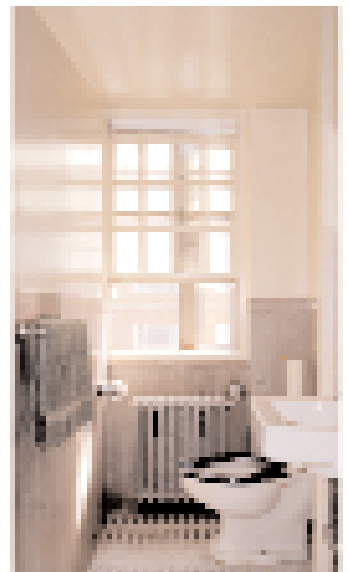
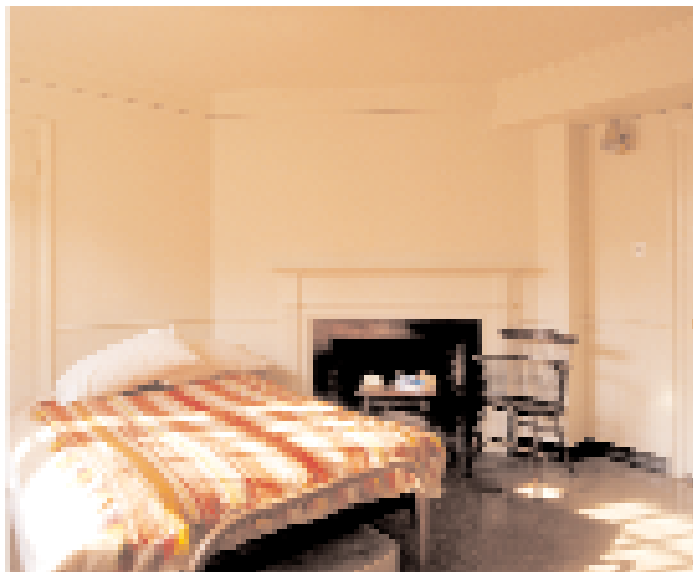
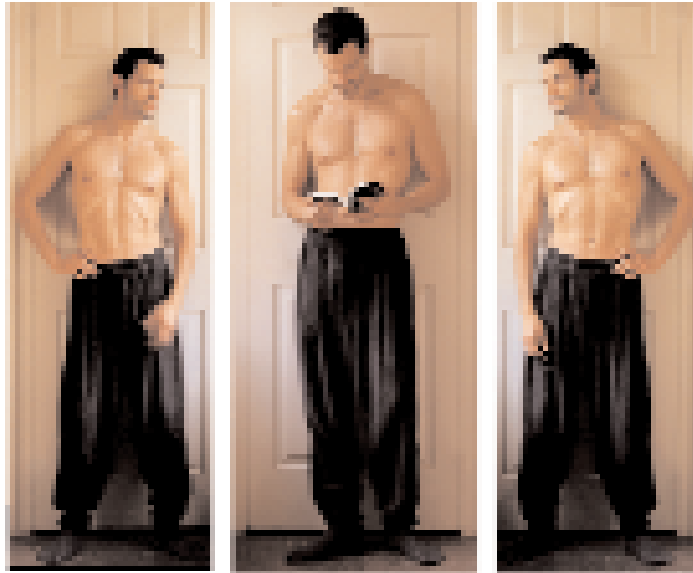


# SOCIETY OF FELLOWS NEWS

AMERICAN ACADEMY IN ROME



**DEVILS AND SAINTS**

**FALL 2004**

# From the Editor

Catherine Seavitt Nordenson FAAR'98

It is the Halloween season, during which we are able to leave our skins and become something else, if just for an evening. As part of the Rome experience we often heed Ezra Pound's demand to "make it new" - not only in the work we do as Fellows but in the way we often reinvent ourselves. The Academy has sponsored a number of parties over the years that, perhaps inadvertently, further allow us to create new *personae*. The masked Carnevale Ball was a Fat Tuesday tradition at the American Academy through the 1960s, until the French Academy claimed it for themselves and left us with our rightful American heritage, the Halloween Party, an annual celebration that is uniquely our own. And of course we have the Christmas Party for the children of the Academy Staff - cartwheeling as

dancing reindeer, we pretend to speak Italian to the baffled bambini.

This issue of the **SOF News** focuses on the tradition of masquerade - in our work and in our lives, as we examine two extremes - the good and the bad, the saints and the devils. But true disguise (or revelation) seems to always be somewhere between the two - often we are not even sure if what we do is a masquerade or the "truth." The Roman experience, certainly, allows us to truly reinvent ourselves in whatever creative form we choose.

Thanks to all Fellows who submitted work for this Fall 2004 issue, especially to **Mark Robbins FAAR'97** who has contributed an image from his series of portraits for our cover, *The Writer*. Robbins' work, reminiscent of Pompeian figures, iconic images of saints, and Dutch interiors, explores the relationship between our *personae* (or masks) and the environments in which we live.

Throughout the issue, we examine the qualities of devils and saints in the people we know and the work we make. It may be explored through the costumes invented by **Pat Oleszko FAAR'99 RAAR'03**, or through the tradition of relics in the work of sculptor **Charles Ledray FAAR'98**. Even the ancient practice of building a bridge does not lack a connection with the devil and the divine spirit of the river that the bridge-builder wishes to cross, a theme examined by **Craig Copeland Visiting Artist '97**.

We hope you enjoy the issue, and Happy Halloween to all!

Left: Jeffrey Schiff FAAR'77 *Saint #10*  
Image courtesy of Jeffrey Schiff

## Society of Fellows NEWS FALL 2004

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Next year's Spring 2005 issue of the **SOF NEWS** will expand upon the idea of **Laundry**. Fabrics, textiles, upholstery, and gossip are the obvious topics of discussion, but we seek creative input from Academy Fellows, Residents, and Visitors on any aspect of woven strands. We will consider work from any medium or period. Articles and poetry are also encouraged, along with artwork. Please submit your contribution to the Editor, in care of the American Academy in Rome's New York City office, by March 1, 2004.

COVER: Mark Robbins FAAR'97  
*The Writer, 42, Cambridge MA 2002*

# SOF President's Message

James L. Bodnar FAAR'80

This past Memorial Day weekend, I had the opportunity to participate in the graduation of the class of 2004 Fellows. This very informal event took place directly behind the AAR in the Mercedes T. and Sid R. Bass Garden. The small gathering of trustees, AAR staff, and other members of the AAR community witnessed each of the new Fellows receive their diploma and their SOF rosette. The timing at twilight was perfect, with the setting sun marking a passage that all Fellows share.

That evening continued in the Bass Garden and culminated with a unique Italian barbecue. In addition to bringing together the AAR community from both Rome and New York to celebrate the graduation, the meal also marked the third and final day of meetings by the Trustees, and the opening day of the "Open House" and "Open Studios" where both the Fellows in the Humanities and the Arts opened their doors to share the results of their efforts while in Rome. It was an exciting few days to be there, and see for the first time as a trustee a clearer perspective of a vision for the long term future of the American Academy in Rome.

As I wrote in the last **SOF News**, the mission of the Society of Fellows is to pick up where the American Academy leaves off. The events of that May evening marked this passage for the 2004 Fellows. Our mission now is for the SOF to continue the unique interdisciplinary experience of the AAR, promote careers and foster collaboration among the fellows, encourage continued involvement with the AAR, and to enhance its recognition.

To learn more about this mission, I hope you will read my interview with **Virginia Bush FAAR'77**, president of the Society of Fellows from 1984 to 1988, as she describes the formation of the present SOF in the late seventies. As she

Fellows' May graduation in the Mercedes T. and Sid R. Bass Garden, Rome

notes, at that time the Fellows recognized that they wanted to extend the relationships and experiences of the AAR, and that there needed to be an organization where this continuity could occur. At that time it was agreed that the SOF would be established as a 501c3 tax exempt entity, thus establishing it as an independent organization from the AAR. This independence allowed the SOF to organize its own events, raise its own funds, produce its own publications, and elect its own officers for the governing body of the SOF Council. In these regards the SOF is somewhat unique as an alumni organization in that it is not a part of the parent institution's development arm, and its mission is not fund raising.

The Society of Fellows will continue to encourage and serve as a conduit for the Fellows to support the AAR in every manner possible through organizing and participating in events, and contributing to the Newsletter and website. In addition, by promoting the Fellows and their continued recognition and acknowledgement in their academic and professional life, as well as emphasizing the impact the AAR experience had on their careers, will help greatly in enhancing the recognition of the AAR in addition to encouraging others to apply for future fellowships.

To achieve this we need your support by being an active member of the Society of Fellows. First and foremost, simply stay in touch with the SOF and AAR through the web site ([www.sof-aarome.org](http://www.sof-aarome.org)) and use it to forward your recent contact information, e-mail addresses, as well as publications, exhibitions, performances, awards, and other news that would be of interest to Fellows and others in the AAR community. On behalf of the SOF Council, and the AAR, thank you for this support and we look forward to hearing from you, and seeing you, soon.

Photo by James Bodnar



# From the AAR President, New York

Adele Chatfield-Taylor FAAR'84

I write to inform our readership that our esteemed colleague, **Wayne A. Linker**, left the New York staff on August 13 after 15-1/2 years of distinguished service, to become Executive Director of the New York Academy of Art.

How does Wayne fit into the "Devils and Saints" theme of the **SOF News**? He was certainly a saint at times, and if "the devil is in the details" then he also knew something about the other extreme, too, because he was a detail man if there ever was one!

Wayne's contributions to the Academy cannot be easily summarized. He has done much to strengthen the institution and manage staff in the last decade and a half, on both sides of the Atlantic. He has built many successful programs and helped recruit wonderful staff. He has acted as liaison with agencies in Washington and garnered support.

Wayne has been a dedicated counselor to many of us on the board and staff over his time. He has helped shape nearly every major decision at the Academy since his arrival in December of 1988, and he has been central to every significant achievement during those years.

Before Wayne's arrival, the annual budget stood at about \$2.5 million. Both the Rome and New York offices were understaffed and programs were under-funded. There were chronic deficits. The endowment hovered around \$15 million. Since then, our operating budget has grown about 10% a year, a rate that has leveled off in 2004. We have grown to an appropriate scale for annual operations at \$8 million, though the number may rise with inflation currency fluctuation in the years ahead. The base seems about right.

After 20 years of deficits, we have had 10 years of balanced budgets, we have been able to fund depreciation, and our draw on endowment earnings is no more than 5% of a three-year rolling average. With these disciplines in place and many new contributions, the endowment has grown to about \$66 million today. Many have contributed to these achievements, but not one would have succeeded without Wayne.

In many areas, Wayne has made unique contributions - a planning process that helped us settle on a master plan for the Rome Prize Fellowships, and a first-ever retreat for the entire Academy staff. A master at real estate matters, 12 years ago he helped negotiate the lease on 7 East 60 Street,

where the New York office still happily resides. He masterminded a 20-year lease with the US Department of State on the Villa Richardson property in Rome, which enabled us to hold onto it and get a lump sum payment to cover part of the cost of renovating the McKim, Mead & White building in Rome.

In another life, Wayne might be a scholar, or perhaps an archaeologist! His love of architecture, city planning, and historic preservation are also well known. During the 12-year historic preservation effort at the Academy, through which \$20 million were raised and spent, he worked with the Board of Trustee Plant, Planning, and Preservation Committee and helped every step of the way.

There is no way we can adequately thank Wayne for his special contributions to the AAR, but we can acknowledge them with genuine admiration and appreciation, and we can wish him continued happiness and success! For the sake of his *new* Academy let us hope that he keeps just the right balance of the devils and saints mix, and good luck to all concerned!

Alfred Floegel, FAAR'25 *Study of a Mosaic*, 1925. Like a saint we know...  
Image courtesy of the American Academy in Rome Archive



Elizabeth Gray Kogen Vice President of Development

## MCKIM & MORGAN SOCIETY

The American Academy in Rome is sustained, as it was established, by the involvement and support of individuals, organizations, foundations, and corporations committed to the arts and humanities. A number of these friends are celebrated with Rome Prize fellowships and Resident appointments. Others are recognized with plaques in a room, on a fountain, or named on book plates.

Behind each of these names is a fund established by bequest, grants and /or gifts. These funds grow over the years, often through contributions made by friends and colleagues, as they continue to honor or commemorate the individual for whom the fund was created. These ongoing donations are important to the Academy for the resources they provide for today and tomorrow, as well as for the continuity of support they signal.

The Academy welcomes the establishment of new funds and contributions to build on existing ones to strengthen Rome Prize fellowships, make book acquisitions possible, and support programs.

