

BSR

NEWS

Winter 2014

The Newsletter from The British School at Rome

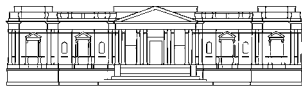


THE BRITISH SCHOOL AT ROME



CONTENTS

From the Director	2
Autumn at Via Gramsci 61	3
Humanities	4
Library and Archive	8
Architecture	10
Visual Art	12
Archaeology	15
Publications	16
On a Personal Note	17
Membership and Development	19



THE BRITISH SCHOOL AT ROME

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

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

Many thanks to all BSR staff, residents and others for supplying the information for this edition of the BSR News.

Registered Charity No. 314176

Cover Image: Antonio Palmieri

FROM THE DIRECTOR



A. Palmieri

As the seasons turn, the BSR continues to evolve and reflect the changing world in which we work. Thanks to the wonderful community of staff, our award-holders and the marvellous spaces we are blessed with, we have been able to run a host of events here, including a substantial series of international conferences.

Research collaborations are beginning to bear real fruit. The European project EAGLE marries our photographic archive with the study of ancient inscriptions, and is a perfect example of how BSR staff and the treasures of the Library and Archive can support the highest levels of research.

In my role as President of the Union of foreign academies in Rome, I was delighted to begin work with the President of the Consiglio Nazionale delle Ricerche to generate an agreement for further and greater collaboration.

Fine Arts at the BSR are thriving. December saw another stunning exhibition in the gallery, we are still celebrating Laure Prouvost's Turner Prize victory, and Marina Engel's brilliant programme *Meeting Architecture* is garnering rave reviews in Italy as well as the UK, where all of the events are being held at the Royal College of Art.

The BSR now generates about 50% of its income itself, with individual gift-giving playing a huge role. This makes us at once protected against shifts in government finance, and also highly vulnerable. We have to do more year by year to capture the imagination of those who know us, and those who have yet to discover us. I hope, as you read this edition of the *BSR News*, you will be inspired to think about what you can do with us, and will share your enthusiasm and knowledge of the BSR with others. We look forward to seeing you in 2014!

Professor Christopher J. Smith

AUTUMN AT VIA GRAMSCI 61

The autumn term began with the invaluable tour of the Forum with the Director. Christopher Smith's encyclopaedic knowledge of the area spans thousands of years, and the five-hour trip concludes with residents feeling physically exhausted and intellectually exhilarated.



At the Forum with Christopher Smith

Not a group to take things easy, this term's residents and award-holders have taken in sites as diverse as the Villa Adriana and the Villa d'Este in Tivoli, and the EUR district in the south of Rome, as well as exploring the Via Appia and the Villa Farnesina.

A shared love of music drew residents to some spectacular concert venues notable for their architectural beauty and historical significance, including a piano recital at the Villa Medici, and an evening of choral music in the striking setting of the Aula Magna at Sapienza Università di Roma, where the backdrop to the stage is the magnificent

1935 fresco *L'Italia tra le arti e le scienze*, by Mario Sironi.

On the theme of music, Australian soprano Nicole Car and her husband Robin were a welcome addition to the BSR community this October. Hoping to move to Italy in the future, Nicole tells us how valuable it was for her to spend time here:

'As a young professional opera singer, Italy is a fantastic place to be. Not only is it inspiring creatively, but the best singers, directors and conductors in the world spend time here. Contacts within the industry are hard to make, especially when I've come from another continent; to have the opportunity to meet conductors and directors of the main companies here in Italy is invaluable. I have been able to use the piano downstairs for my practice, and the bedroom for further study. I have been inspired by the other scholars, artists and architects I have met. You never know what conversation you will be having at the dinner table, which certainly fosters creativity'.



At the Villa Farnesina



On the way to a meeting with the other academics

HUMANITIES

We had an outstanding sequence of events on the Early Middle Ages this autumn. Each year the Union of the foreign academies in Rome holds a lecture, and this year we were delighted not only to host the event, but also to welcome back former BSR Director, Richard Hodges, currently President of the American University of Rome. Richard's lecture on 'Charlemagne without Mohammed' was a tour de force, revisiting his work with another former BSR Director, the much missed David Whitehouse, in the light of recent archaeological evidence all the way from northern Europe to China. Inevitably, we returned at the end to Richard's hugely important dig at San Vincenzo al Volturno.

Shortly after, we welcomed Michael Crawford to give the second lecture in the BSR-Institute of Classical Studies (London) lecture series. He surveyed the evidence for the knowledge and use of the *Digest* of Justinian in the early medieval period, and, having found much new material, proposed far-ranging revisions to our understanding of early medieval intellectual life.

The culmination of this series of early medieval events was a conference on Santa Maria Antiqua, the extraordinarily important and beautiful church in the forum, which was unearthed early in the twentieth century and was the focus of work by the BSR's first Director, Gordon Rushforth. It has undergone major restoration by the Superintendency of Rome and the World Monuments Fund, and we were delighted to welcome Lisa Ackerman



C. Smith

Eileen Rubery on site at Santa Passera with conference participants

(WMF Executive Vice President and Chief Operating Officer), and also with this conference to have been able to work closely with the Superintendency.

