by **Giusi di Santantonio, Anne Coulson, and Lexi Eberspacher**. These are all signs by which we measure our bumper crops.

The garden analogy goes on: crosspollination is a good way to describe the activities of our 'Relics Group' - an informal gathering of Fellows and Residents devoted to the tangible traces of cult heroes and Christian saints to be found around the Eternal City. The garden path towards the back gate now leads to the new quarters of the Archeology Laboratory where Archeology Supervisor **Archer Martin** and Archeology Laboratory Assistant **Eric de Sena** have created a truly elegant space for the Academy's own investigations into relics of the past.

The presence of Resident **Nancy Goslee Power** has set us all to California dreaming and gardens, gardens, gardens. She herself is a powerhouse of 'cultivating' friendships, dinner conversation, field trips, explorations, and studio visits.

And we did visit gardens closer to home: in addition to our own Bass Gardens, we visited magical Ninfa on our southern tour, La Foce in the driving rain on our Tuscany trip. Van trips to Bomarzo, Caprarola, Villa Lante, and Frascati punctuated the academic year.

So, in imagining your Mellon Professor and Arts Director at work, picture us with shovels and seeds in hand, enjoying immensely the rich varieties of Fellows and families planted briefly here in our midst.

**Georgina Masson *Hell's Mouth, Bomarzo* c.1955**

Image courtesy of the AAR Photographic Archive, Rome



## Owl Cry over Rome

**Kathleen Spivack Visiting Artist'03**

From the clotted dark of the garden's  
ink-coagulating night, an owl called,  
surprising the outspread town.  
Its feathery throat- flutter  
vibrated, air- parting,

and made a sound like the word "*forget,*"  
calling me to the window,  
then on to the terrace, counting-  
Did this mean someone would die?  
And who? And when?

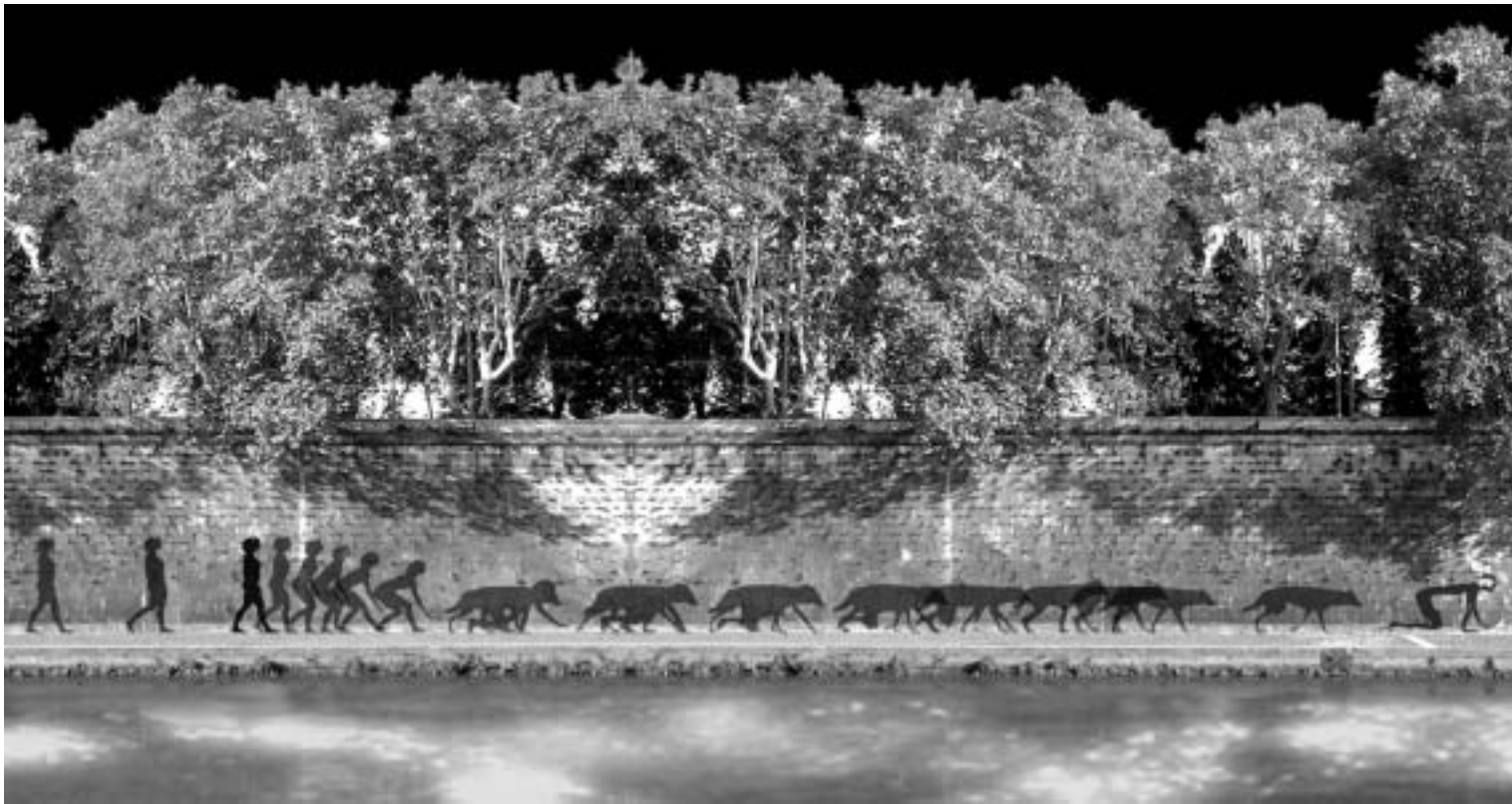
Evening closed again, damp. gravid,  
shielding its thousands of mysteries,  
paused until the longed-for cry returned,  
ululation: (women's mourning, women's joy),  
seven times reverberating  
over the seven hills of Rome.

Then the owl, its ambiguous  
promise of "*maybe,*"  
continued calling from further away  
too palely etched to be fully heard  
by sleepers held in houses,  
futile restlessness.

"*Forget, forget,*" it juddered,  
becoming fainter:--  
or was it "*Remember?*"

# TEVERETERNO and the Piazza Tevere

Kristin Jones FAAR'94



Kristin Jones FAAR'94 *She-Shadows / Lumin-Essence*, 2004. Image courtesy of Kristin Jones

## *A project to revitalize the Tiber River*

A Roman theater is waiting to be discovered: The section of the Tiber River between Ponte Sisto and Ponte Mazzini is the only perfectly straight section of the Tiber, and surprisingly, is equal in dimension to the ancient Circus Maximus. TEVERETERNO, a river festival, will claim this site to present events inspired by the river and the mythology of the city of Rome. International teams of multidisciplinary artists, composers, writers, filmmakers, animators, and visual artists, as well as scientists and engineers, are collaborating on the production. Ultimately the goal is to establish a permanent river piazza where contemporary arts can flourish within the context of Rome's ancient history.

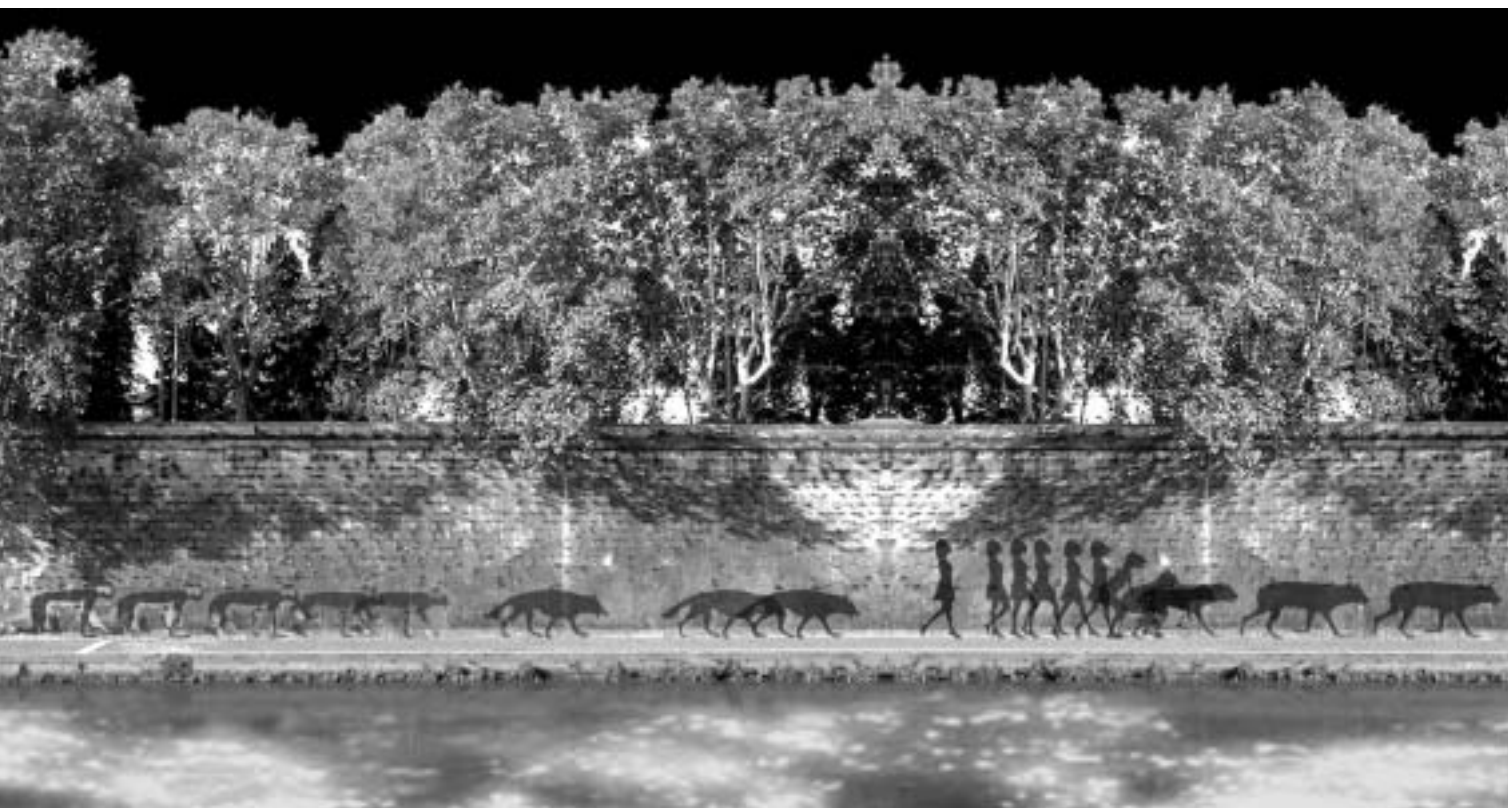
The subject is water and the role of nature in the urban environment. The Tiber River influenced the location, formation, and evolution of the city of Rome, marking the city's history again and again by devastating floods. The desire to control the rise and fall of these waters

resulted in the construction of massive high embankments that alienate the city from its very origins. For more than a century, the river has flowed isolated and apart from the city. "It may be abandoned, stripped of its glory, but the Tiber is still the thread that binds Rome to its source." (Michael Griffin, *The Mighty Organ*, October 2002).