Since the last issue of the **SOF News** donations increased the following funds:

**John F. Callahan** Book Endowment Fund, on the first anniversary of his passing

**Franklin D. Israel FAAR'75** Fund, gifts in honor of Aaron Betsky and Peter Christian Haberkorn on the occasion of their marriage

Garden Club of America Rome Prize Fellowship in Landscape Architecture, gifts in memory of **Frances Morrill O'Neil**

**Emeline Hill Richardson FAAR'52, RAAR'79** Rome Prize Fellowship

**Colin Rowe RAAR'70** Resident in Design

*For information on contributing to these or other funds or to inquire about establishing a memorial gift, please contact Elizabeth Gray Kogen, 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 OR 212-751-7200 X 27

# From the AAR Director, Rome

Lester K. Little RAAR'96

This past summer two dear friends, ever concerned about my spiritual well being, gave me a copy of *The Complete Idiot's Guide to the Lives of the Saints* (Indianapolis: Alpha Books, 2001). I decided to check out some old pals in the *Guide*, including Saint Sebastian (pp. 88-90). To my dismay, I found that the *Guide* did little more than repeat the fifth-century legend, which tells how Sebastian, a guard in the service of Diocletian who became a Christian and who, once word of his conversion got out and the emperor ordered that he be shot to death with arrows, survived this cruel treatment, only to be condemned to be beaten to death, which the executioners succeeded in doing this time.

Virtually the only context in which modern people encounter Saint Sebastian is in paintings of the 14th-17th centuries, paintings intended either for urging his intervention against the plague, or for thanking him for deliverance from it. Thus, the question in any viewer's mind is how Sebastian came to be associated with plague, a question not present in the early legend. The *Guide's* author attempts an answer, but he would have done better not to bother. He says that during the Black Death "one priest said that being exposed to the plague was like being exposed to 'nature's archers'. Archers! The image of Saint Sebastian tied to a tree immediately came to mind of good Christians. People turned to him by the thousands for salvation." A completely idiotic fabrication if ever there was one.

There are currently no known images of Sebastian portrayed with arrow wounds from before the 1370s. Most Christian iconography of course goes much further back in time. But the specific ways Christian saints were depicted in late medieval and Renaissance paintings can most often be traced to *The Golden Legend*, a collection of over 150 saints' lives assembled by the Genoese Dominican, Jacopo da Voragine, in about 1260. His entry on Sebastian contains a lengthy elaboration of the ancient legend, but then cites a pertinent source: "In the *Annals of the Lombards* . . . all Italy was stricken by a plague that was so virulent that there was hardly anyone left to bury the dead . . . Then it was revealed that the plague would never end until an altar was raised in Pavia in honor of Saint Sebastian. An altar was built . . . and at once the pestilence ceased."

Jacopo was referring to Paul the Deacon's *History of the Lombards*, written in the final quarter of the eighth century. Paul devoted four passages to this pandemic of plague, called by Byzantinists the 'Justinianic Plague', which

entered the Mediterranean basin in the year 541 and then, after repeated visits throughout the region, vanished in 750. The fourth of these passages spoke of an outbreak at Pavia (the Lombard capital) in 681. A voice revealed to a supplicant seeking relief from the plague that the Pavesi must secure relics of Saint Sebastian from Rome and honor them with due reverence, which was done, and the plague ceased immediately in Pavia.

Thus far, then, we are sure of our sources back to the eighth century (and virtually so to the seventh). But further back than that our evidence is less secure. The probable source for the association of Sebastian-full-of-arrows with plague is Apollo, who rained down pestilence upon enemies with arrows. What we may be witnessing is an inversion of this practice of Apollo whereby Sebastian became the Christ-like expiatory figure who absorbed the terrible arrow wounds on behalf of the faithful who honored his relics and prayed to him for deliverance from plague. For the moment, though, the question of how the transformation of Sebastian into that figure came about remains open.

Pat Oleszko FAAR'99, RAAR'03 *Sam Sebastian, 1999.*  
Yet another iconographic image of the saint. Photo by Anthony Hernandez



# Obstinate and Pertinacious Heresy

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

*Burned at the stake in Rome's Campo de' Fiori for "obstinate and pertinacious heresy" in 1600, the southern Italian philosopher Giordano Bruno would today be seen instead as a scientist, writer, and poet. In his **Sonnet in Praise of the Ass** of 1585, Bruno uses that animal as an image of ignorant, dogmatic religious faith, to which Bruno's philosophy is intended to provide an alternative more suitable to the alert, enlightened citizen of the world that, to his mind, civil society most needed in his era of violent religious hatreds. Far ahead of contemporaries like Kepler and Galileo, Bruno regarded the solar system as only one tiny component of an infinite universe, and so his citizens of the world were enjoined to think generously; in the end, he asserted, God would even pardon the demons for their sins.*

*The technique of "reverse translation" that Jennifer Clarvoe FAAR'03 demonstrated during her fellowship in Rome, in which every word is translated by its exact opposite, seemed especially fitting for the contrarian Bruno, who lived his whole life as an irreconcilable combination of martyr saint and unrepentant sinner..*

## Sonetto in Lode del Asino

Giordano Bruno

O sant' asinità, sant' ignoranza,  
Santa stolticia e pia divozione,  
Qual sola puoi far l' anime sí buone,  
Ch'uman ingegno e studio non l'avanza;

Non giunge faticosa vigilanza  
D'arte qualunque sia o'nvenzione,  
Né de sofossi contemplazione  
Al ciel dove t'edifichi la stanza.

Che vi val, curiosi, il studiare,  
Voler saper quel che fa la natura  
Se gli astri son pur terra, fuoco, et mare?  
La santa asinità di ciò non cura;

Ma con man guonte e'n ginocchion vuol stare,  
Aspettando da Dio la sua ventura.  
Nessuna cosa dura,  
Eccetto il frutto de l'eterna requie,  
La qual ne done Dio dopo l'essequie.

## Sonnet in Praise of the Ass

Giordano Bruno

translation by

Ingrid Rowland FAAR'82, RAAR'00

Blest asininity, blest ignorance,  
O blest stupidity, pious devotion,  
Able alone to set good souls in motion  
That human wit and study can't advance;

Nor will the most laborious vigilance  
Of art or of invention win promotion  
(No more than any philosophic notion)  
To Heaven, where you build your residence.

What can the value of your study be,  
All you who yearn to know how Nature fares,  
If stars are made of earth, or fire, or sea?  
Blest asininity knows no such cares

With folded hands it waits on bended knee  
For God to parcel out our fated shares  
And nothing perseveres  
Except the fruit of infinite repose  
That, once the funeral's over, God bestows.

## Sonnet in Vituperation of Humanity

Giordano Bruno

reverse translation by

Ingrid Rowland FAAR'82, RAAR'00

O damned humanity, damned education  
O damned intelligence, impious perfidy  
Subjecting bodies to such imbecility  
Sped on by lazy bestial obfuscation.

And sluggish inattention's elevation  
Still less than any harebrained imbecility  
Of artlessness or stolid inability  
Will send you down to Hell, where you've no station.

What cheapness does your indolence complete:  
All you who never cared what Art provides?  
If darkness is unmade by cold or heat  
For damned humanity in this confides:

With open palms it stands upon its feet  
For Satan to withhold what fate decides  
And everything abides  
Except the flower of finite agitation  
That Satan seized before our own creation.

# An Academy Saint

Dana Prescott, Andrew Heiskell Arts Director

In October 2004 Pina Pasquantonio celebrates 20 years with the American Academy in Rome. She is one of the most familiar faces at the Academy, problem solver for everything, guardian of and "mother" to kids, cats, and all other denizens of our community. The Board of Trustees recognized her outstanding service at the board meeting on Sunday, 30 May 2004. Dana Prescott reports on questions she posed to Pina.

**Dana:** How is it that you first came to Rome twenty years ago?

**Pina:** My name certainly betrays my Italian roots but I am the only member of my family who is a first-generation Canadian. While growing up in Canada, my family made it a point of sending my sister and me to Italy on a regular basis to make contact with the rest of our relatives. It only seemed natural to want to live here for a while once I had finished University. I moved on a trial basis supporting myself by teaching language courses and, after a couple of years, I decided to make Rome my permanent home. I subsequently worked as office manager and translator for an Italian

Pina Pasquantonio

Photo courtesy of Timothy Greenfield-Sanders ©2003



firm of architects and engineers executing design commissions in Iraq, Somalia, and Angola. It was my first office job ever and allowed to perfect my business Italian. Tiring of that, I sought a position that would allow me to make use of my North American roots as well as to work in an Italian environment. Word reached me that the American Academy in Rome was looking for a secretary for its director. I had no idea what the American Academy was, but I will never forget the feeling in my stomach when I first walked up the front steps and saw the courtyard and Manship Fountain! I knew I wanted to be part of it. I had interviews with Pat Weaver and with director Jim Melchert and was hired.

**Dana:** How is the Academy different now than twenty years ago?

**Pina:** It's easier to answer by describing how things were twenty years ago. We had one Apple computer to print labels with. We all used typewriters and made carbon copies. We used stencils to produce invitations and cranked them out on an old machine. The Academy's finances were limited so we exercised enormous restraint. Perhaps a year after I began working here, we got a modem and could send messages to our New York office, but only on one computer! The Academy always had great character and charm even with lumpy mattresses too small for the beds and armchairs that sagged when you sat on them. The rooms had no private bathrooms and we had no elevators so dragging things up and down the stairs was common practice. When I first took over housekeeping in 1989, all of our linens had patches! There was an odd assortment of furniture in all of our spaces, so each year we would try to match pieces of furniture again. To spruce up the rooms and apartments to make them more welcoming, I would add a vase of African violets and a few snacks. The Academy's main building was showing its age but everyone loved it just the same; that has not changed over the years. The loyalty and attachment to this institution among the Fellows,

Residents, staff, Visiting Artists, and Scholars has remained unvaried throughout the years.

**Dana:** What are the biggest changes you note?

**Pina:** The extensive renovations our physical plant has undergone. The size of the community and scope of our program of events have grown over the years. The size of the staff on both sides of the ocean has also increased to meet with the new demands. The computer age has both simplified tasks and added to our workload. In short, the Academy seemed more rarified twenty years ago whereas today, it is definitely entrenched in modern times with all the positive and negative aspects that entails. Another obvious difference has been dictated by a change in the international climate. Twenty years ago security was not such a primary concern. The gate at the top of the stairs leading into the atrium was installed after my arrival. We were very relaxed about allowing people to enter our premises. Alas, that is no more.

**Dana:** And how have the Fellows changed (or have they?) in these twenty years?

**Pina:** The average age of the Fellows has gone up over the years. When I began the majority of Fellows were in their late twenties and early thirties, now there are many more families coming to the Academy. Older Fellows and those with families have different needs and expectations, and formulas that have worked well in the past often need to be completely rethought. There is a greater need for privacy within the community. Being able to house families in our compound has been an enormous improvement and there is no doubt that the Academy atmosphere is much more family-friendly. Fellows arriving today have an easier time getting settled in and beginning to work than they did in the past. What has not changed is the excitement you can feel in the air when the Fellows first arrive and the regret when they are about to leave.

**Dana:** What exactly are the many areas for which you have responsibility?

**Pina:** I am in charge of day-to-day operations at

the Academy, so I am involved in many of its different aspects. This includes assigning spaces to all of the community and supervising the facilities staff (housekeeping, gatekeepers, some office staff, kitchen service). I work closely with the programs department providing support for events. I concern myself greatly with security and maintain contacts with the security officers at the American embassy and with Italian police forces. Italian laws have changed over the years and safety on the work site has become an area of primary concern. I keep track of inventories, purchase supplies, as well as furniture and appliances. I serve as a bridge with Italian authorities in obtaining entry visas and temporary residency permits for Fellows.

**Dana:** And what are the greatest challenges you face in these responsibilities today as opposed to twenty years ago?

**Pina:** Italy's political climate and laws twenty years ago were very different than they are now. Even before the European Union became a political reality and advent of the euro, there were greater challenges presented by complex Italian laws that are constantly being enforced... tax laws, labor laws and all of these have repercussions on what we can and cannot do. The Academy has grown in size and scope and meeting new needs and demands of both the institution and the community poses a constant challenge. But I am committed to keeping the doors to my office open and to being available.

**Dana:** What do you like best about your job?

**Pina:** The part of my job I like best is all of the people I get to meet. Every person who comes to the Academy brings a wealth of ideas to share, a gold mine I can tap into. I have made so many friends throughout the years and have not lost my enthusiasm for getting to know new people.

**Dana:** What is most difficult about your job?

**Pina:** The Fellows coming to the Academy are all highly motivated and competitive individuals. Handling personal needs and concerns of a such a group of individuals is definitely the most difficult part of my job. It is further complicated by the cultural differences that exist between the United States and Italy.

**Dana:** Any message to all the Fellows you know out there?

**Pina:** I hope they have good memories of their fellowship year and that I made a positive contribution to their experience. I would welcome everyone to continue to support and nurture such a fine institution.

# Devils, Bridges, and the Ponte Rotto

Craig G. Copeland Visiting Artist '97



A view along the Tiber River, with the Isola Tiberina and the Ponte Rotto. The intact Ponte Garibaldi is seen beyond.

Photo by Catherine Seavitt Nordenson

Devils have a long history with bridges in western culture, most prevalently in myths associated with the engineering and construction of certain bridges in Europe. The myths reflect an important pagan history stemming back to early Rome that considers rivers as holy places. Following this belief, bridges enter and exist within the sacred realm of rivers, and their construction therefore requires some divine intervention. Often, in such myths, the devil constructs a bridge to connect a person to some love interest or material object. The devil intervenes to deliver the worldly desires and corrupt the individual's religious morals.

