SOCIETY OF FELLOWS
NEWS
AMERICAN ACADEMY IN ROME

LAUNDRY

SPRING 2005
From the Editor

Catherine Seavitt Nordenson FAA’98

Spring cleaning means polishing, vacuuming, window-washing, tossing out - evoking also a sense of the new - new carpets, clean sheets. For this Spring 2005 Laundry edition of the SOF NEWS, it is a pleasure to publish such a diversity of work relating to fabrics and textiles. Our cover image, a fabric min GLUT, 01east, by Charles LeDray FAA’98, powerfully evokes an eerily empty image of the embrace of Piero della Francesca’s Madama della Misericordia, symbolically gathering a diversity of creative work.

The work of our contributors this issue ranges from the restoration of Frank Lloyd Wright’s Zimmerman modernist textiles - the upholstery of a diversity of work relating to the American Academy in Rome, to the creation of new printed fabrics, with the screening of the Tempieto with the one on the back cover, taken White building. Compare this image to make this the best Academy Christmas pageant ever, to the renovation of the McKim Mead & White building. Compare this image which it may have been. to the creation of new printed fabrics, with the screening of the Tempieto with the one on the back cover, taken White building. Compare this image which it may have been.

We have included the Ora History as a regular feature in upcoming newsletters, drawing from the rich archive of SOF-sponsored interviews. As always, the Archives of the American Academy proved a rich source of images of Laudyn - literally! The Academy staff laundry rooms were for some unknown reason well documented in the 1960s, and it is surprising to see how little things had changed when the photo, below left, was taken in 1994, just prior to the renovation of the McKim Mead & White building. Compare this image with the one on the back cover, taken 30 years earlier!

One of the greatest gifts of a Fellowship at the Academy is never having to wash your own sheets, thus gaining plenty of extra time to spend in our studios and studies. This issue is a grateful tribute to all the Academy staff who have washed and pressed our laundry for years. Thank you to all who contributed to this issue.

Features in this SOF NEWS include a transcript from the Academy’s The A ft of Biography panel discussion, held in New York last fall, and the transcript of an SOF Oral History, with Richard Brilliant FAA’82. We hope to include the Ora History as a regular feature in upcoming newsletters, drawing from the rich archive of SOF-sponsored interviews. As always, the Archives of the American Academy proved a rich source of images of Laudyn - literally! The Academy staff laundry rooms were for some unknown reason well documented in the 1960s, and it is surprising to see how little things had changed when the photo, below left, was taken in 1994, just prior to the renovation of the McKim Mead & White building. Compare this image with the one on the back cover, taken 30 years earlier!

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The holiday season at the American Academy in Rome is unique every year. A different group of Fellows, most previously strangers to one another, come together to celebrate as an extended family far away from the United States in their incredible new home. The shared customary events of meals, pageants and parties unfold with all of Rome as a backdrop, and with an underlying sense that something very special is leaving its mark on each individual that they will cherish and long remember.

During the two short days I stayed in Rome this past December I witnessed the tradition continue for this year’s class. The Fellows glowingly spoke of their past few months together; the walks and talks, and trips to come, and how, unfortunately, time was moving too fast. My first evening before dinner I noticed that the salon was closed, the drapes pulled and the doors shut. Obviously seen as an interloper, I ventured into old, familiar territory. The furniture was pushed to the side, the lighting bright, and Fellows, several with children, were rehearsing for the Christmas pageant scheduled for the next afternoon. Each person rehearsed with a clear focus: reading lines, coordinating choreography, and helping to move the sets that seemed to grow more and more elaborate and ridiculous as dinner grew closer. I was overwhelmed by their efforts, friendship, spirit, and unbridled commitment to make this the best Academy Christmas pageant ever, which it may have been.

The next day at lunch, I had the honor of presenting to the Fellows the gifts that had been sent from the Fellows in Los Angeles. The gifts were collected at a dinner this past fall at the home of Hsin-Ming Fung FAA’92 and Craig Hodgetts. Each SOF member attending was asked to bring a gift that they would like to have received when they were in Rome. Of course this leaves a great deal open to individual interpretation, depending upon your year, discipline and personal interests, which certainly became evident when the gifts were opened during that lunch in Rome. They were a complete surprise! Not only did the new Fellows were receiving them from past Fellows they had never met, but also by the strange and bizarre nature of some of the gifts themselves. It took a little explaining in some cases to these occupants of the newly restored Academy why they might need a flashlight, or a hot water bottle, or peanut butter and hot sauce, or other gifts that are beyond description here. The group then began to gather and exchange until all felt they had received a coveted prize. And at the end they turned towards me, each with their gift raised high in thanks (see photo below).

For the first time this group of Fellows realized that they were not going to be alone in their experiences, but were to be part of the larger family of Fellows - not just in Los Angeles, but throughout the United States - who continue to share, through the SOF, regardless of year and discipline, in the unique experience of the American Academy in Rome.

SOF President’s Message

James L. Bodnar FAA’80

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SOF NEWS

The Rome Fellows display their gifts from the Los Angeles Fellows, at lunch in the dining room. Nice tablecloths!

Photo by James Bodnar

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From the AAR President, New York

Adèle Chatfield-Taylor RAAR '94

Considering that our Director, Professor Lester K. Little RAAR '96, and his wife, our Public Affairs Officer, Lella Gandini, are to retire from the Academy in July of 2005, this issue of the SOF NEWS would seem a good place to begin a “laundry list” of their accomplishments.

Lester and Lella have been at the Academy from 1998-2005, record service for the last 45 years of our history, and second only in duration to Garth Phillips Stevens (who served for 15 years between 1917-32) and Laurence and Isabel Roberts (who reopened the Academy after World War I and served for 16 years between 1946-60).

This long tenure has brought stability, leadership, intellectual vigor, and happiness to our community. If they had done nothing else, they would be revered for their civilized presence, their quickly developed institutional knowledge, their love and appreciation of the community and staff, and their curiosity about the art and scholarship being produced year after year.

But here is a “laundry list” of some of their activities for this seven-year period:

In terms of intellectual leadership, the re-casting of the Humanities Fellowships has to be the first on the list of Lester’s accomplishments. Codifying the breadth and diversity of the new humanities disciplines that Rome Prize winners are to retire from the Academy in July of 2005, this issue of
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In trying to bring one Italian scholar and one Italian artist into the Academy community as Fellows each year for nine months, we are not so much starting something new as reviving an immensely successful program.

For over half a century we had fellowships for Italians under the aegis of the Fulbright Commission, which however phased out the program just last year. The ninety-one Italians who held that fellowship make for a most distinguished list, which includes no fewer than eleven members of the Accademia dei Lincei. All reports from these former Italian fellows indicate that their time at the Academy remains among their fondest memories, for the intellectually stimulating environment, for the friendships, for the great amount of work accomplished, and often enough for the new perspectives that they gained on their work and lives. So it seems clear that the program worked very well for them. Walter Cuppini, an art historian at the Scuola Normale di Pisa, said of his experience at the American Academy as a Fulbright Fellow in 2003-04, "The friendly atmosphere of the Academy provided an ideal framework within which to improve my linguistic knowledge and my understanding of American mentalities and academic life."

Meanwhile, though, because the presence of these Italian Fellows within the Academy community was so important for the perspectives on language, culture, Italian politics, and so much more that they brought to the Americans, there can be no doubt that the program worked very, very well for the Academy. And indeed, the American Fellows have stressed again and again how crucial a part the Italian Fellows played in the success and enjoyment of their experiences. Thus, there has not been a moment of doubt in determining that the presence of Italian Fellows is essential to the well-being of the American Academy.

The two-fifty or so foreign academies in Rome were all founded for the purpose of bringing outstanding young scholars and/or artists from their respective countries to live and work in Rome. Laudable as this purpose is, these academies have always, right up to the present, run the risk of becoming culturally isolated compounds. For decades, the American Academy has tried to avoid this risk. At present we are very energetic in helping provide Italian lessons to our Fellows, as well as starting off each year with a series of lectures by distinguished experts on modern and contemporary Italy. Moreover, we strive to arrange scholarly, artistic, and also social gatherings for the Fellows with their Italian peers, both at the Academy and elsewhere in Rome. But by far the most successful and obvious way to foster the inter-cultural mix that we so desire is to have foreign Fellows live in our midst.

The presence of Italians within our community should be seen as part of a broader international exchange. Each year we have three scholars from countries of the former Soviet bloc on fellowships offered by the Mellon Foundation. We also have a Russian artist (we've had both writers and painters) sponsored by the Joseph Brodsky Memorial Fellowship Fund.

The question is therefore not whether to revive the Academy's program that offers fellowships to Italian scholars and artists but how. As for identifying outstanding young scholars, we are near to concluding an exchange agreement with the Scuola Normale Superiore di Pisa that will permit one of their students to spend a year at the American Academy, as well as for one of our Fellows to spend another year in Italy, at that distinguished institution. The making of this accord has certainly been helped by the fact that the director of the Scuola Normale, Professor Salvatore Settis, himself held a Fulbright Fellowship at the American Academy in Rome in 1968.

We are currently seeking a parallel way to identify outstanding young artists, that is, by first locating an institution that conducts a rigorous national art exhibition competition, so that we can be reasonably assured each year of having a pool of highly qualified candidates. And so the plan is to bring Italian Fellows back into the Academy just as soon as we are able-to afford it.