## *The Festival*

TEVERETERNO is a fusion of art and technology composed of three parts, each embodying elements of the river. The installation can be experienced from the sidewalks and bridges above, and from the walkways below, along the riverbanks.

The most dramatic element of the three, visible day and night, is Lumin-Essence; a serpentine constellation of light physically animated by the river's current, revealing the invisible energy of the river. At the same time, the sounds of water, of music, and of spoke narratives will



travel in synchrony with the river's current, a succession of Sonic Waves. After dark, a parade of transforming shadows (She-Shadows) will circulate around the high stone walls, a metamorphosis inspired by the mythological she-wolf that symbolizes the beginning of Roman civilization.

*The Piazza Tevere and The City of Rome*

In 1983, while on a Fulbright Fellowship to Rome, TEVERETERNO founder Kristin Jones, a New York / Rome based artist, was struck by a section of the Tiber River that she describes as "grand, with a sense of majesty and neglect." A decade later, as a Rome Prize winner, Jones envisioned a place - the Piazza Tevere - where contemporary artists of all disciplines could collaborate on staging spectacular events to draw Romans and visitors back to the Tiber. Jones returned to Rome in 2001 as a Senoir Fulbright Fellow to work together with the City to actively plan and produce her vision, which is based on the belief that art can be a vehicle for urban renewal.

In July 2003, Jones presented her plan to the Mayor of Rome, Walter Veltroni, who confidently offered the City's support in realizing this shared vision, and confirmed that the success of the project is contingent upon international financial backing. Mayor Veltroni is a strong advocate for the revival of the Tiber River, and he is actively concerned with water issues in the world. The new Master Plan for Rome calls for the reintegration of the river into the life of the city. The most recent update for the Master Plan now incorporates the Piazza Tevere as the cornerstone for the revival of the river. This achievement, combined with enthusiastic support from a broad base of believers, makes the Piazza Tevere and Tevereterno inevitable.

**Kristin Jones FAAR'94**, Artistic Director  
*TEVERETERNO is a special project of The Kitchen in New York City and Studio Associato Manta in Rome.*  
For more information, contact Kristin Jones:  
info@tevereterno.it www.tevereterno.it

# Recent Events



DJ Mason Bates spins in the new year.

Photo by Michael Howerton

## Capodanno 2004, Rome

The first New Year's Eve party sponsored by the Society of Fellows took place in the Academy's crypto-por-ticus on December 31, 2003 and then moved up to the roof terrace to watch the fireworks over the city of Rome on January 1, 2004. The event was organized by current Fellows **Mason Bates** and **J. Yolande Daniels**, with setup help by **Mary Doyno**, **Michael Howerton**, **Roger Freitas**, and **Susan Yelavich**.



TANTI AARUGURI! Visiting Artist Bradley Wester puts the moves on the dance floor.

Photo by Michael Howerton

## College Art Association, Seattle WA

The Society of Fellows and the American Academy in Rome held a reception on February 19, 2004 at the William Traver Gallery in Seattle on the occasion of the annual conference of the College Art Association. It was attended by over 75 persons, including Fellows, other friends, **Dana Prescott**, Andrew Heiskell Arts Director and **Ingrid Rowland FAAR'82, RAAR'00** Andrew W. Mellon Professor in the Humanities.

## Archaeological Institute of America, San Francisco CA

The Society of Fellows and the American Academy in Rome held a reception on January 4, 2004 at Hargreaves Associates, the office of Trustee **Mary Margaret Jones FAAR'98**, in San Francisco on the occasion of the annual meeting of the Archaeological Institute of America and the American Philological Association. There was a great turnout, including a number of non-archeology types and friends of the AAR, including past Director **Jim Melchert**, **Joanne Spurza FAAR'89**, **Myles McDonald FAAR'98** and Trustee **C. Brian Rose FAAR'92**.

## 2003 Returning Fellows Party, New York NY

The Society of Fellows organized a party for the 2003 Returning Fellows in New York City. It took place on September 25, 2003 at the Knitting Factory, in conjunction with a performance by The Pittsburgh Collective with **David Sanford FAAR'03**.



CAA RECEPTION, SEATTLE. Ingrid Rowland FAAR'82, RAAR'00, far right, joins Fellows and Friends at the reception.

Photo by Grace Meils



RETURNING FELLOWS' PARTY. Pat Oleszko FAAR'99, RAAR'03, center with Violin Hat, toasts friends at the Knitting Factory.

Photo by Pamela Keech





AAR BENEFIT DINNER. Trustee Michael C. J. Putnam FAAR'64, RAAR'76 and Fran Leibowitz join in the standing ovation for Michael Graves FAAR'62, RAAR'78



AAR BENEFIT DINNER. Trustee David Childs presents the Trustee Award.

Photos this page by Mary Hilliard ©2004

### American Academy in Rome Annual Gala Dinner, New York

The American Academy in Rome held its Annual Gala Dinner on March 30, 2004 in New York City. The theme of the evening was *A Tribute Dinner to Design and the Decorative Arts Honoring The Metropolitan Museum of Art, Department of European Sculpture and Decorative Arts, Tiffany & Co. and Michael Graves*. A highlight of the evening was Trustee **David Childs** presenting **Michael Graves FAAR'62, RAAR'78** with the Academy's Trustee Award, which Janus-like has two faces. One face is a citation from the Trustees,

and the other is a soft ground etching by **Chuck Close RAAR'96**. Entitled "Lyle, 2000" it is a portrait of **Lyle Ashton Harris FAAR'01**. President **Adele Chatfield-Taylor FAAR'84** announced that proceeds of the evening had begun the endowment of the Michael Graves Rome Prize Fellowship in Design. Fundraising is continuing to reach the \$1,000,000 goal. To help complete the endowment, simply designate your gift to the Academy to the Michael Graves Rome Prize

## SOCIETY OF FELLOWS AMERICAN ACADEMY IN ROME



### The New Society of Fellows Website

Complementary to the Academy's website but designed specifically for SOF members, the new site can be found at [www.sof-aarome.org](http://www.sof-aarome.org). Among the features already online are news of past and future events, recent issues of **SOF NEWS** (in full color!) and information about the organization: its mission, history, and listings of the SOF Council Members and Representatives. In the coming months, a directory of Rome Prize Fellows and copies of the annual exhibition catalogue will be added. In the future, transcripts of the SOF's Oral History interviews and recordings of

musical performances may also be found online. An "SOF Forum" will allow members to post news and announcements. The site, organized by **John Marciari FAAR'98**, **Jim Bodnar FAAR'80**, and **Kim Ackert FAAR'97**, was designed by Kurt Lane Ross, who also continues to serve as the site's administrator. To facilitate future electronic communication, members of the SOF are strongly encouraged to provide their email addresses when returning dues cards, or by sending an email to [info@sof-aarome.org](mailto:info@sof-aarome.org). Suggestions and comments about the site can also be sent to this address.

# Rome Prize Winners 2004-2005

## ANCIENT STUDIES

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

**Jennifer Ledig Heuser**

*Department of History of Art and Architecture,  
Harvard University  
Cambridge, MA*

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

**Maura K. Lafferty**

*Assistant Professor of Classics, Department of Classics,  
University of North Carolina at Chapel Hill  
Hillsborough, NC*

Arthur Ross Pre-Doctoral Rome Prize Fellowship

**Rebecca M. Molholt**

*The Department of Art History and Archaeology,  
Columbia University  
New York, NY*

Samuel H. Kress Foundation / Frank Brown / Helen M. Woodruff Fellowship of the Archaeological Institute of America Pre-Doctoral Rome Prize Fellowship  
(year one of a two-year fellowship)

**David Petrain**

*Department of the Classics, Harvard University  
Cambridge, MA*

Andrew Heiskell Post-Doctoral Rome Prize Fellowship

**Celia E. Schultz**

*Assistant Professor of Classics, Yale University  
Hamden, CT*

Samuel H. Kress Foundation/Irene Rosenzweig Pre-Doctoral Rome Prize Fellowship  
(year two of a two-year fellowship)

**Emma Scioli**

*Department of Classics, University of California, Los Angeles  
Los Angeles, CA*

## ARCHITECTURE

Founders Rome Prize Fellowship

**John Hartmann**

*Partner, Freecell Architecture; Adjunct Professor, New Jersey  
Institute of Technology  
Brooklyn, NY*

Mercedes T. Bass Rome Prize Fellowship

**Michael A. Herrman**

*Architect, Ateliers Jean Nouvel  
Paris, France*

## DESIGN

Arnold W. Brunner Rome Prize Fellowship

**Peter Lynch**

*Architect-in-Residence and Head, Architecture Department,  
Cranbrook Academy of Art  
Bloomfield Hills, MI*

Cynthia Hazen Polsky and Leon Polsky Rome Prize Fellowship

**Allan Wexler**

*Associate Adjunct Professor, School of Architecture, Pratt Institute  
Brooklyn, NY*

## HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize Fellowship

**J. William Shank**

*Fine Art Conservator  
San Francisco, CA*

National Endowment for the Arts Rome Prize Fellowship

**Tony Sigel**

*Conservator of Objects and Sculpture, Straus Center for  
Conservation, Harvard University Art Museums  
Somerville, MA*

## LANDSCAPE ARCHITECTURE

Garden Club of America Rome Prize Fellowship

**Sarah Kuehl**

*Associate, Peter Walker and Partners  
San Francisco, CA*

Prince Charitable Trusts Rome Prize Fellowship

**Jon Piasecki**

*President, Golden Bough Landscape Architecture  
West Stockbridge, MA*

## LITERATURE

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

**Anthony Doerr**

*Hodder Fellow, Council of the Humanities, Princeton University  
Princeton, NJ*

# American Academy in Rome

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

**Lisa Williams**

*Assistant Professor of English, Centre College  
Lancaster, KY*

## MEDIEVAL STUDIES

Lily Auchincloss Pre-Doctoral Rome Prize Fellowship

**Michael Scott Cuthbert**

*Department of Music, Harvard University  
Cambridge, MA*

Phyllis G. Gordan Post-Doctoral Rome Prize Fellowship

**David Foote**

*Assistant Professor, Department of History,  
University of St. Thomas  
Starkville, MS*