The conference gathered together from around the world almost all the experts on this church, including historians, art historians, archaeologists and conservators. It opened with a characteristically brilliant account by Peter Wiseman of the English community in Rome in the early years of the twentieth century. Researchers and conservators from the Superintendency provided a full and fascinating account of their painstaking work (as well as a guided tour of the church). Papers on topics such as the importance of healing saints from the east in the church's foundation, its centrality in the Church Councils, its relationship with the papacy, and the foundation of the nearby Oratory of the

In the middle of the Santa Maria Antiqua conference, participants boarded a coach to the American Academy to hear the distinguished Princeton professor Peter Brown give a scintillating Patricia H. Labalme Friends of the American Academy Library Lecture on Constantine, Eusebius of Caesarea and the future of Christianity. Peter, who was Rivoira Scholar at the BSR in 1957-8, chaired a session of the conference.



V. Scott

Peter Brown in the BSR cortile

HUMANITIES CONTINUED

Forty Martyrs, held an international audience gripped for three full days; and on the Saturday morning many participants visited the church of Santa Passera, with its rarely seen ninth-century frescoes, and the stunning basilica of Santa Sabina.

We are immensely grateful to Eileen Rubery for her commitment to this project, and for her tireless organisation of the event; to our friends and colleagues at the Superintendency of Rome; to Carleton University for generous financial support and to John Osborne for his advice and help; and to all the participants at a conference that is sure to result in a landmark publication.



The Theodotus Chapel at Santa Maria Antiqua

E. Rubery

Beyond the Grand Tour: tracing the global movement of Italian art and design at the turn of the century



The leaders of the project at the press conference at the Italian Ministry of Cultural Heritage and Tourism, 24 October 2013: Paolo Coen, Joanna Kostylo, Agostino Attanasio and Francesca Morosetti, Fellow of the Spezzaferro Foundation, which supports the project.

A research project jointly led by Assistant Director Joanna Kostylo is investigating the global movement of objects exported from Italy across the world at the turn of the century. The project, *Exporting Objects and Developing Style: Circulation and Exportation of Italian Art and Design, 1875-1909*, conducted in collaboration with Paolo Coen from the Università della Calabria, and Agostino Attanasio, the Director of the Archivio Centrale dello Stato, involves a major archival source held at the ACS – approximately 150,000 licences for paintings, sculptures and other works of art and craft exported from Italy between 1875 and 1909.

Joanna says, 'I am thrilled to be involved in this project, since the nature of these documents lends itself to comparative analysis of both the national and international art markets in a systematic and quantitative

fashion. We can compare, for example, what kind of objects people bought in Russia or Brazil, and analyse their respective preferences through market prices; or we can reveal the growing taste for certain categories of things like decorative and reproductive arts and modern industrial design, and then consider what this reveals about the changing aesthetic models during that transformative period of rapid industrial and economic growth'.

The role of archives as repositories of sensitive economic and legal records that have languished in archival collections, poses an interesting question. One of the aims is to develop a public digital database, which will provide access to these documents; they have an important story to tell about the role of state regulations and institutions protecting national heritage, issues which are still debated in cultural politics today.

HUMANITIES CONTINUED

Fascism and the politics of the dead: Rome Fellow Hannah Malone discusses her research

'I am interested in architecture as a vehicle of political forces, and as an instrument of power. My project explores how Italy's fascist regime used architecture as propaganda in an effort to exploit the memory of the dead. Whereas Italian soldiers who fell in the Great War were largely interred in makeshift burial grounds, during the 1930s the fascist government determined that thousands of military dead should be reburied along the former Italian front. Monumental ossuaries were created in evocative locations, which were intended as secular sites of pilgrimage that might promote militarism, nationalism and imperialism. The ossuaries represent the culmination of a cult of national heroes that was initially deployed as a defining element of the Italian national identity, in support of the creation of the nation-state in the 1800s.



A. Palmieri

Hannah Malone, John Pollard and Marcella Pellegrino Sutcliffe

The BSR offers an ideal platform for my project. While in Rome, I have access to all the necessary

documentation for my research. I can also explore Rome and its architecture while benefiting from contact with other award-holders. An extended residency also offers the opportunity to gain a greater understanding of Italy, and of its history and culture. The ability to focus on modern Italy has been greatly enhanced by relevant talks and conferences, and by contact with other residents. I have enjoyed, and gained from, conversations with fellow historians John Pollard and Marcella Pellegrino Sutcliffe. John's work on (neo-)fascism and Marcella's research into the late nineteenth century provided inspiring points of reference. Conversations with artists and architects have given me new insights into the way practitioners think and work; the diversity of the community at the BSR is one of its greatest strengths.'

Debating Mussolini's Italy at the British Academy

Fascism was also the focal point of the autumn calendar of events in London. *Debating Mussolini's Italy* was held at the British Academy on 25 November, with contributions from Christopher Duggan and Paul Corner, and chaired by BSR Faculty member John Foot.

Professors Corner and Duggan recently published two of the most significant contributions to debates on fascist Italy. The evening's discussion was based largely on rarely examined and unpublished archival material. Considering the experience of ordinary people and how they related to the regime, they also touched on Mussolini's legacy in contemporary Italy.