Laundry hanging in the cryptoporticus
Image courtesy of the American Academy in Rome Archive

Every day is wash day at the Academy. Six washing machines and five dryers serve the three residential buildings. Roughly 120 loads of laundry are done weekly by moms and dads, Fellows, visiting artists and scholars. One of the perks of living at the Academy is access to huge American style Maytag washers and -unheard of in most of Italy, Italian appliances are great, but they are miniaturized and have much longer cycles; we are all viziati, spoiled, by the luxury our machines offer. In Rome, makeshift clotheslines substitute electric dryers all over the city, gracing some of the most evocative corners of the center and Trastevere. But it is hard to imagine the Bees garden draped with clotheslines in spite of how beautiful fresh washing can be. As Jane Kenyon described in her poem, 'Wash,'

'A day the blanket snapped and swelled on the line, raised by a hot spring wind…'

Sharing the washing machines and dryers is part of daily life at the Academy, as is the partaking of group meals, sharing information on lectures, exhibitions, libraries, and research possibilities. There is a certain intimacy, sometimes comfortable, sometimes not, that comes from all this sharing of space, dishes, daily life. This year's Fellows have distinguished themselves not only professionally but on a personal basis as well. The sense of community, from sharing childcare to circulating poetry via email, from requesting group permission to sharing studio space and vision, seems stronger than ever this year.

Events organized by Fellows abound, from open studies and open studios this winter, to a children's art show planned for the Cryptopus this spring. More and more families are fully integrated into the fabric of Academy life.

Our public events in the arts this year have nothing to do with laundry but have much to do with our on-going commitment to involve the Italian community in our activities. Events ranged from concerts with Nuovi Spazi Musicali and Nuova Consoranza to a wonderful presentation on Dan Flavin's work. Rome Colitis was our fall exhibition highlighting contemporary Italian art from public and private collections throughout Rome. Special thanks are due to Shara Wasserman and Ludovico Pratesi for organizing this spectacular show. Having Lee Hyla FAA'91, RAAR'05 here as our Composer in Residence was welcome and gratifying as was the Academy's homage to Luciano Berio, a concert held at the new Renzo Piano auditorium featuring the Academy's Music Liaison, Richard Tyrell AA'97, RAAR'02, and Tony Arnold. Thanks to a DOE grant, we were able to mount a beautiful small exhibition in the Fototeca of Gatteschi's photographs.

The winter brought an equally full program of events, starting in January with a conference on the history of music at the Academy led by Martin Brody RAAR'02. Visits from Michele Oka Doner and painter Mary Heilmann were featured through public lectures in February. This month also saw the opening of Spellbound by Rome, an exhibition celebrating the Anglo-American community in Rome (1890-1914) and the founding of the Keats Shelley house, curated by our own Christina Huenem, Deme Heinz Librarian.

The spring, as of this writing, looks equally exciting with a major lecture by architect Charles Gwathmey RAAR'05 to be held in the Accorpio Romano, co-sponsored by the Ordine degli Architetti Italiani. Artist, Maria D'Onofrio will present her dramatic, one-night-only façade installation piece called Tet. for Freedom. Artist Laurie Simmons RAAR'05 will also give a lecture and readings by Azar Nafisi (Reading Lolita in Tehran) and Frank McCourt RAAR'02 (A Room of One's Own) will certainly draw crowds. Of course the year is most visibly punctuated by the end-of-year events by our own Fellows through Open Studies/Open Studios, the Fellows' Concert, and Fellows' Readings. So, let the laundry at home wait! Check the website, get on a plane, and join us for any and all Academy activities. We look forward to welcoming you back.
Spellbound by Rome a hundred years ago
Christina Huemer, Drue Heinz Librarian

Several early Fellows are featured in the Spring 2005 exhibition at the Academy: Spellbound by Rome: The Anglo-American Community in Rome, 1890-1914, and the Founding of the Keats-Shelley House. This exhibition, divided among four locations (the others are the Keats-Shelley House, the American church of St. Paul’s Within-the-Walls, and the Museo Hendrik Christian Anderson), evokes the Rome of a century ago.

The exhibition (February 16 - April 16, 2005) reflects the Academy’s historic ties with the Keats-Shelley House. One day in 1903, Robert Underwood Johnson, an American poet and journalist visiting Rome, stopped to see the house in Piazza di Spagna where the poet John Keats had died eighty-two years earlier. He found the casa rossa at no. 26 in perilous condition and began a campaign to save it, as a memorial to Keats, Shelley, Byron, and the other Romantic poets. He was aided by the British diplomat James Rennell Rodd and by prominent members of the Anglo-American community in Rome. Italian anglophiles also embraced the project, and the Keats-Shelley Memorial House was opened on April 3, 1909, to the public.

For the Spellbound by Rome exhibition, the Library’s candelabrum (right) was restored, thanks to the generosity of Elizabeth Bartman FAAR’01 and Andrew P. Solomon. Architect Gorham Phillips Stevens originally commissioned this bronze candelabrum from the Sangorgio Gallery in 1914. It stood in the main reading room of the Library until 1991. The restorers, Aldo and Beatrice Frasca, discovered that it was a copy of a 15th-century bronze candelabrum formerly in the cathedral of Pistoia (left).

Thus the Keats-Shelley House, now celebrating a multi-year centenary, is a memorial not only to poets and poetry but also to the idealism and enterprise of its founders. These were men and women whose lives already intersected to a great extent. They met each other at salons or in artists’ studios or at the opera; some of them attended the same churches; some rode or hunted together in the Roman Campagna; all followed the progress of archaeological excavations and watched their native or adopted city change and grow. The presence of British and American expatriates and visitors in Rome had a long history, but by the early twentieth century the heyday of the artistic and intellectual community had passed. Those who remained were “spellbound by Rome,” buffeted by the political and social changes that accompanied the turn of the twentieth century but loyal to an older, romantic vision of their chosen City.

The section in the American Academy presents a selection of works by artists of the period. Three of these were directors of the Academy: George Breck FAAR 1899, Frederic Crowninshield, and Gorham Phillips Stevens. Elihu Vedder and Augustus Saint-Gaudens were among the Academy’s strongest supporters. Paul Manship FAAR’12 and Albin Polasek FAAR’13 are represented by sculptures in the courtyard. Paintings by their Italian friends are included. Patrons of the period are also featured. Richard Norton, director of the American School of Classical Studies, amassed the antiquities installed in the courtyard. Other scholars, such as Thomas Ashby and Esther Van Deman FASC’59, contributed to the archaeological collections. George Washington Wurts and Henrietta Tower Wurts, the Academy’s neighbors in the Villa Sciarra, amassed an impressive collection of Russian and Italian art. By the time the “new” McKim, Mead White building was completed in 1914, it was already part of a culture of philanthropy and good taste.

The exhibition is accompanied by a selection of music of the period, an exhibition catalog (published by Palombi), and a booklet of walking tours to other works of art around the city.

Recently Society of Fellows Events
Edited by Wendy Heller FAAR’01

Returning Fellows Celebration
Sunday, October 24, 2004, New York City
A reception to welcome home the returning 2004 Fellows was held at the home of James L. Bodner FAAR’80, president of the Society of Fellows. This was followed by a concert at the Guggenheim Museum, featuring compositions by Mason Bates FAAR’04 and Kevin M. Puts FAAR’02.

An Evening at the Sculpture Center
Thursday, October 28, Long Island City, New York
The Society of Fellows in collaboration with the Sculpture Center presented an evening in the Arena, featuring an installation by Rita McBride FAAR’95, with a reading by Mary Camponegro FAAR’92, from her writing The Spectacle and Douze Uncertainty Possibility D’oie.

The Castellani and Italian Archeological Jewelry
Thursday, December 16, New York City
Stefanie Walker FAAR’01, Curator, The Bard Center for the Studies in the Decorative Arts, Design, and Culture, led a tour of her exhibition The Castellani and Italian Archeological Jewelry at the Bard Graduate Center, followed by a reception.

New Year’s Eve in Rome
Friday, December 31, 2004, Rome, Italy
The Society of Fellows sponsored the second annual New Year’s Eve Party at the American Academy in Rome. Organized by Jackie Saccoccio FAAR’05, George Stull FAAR’03 and Franco Mondini-Ruiz FAAR’05, and held in France’s top floor studio and adjoining terrace, the party was enlivened by dancing, drinks, and the unofficial fireworks over the Roman sky.

AIA / APA Reception
Saturday, January 8, 2005, Boston, MA
A reception on the occasion of the annual meetings of the Architectural Institute of America and the American Philological Association was held at the elegant Isabella Gardner Museum in Boston.

College Art Association Reception
Friday, February 11, 2005, Atlanta, GA
A reception on the occasion of the annual conference of the College Art Association was held at the Academy of Medicine, built in 1941 and designed by Philip Trammell Shutze FAAR’20.
For the last five years, the College Arts Association has honored a distinguished scholar by dedicating a session to him or her at the annual conference. This year’s distinguished scholar is one of our own: Richard Brilliant, historian of Greek and Roman art and professor emeritus at Columbia University. As he was one of the early contributors to the Society of Fellows Oral History Project, we thought it would be fun to share with you some of his recollections of life in Rome and the Academy more than 40 years ago. In the following very brief excerpts from his conversation with former SOF Oral History Project Director Elizabeth Bartman, we learn that although the first time he was in Rome was in 1951 on his honeymoon, that after 1957 I could figure that I was in Rome at least once a year ever since, sometimes obviously for longer periods of time, because I came back again in 1967/68 with a Guggenheim Fellowship and lived in Rome, again up on the Gianicolo. And then in 1972/73 when I had a senior Fellowship from the NEH, and lived outside of the Porta Flaminia on the river, which was really quite spectacular. These all blend together in my recollection of great years in the city. But I have spent summers in Rome, and I have spent weeks in Rome, so in a sense I consider Rome a second home, but my first home is in Scandale.