Many of the devil-bridge myths start one of two ways. In the first scenario, a lover or farmer is separated from his respective beloved or animal by an un-passable river. Just as he speaks out loud of his desperation about finding a way to cross it, the devil appears to offer him a bridge in return for a price: the soul of the first being to cross the new structure. In the second, an engineer or builder is desperate to complete the bridge in an impossibly short amount of time. Again, the devil appears and offers his help. In either case, after the bridge is built and payment is due, the devil is usually tricked. One of a variety of animals - a rooster, dog, or cat - is sent as the first "being" to cross instead of a human. Some of the actual bridges from such myths incorporate images or symbols of their supposed sacrificed animals on the structure as

readily available reminders of their particular folklores.

Near the center of Rome, in the middle of the Tiber River, one particular bridge - or remnant of one - the Ponte Rotto has an animal image, several dragons, which can be seen prominently in the pendentives of its archways. The bridge with its dragons could be considered to have its own devil-bridge myth.

Formerly known as Pons Aemilius, the bridge was first built in 179 BC and connected the Forum Borium to Trastevere just outside Rome to the west. At this time, Trastevere - literally meaning "across the Tiber" - was primarily inhabited by Jews, Syrians, and transient populations of traders and merchants. It was considered the seedier side of Rome and, early on, represented the threatening edge of the Etruscan empire. Later, during the medieval Christian era and into the Renaissance, Trastevere was where the more worldly out-of-towners dwelled and many powerful Roman families built palaces there. Likely as a result of such affluence and influence, the Church focused efforts on stabilizing the region through concentrated construction of numerous churches. As Trastevere continued to transform and improve itself, the Pons Aemilius further established its usefulness in connecting the peripheral region with the center of Rome.

However, despite the care and maintenance given to the Pons Aemilius, and despite its more massive stone construction, the bridge suffered continual damage through

flooding throughout its long history. Often the wrath of God was credited with many of Rome's inundations and destructions they caused. Was there something about the Pons Aemilius that displeased him? More scientifically considered, the perpetual vulnerability of the bridge could be explained by its poor location relative to the river's geometry - the Tiber both drops and bends at a 90° angle just upstream from the bridge. Aside from a somewhat makeshift repair in 1853, when a suspension bridge was added to replace the previously damaged eastern span, the last comprehensive renovation to the Pons Aemilius was completed by Pope Gregory XIII in 1575. In 1887, all but the center arch was removed to allow for the completion of the current rampart walls along the western bank, securing the name Ponte Rotto ("broken bridge") to the remaining structure.

Beyond the broader association to devil-bridge myths and animal imagery, the Ponte Rotto and its stone carved dragons appear to have a more direct connection to the devil and the particular symbolic association the imaginary creatures have with evil. The dragon exists as the heraldic symbol of the Buoncompagni family, to which Pope Gregory XIII, the bridge's sixteenth-century restorer,

The Buoncompagni family seal.

Drawing by Filippo Juvarra



The Ponte Rotto today, with the dragon heralds in the pendentives above the remaining central arch.

Photo by Catherine Seavitt Nordenson



# Recent Academy Events

## Memorial to John D'Arms

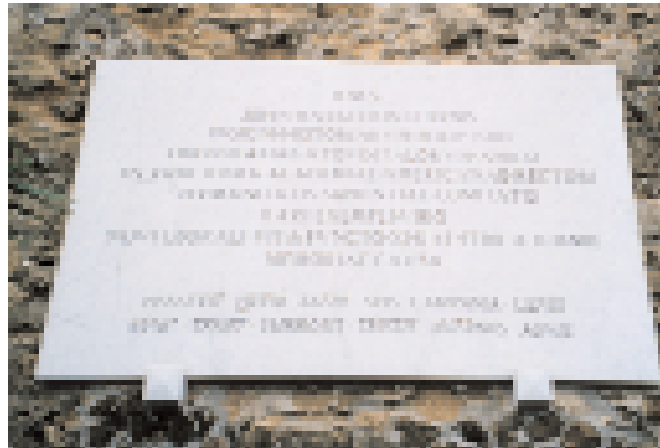
A group of Academy Trustees visited the Castle of Baia on June 4, 2004, as part of a tour of classical remains on the western Bay of Naples as well as at Cumae. The castle was built in the mid-16th century as a defense against pirates by the Aragonese viceroy, Don Pedro di Toledo, on the ruins of a Roman villa. The interior has been handsomely restored for use as a museum for locally discovered Roman artifacts, among them an equestrian statue of Domitian reused, around 97 C. E., to represent Nerva.

On the western exterior wall was placed a monument to **John D'Arms RAAR'72, '84**, the former director of the American Academy in Rome from 1977-80 and a former Trustee. Its inscription was written by Professor William Harris, of Columbia University, and unveiled at noon, June 28, 2002, as part of a dedication ceremony organized by the Soprintendenza per i Beni Archeologici of the provinces of Naples and Caserta, to honor John's memory. The translation by **Michael C.J. Putnam FAAR'64, RAAR'70** is as follows:

Sacred to the Shades  
To the Memory of  
John Haughton D'Arms  
Outstanding Historian  
Faithful Friend of Italy and Italians  
Director of the American Academy in Rome  
Paradigm of Humanity, Wisdom, Geniality  
Died in New York, January 22, in the Year of the Lord 2002  
*Whom Campania often enticed with its feasts  
Now gloomy Avernus claims with its darkening waters*

## A Salute to Richard Trythall

**Richard Trythall FAAR'67, RAAR'71** was honored on 29 May 2004, following the Fellows' Annual Concert, for his 40 year relationship with the Academy. He was named a Fellow in 1964 for a two-year term which was later extended. In 1974 he was named Music Liaison and has worked for the Academy for 30 years. In 1987, Trythall wrote "Rome's unique blend of pomp and sensuality continues to fascinate me, and though it is true that Rome provides an endless source of learning experiences, after 23 years, I would have to admit that I am here not as Rome's dutiful scholar, but as her still infatuated lover."



**MEMORIAL PLAQUE.** The Latin inscription honoring John D'Arms RAAR'72, '84 at the Castle of Baia. Photo by Lella Gandini



**CHIARA STRING QUARTET.** Rebecca Fischer (violin), Julie Yoon (violin), Jonah Sirota (viola), Greg Beaver (cello). Photo by Michael Howerton



**OPEN STUDIOS.** Linda Pollak FAAR'04 discusses her work with Academy Trustee Mary Margaret Jones FAAR'98. Photo by Michael Howerton

## Celebration of the 2003-04 Academy Year

The Fellows' Annual Concert was held on Saturday 29 May 2004, featuring the works of the 2003-04 Rome Prize Fellows in Musical Composition, **Mason Bates FAAR'04** and **Jefferson Friedman FAAR'04**. Bates presented his *String Band* (piano trio) and *Music for Underground Spaces* (electronica for contrabass), and Friedman his *String Quartet No. 2*, *The Yesaroun Duo* (for percussion and sax) and *eight songs* (electronica). The performance was held in the Cryptoporticus, and included the projection of a series of computer controlled slides prepared by Fellow in Landscape Architecture **Cheryl Barton FAAR'04**. This concert was supported by the Aaron Copland Fund for Music.

The celebration continued on Sunday 30 May when the 2003-04 Rome Prize Fellows in Literature, **Sarah Arvio FAAR'04** and **Joshua Weiner FAAR'04**, read from their work in the Music Room of the Villa Aurelia.

Monday 31 May featured an Open House in the Casa Rustica with the 2003-04 Rome Prize Fellows in the Humanities and the staff of the Archaeology Laboratory, and Open Studios in the McKim, Mead & White Building, with visits to the studios of the 2003-04 Rome Prize Fellows in the Arts.



**OPEN STUDIOS.** Emma Scioli FAAR'05 talks with Academy Trustee Michael C.J. Putnam FAAR'64, RAAR'70. Photo by Michael Howerton

# Upcoming SOF Event

**The Castellani and Italian Archaeological Jewelry**  
Gallery tour and reception  
Thursday 16 December 2004, 6-8:30pm



**The Bard Graduate Center**  
18 West 86th Street, New York, NY 10024

RSVP to Kate Haley at 212-501-3023 or [haley@bgc.bard.edu](mailto:haley@bgc.bard.edu)

From about 1830-1930 three generations of the Castellani family in Rome created elaborate and finely wrought gold jewelry in Greek, Etruscan, and other revival styles. They sold their works to an international clientele, including royalty such as Napoleon III and rich American tourists like J. Pierpont Morgan. In their palatial store next to the Trevi Fountain the Castellani displayed their modern jewels along with their own collections of Etruscan antiquities, offering a museum-like experience to legions of shoppers. Through their political and archaeological activities the Castellani were important figures in nineteenth-century Rome. Curator **Stefanie Walker FAAR'01** will lead a visit through the exhibition; **John Davis RAAR'01** contributed to the catalogue.

# Friends of the Library

Christina Huemer, Drue Heinz Librarian

Two **Friends of the Library Lectures** were given in 2003-04 in Rome. In December, archaeologist **Gianni Ponti** spoke about *Nuove Ricerche alla Villa di Massenzio sull'Appia Antica*, and in May, Academy Trustee **Anthony Grafton RAAR'04**, discussed *Towards a Social History of Editing: Emendation and Proof-Correction in the Renaissance*.

Two **FOL Lectures** are scheduled for autumn 2004:

American Academy in Rome  
7 December 2004

*L'arrivo di Esculapio a Roma: un problema di sincretismo*  
**Prof. Giulia Piccaluga**

New York City  
18 November 2004  
*The Art of Biography*  
**Anthony Grafton RAAR'04, Chair**  
**Barbara Goldsmith**  
**Nancy Siraisi**  
**Jean Strouse**

Please visit [www.aarome.org](http://www.aarome.org) for further information on these events.

**Patricia H. Labalme**

Photo courtesy of Pryde Brown Photographers



**Ronald G. Musto FAAR'79** and **Eileen Gardiner** gave the 2003-04 **FOL Lecture** in the United States in November. It was entitled *The ACLS History E-Book Project: a Tribute to John H. D'Arms, RAAR'72, '84*, and was held at the New York office of the American Council of Learned Societies.

Each year the **Friends of the Library (FOL)** of the American Academy in Rome present lectures by Fellows, Residents and Library Readers based on research done at the Academy, programs on topics that relate to the Library and its readers, as well as readings of prose and poetry. **FOL Lectures** in the United States are in English. Contributors to the Library, Fellows and Residents, members of the Advisory Council of Academy's School of Classical Studies, and visitors to the Academy who have expressed a particular interest in the Library or Photographic Archive receive special invitations to these talks, most of which have taken place in New York City.

**FOL Lectures** in Rome (usually two per year) are open to the public and regular contributors are sent special invitations. The lectures are usually in Italian, although exceptions have been made.

The current chairmen of the **Friends of the Library** are **Harry Evans FAAR'73, RAAR'91** in the United States and **Luisa Musso** in Rome.

**Patsy Labalme**, an Academy Trustee 1978-99, was a true and devoted Friend of the Library and chair of the **FOL** in the United States. She made the **FOL Lectures**, scholarship, and the joy of intellectual inquiry and exchange - clearly a great passion of her life - a part of Academy life in the United States as well as in Rome. In honor of this commitment and in memory of so dear a friend, a fund has been created at the American Academy in Rome to establish and endow *The Patricia H. Labalme Friends of the Library Lecture*. When complete, the fund will support annual lectures in Rome and in the United States. Contributions in support of the **FOL Lectures** can be sent to the American Academy in Rome, 7 East 60 Street, New York, New York 10022. For further information on supporting the **Friends of the Library** please contact Kathleen Burke, [k.burke@aarome.org](mailto:k.burke@aarome.org) or (212) 751-7200 ext. 25.



Harry G. Ackerman FAAR'34 / *Martiri, St. Apolinare, Ravenna* (detail)

Photo courtesy of the American Academy in Rome Archive

## Passage to the Islands

John Peck FAAR'79

Yellow stones and brown, white-brown and bone-yellow  
in the swash of the shallows  
dropping to greens intimating safety,  
vision's liquor tapering  
to darker drink but not lost, the wake settling  
to an unbraided dispatch of cold annealings,  
of released levies,

after which the knee-grooved cell with its register  
of the week's intercessions:  
'For Joanne committed last Tuesday, and her two boys  
For William, out of work  
For the soul of Jane Irene Watson, stillborn  
For Jill and Robert Watson'

The Prince stands close at hand, the Friend,  
slabs of his identity  
lean or resist in cloud-roll from the straits,  
his advance guard having made reconnaissance  
and taken up vigilance

eroded yet ground-set,  
sheltering also Emerson 'The country stinks of suicide'--  
what here comes in on all sides  
goes forth redoubled and without commentary,

outcomes tiding to beginnings!  
Sheltering also my attempt to release  
that peak sunk in the hidden,  
that one center of the hidden for my finding.

