

SOCIETY OF FELLOWS

# NEWS

AMERICAN ACADEMY IN ROME

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**CONTENTS**

- 2 From the Editor  
Italian Fellows at the American Academy  
in Rome
- 3 Soft Infrastructure: Palisade Bay
- 6 The ACLS History E-Book Project: 10  
Years Later (A Tribute to John D'Arms)
- 9 Interview with Martin Brody, Andrew  
Heiskell Arts Director
- 12 Master and Torso
- 13 Richard Meier's Ara Pacis Museum in  
Rome: A Drive-By Recollection
- 15 Board of Trustees and SOF Council

## From the Editor

JAMES L. BODNAR, FAAR'80

These are the times that try men's souls: The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman.

Thomas Paine  
*The American Crisis*  
December 1776

These have been difficult times. Are the difficulties over? No, but the end of the tunnel should be just around the corner.

We have all heard about the impact of the current global economic crisis on not-for-profit institutions, both large and small. Reports of the plunging value of endowments, staff layoffs, and programming cutbacks are all too common. But even within this malaise we have also seen institutional strength and perseverance and a will to press forward in spite of obstacles, and to maintain the core of the mission, even with diminished resources.

It has been a difficult year for the American Academy too, but it has also been a remarkable one, despite the continuing decrease in the value of the dollar, to mention just one hindrance. Since the last issue of the *SOF News*, a whole new group of fellows, residents, families, and fellow travelers has arrived in Rome, and we have all welcomed the revival of the tradition of afternoon tea, thanks to a generous grant from an SOF member. The Norton-Van Buren Seminar Room opened, and the long-held dream of preserving and cataloguing the Academy's Archaeological Study Collection was fulfilled. The AAR website is expanding and now includes a photographic archive and database. The annual *Index* is now an online publication, and with the online application process fully in place, the digital age has truly arrived. The AAR endowment is clearly on the rebound, and the budget for this past fiscal year was met, thanks in part to the help of many fellows. The Samuel H. Kress Foundation Pre-Doctoral Fellowship and the NEH Post-Doctoral Fellowship were renewed, and, in part through the generosity of the Friends of the Library, the Academy took the first major step toward meeting a three-year challenge grant from the Cohen Family in support of the Library. T. Corey Brennan, FAAR'88, is the new Andrew W. Mellon Professor-in-Charge. As Carmela Viricillo Franklin, FAAR'85, RAAR'02, completes her fifth spectacular year as director, we await the announcement of her successor. The search is ongoing for the next Andrew Heiskell Arts Director as Martin Brody, RAAR'02, winds up his term (you will hear more from him later). A third search is also ongoing for the Classical Summer School director to succeed Gregory Bucher, FAAR'96. There is certainly no lack of news from Rome.

This issue of the *SOF News* has, in the tradition of Janus, a group of articles that look to both the past and the future. One looks at the historic role of flooding in Rome and the potential for future flood control in New York. Another recalls the initial design process for the Ara Pacis Museum and considers the reactions to the completed building. A third article examines a 10-year effort to digitally publish a large collection of monographs and investigates how new technologies might shift publishing and research methods, thanks to the vision of a past AAR director. Lastly, we report that a tradition of sharing the fellowship year with Italian artists and scholars has been restored thanks to the McKim Medal Gala in Rome.

So, yes, it has been a difficult year, but also one that showed important renewals and even progress. We owe deep thanks to those who made both happen.

## Italian Fellows at the American Academy in Rome

ELIZABETH GRAY KOGEN

The 2010 fellowship year marks an important event: the fifth anniversary of the return of Italian fellows to the American Academy in Rome.

Beginning in the early 1950s, the Academy offered fellowships for Italians under the aegis of the Fulbright Commission until the program was phased out by the commission after 50 years of unqualified success. More than ninety Italians held this scholarship, and the list of their names constitutes a Who's Who of distinguished professors, curators, museum directors, and other cultural luminaries. It would be impossible to overemphasize the importance of Italian Fulbright fellows at the Academy, or the loss when the program ended.

Even before the program ended, Academy trustees, friends, and fellows—including Italian Fulbright fellows—came together to find a way to bring Italian fellows back into the Academy community. By the fall of 2005, the Academy had inaugurated a new fellowship program for Italian artists and scholars and an exchange with the Scuola Normale Superiore di Pisa, the latter arranged in collaboration with Salvatore Settis, who had been an Italian Fulbright fellow at the Academy in 1967–68.

These fellowships are made possible by the proceeds of the McKim Medal Gala, held at Villa Aurelia each spring. On this occasion, the McKim Medal, named for Academy founder Charles Follen McKim and designed by Cy Twombly, is awarded to an individual whose work and life exemplify creative and intellectual exchange across the arts, scholarship, language, and culture. The evening is supported by corporations and individuals committed to international exchange, especially between Italy and the United States.

This fall the Academy welcomes Chiara Bernazzani, a doctoral candidate in art history, as the AAR/Scuola Normale Superiore di Pisa Exchange Fellow. Named as Italian Fellows in the Arts are Emanuele Casale, professor of electronic music at the Conservatorio di Musica "Vincenzo Bellini" in Palermo, and artistic director of Associazione Musicale Etna in Catania; Flavio Favelli, a visual artist from Bologna; and Luca Nostri, a photographer from Rome. Matthew Notarian, FAAR'09, will spend the year in Pisa as the AAR/Scuola Normale Superiore di Pisa Exchange Fellow.

Fellowships were awarded in past years to the following Italian artists and scholars and Academy fellows:

### 2005–2006

Anna Anguissola  
Marco Cavarzere  
Sean S. Anderson, FAAR'05

### 2006–2007

Manfredi Beninati  
Francesca Cappella  
Massimo Gezzi  
Maria Lidova Sissi  
Peter A. Mazur, FAAR'06

### 2007–2008

Paolo Marini  
Guido Mazzoni  
Gianmaria Sforza Fogliani  
Nico Vascellari  
Lisa Marie Mignone, FAAR'07

### 2008–2009

Carola Bonfilii  
Fabio Guidetti  
Filippo Perocco  
Luca Vitone  
Rachel Van Dusen, FAAR'08



Left: Adele Chatfield-Taylor, FAAR'84, awarding the McKim Medal to Renzo Piano, 28 May 2005.

Below: Umberto Eco accepting the McKim Medal, 28 May 2007.  
Photos: Antonio Puzziello



*At the end of a hundred leagues we found a very agreeable location situated within two prominent hills, in the midst of which flowed to the sea a very great river, which was deep at the mouth.*

Giovanni da Verrazano, 1524 CE

*Ego sum, pleno quem flumine cernis stringentem ripas et pingua culta secantem, caeruleus Thybris, caelo gratissimus amnis. Hic mihi magna domus, celsis caput urbibus exit.*

Virgil, *Aeneid* 8.62–65, 29–19 BCE



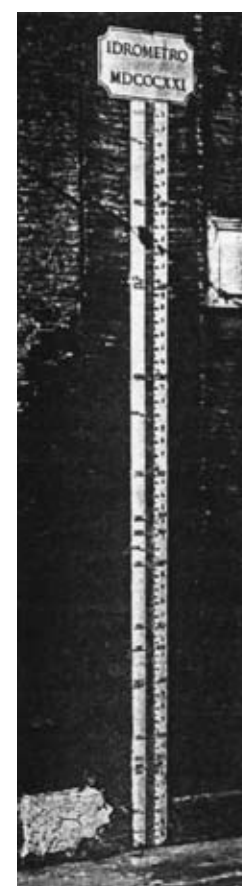
Above: Photograph of the Tiber River taken shortly before the construction of the modern embankment walls. Here, the city touches the water. Note Alessandro Specchi's 18th-century baroque Porto di Ripetta, visible at the center of the image just before the river's bend. It was destroyed by the implementation of the walls. Fototeca Unione of the American Academy in Rome, 1411F



Above: Stretch of the Tiber River above the Ponte Garibaldi showing the resultant sectional displacement of the city from its river. The embankment walls did much more than just protect the city from flooding—they severed the city from the river. This infrastructural solution essentially depressed the river below the level of the city.

Photograph by Gregory S. Aldrete, from his book *Floods of the Tiber in Ancient Rome* (Baltimore: Johns Hopkins University Press, 2007)

Left: A marble hydrometer from 1821 inlaid on the exterior wall of the Chiesa di San Rocco, near the former Ripetta port and the Temple of Augustus, Rome. A fixed vertical axis that measures the depth of a flood event, the hydrometer is also marked with the heights and dates of significant flood events at this location.



## Soft Infrastructure: Palisade Bay

GUY J. P. NORDENSON, RAAR'09, AND  
CATHERINE SEAVITT NORDENSON, FAAR'98

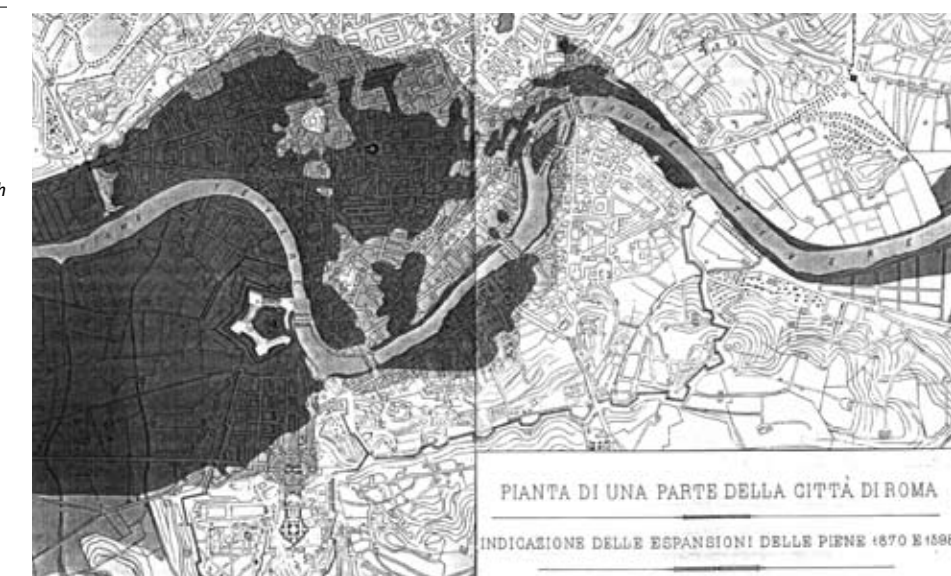


Rights  
The November 2008 Tiber floodwaters did not overtop the embankment walls within the city limits, but they left a new type of flood marker. Thousands of colored plastic bags that were carried downstream by the river's current were caught in the branches of the trees growing at the base of the embankment walls when the waters receded. Here, a view from the Isola Tiberina toward the Lungotevere De'Cenci.  
Photo: Catherine Seavitt Nordenson, January 2009

### NONDAZIONE

During a flood event, a city is transformed. The displacement of a volume of water—the movement of a purely horizontal liquid datum along the vertical axis—creates radical planar reconfigurations. Rome is marked in many ways by the presence of the Tiber River and its historically relentless floods. Throughout the city markers and hydrometers register the heights of extreme floods and measure water depth during the event itself. Since the construction between 1876 and 1910 of the *muraglione*, or embankment walls, a massive urban infrastructure project driven by the severe flood of 1870, the urban course of the Tiber has been canalized into a uniform 100-meter-wide channel. The city has since been spared extensive flooding. Yet these vertical walls, rising to 18 meters above sea level, have essentially severed the city from its historic connection to its river. The *muraglione* visually and physically depress the water below the Romans. Only during occasional flood events does the water rise high enough to be seen from the Lungotevere, as it did in December 2008. The flood markers of this millennium are the thousands of colored plastic bags that were carried downstream by the river's current and became entangled in the branches of the trees growing along the river's edge at the base of the walls. The bags remained when the waters receded.

Plan of Rome depicting the extent of the 1598 and 1870 floods. The flood of 1870 led to the construction of the massive *muraglione*, the embankment walls along the Tiber's entire urban course, at the end of the 19th century.



Left: Flood marker on the facade of the Ospedale di S. Spirito, indicating the height of the extensive 1598 floodwaters.