A. Christie

Christopher Duggan, John Foot and Paul Corner

HUMANITIES CONTINUED

The Monuments Man of the BSR



BSR Archive

*In wartime when the thoughts of men of fighting nations are concerned primarily with winning battles and the consequent fear, animosity, hatred, blood and death, it seems incongruous and inconsistent that the commanders of opposing armies should give attention to culture and the Fine Arts. Yet in both the Nazi-Fascist and Allied Armies, perhaps for the first time in history, there were men whose sole job it was to preserve the heritage and culture of nations being torn to shreds by the ravages of war. Italy was the first to know the men whose job it was to care for her cultural and artistic heritage in wartime. – Monuments Officer Captain Deane Keller**

A group of more than 300 men and women who volunteered for the Monuments and Fine Arts Sub-Commission in Italy is credited with saving over five million artistic and cultural treasures stolen by the Nazis during the Second World War; many stayed on in Italy to assist in

rebuilding the cultural life that had been destroyed by the ravages of war.

Lt. Col. John Bryan Ward-Perkins, BSR Director from 1946 to 1974, was part of this unique and courageous group. In 1939 he was Professor of Archaeology at the Royal University of Malta, but returned to the UK to volunteer under the command of Sir Mortimer Wheeler, his former director at the London Museum. He was seconded from his regiment to protect ancient sites in northern Africa, particularly Lepcis Magna in Libya.

After the war, John was again seconded for the care of antiquities as head of the Monuments, Fine Arts and Archives Programme in Italy, and over the next decade he

was instrumental in establishing collaborative works with Italian and British scholars, archaeologists and military authorities. John Bryan Ward-Perkins' legacy at the British School at Rome is inestimable, as are his efforts as part of this extraordinary group of men and women known as the Monuments Men.

The Monuments Men film, based on Robert Edsel's book, *The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History*, opens in UK cinemas on 7 February. For more information about this extraordinary story, visit www.monumentsmenfoundation.org.

* From *Saving Italy* by Robert M. Edsel, W.W. Norton & Company Ltd, 2013



BSR Archive

The façade and porch of the basilica di San Lorenzo fuori le mura at the Campo Verano cemetery in Rome destroyed by bombing

LIBRARY AND ARCHIVE

The entire J.H. Parker Collection soon to be available on-line!

Thanks to the generosity of Jim Ball, Peter Brown and Peter Wiseman, all of the images from the Parker Collection will be available on our website, www.bsrdigitalcollections.it, in the spring of 2014. This collection is extremely valuable to archaeologists, historians and scholars of Roman topography, as it is the earliest comprehensive photographic campaign of the archaeology and monuments of Rome in the nineteenth century, before the enormous urban changes that the city was to undergo after Rome was declared the capital of the new Kingdom of Italy in 1870.

Over the past twenty years, Librarian Valerie Scott's vision to share the hidden treasures of the Archive and Library with the wider world has been achieved with the help of private support. The progressive sharing of the Archive began in 1986, when the earliest catalogues and exhibitions were supported by Italian authorities, who recognised the value of these images. The ensuing campaign to publicise the BSR's collection worldwide attracted major grants from the Getty Foundation to catalogue 15,000 images and create the BSR Library and Archive Digital Collections website in 2009. At the last count the number of international 'hits' stood at over 6 million.

The quality of the projects persuaded individuals and organisations to continue investing in the vision, and this, in turn, inspired a more ambitious and comprehensive plan to publish all of our collections.



V. Scott

Gina Antonazzo and the Ashby album presentation

Perhaps our greatest treasure, Thomas Ashby's collection of over 8,000 photographs, which he glued into eighteen albums over a 35-year period, is now safe; the albums have

been restored, the negatives cleaned and conserved, and the finishing touch is the bookrest designed and made to measure by our conservator, Gina Antonazzo, which allows the albums to be viewed or displayed without risk of damage.

Rare book restoration programme continues

Ten volumes from our Rare Book Collection have been prioritised for restoration this year. An example is *Columna Cochlis M. Aurelio Antonio Augusto dicata* – this oblong folio contains a collection of engravings by Pietro Santo Bartoli (1635-1700) of the column of Marcus Aurelius in Piazza Colonna in Rome. We are actively searching for funding to restore these important volumes.



G. Antonazzo

The binding is badly damaged



G. Antonazzo

An engraving damaged by water

LIBRARY AND ARCHIVE CONTINUED

EAGLE Project

On 2 April 2013 the Accademia dei Lincei hosted the inauguration of the EAGLE project, co-funded by the European Commission, which will make available the vast majority of the surviving inscriptions from the Graeco-Roman world.

Coordinated by Sapienza Università di Roma, more than twenty cultural institutions, archives, universities, research centres and innovative enterprises across Europe will be participating. The BSR will contribute with significant metadata and images from our Archive.

A second plenary meeting and the first training workshop took place in Pisa at the end of October 2013. Archivist Alessandra Giovenco and newly-appointed collaborator Francesca Bigi will work on content curation and translations of epigraphic texts.