## MODERN ITALIAN STUDIES

Donald and Maria Cox Pre-Doctoral Rome Prize Fellowship

**Sean S. Anderson**

*Department of Art History, University of California,  
Los Angeles  
Los Angeles, CA*

National Endowment for the Humanities Post-Doctoral Rome Prize Fellowship

**Noa Steimatsky**

*Assistant Professor of History of Art and Film Studies,  
Yale University  
New York, NY*

## MUSICAL COMPOSITION

Frederic A. Juilliard / Walter Damrosch Rome Prize Fellowship

**Steven Burke**

*Guest Professor, Sarah Lawrence College  
New York, NY*

Samuel Barber Rome Prize Fellowship

**Harold Meltzer**

*Composer  
New York, NY*

## RENAISSANCE AND EARLY MODERN STUDIES

National Endowment for the Humanities / Paul Mellon Post-Doctoral Rome Prize Fellowship

**Albert Russell Ascoli**

*Gladys Arata Terrill Distinguished Professor of Italian Studies,  
University of California, Berkeley  
Berkeley, CA*

Andrew W. Mellon Foundation Post-Doctoral Rome Prize Fellowship

**A. Katie Harris**

*Assistant Professor, Department of History, Georgia State  
University  
Atlanta, GA*

Marian and Andrew Heiskell / Samuel H. Kress Foundation Pre-Doctoral Rome Prize Fellowship (year one of a two-year fellowship)

**Janna Israel**

*Department of Architecture, History, Theory, and Criticism  
Section, Massachusetts Institute of Technology  
Cambridge, MA*

Samuel H. Kress Foundation Pre-Doctoral Rome Prize Fellowship

(year two of a two-year fellowship)

**Jessica Maier**

*Department of History and Archaeology, Columbia University  
New York, NY*

## VISUAL ARTS

Joseph H. Hazen Rome Prize Fellowship

**Lucky DeBellevue**

*Artist  
New York, NY*

Jules Guerin Rome Prize Fellowship

**Franco Mondini-Ruiz**

*Visual Artist  
New York, NY*

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

**Jackie Saccoccio**

*Visual Artist; Adjunct Faculty, Rhode Island School of Design  
New York, NY*

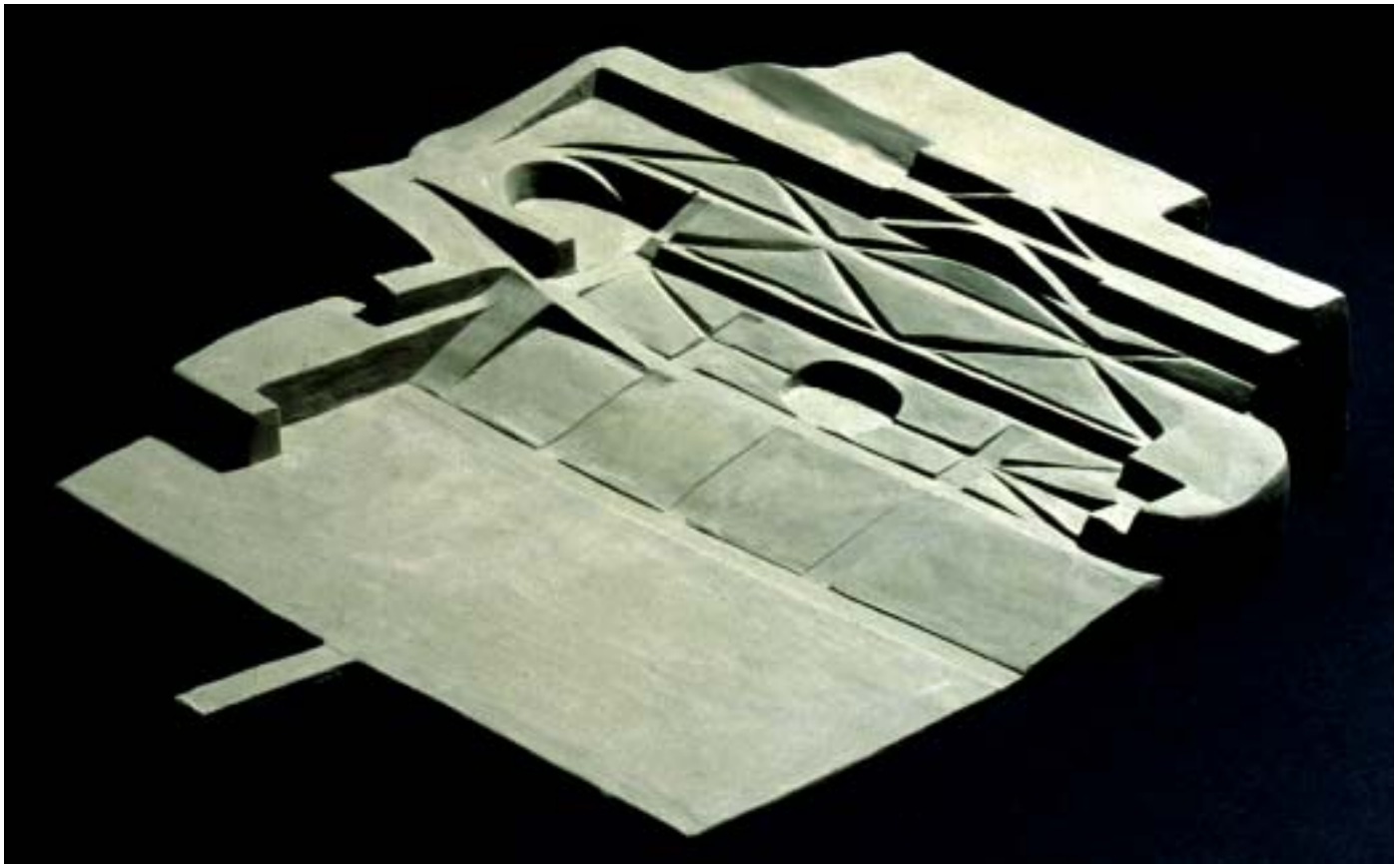
John Armstrong Chaloner Rome Prize Fellowship

**George Stoll**

*Artist  
Los Angeles, CA*

# The Villa D'Este in Tivoli

Mary Margaret Jones FAAR'98, with text by John Marciari FAAR'98



Mary Margaret Jones FAAR'98 *Villa D'Este Ground Topography, 1998* All images courtesy of Mary Margaret Jones

It is the most magnificent folly of the Renaissance. There had been gardens of its type built earlier in the sixteenth century, but not since antiquity - perhaps not since Hadrian had built his villa on the plain below the modern town of Tivoli - had anyone conceived of a garden on this scale. Renaissance scholars at first mistook Hadrian's villa for the ancient town of Tibur, an honest mistake given the bath complexes, libraries, barracks, theatres, and palace building there. Cardinal d'Este's villa was something else entirely. It had no baths or barracks, and even the palace was, by Renaissance standards, a somewhat humble affair, an old Franciscan monastery retrofitted with modern frescoes and a loggia or two - a poor thing when compared to the Farnese fortress at Caprarola. Este's garden, though, was a place of wonders. Acres of fishponds and fountains, a miniature Rome, a great cascade, water chains and watery sculptures of a unicorn, a dragon, an owl, and of Venus... all functionless folly, designed mainly to satisfy the vanity of their cardinal-patron and to impress his magnificence on visitors from Rome. These were the lessons learned

from Hadrian.

The garden's designer, the artist-architect-antiquarian Pirro Ligorio learned much more from Hadrian's villa than the simple lessons of status and scale. He surely had a hand in cultivating the Cardinal's nostalgia for Roman antiquity, not least of all through the excavations he directed, which supplied the new villa with statues from the old. More importantly, Ligorio understood the practical aspects of Roman building in a way few others had done. New aqueducts, styled on the ancient, brought the water that made the garden possible. The greatest achievement at the villa, though, was the one that only few writers have described: the slope dropping evenly from the palace façade down to the original entrance gate. There was a hillside here before, but using a set of foundations based on the ancient crypto-portici studied at the Villa of Hadrian and at the so-called Villa of Maecenas, Ligorio was able to build an even slope, which he then reorganized into the series of water channels and garden rooms that are the most familiar part of the garden. For a glimpse of Ligorio's crypto-porticus-



inspired foundations, one of the more impressive unacknowledged feats of Renaissance engineering, visitors to the garden might have a look over the wall at the southwestern edge of the garden. Water jets and marble fountains notwithstanding, it is the arrangement of slope and space that have been the garden's greatest legacy to landscape architects.

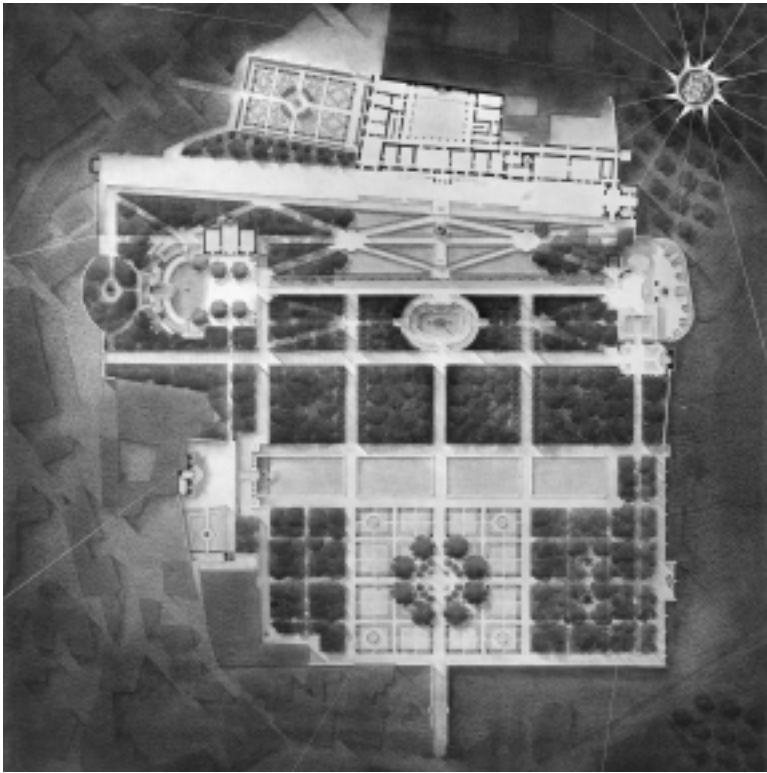
Once built, the theme of the garden was metamorphosis: from the urban into the rustic world, from the ordinary into the fantastic. It is not a natural world, but rather, the highly artificial nature of mannerism, in which plants and water become building blocks while the stone walls and sculpture are treated to look like the accidents of nature. One of the central axes of the garden spelled out the message in the Terrace of the 100 Fountains, each with a relief scene from Ovid's *Metamorphoses* (most sadly gone today). Everything is transformed in this program, not only in the allusive stories from antiquity, but also in the very real evolution that happens each summer as moss and ferns efface those sculpted scenes. Fleurs-de-lis, one of the Este heraldic devices (*impres*), sit atop the reliefs. They were placed there, of course, as a reminder to visitors of the patron who made such a dreamland possible, but today, it is tempting to read the moss-covered and crumbling emblems less as a symbol of Este power than as a reminder that Este never did fulfill his ambition to reach the papal throne. *Sic transit gloria mundi...* except that the Cardinal instead spent the last decades of his life as governor of Tivoli and created the garden that is his lasting monument.