Set close to the jabbering land  
yet inviolate, barely lifted clear, incomparable:  
pride of the prince translated  
here for replanting, preachings here struck dumb  
within the dense focus--let  
the accessible bury the accessible  
and comparisons will take care of themselves.

Sorrow, there is a river,  
great path beneath your adamantine path,  
tugging it like a midwife  
then breaking on these shores in its own birth.

And joy, there is a blackbird  
who will navigate its way to this washed margin  
and waking you in the morning  
even you had not imagined, will have you speak.

*in memory, John Mattern*



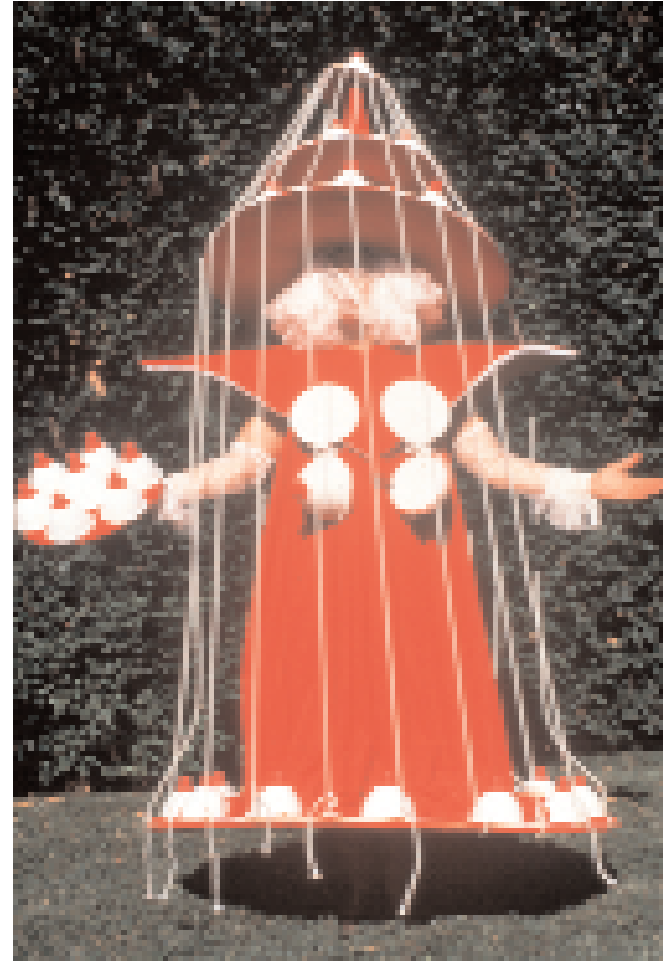
# The Devils Make Me Do It

Pat Oleszko FAAR'99, RAAR'03



Santa Lucia, Eyes on the Pries

Photo by Anthony Hernandez



Sane Agatha

Photo by Anthony Hernandez



The Nincompope

Photo by Craig Verzone



Giordana Bruna

Photo by Joel Katz

Force-feeding aesthetics with athletics, the body becomes an armature for ideas which, when expansively attired, sallies forth quixotically tilting, titillating and taunting. Using the world as a stooge, ideas are exorcised thru absurdity and humor. In Rome, thrilled to be within shoo-ing distance of the Vatican, I attempted to cajole the saints out of the pulpit and back into the piazza from whence they came. There were many characters in that peri-pathetic impassioned play, some more strident than others, but all met with the same frowning fate. I was booted off every premise entered upon, thereby fueling the continuing persecution of the saints, but giving me enough material to make my piece.

Historically, Saint Lucy plucked out her eyes to dissuade a lascivious suitor by her religious ardor. Similarly, Saint Agatha's breasts were cut off when she repelled the Consul Quintilian, yet they miraculously healed overnight prompting their shredding her with glass shards until she died. In

another botched execution, Saint Sebastian, a former military man denounced as a Christian, was shot to anguished death with arrows. Always portrayed with such beauty and helplessness that he has become an honorary female in my book, his characteristic death throes have served to make him one of the most popular images in art until Elvis (*ed. note: See AAR Director Lester Little's letter on Saint Sebastian, page 6*). Sartorially splendid as updated visions of the martyrs, I was nonetheless scorned and ceremoniously ejected hex cathedra from those resplendent Roman churches encrusted with every manner and style of religious portrayal. Apparently they were saving their saints for the sinners, not for a sinner trying to be a saint.

Posing as the Nincompope I was violently apprehended at the Vatican, taken to police headquarters, strip searched, interrogated as to the meaning of the word Nincompope (which I cleverly translated as little pope), taken to police headquarters, and locked in the slammer for five hours for

impersonating the pope with an *aqua pistola*.

Given my long history as a renegade it wasn't unexpected. "Anything not officially authorized is suspect. Wearing a funny hat can be seen as a political act," *The New York Times* reported in an article about martial law in Poland and which has applied to practically every street situation I have engaged in, flee world or no. As some of us found out in recent demonstrations in this "enlightened" city, it is unlawful for three or more people to wear a mask, disguise, or bandanna in a public space.

Later, back in the States, a few characters played to a perfect moment amidst the recent Catholic pedophilia scandal in Manhattan's monster Hullo-weenie Parade. The now prurient Nincompope sped in hot pursuit of a choirboy with shorts at feet, a-shriek and in retreat, while two twisted Sisters, one bearded, one not, followed in restraining Orders. On a different occasion with continued resilience, Agatha has emblematically sashayed many a tortured mile

in the Run for Breast Cancer Research. And on a particularly sweltering day, the great white hype Sam Sebastian formally infiltrated the Billionaires for Bush set intent on mocking the Republican Conventions in New York.

Finally, in a return to Rome, came the five hundred year anniversary of the brutal bonfire of Giordano Bruno, poet, thinker, scientist, monk, burned to a wisp, a fire from the ire of the higher authorities who decamped that lamp of inquiry in Campo de Fiori. Centuries later, in a respectable homage-inization, Brun-Oleszko was ironically denied ground space in Fuori that day by the Bruno inspired Society of Free Thinkers, a profoundly peevish group already established at the statue's de-feet. Not to be denied, Brun-O led the ranks in-file somewhat astray and continued spewing yellow, blue, and red-oric with abandon on her followers until again sentenced by the Grand Inquisitor, and the material girl foundered in fulsome fabric flames. Giordano Bruno had met his match.

# SOF Oral History: Virginia Bush FAAR'77

Interviewed by James L. Bodnar FAAR'80

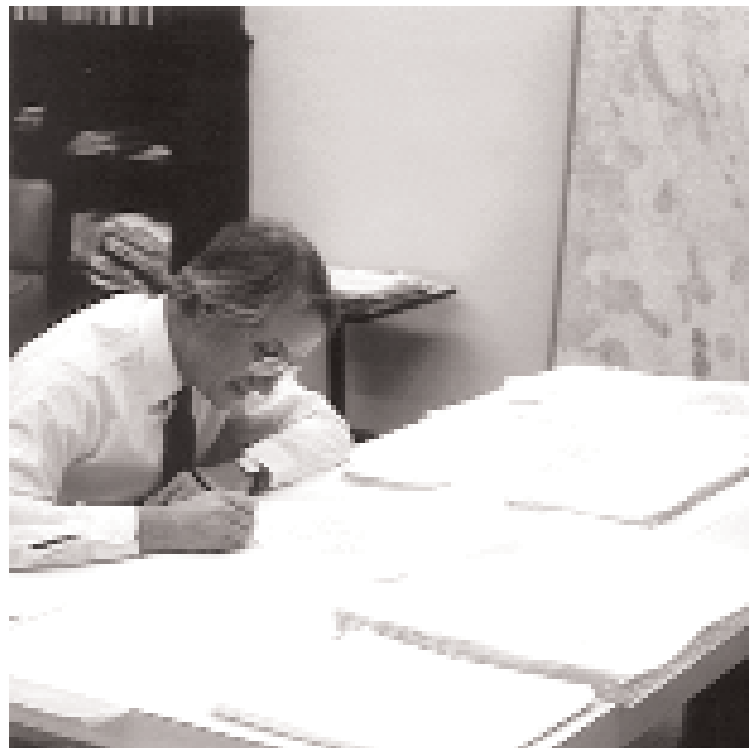
**Virginia Bush FAAR'77** was instrumental in the formation of the present *Society of Fellows*. She served as its secretary and treasurer from 1980-84 and its president from 1984-88. The following is an excerpt from an interview with Virginia on March 31, 2004 by **James L. Bodnar FAAR'80**, current president of the SOF.

**Jim:** When did you start to be involved with the Society of Fellows?

**Virginia:** I started being involved in 1979 because at that point I realized that having left the Academy, one heard nothing from them again except an annual appeal for the library. That just seemed absolutely wrong. I asked a few questions and discovered there had been an alumni association which, back in the Century Club days, was a real thing. They did a lot, including competitions, shows, get-togethers, but that had kind of lapsed in the 60s. There was an attempt to resurrect it in the 70s under **Milton Lewine [FAAR'61, RAAR'73]**.

**Jim:** At that time they renamed the Alumni Association of the American Academy in Rome (AAAAR) to the Society of Fellows (SOF).

**Michael Graves FAAR'62, RAAR'78** signs his Rome Prize Competition posters.  
Photo courtesy of the American Academy in Rome Archive



**Virginia:** Yes, they rewrote the constitution and renamed it at that point. But that had lapsed, too. The AAAAR goes back to the 20s - at least. I have a letterhead from that era, which will show you who was who in that.

But Milton Lewine died in '79. He'd been my mentor in graduate school and I'd known him in Rome. In fact the first time I was ever in Rome, he put me in his Volkswagen and drove me around to show me all the churches at night, which was grand. I later inherited that same Volkswagen and used to loan it to Fellows during the year and then take it back when I came over for short trips. It saw a lot of Fellows through a lot of miles and finally was swept away in a deluge in Pietrasanta.

So, I decided there had to be an alumni association. I contributed some money and had a big party in New York in the office at 65th Street, in the American Federation of Arts building, which at that time was big enough. So, we had a party and some of us got together and said, "Okay, who should be involved in this? How should we do this?" I know that the first group included **Gareth Schmeling [FAAR'78, Trustee 1984-87]** who came up from Florida, **Dale Kinney [FAAR'72]** from Pennsylvania, **Paul Pawlowski [FAAR'69]** who came down from Boston and then later on, Rhode Island, and **Francine Gray [RAAR'80]** from Connecticut. Then, the rest were around New York including **Harry Evans [FAAR'73, RAAR'91]**, **Judy Di Maio [FAAR'78]**, **Melissa Meyer [FAAR'81]** and **Alfred Frazer [FAAR'61, RAAR'87]**. I have the letterhead from that group too, so you can see who they all were. We decided that we needed a president with a known name, and somebody suggested this architect who was teaching at Princeton and was getting to have quite a reputation. So, we asked **Michael Graves [FAAR'62, RAAR'78]** and he said yes, very generously and happily. We printed up some stationary. I started writing a newsletter. I also started looking for Fellows because I would say 20 percent of them were lost - that is, not on the mailing list. A whole lot of Fellows had slipped

away, one way or another, by moving and not registering their addresses. Along with the newsletter, we'd publish a lost list all the time, and I did research in the academic directories, and we gradually dragged back nearly all of the past Fellows and Residents onto the list.

We started having Birthday of Rome parties on the 21st of April. Borrow somebody's loft, get together some wine and food, get together, and talk, talk, talk. We did a concert. **Frank Wigglesworth [FAAR'54, RAAR'70]** was on the Council and I think he wangled Town Hall. We did a little concert of some Academy music Fellows. We did a poetry reading with **Joseph Brodsky [RAAR'81]** at the Institute of Fine Arts [NYU]. Dues in those days were \$10 and we'd charge a little bit, like \$10 or \$15, for the party. It began to be a group. I think we had a hundred or a little less at the party. And of course we opened the concert and poetry reading to everybody.

We decided that we'd take on a project to make the poster for the [Rome Prize] competition. And we decided to tie it to the issuing of a limited edition print. Michael Graves did a drawing and his office put together a poster. The poster went out, the print was made, and we sold it directly to the membership and through the Metropolitan Museum of Art Mezzanine Gallery and some other places. I think eventually - it sold out rather soon - we must have made about \$20,000 on that print. It was an edition of 125 and it sold out at \$300 which wouldn't be that expensive these days. So that was how we financed the newsletter and some of the other parties.

We then did another poster-print combination with **Raymond Saunders [FAAR'66]**, a painting Fellow from the '60s who's in California. It was a smaller edition and more expensive, but I think we made \$20,000 out of that, too. We never intended to be a fundraising arm of the Academy. I don't know if that's true now or not, but it certainly wasn't then.

We got ourselves established as a non-taxable

501c3 organization independent of the Academy ... between '80 and '83.

