

# BSR NEWS

Summer 2013

*The Newsletter from The British School at Rome*

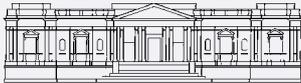


THE BRITISH SCHOOL AT ROME



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## CONTACT US

### The British School at Rome

Via Gramsci 61  
00197 Rome, Italy  
Tel: +39 06 3264939  
Fax: +39 06 3221201  
info@bsrome.it  
www.bsr.ac.uk

### London Office

The BSR at The British Academy  
10 Carlton House Terrace  
London SW1Y 5AH

Gill Clark (scholarship and publications enquiries)  
Tel: +44 (0)20 7969 5202 Email: bsr@britac.ac.uk

Mary Ellen Mathewson  
(membership and development)  
Tel: +44 (0)20 7969 5247 Email: development@bsrome.it

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## FROM THE DIRECTOR



This academic year has been one of considerable change at the BSR, but it has also been a year of achievement and of renewal. We have maintained old friendships and made new ones. The strengthening of our research programmes and scholarships, through the support of individuals and organisations, has been a real pleasure to see.

As always, the BSR is all about people; the people who work here, and are rightly appreciated by those who benefit from their work and their willingness to help, and the people who come to study, for a day or two, or for a year. This newsletter showcases just some of the activities they have created and inspired, and how much has been shared and enjoyed together.

As I write, we are poised on the edge of many new initiatives. We are exploring ways to present the BSR more effectively and intelligently; we are investigating how to make our building more sustainable; we are looking at new programmes and new ideas. There is a real sense of momentum and innovation, and yet our core values remain. We stand for excellence and independent thought, and we strive to make the BSR a place for ideas, conversation and inspiration. I hope that you enjoy reading about some of our recent adventures, and that you will be able to join us here or at one of our UK events soon.

**Professor Christopher J. Smith**

## JANUARY – JUNE AT VIA GRAMSCI 61

Each season of life at the BSR can often be described in one word, and this spring can justifiably be called ‘bustling’. Some weeks contained four or more conferences, lectures and seminars. BSR artists have been involved in group and private shows all over the world, and the resident scholars participated in numerous collaborations, both with the BSR and with other foreign academies in Rome, as well as with universities in Italy and elsewhere.

In addition to the weekly lecture series, conference activity has also increased substantially this spring. ‘*Cultural Memory and the Resources of the Past in the Early Middle Ages*’ was held in February, concluding a three-year HERA project by the Universities of Cambridge, Leeds, Utrecht and Vienna. The second in a series of workshops on *The Mediterranean City* was organised by David Rundle in collaboration with the Society for the Study of Medieval Languages and Literature.

There were some fascinating site visits, organised by BSR staff and residents. Visits to the Mitreo delle Terme di Caracalla, led by Robert Coates-Stephens, the Villa Farnesina, led by Joanna Kostylo, the Fosse Ardeatine, led by Mary Jacobus, and the Giardino dei Tarocchi, led by Jacopo Benci, were among the highlights.



*Christopher Smith, Tony Lappin, Joanna Kostylo, Greg Woolf, David Rundle, Dhvani Patel, Paul Magdalino, Lucy Sackville, Andrew Jotischky, Louise Bourdua, Frances Andrews and Gitte Lonstrup dal Santo at the Mediterranean City Conference*

### Foro Italico

Simon Martin organised a trip to the Foro Italico in December, which was too extraordinary to ignore, thus its late inclusion in the *BSR News*. Originally known as the Foro Mussolini, it is often regarded as the preeminent example of Fascist architectural design; the group explored the Palazzo delle Terme and Mussolini’s gymnasium, designed by architect Luigi Moretti. Many of the buildings in this complex are currently occupied

by the Italian National Olympic Committee, and special permission is needed to see the pool and the murals, but this often-overlooked site should be on the ‘must-see’ list for visitors to Rome.



*The story of Fascism depicted in one huge mural (also by Sophie Hay)*

*BSR Geophysical Research Sophie Hay captured a beautiful image of the Foro Italico visit*



## JANUARY – JUNE AT VIA GRAMSCI 61 CONTINUED

### Titian at the BSR

The BSR was delighted to celebrate the outstanding exhibition at Scuderie Del Quirinale of the life and works of Titian.

The BSR and the American Academy in Rome co-sponsored a series of events on Ovid and his legacy, in which talks were given by the American Academy William B. Hart Poet in Residence, Seamus Heaney, and BSR Council member, Marina Warner. Ovid, of course, was a major source for some of Titian's mythological pictures. We were delighted to have the author of the remarkable biography of Titian, Lady Sheila Hale, to speak at the

BSR on 14 May, and, at the conclusion of the talk, Heaney read his poem Actaeon, based on a story by Ovid. This poem was specially written for the Titian events at the National Gallery, organised by Director Nicholas Penny, who is also on the BSR Council. Afterwards, during a dinner which included representation from the Irish Embassy in Rome, members of the *City of Rome* course and other residents had the opportunity to talk with the Nobel Prize Winning author.



*Christopher Smith with Seamus and Marie Heaney*

### A day in the life of the *City of Rome* course 2013

The *City of Rome* course for postgraduates has taken place each April and May at the BSR since 1997. There are now hundreds of alumni with fond memories of their time pounding the streets of Rome in search of the ancient city, led for the last decade by the indefatigable Robert Coates-Stephens.