For further information, visit the EAGLE website, www.eagle-network.eu.

'Every Body Comes Back to Rome'

Long-time BSR Member Robert Senecal recently published a book of the complete letters of Matilda Lucas, from 1871 to 1902. Sisters Matilda and Anne spent nearly 30 years in Rome, during a period of immense change, with huge tensions existing between the newly-ousted papal regime and the young Italian monarchy. These indomitable sisters quickly became a Roman institution, with followers from all sides of the conflict, thus their correspondence is an excellent resource for scholars researching the young Italian state.

Matilda and Anne had friends and acquaintances amongst followers of the new regime and the papal curia, as well as in the large expatriate community in the city. They mixed with politicians, diplomats, monsignori, members of the aristocracy, both 'black' and 'white', and befriended numerous artists such as Giuseppe Raggio, Onorato Carlandi and Ettore Roessler Franz, as well as expatriate artists. They were quite critical of Americans at the time; in one letter, Matilda says



Robert Senecal in his flat; the painting is by Robert Jones (1982-84 Rome Scholar in Printmaking/Engraving)

of Mark Twain, 'I can only compare his appearance to that of a very large mop on a very small stick'.

Robert has been coming to the BSR since the mid-1980s, spending countless hours in the Library. He says, 'Not only are the resources at the BSR outstanding, but the community of people is fascinating as well. As a former Art and Music Librarian from Goldsmiths, I'm especially used to being around artists, and the mix of

disciplines at the BSR is amazing'. Robert spent three years making weekly visits to the Hitchin Museum in Hertfordshire to complete this book. 'I am particularly grateful to the online resources of the Library's digital collection website, as I obviously can't go to Rome once a week!'. The book launch will take place on 30 January at the British Academy. For more information, please contact info@gatehouseeditions.co.uk.

ARCHITECTURE



Edward Simpson

This year's Rome Prize-winner in Architecture Edward Simpson studied at Cambridge University and London Metropolitan University. His diploma thesis focused on public spaces formed by housing through proposals for Carpenters Estate in Stratford. Since 2007 he has worked at DSDHA in London.

Edward's work in Rome considers housing built during the period 1895-1982, and specifically the form and detail of shared and circulation spaces that connect the home to the street. Central to these studies are the residents' individual experiences of the journey and the spaces within which residents are able to socialise.

Edward kindly offered to report on highlights of the autumn architecture events.



N. Arrowsmith

Matthew Berry studying Edward Simpson's work at the December Mostra

'A bus to Rome': the visit of Cedric Price's Polyark

In 1966 the visionary architect and teacher Cedric Price published his 'National Plan' for schools of architecture. Whilst the established departments of the time were strict in their ideologies, Price encouraged the breaking open of architectural education, allowing students to be adventurous and discerning in how they pursued their training. Five years later, Price inaugurated *Polyark*; students from London's Architectural Association converted a bus into a mobile studio and drove it around the UK to visit other schools of architecture and share ideas.

In 2010, seven years after Price's death, the *Polyark* project was reborn with *Polyark 2 – the Railway Project*, with eight UK schools exchanging sites in each other's home cities and producing theoretical design projects. This October saw the continuation of the

Polyark series with the convergence on Rome of students from fourteen schools of architecture, from countries including Egypt, Peru, Romania, Russia, Serbia, the UK and Vietnam. Organised by David Gloster of RIBA Education, *Polyark 3* – titled 'Polyport' due to its focus on port cities – took

place at Università degli Studi Roma Tre, and hosted over 100 students for an international exchange of design and criticism.

As in the *Polyark 2* project, students again exchanged cities; however, the global scale of the exercise escalated the complexity and richness of the briefs, with students being forced to respond to sites as diverse as Aberdeen, Ho Chi Minh City and Cairo. Whilst the collaborative work was experimental and often radical, as one would expect under the *Polyark* title, the most noticeable thread between the projects was the attempt to understand and address social conditions within each of the host cities.

ARCHITECTURE CONTINUED

Madame Wu and the Mill from Hell



D. Pellegrini

The relationship between the disciplines of art and architecture is often fraught, suffering from both a lack of and an excess of distinction. In the first of the events in the BSR's Architecture Programme *Meeting Architecture: Architecture and the Creative Process*, curated by Rome Fellow in Architecture Marina Engel, this distinction was considered in fascinating detail by architect Adam Caruso (Caruso St John Architects) and artist Thomas Demand, in *Madame Wu and the Mill from Hell*, an exhibition and discussion of their collaborative work carried out since 2000.

In the first project presented, Demand required the help of an architect who would act as a problem-solver. His exhibition for Mies van der Rohe's Nationalgalerie in Berlin in 2009 set a daunting brief – a solution to the hanging of two-dimensional artwork in a space devoid of walls. Following an intense study of 60 years of previous exhibitions, a series of heavy, woven curtains was introduced against which the photographic work could be placed.

The traditional architect-client relationship was discussed with reference to the refurbishment of Demand's house at Hellmühle, outside Berlin. This was an unconventional set-up, as Demand explained that he did not consider the building to be a home.