In the German circles, when I used to be very frequently at the German Archaeological Institute on via Serraglio, obviously I met Paul Zanker and I met Bernhard Andreae... Probably in those years I would be at the German Institute. In my first time doing research in the library, I'd gone to their lectures on occasion, and obviously got to know several of these people...

And it was probably in conversation with one of the Germans in 1960, or with one of the Italians, that somehow they already knew about my work. When they would meet me, I was obviously in those days much younger, and I also was much thinner than I am now, but I had a nice youthful, American, round face, and they couldn't put together the things that they had heard about me as a scholar with this kid that they were looking at, and it really interfered with my establishing rapport with the people, because they stood on ceremony very much. Italians and Germans did so more in those days than perhaps they do today, because they stood on ceremony very much. So Milt and I decided to take charge, and in the end we had over 400 people at the party. He handled all the finances, I handled everything else. I hired the bands. We had three bands and a strolling musician. We had a competition for the best costume. And I not only hired all the waiters, many of whom came from the Academy staff but we needed other people, but also bought all the food. And as you know, I don't eat pork, but certainly one of the highlights of an Academy ball was getting these great pork sausages. So there we went out into the countryside and shopped around, and negotiated for the purchase of these great roast pigs, without ever having eaten any. Everything came together for the party... The ball started at nine o'clock at night and went on until three or four in the morning, and it was a great success, and it was a lot of fun. But we didn't get a lot of financial support from the Academy to do it. I think that we did it and we did it successfully, but that was because I knew how to bargain and Milton knew how to squeeze blood out of a nickel... My wife went as D tina of Ephesus, and in order to do this we cut lemons in half and they were sewn on a black dress. And of course the jokes all went around trying to squeeze the lemons to find which one was [not]. At any rate, we had a good time. And I didn't mention we had wine, no hard liquor, but a lot of wine.
The Art of Napkin Folding in Baroque Italy

Stefanie Walker FAAR’01

Plate 4 of the book Gli tre trattati, shows napkins at different stages of the folding process. Illustrated are several initial forms with rectangular or triangular shapes laid into narrow parallel folds, straight, curving, or zigzagging. A triple-tiered fan reminiscent of a peacock’s tail, a whole fish (perhaps aurgeon?), two ships, and even a turret-ed fortress represent some of the fantastical final products. Other engravings show similar groups of napkins formed into a multitude of animals, heraldic shapes, and buildings.

Nothing is known about the author of the text and illustrations beyond what can be gleaned from the pages of the book itself. His name was Mattia Giegher, from Moosburg in Bavaria, and was the English ambassador in Rome.

Plate 4 (Fig. 1) suggests that the Zimmermans lived in this classic “Usonian” house for almost 36 years, immensely satisfied with its beauty and its impact on their lives.

The Zimmermans embraced Wright’s unique vision for residential design in conjunction with his use of simple modern design fittings and furnishings. The Zimmermans lived in this classic “Usonian” house for almost 36 years, immensely satisfied with its beauty and its impact on their lives.

As the sole owners, Dr. Isodore and Lucille Zimmerman bequeathed their home and its entire contents to the Currier Museum in 1988. It is the only Wright home open to the public in New England and represents an outstanding example of his approach to domestic architecture at mid-century.

Giegher’s treatise on the method of folding (Trattato sul modo di piegare) is intended to explain, not to mystify the technique, but in spite of references to certain illustrations the concise instructions still seem enigmatic, at least to this writer. A basic pattern called spina di pesce, perhaps best translated as “herring-bone” and calls for laying the linens in two sets of folds crossing one another. This allows for the creation of bulging shapes, to which other pieces could be attached. Complex constructions clearly used more than one napkin and pieces of different size.

Beyond adding to the decorative quality of a table, the primary function of napkins was to cover individual pieces of bread, placed at each seat. Since much of eating in the sixteenth and seventeenth centuries still included using one’s hands, an abundance of fresh napkins at the table signaled the good manners and refinement of the banquet’s host. Messisbugo mentions decoratively folded napkins made for a fish banquet in Ferrara as early as 1529; a certain illustrations the concise instructions still seem enigmatic, at least to this writer. A basic pattern called spina di pesce, perhaps best translated as “herring-bone” and calls for laying the linens in two sets of folds crossing each other. This allows for the creation of bulging shapes, to which other pieces could be attached. Complex constructions clearly used more than one napkin and pieces of different size.

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In 2002, the Currier Museum of Art commissioned an assessment from Windsor Conservation aimed at identifying the condition problems and the prevailing preservation issues for the textiles and furnishing fabrics on display. The main objective of this report was to address their protection and stabilization in their original context, as these fabrics are an essential element of the interior. The museum owns and operates the house as an historic house museum but also as a work of art, preserving and interpreting it as part of the museum’s collection. The window of preservation in the broadest sense of the word reveals its true meaning when there is a strong relationship between the object, its use, and its context within an architecturally significant environment. So began the premise of a fruitful dialogue between Deirdre Windsor, Principal of Windsor Conservation and Hetty Startup, the Currier Museum’s Zimmerman House Administrator. Beginning in 2002, they started a conservation program for the original upholstery fabrics on public view at the Isadore J. and Lucile Zimmerman House in Manchester, New Hampshire. Frank Lloyd Wright designed the Zimmerman House, owned and operated by the Currier Museum of Art, in 1950. As his clients, the Zimmermans embraced Wright’s unique vision for residential design in conjunction with his use of simple modern design fittings and furnishings. The Zimmermans lived in this classic “Usonian” house for almost 36 years, immensely satisfied with its beauty and its impact on their lives.

As the sole owners, Dr. Isodore and Lucille Zimmerman bequeathed their home and its entire contents to the Currier Museum in 1988. It is the only Wright home open to the public in New England and represents an outstanding example of his approach to domestic architecture at mid-century. Wright’s approach to design was what he called “organic,” he designed homes like the Zimmerman House to have implied connections between inside and outside space using devices such as covered walkways, loggias, bays spaced with piers, and mitered glass corners to doorways and entrances. The Zimmerman House is distinctive for the richness of its materials and the quality of its craftsmanship. The main building material used is a fine finish-matched red brick and it is this use of brick combined with glass, concrete and upland Georgia cypress wood that comprise the construction materials of the home. The interior also features Wright-designed, built-in and movable cypress and cypress veneer furniture; almost all pieces of furniture have a high-figured, warm orange grain. The original upholstery fabrics match these colors and textures of the home’s building materials.
interpretation is the late 1950s and 1960s. Due to this mandate, it is important to assure the longevity of the original textiles. Along with current historic house collections care, stabilization treatments and other recommendations were made for minimizing potential damage from exposure to the environment and from visitors accessing the house as part of a seasonal tour program. Diminishing the ongoing risks to these sensitive furnishing textiles on open display is the highest challenge.

The fabrics used throughout the Zimmerman House for upholstery, bedcovers, curtains and pillows are a rare example of surviving original textiles selected by Frank Lloyd Wright (Fig. 2). The fabrics used for the furniture upholstery were possibly designed by Dorothy Leibes, whose work Wright appreciated and recommended to other clients in the 1950s. Leibes used many Bauhaus innovations in her designs including the use of plastics, cellophane, Lurex and novelty yarns, rather than complex weave structures. (See Weltge, S. W. W. W. man’s Werk, Teil A, from the Bauhaus, San Francisco-Chronicle Books, 1993.) There are a number of different upholstered furniture designs featured in the Zimmerman House. These include music stand stools, hassocks, dining loggia chairs and the quintessential cypress and plywood long bench with cushions (Fig. 3).

The most critical condition problem relating to the upholstered furniture is the instability of the original foam cushions. The wood frames of most of the furniture are covered with foam that was manufactured by the Firestone Tire and Rubber Company using the trade name Fomex. The foam is a latex product and it is in an advanced stage of degradation from photo-oxidation so that it has become hardened, granular and misshapen due to shrinkage of the material. The granular form of the latex has worked its way through the fabric show covers requiring extensive suction cleaning with a H.P.A. vacuum. Due to the degradation and off-gassing of the latex, in keeping with current conservation practice, new Ethafoam™ forms were custom shaped by Windsor Conservation to replace and to fit the latex foam. These replacement cushion forms are covered with a layer of thermo-bonded polyester fiber batting and linen, which are stable, inert materials. Conservation treatment to date has also involved stabilization of the original fabric show covers in areas of wear or loss by inserting custom dyed linen fabric underneath the damaged area and supporting it with conservation stitching techniques prior to inserting new cushions. Stain reduction was achieved by using a controlled suction device with deionized water and an anionic surfactant as a solvent to reduce stains, neutralize the fibers and improve the overall appearance. The visual impact of the degraded misshapen cushions and soiling of the fabric severely alters the aesthetic experience and the original intentions of the architect (Fig. 4). Wright’s fusion of clean horizontal lines in the architecture in unison with interior furniture design lines is lost by the physical changes in the materials of the furnishing fabrics. The conservation plan in place proposes to eventually replace all latex foam cushions with an inert archival material restoring the correct form and horizontal emphasis of Wright’s interior vision (Fig. 1).