For those of us not lucky enough to have taken part, here is an example of a typical day, in which the 2013 group concentrated on the Ostiense area of Rome and visited the Porta Ostiensis and Museum of Via Ostiensis, the Pyramid of Cestius and its funerary chamber, Centrale Montemartini museum, Via Ostiensis and San Paolo fuori le Mura. And that's just the morning!



*Fresco from Pyramid of Cestius*



*Sculpture in Centrale Montemartini*



*Relaxing after a hard day's work*



*Keeping photographic records*

Photo Courtesy of Sue Russell

Photo Courtesy of Elly Murkett

Photo Courtesy of Leah Wanklyn

## TORINO BRITANNICA: POLITICAL AND CULTURAL CROSSROADS ON THE GRAND TOUR IN THE EARLY MODERN AGE

Turin was an important destination for European Grand Tourists during the seventeenth and eighteenth centuries, not only due to its strategic position as the gateway to Italy, but increasingly because of the unique experience of modern culture, urbanism and architecture that it offered travellers. This Savoyard capital was a vital political and diplomatic centre, and played host to large numbers of British tourists who visited the city to learn specifically about these areas, thus differentiating it from the other classic Grand Tour sites such as Florence, Rome, Naples and Venice.

The conference *Torino Britannica* was held at the BSR as well as at the Centro Studi, Reggia di Venaria Reale in Turin during the third week of June. This joint project, organised by the two institutions, with invaluable support from the Paul Mellon Centre, marks the third in the series of projects of Italo-British studies in the BSR, preceded by *Roma Britannica: Art Patronage and Cultural Exchange in Eighteenth-century Rome* (2011) and *Digging and Dealing in Eighteenth-century Rome* (2010). In addition,

Torino Britannica is the third in a series of Savoy-European studies which the Venaria has undertaken, comprising *Stato sabaudo e Sacro romano impero* (2012) and *Corte sabauda e curia romana* (2011).

The conference explored the education and cultural formation of British travellers through their sojourn at Turin, and also addressed another overlooked, yet critical feature of this international movement – the Italian side of and contribution to the Grand



*Al fresco conference dinner at the BSR*

Tour experience – a phenomenon which may be called a ‘reverse’ Grand Tour; namely, the movement of artists, writers and other protagonists travelling from Turin to Britain, enriching the cultural exchanges between the two locales.

Assistant Director Joanna Kostylo, Research Fellow Karin Wolfe, and Paul Mellon Fellow Jonathan Yarker participated in this important conference.

Participants travelled across the country on their own ‘Grand Tour’ towards Turin, where the second part of the conference took place. Seeing the local artefacts and places that were discussed by the speakers reinforced the sense of Turin as a great place of interest for British travellers, both now and in the past. This event brought together the team of Torinese and international experts on Turin, some of whom had never met before, but they were enthusiastic to exchange resources and discuss future collaborations.



*Visiting Reggia di Venaria Reale after the conference*

## THOMAS JENKINS, GRAND TOUR ENTREPRENEUR

Paul Mellon Centre Rome Fellow Jonathan Yarker's research into the life of Thomas Jenkins led him on a circuitous journey around Rome, beginning of course, with the BSR Library and Archive.

'I have been working on a book about the cultural and commercial life of Rome in the second half of the eighteenth-century using the life of an Englishman called Thomas Jenkins as a model. Jenkins arrived in Rome in 1751, a penniless painter, but due to his financial acumen he became the most powerful man in the papal state. My book examines the revolutionary commercial model Jenkins developed to serve the stream of travellers to the city undertaking the 'Grand Tour'. He founded a banking service for English travellers and acted as a middleman for the commissioning of works of art, organising transport, finding accommodation and dealing with all the minutiae of travel and acquisition.

'It is appropriate to have begun this work at the BSR, as the only substantive article on Jenkins was by former director, Thomas Ashby. But since Ashby's pioneering research, little new work has been done on Jenkins and little has been done to correct the idea that he was a dishonest dealer who exploited the tourists he was supposed to help. In trying to discover more about Jenkins the man and recover his business methods, I spent time in a number of Roman archives and, following up on several leads, I visited a number of unexpected places in Rome and Lazio.

'The discovery of a copy of Jenkins' will in the archive of the Accademia di San Luca revealed the names of



*Jonathan Yarker and Torino Britannica conference speaker Edward Chaney*

his friends and legatees. This led me to identify Jenkins' house on the Corso, in which he lived and housed his bank, forming the centre of his activities for over forty years. The Roman census provided information about his servants and particularly his clerk Carlo Ambroggio Riggi and his nephews, John and James, and his niece, Anna-Maria, who lived with him over the years. I knew that Anna Maria married a Roman called Giovanni Martinez, but it was not until I checked the census that I realised Jenkins's next door neighbour was Monsignor Pio Martinez, the bride-groom's uncle. Reading the *Diario ordinario of Chracas*, Rome's main newspaper during the eighteenth century, I came upon a series of accounts of the visit of William Henry, Duke of Gloucester in 1772,

including a list of the presents he sent the Pope in gratitude for his hospitality, which included medical instruments, some of which I was able to establish still survive at the Ospedale di Santo Spirito.

'Jenkins' market-driven business model is exactly what happens around the world today and my work has made me realise quite how talented he was. When an agricultural slump hit Britain in the 1780s and the American War of Independence prevented mass tourism from Britain, Jenkins began to cultivate new markets. He encouraged tourism from Germany, Poland and Russia, selling huge quantities of paintings and antiquities to Russian collectors, the oligarchs of their day!