Venice is a city still radically transformed during its periods of *acqua alta*, when the exceptionally high tidal waters of the Adriatic Sea enter the Venetian Lagoon. Elevated wooden platforms are strategically placed throughout the city, creating new and specific pathways of movement, and dining *al fresco* in the Piazza San Marco acquires new meaning. During the *acqua alta* of December 2008, Venice's most significant flood event of the last 22 years, the waters rose over one and a half meters. And while the city continues to respectfully engrave the high-water marks into the venerable marble walls of the *Ca'Farsetti*, Venice's City Hall, it is also undertaking its own massive infrastructural scheme, the MOSE project, whose acronym derives from the Italian term for "experimental electromechanical module." This defense system of 79 mobile floodgates is intended to isolate the Adriatic Sea from the city during high-tide events by rising to block the three entrances to the lagoon. If government funding continues, the project should be complete by 2012.

The movement of water along a vertical scale draws attention to the subtle realities of topography and the consequential horizontal extent of flooding. During a flood, the section gives rise to new configurations and understandings of the city. Today, flooding has become synonymous with the impact of global sea level rise, and the threat of rising waters has taken on a new sense of urgency. Studying the planar transformation that takes place during a time of high water is an opportunity to reinvent and redesign the 21st-century city, and to consider new notions of urban and ecological development. We are particularly interested in questioning both the notion and the effectiveness of "hard infrastructure," exemplified by seawalls and storm surge barriers. These reduce the zone of floodwater absorption to a singular line in plan and a singular wall in section. We propose the development of a new strategic approach toward flooding that we call "soft infrastructure"—multiple and iterative strategies that buffer or absorb flooding. These strategies operate at the merged surface of the land's topography and the water's bathymetry, or in the shallow flats below the water. We envision the water's edge as a fluid and temporal limit between the water and the land. And we respectfully accept some degree of flooding, as did the Romans for over 2,500 years.



Venice's Piazza San Marco with the Doges' Palace under the acqua alta of December 1, 2008. This was the city's most significant flood event in the last 22 years, with the waters rising five feet before beginning to recede.  
Photos: Andrea Pattaro/AFP/Getty Images



### ON THE WATER

*On the Water:* Palisade Bay is a project funded by the 2007 Latrobe Prize, a biennial grant awarded by the College of Fellows of the American Institute of Architects for collaborative research. It reflects the initiative of a group of engineers, architects, landscape architects, and planners, working together to imagine the transformation of the New York–New Jersey Upper Bay in the face of certain climate change. Our area of study is framed by the Bayonne Bridge at the western edge of the Kill Van Kull (the tidal strait separating Staten Island and Bayonne), the Holland Tunnel and the Manhattan Bridge at the north, and the Verrazano Narrows Bridge at the south. The surface area of the Upper Bay is approximately twenty square miles, measuring almost four miles across at its widest point. We chose the Upper Bay as the site for this proposal not only because of the massive impact that sea level rise and potential storm surge from hurricanes would have on this densely populated region, but also because of its potential to be transformed into an urban center for the region. This center would be based on shared ecological and physical boundaries, rather than the arbitrary lines of political districting. We imagine the Upper Bay as a kind of Central Park for the region, a re-centering of the city away from Manhattan to the boroughs and adjoining New Jersey counties. We envision the bay's potential as a common "ground," a figure that could be for the region what the Bacino di San Marco is for Venice—a meeting place and crossroads on the water.

Sea level rise will affect infrastructures, environments, and coastal communities around the world. By 2050, it is likely that the mean sea level in the New York–New Jersey area will rise between six inches and two feet as a result of warming oceans. If the Greenland and Antarctic ice caps melt, the relative sea level in the area could rise three feet by 2080.<sup>1</sup> Twenty million people live within 50 miles of the Upper Bay, and an increase of almost one million more residents is expected by 2030. In addition, the waters of the harbor itself are home to a rich but fragile estuarine ecosystem. Both the built and the natural elements of this tenuous relationship will be radically affected by global climate change and its consequences.

Yet sea level rise is just the static part of global warming's impact. The dynamic aspect derives from the depth and extent of flooding produced by storm surges. Because of higher global and local water levels, it is likely that the frequency and extent of flood damage due to severe storms—hurricanes and Nor'easters—will increase dramatically. What is currently considered the 100-year storm flood will recur every 19 to 68 years, and the 500-year storm flood may recur closer to every 100 years.<sup>2</sup> Furthermore, higher ocean temperatures could increase the frequency and severity of hurricanes and thus the chance of extreme storm surges.<sup>3</sup> With a Category 3 hurricane, storm surge levels could reach up to 24 feet in the New York–New Jersey area.<sup>4</sup>

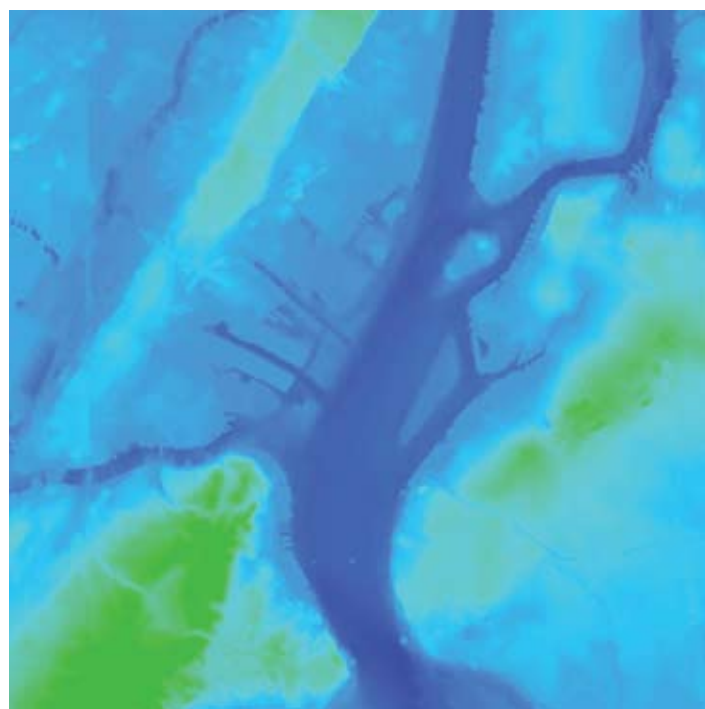
The hazards posed by climate change, sea level rise, and severe storm surges make this the time to transform our coastal cities through adaptive design. The conventional response to flooding, in recent history, has been hard engineering—fortifying the coastal infrastructure with seawalls and bulkheads to protect real estate, at the expense of natural tidal wetlands and ecosystems. The failure of levees and other coastal protection structures facing Hurricane Katrina in 2005 is a dramatic example of infrastructural inadequacy. A core premise of our research and proposal is the transformation of hard engineering practice into soft infrastructural development.

Significant research into the risks of climate change in the New York–New Jersey area has led to several proposed solutions to the problem—most notably a system of four storm surge barriers.<sup>5</sup> But the shortcomings of such conventional systems should provoke a comprehensive reconsideration of coastal planning. It is time to invent a new approach that is



Below left: GIS-generated bathymetric model of the Upper Bay. Deepest areas are indicated in red. Note the deep Verrazano Narrows, the shallow Jersey Flats to the west, the Bay Ridge Flats to the east, and the straight dredged shipping channels cutting through the Jersey Flats.

Below: GIS-generated inundation analysis of 100- and 500-year floodplains. The 100-year floodplain is indicated in yellow; the 500-year floodplain in red. Dataset by FEMA.



sustainable from an environmental, technical, and economic standpoint, and that also has the potential to improve the quality of urban life.

### PALISADE BAY

The word "palisade" frames the argument of our proposal for the Upper Bay of New York and New Jersey. The term refers to plant ecology at a cellular level (the palisade cell), geological formations (the palisade sill), and man-made fortifications (the palisade fence). "Palisade" derives from the Latin *palus*, meaning "stake," and, by extension, "boundary." The possibility of creating porous boundaries, across politically staked borders and along the edge of water and land, deeply influences this research and our design proposal.

The fluid boundary of our Palisade Bay proposal involves more than the invention of an adaptive strategy to address sea level rise and a protective approach to flooding and storm surge. It is equally focused on the development of urban place, as well as enriching estuarine health, diversifying habitat, and transforming our understanding of water in the urban condition. The figure of the water of the Upper Bay might again be seen as fluid, entering the city, retreating, giving residents a sense of tidal variation and the transformations that might occur with controlled flooding. We are developing ideas for both the fresh (rainwater and rivers) and the marine (saline and tidal) components of the estuarine mix, harnessing each for appropriate uses.

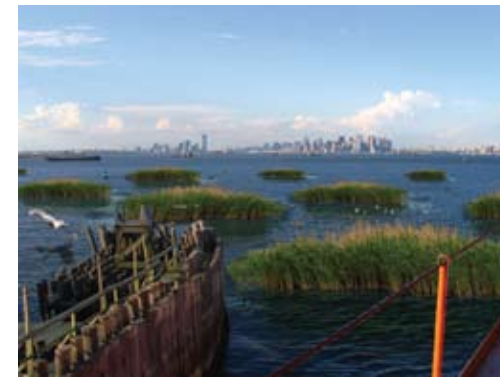
We propose three adaptive strategies to transform the physical characteristics of the Upper Bay, reduce flood risk from both sea level rise and storm surge, and challenge the balance of current development strategies among water, land, and shelter.

Right: An archipelago of caisson islands, seen from the Ferry Terminal in Staten Island.

Middle right: Energy-generating windmills interspersed with oyster racks along the Jersey Flats.

Far right: Retired subway cars transformed into underwater reefs near Liberty State Park, Jersey City.

Photos: ©2007 Latrobe Prize Team



- Create an archipelago of islands, shoals, and reefs in the Upper Bay to reduce the impact of storm-induced wave energy and improve the ecology of the estuarine environment. The bathymetrics of the bay will be modified, but current shipping channels will be maintained. We are exploring the possibility of harnessing the wind and waves to produce energy.
- Create a soft but resilient thickened coastline edge, combining tidal marshes, public parks, and finger piers and slips for recreation and possible development, and determine where to selectively place protective seawalls.
- Create flexible and democratic zoning formulae for coastal development that evolve in response to climate change and storm events to increase community welfare and resilience to natural disasters.

Together, these three strategies—on the water, on the coast, and in the coastal communities—form a radical proposal to transform the Upper Bay into the Central Bay of the region. The Upper Bay has the potential to become an ecologically sound archipelago park, a place that will be for the New York–New Jersey region in the 21st century what Central Park was for Manhattan in the late 19th century.

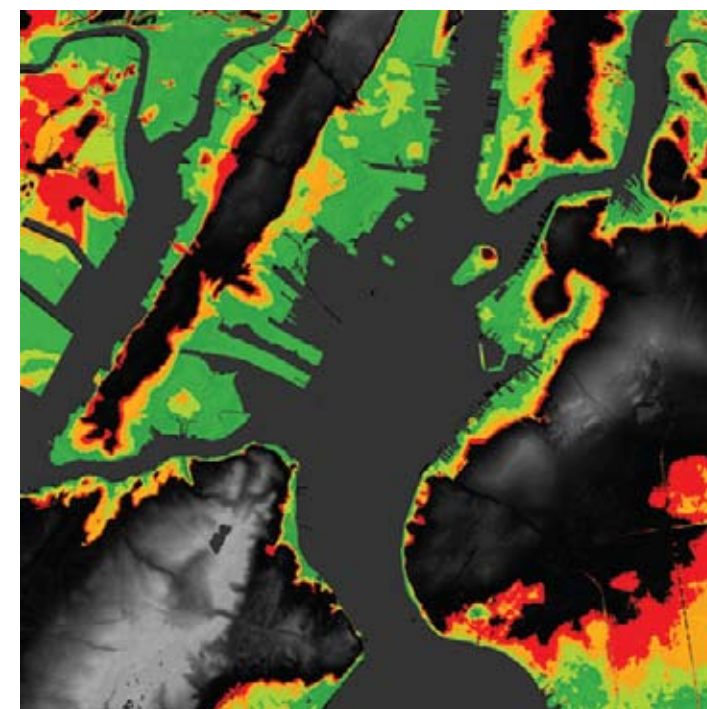
### EDGES, FLATS, AND AQUACULTURE

A principal hypothesis of this research is that a softer shoreline—a more gradual transition from land to water—provides a more resilient edge, better able to contend with both sea level rise and increased storm surge flooding. Transforming this edge—thickening it from the solid line of the seawall to the mucky width of tidal wetlands and restoring a fringe of piers and slips—is central to our proposal. This broadened edge would offer a buffer zone of breakwaters and relieving structures during storm surge and flood events. This thickened edge, graded as a tidal wetland terrace, would also provide new habitat, improving the health of the estuarine ecosystem.