D. Pellegrini

It was the *Nagelhaus* project that resulted in the most complex and entertaining discussion. In this case, the artist was invited by the architect to help generate ideas in the competition-stage design for a public space beneath a road viaduct in Zurich West. Alvy Singer's rollercoaster and the 'Stubborn Nail' in Chongqing were referred to in a design process that resulted in proposals for a Chinese restaurant and a kiosk to be constructed in prefabricated, milled timber. Appropriately, neither party could quite remember how, and by whom, ideas were generated and decisions made for *Nagelhaus*. In his exhibition text, Caruso explained that, 'following a narrow defeat by municipal referendum, the project will never be built'. Whilst this was an understandable frustration for Caruso, Demand didn't share the view; 'I'm not so sentimental about this. I don't have a problem with things becoming a myth – to not be there'.

VISUAL ART

The first event of the autumn welcomed back Felix Davey (2012-13 Creative Scotland *document* Fellow) for the opening of his exhibition *Possible Encounters*. The work, made during Felix's BSR residency, builds a poignant narrative, weaving together photographic portraits, still lifes and dedicated landscapes built around ideas of time, family, intimacy, personal environment and the act of thinking.



Untitled (Luisa) *Felix Davey* 2013

Felix's exhibition was part of the 2013 *FotoGrafia Festival Internazionale di Roma*. As part of this festival, the BSR hosted the prestigious conference *Come pensare per immagini? Luigi Ghirri e la fotografia – How to think in images? Luigi Ghirri and photography*, organised by BSR Senior Research Fellow in Modern Studies and Contemporary Visual Culture Jacopo Benci and Marina Spunta from the University of Leicester. The conference coincided with the MAXXI's exhibition of Ghirri's work.



Luisa and Felix at the exhibition

Australia Council Resident Julia Davis was in Rome from October to December, and she gives us an insight into some of the research she carried out during her residency.

'My work is site specific and is born from an engagement with place. I use a wide range of materials and processes resulting in the installation of my work in locations as diverse as salt lakes, deserts, coastal precincts, galleries and the built environment. My time at the BSR has extended my practice by further enabling investigations into the relationship between culture and landscape, and the idea that landscape is cultural space – a space informed by and informing culture. Specifically, the relationship between people and the places they inhabit and the psychology of 'place' which underpins identity.

The work undertaken during my residency focuses upon communities in the southern parts of Italy that live with the constant threat of volcanic annihilation. I travelled to these areas in the company of volcanologists and geologists, collecting volcanic ash samples and undertaking a body of research which will evolve in the coming year. The current work has manifested as video, digitally manipulated stills and three-dimensional forms cast from the actual and omnipresent volcanic ash



W. Langley

Julia Davis gets up close...

from these active landscapes. The often violent imagery of turbulent volcanic ash clouds and eruptive volcanic phases is seen to be both foreboding and rapturous at the same time. The duality of process which both creates and destroys, corrodes and protects, is an ongoing theme in my art practice.

Whilst the overarching intent of my project was established prior to my arrival, my time at the BSR has completely catalysed the process and played an extensive role upon the outcomes. Not the least of this has been the extraordinary richness of conversation and input by others in this wonderful multi-disciplinary think-tank. Indeed, the highlight of my stay is best encapsulated by dinner-table conversations with colleagues intimately versed in areas of specialisation so different to my own and yet so parallel in the manner of their intrigues and investigations.'

VISUAL ART CONTINUED

Derek Hill Foundation Scholar Ann-Marie James shares her thoughts on her autumn residency at the BSR with Rome staff member Natalie Arrowsmith:

NA: You say that you like to take things with ‘an established cultural reading’ as your inspiration. With such a rich offering of source material in Rome, where did you decide to focus your project/ideas?

AMJ: My paintings and drawings always reference imagery from art history, and I had arrived in Rome with the intention of exploring depictions of draped cloth rendered in marble sculpture.

NA: You work across a variety of media, but drawing still seems to play a large part in your practice. What processes and materials have been key to your work at the BSR?

AMJ: My paintings in acrylic and oil are built up through layer upon layer of materials and techniques. Beginning with a pencil drawing based upon a historical sculpture, I produce a silkscreen, and through many layers of print, drawing, paint and medium, the repetition of figurative elements gives way to a complex abstract composition; precise drawing intersects with splashes of ink and gestural painterly marks. Whilst in Rome, I liked the idea of beginning my paintings with a carefully rendered pencil drawing of draped marble cloth – something that was, already, an abstraction of a figurative form.

NA: What difference has it made to your practice living in the BSR community this autumn?

AMJ: Every evening, a diverse group of artists, architects, archaeologists, classicists, ancient and modern historians gather together for dinner in the BSR dining-room. Aside from being a great pleasure, these daily gatherings have proven an invaluable research tool during my residency. Around the dinner table, over the course of my three-month stay, my fellow residents, as well as visiting academics and members of the BSR staff, have been exceptionally generous in offering examples of particular works that I should make a point of seeing; refining and expanding upon the list of museums, galleries and churches that I had researched prior to my arrival.



A. Palmieri

Ann-Marie James in her studio

NA: Have you found inspiration in any new or unexpected places during your residency?