'Undertaking a truly inter-disciplinary study such as this, exploring everything from archaeology to international banking and the practicalities of travel, is made so much easier at the BSR, where there are experts from such a wide range of subjects. Dinner offers the perfect opportunity to air research problems, as someone sitting at the table nearly always knows the answer! My work on the Grand Tour builds on that of another brilliant BSR scholar, the late Ilaria Bignamini, who once described Rome in the eighteenth-century as an 'invisible academy', an idea I find very powerful and still true today.'

## SUSAN WALKER RETURNS TO THE BSR

Susan Walker's BSR history is long and multi-layered. She first came to the BSR in the 1970s, and was subsequently elected to the Faculty of Archaeology, History and Letters in the 1980s. After her time at the BSR as 2006/07 Balsdon Fellow, she joined the Council in 2008, and returned to the Faculty this year, where she is currently Chair of Publications. For the final term of research leave from her post as Keeper of Antiquities at the Ashmolean Museum, Susan returned to the BSR this spring as the 2012/13 Hugh Last Fellow to investigate the Wilshere collection of Gold-glass, inscriptions and sarcophagi from the catacombs of Rome, acquired by the Ashmolean in 2007.



*Susan organised a special trip to the Jewish Catacombs, Vigna Randanini*



*Spectacular painting inside the vaults at Vigna Randanini*

Charles Wilshere was an active participant in the Oxford Movement of the Church of England during the late 1800s, and he acquired the collection of Gold-glass as part of his determination to shed light on early Christian ecclesiastical history as well as its Judaic roots. Susan discovered a collection of letters in the Vatican Library Archives and the Biblioteca San Luigi, Posilippo; letters between Wilshere and the founding father of early Christian art and archaeology, Giovanni Battista de Rossi, and to de Rossi's rival, the Neapolitan Jesuit archaeologist Raffaele Garrucci, shed new light on Wilshere's activities and subsequent attempts to interpret the art of the catacombs.

As one of the senior scholars in residence this spring, Susan's commitment to the BSR community was singular. She organised seminars, site visits, and themed Sundays – Balustrade Sunday and Catacomb Sunday were particularly notable, not only for their research merit, but also for the quality of the pizza shared on a park bench.

*I so enjoyed spending time with the residents this spring. There are outstanding scholars and artists at the BSR, and everyone was such good company. I especially enjoyed the bowling nights organised by the Camerone team! The jewel in the crown at the BSR is the Library; it is incredible to have unlimited, 24/7 access to such a first class library, and the staff is outstanding. In addition to being such a great academic hub which attracts scholars from numerous countries (including a significant group of Italian academics), the other great strength is the BSR's conference programme, which is excellent, not only for content, but for the networking opportunities as well. This is the first time I've really worked in early Christian archaeology, and as this is a new subject area for me, the BSR's ability to help me connect with experts in this area has been incredibly important. The combination of the Library and the academic programme attracts really interesting people and is enormously helpful, regardless of whether you're a young scholar or, like myself, a mature scholar investigating a new field'.*

## SUSAN WALKER RETURNS TO THE BSR CONTINUED

### The Art of Making and the Making of Art Seminar

Susan organised a trip to the Roman houses on the Caelian Hill to look specifically at the evidence of how art was made for these houses and the evidence of recycling of the materials, one of the themes of the seminar. She purposely chose this theme because of the shared interest between archaeologists, art historians and artists, and as it is also a theme of current interest in the academic world. Six residents bravely contributed, including Rebecca Gill, Felix Davey, Mary Jacobus, Arryn Snowball and Yasmin Fedda.



*Mary Jacobus discussing 'Narcissus and his Texts: Twombly's Ovid'*

### Independent Researcher and Invaluable Member of the 2013 BSR Community

Mary Jacobus, FBA, CBE, is Professor Emerita, University of Cambridge, where she was Director of the Centre for Research in the Arts, Humanities, and Social Sciences from 2006 to 2011, and Professor Emerita, Cornell University, where she taught from 1980-2000, returning after her retirement as M. H. Abrams Distinguished Visiting Professor for 2011-12. She has been in Rome since February to do research for a forthcoming book, and has been an integral part of the BSR community this spring.

Mary says, 'The BSR provided an invaluable context for finishing my book on the American artist Cy Twombly (1928-2012), whose work was deeply affected by living among the paintings, buildings, poetry, and past of Renaissance and ancient Rome. The BSR Library was an ideal resource for working on Ovid, one of Twombly's favourite poets. Being an independent visiting researcher gave me access to the BSR's lively and welcoming intellectual community. Getting to know the extraordinary group of young scholars and artists was an added bonus. My stay has been a rich and rewarding experience for which I am profoundly grateful to the BSR and its marvellous staff'.

The BSR welcomes independent researchers from all disciplines; their presence is always a positive addition to the environment of interdisciplinary dialogue and creativity here.



## FINE ARTS

Nothing portrays the vitality of the BSR better than the creativity expressed through the activities of the resident artists, and both the March exhibition, *Ides of March*, as well as the June show, *Please Be Quiet*, were outstanding examples. The 2012/13 Fine Arts Catalogue has just been published on the website, [www.bsr.ac.uk/research/fine-arts](http://www.bsr.ac.uk/research/fine-arts); please see the Catalogue for details of the artists and their work.