Mary Margaret Jones FAAR'98 *Villa D'Este Ramp Series*, 1998



# The Villa D'Este in Tivoli



Michael Rapuano FAAR'30 *Villa D'Este Plan and Sections, 1930*

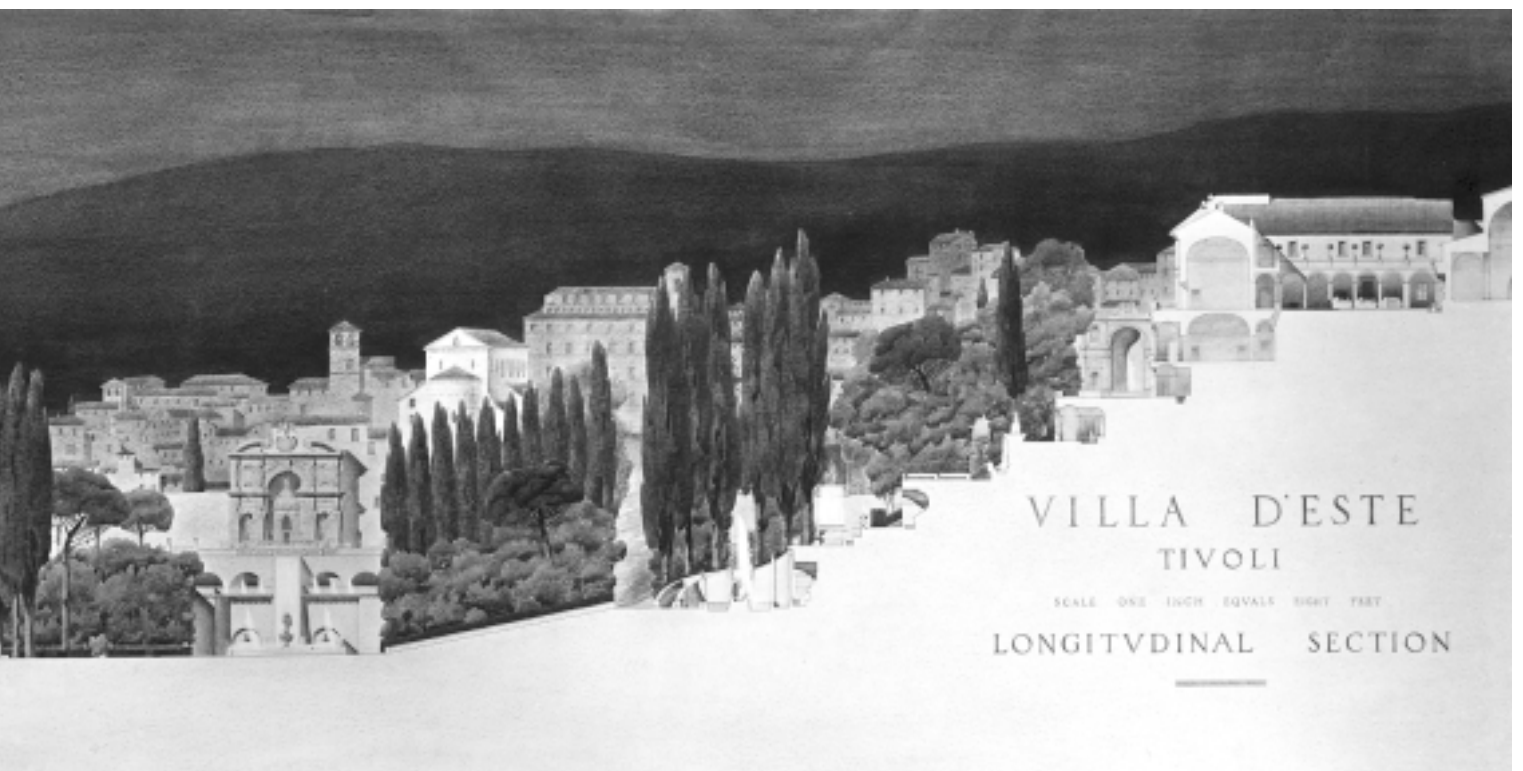
Images courtesy of the American Academy in Rome Archive



Georgina Masson *Terrace of the Hundred Fountains, Villa D'Este, c.1955*

Images courtesy of the AAR Photographic Archive, Rome

# From the Archives



# Niké

Robert Bagg FAAR'59

*for Richard Wilbur*

We poets were assigned the old potters' shed,  
its kiln and dislocated wheel nearby,  
built on the slope below the Aurelian  
Wall that swells up from seething Roman earth  
like a Pacific roller cresting overhead  
- a perfect wave to catch, if you can ride  
that buried power surging underfoot.

Out its south windows stretched the backyard farm -  
ten walled-in acres of working Campagna.  
free-ranging hens skittered about, women  
picked blue-green artichokes into aprons,  
a goat's vibrato rasped and rasped and raaaasped.

Cool morning winds bending the tulip beds  
brimmed over us, setting our hands to work,

When nothing much was happening on pages  
littering our worktable, we would feed  
the woodstove wretched balled-up early drafts  
better off smoke than fodder for scholars.

Time to quit writing when the noon cannon  
boomed over Rome from Garibaldi's statue.  
Afternoons we trooped down to the Tiber;  
our scholar-guides ticked off on either hand  
snake-throttled bell-towers of the late Baroque,  
or probed the Palatine with a miner's cap  
to spotlight, in a 2nd-century school,  
graffiti mocking Gaius for his faith.  
At night, Fellini and Frascati binges.

Fired by such trips we hiked back to write late,  
through artichokes whitening in the moonlight.

Every writer left something odd behind.  
letters from convicts to Ralph Ellison,  
Louis Simpson's unpublished dissertation  
on James Hogg, The Ettrick Shepherd,  
a photograph of Tony Hecht's young wife  
Stunning herself on what looked like Capri.

Pinned to the back wall for contemplation  
were single words, writ large in lithe Italic  
script. Some I recognized as nouns vital  
to Richard Wilbur's Roman fountain poems:

a Greek word, **Arête**; a Latin one,  
**reticulum**; then **laundry** and **angel**.

That wall of opportunity beckoned:  
Don't hide your most audacious words - flaunt them!  
Rescue them from Roget. Get them ready  
to rise to your occasions. Poems are made  
not just from serendipitous *mots justes*  
but from words groomed until their big chance comes.

One word of Wilbur's never got the call.  
At least I never found it in his poems.  
**Niké**: a goddess once, but now a shoe -  
an airborne winner riding roughshod.

Wilbur left it, a tuft of flowers spared  
for those who work this meadow after him.

But I worked far away from Frost's meadow  
where scythes pair off - and you work together,  
Buddy, whether you work together or apart.

Though tempted I let Wilbur's Niké be.

Whatever Roman fact he made a poem  
soars in its place, even his railway station's  
Jordanesque swoosh of roofline hangs there still -  
beyond the faked-out past, beyond my reach.

Poets compete for fame. Is this our worst  
infirmity? Or just our union card?

*I'll scavenge Rome for transient artifacts  
too fleeting for Wilbur or never etched  
by Piranesi; I'll go easy on fountains  
in favor of totaled Vespas and time bombs.*

What seemed a small refusal now seems huge.  
I should have put those Nikes on and run.

Thirty-seven years later I just do it.  
The farm is gone; American grass, green as  
a fairway, soothes the Fellows dealing frisbees.  
Our boarded studio stores beat-up chairs.

**Niké** is still pinned to the burlap wall  
in Wilbur's hand, breathing inside her ink  
cocoon, impatiently growing wings.

*Rome, 1959-1996*





**Lawn at the Villa Aurelia, 1911**

Photo courtesy of the American Academy in Rome Archive

## **The Restoration 191-2002**

*In 11 years, on 11 acres, the American Academy has planted:*

10 cypress trees;  
 10 stone pines;  
 15 ilex trees (evergreen oaks);  
 5 linden trees (tilia);  
 20 fruit trees (apples, cherries, plums, apricots);  
 12 olive trees;  
 15 magnolias, mimosas, and cedars;  
 45 citrus trees;  
 8000+ bulbs;  
 300+ rosemary bushes;  
 200+ lavender bushes;  
 100 star jasmine plants;

50+ roses, both climbing and shrub;  
 3 dozen oleanders;  
 200+ boxwood and bay laurel plants to refill hedges.

7.5 acres of lawns were rejuvenated / improved;  
 8 acres were covered with sprinkling systems.

Added several tons of gravel.

Built / repaired several miles of paths, fences, edges, and retaining walls.

Built 4 fountains: Bass Fountain, Rill in Hortus, Bee Fountain, and Millicent Fountain.

# Recent Books by Academy Authors

Compiled by Christina Huemer, Drue Heinz Librarian



Milton Elting Hebald FAAR'59 *Garden at Lago Bracciano*

Photo by Milton Elting Hebald

*This list of recent books (1999-2004) by or about Academy Fellows and Residents updates the one published in SOF News in Spring 2003. It is based on gifts to the Academy Library.*

**Arvio, Sarah, FAAR'04.** *Visits from the seventh: poems.* New York: Alfred A. Knopf, 2002.

**Bambach, Carmen C., FAAR'94,** ed. *Leonardo da Vinci, master draftsman.* New York: Metropolitan Museum of Art; New Haven and London: Yale University Press, 2003.

**Brilliant, Richard, FAAR'62.** *Un americano a Roma: riflessioni sull'arte romana.* Roma: Di Renzo, 2000.

----- *My Laocoon: alternative claims in the interpretation of art works.* Berkeley: University of California Press, 2000.

**Canier, Caren, FAAR'78.** *Caren Canier.* Exhibition and catalogue by Katherine French. Boston: Boston University, Sherman Gallery, 2002.

**Clarvoe, Jennifer, FAAR'03.** *Invisible tender.*

New York: Fordham University Press, 2000.  
**Champlin, Edward, RAAR'94.** *Nero.* Cambridge, Mass.: Belknap Press of Harvard University Press, 2003.

**Corbeill, Anthony, FAAR'95.** *Nature embodied: gesture in ancient Rome.* Princeton and Oxford: Princeton University Press, 2004.