AMJ: When it occurred to me that I might like to study, up close, samples of the various types of marble used in the sculptures that I had been drawing, I mentioned this in passing to the Director, Christopher. He immediately replied, quite to my amazement, that an extensive collection of marble samples could be found in the large wooden cabinets that line the downstairs corridor. It was incredible to have the opportunity to surround myself with these in my studio, studying them as I painted. Examining the way in which light scatters under a piece of marble’s surface, and through its many layers, had a great impact on the series of paintings that I have begun here, entitled *Marmo*.

VISUAL ART CONTINUED

The December Mostra, aptly entitled, *Friday 13TH*, was attended by over 150 artists, curators, collectors and faculty from local universities on 13 December. For detailed information on the participating artists, please visit our 'Life at the BSR' blog, at www.britishschoolatrome.wordpress.com.



The December Mostra



© Laure Prouvost Tate Photography: Lucy Dawkins

Laure Prouvost Installation view

Laure Prouvost (2011-12 Max Mara Resident) has been awarded the Turner Prize 2013.

'The jury thought her work was outstanding for its complex and courageous combination of images and objects in a deeply atmospheric environment. Building on personal memory, it weaves together fact, fiction, art history and modern technology. Using film in a completely contemporary way, she takes viewers to an inner world, while making reference to the streaming of images in a post-internet age.'

(From the 5 December TATE press release)

Elizabeth Price (2010-11 ACE Helen Chadwick Fellow and 2012 Turner Prize winner) has won the 2013 Contemporary Art Society Annual Award, with the Ashmolean Museum in partnership with the Pitt Rivers Museum and the Ruskin School of Drawing & Fine Art to create a significant new work for the Ashmolean.

Congratulations to both Laure and Elizabeth!

ARCHAEOLOGY

Segni Project update

The second season of excavations at Segni in August produced more fascinating archaeological evidence about the Roman and medieval town. With a team of 25 students from the UK and other European universities, excavations focused on two areas; a large second-century BC Roman pool/cistern at the site of Prato Felici, and a probable Roman *domus* and later medieval building, possibly ecclesiastical, in Piazza Santa Maria. The mosaic, this year revealed in its full glory, was in the headlines in *La Repubblica*, and will be presented in Rome at this year's Associazione Italiana per lo Studio e la Conservazione del Mosaico meeting. The BSR geophysics team carried out further survey work using ground penetrating radar inside the current seventeenth-century cathedral.

The first phase of the restoration project of the Roman *ninfeo* began in July with a full laser scan of the monument,



Alice James conducting a georadar survey inside the Cathedral of Santa Maria Assunta, Segni

undertaken in collaboration with the University of Southampton Archaeological Computing Research Group, led by James Miles. On 26 October, Director Christopher Smith and Molly Cotton Fellow Stephen Kay gave a lecture to over 300 people on this season's findings as part of an open day of the excavations. Excavation of the *ninfeo* prior to its conservation started mid-December, and the entire Segni Project was featured in the December issue of *Archeo*.



Simon Keay gives a tour of the excavations at Palazzo Imperiale

Portus

The Portus Project continues to go from strength to strength, with the first international field school held at the site, and establishment of the Portus Massive Open Online Course, which will make educational resources relating to the project freely available online.

BSR Research Professor in Archaeology Simon Keay presented the latest findings from Portus to a packed BSR Sainsbury lecture theatre on 11 November. The evening also commemorated archaeologist Lidia Paroli, who passed away earlier in 2013, recognising and honouring her crucial contribution to the success of the project.

Finally, we are delighted to report that Simon will lead a new project, *Roman Mediterranean Ports*, which has been awarded a £2.1 million grant from the European Research Council, that will examine 31 ports in nine different countries.

Lucus Feroniae

A new research project at Lucus Feroniae began in September, at the site of this ancient sacred grove and later Roman town. The BSR is working with the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale on this project, which has been generously funded as part of a research grant from the Roger De Haan Charitable Trust.

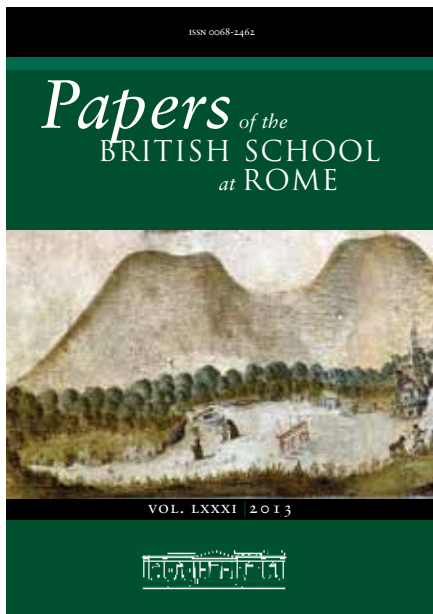
Over the course of a few weeks, the team covered the complete area of the archaeological park with a detailed gradiometer survey, revealing for the first time the irregular town plan. Subsequently key areas were targeted with a GPR survey which showed the multiple chronological phases of the site.