We were delighted to welcome both Sean Scully and Sir Howard Hodgkin to the BSR during the opening of the March exhibition, and we are proud to be one of the few institutions in the world to host two of the greatest living British painters on consecutive days.

We were also pleased to have Professor of Fine Art, Northumbria University, and member of the BSR Faculty of the Fine Arts, Helen Baker, at the BSR in April. Her exhibition, *The Material of Colour*, opened on 18 April, allowing her to spend time with resident artists as well.



Photo courtesy Creative Scotland document Fellow Felix Davy

*Abbey Fellow Stuart Cumberland documenting drinking from the water fountains of Rome*



2011/12 Max Mara Award-holder Laure Provoust was named to the shortlist for the 2013 Turner Prize in April. This follows 2010/11 ACE Helen Chadwick Fellow Elizabeth Price's being named the 2012 Turner Prize winner, as well as 2007/08 Abbey Fellow Spartacus Chetwynd's nomination in 2012 as well. Again, the BSR's representation in this prestigious competition demonstrates the impact we are able to have on the contemporary art world.

All of our activity in the visual arts relies on the continued partnerships with generous sponsors, and we are most grateful for their support, as we build on the programme of lectures, artist visits and exhibitions.

*Abbey Fellow Jonathan Baldock at the Giardino dei Tarocchi*

## FINE ARTS CONTINUED

National Art School, Sydney, Resident in Drawing Dr John Di Stefano (University of Sydney), preparing his work-on-paper “Due Modeste



Proposte Per Eliminare La Criminalita' in Italia” for the June Mostra, using a vintage Olivetti typewriter sourced from the BSR’s Archive Office. After removing the ribbon, the typewriter was used to make a long series of embossed ‘full stops’ on the paper threaded through the machine, the typewriter thus functioning as a ‘drawing tool’.

*Dr John Di Stefano*



## 1st Rome Fellowship in Contemporary Art a Huge Success

The Rome Fellowship in Contemporary Art, a partnership with Mr Nicholas Berwin, bears witness to the BSR’s ability to collaborate with donors to achieve a shared vision. Nicholas had been looking for opportunities to support emerging artists with some sort of residency opportunity, and through discussions with Sasha Craddock, he discovered that the BSR had some available studio space and the infrastructure in place to create such an opportunity. After some discussion, Sasha and Nicholas concluded that there really should be a position for a contemporary artist that was not connected to a specific medium. Nicholas therefore contacted Council Member and Chair of the Faculty of the Fine Arts John Gill, and together they crafted the initial idea that led to this new residency.

Explaining how the residency came to fruition, and how he feels about this first year, Nicholas said, *‘I contacted Bob and Elizabeth Boas, who have sponsored the Nicholas Boas Travel Scholarships since 1999, and I also spoke with a contact who is involved with the Sainsbury Trusts. Both were very positive about the institution, specifically the interdisciplinary environment, and the way the BSR provides a wonderful window to all that Rome offers’.*



*‘Oozing Out’ 2012, produced for the December Mostra*

*‘Now that we’ve completed the first year, I can affirm that the combination of stimulating and interesting conversations with scholars in many disciplines, combined with the opportunity to take inspiration from Rome works very well in the BSR. The selection process couldn’t have been more professional and thorough, with superb selection committees, and the facilities of the British Academy to host the shortlisting were excellent. The first candidate chosen has been a big success in the way that she thrived during her residency. Michele and I have stayed in contact, and I’m following closely the work she produced as a result of the Rome residency’.*

The 1st Rome Fellow in Contemporary Art Michele di Menna said about her time in Rome, *‘My experience in Rome was a non-linear inter-dimensional synthesis, time travelling through ancient and modern in a multitude of forms on the little white BSR bicycle. During the fellowship I fell in love with a whole city, became a dilettante archaeologist, and conversed with a knight of an ancient order, and from all of these new experiences in Rome I made a lot of new work’.*

## CASTING A NEW BELL

(thoughts from BSR Assistant Director Jacopo Benci, excerpted from the catalogue of the June exhibition, Spazi Aperti, at the Romanian Academy)

Is it indispensable to have a curator? If the curator is one pole in an intellectual exchange, a fellow traveller, exercising an intelligent and constructive critical function, then s/he may be indispensable. But woe if it became generally accepted that artists are not able to carry out a project on their own.

Today there are young artists who feel disoriented or suspicious when they find out that an exhibition 'is not curated'. These artists forget that the advancement of art in the modern era passed through initiatives realised by artists who were initially shunned and ridiculed, as shown by epithets such as Salon des Refusés, impressionists, Fauves, cubists. Later artists openly defied misunderstanding, even through the names they chose for themselves: Dada, Irascibles, Forma 1, Origine, Independent Group... Only in recent times artist groupings began to be assembled and christened by critics or curators.

Is it mandatory that a curator gives a stamp of validation to an artist or an exhibition? The history of the last century in Italy is one of artists who often had no other validation than their tireless commitment. Such was the case for Boccioni, largely self-taught; Burri, a physician who took up painting as a prisoner of war; Fellini, a cartoonist who thought he'd never be a director; Pinot Gallizio, a pharmacist who began painting in his fifties; Ghirri, a surveyor who questioned the foundations of photography...



This is the sense of the final episode of Andrei Tarkovsky's film Andrei Rublev. In early fifteenth-century Russia, by order of a grand prince, a new bell has to be cast, but no master bell-founder can be found. They are all dead or dying. A teenager, Boriska, says that his father taught him the secrets of bell casting. He is warned that he will be put to death if he fails.