As work has begun, there remains a caveat to the proposed course of treatment. Although the main goal for upholstery conservation is to preserve all aspects of the material, there is an increasing awareness by conservators and curators to consider the idea of preserving evidence of an artifact’s history. It is a known fact that the hassocks were taken outdoors to the garden terrace during the warmer seasons in what were no doubt variable weather conditions. The stains from outdoor use and wear patterns, including perhaps being exposed to rain showers, are evidence of this history. When evidence is embedded in an object in the form of physical change such as stains, abrasion and degradation, it still speaks of human use in a context that now becomes a part of the artifact. One could argue that to remove the charac-
ANCIENT STUDIES

Dorothy and Lewis B. Cullinan Post-Doctoral Rome Prize Fellowship
Kimberly Bowes
A visiting Professor, Fordham University
New York, NY

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

Hendrik William Dey
Interdepartmental Program in Classical Art and Archaeology, University of Michigan
Ann Arbor, MI

National Endowment for the Humanities / Andrew Heiskell Pre-Doctoral Rome Prize Fellowship

Arthur Ross Pre-Doctoral Rome Prize Fellowship

Jaco A. Latham
Department of Religious Studies, University of California, Santa Barbara
Los Angeles, CA

Samuel H. Kress Foundation Pre-Doctoral Rome Prize Fellowship
(between one of a two-year fellowship)

Sandra K. Lucore
A Visiting Professor, University of Tokyo, Department of East Asian and Classical Archaeology, Bryn Mawr College
Tokyo, Japan

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

David Petsain
Department of the Classics, Harvard University
Cambridge, MA

ARCHITECTURE

Arnold W. Brunner Rome Prize Fellowship

Alex Schweder
Principal, A lea Schweder Projects; Howard House, Seattle, Henry Ushlach Architecture, New York, NY

Seattle, WA

John Gaw Meem’s Fund Rome Prize Fellowship, a gift of Dorothy and Lewis B. Cullinan
Aaron Hamburger
Adviser, New York, NY

MEDIEVAL STUDIES

Andrew W. Mellon Foundation Post-Doctoral Rome Prize Fellowship

F. Thomas Lozano
A visiting Professor of History, Tulane University
New Orleans, LA

HISTORIC PRESERVATION AND CONSERVATION

Booth Family Rome Prize Fellowship

Paula M. De Cristofaro
Paintings Conservator, San Francisco Museum of Modern Art
Oakland, CA

National Endowment for the Arts Rome Prize Fellowship

Robert E. Saamino
Director, Historic House / Curator, University Collections, The Johns Hopkins University
Baltimore, MD

LANDSCAPE ARCHITECTURE

Garden Club of America Rome Prize Fellowship

Richard Barnes
Photographer, A rist, San Francisco, California

Prince Charitable Trusts Rome Prize Fellowship

Anta de la Rosa Bertbelo
A visiting Professor of Landscape Architecture, School of Design, University of Pennsylvania
Princeton, N.J.

LITERATURE

Joseph Brodsky Rome Prize Fellowship, a gift of the Druze

Heinz Trust / American Academy of Arts and Letters

Craig Arnold
A visiting Professor of Poetry, University of Wyoming, Laramie, WY

American Academy in Rome

RENAISSANCE AND EARLY MODERN STUDIES

Phyllis G. Jordan Pre-Doctoral Rome Prize Fellowship

jana Elizabeth Condie-Pugh
Department of History, Northwestern University
Evanston, IL

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

Anna Israël
Department of Art, History, Theory, and Criticism, University of California, Berkeley
Cambridge, MA

MODERN ITALIAN STUDIES

Millicent Mercer Johnnson Post-Doctoral Rome Prize Fellowship

Patrick Bennet
A visiting Professor, Department of English, University of Massachusetts, Boston, MA

Donald and Maria Cox Pre-Doctoral Rome Prize Fellowship

Patricia Gabow
A Visiting Lecturer, Department of Foreign Language and Literature, University of Massachusetts - Milwaukee
Milwaukee, WI

MUSICAL COMPOSITION

Frederic A. Juilliard / Walter Damrosch Rome Prize Fellowship

Susan Botti
A visiting Professor of Music Composition, Department of Music, University of Michigan
Ann Arbor, MI

Samuel Barber Rome Prize Fellowship

Charles Norman Mason
Professor of Composition, Birmingham-Southern College
Birmingham, AL

Joseph H. Hazen Rome Prize Fellowship

Carrie M. Weems
Visiting Professor, University of Virginia
Evanston, IL
Urban landscapes encode multiple ideas in many planes occupying the same space. During my tenure at the Academy, I employed painting, photography, and collage to consider the natural and cultural ideologies from which built landscape forms emerge. The ‘stratigraphic section’, used to describe geologic strata, and a topographic metric, based on the elevation above sea level where the Cloaca Maxima enters the Tiber, generated the framework for site investigations. Digital assemblaggi or “core samples” of the landscapes of five specific places were the result. Site selection was based on a decidedly personal and poetic response to the urban landscapes I encountered as I walked and photographed in and around Rome. When I returned to my studio from each walk or road trip, I painted or collaged miniature sketchbook studies to record the sense of that place. Initially, these studies were small horizontal rectangles with a proportion ratio of 1:4, dictated by the sketchbook page. One morning, I entered my studio to find that a window had blown open during a storm and the contents of the room were in complete chaos. One of the studies, however, clung to a wall, held by a single push pin. The sketch had pivoted on the pin to become vertical and the ‘geologic column’ idea materialized as a device for portraying urban landscape.

I began to focus on five sites: Centro (Central Rome), Palatino (The Palatine), Caracalla (Baths of Caracalla) and San Leandro (the San Leandro neighborhood near Termini Station); the fifth “core sample” was in Pompeii. I enlarged the format to 60 x 15 cm collage-paintings, retained the 4 to1 vertical-to-horizontal ratio and layered in a slightly irreverent narrative of geologic terms that also describe culture. Ultimately, it became apparent that the columns needed to be scaled so that they could make an architectural space; consequently, I moved to a ‘digital assemblage’ strategy. A series of five digital assemblaggi (stratigraphic ‘columns’) of portions of my photographs and paintings evolved and these were printed onto 1 meter by 4 meter vellum panels. For my show at the Academy, I wrapped the paper columns around a plexiglass frame to form literal, three-dimensional columns that hung from the ceiling as a portico. They were up-lit for dramatic effect at night. Flat, un-wrapped digital printouts were also exhibited in my studio with the smaller paintings and collages.

I then became intrigued with the tapestry-like quality of the work and, at the urging of Dana Prescott and my fellow Fellows, began to explore options with textile fabricators in Italy. At the Ratti Foundation Library in Como, I rediscovered my passion for jacquard textiles. Their highly tactile quality - the topography or landscape of the fabric itself - seemed like the appropriate medium to express landscape stratigraphy.

An interesting and coincidental magic emerged during the production of this edition of the tapestries. The jacquard loom was invented in 1805. It presented a new weaving technology driven by punch cards and, consequently, it became a precursor for the later invention of the computer. (This is obvious if you think of ‘warp’ and ‘woof’ as pixels.) The computer evolved in its direction and developed a rich and elaborate ‘color space’ with thousands of color options. The Jacquard loom, however, never expanded its color space much beyond what was originally invented - perhaps 25 rather muted colors. Since my images and colors were digital, no Jacquard loom could actually ‘read’ and produce them until just last year. A team of artists in the San Francisco area had developed a translation program in 2003 that allowed a Jacquard loom to ‘read’ and produce about 250 colors. A small family-run mill in Belgium is, to date, the only location in Europe or the US willing to work with this experimental technology.

Edition One of Tessuto Urbano was fabricated in Belgium last fall.

Below: Detail of the Palatine tapestry showing the Cloaca Maxima
The Art of Biography

moderated by Anthony Grafton RAAR'94

On November 18, 2004, the Friends of the Library sponsored a panel discussion on The Art of Biography at the New York Public Library, moderated by a co-founder Anthony Grafton RAAR’94, Professor of History at Princeton University and the author of many books, including a two-volume biography of Joseph Scaliger, a sixteenth-century philologist and historian of chronology. The panelists were Anthony Grafton, Barbara Goldsmith, biographer of the early feminist Victoria Woodhull and the intellectual Marie Curie; Nancy Sarris, Professor Emerita at Hunter College and the CUNY Graduate Center and biographer of two major Renaissance doctors, Tadeus Iberdoli and Girolamo Cardano; and Joan Strouse, Director of the Cullman Center at the New York Public Library who has written on Alice James, the sister of William and Henry James, on the financier-collector J. P. Morgan, and produced an oral history of the Bill and Melinda Gates Foundation. The event drew an overflow crowd, but the presentations were so stimulating that we would like to present some excerpts below for those who couldn’t be there. A full version is available on the SOF website, www.sof-sasrce.org

Harry Evans RAAR’93, RAAR’91

ANTHONY GRAFTON: Biography always charms us. It is always in vogue. It has always been in vogue. Romans smacked their lips and raised their eyebrows over Suetonius’ Lives of the Emperors just as we smack our lips and raise our eyebrows over lives of Lytton Strachey and Virginia Woolf and other worthies of the modern age. It always is popular. It is always readable. It is always critical. Every time a new literary biography appears, it attracts the flock of reviews that say, “Tsk, tsk, tsk. Biography again? Reducing the creativity of a great individual to the historical circumstances of his or her life.” Every time a biography of someone not famous as a literary or political figure comes out — a biography of a great literary or political figure comes out — a biography of a great literary or political figure — there are no rules about writing a biography, there is no special way of doing it, and that is one of the challenges. At first, finding a subject is like a social meeting: you see somebody who seems rather interesting, you begin to understand that you know nothing about the person, unless you know a great deal about the milieu in which they function. You have to know the social history, the personal family history, and then you start peeling away, like an onion, and you begin to see what’s going on.