**Courtright, Nicola, FAAR'83.** *The papacy and the art of reform in sixteenth-century Rome: Gregory XIII's Tower of the Winds in the Vatican.* Cambridge: Cambridge University Press, 2003 (Monuments of Papal Rome).

**D'Arms, John H., RAAR'72, '84.** *Romans on the Bay of Naples and other essays on Roman Campania.* Edited by Fausto Zevi. Bari: Edipuglia, 2003 (Pragmateiai, 9). Originally published in 1970; this edition includes additional articles by John D'Arms.

**Downey, Susan B., FAAR'65.** *Terracotta figurines and plaques from Dura-Europos.* Ann Arbor: University of Michigan Press, 2003.

**Gonzalez, Maria Elena, FAAR'04.** *UN Real Estates,* edited by Leslie Luebbers. New

York: Distributed Art Publishers, 2003. Catalog of an exhibition organized by Art in General (New York), the Art Museum of the University of Memphis, and DiverseWorks Artspace, Houston.

**Hall, Doug, FAAR'96.** *Doug Hall: infinite spaces.* New Orleans: Newcomb Art Gallery, Tulane University, 2003. Catalog of an exhibition, 23 August-28 September 2003.

**Hankins, James, FAAR'82.** *Humanism and Platonism in the Italian Renaissance. I, Humanism.* Roma: Edizioni di storia e letteratura, 2003 (Storia e letteratura, 215).

**Harris, William V., RAAR'79, '83.** *Restraining rage: the ideology of anger control in classical antiquity.* Cambridge, Mass.: Harvard University Press, 2001.

**Helfand, Margaret, FAAR'03.** *Margaret Helfand Architects: essential architecture.* New York: The Monacelli Press, 1999.

**Jacobs, Allan B., FAAR'86, RAAR'96.** Elizabeth McDonald, and Yodan Rofé. *The boulevard book: history, evolution, design of multiway boulevards.* Cambridge, Mass., and London: MIT Press, 2002.

**Jarrard, Alice, FAAR'89.** *Architecture as performance in seventeenth-century Europe: court ritual in Modena, Rome, and Paris.* Cambridge: Cambridge University Press, 2003.

**Kelly, Samantha, FAAR'97.** *The new Solomon: Robert of Naples (1309-1343) and fourteenth-century kingship.* Leiden; Boston: Brill, 2003 (The Medieval Mediterranean, 48).

**Kessler, Herbert, FAAR'85,** and Johanna Zacharias. *Rome 1300: on the path of the pilgrim.* New Haven and London: Yale University Press, 2000.

**Kozloff, Joyce, FAAR'00.** *Boys' art.* New York: Distributed Art Publishers, 2003.

**Mayernik, David, FAAR'89.** *Timeless cities: an architect's reflections on Renaissance Italy.* Boulder: Westview Press, 2003.

**McPhee, Sarah, FAAR'92.** *Bernini and the bell towers: architecture and politics at the Vatican.* New Haven and London: Yale University Press, 2002.

**Mosca, Annapaola, FAAR'92.** *Ager Benacensis: carta archeologica di Riva del Garda e di Arco* (IGM 35 I NE-I SE). Trento: Dipartimento di scienze filologiche e storiche, 2003 (Labirinti, 63).

**Musto, Ronald G., FAAR'79.** *Apocalypse in Rome: Cola di Rienzo and the politics of the New Age.* Berkeley, Los Angeles, London: University of California Press, 2003.

**Newman, John, FAAR'04.** *Homespun.* New York: Lintel & Nusser; Friedrichshafen: Verlag Robert Gessler, c2001. Catalog of an exhibition held at Von Lintel & Nusser, New York, N.Y., Apr. 20-May 26, 2001.

**Parker, Holt N., FAAR'96.** *Olympia Morata: the complete writings of an Italian heretic.* Chicago and London: University of Chicago Press, 2003.

**Reinhold, Meyer, FAAR'35.** *Studies in classical history and society.* Oxford and New York: Oxford University Press, 2002 (American classical studies, 45).

**Russi, Angelo, FAAR'74,** ed. *Attualità dell'antico: lezioni di metodo storico,* di Silvio Accame. Tivoli: Tored, 2003.

**Salzman, Michele Renee, FAAR'87.** *The making of a Christian aristocracy: social and religious change in the western Roman Empire.* Cambridge, Mass.: Harvard University Press, 2002.

**Selwood, Maureen, FAAR'03,** with images by Eileen Neylon Selwood. *Green is for privacy: a*

*book of devotional images.* [Rome: privately printed, 2003].

**Starn, Randolph, RAAR'02.** *Varieties of cultural history.* Goldbach: Keip, 2002 (Bibliotheca eruditorum, 34).

**Steiner, Frederick, FAAR'98.** *Human ecology: following nature's lead.* Washington, Covelo, London: Island Press, 2002.

**Uggeri, Giovanni, FAAR'65.** *Carta archeologica del territorio ferrarese* (F.° 76). Galatina (Lecce): Congedo, 2002 (Journal of ancient topography, suppl. 1).

**Vaccaro, Mary, FAAR'92.** *Parmigianino, the paintings.* Turin: Allemandi, 2002.

**Weiner, Joshua, FAAR'04.** *The world's room.* Chicago and London: University of Chicago Press, 2001 (Phoenix poets).

**Roman Views Revisited...1940.** Thank you to our ever-vigilant Drue Heinz Librarian, Christina Huemer, for correcting the date of this archive photograph that was printed in the Fall 2003 issue of the **SOF News**. She has identified some of the individuals in the photograph. Foreground: **Ambassador Haas** (in the striped trousers, leaning over his book). Background: **Lester Clarence Houck FAAR'39**; **Colonel De Daehn**, Assistant Librarian; **George Kenneth Boyce FAAR'35**, Librarian; **Frances C. Blank FAAR'40**.

Photo courtesy of the American Academy in Rome Archive



## Library and Photographic Archive Hours for Summer 2004

The Library and Photographic Archive will be closed to outside readers from August 2 to September 17, 2004. Fellows and other members of the Academy community may use the Library until August 13. The Library and Photographic Archive will also be closed on June 2 (Festa della Repubblica).

The Library will issue no new readers' cards after May 14, 2004. 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](mailto:library@aarome.org).



# Awards and Publications

Edited by Joanne Spurza FAAR'89

## F A A R ' 3 0 s

The pioneering work *Etruscan and Republican Roman Mouldings* (MAAR 28, 1965) by the late **Lucy T. Shoe Meritt FAAR'37, '50** has been re-issued by the University of Texas Press (2002). The reissue was updated with a new preface and two new chapters, one by Merritt on "The Study of Architectural Mouldings," and one by **Ingrid Edlund-Berry FAAR'84** on "New Discoveries and Interpretations from 1965 to the Present."

## F A A R ' 6 0 s

**James Packer FAAR'64** sends word of his recent article published in the *Journal of Roman Archaeology* 16 (2003), "TEMPLUM DIVI TRAIANI PARTHICI ET PLOTINAE: a debate with R. Meneghini."

**Charles O. Perry FAAR'66, RAAR'71** has won a private competition for a large sculpture for Oklahoma City.

*The Danteum* by **Thomas L. Schumacher FAAR'69, RAAR'91** has been re-issued by Princeton Architectural Press (January 2004).

## F A A R ' 7 0 s

**Jon Michael Schwarting FAAR'70** received a 2002 Archi Award from the Long Island Chapter of the American Institute of Architects for a residential project in New York City. This project, published in *Architectural Record*, October 2002, was shown in *Housing the City: Strategies for Multiple Dwelling in New York, 1830-2003*, an exhibition at the Architectural League (October 17, 2003 - December 10, 2003).

**Robert R. Dvorák FAAR'72** notes that the new *Time-Saver Standards for Urban Design* (McGraw-Hill 2003) features eight pages of his sketches and diagrams of Piazza di Spagna, made while he was a Fellow. Another sketch of his appears on the cover of this book.

## F A A R ' 8 0 s

A new book by **Thomas Gordon Smith FAAR'80,**



**Stephen Haus FAAR'79** *The Pines of Rome, Villa Doria Pamphili, 1978*

Photo by Stephen Haus

*Vitruvius on Architecture*, was published by Monacelli Press in November 2003.

In *Solos*, a new exhibition series at The Smithsonian's Cooper-Hewitt National Design Museum, the inaugural show in 2003 was *SmartWrap* - a pavilion designed by Kieran Timberlake Associates LLP (**Stephen Kieran FAAR'81** and **James Timberlake FAAR'83**). Their book, *Refabricating Architecture: How Manufacturing Methodologies are Poised to Transform Building Construction*, was published by McGraw-Hill in November 2003.

*Dancing with a Tiger: Poems 1941-1998* by Robert Friend, published in 2003 by Spuyten Duyvil Press, was edited by **Edward Field FAAR'82**, who also wrote a memoir for the volume.

**Pamela Keech FAAR'82** and **Margaret A. Brucia FAAR'92** announce the upcoming publication of their new book, *The Civilized Shopper's Guide to Rome* (The Little Bookroom, New York). The release date is July 2004. The book, divided into nine walks, features unusual and unique shops, including such Academy favorites as

Mondello Ottica, Pandora della Malva and the Almost Corner Bookshop.

**D.B. Middleton FAAR'82** was design partner for Millennium Place in Boston, which received the 2003 Design Excellence Award from the Urban Land Institute.

**Gerald Silk FAAR'82** has published "'Our Future is in the Air': Aviation and American Art," in *The Airplane in American Culture* (University of Michigan Press, 2003).

**Stanley Abercrombie FAAR'83's** latest book, *A Century of Interior Design 1900-2000*, was published by Rizzoli in November 2003.

**M. Paul Friedberg RAAR'84** was awarded the second annual James Daniel Bybee Prize by the Building Stone Institute in 2003. This award "honors an individual architect for a body of work executed over time and distinguished by outstanding design."

**Paul Moravec FAAR'85** has received the 2004 Pulitzer Prize in Music for *Tempest Fantasy*, a trio for clarinet, violin, and piano in five movements which he calls a "musical meditation" on his favorite Shakespeare play.





Villa Aurelia Gardens during Pruning, 1993

Photo courtesy of the American Academy in Rome Archive

**Chip Sullivan FAAR'85** notes the third edition of his book, *Drawing the Landscape*, has just been issued by John Wiley and Sons (January 2004). Another book, *Garden and Climate*, which was started during his Fellowship year and completed during his return as visiting scholar was published by McGraw-Hill in 2002.

**Samuel Gruber FAAR '87's** new book *American Synagogues: A Century of Architecture and Jewish Community* (with photographer Paul Rocheleau), was published by Rizzoli International in October 2003.

**Gilbert Gorski (Chicago Architecture Club / Burnham Prize 1987-88)** received the American Institute of Architect's Institute Honor for Collaborative Achievement at the 2003 AIA National Convention in San Diego. He has his own practice specializing in architectural illustration.