The boy is appointed master bell-founder. He is tireless, hard on himself and fellow workers, and takes no advice from experienced artisans. When the bell is finally cast, it rings beautifully, bringing joy to the entire community. Then Andrei Rublev, a monk and icon painter, finds Boriska lying in the mud, crying. His father, the boy confesses, never taught him the secret. Boriska merely followed his instinct, reinventing the art of bell casting as he went along.

Boriska is the artist who discovers things through experience, the artist as a risk-taker, who rises to the occasion and is able to return to the beginning to start afresh.

This is my hope and wish for Spazi Aperti.

### The Studio is the Street

Every summer, painter Carole Robb (1979/80 Rome Scholar in Painting) brings twenty students to Rome to spend two months focusing on plein air painting and drawing on the streets of Rome. The 2013 Rome Art Programme is currently underway, with students from Australia, Canada, Mexico, Great Britain, Turkey and the USA deriving inspiration from the eternal city.

*Painting in the Pincio Gardens*



## SYMBIOSIS

Sainsbury Scholar in Painting and Sculpture Candida Powell-Williams and Abbey Scholar in Painting Katy Kirbach share much more than meals at the BSR. Both attended the Slade School of Fine Art, and after both received their Master's in 2011 (Katy from Royal Academy Schools and Candida from the Royal College of Art), their professional lives diverted, but they became roommates in London. Each had no idea that the other had applied for a BSR residency, but they found themselves roommates once again at the BSR this year. We caught up with them during the June Mostra, and here is what they had to say:

### About their shared background:

**KK:** 'Candida was one year behind me at the Slade. We were in different departments, but shared the same friends. Because the Slade was part of UCL, there was a lot of crossover not only between departments within the Slade, but within the wider university. This in some ways prepared Candida and I for the cross-disciplinary aspects of life at the BSR.'

**CPW:** 'I didn't know Katy had also applied for the BSR; we actually found out during the interviews in London. We went for coffee after my interview, and I was thrilled (and a little jealous) for Katy, as she had already been awarded the Abbey scholarship. I was convinced that I hadn't got the Sainsbury. Three hours later, Gill Clark called to offer me the residency. I immediately called Katy to tell her that I was going to live with her again, but this time in Rome!'

### Why the BSR?

**KK:** 'For artists, being given the time, space and support to focus on your work is a unique opportunity, and to have Rome at your fingertips is phenomenal. I initially focussed on decorative influences that ranged from Missoni textiles to Cosmati floor

mosaics. Living and working in Rome over nine months invariably allowed unexpected influences to infiltrate my practice. The paintings that I produced here have given preference to physical, material processes, accident and chance, as well as being informed by samples of textiles and upholstery fabrics found in local markets'.

**CPW:** 'I came to Rome with a specific project; I was looking for some narratives that I could rework, translate and manipulate. I invited the academic scholars to share any particularly absurd narratives that they came across. I have now accumulated an archive of roughly forty narratives, initially with the intention of choosing just one to reappropriate and use for my own devices. However, I became more interested in the quantity of bizarre narratives, from elephants, to thrones that were thought to be toilets, or toilets thought to be thrones, and female popes'.

### Their relationship and the influence of the BSR community

**KK:** 'Coming here made me realise that there is a shared approach to making which might stem from our time at the Slade. This surprised us because we haven't shared a studio for four years'.



*Katy and Candida*

**CPW:** 'This has of course developed here, for instance I've been exploring a more painterly approach to surfaces, influenced by Katy and some of the other artists. We've also noticed a similar colour palette over the course of the year'.

**KK:** 'One day I may be focusing on a particular range of colours, and I'll walk into Candida's studio and realise that it's because of the clothes she's wearing!'

**CPW:** 'Beyond the colour palette we've also noticed coincidental overlaps amongst lots of the artists here'.

**KK:** 'This has happened naturally between living and working in the same corridor. It has been particularly exciting getting to know artists from circles beyond our own'.

Candida and Katy's story is not uncommon to the BSR, but it is particularly special because of their common educational and personal history. Their shared time at the BSR has permanently cemented their relationship on multiple levels, and we'll watch each of their future paths with much anticipation.

# ARCHITECTURE

## 2012/13 Rome Prize Winner headed to America

Tao Sule-DuFour has been awarded a fellowship at The University of Wisconsin-Milwaukee School of Architecture & Urban Planning. The fellowship is part of the University's 'Advancing Contemporary Theories', which will enable Tao to investigate his yearlong research project, *'Fabricating Wilderness: Contemporary Architecture and the Return to Nature'*. Congratulations, Tao!

*Tao's piece for the March Mostra, which was also included in Spazi Aperti at the Romanian Academy in June*



Photo credit Claudio Abate

## 'Urban Landscapes-Indian Case Studies' Architecture Programme Concludes with Spectacular Lecture

On 5 February, the Sainsbury Lecture Theatre was packed with a wide range of professionals from all over Rome for the concluding event of the 2012/13 BSR Architecture Programme, curated by Marina Engel. Rahul Mehrotra, Professor of Urban Design

and Planning at Harvard University Graduate School of Design, presented new research on what he calls the 'Kinetic City', which grapples with the interaction between formal and informal urbanism. The audience was mesmerized by descriptions of practical

ideas for new forms of architecture and urban planning within the context of informal growth, including houses, factories and institutional buildings around Mumbai as well as a social housing project for 100 elephants and their caretakers in Jaipur. A podcast of the lecture is on the BSR website, [www.bsr.ac/research/architecture](http://www.bsr.ac/research/architecture).