BARBARA GOLDSMITH: There are no rules about writing a biography, there is no special way of doing it, and that is of course one of the challenges. At first, finding a subject is like a social meeting: you see somebody who seems rather interesting, or rather repulsive, or rather bright, or rather dumb, and then you start trying to separate image from reality. You start peeling away — like an onion — and you begin to see what each character was doing on each day, and if any interesting, it, who really shaped it, and all three of our speakers tonight have worked on that sort of person.

NANCY SIRAISI: The sixteen century polymath, Girolamo Cardano was in his own day equally celebrated as a physician, an astrologer, an expert on dreams. He was also one of the most famous autobiographers of the Renaissance, leaving an unforgettable self-portrait in his Book of My Life. As subject for biography, Cardano presents challenges in several senses. Writing about him involves coming to terms with the powerful, the influential, the powerful, the influential, the influential. Cardano himself, with the extraordinary diversity of his interests and activities; with the very large body of his Latin writings about them, with the complex social and intellectual context in which he lived and worked in Counter Reformation Italy and, briefly, in Northern Europe; and with the absence of all but a few documental sources and personal papers. My book is a study of the professional life, writings, and ideas of Cardano the physician, that is of a 50-year long sixteenth-century, medical career.

Most of my endeavors involved trying to situate Cardano’s medical writings and his autobiographical accounts of his medical career in three interconnected contexts: that of his own interests in other fields, especially moral and natural philosophy and natural magic; that of the broader picture of sixteenth-century medical ideas and practice; and that of the institutional and social worlds of the cities and universities where he studied, practiced, or taught medicine.

I looked at these people, situations, and events from the standpoints of two themes that in recent years have greatly interested historians of science and medicine in the Renaissance and early modern world: patronage and the relation of the physician and patient [...]. Some of his friends and patrons were sufficiently well known to be traceable from other sources, and in other instances his accounts of his accounts of his accounts of his accounts usually indicate the patient’s class, gender, and occupation, so that I could build up a social, if not an epidemiological picture of his practice.

Writing about a figure such as Cardano is a very different enterprise from writing a biography of a more modern figure. Similarly, I’m not sure it’s ever possible fully to understand a personality as far removed in time and culture as Cardano is from ourselves. But as I spent almost 10 years with him on and off, a sense of his character gradually emerged. The unguarded self-revelations — about his periods of impotence, his bi-sexuality, his conviction of his own great abilities, and his occult powers — that at least until the nineteenth-century either shocked readers or led them to think he was literally mentally unbalanced, perhaps no longer seemed so startling today. Instead, I saw a man who overcame a difficult youth to achieve con-
probably be on some kind of medication, and she might be regarded and treated now: she might be anorexic; she would certainly be considered depressed, and she'd happen to her. Did have a gifted sister, and it was possible to see what would have happened if the question Virginia Woolf famously asked, in her novel one, its dynamics were private, interpersonal, psychoanalytic. That, perhaps, might be as far as I would go.

JEAN STROUSE: Alice James didn't do any of the things that would ordinarily prompt someone to write a biography. She was a neurotic invalid who spent much of her life in bed with "the vapors," which was a popular thing to do if you were a female in the late nineteenth century. There are all sorts of guesses as to how she happened to her. There are all sorts of guesses as to how she happened to her.

Wendell Holmes, Jr. But as you'll notice, those are all men. Writing about a not-famous person, a person who led a semi-private life because of being in a famous family, is an interesting endeavor. Alice had an extraordinary intelligence, voice, and personality. She had no real education, although in that family being at the dinner table was like going to Harvard, because so many brilliant figures came to visit - including Emerson, Carlyle, Thoreau, and Oliver Wendell Holmes, Jr. But as you'll notice, those are all men. No one in Alice's immediate vicinity thought a woman could pursue their careers, and they would be fulfilled. Marie Curie was a startling example of the fact that you cannot have it all. Her obsession excluded everything else. She gave her children everything in the world but her love. And she had a very tragic and glorious life. That is why I call the book Obsessive Genius.

ANTHONY GRAFTON: I was struck by one common theme, which is the intimacy of the relationship you have with the person whose biography you write. I wonder if each of you would talk just a little bit more about this. On the one hand, it is a little bit like choosing a spouse: You live with these people for a very long time. But my impression is you don't actually have to like the person to be a successful biographer. So I wonder if each of you would just talk about this. How do you see that it's that dual person at the party that you want to go home with?

BARBARA GOLDSMITH: You pick a person that you think will be somebody that you want to go home with, but it does not always turn out that way. [In Madame Curie] I found someone I desperately wanted to take home with me. Here was somebody who had such persistence and such a gloriously clear and simple mind, that one just thought it was breathtaking. It was thrilling for me to meet this obsessive genius and to see what she did, but it was also thrilling for me as a woman because I was brought up to hear extraordinary talents tell you about their work. Nothing is more fascinating than hearing a master talk about his or her work. We've heard three of them.

JEAN STROUSE: You do live with these people. They inhabit you and you inhabit them. I didn't actually like either of my subjects when I started out. I ended up admiring Alice, and respecting the way she dealt with the difficulties in her life; but I never felt that she was a heroine. I specifically did not want to make her into a feminist victim-as-heroine, and I never grew wildly fond of her. One of the great things you get to do at the Academy is to hear extraordinary talents tell you about their work. Nothing is more fascinating than hearing a master talk about his or her work. We've heard three of them tonight.
**Drawing On**

Rachel Allen FAAR’03

Like so many architects before me, one of the things I did while I was in Rome was to draw Bramante’s Tempietto.

I wanted to draw it, but not to end up with illustrations. I didn’t want calendar art. I decided to try to distill the act of drawing from its presumed purpose of accurate representation. I thought that perhaps by removing the usual primary task of drawing, representing its object, I could sidestep the bothersome question of whether or not I was doing so accurately.

I started tentatively, by doing blind contour drawings of the building. In this exercise one looks only at the subject while drawing, but the eye may not watch the hand as it draws on the paper. The method was invented by gestalt psychologists and nowadays is usually done as warm-up exercises in figure drawing class. It’s tricky; it takes discipline. I almost had to build a visor and sometimes I cheated, I couldn’t resist.

I ended up doing a yearlong series of these drawings, at first trying to capture the entire building at once on the page. That never worked. I started focusing on only a part at a time. I drew like this all year, going back at least once a week. Sometimes it felt like just something to do with my hands while sitting with the structure, for hours at a time, in studious contemplation.

The drawings never resolved into coherent images. In that way they are different from what I had previously learned about the Tempietto - i.e., that it is a complete, even perfect, thing. The drawings also happened to be beautiful. I sold several of them before I even made it home (I had never sold my drawings before). This was encouraging. It felt to me as if the magic I had experienced while making them was somehow being transformed.

When I returned to Los Angeles, the drawings also impressed a friend of mine who designs clothes: Antonia Carew-Watts, whose line is called Fig Fashion. We had wanted to collaborate for a while, and had discussed it before I left. She selected her favorite drawings from the series.

We worked with repeats and gradually developed one of the drawings into a pattern, and then made a textile by screen-printing it in either dark blue or grass green onto white cotton batiste. Antonia designed a dress and two blouses from that fabric. Then she selected another drawing and designed two jersey t-shirts around its shape. We screen-printed it in either black and white ink onto the shirts, choosing very bright colors as the field. My favorite is light, sky blue, with white ink. Plus, it was really fun to have the photo shoot, with lanky models and a photographer, make-up artist and hair stylist, here in my ordinarily staid and quiet architecture office. And the delicate little drawings were blown up into wallpaper and used as the photographer’s backdrop - now I’m thinking they might make nice wallpaper someday, too.

The pieces are only a part of Fig’s spring collection, which appeared in stores nationwide in March 2005 (www.figfashion.com). Bramante’s architecture has had many afterlives, but this is not one I set out intending to deliver.

The process continues to be revelatory in the best sense, continuously unfolding and shifting my expectations. It helped to develop my appreciation of Bramante’s architecture in both its seriousness and its wit; strengthened my belief in looking in order to see before looking to record; and generally taught me to always remain open to unforeseen consequences. From my first visit to the building to wearing its derived image on a summery dress in springtime Los Angeles, the Tempietto continues to hold surprises, despite all the pages about it already on the record.

Rachel Allen FAAR’03 Bramante’s Tempietto, 2003

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Recent Books by Academy Authors

Compiled by Christina Huemer, Drue Heinz Librarian

This list of recent books (2000-2005) by or about Academy Fellows and Residents updates the one published in SOF News in Spring 2004. It is based on gifts to the Academy Library.


Awards and Publications

Edited by Joanne Spurza FAA’89

Kevin Walz FAA’94: Insomnia, denim with ballpoint, 2004

FAA’50s

George Rockberg FAA’51 has been awarded a 2004 Classical Internet Award, one of the “Outstanding New Diaspora” for the recording on Nakos of his Symphony No. 5, Black Sounds and Transmutational Visions with the Southbricklin Radio Symphony Orchestra. A revised and expanded edition of his essays, The Aesthetics of Survival: A Composer’s View of Twentieth-Century Music (1984) has been published this year by the University of Michigan Press.