**Jim:** I want to go back to the SOF mission statement and the role of our organization. Could you touch upon these?

**Virginia:** Well, mainly to enhance communication and fellowship amongst the alumni, and to advance the interests of the Academy and the wellbeing of the Fellows. There was quite a bit of discussion about whether we could serve as any kind of job data bank, and help each other out that way. It didn't come to anything because that's too big a deal for us to do, I think. There certainly was a word-of-mouth network among people. We felt the poster project and the printing project were very good for public relations, because, after all, we had these artists; they should be doing the artwork for the public face of the Academy. We started a third one - **Michael Lax [FAAR'78]** was going to do one - and then Phillip Morris underwrote the competitions and decided they wanted to select who did the poster, and that was the end of that.

To see a transcript of the entire interview with Virginia Bush, please visit [www.sof-aarome.org](http://www.sof-aarome.org).

**Michael Graves FAAR'62, RAAR'78** He's still at it... an edition of 125!  
Photo courtesy of the American Academy in Rome Archive



# Slowing Down: Reflections on Tradition

Jed Perl Marian and Andrew Heiskell Visiting Critic '03

*Jed Perl spoke at the annual Rome Prize Ceremony on April 29, 2004 at the Metropolitan Club in New York. The following is an excerpt from his remarks. Perl is the Art Critic for the New Republic and was the first Marian and Andrew Heiskell Visiting Critic at the American Academy in Rome in 2003.*

Last spring, when I was staying at the American Academy, I gave a talk about the idea of tradition. This was an irresistible subject to discuss in an Academy, which is of course a place dedicated to tradition, and in a city, Rome, where for centuries people have been making assertions about the nature of tradition and pursuing arguments and counter-arguments as to what is and is not really, truly traditional. What I'm going to do this evening is return to some of the thoughts that I had last spring, and add to them and enlarge on them. I want to weave together general observations about the nature of tradition, with some more specific observations about how artists, art historians, and critics engage with - and fail to engage with - tradition.

To deal with tradition is to deal with the question of continuity. Tradition is a matter of how what relates - or does not relate - to what is. As a writer whose subject is the visual arts, I deal with tradition in the most immediate - one might say hair-raisingly immediate - way. Basically, what an art critic does is look at works of art, and report on those encounters. The critic looks at new art and at new presentations of old art. And in doing all this looking, the critic simultaneously experiences the excitement of looking at what is going on and the excitement of becoming part of a tradition of looking. To speak of a tradition of looking may seem rather simplistic, and yet a tradition of looking is a very complicated thing, so complicated that it may be good to begin by establishing some fundamentals. We tend to emphasize the extent to which art - and the way art is looked at and regarded - has changed over the years and over the centuries. In the face of all the quite understandable interest that we have in change - or, as some academics would say, in how looking is constructed and reconstructed and deconstructed - I want to emphasize, first of all, the continuity and consistency of looking.

And why is it that I believe that there is a continuity to looking - a tradition of looking? Well, I know this because

I look. And if my reasoning seems circular, please bear with me for a minute, while I try to explain. When I look at the razor-sharp clarity of the forms that are carved in stone on the walls of an Old Kingdom Egyptian tomb, when I look at the care with which colors are arranged in rhythmic patterns in a medieval stained glass window - when I look at these things I know that a value has been placed on looking for a very long time. The men who carved the Egyptian relief or who put together the stained glass windows knew nothing of art critics or art historians or what we think of as museums, and they may have never had a discussion about what we think of as beauty, but they were looking, and they expected other people to look. And so I am convinced that there is a tradition of looking.

One of the things I want to emphasize about this tradition is that it is not something that is imposed on us from outside. It is inherent in our experience as human beings who have eyes. I think it is important to make a distinction, or at least to attempt to make a distinction, between traditions that involve a set of assumptions or attitudes or rules that many people believe are imposed on them - such as the traditional roles of men and women - and traditions that many people believe grow out of some essential human inclination. Now obviously we can argue forever about what is and is not essentially human. But at a time such as ours, when there is so much talk in the academy about this or that being culturally constructed, I believe that it is very important to emphasize the inherent, essential nature of certain traditions. Even as we happily argue about the meanings of what we are looking at, we are all involved in a tradition of looking.

Tradition, in the sense that I am defining it here, has no axe to grind. It has no ideology and implies no particular view of the past. It is simply a recognition that the past is significant. There are a nearly infinite number of ways in which a person can choose to regard tradition or to interpret tradition. One of the most common misconceptions about tradition is that it is inherently anti-progressive, if not downright reactionary. An anti-progressive ideology offers a particular view of tradition. Radicalism takes another view of tradition - and may, in fact, lay claim to an especially astringent view of tradition, since to be radical is to go back to the roots or fundamentals of a thing.

As for liberals, they value tradition for the great variety of models and lessons and experiences that it offers, which are seen as exercising a moderating influence on the present and the future.

I used the words *slowing down* in my title. Perhaps the most marvelous thing about certain traditions, in this case traditions of looking, is how they slow down and, in doing so, deepen our experience. Tradition is not opposed to innovation or distinctions. You might say that innovation is an attempt to understand tradition better, and that tradition is a thickening or complication of innovation. If history often seems to be an evolution that is always moving in one direction - forward - tradition suggests that the evolution of art is something closer to a spiral. You move, you sometimes advance, but even as you advance you may find that the relationship between your sensibility and your values and other sensibilities and values are falling into familiar patterns, patterns that themselves have a history, a tradition. Oppositions between the straight and the curved, between the painterly and linear, between surface and depth keep reappearing, traditions within a tradition of looking. The classicism of Athens, the classicism of Rome, the classicism of 15th century Florence, and the classicism of Poussin are different but related, as are the exuberant, heavily decorated manner of certain Hellenistic works and of certain Baroque works. We move forward, but we also return to the same place, the same position.

Spending time in Rome has a way of scrambling and confounding the more or less neat genealogies of style that we all learned in school. One of the great pleasures of my time in Rome was the opportunity to return to Borromini's buildings again and again. In the work of this sublime seventeenth-century architect we see how the mystery of artistic personality emerges from the tangle of tradition. The traditions of classical architecture gave Borromini models of gravity and severity, but also of opulence and even playfulness. He responded to the austerity of Michelangelo's climactic architectural vision, to the Mannerist enigmas of Michelangelo's work in the Laurentian Library, and also to the playfulness of certain Hellenistic shrines, which is reflected in the crazy ebullience of Borromini's towers and turrets. Borromini was a complex, mercurial figure, and he found within the classical traditions all the shadings of his personality. He made

tradition a personal matter-which is, I believe, what each artist must do.

For artists - whether they are painters or writers or musicians or architects or landscape designers - the slowing down that is tradition is most immediately alive in the working process itself. To struggle to organize colors, shapes, notes, or words is to engage in a traditional struggle, and the acquaintance - and, finally, the intimacy - with tradition becomes a matter of experiences that are instinctive, intuitive. The most basic lessons-such as learning to mix colors, or to draw an object in perspective, or to write a poem with a particular rhyme scheme, or to play scales on the piano-serve to establish fundamental connections between the individual and the creative traditions. Tradition is not so much an intellectual acquisition as it is an attitude toward experience that is registered through the very workings of an artist's hand and an artist's mind. It is because tradition must become instinctive that shortcuts and labor-saving devices often turn out to be the enemies of tradition. There is a world of difference between drawing an ancient building and taking a photograph of an ancient building. The digital camera and Photoshop are by no means the enemies of tradition, but the people who look to computerization to get the job done faster may end up more alienated from the past than they imagine. True, there are no assurances in tradition. The most laboriously correct drawing, based on some antique model, will never take the place of inspiration. And a person with an instinct and a throwaway camera can sometimes take a terrific picture. But when tradition has truly become a part of an artist's arsenal, there is something almost athletic about it - it is a matter of mental and muscular instinct.

Tradition is full of ambiguities. It is always catching us out, always showing us that what we thought is new is really old. And because academies try so hard to pin down traditions, the relationship between academies and tradition is invariably vexed, invariably troubled. I can't resist quoting Chardin's words to his colleagues in the French Academy of the eighteenth century, about the heartbreaking mismatch between classical academic training and the creative act. "The eye," this greatest of all still life painters said, "must be taught to look at nature, and how many have never seen it and never will! It is the torment of our lives."

# Frescoes at San Cresci, Tuscany

David Mayernik FAAR'89

The strange story of a saint and an unusual encounter with history are the context for a recent cycle of frescoes in a rural part of Tuscany. In 2001 I was invited to the church of San Cresci in Valcava, in the Mugello area, to consider painting a fresco for the small chapel used in the winter to celebrate mass. In the chapel was a dismembered seventeenth century painting of the Crucifixion, with Mary and John but no cross - at some point in its history the central section of the canvas had been cut out. I proposed a frescoed crucifixion, with the two remaining halves of the canvas removed from their single frame and hung on either side of the image that would "complete" the scene, albeit in a different medium and context. It was a way of credibly dealing with the historical integrity of the paintings and satisfying the church's desire for something whole. But if the history of those two canvases spurred the creation of a new fresco, the history of the chapel began to get in the way. As the wall behind the altar in the small space was being prepared for the fresco that summer, an eighteenth century fresco of the Annunciation was found under the whitewash, and my project was stopped in its tracks. Regrouping, my fresco and its companion canvases were eventually moved to a lateral wall, and while I was painting in the summer of 2002 restorers were uncovering and restoring the Annunciation. The four and a half *giornate* I spent on the fresco paled in comparison to the month spent by the restorers on their work.



Scene Two from the Life of San Cresci: Cresci and the Roman Prison Warden  
Photo courtesy of David Mayernik

Returning last summer, I began the first of five scenes in the upper register of the space that will illustrate the life of the saint to whom the church is dedicated, San Cresci: a third century German martyr under the emperor Dacian, he was a contemporary of Florence's better known San Minias. Because he fled from Florence's prison toward the Borgo San Lorenzo area with a growing following of converts, Cresci is considered the evangelist of the Mugello. He and virtually all his followers were captured and summarily decapitated near the present church; the church is supposedly built on the spot at which his head rolled to a stop. With the Medici's affection for the Mugello, the church had received over the centuries an elaborate altar and various precious objects, one of which was a reliquary containing the skull of Cresci. After an earthquake early last century, much of its accumulated incrustations were removed, and the nave is now a rather austere, if not downright cold space (thus the winter chapel). But the chapel is shaping up as a vibrant palimpsest of old and new, relics and restorations, with some of the funds coming from the proprietor of a neighboring *casa colonica* and much of the heavy lifting done by the two monks in residence, Don Giuseppe and Don Giovanni. The San Cresci cycle is based on a Life of the saint composed by a nineteenth century pastor of the parish. In an area of Tuscany known a few decades ago for Pietro Annigoni's *pro bono* fresco work in churches, my *pro bono* work is also trying to re-engage history and tradition in a living way.

The *pieve* of San Cresci in Valcava can be found northeast of Florence just outside of Borgo San Lorenzo, along the road from Borgo to the small town of Vicchio and Giotto's birthplace. Call ahead to the church to be sure the chapel will be open (tel. 055 849 5612); simple, attractive, and inexpensive rooms are also available for guests at the church. A fun, rustic lunch can be had at the nearby Casa del Prosciutto in Vicchio.



## Head

Sarah Arvio FAAR'04

No, I was thinking would I lose my head  
when there was the emperor's man, and thwack,  
it wasn't my hat that was missing.

I was a sister or I was a saint,  
maybe a gilded statue of Venus,  
sporting a halo or wearing a hat,

blood on my bosom or no blood at all,  
gilding a lily or a gala gown;  
I was the garderobe or the avant-garde

with the guards at my back in the palace.  
What was a bust without a head on it,  
what was a dress without a girl in it,

a dress or a bag, a drape or a rag.  
Dear Lesbia and poor fat Drusilla,  
an emporium of décolletages,

or a model of empiricism.  
No, 'please save me' wasn't a noble thought,  
but save my face, at least that act of grace!

All this was heady, which didn't mean smart,  
it was the foam or the fizz, or the fat;  
the cut of the gown, the slash of the neck.

Oh god, how I wanted to dance and dance,  
*dress in a lily, shake myself silly.*  
The thought wriggled up, but my head was gone.

It could be me or my image in stone.  
It might be a headstone or a hanger,  
a headache maybe or a hangover.

Dunbar Dyson Beck FAAR'30 *Salome*, 1930  
Image courtesy of the American Academy in Rome Archive

# Awards and Publications

Edited by Joanne Spurza FAAR'89



Joel Katz FAAR'03 *Stagierno Cemetery, Genoa, 2003*

Image courtesy of Joel Katz

## F A A R ' 5 0 s

**George Garrett FAAR'59** announces the publication of two new works of fiction in 2004: the novella *A Story Goes With It* (Black Sheep Books) and the novel *Double Vision* (University of Alabama Press). On October 16, 2004, he received the Lifetime Achievement Award, given by the Library of Virginia to honor Virginia authors.

## F A A R ' 6 0 s

**Emil J. Polak FAAR'63** has edited *A Medievalist's Odyssey: Helene Wieruszowski, Scholar* (Uomini e dottrine, 41; Rome, Edizioni di Storia e Letteratura, 2004), which recounts the story of "an internationally recognized medieval and Renaissance scholar of medieval political theory and the art of letter writing . . . who fled Hitler's Germany, then Spain and Italy, to the US where she became the first full-time woman historian at The City College

of New York." Among the essays included in this study is a "Commentary" by **Ronald G. Witt FAAR'97**.