Photo courtesy of Adnan Goga

*A Tazia procession where building models in paper are carried in processions through the city*

## 'Architecture and the Creative Processes'

The 2013-15 BSR Architecture Programme is the most ambitious to date, and it is the first programme to unite a variety of disciplines, with collaborations between architects and artists, composers, film directors and sociologists. A series of lectures, exhibitions and concerts, it is also the first programme to consider the creative process itself, as well as the work inspired by it. All events will be held at the Royal College of Art in London as well as at the BSR, and we are actively searching for financial support.

## LIBRARY/ARCHIVE

Spring 2013 has certainly been a ‘time of sowing’ in the Library. We have started a host of new ventures, three of which are described below. As is always the case, our ability to complete these initiatives relies entirely on support from private donors. We are grateful to have received very generous support this year, which will enable us not only to finish the retrospective conversion, but also to progress with the following projects.

### Marshall Collection Pilot Project Started

A three month pilot project relating to the life and work of John Marshall (1862-1928), the main purchasing agent in Italy for classical antiquities, and Edward Perry Warren (1860-1928), began in May. This preparatory research will result in a multi-national and multi-institutional proposal to study and reunite virtually all material relating to their partnership, which was a major influence in the collecting of Roman art, especially by the Museum of Fine Arts, Boston and the Metropolitan Museum of Art, New York.



*Statue of an ephebe – detail, from the Marshall collection*



*Guido in a rare moment looking up from his research*

Guido Petruccioli (MPhil and DPhil, Classical Archaeology, Oxford) has accepted the post of BSR Research Fellow, and he is currently identifying areas of research and studying the collections, after which he will prepare a full proposal which will include the Ashmolean, the British Museum, the Metropolitan Museum of Art, New York and the Museum of Fine Arts, Boston.

### Parker Collection Digitization Has Begun

The John Henry Parker collection came to the BSR Library in the 1930s from the British and American Archaeological Society of Rome, which was founded by Parker in 1865, shortly before he left Rome to become Keeper of the Ashmolean. Parker’s collection documenting archaeological sites through professional photographic images is universally acknowledged as an important contribution to the study of Roman antiquity. These extraordinary images depict Rome and its ancient remains still intact, before the enormous urban change that the city was to undergo just a few years later.

The BSR’s collection is unique, in that it is the first anywhere to be made available online. Cataloguing is complete, and the process of digitization has begun, with the expectation that over one third of the BSR’s collection of 2,430 images will be online by autumn 2013. We have been able to progress this far thanks to support from generous donors, but we will need an additional £5,000 to complete the project.

BSR Archivist Alessandra Giovenco was invited to present her work on the Parker Collection at the Institut National d’Histoire de l’Art on 17 June. Jean-Philippe Garric, Director of the Research Department, organised a preliminary conference on the collection and the different sets housed in various institutions in Rome and abroad, including the INHA. The publication of the BSR images online was very much appreciated by the audience and the invitees, as it opens up new opportunities in the research field and encourages closer collaboration between European institutions.

## Ashby in Sardinia

Following the success of the Thomas Ashby in Abruzzo project, work has begun on his photographs of Sardinia, which Ashby visited five times, between 1908 and 1913. Like those of Abruzzo, these photos portray costumes, festivals and processions, thus providing rich sociological, sociocultural and anthropological documentation of early twentieth century life on the island – as well as documenting nearly every prehistoric site, including punic tombs that were turned into dwellings by the local population.

An exhibition is planned for May 2014 at the BSR, after which it will travel around Sardinia for the summer, hopefully coming to the UK sometime in the future. We would like to produce an English edition of the catalogue but we need to find £10,000 for the translation and production costs.

## More Personal Discoveries in the Archive

Jane Wellesley is writing a book about her grandmother, the poet Dorothy Wellesley, who with her husband Lord Gerald Wellesley, lived in Rome during WWI. She found out that her grandparents knew Eugenie Strong, so in addition to researching Strong's archive at Girton College, she wrote to Valerie Scott. Looking through the Annual Reports from 1914-18, Valerie discovered references to the Wellesleys, including Lord Gerald's involvement, through his role at the British Embassy, in an official visit to the BSR. So Jane came to the BSR in May to dig a little deeper, and she found mention of a 1916 gift of furniture, including two seventeenth-century chairs, shown in a photograph of the then new library.

She was intrigued to discover if they were still in the BSR, and was thrilled when Valerie located them outside the Director's office. After the war, Gerald Wellesley trained as an architect, and



Jane found the chairs...

in 1943, on the death of his nephew at the Salerno Landings, he became the 7th Duke of Wellington. Jane's father, the 97 year-old 8th Duke, was born in Rome in 1915.

1953/54 Bernard Webb Scholar in Architecture Neil Macfadyen and 1954 Rome Scholar in Painting Diana Cumming visited the BSR this spring after more than half a century. Valerie located their wedding photo in the Archive, prompting them to recall how their lifelong union began at the BSR.