**David Mayernik FAAR'89's** new book is *Timeless Cities: An Architect's Reflections On Renaissance Italy* (Westview Press, August 2003).

## F A A R ' 9 0 s

**Steven Brooke FAAR'91** announces the publi-

cation of two new books by Rizzoli in 2003: *Seaside Style* (with Kathryn Masson) and *Napa Valley Style* (with Eleanor Lynn Nesmith).

**Thomas V. Cohen FAAR'92** reports writing a book of Roman microstorie, much of which "leans on archival hauls from my year at the AAR."

**Stephen Hartke FAAR'92** has received the Charles Ives Living Award from the American Academy of Arts and Letters, a grant of \$75,000 per year for three years, to allow him to devote his time entirely to composition. In September 2003, Lorin Mael conducted the world premiere of his *Symphony No. 3*, commissioned by the New York Philharmonic.

**Sarah McPhee FAAR'92** notes that she published a book researched while she was a Kress Fellow at the Academy: *Bernini and the Bell Towers: Architecture and Politics at the Vatican* (Yale University Press, 2002).

**Edward Champlin RAAR'94** has published *Nero* in October 2003 (Harvard University Press).

Two new books by **John R. Clarke RAAR'95** appeared in 2003: *Roman Sex, 100 B.C.-A.D. 250* (Abrams) and *Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 B.C.-A.D. 315* (University of California Press). He spent his Guggenheim Fellowship year in Rome (December 2002 - August 2003), at work on his current book project, a study of humor in ancient Roman visual culture.

**Anthony Corbeill FAAR'95** sends word that "the fruit of my fellowship year has appeared as *Nature Embodied: Gesture in Ancient Rome* (Princeton University Press, 2004).

**Sanda Iliescu FAAR'95** is working on the book *Difficult Dialogues: Twelve Essays on Ethics and Aesthetics*, to be published by the University of Virginia Press.

A selection of poetry from *War Story* by **Gerald McCarthy (Visiting Artist '95, '03)** will appear in a new anthology, *Old Glory: American War Poems from the Revolutionary War to the War in Iraq* (Persea Books, July 2004).

**Anthony Molino (Raiziss de Palchi Traveling Fellowship '97)** is pleased to announce the recent publication of his translation of *Echoes of Memory: Selected Poems of Lucio Mariani* (Wesleyan University Press, 2003). He presented the book last spring at Cornell and Boston Universities and will do so again this spring at the London Review Bookshop.

## F A A R ' 0 0 s

**Sigrid Nunez FAAR'01** has been elected to membership in the American Academy of Arts and Sciences as a Fellow in Literature (Class of 2003). Also, she has received a 2004-05 Berlin Prize Fellowship from the American Academy in Berlin.

**Paul Shaw FAAR'02** notes the publication of "Bartolomeo Sanvito" in *Letter Arts Review* 18.2 (2003), which he says is "part one of my article based on my research while a Fellow in 2002."

# Exhibitions and Performances

Edited by Joanne Spurza FAAR'89



Simon Dinnerstein FAAR'78 *Flowermarket, Rome 1978*

Image courtesy of Simon Dinnerstein

## F A A R ' 4 0 S

**Harry Davis FAAR'41** was part of a two-artist exhibit at the Domont Studio Gallery in Indianapolis, May-June 2003. He showed twelve large paintings in acrylics of Midwestern landmarks.

**Gilbert Franklin FAAR'49, RAAR'66** enjoyed a "gloriously successful" exhibition of his recent bronze sculpture at the Berta Walker Gallery in Provincetown (August-September 2003).

## F A A R ' 5 0 S

New recordings by Naxos Records of works by **George Rochberg FAAR'51** include his *Symphony No. 5* with the Symphony Orchestra of Saarbrücken Radio, Germany, and his *Phaedra and Black Sounds* with the Boston Modern Orchestra Project. The

world premiere recording of the *Symphony No. 5* was nominated for a Grammy Award. A new expanded edition of his book, *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music* (1984) is due out from University of Michigan Press in Fall 2004.

**Robert Bagg FAAR'59** reports that the University of Utah Theatre Department staged his new translation of Sophocles' *Antigone* in Salt Lake City and in five other cities in Utah and New Mexico in September-October 2001. In 2004, the University of Massachusetts Press will publish his translation of *The Oedipus Plays of Sophocles*, with introductions and notes by Robert and Mary Bagg.

**Milton Elting Hebard FAAR'59** exhibited his recent terracotta sculpture in the Etruscan city of Sutri, at Galeria Irtus (October 16 -

November 9, 2003). He notes that his work is strongly influenced by the ancient Etruscans.

## F A A R ' 6 0 S

**Edmund Keeley FAAR'60** was awarded The Yale Review Essay Prize in 2003, for *Studying with George Seferis* (Yale Review, July 2003).

A retrospective of the work of sculptor **Aldo Casanova FAAR'61, RAAR'75** was held at the Ruth Chandler Williamson Gallery at Scripps College (November 2 - December 15, 2002). A new catalogue accompanied the exhibit. Recent articles on his work have appeared in *Sculpture Review* (Summer 2003) and in *Primo Magazine*. He delivered talks on his work at the National Academy of Design, New York, and also at the Annual Meeting of the National Sculpture Society.



**Lawrence Fane FAAR'63** had a solo show of his sculpture and drawings, *Hydraulics*, at the Kouros Gallery, New York (October 16 - November 29, 2003).

**Robert Birmelin FAAR'64** had two solo exhibitions of his work in 2003. His paintings were shown at the Peter Findlay Gallery, New York in October, and in November, drawings at the Art Gallery of the University of Maine.

**Ezra Laderman FAAR'64, RAAR'83** notes "lots of performances as I approach my 80th! If you would really like to know, contact my publisher, G. Schirmer, 212 254 2100."

## F A A R ' 7 0 S

**William Bailey RAAR'76** exhibited paintings and drawings at the Robert Miller Gallery, New York (February-March 2003). His prints and drawings were shown at California Palace of the Legion of Honor, San Francisco (October 2003-February 2004).

**Robert Dodge FAAR'76** informs us of three exhibitions of his work in 2003. *Chairs: A Singular Vision* was shown at the Philadelphia International Airport (May 1 - October 15). His work also was part of the exhibit, *Turned Multiples III*, shown at the Wood Turning Center in Philadelphia and at the Craft Alliance, St Louis (18 April - 1 June).

**L. Azeo Torre FAAR'76** recently completed *The China Exhibit* in Memphis Tennessee, presenting the art, history, culture and garden design of central China, and featuring the giant panda. This interpretive complex is one of only four in North America to exhibit the endangered species.

A joint exhibition, *Structures: Inside and Out*, featuring the work of **Caren Canier FAAR'78** and her husband, Langdon Quin, was held at the Concordia Gallery of Concordia College, Bronxville, New York (October 20 - December 7, 2003).

## F A A R ' 8 0 S

*Meeting Places*, a CD of recent music by **Arthur Kreiger FAAR'80**, has been released by Albany Records. Nine of Kreiger's compositions are presented on this recording, which features performances by the New York New Music Ensemble and the Juilliard Percussion Quartet. The Mary Flagler Cary Charitable Trust and the Aaron Copland Fund for Music, Inc., provided financial support for this CD.

**Gwynn Murrill FAAR'80** has just finished a large sculpture installation for the Target Corporation Headquarters in Minneapolis (September 2003).

The National Symphony of Washington, D.C. performed the *Concerto for Cello and Orchestra* by **Stephen Jaffe FAAR'81** at the Kennedy Center, January 8-10, 2004, with David Hardy, cello solo, and Leonard Slotkin, conductor. A new CD recording including Jaffe's Concerto for Violin and Orchestra and his Chamber Concerto *Singing Figures* was released recently by Bridge Records ([www.bridgerecords.com](http://www.bridgerecords.com)).

**Melissa Meyer FAAR'81** reports the completion and installation of two large murals, *Woodward Looking East* and *Skowbegan Blue Floating World*, in a new Roche-Dinkeloo building, the Shiodome City Center in Tokyo, Japan (December 2002). Her work was shown in two one-person exhibits, at the Elizabeth Harris Gallery, New York (October 9 - November 8, 2003) and in the show, *Melissa Meyer, Prints & Artists Books*, at The University of Akron (November 10, 2003 - January 3, 2004).

**James Muehleemann FAAR'82** and **Kathy Muehleemann FAAR'88** co-curated the exhibition *A Bend in the Road: Paintings and Works on Paper* by *Jake Berthot, Philip Guston, Bill Jensen, Pat Passlof, Milton Resnick and Myron Stout*, which was shown at the Maier Museum of Art, Randolph-Macon Woman's College in Lynchburg, Virginia (August 30 - November 30, 2003).

An evening of song, *Lessons in Love*, at the Temple Theatre in Viroqua, Wisconsin fea-

tured original songs by **William Neil FAAR'83** in a dramatization of D.H. Lawrence's short story, *In Love* (February 8, 2003). Early in 2003 Albany Records released *String Concertos* (Paul Freeman Presents Series, vol.10), which included Neil's *Rhapsody for Violin and Orchestra*, performed by the Czech National Symphony Orchestra. His work, *Scherzo at the Speed of Light*, commissioned by the Northern Kentucky University for flautist Betty Douglas and the NKU Wind Symphony will be premiered on October 8, 2003 as part of the University's *Festival of the New*.

**Anna Campbell Bliss FAAR'84** recently completed a mural project, *100 Works*, for the LeRoy Cowles Mathematics Building at the University of Utah. She currently is preparing a catalogue for it and preparing as well for a retrospective exhibition of her art, *Intersections*, in summer 2004 at the Utah Museum of Fine Arts, Salt Lake City.

**Gary Radke FAAR'84** was guest curator of the show *Verrocchio's David Restored: A Renaissance Bronze from the National Museum of the Bargello, Florence* at the High Museum of Art in Atlanta, November 18, 2003 - February 8, 2004.



Luigi Terruso Visiting Artist'04 *Similar New Friends*



**Pamela Keech FAAR'82** *Undocumented Detail at Villa d'Este, 2003*

Image courtesy of Pamela Keech

**Franc Palaia FAAR'86's** *Manipulated SX-70 Polaroids* were exhibited at the Pierro Gallery of South Orange, New Jersey (February 1 - March 21, 2004).

A retrospective of the work of **Charles Simonds RAAR'86** was held at IVAM (Institut Valencià d'Art Modern) in Valencia, Spain, September 18 - November 30, 2003. A large catalogue accompanied the exhibit.

**Thomas Oboe Lee FAAR'87's** *Symphony No. 6: The Penobscot River*, a Continental Harmony Commission, American Artists Forum, for the Bangor Symphony Orchestra, will receive its premier performance in Bangor, Maine, in Fall 2004.