**Charles Witke FAAR'62, RAAR'98**, now retired from the University of Michigan, has contributed a chapter to *Memento Romane: Vergil in the Fourth Century* (Duckworth 2004). It is "Recycled Words: Vergil, Prudentius and St. Hippolytus," detailing Prudentius' use of Vergil's Roman topography to deconstruct imperial power.

## F A A R ' 7 0 s

**John Peck FAAR'79** received in June the first annual Thomas McGrath Prize from the international poetry review *Samizdat*, edited by Robert Archambeau of Lake Forest College, Illinois. His *Collected Shorter Poems 1966-1996* was published by Northwestern University Press in April, featuring on the cover a painting by **Robert Hooper FAAR'79** (Ukiyo-E Wunderkammer, 1995).

## F A A R ' 8 0 s

**Eve D'Ambra FAAR'86** was awarded fellowships from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Humanities in 2003-04 for research on beauty and the Roman portrait. She will be a Resident in Classical Studies and Archeology at the Academy in Spring 2005.

**David Marsh FAAR'83** sends word of three recent publications: *Renaissance Fables: Aesopic Prose by Leon Battista Alberti, Bartolomeo Scala, Leonardo da Vinci, Bernardino Baldi* (Medieval and Renaissance Texts and Studies, vol. 260, Arizona Center for Medieval and Renaissance Studies 2004), which he translated, with introduction and notes; his translation of *A Brief History of Infinity* by Paolo Zellini (Penguin Books 2004) and *Francesco Petrarca, Invectives* (The I Tatti Renaissance Library 11, Harvard

University Press 2003), which he edited and translated.

**Marc Treib FAAR'85** announces the publication of two volumes, *Isamu Noguchi in Paris: The UNESCO Garden* (2003) and *Thomas Church, Landscape Architect: Designing a Modern California Landscape* (Fall 2004), both by William Stout Architectural Books, San Francisco. A selection of his essays, *Settings and Stray Paths: Writings on Landscapes and Gardens*, will appear in Spring 2005 from Routledge.

## F A A R ' 9 0 s

**Rebecca Ammerman FAAR'91** sends "sunny salutations from the island of Cyprus" where **Albert Ammerman FAAR'88** is a Senior Fulbright Scholar (2003-04) and she is "missing the archaeological libraries of Rome!"

**Patricia Fortini Brown FAAR'90, RAAR'01** has just published *Private Lives in Renaissance Venice: Art, Architecture and the Family* (Yale University Press 2004), which was partly written when she was a Resident at the Academy in Spring 2001.

**Evonne Levy FAAR'90** has published *Propaganda and the Jesuit Baroque* (University of California Press, 2004). She was a Fellow at the American Academy in Berlin in 2001-02. Together with Maarten Delbeke and Steven F. Ostrow, she is editing Bernini's *Biographies: Critical Essays*, to be published by Penn State University Press.

**C. Brian Rose FAAR'92** has received grants from the National Endowment for the Humanities, the American Council of Learned Societies, and the American Academy of Berlin for academic year 2004-2005.

**Peter Lindsay Schaudt FAAR'91**, Principal of Peter Lindsay Schaudt Landscape Architecture, Inc. (PLSLA), has received the following three awards, all in 2004: National Building With Trees Award of Excellence, National Arbor Day Foundation, North

Burnham Park; Best New Open Space, Friends of Downtown Chicago, North Burnham Park; and the Award of Excellence, Green Roofs for Healthy Cities, North Burnham Park.

## F A A R ' 0 0 s

**Joanna H. Drell FAAR'01** received the twentieth annual Howard R. Marraro Prize of the American Catholic Historical Association, for her book *Kingship and Conquest: Family Strategies in the Principality of Salerno during the Norman Period, 1077-1194* (Cornell University Press 2002).

**Paul Shaw FAAR'02** reports the publication of four articles, all stemming from research done during his Fellowship year: "A Recent Discovery in Trajan's Forum: Some Implications for Understanding Bronze Inscriptional Letters," *Typography Papers* 5 (2003) (Department of Typography & Graphic Communication, University of Reading); "Fascism on the Façade," *Print* (April/May 2004); "Bartolomeo Sanvito," *Letter Arts Review* 19:2 (2004) and "Optimal Design" (review), *I.D.: The International Design Magazine* (May 2004). He received grants from The Book Club of California as well as a Limited Editions Club Fellowship

for the Harry Ransom Humanities Research Center at the University of Texas at Austin, both to continue his work on a biography of the American book and type designer, W.A. Dwiggins. In addition, he is the co-recipient of a Faculty Development grant from the New School University (Parsons School of Design) to develop a multimedia instructional coursepack in the craft and history of typography. Finally, he co-curated the exhibition "Against the Grain: The Book Covers and Jacket Designs of Alvin Lustig, Elaine Lustig Cohen, Chip Kidd and Barbara de Wilde" at the Center Gallery, Fordham University at Lincoln Center (3 June - 3 August 2004).

*Will Build to Suit*, a story by **Ann Harleman Visiting Artist '01** won the \$1000 Goodheart Prize for Fiction from Shenandoah magazine this spring. Another story, *Biscuit Baby*, appeared in the Spring 2004 issue of *Ms.* magazine, and the German translation of her first short story collection, *Happiness* (1994), recently was reprinted in paperback by Deutscher Taschenbuch Verlag. She read from her work at Boston's Goethe Institut in April and at PEN New England in Cambridge, in June.

Rachel Allen FAAR'03 *Untitled (St Peter)*, video still, 2003



# Exhibitions and Performances

Edited by Joanne Spurza FAAR'89



Ronald Binks FAAR'62 *Halloween at Foster, Rhode Island, 1999*

Photo by Ronald Binks

## F A A R ' 6 0 s F A A R ' 7 0 s

**Aldo Casanova FAAR'61, RAAR'75** writes that he has been elected to the Executive Committee of the National Sculpture Society. His sculpture *Genesis* recently was installed in the Rancho Santa Ana Botanic Garden in Claremont, California, having previously been shown in South American museums as part of a two-year traveling exhibit entitled, *The New Vein*, sponsored by the Smithsonian Institution; the work also was shown at the College of William and Mary, Williamsburg, Virginia for one year.

A musical composition for quintet, *Ghosts in the Dream Machine*, is being composed by the award-winning young composer, Gabriela Lena Frank based on drawings and paintings of **Simon Dinnerstein FAAR'78**. It will be premiered at the Trinity Center for Urban Life, Philadelphia, on April 10, 2005. Performers will include Simon Dinnerstein, piano and the Chiara String Quartet (currently in residence at the Juilliard School). The work will be published by Schirmer's with reproductions of the artist's work to accompany the score. In performance, the music will merge with the visual art project-

ed on stage. A second performance is scheduled for April 12, 2005 at the Aaron Copland School of Music, Queens College. In addition, Dinnerstein's work was on display in a group exhibition entitled *Masters and Mavericks: The Nude*, from September 10 - October 25, 2004, at the Seraphin Gallery, Philadelphia.

In July 2004, Naxos released internationally the premiere recording of *Shadow of the Swan*, a concerto for piano and orchestra by **Dennis Eberhard FAAR'79**. The CD, featuring Russian-born pianist Halida Dinova and the St. Petersburg Cappella Symphony

Orchestra under Alexander Tchernoushenko, also includes his work *Prometheus Wept*, for basso and strings. Eberhard and Creative Filmmakers Association in partnership with LEAP (Linking Employment Abilities Potential) have co-produced a video, also entitled *Shadow of the Swan*, that chronicles his trip to Russia to premiere and record the piano concerto. The documentary, which not only features Eberhard's music, but also deals with disability issues, is due to be shown on the Cleveland International Film Festival in March 2005. With the support of the John Simon Guggenheim Memorial Foundation (2002), Eberhard also has completed *Faces*, a concerto to viola and orchestra.

**Bunny Harvey FAAR'76** received the Pinanski Prize for Excellence in Teaching at the 2004 Wellesley College Commencement and became the second holder of the Elizabeth Christy Kopf Chair in the Department of Art. A show of her new work opens October 7, 2004 at the Berry-Hill Galleries in New York and runs to the end of the month.

**Shiela Silver FAAR'79** has two new CDs out on Naxos: *Piano Concerto and Six Preludes for Piano on Poems of Baudelaire* (Lithuanian State Symphony Orchestra directed by Gintaras Rinkevicius, with Alexander Paley, piano) and *Jewish Tone Poems: Shirat Sara* (Song of Sarah) with Gerard Schwarz and the Seattle Symphony.

**Daniel Snyder FAAR'75** recently completed two public art commissions. He notes that *Thar She Blows* for Stockton, California is "a permanent sidewalk carpet of inlaid brass images that speaks to the city's historic relationship with the delta waterways," and *Best of Luck*, is "a fantasy sundial/sidewalk/park environment" for Milpitas, California.

**James R. Turner FAAR'76**, a landscape fellow, was concert master and first violin for the debut concert of the Vernon Parish

Community String Orchestra at Vernon Parish, Louisiana, on September 13, 2004. James thus proves, as he says, "that old dogs can learn new tricks!"

**Sharon Yates FAAR'74** writes to inform us of her recent exhibitions: *Challenging Tradition: Women of the Academy, 1826-2003* at the National Academy of Design, New York, 2003; *The Artist's Eye: Wolf Kahn as Curator* at the National Academy of Design, New York, 2004; *Shining on the Sunrise County* at the Maine Arts Commission, Augusta, Maine, 2004; and *Portraits: Maine Natural History* at the L. C. Bates Museum, Hinckley, Maine, 2004.

## F A A R ' 8 0 s

**John Anthony Lennon FAAR'81** has performed and recorded extensively in the past year; recordings include *Sirens* for violin, cello, and piano with Trio Solisti on Bridge Records (an AAR publication); *Distances Within Me* for alto saxophone and piano with David Stambler; and *Another's Fandango* for solo guitar with Oren Fader.

*New Paintings* by **Melissa Meyer FAAR'81** were shown at the Rebecca Ibel Gallery, Columbus, Ohio, March 4 - April 24, 2004.

**Franc Palaia FAAR'86** received three grants for his recent curated show, *The Luminous Image*, presented at the Collaborative Concepts Gallery in Beacon, NY. The grants were awarded from the Dutchess County Arts Council, Walmart, and the Experimental Television Center, Newark Valley, NY. He also has exhibited his work at the Donskoj & Company Gallery in Kingston, NY, among other venues.

## F A A R ' 9 0 s

**Douglas Argue FAAR'98** has an exhibit of work, *Portraits*, at Gallery Co at the Wyman Building, Minneapolis, September 17 - October 29, 2004. (Note: his oil painting, *Portrait*, 2002 appeared as the cover of the

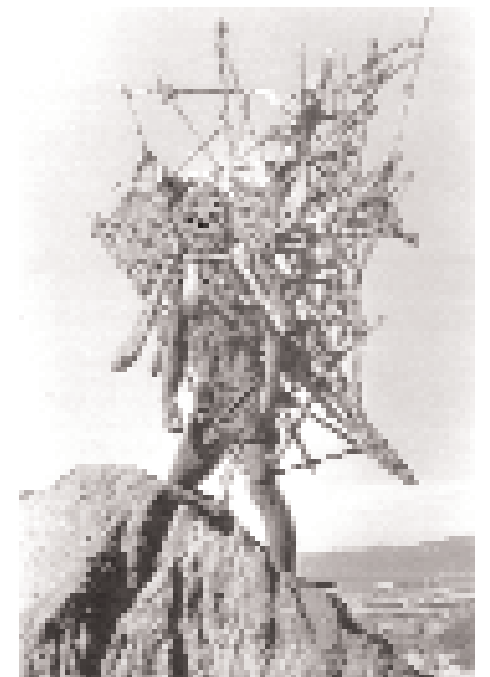
*SOF News*, Spring 2003.)

**Agnes Denes FAAR'98** has an exhibition of her work, *Projects for Public Spaces: A Retrospective* at the Chelsea Art Museum, New York, September 2 - November 6, 2004.

The Los Angeles Chamber Orchestra premiered the *Chamber Symphony* by **Pierre Jalbert FAAR'01** in May 2004 during this, his third year as the orchestra's Composer-in-Residence. This past year, he also received performances and commissions from the Houston Symphony, the Fort Worth Symphony, the Ying String Quartet, Brooklyn Friends of Chamber Music and Ensemble KOBE in Japan.

*Starry Night*, a play by **Robert Kornfeld Visiting Artist '96**, which grew out of a one-act play he read at the Academy in 1996, is due to be performed in 2004 in Los Angeles and in South Korea.

