bers, as well as by George Dance and Charles Cameron, and also commissioned a whole panoply of dramatic views and presentation watercolors from his assistant-amanuensis Joseph Michael Gandy (the subject of an earlier show in the same gallery), while investing in models both of antiquities and of his own works. Soane’s passion for seeing his buildings skeletally, as it were—most famously in Gandy’s perspective view of the Bank of England as a ruin (which remains fixed and on display in the picture-room of the house)—is exemplified in the exhibition by a cut-away perspective of Holy Trinity, Marylebone (still standing, though now converted into a bookshop and offices), surrounded by excavations. Two small, elegantly dressed figures discuss the plan in the foreground and give it a ruinlike allure.

In the Holy Trinity perspective, the figures are gesticulating with a measuring rod, similar to the one held by the indefatigable traveler and stuttering attorney, Henry Parke, in the dramatic drawing that presumably shows him (he was also a diligent surveyor of antiquities) as a student on top of a vertiginous ladder propped against the improbably flawless forty-one-feet-high column of the Temple of the Dioscuri (which both he and Soane thought was that of Jupiter Stator) on the Roman Forum (there is a plaster version of the restoration in the museum “corridor”). In the drawing, the column supports an equally improbably restored cornice, the whole shown against a sketchy but far-fetched Roman background. The exhibition also includes drawings by other pupils, George Basevi, for instance, whom Soane seems to have thought the most talented. Basevi died the kind of death Parke’s drawing seems to presage—though he did not fall off a ladder but through the floor in the tower of Ely Cathedral.

The other end of Soane’s passion for antiquity is represented here by a splendid Piranesi Capriccio that he bought with all the other Adam possessions. It is a sanguine underdrawing, partly confirmed in ink and watercolor, of a vast affair of stairways, colonnaded apses, and obelisks. Most of Piranesi’s drawings of the Paestum Temples are also in the museum picture room. Soane much admired their passion and verve, and the dramatically lit way he disposed his collection, juxtaposed in sudden lapses of scale and theme, seems to echo Piranesi’s fantasy, though his own vision of antiquity was much closer to that of another architect-draughtsman represented in the show, Charles Percier, one of the two creators of the Empire style for Napoleon, whom Soane also, and rather unpatriotically, admired.

Even a visitor who knows the museum should not limit himself to a visit of the exhibition. It cannot afford a measure either of Soane’s passion for antiquity or his magpie, para-noiac collecting or yet his need to startle the visitor into a sense of the unity of old and new in an architecture that has no clear precedent. This is suggested in the exhibition by the curious set of Gandy watercolors of the Tycingham house in Buckinghamshire at different times of day, augmented by a larger one of the building’s brick carcass stripped of all antique ornament, and so paradoxically sloughing off all the weight of antiquarian scholarship that this exhibition eloquently displays. If Soane’s collecting was indeed deranged, this exhibition must leave even a casual visitor with a sense of real gratitude for the great architect’s pathological acquisitiveness.

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Steps off the Beaten Path:
Nineteenth-Century Photographs
of Rome and its Environs
American Academy in Rome, Italy
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With its urban fabric relatively unchanged since the mid-eighteenth century, Rome stood poised in the two decades preceding the Risorgimento on the threshold of a new era. Soon to be transformed into the capital of the newly established nation of Italy, Rome remained in this period a preindustrial city firmly under the control of its last papal ruler, Pius IX Mastai-Ferretti (1846–78). The American Academy in Rome’s exhibition, Steps off the Beaten Path: Nineteenth-Century Photographs of Rome and its Environs, provides a rare glimpse of the Eternal City in the years preceding this momentous change. The exhibition consists of eighty photos of Rome and the Roman campagna dating from the 1850s to the 1870s from the collection of Delaney and W. Bruce Lundberg, who curated the exhibition with John Pinto.

In contrast to photographs of Rome of the veduta tradition, which emphasize the city’s monuments and history, the photographs of this exhibition convey a more intimate sense of Roman daily life in the nineteenth century in which the present and past are creatively juxtaposed. The works focus on the city’s less familiar aspects and demonstrate a heightened interest in structure, fragments, and historical layers that underscore how new technologies and a sense of urgency ushered in new ways of viewing and representing Rome. The greater precision of glass wet plate and albumen prints, in comparison to the paper negative and salted paper prints that predominated in photography’s earliest years, provided for a new sense of objectivity that informed the examination of less familiar aspects of Rome. This transition also responded to a desire to document photographically the vestiges of Rome’s past as they came to be increasingly threatened by demographic and developmental pressures, and many of the works on display were commissioned by the amateur archaeologist John Henry Parker expressly for this purpose.

Parker’s efforts to record the city’s architecture proved timely, for the decision to establish Rome as Italy’s capital led to its reshaping as the cutting of new avenues through the urban fabric redesigned the cityscape. The extent of the city’s transformation in the latter decades of the nineteenth century may be gleaned from an examination of the 1866 census map of Rome on display, where now familiar boulevards, such as the Via
Nazionale, Via Cavour, and Corso Vittorio Emanuele II, to name but a few, are conspicuously absent. The photographs of the exhibition testify to the relocation of fountains, alteration of buildings, and at times destruction of entire neighborhoods required for the execution of these projects, and their cross-referencing with the census map indicates the extent of the transformation.

The creation of the river embankments flanked by the broad tree-lined Lungotevere in the last decades of the century constitutes one of the most invasive of these developments, for it entailed the razing of most buildings along the Tiber and the destruction of the early eighteenth-century Porto di Ripetta. A view from the latter onto the Tiber by the Italian photographer Vincenzo Carlo Domenico Baldassare Simelli and other views of the demolished port by the French photographer Gustave Eugène Chauffourier are poignant reminders of the city’s alienation from the river that once defined it.