Below right: GIS-generated inundation analysis of the SLOSH (Sea, Lake, and Overland Surges from Hurricanes) model. Category 1 hurricanes are indicated in dark green, Category 2 in light green, Category 3 in orange, and Category 4 in red. Dataset by the NOAA National Hurricane Center.

Below far right: Preliminary Palisade Bay master plan design strategies for an adaptive intervention of wetlands, windmills, reefs, oyster beds, island fields, extended piers, detached piers, and extracted slips.

Photos: ©2007 Latrobe Prize Team



In addition to a transformation of the edge, we propose an intervention into the flats. While maintaining active shipping channels, we would recover the shoals, anchorages, and oyster beds of the bay's original bathymetrics, particularly at the Jersey City and Red Hook shores. Our scheme for a matrix-like field of caisson islands—an archipelago of shoals, oyster beds, artificial barrier reefs, and low islands—would transform the bathymetrics of the Upper Bay, acting as breakwaters and diminishing wave action and thus the extent of storm surge flooding. In addition, this field would create a nature preserve on the water, diversifying habitat and enhancing the bay ecology.

Lastly, we envision the water of the Upper Bay as productive. We hope that when the rich ecosystem of the Upper Bay is brought back to health with these soft infrastructures, the bay will become a place teeming with life—not just the human population, but also mollusks, crustaceans, fish, birds, phytoplankton, marsh grasses, and plants. How can we use infrastructure to solve the issues of combined sewage overflows, and potentially collect and filter storm water runoff to be used as freshwater irrigation for food crops along the thickened coastline margins? How can we use mollusks such as mussels and oysters to clean and filter the currently polluted waters, and perhaps ensure that the waters become so clean that they may once again support a thriving aquaculture? Might we harness the energy of the region's water and air with tidal and wind turbines, and perhaps create green biofuel from algae farms?

The Palisade Bay proposal seeks not merely to protect the New York–New Jersey region from sea level rise and storm surge flooding, but also to re-conceptualize the relationship between adaptive infrastructure and ecology in the 21st-century waterfront city. It is an attempt to reconcile the relationship between stewardship of the environment and infrastructural development. With climate change as our catalyst, we aspire to develop a new and versatile system of coastal planning; to enrich the ecosystem, habitats, and health of the urban estuary; and to create new methods of making a vital urban place on the water.

Visit [www.palisadebay.org](http://www.palisadebay.org).

The Latrobe Prize, named for architect Benjamin Henry Latrobe, is awarded biennially by the AIA College of Fellows for collaborative research leading to significant advances in the profession of architecture. The 2007 Latrobe Prize was awarded to Guy Nordenson and Associates (GNA), Catherine Seavitt Studio (CSS), and Architecture Research Office (ARO). Guy Nordenson PE SE, professor of architecture and structural engineering at Princeton University's School of Architecture and partner at GNA, was the overall project director. Nordenson worked with Professor James Smith of Princeton University's Department of Civil and Environmental Engineering and with Michael Tantala to direct the engineering analyses and infrastructural design. CSS principal Catherine Seavitt AIA and ARO principal Adam Yarinsky FAIA oversaw the urban planning, architecture, and landscape design. Seavitt also provided the ecological analyses. Additional key team members included ARO principal Stephen Cassell AIA and GNA associates Lizzie Hodges and Marianne Koch.

<sup>1</sup> Vivien Gornitz, Stephen Couch, and Ellen K. Hartig, "Impacts of Sea Level Rise in the New York City Metropolitan Area," *Global and Planetary Change* 32 (2002) 72.

<sup>2</sup> *Ibid.* 85.

<sup>3</sup> The Intergovernmental Panel on Climate Change concluded that it is "likely" that tropical cyclones will be more intense in the future. See R. K. Pachauri and A. Reisinger, eds., *Climate Change 2007: Synthesis Report: Contribution of Working Groups I, II and III to the Fourth Assessment Report of the Intergovernmental Panel on Climate Change* (Geneva, Switzerland: IPCC, 2007) 47.

<sup>4</sup> Gornitz et al., "Impacts of Sea Level Rise," 66.

<sup>5</sup> Malcolm J. Bowman et al., *Hydrologic Feasibility of Storm Surge Barriers to Protect the Metropolitan New York–New Jersey Region: Final Report to HydroQual, Inc.* (Stony Brook, NY: Marine Sciences Research Center, State University of New York, Stony Brook, March 2005).

## The ACLS History E-Book Project: 10 Years Later A Tribute to John D'Arms

EILEEN GARDINER AND RONALD G. MUSTO, FAAR'79

On a bright, breezy Sunday morning back in August 1999, we were sitting on the couch, watching a sailboat tack against the wind, back and forth down the East River. No small feat given the contrary tide, the narrow channel, and the walled and rocky shores. But the small boat was yar and handled with great skill, and she made her way steadily, if more slowly than the larger powerboats around her.

The phone rang. It was John D'Arms, calling from Rome. He was at the American Academy, as he usually was at that time of year, and after his personable greetings he informed us that he had just been talking to the Lavins: Marilyn (RAAR'79) and Irving (RAAR'72, '79). John had been director of the Academy back in 1978/79, our fellowship year, and over the intervening years we had always kept in touch. More accurately, John had always made sure he knew what we were up to in both our scholarly and our publishing activities, taking the time at receptions to make introductions, inquire about our Italcia Press, and inform us of his own activities.

It seems that he had a publishing problem, and the Lavins had suggested a solution. As John reminded us, for some time he had been president of the American Council of Learned Societies, based across the river almost within eyesight of our apartment. ACLS had recently received a \$3 million grant from The Andrew W. Mellon Foundation to investigate the possibility of digitally publishing a large collection of monographs from various university presses. The goal was both to "save the monograph"—given the high costs of print, the dire finances of the university presses, and other factors such as declining readership—and to investigate how new technologies might shift publishing and research paradigms. It was to be a five-year grant, after which there was a good chance of renewal. Everything was in place: the partnership of presses, the libraries as both subscribers and advisors, the ACLS member societies that would nominate the titles, and the technology partner and platform at the University of Michigan Library. But one thing was missing because of a recent resignation: a director who might head up the effort.

We knew that John had had a long and intense interest in scholarly communication. Mary T. Boatwright, now professor of ancient history in the Department of Classical Studies at Duke University, was at the AAR when we were all in Rome. Tolly recalls: "In 1978, when I was a Michigan Associate at the American Academy in Rome (a position that John somehow arranged for Michigan graduate students while he was director of the AAR), John invited me to participate in a 'Round Table on the Gens Volusia.' This was an invitation I could not refuse, no matter how intimidated I was by the other participants, who were all heavy hitters, such as Silvio Panciera, Mario Torelli, and Filippo Coarelli. It was my first scholarly lecture, and in 1982 its transformation became my first scholarly publication. Over the years I have been struck ever more by John's active commitment to scholarship. He truly believed that scholarship could be best advanced by inclusive and open collaboration among scholars with varying interests and experience. And John was also remarkable not only for encouraging those starting out, like me, to join the discussion, but also for making possible those discussions through round tables and conferences, fellowships, and, later, e-books."

While at Michigan John's duties included oversight of the University of Michigan Press, then and now publisher of the *Memoirs of the American Academy in Rome*. Throughout the late 1980s and 1990s, many university presses had undergone the transition from a strictly in-house organization devoted to the publication

of faculty research to a more diverse, quasi-commercial, or Harvard University Press, model that allowed them to assume a greater degree of autonomy, plan and meet their own editorial and budgetary goals, accept manuscripts from scholars at all universities, implement the all-important peer-review system that guarantees the quality of submissions, and compete with other university and commercial presses in both scholarly and more popular subject areas. But under its director, Colin Day, Michigan's press avoided the more commercial aspects of the model and stressed its integral role in the university's scholarly mission. As dean, John also had a responsibility to ensure that the press kept to its mission. His position guaranteed that the press had a strong advocate within the university and could rely upon continued financial and political support.

Colin Day, now emeritus director of the University of Hong Kong Press, recalls: "I think John could see that a revolution in publishing was coming and that it made sense to use the resources of the ACLS to explore possibilities and to encourage people with a vision to meet, discuss and develop their vision into something practical. I think throughout his administrative career as head of department, dean and then at ACLS, his *modus operandi* was to pick bright people and give them room to do interesting things. He wasn't trying to push a particular view of the world, or if he was it was one that could loosely and not unkindly be described as academic elitism."

While on the phone from Rome, John described the new project director's general duties and emoluments and asked whether we might know of anyone we'd recommend for such a position. Without hesitation we both raised our hands across the telephone, and suggested that he might consider us: two scholars and print publishers from way back who had recently done quite a lot of experimenting with digital media and who might welcome the challenge of seeing such a project through. John's response was as immediate: "I thought as much. Well, I'll be back in New York at the end of the month. There are several candidates. Why don't you arrange to come over to the ACLS offices, and we'll talk over the details."

Within our first hour of conversation at the ACLS offices, we knew that this was going to be both interesting and challenging, for a variety of reasons. John remained a formidable presence, demanding, highly energetic, and convinced of his own vision, but willing to give his staff considerable leeway in implementing that vision. This presented our first challenge. We had been directors of our own small press for 15 years already. We had kept up on our scholarship, and we had a firm idea about how the two aspects of our lives should and did come together. Second, and as important, we always shared our responsibilities equally at Italcia Press, though concentrating on different tasks, roles, and series. If John were to hire us, it would be one of those joint appointments still rare in academia. He contemplated the issue for a brief while, received our assurances of *coraggio*, and agreed to our request without further ado.

There would be other challenges along the way: the by-then acknowledged and dire condition of scholarly publishing, recently emerging from the era of "shoot from manuscript" and now nearing the end of the first bloom of "desktop" publishing; lowering print sales; escalating prices; the shrinking of the monograph's core market among university research libraries. Back in the 1980s, when we'd launched our own Italcia Press, university presses could count on average sales of a scholarly monograph to reach about 2,000 copies—enough to penetrate an entire market, and to cover all acquisition, editorial, production, marketing, and distribution costs and still retain some "surplus." By

the early 1990s this number had plummeted to about 500, and by the end of the decade had reached between 200 and 300 copies: the university presses were losing money out of the gate. Library budgets had been hit with equal force by the larger and larger fees being charged by commercial "aggregators" and distributors of journals—mostly in what the trade calls STM (science, technology, and medical) publishing, leaving scant and precious resources for acquisitions of print materials in the humanities. Of these funds more and more resources were being devoted to journal costs. There simply was not enough money to pay for the print monographs that the university presses were charged with publishing.

In addition, two forces within academia were joining to make the situation even more difficult for the university presses and those concerned with scholarly communication. The first was the increasing dependence by hiring, tenure, and promotion (HTP) committees on the monograph as the "coin of the realm" for peer review and evaluation of prospective and current humanities faculty. Few faculty committees could read all the works necessary to evaluate their colleagues. They therefore relied increasingly on the peer-review process within the university presses and on the considerable expertise of press acquisitions editors, many with PhD's and solid publications in their fields. This meant increasing pressure on the presses to support this peer-review system at a time when their revenues were rapidly declining and human resources and talents were stretched thin.