Kim Jones FAAR'02 *Untitled*, 2004



# Other News

Edited by Joanne Spurza FAAR'89

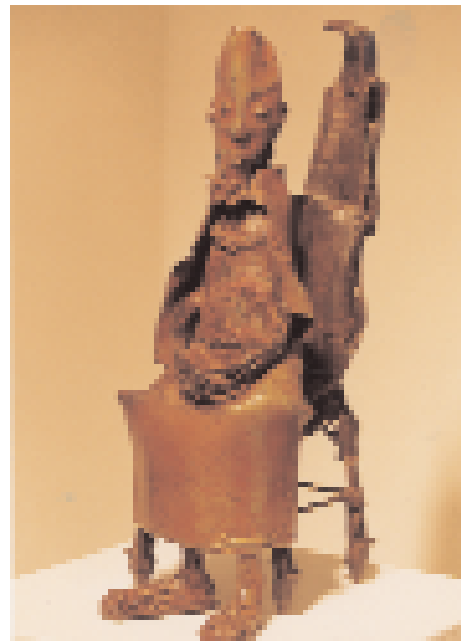


Simon Dinnerstein FAAR'78 *Night, 1985*

Image courtesy of Simon Dinnerstein

**Tania León RAAR'98** is included in the exhibition from the Smithsonian Center for Latino Initiatives, *Our Journeys/Our Stories:*

**Paul Kubic FAAR'79** *The Prophet, 1978*



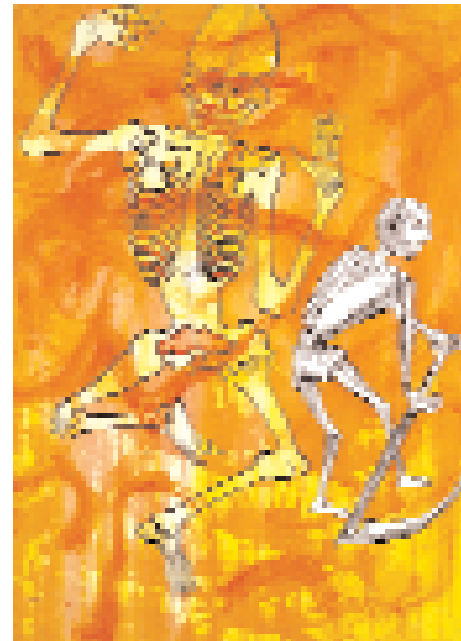
*Portraits of Latino Achievement*, at the Mexican Heritage Plaza in San Jose, California. (September 4 - November 28, 2004). On October 19th she conducts the New York University Symphony in works by Haydn and Stravinsky at the Frederick Loewe Theatre, New York. On November 6th, *Composer Portrait: Music of Tania León*, featuring MOSAIC, will be presented at the Miller Theatre, Columbia University. Finally, her new opera, *Kobayashi*, with libretto by Antonio Benitez Rojo, will receive its world premiere on January 14, 2005, with three performances in Hamburg and three in Berlin.

**F A A R ' 0 0 s**

**Maureen Selwood FAAR'03** writes that she is "delighted and happy" to share the news that her installation, *As The Veil Lifts*, presented at the Academy's Open Studios in 2003, has been purchased by the Fonds Regional d'Art Contemporain de Picardie in

France this past spring.

**Luigi Terruso Visiting Artist '04** *Dance Macabre, 2001*



**F A A R ' 5 0 s**

**Chester Natunewicz FAAR'59** writes us: "During my sojourn in Rome I embarked on what has turned out to be a lifelong interest in Classical scholarship within the countries of Central and East Europe. It all started when I was asked to be a facilitator for delegates from the Soviet-bloc countries at the Seventh International Congress of Classical Archaeology in Rome and Naples in September of 1958. In some ten days I got to know about 25 delegates from these lands quite well and since that time have maintained contacts with them and their younger generations of students. Wishing to share my knowledge of Classical Studies in Central and East Europe, especially since the end of World War II, I recently launched a website on the Internet that deals with this topic ([www.ceecs.net](http://www.ceecs.net)) and is supported by Bolchazy-Carducci Publishers. I would appreciate mention of this website . . . and shall be very happy to answer any questions dealing with the site. If you want to contact me otherwise than by e-mail, please call me at home in Houston (713-932-9124) or write me at 2107 Teague Road, Houston, TX 77080-6409."

**F A A R ' 6 0 s**

**Ronald Dirsmith FAAR'60** has been named to the National Academy of Design in New York, the third architect to be elected from Illinois since the founding of the National Academy in 1825. He reports that the Dirsmith Group has just finished a municipal project for the city of Highland Park, Illinois, *A Garden for Parking with Living Walls*. Also, the Museum of the National Academy recently acquired for its permanent collection a portfolio from the Dirsmith Group of seventy-seven prints, drawings and photographs, eight of which relate to this project.

**F A A R ' 7 0 s**

**Richard Bartholomew FAAR'72** writes that as

of January 2004, he is the director of the Philadelphia headquarters office of Wallace Roberts & Todd, LLC (WRT). WRT is the recipient of the Firm Award for 2004 of the American Society of Landscape Architects.

**F A A R ' 8 0 s**

**Thomas Bosworth FAAR'81** sends word that "The Bosworth Studio, my office of many years, has morphed into a new architectural office: Bosworth Hoedemaker LLC."

Just back from China, **Frederic Schwartz FAAR'85** is in the finals (teamed with Robert A. M. Stern Architects and the Southeast University of China) for an international competition to design the master plan for the next World Fair 2010 in the heart of Shanghai on the Huangpu River. Schwartz was founder of the THINK team, and THINK Baghdad (teaming with Rafael Viñoly Architects) recently was selected for the International Trade Zone Master Plan in Baghdad. In June, Schwartz Architects completed Knoll's new 60,000 square foot headquarters and showroom in New York. Ongoing projects include: the Santa Fe Railyard Park, winner of a national design competition in collaboration with landscape architect Ken Smith and artist **Mary Miss RAAR'89**; the Kahlhari, winner of an architect/developer competition by the NYC Department of Housing Preservation and Development for 500,000 square feet of green and affordable housing in Harlem; and the new Staten Island Ferry Terminal located at the tip of Manhattan.

**F A A R ' 9 0 s**

**Jeffrey Collins FAAR'97** has been appointed Professor at the Bard Graduate Center in New York. His book, *Papacy and Politics in Eighteenth-Century Rome: Pius VI and the Arts*, has been published this year by Cambridge University Press.

In September 2004, **George Wheeler FAAR'97** moves from his current position at the

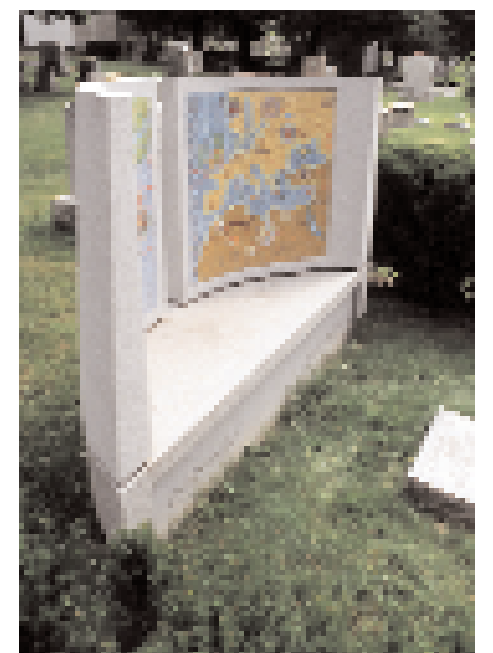
Metropolitan Museum of Art to the Graduate School of Architecture, Preservation, and Planning at Columbia University, as the Director of the Center for Preservation Research.

**Lila Yawn FAAR'98** notes that: "I finally completed my Ph.D. at the University of North Carolina at Chapel Hill under the direction of Jaroslav Folda and graduated in May of this year . . . The title of my thesis: *The Giant Bible of Perugia (Biblioteca Augusta, Ms. L. 59). A Manuscript and Its Creators in Eleventh-Century Central Italy*. I continue to live in Rome, teaching, consulting, researching, and writing."

**F A A R ' 0 0 s**

**Johannes Knoops FAAR'00** and **Joyce Kozloff FAAR'00** have collaborated on a granite ex-dra bench, inspired by classical models, inlaid with vibrant mosaics for a family memorial to the Conway Milgrim family at Laurel Hill Cemetery, Philadelphia. Kozloff's map mosaics trace the movement of the family from Europe to America.

**Johannes Knoops FAAR'00** and **Joyce Kozloff FAAR'00** *Conway Milgrim Family Monument, 2004*



# In Memoriam

Edited by Brian Curran FAAR'94

## E. Fay Jones FAAR'81

January 31, 1921 - August 30, 2004

E. Fay Jones, architect and educator, died at his home in Fayetteville, AR on Monday, August 30; he was 83.

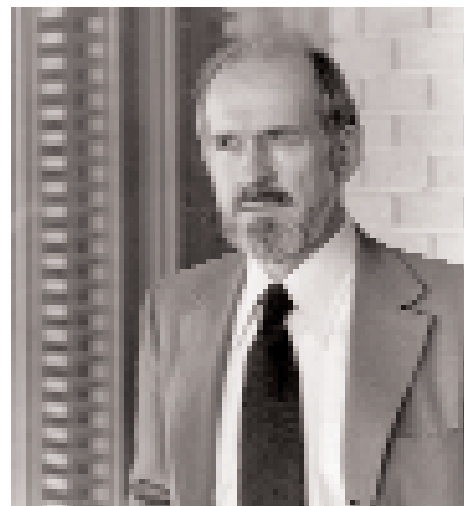
Jones was born on January 31, 1921 in Pine Bluff, AR. He studied civil engineering at the University of Arkansas before serving as a Navy pilot in the Pacific during World War II. After the war, he enrolled in the new architecture program at the University of Arkansas, where he helped teach design studios before receiving his degree in the school's first graduating class in 1950.

Jones earned his Master's degree in Architecture from Rice University in 1951, and from 1951-53 taught at the University of Oklahoma. In 1953 he began his apprenticeship with Frank Lloyd Wright, serving as a fellow at Taliesin West, near Phoenix, AZ in the spring and spending the following summer at the Wisconsin Taliesin. His close relationship with the great architect continued until the latter's death in 1959.

In 1953, Jones returned to teach at the University of Arkansas, where he served as Chair of the Department of Architecture (1966-74) and Dean of the School of Architecture (1974-76) before retiring in

## E. Fay Jones FAAR'81

Photo courtesy of the American Academy in Rome Archive



1988. During the 1950s he designed his own Fayetteville home as well as residences for other faculty members, works which attracted considerable attention and prompted Jones to expand his practice in the late 1950s. Although his work was very much in demand, Jones decided limited the size and complexity of his office so that he could work as directly as possible with his clients.

Over the course of his career, Jones designed some 135 residences, 15 chapels and churches in 20 states, as well as fountains, gardens, and commercial buildings. His style was distinguished by a taste for soaring interior spaces, open expression of structural elements, careful detailing and the use of regional material.

In 1961, Jones received an award from the American Institute of Architects, the first of the more than 20 national design and fellowship awards that he received over the next thirty years. These include AIA Honor Awards for Thorncrown Chapel in Eureka, AR (1981), the Roy Reed residence in Hogeys, AR (1987) and Pinocote Pavilion in Picayune, MS (1990); the Distinguished Professor Award of the Association of Collegiate Schools of Architecture (1985); and Rome Prize Fellowship in 1981. In 1990, he was awarded the Gold Medal of the American Institute of Architects for his design of the Thorncrown Chapel, a work that many consider to be his masterpiece.

Jones also published extensively in architectural journals, served on many national and international design juries, and gave visiting lectures and seminars at the most distinguished both architectural schools in the country.

Following his retirement, Jones continued his work as a designing architect, working closely with his partner Maurice Jennings. He described the 41-foot tall Fulbright Peace Fountain on the University of Arkansas campus, one the last projects from those years, as the "exclamation point" of his career. In 1997, he began donating his personal and professional papers to the university. In addition to per-

sonal and professional records, the collection includes models, drawings, and other working materials.

He is survived by his wife Mary Elizabeth and his daughters, Janis and Jean.

## Alfred H. Blaustein FAAR'57

January 23, 1924 - July 15, 2004

Al Blaustein, painter, printmaker, and educator, died in New York City on July 15, 2004; he was 80 years old.

Born in the Bronx on January 23, 1924 to a family of East European immigrants, he attended the High School of Music in New York. Following military service in World War II, he pursued his study of the visual arts at the Cooper Union Art School in New York. He began his professional career working in Tanzania where he worked as an artist and draftsman for Life Magazine and the British Overseas Food Corporation.

He began his career as an educator at the Albright Art School in Buffalo, NY where he was employed from 1949-52. After holding positions at a variety of other institutions in the mid-to-late 1950s, he came to the Pratt Institute, where he taught courses in drawing, painting, printmaking, and illustration for the next 45 years. During his years at Pratt, he originated and instituted the Pratt Draw-A-Thon, a "dusk-'til dawn" festival of figure drawing and music that has attracted hundreds of participants from across the New York metropolitan area over the past 16 years.

Blaustein's own art was essentially figurative and Expressionist in style, and over the course of his distinguished career, he received many grants and awards. He received the Rome Prize Fellowship in Painting in 1954-57, a Guggenheim Fellowship in Painting (1959) and Printmaking (1961), as well as numerous others. He exhibited widely in one-man and group shows, and his work is represented in the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of Fine Arts,

Boston, the Art Institute of Chicago, and others.