The importance of the photos, however, extends beyond the purely documentary, and their subject matter and composition testify to a new artistic sensitivity that merits greater scholarly attention. For instance, the prominence of stairs and frequent presence of ghost figures lend the photographs a sense of motion and transition that underscores the juxtaposition of past and present that continues to characterize the city. This temporal conflation is particularly evident in the works on display by the Italian photographers Simelli and Adriano De Bonis, both of whose works frequently have been mistaken for those of Chauffourier. Indeed, the latter acquired both Simelli’s and De Bonis’s negatives and printed them as his own after establishing his Roman studio in 1871. A comparison of two images on display of the interior arches of the Colosseum, one printed by De Bonis and the other reprinted by Chauffourier from De Bonis’s relabeled negative, illustrates this point.

The curators’ careful attention to the complexities underlying studio practices and their importance for the determination of authorship has shed much light on the seminal roles played by Simelli and De Bonis in exploring new ways of representing Rome. In this sense, the exhibition contains an important historiographical subtext, for it highlights the degree to which Simelli and De Bonis influenced those who followed them, including not only the photographer Chauffourier but also the French photographer and painter Edmond Lemond.

The exhibition is accompanied by a handsomely illustrated catalog containing commentary, written by Lundberg and Pinto, on each of the entries as well as an informative preface by Sarah Greenough that places the works on display within their historical and historiographical contexts. Essays by Marina Miraglia and Maria Francesca Bonetti examine the work of Simelli and De Bonis respectively, and Allan Ceen’s essay, “Rome in 1870,” provides an introduction to the city on the brink of transformation. The catalog concludes with Lundberg’s valuable discussion of photographic techniques and their use in establishing authorship.

The exhibition and accompanying catalog constitute important contributions to our knowledge of nineteenth-
Ossipoff followed the lead of Hart Wood, Charles W. Dickey, and Claude Stiehl in seeking a style unique to the islands. Significantly, Ossipoff’s career also paralleled Hawai‘i’s transition from territory to statehood in 1959, a period characterized by the marked effort to assert the islands’ modernity and cultural uniqueness. Statehood in turn coincided with the rise of trans-Pacific air travel, the resulting influx of tourism, ongoing cultural tensions surrounding the landscape itself, and expansive economic development. Modern architecture was consciously adopted as the public face of the new state’s image.

Deeply influenced by the radical mid-century growth of Honolulu, curator Sean Nakamoto sought to present Ossipoff to a broader audience on the occasion of the centennial of the architect’s birth. Focusing on Ossipoff’s legacy as the champion of a local modernity, the exhibition’s dominant theme was his ability to harmonize with and celebrate the Hawaiian Islands’ geographic remoteness, microclimates, and landscape amidst the pressures of population explosion, rampant construction, and urbanization. Ossipoff’s work reflects Hawai‘i’s proud image as a cultural crossroads where Western modernism, East Asian traditions, and Hawaiian vernacular interact and flourish. Specifically, Ossipoff drew from craftsman, plantation, and territorial traditions, orthodox modernism, and Frank Lloyd Wright and Japanese design. Ossipoff was reluctant to verbalize his sources of influence, and the exhibition suggests myriad opportunities for additional research regarding these connections.

Grass green, dark red, and ochre walls served as a unifying backdrop for basswood models, executed by Dean Sakamoto Architects LLC, and large-format photo panels. Site plans complemented selections of thirty major works from Ossipoff’s more than eight hundred designs. Other display items included scrapbooks, magazine articles, Ossipoff watercolors and drawings, and paintings from his family’s collection. Overall, the exhibit’s aesthetic, informal atmosphere was extremely sympathetic to the architect’s own environments.

A detailed chronology of Ossipoff’s life in the entrance foyer was keyed to parallel milestones in Hawaiian history. Born in Siberia on 25 November 1907, Vladimir Nikolaevich Ossipoff soon moved to Tokyo, where his father had been appointed military attaché to the czar at the Russian embassy. Ossipoff was educated at the Tokyo Foreign School and St. Joseph’s College in Yokohama, becoming fluent in English, Japanese, and Russian. Later he often referenced traditional Japanese elements: low railings, diagonal orientation, shoji-style sliding panels, and incised handles, always with attention to proportion and an emphasis on natural materials; in 1986 he characterized the Japanese house as better suited to Hawai‘i, a theme explored in Marc Treib’s catalog essay, “Of Climate and Contour: Ossipoff’s Architecture and the Hawaiian Environment.” As a boy, he reportedly took tea with his family at Wright’s renowned Imperial Hotel. Following the 1923 Kanto earthquake, Ossipoff emigrated to California with his mother and siblings (his father died before he could join them).

Ossipoff attended Berkeley High School before entering the University of California at Berkeley’s Beaux-Arts–influenced Department of Architecture. After graduation, Ossipoff was briefly a draftsman with the San Francisco firm of Crim, Reasing, and McGinnis before sailing to Honolulu, where he would head the lumber and building department for a major sugar cane concern, Theo H. Davies and Company. He also worked in the architectural offices of Herbert Cayton and Dickey (primarily on the Immigration Station at Honolulu Harbor) and later with Stiehl and Dickey (on projects that included the Waikiki Theater and Kula Sanatorium). In 1936 he opened the office of Vladimir Ossipoff, Architect. He closed his office following the 1941 attack on Pearl Harbor and took a job with Contractors Pacific Naval Air Bases, becoming involved with repairing wartime damage and expanding military installations. He reopened his office at