George Garrett FAA’53 has been awarded the 2004 Glenn Brooks Medal for Distinguished Achievement in Southern Letters, by the Fellowship of Southern Writers. An award ceremony was held on April 1.

FAA’60s

AIA-New Jersey, a state chapter of the American Institute of Architects, has created a new honor, the Michael Graves Lifetime Achievement Award, and presented this award in its inaugural year to Michael Graves FAA’82, RA’78 himself. The event was celebrated at the annual award design ceremony in January 2005, held at The Newark Museum.

Edmund Keeley FAA’60 announces the publication of Retribution: A Memoir in 2005. In November 2004 he received the Philadelpia Award from Hellenic Public Radio in New York City “for passionate advocacy of Hellenism,” and was feted with a banquet in his honor and, as he notes, “the gift of a small marble chalice, decorated by a necklace of linked Runners in gold (I suppose representing the famous ancient Runners).”

Robert Birmelin FAA’64 was the recipient of a Painters and Sculptors Grant Program Award in November 2004 from the Joan Mitchell Foundation. He had a one-person exhibition of his paintings at the Galerie Barbara von Stechow, Frankfurt am Main, October 13 - November 20, 2004.

A book, Mafio'V eglo Short E pie, edited and translated by Michael C. J. Putnam FAA’64, RA’78 (with James Hankins FAA’92), was published in 2004 by Harvard University Press (The I Tatti Renaissance Library #15).

Dean Adams Johnson FAA’64 received the Connecticut Chapter of the American Society of Landscape Architecture’s highest design award for his Design Guidelines for the Town of Simsbury, CT and for the redesign of an historic-style light for its village center.

Anna Marguerite McCann FAA’64 sends word of her new volume, written with John Peter Oleson, “Deep-water Shipwrecks off Sherki Bank: The 1997 Survey,” Journal of Roman Archaeology, Supplementary Series Number 58 (2004). As she notes, "the book tells the story of the discovery of eight shipwrecks in the deep sea off Sherki Bank with Robert Ballard, about 75 miles northwest of Sicily. This is the first archaeological exploration of the deep ocean with robots and a nuclear submersible.”

R. Terry Schnadelbach FAA’64 has published Ferrante V. Iride. Landscape Architecture of the Country Far East Era (Princeton Architectural Press 2001). He currently is Professor of Landscape Architecture at the University of Pennsylvania, and serves as Program Director in Landscape Architecture at the University’s Paris Research Center.

FAA’70s


Andrea Clark Brown FAA’80 recently received three local design Awards of Excellence in Architecture from the Florida Southwest Chapter of the American Institute of Architects for the Matthes Residence, for House HMS and for St. Agnes Catholic Church, all in Naples, Florida. In addition, she was honored by the Colllier County United Arts Council as a “Star of the Arts” for 2005, a new award celebrating cultural leadership and multi-disciplinary contributions to the area arts. Andrea also writes to say that she is “sporting artistic turbans during [her] recovery from breast cancer this past fall and into the spring. Outlook is excellent!”


Eleanor Winsor Leach FAA’84 announces the publication of The Social Life of Painting in Ancient Rome and on the Bay of Naples (Cambridge University Press) in June 2004.

Elizabeth Bartman FAA’83 has received a fellowship from the National Endowment for the Humanities for 2005, for a project on ethnic identity and Roman portraiture.

Anna Campbell Bliss FAA’84 describes her “full calendar this year.” She finished a commission for the Cowles Mathematics Building at the University of Utah, published Intersections: the Art of Anna Campbell Bliss and designed a retrospective of forty years’ work for the Utah Museum of Fine Arts (23 May - 3 August 2004). “Best of all,” as she writes, “October at the Academy for new work.”

Pamela Starr FAA’84 writes that she “has just completed a three-year appointment as Book Review Editor of the Journal of the American Musicalological Society - hurrah!”

Frederic Schwartz FAA’85 reports that the Los Angeles offices of Deschitz, Inc., designed by Schwartz Architects, were named at NeoCon 2004 by the International Interior Design Association as one of the ten winners of the “2004 Decade of Design Competition,” honoring the top interior design projects of the past decade. Two ongoing projects include: “The Rising,” the winning design for the Westchester County September 11th Memorial and “Empty Sky,” the winning design for the New Jersey September 11th Memorial.

FAA’90s

Materia Prima, an Italian-language collection of short fiction by Mary Cапonero FAA’92, recently was published in Italy by Leconte Press (2004). In March 2005 she will read at the Embro Live Literature Festival in Rome, as well as at the Centro Studi Americani and at the American Academy.

Thomas Cohen FAA’92 has published Lost and Deth in Renaissance Italy (University of Chicago Press 2004), which he describes as “a new book of Roman microhistories... a cute, artful collection with gore, passion and intrigue.”

Hsin-Ming Fung FAA’92 reports that Hodgetts + Fung Design Associates received an 2004 Honor Award from the American Institute of Architects, Pasadena & Foothill Chapter, for their Sinclair Pavilion at the Art Center College of Design in Pasadena. Construction has begun their latest project, the Yamano Tower in Tokyo, a twenty-nine-story mixed-use high-rise building, which includes “parking for 1,000 iPhones.”


Pamela Keech FAA’92, Wardrobe at Piperno, 2003

FAA’00s

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Frederic Schwartz FAA’05 reports that the Los Angeles offices of Deschitz, Inc., designed by Schwartz Architects, were named at NeoCon 2004 by the International Interior Design Association as one of the ten winners of the “2004 Decade of Design Competition,” honoring the top interior design projects of the past decade. Two ongoing projects include: “The Rising,” the winning design for the Westchester County September 11th Memorial and “Empty Sky,” the winning design for the New Jersey September 11th Memorial.


David Stone FAA’08 wrote an essay and entries (with K. Seltzer) for the Naples exhibition catalogue on late Caravaggio, Caravaggio: talino tempo (1606-1610), (Museo di Capodimonte); and he gave a paper at the International Caravaggio Congress (Naples, December 17-18, 2004). Earlier in June 2004, he presented a “Caravaggio’s Self-Portraiture” at the Malta venue of “Caravaggio: La Mostra Impossibile,” a virtual exhibition produced by the Italian state radio and television network, RAI, comprising digital, actual-size transparencies of sixty-eight of Caravaggio’s paintings.

Pamela Keech FAA’02, Wardrobe at Piperno, 2003

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Caravaggio's paintings. For the show, “Caravaggio: The Final Years,” at the National Gallery, London (23 February - 22 May 2005), he was an advisor to the curator and a symposium paper (March 16 - November 2004). The Caravaggio Foundation of Malta has appointed him to the Editorial Board of caravaggio.com, a scholarly website devoted to the artist and his contemporaries.

FAAR’60s

Carolyn Yarnell FAAR’60 received a Guggenheim Fellowship in Music Composition for 2004-05. An enhanced recording of The Same Sky, an extended composition for solo piano, computer and visuals, which, as she notes, was completed and premiered in Rome in 2000, has been released by K.6ch Classics on the new CD, A solo exhibition of paintings by

FAAR’80s


FAAR’90s

The sculpture Tepitement of St. Athanasius by Paul Kubice FAAR’97 is featured in the exhibition, “Het Kwaad - All About Evil”, at the Tropenmuseum and Tropentheater in Amsterdam, the Netherlands, 18 December 2004 - 12 September 2005. The work was made in his studio at the American Academy in Rome during his Fellowship year.

FAAR’00s

Harry Davis FAAR’01 showed Indian L and mark’s paintings in the exhibit “Hosier People and Places: Works by Harry and Lois Davis,” at the Bona Thompson Memorial Center, Indianapolis, for the 2004 Spirit and Place Festival in November. Plans currently are underway for a two-artist exhibition of fifty works at the Honeywell Memorial Center in Wahab, Indiana, in August 2005.

FAAR’01s

As a design consultant to the San Diego Zoological Society, Seth Seabloom FAAR’01 just finished the new Lion Camp at the Wild Animal Park.

FAAR’02s

The most recent publication of Vincent Katz FAAR’02 is a work of translation, The Complete Letters of Ernesto Pettirossi (Princeton University Press 2004).

Wiete de Boer FAAR’03 has published La conquista dell’anima. Fede, disciplina e ordine pubblico nella Milano della Controriforma (Einaudi 2004).

Giorgio Morandi: The Art of Silence (Yale University Press 2005) has just been published by Janet Abramowicz, co-editor of Giorgio Morandi’s former teaching assistant. This book is the first and only study in English to cover Morandi’s career in its entirety as well as the sociopolitical and cultural background of his times, including the artist’s relationship to Fascist politics and its patrons.

FAAR’03s

The fiftieth birthday of Stephen Jaffe FAAR’03 was celebrated in sound on March 26, 2005, by the Ciompi Quartet and friends. The concert benefits Durham Habitat for Humanity, and contributions may be sent to c/o Beth El Synagogue, 1004 Watts Street, Durham NC 27701 (please include “Jaffe concert” in the memo line).

An exhibition of paintings by Earl Staley FAAR’03, including pictures of Rome, is on view at Harris Gallery, Houston, April 2 - 30, 2005.