The second factor was the rapid expansion from the late 1970s on of the production of academic works reflecting the "theoretical turn." No longer would monographs be expected to stand the test of time: now, with new theoretical frames sweeping across most fields in the humanities, the standard monograph could expect a shelf life of only several years before being displaced by another work, another method, another school of theory. The unlimited proliferation of competing monographs, declining budgets to purchase them, and increased pressure on the university presses to perform more and more peer review left the publishers in tight straits that only the great skill of their directors, many now from commercial presses, could navigate with safety.

Only months before John's call to us, Robert Darnton had published an article in the *New York Review of Books* (18 March 1999) that would crystallize the discussion about scholarly communication. "The New Age of the Book" evoked a "pyramid" of scholarship, interpretation, and popularization that rested affirmatively upon a digital base. It described a fundamentally new vision of scholarship, its production, and its social role; and it supported many important policy makers, including John, in their view that the time had come to go digital. But not all were convinced. In fact, most senior scholars remained skeptical; and most junior scholars, dreadfully in need of their first job and then promotion and tenure, were unwilling to take a chance on the new media.

As then-president of the American Historical Association, Darnton was able to encourage colleagues like John D'Arms and William Bowen, then-president of The Andrew W. Mellon Foundation, to provide the wherewithal to implement this vision. Darnton, Bowen, and D'Arms could also look to several digital projects that were then getting a lot of attention. Ed Ayres' *Valley of the Shadow* and Jerry McGann's evolving *Rossetti Archive* were demonstrating the multi-purpose, multi-audience nature of digital work. But such HTML websites were not cross-searchable and interoperable with others, thus



limiting their scholarly capacity to "talk" to one another; and they were expensive and individually created, hosted, and maintained. Scholarly communication must be uniform, predictable, and citable: the academic world depends upon standardized values of production, writing, and citation in order for scholarship to validate itself and to advance collectively.

John had a vision of his own for the digital monograph and offered it in many public fora. The new digital work must be fully searchable. It should include any number of ancillary features: digital notation, enlargeable images appearing in the book where they belonged—alongside the scholarly text—not restricted to a single gathering lost in the middle of a print book. The book itself could be of any length, determined by the content and not by a printing budget. Most especially, it must be cross-searchable with other related scholarly monographs, and be a work of the highest quality whose digital features would reflect—not dictate—the scholarly content. Scholars, not technology, would direct the digital monograph.

John was clear that this new project was to focus on the monograph. It would attract senior scholars whose reputations and high-quality work would lead the charge and persuade younger colleagues to take on digital work. It would be an easy matter, John asserted, to "sign up" these figures. Handsome subventions from ACLS would help them complete their e-books. Meanwhile, John presented us with a working document—the approved grant proposal—outlining the new project.

A few items were left to us: fleshing out the business model, determining how best to apply that considerable sum of \$3 million to creating 85 new digital monographs and—as important—creating a cross-searchable ancillary

library of 500 "backlist" titles of proven quality for teaching and research. Other details were not as clear in John's mind: obtaining digital rights when no such rights yet existed, providing for office space, skilled staff, and production platforms, negotiating terms with the university presses that were charged with creating new content and providing ACLS with backlist, and negotiating contracts and terms with the 200 large U.S. research libraries that were to subscribe and sustain the ongoing operations of the project.

We were officially hired on 1 October 1999. Our experience in publishing, with many years in acquisitions, had forewarned us about offering large sums of money to authors who had not approached us with a clear-cut project in mind, much less a digital project of unknown form, content, and behavior. The university presses remained skeptical: a series of visits exchanging ideas and options—as publishers to publishers—finally persuaded the core group to cooperate, in return for the promise of flexibility and return. Instead of outright payments to authors or publishers, the model of traditional subvention publishing, we would instead reserve a good portion of the now-budgeted grant to pay rights and materials fees to our partner university presses for completed e-books, thus guaranteeing a professional workflow from acquisitions, through peer review, and on to editorial and production and helping the presses create a critical mass of digital works and develop a cadre of experienced, digital-minded editors.

The learned societies also had to be convinced that, in asking them to suggest titles for the backlist aggregation, we were not "creating canon," that dreaded term of the culture wars that still sent shock waves through the scholarly world. John seemed to understand this issue, but his constant and unwavering insistence on "quality" was often interpreted as a form of academic—and broader—elitism.

Throughout the fall of 1999 we finalized a business plan, with clear-cut goals and a newly aligned budget. Through sometimes intense debate on everything from budget to titles to authors to acquisition methods and goals to publisher payments and contracts and even the relative importance of the backlist and frontlist, John was ever ready to challenge and press, but always prepared to listen. He never acted unilaterally or precipitously in this regard. He created, and called upon the advice of, special committees of scholars, librarians, and pub-

lishers to give him and us guidance when issues appeared intractable. These expert committees included historians like David Kennedy and Robert Darnton; librarians like Carol Mandel, dean of libraries at NYU, Jim Neal, then dean of libraries at Hopkins and now at Columbia, and Ann Okerson at Yale; publishers like Bill Sisler, director of Harvard University Press, Colin Day at Michigan, and Niko Pfund, then director of NYU Press and now academic and trade publisher at Oxford; and John Monfasani (FAAR'71), executive director of the Renaissance Society of America. In these discussions D'Arms relied heavily on such friends and colleagues, even when their consensus opinion ran counter to his own. Throughout this process John made his colleagues our colleagues, and included us in his ever-expanding circle of collaborators in this new venture. Within six months he had decided that he was ready to concede control of the new ACLS History E-Book Project (HEB) to the two of us.

Progress was swift and remarkable. The HEB staff, first housed in offices at NYU Press, jelled quickly: the common challenge and fascination with the new world of digital publishing, combined with what seemed a limitless budget to experiment, and John's wise decision to allow us the distance we needed to incubate ideas and solutions, did indeed produce results. By the late summer of 2001, we had signed up a growing number of new XML titles from a variety of university presses, and the backlist was well on its way toward attaining a critical mass: the first 500 titles had been identified, cleared for rights, and were in the process of digitization. We were nearing the test of our first titles online.

At ACLS annual assemblies, at the meetings of constituent learned societies, and at special convocations, panels, and lectures devoted to the new digital world, John continued to press his vision and to tout HEB. The academic and library press began to give our progress constant coverage, and overtures to merge into other institutional projects had already begun. Our optimism matched the mood up on 45th Street as ACLS planned its move to new condo offices on 3rd Avenue: fresh space available at a reasonable cost after the recent demise of a dot-com.

It happened all at once: September 11 and news of John's illness, his surgery, recovery, and reappearance at ACLS, and then his death. With a young staff now wondering about the future of the project and their own roles within

### PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE

#### 1950s

**Robert Bagg, FAAR'59**, published *Horsegod: Collected Poems* (Universe, 2009) and *Euripides III: Hippolytos and Other Plays* (Oxford University Press, 2009). He is currently writing a critical biography of Richard Wilbur, FAAR'55, for which he was awarded an NEH "We the People" Fellowship.

#### 1960s

**Ron Binks, FAAR'62**, currently professor of art at the University of Texas at San Antonio, participated in a two-person exhibition at REM Gallery in San Antonio in January 2009 and had a one-person exhibition entitled "Black Sites I" at Blue Star Contemporary Art Center in San Antonio in September.

**Thomas N. Larson, FAAR'64**, won the Tisbury Mural Competition for the 48' mural *Gateway to the Island*, which he designed along with Anne Grandin of the GL Partnership. It was painted by students at Martha's

Vineyard High School under their supervision.

**James Packer, FAAR'64**, undertook a third excavation in the Theater of Pompey in the courtyard of Palazzo Pio (entered from Via di Grotta Pinta, 19). **John Hopkins, FAAR'09**, assisted in the work, which ended at an 11th/12th-century stratum of broken white (Luna) marble fragments, showing that in this period the remains of the theater were gradually being broken up for later construction. In September 2009 James lectured on "The Architecture of the Roman Forum" at the Google Campus in Mountain View, CA.

**Charles O. Perry, FAAR'64**, has switched from architecture to sculpture, turned 80, and produced several works, including one on an island off the Great Barrier Reef in Australia, one for a private residence in the Cotswolds in England, and one right here on the water in Norwalk, CT.

**Thomas L. Schumacher, FAAR'69, RAAAR'91**, architect. Born 7 November 1941, died 15 July 2009. He was 68 years old.

"Italy, particularly in the north, provides the world's best examples of the problems of adapting the traditional city to industrialization. The isolation and explanation of these



Thomas Schumacher's groundbreaking analysis of Giuseppe Terragni's unbuilt 1938 project for a monument to the poet Dante, first published in 1985.

problems is necessary for future urbanization, especially in matters of urban form. We cannot rely on new concepts of urban form alone—they must be matched to existing conditions. Very little has been proposed by modern urbanists to tackle this problem, but if we are to get the most out of our existing environments, it is one of many problems that must be solved."

—Thomas Schumacher, from his letter of January 1968 addressed to AAR Director Frank Brown, requesting a one-year renewal of his fellowship

#### 1970s

**Dan Scully, FAAR'70**, won the 2009 AIA/New Hampshire's Clinton Sheerr Award for Architectural Excellence. In the last few years Scully/Architects has won six AIA/NH Design Excellence and Merit awards, including the People's Choice Award. In the 2008 AIA/Branding the American House Ideas Competition sponsored by Ford Motor Co., the firm won first place for the REACHome net-energy zero

design for a house/hybrid car combination.

**Alan Feltus, FAAR'72**, and his wife, Lani Irwin, are teaching at the Maryland Institute College of Art (MICA) for the 2009–10 academic year. Their two-person traveling exhibition begins in November 2009 at the University of Tulsa, going on to American University in Washington, DC, George Mason University in Virginia, Space 301 in Mobile, and SoFA Gallery in Bloomington.

**Peter Selz, RAAAR'72**, in 2009 published "Gustav Klimt: A Vanished Golden Age" in *Gustav Klimt* (Seoul Arts Center, South Korea), a chapter in *Hans Burkhardt* (Art Ltd., Los Angeles), and a catalogue, *Richard Lindner* (George Kresvsky Gallery, San Francisco).

**Innis Howe Shoemaker, FAAR'73**, is currently the Audrey and William H. Helfand Senior Curator of Prints, Drawings, and Photographs at the Philadelphia Museum of Art.

[Continued on page 10]

ACLS, and the move to new space imminent, we decided to make the break with NYU and invite our staff to new offices at ACLS.

The next few years at ACLS raced by. The project soon launched its first 500 titles, under budget and a year ahead of schedule. Successive waves of new backlist launches and XML frontlist followed in short order. Reports flowed to the ACLS board, the Mellon Foundation, our partners in the presses and among the learned societies. Our “e-pub” colleagues came and went, the free-flowing energy and cheek-by-jowl relationships of start-up days at NYU calming into the steady structures of an established organization with set roles and duties. HEB continued to grow and to adjust accordingly, becoming self-sufficient in 2005, garnering attention and a supportive constituency among scholars, presses, libraries, and learned societies.

John D’Arms was ever mindful of his connections with the American Academy in Rome, and the AAR has played a crucial role in HEB’s development and continued success. The Lavins’ advice and John Monfasani’s early support were key. William Harris (RAAR ’79, ’83) lent his expertise and prestige to forming our earliest lists in history. In her capacity as president of the College Art Association, Nicola Courtright (FAAR ’83) would offer essential support at crucial moments, as would Ron Witt (FAAR ’97, RAAR ’09) as president of the Renaissance Society of America, Gail Feigenbaum (FAAR ’79) as associate director of programs at the Getty, and Bill Tronzo (FAAR ’79) during his stay there. Caroline Bruzelius (FAAR ’86, director emerita) was there at the right time and place. Jim Hankins

(FAAR ’82) and Ginny Brown (FAAR ’68) joined HEB in serious discussions over massive and more specialized digitization projects. As head of Virginia’s Institute for Advanced Technology in the Humanities (IATH), Bernie Frischer (FAAR ’76 and now AAR trustee) forged a crucial publishing alliance that has produced some of HEB’s most important new work. John Clarke (RAAR ’95 and ACLS board vice-president) has offered support and active collaboration on new projects. Ben Kohl (FAAR ’71) offered us our first proposal, which—as the publishing fates would have it—has become our most recent, born digital achievement.