Diana says:

*'There was a full moon on the night when I travelled (by train) to Rome, so I gazed at the landscape all night, and was very excited. I arrived at the British School after the formal dinner had started and found myself sitting between Sir Eric and Lady Macfadyen (Neil's parents), whom I had not met before. Then I met Neil, whom I had previously briefly encountered in London. My studio seemed very unlike Rome, a dreary battleship grey. Anna Fazzari gave permission for it to be repainted as long as I did the work, and Neil quickly offered his services. Neil climbed the ladder, and before the work was completed, we had fallen in love, and were married two years later.'*

Neil's version:

*'I, too, had a full moon (and a fair wind) on the night that I crossed the channel from Lymington on my single-handed*

*journey to the Tiber mouth at Fiumicino, where I sold the boat and took up my Bernard Webb scholarship. I overlapped in Italy with Diana for a few months at the BSR, and returned when she had finished her residency to marry her.*

*'We had two weddings, the first in Michelangelo's Library on the Campidoglio, and the following day in the C of E All Saints Church in Via Babuino. The British School gave us a sumptuous reception in the Cortile and kindly iced a slab of Selfridges fruit cake, which I had brought out in my little second hand Hillman coupe. We then crammed the car with Diana's paintings and possessions and honeymooned home via Venice and Paris (of course)!*

*'We were delighted this year to find the BSR essentially unchanged after 57 years. Wonderful hospitality, full of interesting people and going stronger than ever! We both want to thank Christopher and Susan and all the staff for everything they did to make our short stay such a happy one.'*



*Neil and Diana's wedding in the Campidoglio, with Domestic Bursar Bruno Bonelli and Director's Secretary Anna Fazzari*

## ARCHAEOLOGY

January 2013 began with a remarkable week of archaeology and heritage management. Simon Keay and Stephen Kay attended the final session of the RadioPast project in Ghent. This is a collaborative project to develop integrated non-destructive approaches for complex archaeological sites. At the same time, Christopher Smith delivered a lecture, *Saving the City: The Preservation and Conservation of Rome from Antiquity to the Present Day*, at the Bartlett Centre for Sustainable Heritage in UCL.

Back at the BSR, a conference to launch the publication of *Veii. The Historical Topography of the Ancient City. A Restudy of John Ward Perkins' Survey* (Archaeological Monographs of the British School at Rome, edited by R. Cascino, H. Di Giuseppe, and H. Patterson), brought together all the current projects at Veii for the first time. This hugely successful event also inaugurated a new partnership to study the Ager Veientanus, involving CNR and La Sapienza, the BSR, and the Comune and Superintendencies of Rome and Etruria Meridionale, and builds on a strengthening collaboration with the Villa Giulia Museum. It was attended by Dottore L. Malnati, Director General of the Ministry of Beni Culturali.

The next event was a book launch for *Tra Memoria Dell'Antico e Identità Culturale. Tempi e Protagonisti Della Scoperta Dei Monti Lepini*, published by Espera and edited by Margherita

Cancellieri, Francesco Maria Cifarelli, Domenico Palombi and Stefania Quilici Gigli. One of the key sites is Segni, where the BSR has had a highly successful first season.

The following day, the BSR hosted a workshop entitled *The Concept, Chronology and Construction of Trajanic Buildings at Portus, Ostia and Rome*, the first major attempt to understand Trajan's building programme. Alongside the workshop, discussions continued with the Superintendency of Rome and Ostia and the Ecole Française de Rome for a multi-period study of the Tiber Delta, leading to a major conference later this year and future grant applications.

The Rickman Memorial Lecturer this year was Ufuk Kocabas of Istanbul University's Department of Conservation of Marine Archaeological Objects. Professor Kocabas' account of *The Theodosian Harbour and Yenikapi*

*Byzantine Shipwrecks Excavation*, in Istanbul, was a stunning exposition of the remarkable discovery of a harbour with no fewer than thirty-six shipwrecks, dating from the early Byzantine period to the tenth century AD.

This extraordinary range of activity demonstrates the BSR's capacity to work across the regions of Italy and the Mediterranean, strengthening our connections with superintendencies and the support we receive from the Ministry of Culture for our work, as well as underscoring our prominent position among foreign academies in Rome. The work of this one week is expected to generate two edited books, at least three collaborative grant applications for significant projects, and potentially two exhibitions.

Three BSR Directors came together on 24 January to participate in a major conference exploring the role the media plays in cultural heritage management, co-sponsored by the BSR, the Herculaneum Conservation Project and RAI TV. The then Minister of Culture, Lorenzo Ornaghi, opened the event, singling out Herculaneum as a case study in conservation practice. The roundtable also included BBC Director Nigel Ellis, who referred to successes such as *Restoration*, and *A History of the World in One Hundred Objects*, and there was also much discussion of the National Trust and its sister body in Italy, FAI.



Andrew Wallace-Hadrill, Lorenzo Ornaghi, Christopher Smith and Richard Hodges



*The ninfeo in its current state*

## Segni Update

The Segni Project continues to move forward at a rapid pace. The Comune di Segni secured funding to purchase a Roman ninfeo designed by the architect Q. Mutius, and the team will laser scan the entire structure this summer, producing an accurate 3D model which will help with the conservation and preservation plans. On 20 April, Christopher Smith presented the research plan to an audience of over 300 people in Segni, with significant Italian press coverage. Local community support has been significant, in excess of £20,000, but an additional £5,000 is needed for the summer excavations. Momentum is building on this project, with the next phase of excavations in Piazza Santa Maria and Prato Felici due to begin in July.

## Archaeology Team Receive Major Grant

In February, the Camerone received a very generous grant from the Roger De Haan Charitable Trust. This will provide support for one of the Geophysical Research Assistant positions for the next three years, and equally important, provides the archaeology team with their first-ever independent research budget. Numerous new research projects are underway, many of which would not have been possible without this grant.