Professor Blaustein is survived by his wife Lotte, a graphic designer, and his son Marc, Art Director of the New York Public Library.

In a note to the editor of this newsletter, Mrs. Blaustein recalled that "Al's years at the Academy were extraordinarily important to both his work and to him personally. They provided him with subject matter both in modern Rome and the gorgeous and inescapable antiquities surrounding him. The stimulation of meeting scholars and artists of varied disciplines was inspiring and led to friendships that have lasted to this day. And the excitement and learning that came with travel in Europe and Africa added to a richly productive period."

## Stanley H. Pansky FAAR'53

December 29, 1923 - January 29, 2004

Stanley Howard Pansky, architect, engineer, and passionate lover of the city of Rome, died in Portland, OR, on January 29, 2004.

Born in the shadows of Yankee Stadium in the Bronx, New York, on December 29, 1923, Pansky, who remained a lifetime baseball fan, earned a bachelor's degree in aeronautical engineering from New York University in 1944. He enlisted in the Navy during World War II and designed shock-absorbing mounts for new radar sets being installed on planes and ships. After the war, he earned a degree in architecture from the Graduate School of Design at Harvard University. In 1952, Stan was awarded a Rome Prize Fellowship for architecture and spent what he remembered as a "glorious year" in post-war Europe studying architecture and playing billiards as a Fellow at the Academy.

Returning to New York, he was hired by the firm of Skidmore, Owings and Merrill, where he specialized in hospital design, completing projects for the New York University [NYU] Medical Center, the NYU Dental School, and the Maimonides

Hospital in Brooklyn, NY. In Portland, OR, he designed the Good Samaritan Hospital and the city's Federal Building.

Pansky was the author of many articles for technical and trade periodicals on the problems of energy conservation in building design. He was also deeply concerned with the human aspect of architectural design and practice and found inspiration for a more sustainable and humanistic approach to urban living in his study of the architecture and urban layout of the city of Rome. He expressed his dissatisfaction with the alienating and wasteful character of contemporary buildings in a statement he submitted for his 50th reunion yearbook for his graduate class at Harvard in 2000:

"Since I view present-day design efforts with horror and disdain and would no more admit publicly to being an architect than a serial rapist, you will be happy to know that I have found an alternative profession, one that is harmless and beguiling, namely the accumulation of wealth."

Past president of the Portland Civic Theater and candidate for Portland School Board, Stanley Pansky spent his retirement years happily reading and cooking mouth-watering meals for his family and friends. At these meals his guests were frequently regaled with songs from his glee club years and tales of his adventures in Europe. His sense of humor was infectious and made for lively conversation.

He is survived by his wife, Iris; daughter, Jane; son, Tom; daughter-in-law, Shannon; granddaughter, Sasha; and a community of family and friends.

*(The editor thanks Tom and Shannon Pansky for their kind assistance in preparing this notice).*

## Kent W. Kennan FAAR'39

April 13, 1913 - November 1, 2003

Kent W. Kennan, composer, educator, and author, died in Austin, TX on November 1, 2003; he was 90.

Kent Kennan was born on April 13, 1913, in Milwaukee, WI. He pursued his

undergraduate studies at the University of Michigan (1930-32) and the Eastman School of Music, Rochester, NY where he received his Bachelor's degree in 1934. He completed his Master's degree there in 1936 and in the same year received the Rome Prize Fellowship in Musical Composition. While in Rome, he continued his studies at the Accademia di Santa Cecilia, and on his return embarked on his successful musical career.

As a professor of music, Kennan was employed by Kent State University, Ohio State University, the Eastman School of Music, and the University of Texas, Austin, where he taught from 1949-83, retiring as professor emeritus. In May 2001, he received the E. William Doty Award from the College of Fine Arts at the University of Texas, Austin in honor of his years of service.

His most celebrated works as a composer were his phenomenally successful *Night Soliloquy* for flute, piano and strings, composed in 1938, which was performed in concerts by such eminent conductors as Eugene Ormandy, Leopold Stokowsky, Arturo Toscanini, and Seiji Ozawa, and his 1956 Sonata for Trumpet and Piano. Other works include Three Pieces for Orchestra, Threnody, and Retrospectives, a set of 12 pieces for piano. In 1992 he donated his manuscripts, scores, correspondence, scrapbooks, and other materials to the Harry Ransom Humanities Research Center at the University of Texas, Austin.

Kennan is probably best known today for two of the most successful music texts ever published, *The Technique of Orchestration*, which first appeared in 1952 and is now in its sixth edition, and *Counterpoint*, which was published in 1959 and also ran to multiple editions.

He is survived by his half-brother, George F. Kennan, the distinguished author, historian, diplomat, and by several nephews, nieces, and their children. His grand-niece, Sibella Giorello, a Virginia journalist, is reportedly writing his biography.



## Stanley Hollingsworth FAAR'58

August 27, 1924 - October 29, 2003

Stanley Walker Hollingsworth, composer and educator, died on October 29, 2003, in Rocklin, CA, at the age of 79.

He was born in Berkeley, CA, on August 27, 1924, and studied piano at San Jose State College, CA before studying composition with Darius Milhaud at Mills College from 1944-46, and with Gian Carlo Menotti at the Curtis Institute of Music from 1948-50. He taught as an assistant to Menotti at Curtis from 1949-55 and later taught at San Jose State College. He was composer-in-residence at Oakland University, CA from 1976-93, when he retired as professor emeritus.

Hollingsworth wrote operas, orchestral, chamber, and choral works. His work became well known and was performed internationally, but he was an especially important presence in Detroit, where he mentored young composers and his works were played by the Detroit Symphony Orchestra and other local ensembles. He also worked as composer and orchestrator for the Harkness Ballet from 1963-70 and as an operatic stage director in Austria and Turkey from 1970-72.

Professor Hollingsworth's 1957 opera *La Grande Breteche* was commissioned by NBC and broadcast on national television. His *Piano Concerto* was premiered by soloist Flavio Varani and the Detroit Symphony Orchestra at the Meadow Brook Music Festival in 1980. But perhaps his best-known work was an operatic trilogy based on children's themes - *The Selfish Giant*, *The Mother*, and *Harrison Loved His Umbrella* - which was premiered at the Spoleto Festival, SC in 1981.

He received commissions from the Curtis Institute of Music, Fedora Horowitz, Dumbarton Oaks, Meadow Brook Music Festival, and the National Endowment for the Arts, among others. His major works are archived in the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia, and all others at

Oakland University. In addition, nearly nine hours of interviews with the composer have been archived as part of the Oral History, American Music project at Yale University. Among his many honors were the Rome Prize Fellowship (1955-58), a Guggenheim Fellowship (1958), and residencies at Wolf Trap, Yaddo Arts Colony, MacDowell Colony, Montalvo Center for the Arts, and Ossabaw Island Project (1973-75).

Prof. Hollingsworth is survived by his sister, Louise Bachtold.

## Elisabeth Blair MacDougall Friend of the Library, Rome Prize Juror

1925 - October 12, 2003

A distinguished art historian noted for her scholarship on the history of gardens, Elisabeth Blair MacDougall died on October 12, 2003 in Boston, MA. She was 78.

Born in Chicago in 1925, MacDougall received her BA from Vassar College in 1946, her MA from the Institute of Fine Arts at New York University, and her Ph.D. from Harvard University in 1970. She served on the Cambridge Historical Commission and was appointed chair of the Boston Landmarks Commission. She served in various positions in the Society of Architectural Historians and was editor of the society's Journal from 1984-87. MacDougall was coauthor of the second volume of the Cambridge Architectural Survey. Her publications include *The Villa Mattei and the Development of the Roman Garden Style* (1970); *The French Formal Garden* (ed., 1974); *The Islamic Garden* (ed. with Richard Ettinghausen, 1976); and *Fountains, Statues, and Flowers: Studies in Italian Gardens of the Sixteenth and Seventeenth Centuries* (1994).

Professor MacDougall served as director of studies in landscape architecture at Dumbarton Oaks in Washington, DC from 1972-88, was a member of the Faculty of Arts and Sciences, and a visiting associate professor at the Harvard Graduate School of Design. While at Dumbarton Oaks, she

shaped the first center for the study of the history of gardens and landscape.

## Zubel Kachadoorian RAAR'59

February 7, 1924 - March 29, 2002

Zubel Kachadoorian, painter, educator, and mentor to young artists, died on March 29, 2002, at his home in Ferndale, MI. He was 78. He was born in Detroit, MI on February 7, 1924, and studied painting at Meinzinger Art School, Detroit, the Oxbow School of Painting in Saugatuck, MI; and the Colorado Fine Arts Center from 1943-47 inclusive. He also held apprenticeships with the painters Francis De Erdley (1943-45) and Carlos Lopez (1946-50).

He won major awards from the 1950s to the 1980s, including the AAR Fellowship in Painting and the Rosenthal Prize from the National Institute of Arts and Letters. These fellowships allowed him to study and work in Italy, France, Spain, Greece, and North Africa.

Kachadoorian was a dedicated teacher and mentor to generations of students. He taught at the Colorado Fine Arts Center, the School of the Art Institute of Chicago, the Oxbow School of Painting, Wayne State University - where he met his future wife Deena Morguloff - and the Norton Gallery School in West Palm Beach.

His paintings may be seen in the collections of many major museums, such as the Detroit Institute of Arts, the Smithsonian Institution in Washington, DC, and the Tate Gallery in London. But his favorite commission was an altar painting commissioned by St. John's Armenian Church in Southfield, IL. Thirty years later he completed the project with two side panels of the Annunciation and St. John the Baptist.

While Mr. Kachadoorian enjoyed national and international success in his career, he continued to live and work in his native Detroit, where his studio in Greektown became a fixture for the many young artists.

He is survived by his wife, Deena; two daughters, Nika Hoffman and Karina Gore; and two grandchildren.



CARNEVALE BALL 1966: At right, the American Academy in Rome Director Frank Brown FAAR'33, RAAR'54,'55, in bow tie, and his wife Jaquelin Goddard applaud the Fellows.

Photo courtesy of the American Academy in Rome Archive



CARNEVALE BALL 1968: French painter Claude Guillemot, Italian sculptress Christina Bertoni, American architect Henry Smith-Miller, and classics scholar Bruce Frier FAAR'68

Photo courtesy of the American Academy in Rome Archive

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**N O T E B E N E**

**2006 SOF Council Nominating Committee**

The Nominating Committee is now accepting nominations from active members of the Society of Fellows in all fields to serve as Officers (2 years) and Members (4 years) on the SOF Council beginning January 1, 2006. Please forward your nominations to the Chair of the Nominating Committee, **John Marciari FAAR'98**, at [john.marciari@yale.edu](mailto:john.marciari@yale.edu) prior to the deadline of July 1, 2005.

George Queral FAAR'88 *Annual Halloween Party at the Academy, 1988*



Charles Ledray FAAR'98 *Ring Finger, 2004*

Ivory and gold. Image printed actual size. Courtesy of the artist and Sperone Westwater Gallery, New York  
 Photo by Tom Powel ©2004

**A Spell to Fetter Devils**

"In the name of the Father, and the Son and the Holy Ghost, One God. A prayer or spell, to fetter the devils . . . The Father is fire, the Son is fire, and the Holy Spirit is fire. The fire is One, the life of the heights of heaven. By the might of these Thy names the devils shall be driven away, and the Satans scattered who make sick the head, and disturb the brain, and make black the face, and wound the eyelids, and make the eyes decay, and make the ears deaf, and distort the jaws, and prevent the nose from smelling, and eat away the lips and tongue, and make the teeth decay, and make the voice feeble, and obstruct the breath, and bend the neck, and set a yoke of disease upon the sides and belly, and make sores to break out upon the back and in the marrow, and make the sides rough, and distort the intestines and bowels, and snatch away the mind, and prevent the understanding, and break the instep and feet, and crush the knees, and cause rheumatism to come in the feet, and hands, and fingers, and toes, and take the form of thorn bushes when a man is traveling, and become things which trip him up on his journey along the road, and cause dogs to bite a man and vipers and scorpions to sting him, and attack by day and by night, and at noon, and in the evening, and at all times. Through the names Father, Son, and Holy Ghost: let all these devils be scattered far from and draw not nigh to Thy handmaiden . . ."

*E. A. Wallis Budge*

*A History of Ethiopia, Nubia & Abyssinia According to the Hieroglyphic Inscriptions of Egypt and Nubia*  
 2 volumes (London, 1928), pp. 591-592.

encountered by **Paul Burke FAAR'80**, at the Vatican Library, Rome

## FROM THE ARCHIVES



The annual *Carnevale* celebration at the American Academy in Rome, 1927. Or is this just the Fellows dressing for dinner?

*Seated at left:*

**Clarence Dale  
Badgeley FAAR'29.**

*Standing at left:*

**Madame DeDaehn.**

*Standing center:*

**Jean Proctor**, the daughter of **A. Phimister Proctor** and sister of **Gifford Proctor FAAR'37.**

(Others have not been identified.)

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

## SOF NEWS

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