When John died, ACLS inherited many of the artifacts of his life at the AAR. Our own office at ACLS eventually inherited the charming 1980 watercolor of the McKim Meade & White building by architect Bill Turnbull (FAAR ’80). A framed poster also now hangs outside the small conference room where we hold our weekly HEB staff meetings. It shows a painting of the Castello Aragonese di Baia and reads: “Soprintendenza per i Beni Archeologici delle Province di Napoli e Caserta / Museo Archeologico dei Campi Flegrei / Omaggio a J. H. D’Arms / Venerdì, 28 giugno 2002.” It includes a roster of the most prestigious scholars working on the ancient Bay of Naples. John loved, and had done breakthrough research on, the Bay of Naples. One day, when we saw the *Barrington Atlas* spread across a coffee table in John’s office opened to the map of ancient Puteoli, we noted that the Mustos hailed from modern Pozzuoli.

John fell silent, his eyebrows raised in approbation. Two of John’s works, *Romans on the Bay of Naples: A Social and Cultural Study of the Villas and Their Owners from 150 B.C. to A.D. 400* (Harvard University Press, 1970) and *Commerce and Social Standing in Ancient Rome* (Harvard University Press, 1981), are part of HEB’s permanent online collection, chosen by scholars with John’s own criterion: “they have withstood the test of time for their value in teaching and research.” Teresa D’Arms has generously donated the royalty income from these titles back to ACLS.

Ten years later HEB, now ACLS Humanities E-Book, has expanded its mission to include all the humanistic disciplines and area studies. It has surpassed its original goals and subscriber base (now over 600 libraries with over 5 million potential readers) and is poised to begin a new phase, acting as a portal to the holdings of all its partner university presses, seeking new partnerships among learned societies, and continuing to improve its platform. But these are all quantifiable goals: few can argue with that degree of success. In fact, this September the Institute of Historical Research in London called HEB “one of the best—if not the best—electronically accessible sites in the humanities.”<sup>1</sup>

But how has HEB fulfilled John’s vision? How have we fulfilled our personal promise to John to see this through? How have our own vision and John’s diverged? We’ll never know the answer to that last question. John was prescient enough to realize that the world of scholarly communication was shifting rapidly; and had he still been here, he would have seen, and foreseen, many of the vast world-changing trends that are now upon us: Google; open-access; the monetization of digital content, including scholarly work; the re-emergence of hand-held e-book readers and their impact on scholarly infrastructures; the collapse of many other digital projects; the crisis among university presses; the decline of the tenure system that propels peer review, monograph publishing, and fellowship programs; the blending of old print formats in the face of digitization; and the ongoing merging of disciplinary interests and scholarship.

Ten Octobers later. We’re tempted to say that John would have seen all this and continued to give us his trust and lots of space to make our own successes and failures, but would insist on the quality of the work that we do and the reason that we do it. In the face of massive commercial power and reach that threaten to co-opt or make irrelevant the humanist endeavor and its resources, John would have continued to stress in public as in private that we offer what humanistic scholarship at its best always offers. In John’s own words, the humanities possess a “noble purpose ... in exploring ... fundamental questions concerning human life and its meaning.”<sup>2</sup>

<sup>1</sup> Mark Herring, in *Reviews in History* (<http://www.history.ac.uk/reviews/paper/herringm2.html>). Accessed 18 September 2009.

<sup>2</sup> “Pressing Issues for a New Generation of Humanists,” *Chronicle of Higher Education*, 2 July 1999, B6.

## Interview with Martin Brody, RAAR ’02, Andrew Heiskell Arts Director

CONDUCTED BY JAMES BODNAR

**James Bodnar:** When did you first visit the American Academy in Rome?

**Martin Brody:** I first came to the Academy in 2001, as a resident, but of course I had known lots of composers who had come here over the years: Lee Hyla, John Harbison, Thomas Oboe Lee, Arthur Levering, David Rakowski, Yehudi Wyner—there have been many. Inevitably, our conversations would turn to the Academy, and I felt very envious of them for their experience here. Luckily, and I guess through the good graces of Bob Beaser and John Harbison, who were trustees, I was asked about coming to the Academy. So I got my chance to come here after all. I really was overwhelmed by that experience. I was here from October just to the beginning of the New Year. And what I loved about the Academy then, as now, was the incredibly stimulating experience of being in this community—the conversations and encounters that happen one after another so persistently and with such good spirit. I learned a tremendous amount, and the Academy became magnetically charged for me: it became a destination to which I always wanted to return.

**JB:** There’s something about the AAR experience that cannot be taken away and expected to happen similarly somewhere else.

**MB:** There is something unusual to this situation—the fact that people are really in very close quarters a lot of the time.

**JB:** It can also be very intimate.

**MB:** Yes, indeed, and the intense sociability produces all sorts of encounters—mostly benign, always stimulating. It helps that we are located in one of the most exciting places in the world. There’s an incessant volatility and richness to the experience here. It seems that almost everyone takes away something very, very strong, and often life-changing.

I came back in 2004, to run a conference on the history of the Academy’s music program. At the same time the pianist Donald Berman was also in the middle of a project, which has since come to fruition: *Americans in Rome*, a set of four CDs that

*Below and right: Works by Ursula Mary McClure, FAAR ’09, and Michael A. McClure, FAAR ’09, recipients of the Arnold W. Brunner Rome Prize. Open Studio photos: Joel Katz*



includes music from the very first years that the Academy offered the Rome Prize in music composition up to about 10 years ago. The recordings grew out of a series of concerts that Don had organized and performed in at Weill Hall in New York. He and I were old friends, and I had been cheerleading for the project and helping a little bit. Don had first come to the Academy to perform music by Arthur Levering, and after he got here, he became very interested in the music collection, and he tore through all of the music by fellows that was gathered in the library. He got very interested in the history of the fellowship and the role it had played in the development of music composition in the 20th century. I had been interested in this too. We had started out pursuing parallel tracks, but they began to intertwine. I developed the program for the 2004 conference that would bring American musicologists to the Academy to start thinking about the impact of the fellowship in musical composition.

I’m now editing a proceedings volume from that. But the original motivation was to bring scholars here who study 20th-century American music—because, in fact, historians of 20th-century America don’t necessarily find their way here. I asked Carol Oja, from the Music Department at Harvard, Judith Tick from Northeastern University, and Vivian Perlis, who founded the Yale Oral History of American Music archive. Only Vivian had ever set foot here, and she only briefly. I also invited Andrea Olmstead, who knew the Academy well, since she had been here with her husband, Larry Bell. Andrea is also the scholar who has done the major work on the great American composer Roger Sessions, a fellow from the thirties. Don came also and Susan Narucki, a great soprano. Richard Trythall made a crucial contribution to this conference. He gathered together a group of Italian composers who had been very influenced by their experience with the Academy, especially in the sixties and seventies. I learned a great deal about how important the Academy had been for Italian composers at that time, in part because we had the first electronic synthesizer in Rome here—it was called the Synket. Richard and the fellows of that period had been very open to the community of composers here in Rome—and, decades later, one after another Roman composer expressed gratitude.

**JB:** I was here in the late seventies with Art Kreiger. I can remember going to concerts with him to see his compositions performed by and for Italians. The Italians thrived on it.

**MB:** Art has done a lot of great work in the electronic medium. The strength of American composers in electronic music has often been very important for our Italian colleagues. The conference we held touched on many facets of the story of the Academy’s role in the development of 20th-century American music and American international exchange.

Now, a few years later, I find myself back here in this new capacity. I have now finished a full year and a half here at the Academy. It seems like both a nanosecond and a lifetime, of course. Everything always seems temporally compressed in Rome, and this period of time has a great sense of compress-

sion to it. An enormous amount has happened. It’s been very exciting.

**JB:** Tell me some of the things that have happened since you arrived as the Andrew Heiskell Arts Director.

**MB:** Well, this may seem a little abstract, but the symbol of Janus comes to mind. You’re looking in one direction to create the kinds of sustainable structures that will actually help people to do their work, and at the same time you have to be completely open, spontaneous, and ready for almost everything to come up ... and in fact everything does come up. It really does.

So, while remaining open to change, we are also looking for strong bonds with arts communities in Rome, in Italy, and in other destinations in Europe—and also to strengthen the relationship between the Academy and the life of the arts in the United States. The network of artists and scholars involved in the Academy and back at home is vast and extremely impressive. It’s a network that should be very important to our current fellows, and it’s probably the greatest asset of the institution.

**JB:** The whole notion of fellowship goes beyond one’s year. You are actually joining the fellowship of the whole community, as you’ve suggested, that’s been coming here—and we are now in our second century.

**MB:** There is an intergenerational set of relationships, and not just with the living—a sense of historical connection that otherwise wouldn’t have existed. At the same time, things are regenerating, changing all the time. One thing we’ve tried to gauge: who are currently our most engaged and exciting colleagues in the city? How can we produce very close relationships between them and the fellows and the entire residential community here by using our programs as a meeting place, and also as a way to encourage enduring relationships?

**JB:** We had very few opportunities along those lines when I was a fellow. We were isolated into our own activities, which were very internal in 1980.

**MB:** It’s interesting that you say that it was very internal when you were here as a fellow. When I was a resident, I felt that that had already changed to a certain degree. I hope we can take another step now.

**JB:** Lester Little was director at that time.

**MB:** Yes. I was here when Lester Little was director, and Linda Blumberg was the person in my role. Both of them were wonderful colleagues. I benefited enormously from everything that they were doing here. I had the good fortune to come back as the Andrew Heiskell Arts Director after Dana Prescott, who built such a strong foundation.

**JB:** I don’t know if you’re aware, but we made her an honorary member of the Society of Fellows.

**MB:** I did know that Dana had been made an honorary member. Dana knows Rome so well, in ways that I do not. This is an interesting challenge and opportunity. I come here almost like an ethnographer rather than a citizen, a situation that has its



Above: McKim Meade & White building, watercolor by William Turnbull (FAAR ’80).

Right: Poster for Museo Archeologico dei Campi Flegrei / Omaggio a J. H. D’Arms / Venerdì, 28 giugno 2002. Photos: Eileen Gardiner (courtesy ACLS)





Photo: James Bodnar

pluses and minuses, but I hope on the plus side that it means I might have a fresh eye. To forge strong relationships that benefit individuals as well as the institution is a challenge, whether one is new or old to an environment, and it works rather differently in the different disciplines. Right away when I got here, my colleague in the Programs office, Lexi Eberspacher, had started to organize a very effective three-part exhibition with the curator Lorenzo Benedetti. This was called "Beware of the Wolf." It was a very successful set of exhibitions that combined artists from the Academy with their Roman counterparts. It created a lot of buzz in the community and got a nice review in *Art in America* too.

It also created some ties between the fellows and their Italian counterparts. For example, the Roman artist Flavio De Marco incorporated a little bit of an image of Lisa Sanditz, a wonderful painter. There were all sorts of interesting relationships that developed then between the fellows and the "fellow travelers" who were in the show and their colleagues, strong artists from the Roman scene who were well regarded and well known here. This created a nice stir with curators and critics in Rome, and brought a lot of people here. I know that some of those relationships are continuing.

**JB:** It is interesting that you are the first arts director to have a music background. Are you comfortable dealing with the visual artists in terms of setting a direction or helping them move forward?

**MB:** You're bringing up the scariest thing about this job. I really have to say that no one is qualified to do this job, and I think the first thing that it's important to do is to acknowledge that and bring some humility to the undertaking. Nominally, we have seven art fields, but in fact all of those really proliferate far beyond seven disciplines. There are enormous differences between the different kinds of work that people do, the different kinds of technological support that might be involved, different aesthetics and ideologies. It's great but scary. Doing this would be a lot scarier, though, were it not for the fact that I have such wonderful people to work with. I already mentioned Lexi Eberspacher, and I also really have to mention Roberto Caracciolo, who is now the visual-arts liaison. Roberto is a Roman artist who has lived much of his life here. He is not only just a brilliant person and an incredibly thoughtful and articulate artist, but also someone who has Rome in his DNA and who knows the city and the art scene here intimately. And we all depend on Anne Coulson, a magician who seems to be able to make the impossible happen. I need to mention Richard Trythall again, too—a composer who has been associated with the Academy for several decades now. I have the good fortune to be able to learn from my colleagues. I really see everything that we're doing here, both in terms of the staff and in terms of our relationship to the scene in Rome, as collaborative.