Jesse Reiser FAAR’03 reports that his firm, Reiser + Unemoto, was among the offices to represent the United States in the American Pavilion at the Biennale di Architettura in Venice 2004 (September 5 to November 7, 2004).

Franc Palacia FAAR’06 recently exhibited his work at Montclair State University, and received a grant from the Dutchess County (NY) Arts Council to produce a sculpture to be included in the Sixth Kinston Sculpture Biennial in 2005. He now is painting an outdoor mural for the City of Poughkeepsie, for the Empire State Games in New York state, also scheduled for summer 2005.

The world premieres of Symphonic No. 6, “The Penobscot River” by Thomas Obee FAAR’87 was presented by the Bangho Symphony Orchestra, in Bangor, Maine on October 23, 2004. His Symphony No. 5, “Utopian Parkway” (2003) was premiered by the Civic Symphony Orchestra of Boston at Jordan Hall, the New England Conservatory in Boston, on November 21, 2004.

Gordon Powell FAAR’88 has had a sculpture installation at the Racine Art Museum of Racine, Wisconsin. He is featured in a Focus article, “Gordon Powell - Born to Build,” in the March 2005 issue of Sculpture magazine.

Stephen Haus FAAR’79 Fish of Hawaii textile series

Exhibitions and Performances

Edited by Joanne Spurza FAAR’89

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**FAAR'90s**

"Show People," an exhibition of works by Paul Davis FAAR'84 has been shown at the Museum of Santa Maria della Scala in Siena, February 19 - April 10, 2005. The show, which includes one hundred fifty paintings and drawings, and about ninety posters all

Paul Davis FAAR'84  *Show People* exhibition poster

on theatrical, film and musical themes, moves to Nuages Gallery in Milan in April, and then to additional venues in Italy during the coming year.

Agnes Denes FAAR'81 has a retrospective of her work, "Agnes Denes: Art for Public Spaces," at the Ewing Gallery of Art and Architecture of the University of Tennessee, Knoxville (January 12 to March 9, 2005). The show comprised drawings, sculpture, photographs and models. She gave a lecture entitled, "Art for the Third Millennium: Creating a New World View," at the University of Tennessee on February 7, 2005.

**FAAR'00s**

Wendy Kaplan FAAR'00 writes, "On December 19, the exhibition I have been organizing for almost four years opened at the Los Angeles County Museum of Art. The Arts and Crafts Movement in Europe and America, 1880-1920: Design for the Modern World," together with its accompanying catalogue. The exhibit remains in Los Angeles until April 3 and travels subsequently to the Milwaukee Art Museum and the Cleveland Museum of Art.

Nancy Gonn, Visiting Artist '01, has a solo exhibition at the Istituto Italiano di Cultura in Chicago, May 7 - June 2, 2004, showing works inspired by her stay in Rome at the Academy as a visiting artist in 2001. She had another exhibit this past fall, at the Spazio Italia Gallery of the Italian Cultural Institute in Los Angeles, October 25 - November 12, 2004. A newly commissioned orchestral work, A Rude,' by Michael Herchen FAAR'01, was debuted on February 5, 2005 by the Baltimore Symphony Orchestra, as part of the opening celebration of The Music Center at Strathmore in North Bethesda, Maryland.

Two new CDs have just been released containing the music of Pierre Jaubert FAAR’01: Pierre Jaubert - Chamber Music on Gaspere Records and Makoto Nakamura - Triplet Jump - New Original Pieces for Marimba on Helicon Records. His current projects include works for the Houston Symphony and for the Brooklyn Friends of Chamber Music. He also has been commissioned through Meet the Composer’s "Magnum Opus" Project for an orchestral work to be premiered by three California orchestras over the next three seasons.

**FAAR’60s**

Ezra Laderman FAAR'64, RAAR'83 received a doctorate from SUNY Binghamton in 2004.

**FAAR’70s**

James Turner FAAR'76 and his wife, Metiet, visited their beloved Jordan over the holidays to a rousing welcome. As he explains, in 1989-'91 as a Fulbrighter at the University of Jordan in Amman, he stopped a crew of workmen from cutting down ancient trees on the campus by resorting to throwing stones and screening messages in Arabic (this Arabic is poor). The University President, later Prime Minister Abu Samal Majali, decreed no further cutting of trees. Unknown to the Turners, a legend ensued, and this time in Jordan, they were wined and dined among all the Jordanians’ rows and groves of new trees.

Judith DiMaio FAAR’78 reports of travel to northern India with a group of architects, including Robert S. Davis FAAR'87 and Elizabeth Plater-Zyberk RAAR’91 in January 2005. The itinerary of the trip, made in conjunction with a NewUrbanism conference, covered Rajasthan, Bombay, Delhi, Agra and Chandigarh.

Donald Peting FAAR'76, as an Emeritus Professor of Architecture and Historical Preservation at the University of Oregon, continues to direct the annual summer program, the Pacific Northwest Preservation Field School as well as teaching in the University’s History Field School in the Oslo Valley, north of Milan.

Peter G. Rolland FAAR’78 served as Distinguished Professor in Landscape Architecture at City College of New York’s School of Architecture, Urban Design and Landscape Architecture, directing the fourth-year design studio.

**FAAR’80s**

On December 4, 2004, Laurie Rusudofor  *Mac-Do-Well Colony Laundry - Big Artists, Big Britches, 2000*

**FAAR’90s**

Blake Middleton FAAR’92 has just completed preliminary designs for a new urban development in Boston that includes the tallest builking in the city and public open space, planned in collaboration with landscape architect Richard ("Skip") Burk FAAR’82.

Eve D’Ambra FAAR’96 is a Scholar in Residence at the Academy for Spring 2005. She is writing a book on Roman women.

Frederick Biehle FAAR’87 and Erika Hänisch of Via Architecture PLLC announce the completion of the Comunn’s loft project and its publication in the April 2005 issue of A＋ Architettura.

Maria Ann Conelli FAAR’95, RAAR’99 has been appointed the new director of the American Folk Art Museum in Manhattan. She will join the museum in June 2005.

**FAAR’00s**

Alice Boccia Paterakis FAAR'89 writes that she has moved from Athens, Greece to Los Angeles where she is serving as consultant in the conservation of art and antiques.

Deirdre Windsor FAAR’01 was a guest lecturer at Harvard University for the Master of Liberal Arts in Museum Studies program in January 2005 and at Buffalo State College, State University of New York, Art Conservation Department in February 2005.

Pat Dieszko FAAR’93, RAAR’86  *The Mac-Do-Well Colony Laundry - Big Artists, Big Britches, 2000*

**FAAR’60s**

married Nicholas Adams FAAR’88 in Litchgow, New York.

**FAAR’70s**

Steve Ross, Southern Arts Federation Fellowship ’97 spent the last few months of 2004 completing principal photography for his documenary on the American painter, Winslow Homer. He took film crews to the Adirondacks; to Glocouster, Massachusetts; to Spotysylvania National Battlefield and to several museums, including the Boston Museum of Fine Arts and the National Gallery of Art in Washington.

Pritz Steiner FAAR’98 writes that he and Laurel McSherry FAAR’90 are among the five finalists in a national competition to design a memorial for victims of United Airlines Flight 93, which went down in Western Pennsylvania during the terrorist attack on September 11, 2001.

**FAAR’00s**

Other News

Edited by Joanne Spurza FAAR’89

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Pat Dieszko FAAR’93, RAAR’86  *The Mac-Do-Well Colony Laundry - Big Artists, Big Britches, 2000*
Billy Jim Layton FAAR’57
November 14, 1924 - October 25, 2004

Billy Jim Layton, composer, educator, and Fellow of the Academy, died at the age of 79 on October 25, 2004, in Cambridge, Massachusetts.

Layton was born in Corsicana, Texas, on November 14, 1924. He performed as a jazz clarinetist before serving as a bomber pilot in World War II. After the war he studied at Boston and Harvard University, where he received his PhD in 1960.

After a year on the faculty of the New England Conservatory in 1959-60, Layton was Instructor and Professor of music at Harvard (1960-66), and the State University of New York at Stony Brook (1966-92), where he was Chair of the music Department from 1966-72 and 1982-85.

In addition to the Rome Prize, Layton held numerous distinguished fellowships, including a Guggenheim in 1963-64. He wrote many highly regarded pieces for orchestra, string quartet, piano, and other ensembles, and enjoyed his greatest success in the 1950s and 60s with pieces in a style he defined as “new liberalism.” His work for piano revived was by Donald Berman in an Academy-sponsored concert at Weil Recital Hall at Carnegie Hall on October 16th, 2002.

Professor Layton is survived by his wife Evco, his children Alexis and Daphne, and two grandchildren.

Anthony Hecht FAAR’52, RAAR’69

Anthony Hecht, noted poet and Academy Fellow in literature, died on October 20, 2004 at his home in Washington, D.C. He was 81.

Anthony Evan Hecht was born in New York on January 16, 1923. He became interested in poetry during his undergraduate studies at Bard College (BA 1944). After graduating he served in the US military in Europe and Japan during World War II. He personally witnessed the liberation of some Nazi concentration camps, an experience he later evoked in his work. After the war he studied poetry at Kenyon College with John Crow Ransom and earned a master’s degree from Columbia University in 1950. The following year, Hecht became the first poet to receive a fellowship from the American Academy in Rome.