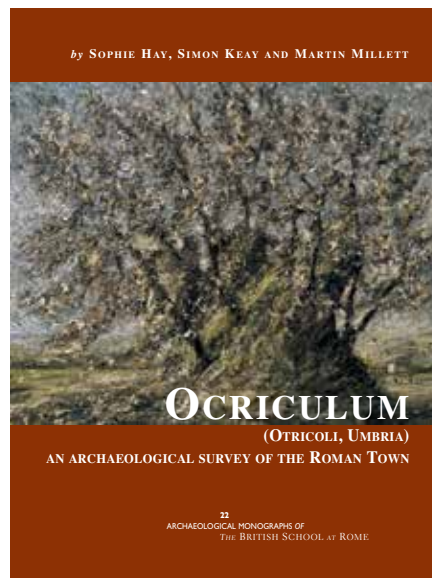
Matthew Berry conducting a gradiometer survey at Lucus Feroniae

PUBLICATIONS

Autumn 2013 has been a very productive period for publications. At the beginning of October, volume 81 of *Papers of the British School at Rome* was published by Cambridge University Press. We hope that all our BSR Members have received their copy and/or details of how to access the journal online. We were saddened to hear of the death of David Whitehouse (Director of the BSR 1974-83) earlier this year, and an appreciation of him and his work by Helen Patterson introduces the volume.



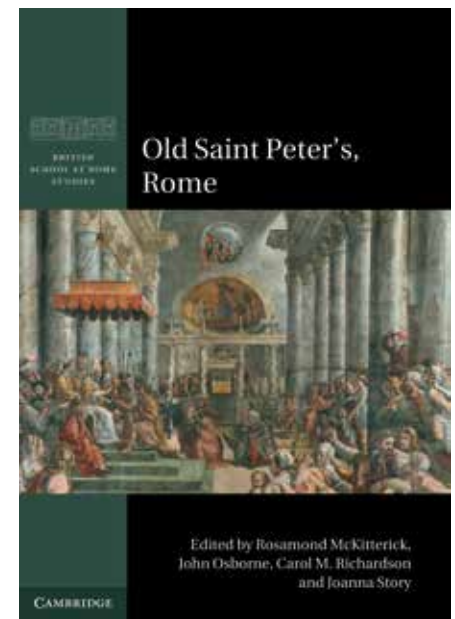
The volume includes an article by Clare Rowan (2009-10 Macquarie Gale Rome Scholar) on the coinage of Antoninus Pius, an intriguing analysis of the documentary, iconographic and archaeological sources for the exploration of Herculaneum from



AD 79 to the medieval period by Domenico Camardo (of the Herculaneum Conservation Project), as well as Robert Coates-Stephens's regular – and so very useful – 'Notes from Rome', following in the tradition of Rodolfo Lanciani. As Members may have discovered, the complete archive of *PBSR* is now available to them on Cambridge Journals Online during their Membership period.

Otriculum (Otricoli, Umbria). An Archaeological Survey of the Roman Town, by Sophie Hay, Simon Keay and Martin Millett, epitomises the collaborations and interactions that happen at the BSR. The splendid image on the cover (and also the frontispiece) are the work of Geoff Uglow (2002-04 Sainsbury Scholar in Painting and Sculpture), who visited Otricoli with a group from the BSR, and was subsequently invited by the landowner, Conte Enrico Floridi, to live there for more than a year.

Old Saint Peter's, Rome, edited by Rosamond McKitterick, John Osborne, Carol M. Richardson and Joanna Story, was published in November. Emerging from a conference held at the BSR in 2010, the contributions to this volume explore in vivid detail the history of Saint Peter's, from its late antique construction to its Renaissance destruction, with historians, art historians, archaeologists and liturgists looking at its physical fabric, the activities that took place within its walls, and its relationship with the city of Rome. A book launch was held at the BSR on 4 December.



BSR Members may buy most books published directly by the BSR from the BSR London office, at a discounted price. Please see our website, www.bsr.ac.uk/research/publications, for a list of volumes in print, and contact Alice Christie for details of Member prices and to order (a.christie@bsrome.it; +44 (0)20 7969 5332). Volumes in the *BSR Studies* series are available directly from CUP and through your usual book supplier.

ON A PERSONAL NOTE

Summer residents at the BSR

Summer at the BSR is often a quiet time, but while many Romans choose to escape from the city, we were delighted to welcome back this summer many Visual Arts alumni including Eleanor and James Avery (2007-08 Australia



E. Avery

Jonathan Dady, Bruce Reynolds, James and Eleanor Avery

Council Residents), Jonathan Dady (2005-06 Australia Council Resident), Andrew Hazewinkel (2005-06 Australia Council Resident), Elizabeth Price (2010-11 ACE Helen Chadwick Fellow) and Martin Westwood (2009-10 Abbey Fellow), as well as artist Leonor Anker, who returned to the BSR for the third year running. Leonor says, 'The BSR represents to me an island of peace at the heart of the most extraordinary city, where art and history form infinite layers that go back to time immemorial, and which I believe would take a lifetime to explore fully'. The summer community enjoys this unique season of al fresco dining, congregating around the fountain late into the evenings, with the occasional barbecue providing a unique and informal venue for creative exchange.