Last year, we thought of our exhibitions very much in terms of process—works in progress. We began the year with an exhibition that was called "Welcome," curated by Raffaele Gavarro. It was really co-curated, though unofficially, by Roberto Caracciolo. In addition to a series of films about contemporary Italian artists, the exhibition included works by artists from four of the foreign academies,

and it drew numerous people from the museum world here, the gallery world, and the critical world. Some of the artists who were featured in films also came, including the great Jannis Kounellis. It was meant to be both a gallery opening and a crash course in the Roman and Italian art scene.

After that, we turned the gallery over to the fellows themselves. David Humphrey and Jeff Williams curated a very imaginative tripartite show, some of which was documented on the SOF blog. We were interested in this case in opening the door of the gallery, to have it available to members of the community to stop in casually and get a sense of the energy and variety of work being produced in the studios. The gallery became a space of experimentation, but David and Jeff also fashioned a nice conceptual framework.

There was meant to be a sequence here, a movement from introducing artists of Rome to the fellows to an intertwining of the two, and then to a more focused presentation of the fellows' work. So we also produced an exhibition curated by Francesco Stocchi, a very imaginative Roman curator. This involved about a dozen artists and the inevitable Janus theme: a doubling inside the art works themselves, which incorporated some sort of reflective image, either in themselves or in relationship to an image from the past. The final exhibition of the year focused on the fellows, and it was curated by Cecilia Canziani.

I have to laugh, though, because for the most part I have spoken so far about just a few of the issues that involve only four of our 16 arts fellows. And of course we don't really think of the arts and humanities fellows as being sequestered from each other either. In any event, the emphasis in the gallery has been on process.

**JB:** What you are talking about is like the structure of a piece of music.

**MB:** I hadn't thought about that, but I think you're right. Creating a sense of flow and an evolving structure is the way I do think about this, and that of course is the way one thinks about writing a piece of music. I suppose that, for me, my work at the Academy is substituting for composing for a while.

Maybe I should say a couple of words about the music program. Music, of course, is the thing I can work on in the most reflexive, intuitive way. It's what I've been doing for the last three decades professionally, and here the opportunities have seemed very great, almost immediately. When I arrived in January of 2008, there was a plan afoot at the Auditorium Parco della Musica to develop a consortium of some of the foreign academies with the contemporary music program at the Musica per Roma. One of the curators for contemporary music there, Oscar Pizzo, has become a very good friend. He's a pianist in the contemporary music ensemble Alter Ego, which is one of the most exciting ensembles in Rome. We have been coordinating with their schedule of concerts at the Auditorium, so when they bring in a major American figure (for example, Steve Reich), we do some programming here. Reich had never been to the Academy before, and thanks to Mona and the kitchen, we also had quite a wonderful lunch for him after a two-hour discussion at the Villa Aurelia, attended by Roman composers, critics, and a large group of fellows and other members of the community. We're also collaborating with Contemporanea, the contemporary music wing of Musica per Roma, in various ways. We produced a concert to honor the 70th birthday of Alvin Curran, an American composer who has been in Rome for about four decades. Some of the top players are coming and playing for free for us because they love Alvin and feel a connection with the Academy. Contemporanea also put on a concert of music of the composers from various foreign academies in Rome this May. Both Kurt Rohde and Keeril Makan had performances last spring at the Auditorium, which is great.

#### PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE

##### 1980s

**Robert Strini, FAAR '73**, had an exhibition of his work in Harrisonburg, VA, in October 2009.

Recent exhibitions of works by **Steve Linn, FAAR '76**, include "Blown Away" at the Flint Institute of Arts in Flint, MI, and the 37th International Glass Invitational Awards Exhibition at Habatat Gallery in Royal Oak. His work has been included in two recent publications: *Contemporary Kiln Formed Glass* by Keith Cummings and *Glass Wonders* by Danijela Kracun.

**Caren Canier, FAAR '78**, had a solo exhibition, "Babbo ti amiamo," at Civitella Ranieri Gallery in Umbertide (PG) in August.

**Peter G. Rolland, FAAR '78**, has been appointed to the U.S. Department of State's Architect's Selection Committee and Design Competition Jury for the new U.S. embassy in London.

**Caroline Constant, FAAR '79**, spent last year as a fellow at the Institute for the Humanities, University of Michigan, where she completed a book manuscript tentatively entitled "The Modern Architectural Landscape." She has been professor of architecture at Michigan since 2001.

*Dreams and Experience in Classical Antiquity* by **William Harris, FAAR '79**, was published by Harvard University Press in June.

**Stephen Kieran, FAAR '81**, and **James Timberlake, FAAR '83**, celebrate the 25th anniversary of their architecture firm, KieranTimberlake, in 2009. They are recipients of the 2009 Wyck-Strickland Award, given by the Wyck Association to honor individuals who have made a significant contribution to the cultural life of the Philadelphia region. Kieran and Timberlake are currently working on two new books and, among other projects around the country, are engaged in a competition to design the new U.S. embassy in London.

**Melissa Meyer, FAAR '81**, completed *Art at Lincoln Center: The Public Art and List Print and Poster Collections*, a catalogue raisonné published by Wiley Books.

It looks like the Academy/Auditorium relationship is sturdy and will continue into the future. Another exciting collaboration we're working on is with the Scharoun Ensemble of the Berlin Philharmonic. The Scharoun Ensemble, which is named after the architect who designed the magnificent Philharmonie, the concert hall of the Berlin Philharmonic, is a chamber ensemble of eight players. They came last March and performed three fabulous concerts at the Villa Aurelia, two of which featured our two composers, and the third the composer who was the fellow at the American Academy in Berlin. This really evolved out of our realizing that the Scharoun Ensemble had an arrangement with the American Academy in Berlin to play the music of the fellow there. Coincidentally, Peter Riegelbauer, who is the organizer of the Scharoun Ensemble, was also already thinking about developing a relationship with the Rome Academy to complement their connection with the Berlin Academy. So this came together. Each concert paired one of the three fellows from Rome and Berlin and a relevant senior figure of modern music. Keeril Makan, the Luciano Berio Fellow, was paired with music by Berio. Similarly, the music of Kurt Rohde, the Elliott Carter Fellow, was paired with music by Carter. There was some Beethoven, Schubert, and Brahms too. The Scharoun Ensemble also repeated the music of the three fellows in a concert in Berlin in May. This is very important—to link to other European cities. We are planning on another sequence of concerts with the Scharoun Ensemble this spring.

We also launched the first online *Index* of the School of Fine Arts last spring. It lives now on the AAR website. The *Index* has become a much richer document. You can hear music by the composers, see short filmed interviews with several fellows, and so forth.

It's very stimulating to think about supporting what the architects are doing here, and the landscape architects too. The great tradition of drawing and sketching in the city lives on very strongly, but our fellows also come with ideas that involve

technology, new forms of measurement and representation, imaging processes, printing capacities, and so forth. We've got a lot of interesting challenges, but they're also very exciting challenges.

**JB:** I always think of this issue, especially in relation to the Academy, which does not have the infrastructure of, say, the large institutions, like museums and universities. It comes back to the whole notion of what can be achieved using various levels of technological sophistication, and what effect it has on content, if any.

**MB:** Right. There's the splendid analogue technology of the pencil. Then there is everything that is involved in digital data collection and manipulation, and a lot of things in between. Being here, I have had a lot of interesting conversations about how artists work when they are taken out of their normal contexts and don't have the support structures, the technological apparatus and milieu, to which they are accustomed. There are pluses and minuses. Obviously we can't replicate what you'd have in a big institution; obviously we're not going to do that.

Talking about this actually makes me think also about another initiative that we've got going, which is a task force for the arts, a combination of trustees in the School of Fine Arts and some very experienced arts practitioners and administrators, some of whom don't yet know the Academy well, who can see things freshly. We are thinking together about some paths for the future, to provide what Adele Chatfield-Taylor (FAAR '84) refers to as grooves for the program. This kind of imagery makes me think again of the basic challenge: how to keep things flowing but not too amorphous—how to produce channels and yet keep the pressure of the flow of ideas strong enough to spill over the grooves.

The task force has had a series of open-ended and quite free-form conversations, and we are now drafting recommendations, not meant to be too prescriptive but to suggest some goals, directions, and ways of thinking. I also hope that this

and cello. See <http://duisigh.the-composerstudio.com>.

**Mark Strand, RAAR '83**, won the Gold Medal for Poetry from the American Academy of Arts and Letters, awarded once every six years.

**Gary Radke, FAAR '84**, is Dean's Professor of the Humanities at Syracuse University, where he was awarded the 2009 Chancellor's Citation for Engaging the World. In 2008 he served as scholarly adviser for "Michelangelo, the Man and the Myth" at the SUArt Galleries on campus and at the University's Palitz Gallery in Manhattan. This fall he curated an international loan exhibition focusing on Leonardo da Vinci and the art of sculpture (High Museum of Art, Atlanta, 6 October 2009–21 February 2010; J. Paul Getty Museum, Los Angeles, 23 March–20 June 2010). He is also the curatorial advisor for "Michelangelo Public and Private: Drawings and Other Treasures from the Casa Buonarroti" (Seattle Art Museum, 15 October 2009–31 January 2010).

**Pamela Starr, FAAR '84**, has been elected to a second term as secretary of the American Musicological Society.

**Elfriede Regina Knauer, RAAR '85**, recently published *Coats, Queens, and Cormorants: Selected Studies in Cultural Contact between East and West* (Akanthus, 2009).

**Eve D'Ambr, FAAR '86, RAAR '05**, has been appointed to the Agnes Rindge Clafin Professorship of the History of Art at Vassar College.

**Tom Kelly, FAAR '86, RAAR '02**, AAR trustee, was honored at a conference at Harvard University in October 2009.

**Franc Palaia, FAAR '86**, was included in several recent exhibitions, including the Samuel Dorisky Museum of Art, SUNY–New Paltz, the Kingston Sculpture Biennial in Kingston, NY, the Carl Van Brunt Gallery in Beacon, NY, and a solo show at the Westport Arts Center in Connecticut. In September 2009 he curated "Bridges and the Span of Time," a group exhibition of 50 artists at G.A.S. Gallery in Poughkeepsie, part of the Hudson Valley Quadracentennial. He received two commissions for public art works, a mural and a sculpture, from the Ulster County Transit Center in Kingston and was invited to participate in the opening ceremonies for the Walkway Over the Hudson, the world's longest pedestrian bridge. Franc continues to produce and host *Arts Focus* for Time Warner cable, a 30-minute program on the visual arts in the Hudson Valley.

**Carole Paul, FAAR '86**, recently published *The Borghese Collections and the Display of Art in the Age of the Grand Tour* (Ashgate, 2008).

**Joanna Woods-Marsden, FAAR '87**, has been appointed visiting professor at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, for the 2009 fall semester.

**Thomas Silva, FAAR '89**, with his firm Thomas Silva Architects in San Francisco, has been selected by Herzog & de Meuron to serve as the associate architect for two projects in Northern California.

Marie Lorenz, FAAR '09, the Joseph H. Hazen Rome Prize Fellow, in her studio with William B. Hart, chair of the AAR Board of Trustees.



discussion radiates to a larger group. The Society of Fellows is a great asset. I can't say that I've been involved with any organization where people are so enfranchised, where it seems so important to them.

I've yet to meet anyone here who wasn't super-interesting. You're simply overwhelmed with ideas all the time here. It's something you can seek out in life, but it's humbling when it actually happens—to be actually overwhelmed with ideas. As for our current discussions about the future of our arts programs, the more our constituency, in the broader sense, can be involved, the better off we'll be.

##### 1990s

**Jim Moberley, FAAR '90**, spent six weeks as a fellow at the Civitella Ranieri Center in Umbria during June and July 2009.