Hecht was always described as a poet of the “formalist” school (he called his poems “formalistic,” and “dark”). His first book, A Summing of Stones, was published in 1954 to considerable acclaim, and on he went to publish six more volumes of poetry, along with two collections of critical essays and a study of the poetry of W. H. Auden, The Winded Line (1963). In some of his most notable work, including poems collected in The Hand and the Heart (1967), I’ve Never Seen a Prophet (1970) and The Summer Mantle (1980), Hecht addressed the nature of evil and the horrors of the 20th century, including the Second World War and the Holocaust. His last volume of original poetry, The Darkness and the Light, was published in 2001.

He received many awards for his work, including fellowships from the Ford, Rockefeller, and Guggenheim foundations, the Pulitzer Prize for Poetry (1967), the Bollingon Prize in Poetry (1983), the Ruth B. Lilly Poetry Prize (1988), the Taning Prize from the Academy of American Poets (1983), and the Los Angeles Times Book Prize for Poetry (2004).

During his time in Rome, Hecht translated some verses by Rainer Maria Rilke that were set to music by Lukas Foss, FAAR’52, FAAR’78, in the cantata A Farndale of Deth (1952). He also taught for many years at a number of institutions including Bard College, Smith College, the University of Rochester, Yale University, and Guggenheim University, where he retired as Professor Emeritus in 1993.

Anthony Hecht is survived by his wife Helen D’Alessandro, three sons, Jason, Adam, and Evan Alexander, and by two grandchildren.


Gilbert A. Franklin, sculptor, artist, educator, and longtime member and friend of the Academy, died on October 19, 2004. He was 85.

Franklin was born in Birmingham, England and grew up in Attriboro, Massachusetts. He received his BFA in sculpture at the Rhode Island School of Design in 1941 and taught at RISD from 1942-84, serving as Head of the Sculpture Department (1953-60). Chair of the Division of Fine Arts (1969-73), and Dean (1973-85). In 1983 he was named Helen M. Dandorf Distinguished Professor of Fine Arts. During this period he also taught as a visiting professor at Harvard, Yale, and the University of Pennsylvania, among other institutions. He received many awards and commissions for his work, and served on many professional and academic boards. He was a Trustee of American Academy in Rome, and served on the Board of Overseers of the University of Pennsylvania Graduate School of Fine Arts and the School of Fine Arts at Boston University. Following his retirement, he lived and worked in his studio in Wellfleet, Massachusetts (1983-2004).

As a sculptor, Franklin worked in granite, marble, wood, and most notably in bronze. His pieces range from the figurative to the abstract, but retained a connection to the classical traditions of the figurative sculpture that he came to know so well in Rome. He listed Moore, Brancusi, Lipchitz, and Rodin among his major influences.

He received many public commissions, including the U.S. Navy Memorial in Washington, D.C.; the Harry S Truman Memorial, Independence, Missouri; pieces for the Hallmark Collection, Kansas City, Missouri; for the Gannett Building, Washington, D.C.; and the Orpheus Ascending Fountain at the Frazier Memorial in Providence, Rhode Island, as well as an outdoor sculpture, Sashimi, at the Wellfleet Public Library.

He participated in numerous group and one-man man shows in the United States and in Rome, and his work may be seen in the permanent collections of the Museum of Fine Arts, Boston, the Corcoran Gallery, Washington, D.C., and other institutions. In 1984 I was fortunate enough to work with Gil Franklin at Rhode Island School of Design’s Europa Museum Program in Rome. It was Gil who first walked me through the streets of the City, teaching me what he knew of Rome’s history, cultural fabric, neighborhoods, and lore. He loved Rome and had lived in Trastevere off and on since 1949, the year of his honorary Fellowship. In fact, the Europa’s program was based on the Academy as a model: students revisited studios, per dawn, raced and advise from the director and your critic, but had no formal classes or lessons. I was a fresh field trip through the north and south of Italy were annual events, as we would slowly walk through Rome with scholars. By the time I came to Rome with Gil in 1984 he was a well known, white-haired presence known as “il professor.” He taught me much of what I know about the City, and often, when I open my mouth to explain something I find my ear aced and nothing. It was Gil who first walked me up the Gianicolo to see the Academy, and my walk with my in the time. Gil was director of the Institute. My husband and I loved visiting churches with the Franklin, spending Saturday afternoons going to restaurants with him and his wife Joyce, and walking the streets. His studio was in an old soap factory in Trastevere and he is still remembered by many of the craftsmen in that neighborhood. He was a man of the earth, living in a studio in Trastevere with artisans and was very well loved and respected by them. His gentle graciousness, respect for them, and his work, and his embodiment of Italian made the way. A way of one in its own words and art makes one said to me: “gil and us, our grand mayor.”

One of the RISD students wrote to me upon Gil’s death, “We are so happy to know him, no one knows how lucky we were to have known him as a teacher, and to have him in Rome. He made Rome for us. The year would have never been the same without him.” I was so happy to know him. We would have never been the same without him.

Dana Pownall, a former RISD student

In Memoriam

Anthony Hecht FAAR’52, RAAR’69

Photograph by Lotte Jacobi, courtesy of the American Academy in Rome

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David Frederick Grose RAAR’74
1954 - October 13, 2004

Dr. David Grose, Professor of Classics and Archaeology at the University of Massachusetts, Amherst, and an authority on ancient glass, died October 13, 2004. Grose was born in Fairbault, Minnesota, in 1945, and was educated at St. Olaf College and Harvard University. He had a long association with the Academy, serving on the Classical Jury from 1990 to 1994. He was an assistant professor at the University of Missouri (1975-1976) and a curator at The Toledo Museum of Art (1976-1977), before joining the Department of Classics at Amherst in 1977. He participated in excavations in the Mediterranean region, Britain, and the United States. Among his awards were a Fulbright-Hays Fellowship (1966-1967) and the Rakow Award for Excellence in the History of Glass (1984). He became a Fellow of the Society of Antiquaries of London in 1991.

In his 1989 catalogue of ancient glass at Toledo, Grose gave an overview of glass produced in the Mediterranean region and western Asia from 1600 B.C. to A.D. 50. Each of the book’s seven sections begins with a survey of glassmaking during the period in question, and these surveys form a comprehensive account of early glassmaking. Sixteen years later, they are still one of the best introductions to the subject.

Grose’s research on early glass began with a study of more than 15,000 fragments excavated at Cosa. This experience was the foundation of David’s formidable knowledge of Roman glass, which he displayed in several notable publications. In the 1973 congress of the International Association for the History of Glass (AIHV), David discussed the glass used at Cosa in the first century A.D. The paper was an eye-opener; a large, well-dated assemblage presented, as he pointed out, at a time when “little [was] known and less published concerning the glass of Roman Italy.”

Research on this and other Roman glass in Italy resulted in an investigation of the introduction of glassblowing. In “Early Blown Glass: The Western Evidence” (Journal of Glass Studies 19, 1977), Grose showed that glassblowing arrived in Italy during or just before the reign of Augustus (d. A.D. 14). We take this information for granted today, but pulling it together in the 1970s was a major contribution - as were two other papers published shortly afterwards: “The Hellenistic Glass Industry Reconsidered” (in the 1979 AIHV congress) and “The Formation of the Roman Glass Industry” (in Archaeology 36, 1983). Grose returned to the latter theme in “Innovation and Change in Ancient Technologies: The Anomalous Case of the Roman Glass Industry,” in High Technology Ceramics Fest. Fost., Freest., and Futur. 1986, which should be required reading for ancient historians as well as students of glass.

Hellenistic glass was another of Grose’s interests and his death has deprived us of a projected study of the luxury wares of the Canosa Group. Indeed, in the near future, we expect the publication of his study of 3000 fragments of Hellenistic glass from excavations at Tel Anafa in Upper Galilee.

Two major reports on the glass from excavations at Cosa and Morgantina will appear posthumously. Together with his Toledo catalogue, Tel Anafa, and other publications, they will form a lasting monument to this distinguished scholar.

David W. Whitehouse, Corning Museum of Glass, editor

Edward Larabee Barnes RAAR’67, RAAR’70
In Praise of Ironing
Poetry is pure white.
It emerges from water covered with drops,
is wrinkled, all in a heap.
It has to be spread out, the skin of this planet,
has to be ironed out, the sea’s whiteness;
and the hands keep moving, moving,
the holy surfaces are smoothed out,
and that is how things are accomplished.
Every day, hands are creating the world,
fire is married to steel,
and canvas, linen, and cotton come back
from the skirmishings of the laundries,
and out of light a dove is born -
pure innocence returns out of the swirl.

Pablo Neruda
translated by Alastair Reid
RECENT WORK

Paul Lewis FAAR’99
Lewis.Tsurumaki.Lewis Architects, PLLC
Felt Wall at Fluff Bakery, New York City 2004
Image courtesy of LTL Architects, PLLC    Photo by Michael Moran ©2004

With Fluff, we wanted horizontal seduction - the architectural equivalent of the image of the jump into hyperspace. But, what if this seductive effect could be made from an excessive number of strips of dumb materials (felt and plywood)? We prefer ordinary things used in exotic ways rather than exotic things used in ordinary ways, and enjoy the paradox of lush architectural surfaces built out of banal things.

SUPPORTING THE ACADEMY

For those who wish to make a bequest to the Academy, 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 or 212-751-7200 x 27
FROM THE ARCHIVES

The Laundry Room, American Academy in Rome
McKim, Mead & White Building
1967

Photo by Felbermayr, courtesy of the American Academy in Rome Archive, New York