**Gordon Powell FAAR'88** will exhibit recent sculpture at the Perimeter Gallery in New York, March 18 - April 17, 2004. He also will appear in featured article in *Sculpture* magazine.

## F A A R ' 9 0 s

**Susan Kleinberg (Visiting Artist '95, '99, '01)** reports that she is just back from installing a new piece, *What Would Make For a Better World*, at the Akbank Tower, Istanbul, part of the Eighth International Istanbul Biennial. She describes it as a work "in which I talk with primarily the least visible in our society, joining these conversations to their photographs on DVD."

An exhibition entitled *Posters: 1964-2003* by **Paul Davis FAAR'98** was presented at the Fine Arts Center Gallery of the University of Arkansas, Fayetteville, Arkansas, from February 16 - March 12, 2004. In conjunction with the exhibition, Paul presented a lecture of his work on March 4.

**Agnes Denes FAAR'98** currently has an exhibition of her work, *Agnes Denes: Projects For Public Spaces* at the Naples Museum of Art in Florida, February 14 - May 2, 2004. This 100-piece traveling retrospective comprises drawings, models, sculpture and photographs. In connection with the show, she gave a lecture at the museum on March 2, 2004.

The project of **Catherine Seavitt FAAR'98** has been selected as one of six winning proposals for the ideas competition sponsored by the Graham Foundation for a *21st-Century Park*, a vision for the extension of Lincoln Park, Chicago. Her entry will be exhibited in Chicago at the Chicago Architecture Foundation, March 26 - May 2, 2004. See [www.grahamfoundation.org](http://www.grahamfoundation.org).

## F A A R ' 0 0 s

**Frances McCormack (San Francisco Arts Foundation Fellowship '00)** will have two solo shows this year: at the Museum of Contemporary Art at Luther Burbank Center for the Arts, Santa Rosa, CA (July - October 2004) and at the R.B. Stevenson

Gallery, San Diego, CA (October - November 2004).

The work of **David Meyer FAAR'01** was seen in the Westonbirt International Festival of Gardens, which featured LIMELIGHT, an installation by Meyer + Silberberg, at the Westonbirt Arboretum, Tetbury Glos, England (June 6, - September 14, 2003). See the cover of this **SOF NEWS!**

**Stefanie Walker FAAR'01** is working on an exhibition, *The Castellani and Italian Archaeological Jewelry* to open at the Bard Graduate Center, New York in November 2004, and then traveling to Somerset House, London and Villa Giulia, Rome. She notes that the Castellani were a three-generation family of goldsmiths in Rome during the 19th century. Besides making sumptuous gold jewelry inspired by Greek, Etruscan and Roman pieces, they were active in the antiquities trade and politics of Rome.

**Andrew Cao FAAR'02** is participating in landscape installations for the Corner Stone (Napa Valley) and Westonbirt (United Kingdom) international garden festivals.

In 2003, **Kim Jones FAAR'02** participated in two artist residencies, with exhibitions of his work, at the Sirius Arts Centre, Cobh, County Cork, Ireland (April 2003) and at ArtPace, San Antonio (November 13, 2003 - January 25, 2004).



**Richard Taransky FAAR'01** *Landscape, 2001*



# Other News

Edited by Joanne Spurza FAAR'89



Jesse Reiser FAAR'85 and Nanako Umemoto *Alishan Tourist Routes, Taiwan, 2003*

Image courtesy of Reiser + Umemoto RUR Architecture PC

## F A A R ' 5 0 s

"Dragon Rock," the house in Garrison, New York that **David Leavitt FAAR'50** designed in 1954 for the well-known industrial designer Russel Wright, has been designated a National Historic Site and is in the process of being restored for public viewing as a museum and design center. The SOF Council is currently planning a sponsored visit for Fellows to the house.

**Thomas Dahill FAAR'57** sends word of the death of **Stanley Hollingsworth FAAR'58**: "His sister reported that he passed away in October 2003 after a brief bout with bone marrow cancer. A concert memorial service will be held in November 2004 at Oakland University, Michigan, where he was Professor Emeritus."

The UT Southern Literature Festival, *A Celebration of the Life and Work of George Garrett FAAR'59* was held on October 2-4, 2003, at the University of Tennessee, Knoxville.

## F A A R ' 6 0 s

**Ronald Binks FAAR'62** writes to send us his congratulations: "The new **SOF News** publication in color looks spectacular! Very professional." Thank you, Ronald!

## F A A R ' 7 0 s

The National Library of Latvia project, also known as the *Castle of Light*, or the *Glass Mountain*, was designed by **Gunnar Birkerts RAAR'76**. The Republic of Latvia's entry for 8th International Venice Architecture Biennale in 2002 was a 1:150 scale model of the Castle of Light, marking Latvia's first participation in this exhibition.

During his Guggenheim Fellowship year 2003-04, **Martin Bresnick FAAR'76, RAAR'00** is a Visiting Professor at New College, Oxford (in 2004).

**James R. Turner FAAR'76** writes to say he "thoroughly enjoyed the Fall 2003 **SOF News**" and notes further that "my news is

that I've managed to retire - perhaps the biggest achievement of my life."

**Judith Di Maio FAAR'78** received a commission for a summer residence in Narragansett, Rhode Island, and she notes that it is a 3000-square-foot summer residence with a view of the Bay.

**Steven Forman, Dinkeloo Traveling Fellow '78**, was project manager of the recently completed George E. Bello Center For Information And Technology at Bryant College in Smithfield, Rhode Island. In addition, he made two major presentations to the United Nations for the upcoming United Nations Capitol Master Plan Renovations of the General Assembly and Secretariat buildings in New York, which resulted in short-listing for both projects. He currently is designing the Allen County Public Library in Fort Wayne, Indiana.

**Donald Peting FAAR'78** has just retired from the University of Oregon. As Professor Emeritus in Architecture, he now is direct-

ing the Pacific Northwest Preservation Field Schools, in Idaho, and in Italy in 2004.

**James Anderson FAAR'79** has become the Director of the University of Georgia's Classics Studies Abroad Program in Rome.

In the summer of 2003, **Rebecca West FAAR'79** was named the William R. Kenan, Jr. Professor in the College and the Department of Romance Languages and Literatures at the University of Chicago. She teaches Italian literature and cinema, and is the Director of the Center for Gender Studies.

## F A A R ' 8 0 s

An apartment at The Lanesborough in Philadelphia designed by **Spence Kass FAAR'81** of Kass & Associates, Architects was the focus of *Philadelphia* magazine's Design Home 2003. The 3,500+ square foot unit was open to the public in December, with all proceeds going to MANNA, an organization that helps feed HIV/AIDS patients.

**Susan Barnes FAAR'82** was ordained to the priesthood in June 2002 and now is Associate Rector of St. Matthew's Episcopal Church in Austin. Further, she is a co-author of the catalogue raisonné of the paintings of Anthony van Dyke, to be published this year by Yale University Press, London, "the work I began as a Fellow of the AAR. At last!"

**Mirka Benes FAAR'84, '97** presented a paper, "Landscapes and Pastoralism in Reading Claude's Paintings," at the conference, Claude Lorrain and the Roman Landscape, 1630 - 1690, held at The British School at Rome, June 27 -28, 2003.

**Eleanor Winsor Leach RAAR'84** is the 2004 President-Elect of the American Philological Association, and will serve as President in 2005. For Spring 2004, she is the Frese Senior Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.

**Jesse Reiser FAAR'85** and Nanako Umemoto, of Reiser + Umemoto RUR Architecture PC, have won an international competition

chaired by a distinguished jury including: Terrence Riley, chief curator of the Museum of Modern Art; Aaron Betsky, director of the Netherlands Architecture Institute; and Hiroshi Hara, architect and professor emeritus at Tokyo University, to design the Alishan Tourist Routes along the Alishan Mountain in Taiwan. Their selection is a part of a \$12 billion initiative by the Taiwanese government to redevelop the country's most popular tourist locations.

**Samuel Gruber FAAR'87** and his wife Judith Meighan are living in Florence, Italy for a year, with their two children. He has contributed to an exhibit on Jewish identity and contemporary architecture that opens in Amsterdam in March and then travels to six other European venues. He helped to organize a major international conference, "The Future of Jewish Heritage in Europe," held in Prague in April 2004. Also, he is working to create an American Friends of the Jewish Museum of Rome to assist in the redesign and reorganization of that institution, which remains too-little known despite its extraordinary history and collection. Academy fellows and friends are encouraged to help.

**Michele Salzman FAAR'87** is in Rome during the 2003-2004 academic year as Professor-in-Charge of the Intercollegiate Center for Classical Studies in Rome.

**Diana Robin FAAR'88** has retired from the University of New Mexico (Albuquerque), moved to Chicago where she is a Scholar in Residence at the Newberry Library, and notes, "I've bought a condo overlooking the Lake in midtown Chicago, just a few blocks from the Art Institute, Symphony Hall, the Lyric Opera, and the Newberry." In 2003, University of Chicago Press published her *Isotta Nogarola. Complete Writings: Letterbook, Dialogue on Adam and Eve, and Orations*, which was co-authored with Margaret L. King. Currently, she has book contracts with the University of Chicago for a book on women in Renaissance Italy and print culture; with Harvard University Press for an

edition/translation of Filelfo's *Odes* and with ABC-CLIO for an encyclopedia of women in the Renaissance.

## F A A R ' 9 0 s

**Peter Lindsay Schaudt FAAR'91** and his firm, Peter Lindsay Schaudt Landscape Architecture, Inc. (PLSLA), have been busy this year as the Landscape Architect of the new Soldier Field / North Burnham Park Redevelopment Project in Chicago, Illinois. As Campus Landscape Architect of the Illinois Institute of Technology, he has worked on the new student housing project, State Street Village, with architect Helmut Jahn and on the McCormick Tribune Campus Center with Rem Koolhaas. PLSLA has been chosen by the Illinois Chapter of the American Society of Landscape Architects to receive a 2003 Merit Award for the Village of Flossmoor Garden and Sculpture Walk in Chicago. This past summer, he collaborated with **Joel Shapiro RAAR'99** on the World Trade Center Competition. A third member of the team entry was architect John Vinci from Chicago.

**Diane Conlin FAAR'91, Anne Haeckl FAAR'78** and Gianni Ponti are co-directors of the new Colorado / Kalamazoo / Comune di Roma excavations and field school at the Villa of Maxentius on the Via Appia Antica. The survey season was completed in 2003 and the first full-scale excavation season is scheduled to begin in June 2004.