**Janis Bell, FAAR '91**, won first prize in the ME/CF5 Knowledge Center story contest.

**Barbette Stanley Spaeth**, the Broneer Fellow in Classical Studies/Athens (1991), was elected president of the Society for Ancient Mediterranean Religions and also president of the Alumni/ae Association of the American School of Classical Studies at Athens.

**J. Clayton Fant, FAAR '92**, last year was a visiting fellow at All Souls College, Oxford, and fellow of the National Humanities Center in North Carolina. He is working on a book project entitled "Marble and the Caesars."

**Stephen Hartke, FAAR '92**, was inducted as a member of the American Academy of Arts and Letters. Earlier this year *The Horse with the Lavender Eye*, a CD of chamber and piano works performed by Xak Bjerken, Richard Faria, Ellen Jewett, and the Los Angeles Piano Quartet, was released on Chandos.

**Janet Zweig, FAAR '92**, is currently working on public art commissions in Seattle, Pittsburgh, Milwaukee, Orlando, Queens, and Santa Monica. She was featured in an article by Patricia Phillips in the April 2009 issue of *Sculpture*.

**John R. Clarke, FAAR '95**, worked during the spring and summer of 2009 on the Oplontis Project ([www.oplontisproject.org](http://www.oplontisproject.org)), a collaboration between the Soprintendenza

Archeologica di Pompei and the University of Texas at Austin aimed at producing a full publication of Villa A ("of Poppaea") at Torre Annunziata, Italy.

**Katherine L. Jansen, FAAR '95**, has published *Medieval Italy: Texts in Translation* (University of Pennsylvania, 2009), a volume of translated teaching texts. It was co-edited with **Joanna Drell, FAAR '01**, and Frances Andrews. Contributors include numerous other AAR fellows. Also recently published was "The Word and Its Diffusion" in *The Cambridge History of Christianity*, vol. 4: *Christianity in Western Europe c. 1100–c. 1500*, edited by Miri Rubin and Walter Simons (Cambridge University Press, 2009).

**Maria Saffiotti Dale, FAAR '96**, has exhibited at the Chazen Museum of Art at the University of Wisconsin-Madison a selection of recently donated Italian Old Master drawings from the collection of **Joseph F. McCrindle** (1923–2008), former AAR trustee.

A paperback edition of *Imperial City: Rome, Romans, and Napoleon* by **Susan Vandiver Nicassio, FAAR '96**, has been published by the University of Chicago Press. The hardback edition (Ravenhall Press, 2007) was launched at the Academy. Susan, professor of history and Cheryl C. Burguières Professor of Humanities at the University of Louisiana at Lafayette, appeared on CNN's *Bookmark* in September 2009 to talk about the book and the joys and sorrows of Napoleon's attempt to modernize and improve the city of Rome.

[Continued on page 12]

## Master and Torso

SARAH ARVIO, FAAR'04

**P**aul Muldoon invited the writers teaching at the Lewis Center for the Arts at Princeton to choose an artwork from the collection of the Princeton University Art Museum and write a text about it for a special museum catalogue called *The Museum as Muse*. I chose these two, thinking I would write about one or the other; it didn't occur to me until I was alone at my desk with the photographs that I had chosen two objects that were uncannily similar, in form and tilt, though the medium and epoch are so different. In the end, the text arose from both.

I turn to look, I look.

Note the angle of the shoulders.

William Burroughs killed his wife while playing William Tell.

But she agreed to stand with the apple on her head; there must be a reason. Not a good one, but a reason. The hidden words: will tell or will not tell.

A game, he said. She did not have to turn to look. She looked, and never looked again.

Sebastian too agreed. Will he tell us why he lives on, and how. He is pierced but gazes on. Or his rapture is so great it overpowers the arrow. He is elegantly struck, only once.

She too was struck only once.

I say she turns. Look how glib she is, and how the air around her moves as she does. She is marble and impervious.

She is precise. Headless: her head is missing.

She can't see me, just as Sebastian can't: he is seeing god. I can't see god but I can see Sebastian, as the Master thought he was.

Sebastian also turns; he turns toward god. She also turned toward god when she was struck.

Note the angled hips, the shoulders. The crook of the necks: his an arrow pointing down, hers an arrow pointing up. Figurations of the arrow. Again repeated in her sex. Not so much in his.

Note that their bellies gently swell. And sweetly. Their skins are smooth. His is warm, yellow; hers is cool and white.

He has one arrow, piercing him. She has one breast.

He has two eyes.

He has the apple of his eye, he has his cheek.

She has her breast, cool apple.

When she was an Amazon, she cast cool arrows—

These are the passions and the games.

These are the games; will they tell us what the passions are.

This poem first appeared in *The Museum as Muse*, published by the Princeton University Art Museum in collaboration with the Princeton Program in Creative Writing, © 2008 by the Trustees of Princeton University.



Master of the Greenville Tondo: Saint Sebastian, ca. 1500-10, 76.7 x 53.4 cm, oil on wood panel transferred to canvas on pressed-wood panel.

Gift of the Samuel H. Kress Foundation to the New Jersey State Museum; transferred to the Princeton University Art Museum, 1995-330. Photo: Bruce M. White



Alexander Archipenko (Ukrainian, 1887-1964): Flat Torso, 38.5 x 9 x 4 cm, marble. Bequest of Sophie Goldberg Bargmann and Valentine Bargmann, 1990-28. Photo: Bruce M. White



The Ara Pacis on the reverse of a Neronian bronze coin.

31 August 2009

*The fax came through during the night. All it said was: "Ara Pacis project. Do you still have your theodolite? If so, could you help take some site measurements?"*

I was happily living at the American Academy on my year-long adventure in 1996 and was instantly excited beyond belief to be involved in such a "work." Anything about Rome fascinates me, but images and thoughts of the infamous ancient Horologium always put me over the top. To me, the Ara Pacis is like the sister to the long-lost sundial, and I couldn't have been more excited. Just weeks before the fax arrived, I was lucky enough to roll up my khakis and stroll in knee-deep, ice-cold water atop the marble pavers and bronze lettering of what remains of the Altar's "brother" sundial, 20 feet below the Via Campo Marzio.

The faxed message was from my boss, Richard Meier (FAAR'76). Richard had been asked by the then-mayor of Rome, Francesco Rutelli, to design a replacement for the leaky old glass building that housed the first-century Altar of Augustan Peace. They also wanted a new "situation" for the Altar and its environs, a 1930s Mussolini-era piazza and a collection of perimeter buildings centered on the Mausoleum of the emperor Augustus. A "master plan" for a more pedestrian-friendly piazza and a new walking zone to the Tiber River with embankment overlooks were envisioned.

*The theodolite was a hardy Japanese one from the early sixties. The wooden case it came in would have been happy and at ease sitting in any museum in Rome. It was that old. I would now be trusted to apply the thorough and handy measuring tricks that I learned while hanging out with Robert Mangurian (FAAR'77) and Mary-Ann Ray at Hadrian's Villa (another story). More important, I could use this high-powered telescopic instrument for more than just peering across Rome into the French windows of the Villa Medici.*

The project would be the first entirely new building constructed in Rome's historic center in over 60 years. The selection of Richard Meier, an American architect and modernist, would definitely strike a chord with the Italian community. Editorials would be written, models would be burned, and construction would be halted. Opening-day protests would feature black-shirted neo-fascists and boisterous, but nicely costumed, Roman gladiators.

Theodolite.



Above: Interior view of the Ara Pacis with its new glass and louver building enclosure. The Altar remained in place during construction and was heavily protected. The Piazza Augusto Imperatore is visible to the right.

Photo: Adalberto Tiburzi

[Continued on page 14]

## Richard Meier's Ara Pacis Museum in Rome: A Drive-By Recollection

MICHAEL GRUBER, FAAR'96

*A day or two later, the permesso was granted. On a clear, warm Saturday, I set up my trusty old theodolite and wooden tripod in a corner of the Piazza Augusto Imperatore. According to Richard, the piazza would be the vital link connecting the Ara Pacis building to the rest of the City of Rome. It shares the same ground plane as the City—more important, it is full of the same histories, materials, and proportions, all waiting to be rediscovered and appreciated. Mayor Rutelli knew this. He wanted to highlight the piazza with a broader design competition to begin a process of re-education and re-enlightenment. And he wanted Richard to start this process by setting forth some design suggestions for the piazza. I spent a week meandering around Augustus's Mausoleum.*

Mayor Rutelli asked for a "people space," giving Richard the usual laundry list of things that should occur in such a space: exhibition areas, a cute little café, and a comfortably sized auditorium for lectures and educational programs. He wanted to replace the cramped Mussolini-era building that housed the marble Altar, allowing the Altar to be respected and presented in a formal but more glorious manner. The Altar was going to be the main actor on this new stage, generously and graciously exposed to the public on all sides through large glass walls. Sunlight would filter down from new rhythmic skylights high above. Travertine stone walls, quarried from nearby Bagni di Tivoli, would create tall planes to help define the space. Both

exterior and interior floors would be made of the same warm stone. The building was envisioned—not unlike other buildings that have come before it—as modern.

Yes, the new building would be modern, created according to principles of our own day that prioritize space and light. Not surprisingly—although it is seldom noted—these same qualities can be found in important ancient buildings as well. The Roman baths and the Pantheon come to mind, along with many Medieval, Renaissance, and Baroque churches, as well as the great iron train stations and public palaces of Europe—all "modern" for their day, all using the materials of their times structured according to these two principles. The new Ara Pacis building uses light and space to envelop the ancient Altar in a way that is "classically modern," one might say.

*The heavy metal door leading to the basement under the old Ara Pacis building was unlocked, the measuring tapes were pulled out, and the foundation measurements began. Crooked walls. Standing water and mud. The inglorious work of gathering factual site information that might yield design clues for the future building. A column might work here. Walls maybe there. This thing over here has to go. Above ground, the piazza and its perimeter buildings were measured by traditional survey instruments. Angles. Distances. Trusty old theodolite, please don't fail me now.*



Above: View of the Ara Pacis Museum entry and the Lungotevere to the left.

Left: The Ara Pacis inside its new building with the 1938 stone copy of the Res gestae Divi Augusti visible on the exterior. Photos: Roland Halberstam (courtesy of RM&P).



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

*Roman Manliness: Virtus and the Roman Republic* by **Myles McDonnell**, FAAR'98, has come out in paperback (Cambridge University Press, 2009).

#### 2000S

**Alice Boccia Paterakis**, FAAR'00, is the director of conservation of the Kaman-Kalehoyuk Excavation for the Japanese Institute of Anatolian Archaeology.

**Dara Friedman**, FAAR'01, will be presenting *Musical* at the Museum of Modern Art's Roy and Niuta Titus Theater 2 as part of the Modern Mondays series. A 50-minute film commissioned by the Public Art Fund, it consists of 60 orchestrated singing performances that took place on the streets of midtown Manhattan in the fall of 2007.

**Pierre Jalbert**, FAAR'01, recently released two CDs: one by the Los Angeles Chamber Orchestra featuring *Chamber Symphony* (Varlung Records), and another by the Pittsburgh New Music Ensemble

featuring *Visual Abstract* (New Dynamic Records). In addition there were two premieres this past summer: a new multimedia work for the Pittsburgh New Music Ensemble entitled *L'œil écoute* ("The Eye Listens"), a collaboration with Montreal visual artist Jean Dethoux for film with live music, and *Piano Sonata*, premiered in Houston by Brian Connelly.

**Ann Marie Yasin**, FAAR'01, has been promoted to associate professor of classics and art history at the University of Southern California. Her *Saints and Church Spaces in the Late Antique Mediterranean: Architecture, Cult, and Community* was published in October by Cambridge University Press.

**Shimon Attie**, FAAR'02, was awarded a Guggenheim Fellowship for 2008-09 and recently had solo exhibitions at the Jack Shainman Gallery in New York City, the de Young Museum of Fine Arts in San Francisco, and the National Museum of Wales in Cardiff.

**Paul Shaw**, FAAR'02, led a walking tour of lettering in DUMBO for the Type Directors Club in October. In November he led a tour for the New York Transit Museum of the neighborhoods that the old Myrtle Avenue El went through (<http://www.mta.info/mta/museum/>).