*Geophysical Research Assistants,  
Alice James and Matthew Berry*

## ON A PERSONAL NOTE

### Elly Murkett looks to a new adventure...

Photo courtesy of Elisabeth D'Amico



*Elly always has a camera on hand during travels around Italy*

For the past ten years, Eleanor Murkett has been Director's Assistant and Project Manager, working with Andrew Wallace-Hadrill and Christopher Smith. Elly administers the *City of Rome* Course and the Ancient Rome Summer School, and she produces the Annual Review. She is the secretary for the BSR Council, and is currently overseeing the creation of a new visual identity for the BSR.

After a decade of living in Rome, Elly has decided that it is time for a new chapter, and is planning to spend the autumn investigating various opportunities in Europe, and spend some time in France. Travel has always been important to Elly, and she is very much looking forward to taking a bit of time to just wander and explore, before deciding upon where the next chapter will see her live and work.

Elly is an amateur travel photographer whose work has appeared in various exhibitions around Rome. She is also a dedicated cyclist, with annual cycling holidays providing much of her photographic inspiration.

Elly's contribution to the BSR has been inestimable, and she will be much missed in the office corridor when October arrives and she embarks on her next adventure.

We are tremendously grateful for her contribution to the BSR community over the past decade, and we wish her all the best – and safe travels!

### Stefania Peterlini New BSR Permissions Officer

We are very pleased to announce that Stefania Peterlini has assumed the role of Permissions Officer at the BSR. Stefania has a very long history with the BSR, on both a professional and personal level. She has worked in the BSR Library since 2001 as Library and Photographic Archive Assistant. She is also the daughter of Geraldine Wellington, who retired two years ago after nearly two decades as our Residence Manager. She assumed Maria Pia Malvezzi's role on 1 April after a smooth transition seamlessly managed by BSR Archivist Alessandra Giovenco.



*Stefania discussing a permesso with Hugh Last Fellow Barbara Borg*

### David Bryn Whitehouse (1941-2013)

February saw the passing of former BSR Director David Whitehouse. David was Rome Scholar in Medieval Studies in the mid-1960s, and in 1973 he spent a year in Kabul as the director of the British Institute of Afghan Studies before being appointed director of the BSR in 1974. From then until 1984, he played an active role in medieval excavations throughout Italy, overseeing excavations at the ancient Etruscan town of Tuscania, he undertook projects at Gubbio, Otranto and Anguillara, co-directed (with Charles McLendon) excavations at the Benedictine Abbey of Farfa and he led a major excavation of the Schola Praeconum at the foot of the Palatine Hill.

In 1984 David went to the Corning Museum of Glass, where he spent the remainder of his career, retiring in 2011. He is credited with transforming the CMG during his tenure as Executive Director, overseeing a major renovation and expansion programme and doubling the Museum's holdings. He also established a professional glassmaking studio, which is considered today one of the very best in worldwide glass education.

David published over 500 books, papers, articles and monographs, including three volumes on Roman Glass in the Corning Museum. His last book, *Glass: A Short History*, was published last year. His influence on the professions of medieval archaeology and glass studies was profound, and he is sadly missed.

# MEMBERSHIP AND DEVELOPMENT

As we begin our third year, the development programme goes from strength to strength. BSR membership is at an all-time high, and we are increasingly receiving significant support from a variety of individuals and institutions. The growth that we are seeing has far outperformed the UK 'norm' for comparable institutions expanding their base of private support to bolster public funding. If you haven't already, please do consider becoming a Member of the BSR, and join this growing community which is invaluable to the institution.

Our continued efforts to raise the BSR's profile in the UK and abroad are producing wonderful results. The BSR Facebook page now has over 2,500 friends, and we enjoy a lively on-going Twitter feed. We need your help to continue to build our online presence, so please send news of career moves, awards, publications and exhibitions to Natalie Arrowsmith in Rome, [n.arrowsmith@bsrome.it](mailto:n.arrowsmith@bsrome.it).

## Inaugural Ashby Society Weekend

The first Ashby Society Weekend was held in Rome on 14-17 March, with a packed calendar of events, special site visits and social gatherings. These generous donors contributed over £28,000 to the BSR this past year, providing critical unrestricted income to move our institution forward on many fronts. The Ashby Weekend is an opportunity for Members to take part in the daily life of the BSR, spend time with artists and scholars, and enjoy offsite expeditions to

areas not normally accessible to the general public. Our warmest thanks go to Enrico Floridi for his gracious hospitality in Otricoli, and to Susan Walker, for her guided expeditions for the group. The Ashby Society Dinner Meeting will be held at the Sir John Soane's Museum in London on 17 September. If you are interested in becoming a Member, please contact Mary Ellen Mathewson, 020 7969 5247, or [development@bsrome.it](mailto:development@bsrome.it).



*On the way to the forum with expert teaching from the Director*



*Exploring the rare book collection*



*Valerie Scott demonstrates the digital collections website that allows for detailed research of prints and engravings from rare books*



*On the Via Flaminia in Otricoli*



**The British School at Rome**

Via Gramsci 61  
00197 Rome, Italy  
Tel: +39 06 3264939  
Fax: +39 06 3221201  
info@bsrome.it  
www.bsr.ac.uk

**London Office**

The BSR at The British Academy  
10 Carlton House Terrace  
London SW1Y 5AH



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