**C. Brian Rose FAAR'92** recently was elected First Vice-President of the Archaeological Institute of America.

**Maria F.P. Saffiotti Dale FAAR'96** spent fall semester 2003 in Italy, outside of Florence, and she reports that "in Rome, I had the great pleasure of dining at the Academy on a lovely early October evening with current fellow **Victoria Morse** who had been in residence during my Fellowship year, accompanying her husband **William North FAAR'96**, and other old friends."

# Virgil on gardening

## Georgics 4, lines 125-146

Translation by Day-Lewis

*namque sub Oebaliae memini me turribus arcis,  
qua niger umectat flauentia culta Galaesus,  
Corycium uidisse senem, cui pauca relict  
iugera ruris erant, nec fertilis illa iuuenis  
nec pecori opportuna seges nec commoda Baccho.  
hic rarum tamen in dumis olus albaque circum  
lilia uerbenasque premens uescumque papauer  
regum aequasbat opes animis, seraque reuertens  
nocte domum dapilibus mensas onerabat inemptis.  
primus uere rosam atque autumn  
o carpere poma,  
et cum tristis hiems etiamnum frigore saxa  
rumperet et glacie cursus frenaret aquarum,  
ille comam mollis iam tondebat hyacinthi  
aestatem increpitans seram Zephyrosque morantis.  
ergo apibus fetis idem atque examine multo  
primus abundare et spumantia cogere pressis  
mella fauis; illi tiliae atque uberrima tinus,  
quotque in flore nouo pomis se fertilis arbor  
induerat totidem autumn  
o matura tenebat.  
ille etiam seras in uersum distulit ulmos  
eduramque pirum et spinos iam pruna ferentis  
iamque ministrantem platanum potantibus umbras.*

I remember once beneath the battlements of Oebalia,  
Where dark Galaesus waters the golden fields of corn,  
I saw an old man, a Corycian, who owned a few poor acres  
Of land once derelict, useless for arable,  
No good for grazing, unfit for the cultivation of vines.  
But he laid out a kitchen garden in rows amid the brushwood,  
Bordering it with white lilies, verbena, a small-seeded poppy.  
He was happy there as a king. He could go indoors at night  
To a table heaped with dainties he never had to buy.  
His the first rose of the spring, the earliest apples in autumn:  
And when grim winter still was splitting the rocks with cold  
And holding the watercourses with curb of ice, already  
That man would be cutting his soft-haired hyacinths, complaining  
Of summer's backwardness and the west winds slow to come.  
His bees were the first to breed,  
Enriching him with huge swarms: he squeezed the frothy honey  
Before anyone else from the combs: he had limes and a wealth of  
pine trees:  
And all the early blossom, that clothed his trees with promise  
Of an apple crop, by autumn had come to maturity.  
He had a gift, too, for transplanting in rows the far-grown elm,  
The hardwood pear, the blackthorn bearing its weight of sloes,  
And the plane that already offered a pleasant shade for drinking.

Cortile of the McKim, Mead & White Academy Building, c.1920

Photo courtesy of the American Academy in Rome Archive





# In Memoriam

Edited by Brian Curran FAAR'94

## Daniel Urban Kiley RAAR'76

September 2, 1912 - February 21, 2004

Daniel Urban Kiley, one of the most important international landscape architects of the 20th century, passed away at his home in Charlotte, Vermont, on February 21, 2004. For over sixty years and in more than a thousand projects, Dan Kiley transformed the landscapes of private houses, public institutions and vast urban spaces into magnificent places of natural beauty. As **Peter Lindsay Schaudt FAAR'91** and Kiley employee from 1984-87, recently noted, "Dan liked grids and allées and loved André Le Nôtre, but to stop there is missing much of what he believed in. He believed in being immersed in a scheme, texture, the senses, structure of tree forms, plant material, water, space, movement, shade/shadow, sophisticated simplicity, elegance, quietude and overall harmony

and balance. This was the palette with which he created his art."

Dan Kiley's design legacy includes the U.S. Air Force Academy in Colorado Springs, CO; Jefferson National Expansion in St. Louis, MO; the Nelson Atkins Museum of Art, Kansas City, MO; Rockefeller University in New York, NY; the Oakland Museum in Oakland, CA; Lincoln Center for the Performing Arts, New York, NY; and the South Garden of the Chicago Art Institute in Chicago, IL. Kiley worked with many of the top architects of the 20th century including Eero Saarinen, Edward Larabee Barnes, Harry Wolf, Kevin Roche, Henry N. Cobb (Pei Cobb Freed and Partners), Walter Netsch and Myron Goldsmith (SOM). In September 1997, Kiley was awarded the National Medal of Arts, the highest honor that can be bestowed upon an artist in the United States.

The favorite Academy memory of **Stuart O. Dawson**

**Todd Eberle** *Daniel Urban Kiley, 2003. Photographed in one of his gardens in Westport, New York.*

Photograph reproduced courtesy of Todd Eberle ©2003





**RAAR'76** is about Dan. There had been few Residents in landscape architecture prior to 1976. In 1975, when Academy Director **Hank Millon FAAR'60, RAAR'65** asked if Dawson would be willing to be a Resident, he agreed for spring 1976. Dawson knew Hank Millon well, as they had worked together establishing the Boston Landmarks Commission. Prior to his departure for Italy in late March, Dawson and Kiley talked about his plans to come later in the year. Unfortunately, the two did not overlap, but did agree on one thing - "to spend a lot of time with the young people, the students."

Aside from his built work, the successive generations of landscape architects taught or influenced by Kiley is tremendous. **Cheryl Barton FASLA**, a current Fellow, actually became a landscape architect because of her apprenticeship with Dan. She recalls challenging him initially on the persistence of geometry in his design work. Knowing she had been strongly influenced by environmental artists, Dan replied, "If you want people to respond to their environment, you need to make them SEE their environment."

Kiley was the only living landscape architect to have a landscape design bestowed with National Historic Landmark status -- his work in Columbus, Indiana, is a rare, surviving, pristine example of his design intent. More recently, some of his projects have been allowed to fade, either by inappropriate maintenance decisions (Independence Mall, Philadelphia, PA; Dulles Airport, Chantilly, VA); natural disasters (Concordia Theological Seminary, Fort Wayne, IN); or outright demolition (Burr McManus Memorial Park in Hartford, CT). In years to come, let us honor Dan Kiley and his legacy by preserving and interpreting his most significant built works for future generations.

To read a memorial of Dan Kiley written by landscape architect Peter Walker FASLA, visit [www.tclf.org/pioneers/kiley.htm](http://www.tclf.org/pioneers/kiley.htm)

#### **Charles A. Birnbaum FASLA**

*Birnbaum is the current Samuel H. Kress Foundation Fellow in Historic Preservation and Conservation, the coordinator of the National Park Service Historic Landscape Initiative, and founder of the Cultural Landscape Foundation in Washington, DC.*

#### **Stuart M. Mertz FAAR'40**

December 4, 1915 - August 5, 2003

Stuart Mertz, an extraordinary landscape architect born in Wayne, PA, passed away at the age of 87 in Redding, California. A 1937 graduate of Pennsylvania State University, he held an internship in the office of John Noyes for a short time before proceeding to Cornell University for his professional degree in Landscape Architecture. Prior to World War II, Cornell was the breeding ground for Rome Prize winners in Landscape Architecture and Stuart received the Prize in 1940.

In Rome, his love of drawing - not just of landscapes and details but also human figures - took up much of his time. He traveled throughout Italy, studying city plans and civic open spaces. On his return to the United States, he took the position of chief designer at the office of Harland Bartholomew Assoc. in St. Louis, MO, one of the most prestigious firms of its day, working on civic plans throughout the Middle West. In 1949 he established his own firm, Stuart Mertz, Landscape Architect, in St. Louis where he produced a series of award winning residences, parks, civic projects, corporate facilities and golf courses (his true love). He retired from his firm in 1983. Mertz held a variety of national positions with the American Society of Landscape Architects, from Vice President of the ASLA to President of its Council of Fellows.

In 1994 at the Centennial celebration in Rome, I had the honor of presenting one of the first AAR Centennial Medals to Stuart. He was completely surprised and overcome with emotion. His previous last visit to the Academy had been in 1956 on a family and professional tour to Rome and Europe. His views on the newly completed renovations were pure joy and astonishment. It was a place he truly loved.

Stuart Mertz is survived by his wife Theodora, two sons from his first marriage, two stepsons and a stepdaughter, along with numerous grandchildren and two great-grandchildren. Stuart was a man of charm, wit, good looks and kindness. His family has honored Stuart and the Academy by establishing The Stuart M. Mertz Fund for the support of fellowships.

#### **Peter G. Rolland FAAR'78**

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Douglas Argue FAAR'98 *Leaves* (detail), 2003



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## R O S E T T E

**Note to all Fellows:** The Rosette lapel pin, lovingly called the "pasta wheel," is given to each Fellow by the Society of Fellows at the end of his or her year at the Academy. The Rosette was designed in 1992 by **William Plumb FAAR'86**, and is fashioned of grosgrain ribbon in the Academy colors of terra-cotta and gold. A symbol of the Rome Prize, the Rosette may be worn only by its winners, the Fellows of the American Academy in Rome. If you would like to order a new Rosette, it may be purchased for \$25 by sending a check made out to the Society of Fellows to: SOF, American Academy in Rome, 7 East 60 Street, New York NY 10021. Please note on the check "for Rosette."



Agnes Denes FAAR'98 *Harvest, 1982*  
Photo courtesy of Agnes Denes

## Wheatfield - A Confrontation

After months of preparation, in May 1982, a two-acre wheat field was planted on a landfill in lower Manhattan, two blocks from Wall Street and the World Trade Center, facing the Statue of Liberty. Two hundred truckloads of dirt were brought in and 285 furrows were dug by hand in land cleared of rocks and garbage. The seeds were sown by hand and the furrows covered with soil. The field was maintained for four months, cleared of wheat smut, weeded, fertilized and sprayed against mildew fungus, and an irrigation system set up. The crop was harvested on August 16 and yielded over 1000 pounds of healthy, golden wheat.

Planting and harvesting a field of wheat on land worth \$4.5 billion created a powerful paradox. **Wheatfield** was a symbol, a universal concept, it represented food, energy, commerce, world trade, economics. It referred to mismanagement, waste, world hunger and ecological concerns. It called attention to our misplaced priorities. The harvested grain traveled to twenty-eight cities around the world in an exhibition called *The International Art Show for the End of World Hunger*, organized by the Minnesota Museum of Art. The seeds were carried away by people who planted them in many parts of the globe.

P.S. The above text, written in 1982, has now added poignancy and relevance after 9/11/01.

Agnes Denes FAAR'98

# FROM THE GARDEN



**Charles LeDray FAAR'98 *Wheat (detail), 2000***

Human Bone. Private Collection. Courtesy of Sperone Westwater Gallery, New York  
Photo by Oren Slor

## **SOF NEWS**

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