During the Averys' stay this year, we said *addiò* to their sculpture, *Forum*, which had stood as a formidable presence in the BSR for several years. It has now found a home at the residence of the Australian Ambassador to the Holy See through a private loan agreement.

Peter Fane-Saunders (2010-11 Rome Fellow) has been awarded a Leverhulme Early Career Fellowship in the Department of Classics and Ancient History at Durham University. Peter started in October 2013 to work for three years on his project, *Text and Architecture: Classical Descriptions of Buildings and the Renaissance Vision of Lost Antiquity*. Congratulations, Peter!



Peter Fane-Saunders

We are continually looking out for news of career moves and achievements of members of the BSR community; it is hard to keep track of everyone and everything, so please do keep us up-to-date! Email Natalie Arrowsmith, n.arrowsmith@bsrome.it

ON A PERSONAL NOTE CONTINUED

Council and Faculty news

Council member Marina Warner has been elected chair of the Man Booker International Prize 2015, heading an e-Council comprised of Nadeem Aslam (novelist), Elleke Boehmer (writer and critic), Edwin Frank (Editorial Director of the *New York Review Classics* series) and Wen-chin Ouyang (Professor of Arabic and Comparative Literature at SOAS, University of London).

.....

BSR Faculty of the Fine Arts member Stephen Witherford has won the 2013 RIBA Stirling Prize. Architects Witherford Watson Mann's renovation of Astley Castle in Warwickshire is the first individual house and the first restoration project to win the award, which goes to the building deemed to have made the greatest contribution to British architecture in the last year.

.....

Colin Blackmore joined the BSR Council this summer. He is currently European General Counsel and member of the European Management Board at LaSalle Investment Management in London. Before studying Classics at Corpus Christi, Cambridge, Colin spent five months in 1987 working in the BSR Cameron; like so many, his association with the BSR is long and multi-layered, and we welcome his expertise.



Colin Blackmore at the December Mostra



The Superbowl

In September, staff and residents took the number 3 tram to the local bowling alley, after the Cameron's regular attendees of Bowling Roma issued a challenge. Teams were formed by the Library, administration and the summer's resident artists.

One or two dark horses appeared during the initial games, but, after nerves settled, the archaeologists emerged victorious. The artists and Library staff were hot on the heels of the Cameron, at times posing a real threat with some unconventional bowling techniques. Team administration, however, may need to reconsider its tactics if it hopes to be in the running in the future. Now that the bar has been set, there are already calls for a re-match! Watch this space...

MEMBERSHIP AND DEVELOPMENT



Ashby Society Dinner in September

We continue to be extremely grateful to the host of former award-holders, friends and organisations who support the BSR. Philanthropic giving has become a critical component of our improved, stable financial position. The challenge is to continue building on this momentum, and we rely heavily on our volunteers, without whom we might not be able to sustain the level of growth that we have seen in the past three years.

Members of the Ashby Society attended the inaugural London meeting and dinner at Sir John Soane's Museum in London on 17 September. These leadership annual donors are a vital group; not only do they provide significant unrestricted support, but they are also helping us to raise our profile amongst a wider UK audience. The second annual Ashby Society Weekend at the BSR is scheduled for 12-16 March 2014, and if you are interested in becoming a member and attending, please contact Mary Ellen Mathewson.

Legacies and the BSR

Some of the most significant gifts to the British School at Rome in the last fifty years have been legacies; some of our longest-running awards are a direct result of bequests.

When it is time to begin planning your estate, you think about the people and institutions that have played a role in your life. You believe in our mission, and understand that we intend to continue to be Britain's leading humanities research institute abroad and one of the most prestigious foreign academies in Rome in the twenty-first century and beyond.

For many donors, a legacy offers the opportunity to make a more substantial gift than would be possible during their lifetime. Plus, because of the tax advantages associated with a charitable bequest, assets from your estate that would otherwise go to government treasuries can instead be given to organisations such as the BSR.

You may designate your legacy to a specific area, or allow the BSR to support the most urgent need at the time. If you would like more information about putting the BSR in your will, please contact Mary Ellen Mathewson.

Become a Member of the British School at Rome

We are extremely proud of and grateful for alumni support of the BSR. The UK national average for alumni giving to their university Annual Fund is approximately 6-7%, whilst the BSR enjoys over 13% participation from former award-holders. However, you don't have to be a former award-holder to support the Annual Fund; many of our nearly 600 Members are individuals who have chosen to support us because they recognise the pivotal role the BSR plays in producing new research.

Your annual gift enables us to direct funds wherever they are needed most urgently, whether support for scholars, lecture and conference opportunities, or inviting renowned artists to Rome for a masterclass. If you have not already done so, please return the enclosed card and become a Member of the BSR. We are a small, unique institution, and we rely on each and every one of you.

If you have already renewed your 2013-14 Membership, please accept our gratitude for your continued commitment to the BSR.

BSR News

Printed on 130gsm matt coated (comprising 100% recycled content) using vegetable-based ink.



Printed by: Berforts Information Press
01865 882588

Designed by: Touchmedia 01242 519914

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



THE BRITISH SCHOOL AT ROME