**Frank McCourt**, RAAR'02, writer. Born 19 August 1930, died 19 July 2009. He was 78 years old.



Frank McCourt at New York City's Housing Works Bookstore for a tribute to the Irish poet Benedict Kiely in 2007. Photo: David Shankbone

*"This was the center of all sins: guilt, redemption, art, sacraments, liturgy. Everything comes from here. You come here already with baggage. You're bringing back the baggage that they sent. And what they sent to Ireland was very strong... Where you don't have good wine, the priests rule."*

—Frank McCourt on living in Rome, in an April 2002 interview with Associated Press writer Tom Rachman

**Matthew P. Canepa**, CAORC Multi-Country Fellow (2003), reports that his first book, *The Two Eyes of the Earth: Art and Ritual of Kingship between Rome and Sasanian Iran* (University of California Press, 2009), was released on 15 November as number 45 in Peter Brown's series Transformation of the Classical Heritage. He was awarded the Charles A. Ryskamp Fellowship from the American Council of Learned Societies for his project entitled "Iran between Alexander and Islam: Contesting the Global Idea of Iranian Kingship in the Hellenized and Iranian Near

East, Central and South Asia (330 BCE–642 CE)" and is currently a visiting research fellow at Merton College, Oxford.

**Joel Katz**, FAAR'03, is collaborating with Alina Wheeler on *Brand Atlas*, which will be published by John Wiley & Sons in spring 2010.

**Joshua Weiner**, FAAR'04, recently published *At the Barriers: On the Poetry of Thom Gunn* (University of Chicago Press, 2009).

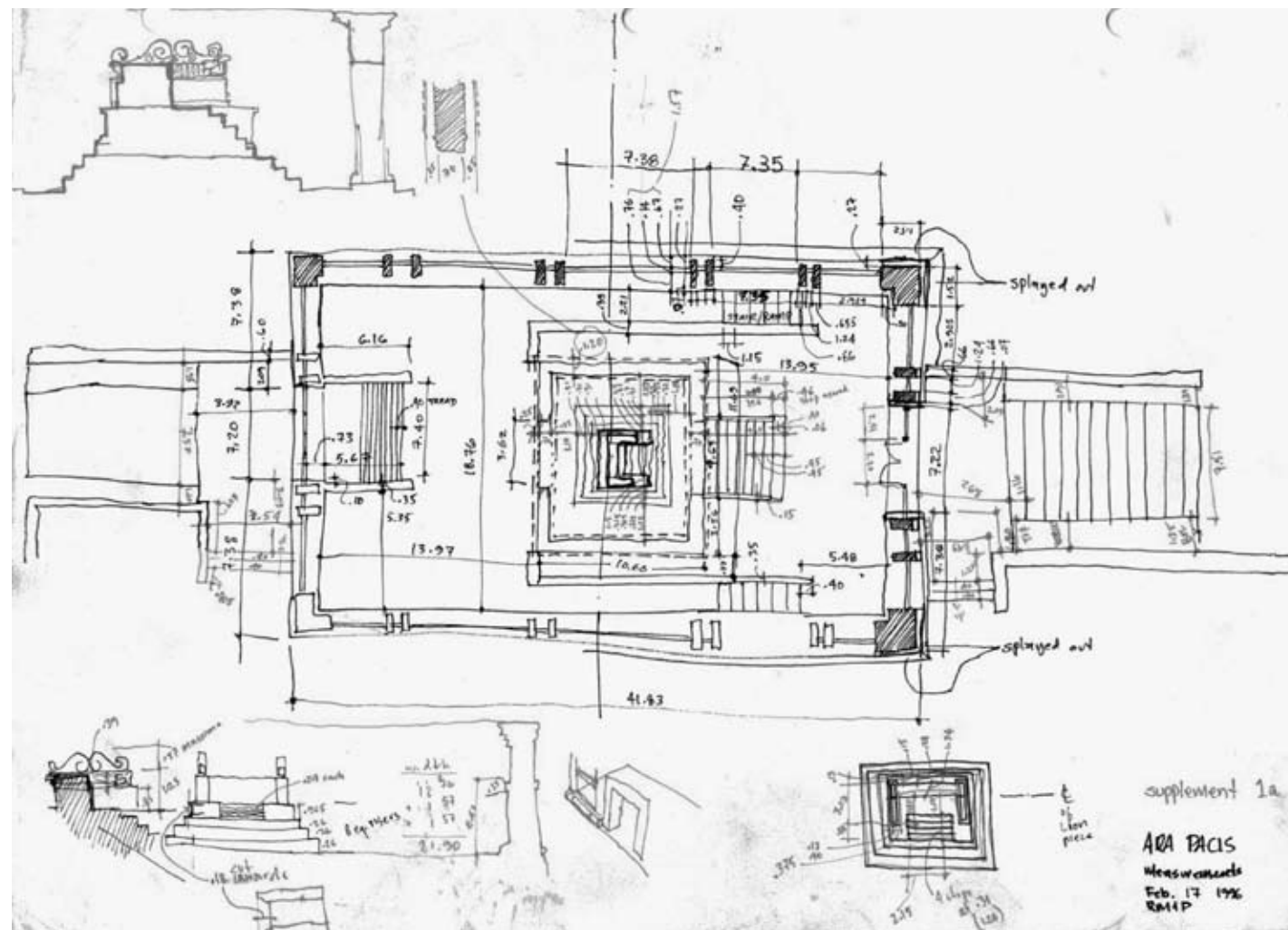
"Overlook" by **Allan Wexler**, FAAR'05, at Ronald Feldman Fine Arts in New York City, was a compilation of his work since his fellowship at the AAR.

Poems by **Lisa Williams**, FAAR'05, were recently published or are forthcoming in *Orion*, *Missouri Review*, *Measure*, *Dark Horse*, *New Republic*, *Virginia Quarterly Review*, and *Best American Poetry 2009*.

Rome has had plans to replace the Lungotevere roadway almost as long as espresso has existed. The Lungotevere adjacent to the Ara Pacis was to “disappear” underground so that the Ara Pacis and the piazza would have a direct relationship to the river. A large city balcony cantilevered over the 1890s embankment wall with vistas of Hadrian’s old tomb downriver would help set the background for this new space within the City. There would be a healthier physical relationship of the ground plane of the Mausoleum to that of Rome itself. Although the new Ara Pacis Museum opened in 2006, these last piazza and river elements were not realized because of budgetary and political realisms.

*The gladiators battled for wall position, taunting the opening-day visitors with their chants and lit candles. Luckily they did not draw their plastic gladii to slash their way into the new building.*

Time will reveal how the City evolves around this building, or, inversely, how this building evolves within the City. Maybe one day the entire master plan for the Ara Pacis area will be implemented. Maybe years from now another building intervention near the piazza will add yet another layer to the history.



Field measurements of the Ara Pacis by Michael Gruber in the manner of Robert Mangurian and M.A. Ray.

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## PUBLICATIONS, EXHIBITIONS, AWARDS, REMEMBRANCE

[Continued from page 12]

**Charles Gwathmey, RAAR'05**, architect. Born 19 June 1938; died 3 August 2009. He was 71 years old.

*“Charles Gwathmey is a builder (in the sense of Mies’ highest compliment: That building is built!). His geometric juxtapositions are bludgeon-like clear, his shifts of axis, his warping of the scale sufficiently disturbing to cause the observer pleasant jitters. What will he do for us next year?”*

—Philip Johnson, from the Postscript of *Five Architects*, 1974.



Charles Gwathmey at the Bel Air residence in California, 2001.  
Photo: © by Scott Frances / Esto

**Richard Barnes, FAAR'06**, reports that his *Animal Logic* was published in September by Princeton Architectural Press in conjunction with an exhibition at the University of Michigan Art Museum and the Institute for the Humanities at the University of Michigan, where he is the 2009 Sidman Fellow in the Arts. In October “Animal Logic, Photography and Installation” opened at the Cranbrook Academy of Art. This exhibition includes “Murmur,” a work created in Rome and first shown there in collaboration with **Alex Schweder, FAAR'06**, and **Charles Norman Mason, FAAR'06**.

**Craig A. Arnold, FAAR'06**, poet. Born 16 November 1967; died ca. 27 April 2009. He was 41 years old.

*“They’re wonderful travel diaries. He wrote what he saw when he went to see sights. It was like the first travel blog.... The Japanese are obsessed with pilgrimage.”*

—Craig Arnold, on poet Matsuo Bashō’s famous work, *The Narrow Road to the Deep North*, from a February 2009 interview with the *Daily Lowan* reporter Katie Hanson

Ed.: Arnold died after falling from a steep cliff while hiking and exploring an active volcano on the Japanese island Kuchinoerabujima. He was in Japan for a five-month residency to write a book retracing

the steps of the 17th-century Japanese poet Matsuo Bashō. His own Japan blog may be read at <http://volcanopilgrim.wordpress.com>.



Craig Arnold at the Kuchinoerabujima volcano.

**Dennis Y. Ichiyama, FAAR'07**, was invited by the Mid Atlantic Arts Foundation to serve as a panelist for the Maryland State Arts Council in October 2009.

**Andrew Norman, FAAR'07**, won the Berlin Prize in Music Composition and is in residence at the American Academy in Berlin for the 2009–10 year.

**Marina Rustow, FAAR'07**, is visiting professor in the Dipartimento di Studi Eurasiatici, Università Ca’ Foscari di Venezia, for 2009–10.

**Arman Schwartz, FAAR'07**, is beginning a two-year Mellon Post-doctoral Research Fellowship at the University of Pennsylvania. Last year he was awarded the biennial

Premio Rotary Giacomo Puccini by the Centro Studi Giacomo Puccini in Lucca.

**Mark Adamo, RAAR'08**, has completed *August Music*, a double flute concerto with string orchestra for Sir James and Lady Jeanne Galway. He has been commissioned by the San Francisco Opera to compose the score and libretto for a new opera, *The Gospel of Mary Magdalene*, to be introduced in June 2013.

**Alan Berger, FAAR'08**, reports that his Pontine Marsh Wetland Machine Project, conceived during his fellowship at AAR, received funding for construction by the European Union’s LIFE + 2009 Program.

**Adria Bernardi**, the Raiziss/de Palchi Traveling Fellow of the Academy of American Poets (2008), has translated a collection of works by Rinaldo Caddeo in *Siren’s Song: Selected Poetry and Prose 1989–2009* (Chelsea Editions, 2009). She received the 2007 Raiziss/de Palchi Fellowship from the Academy of American Poets to complete *Small Talk*, her translation of the poetry of Raffaello Baldini. Her novel *Openwork* was published by Southern Methodist University Press.

**John Corigliano, RAAR'08**, was named visiting scholar at the University of Sydney Conservatorium of

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### SO F NEWS

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**George Weissman**, Trustee Emeritus 1982–90, businessman. Born 12 July 1919; died 24 July 2009. He was 90 years old.

*“Forty cigarettes a day, one or two beers, and I also drink some wine.”*

—George Weissman, quoted at a press conference in Paris, 1980



George Weissman with his family at their home in Rye, New York, March 1959.  
Photo: Walter Sanders for LIFE



Lionel Casson in an undated portrait taken from the Leaning Tower of Pisa.  
Photo: AAR Archives

*“Horace’s account of his trip in 38 or 37 BC from Rome to Brindisi reveals that many common traveler’s woes have not changed in over two millennia: he ran into a delayed departure and overbooking of places; he couldn’t sleep because of noisy fellow passengers and mosquitoes; and he had a bout of traveler’s tummy.... In one respect, the ancient traveler was better off than almost all of today’s: he never left for a trip without at least one personal servant, and those of means took along more, often many more, than one.”*

—Lionel Casson, from his talk “Ex Itinere Lux: The Trials of Travel in Ancient Italy,” delivered at the AAR symposium in honor of Cleo Fitch in May 1995



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JANU

Janus, by Paul Shaw, FAAR'02

On the front cover:  
"Valentino a Roma: 45 Years of Style," a show at the Ara  
Pacis, fall 2007

Below:  
Certificates about to be presented to fellows,  
29 May 2009  
Both photos: Joel Katz

