fine ARTS 2010-2011

Sian Bonnell
Joanna Bryniarska
Varda Caivano
Alison Crawshaw
Mick Finch
Richard Gasper
Janet Haslett
Barbie Kjar
Katherine Lapierre
Kevin McKay
Annee Miron
Rosslynd Piggott
Elizabeth Price
Martin Sims
David Smith
Emma Stibbon
Léa-Catherine Szacka
Diana Taylor

THE BRITISH SCHOOL AT ROME
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The Fine Arts catalogue is an opportunity to celebrate achievement, and we have much to celebrate this year. At the Hayward Gallery’s *British Art Show 7: In the Days of the Comet*, three British School at Rome scholars were chosen ‘on the grounds of their significant contribution to contemporary art in the last five years’; Spartacus Chetwynd, Varda Caivano and Elizabeth Price.

At the same time, in London, at exactly the period we were choosing next year’s artists, Jacopo Benci and I observed that several other British School at Rome artists were exhibiting in major shows, including Julian Opie in *Modern British Sculpture* at the Royal Academy, Bethan Huws at Whitechapel Art Gallery, and in private galleries, including Chantal Joffe at Victoria Miro, Sharon Kivland at DomoBaal, Tom Price at Hales Gallery, and Amikam Toren at Anthony Reynolds.

It is also to be noted that Jacopo Benci himself has had a substantial exhibition looking back over 30 years of his own practice at the ‘Sapienza’ University Museo Laboratorio di Arte Contemporanea, and that two former award holders, Andrew Hazewinkel and Catrin Huber, have brought shows to the British School at Rome this year.

This level of success is a gratifying reminder that the artists who come to the BSR are extraordinarily talented individuals with a capacity for changing the way we view and interact with our world.

Creativity is an essential part of a civilized society. Only through refreshing and reinvigorating our ideas and our commitments do we affirm the values upon which our culture depends. In all the conversations over the politics of social cohesion, and the extent to which British research institutions have, or have not, responded to the debate, we have rather lost sight of the pressing need continually and critically to re-examine the values which underpin the way we work and live together.

Through imagination, invention, and inspiration, British School at Rome artists make a vital contribution to this conversation. Our determination to sustain the Fine Arts programme is unequivocal. We remain committed to the view that an intelligent and constructive approach to Arts, Humanities and Social Sciences must include the creative arts in all their complexity. Our Architecture programme this year has included exhibitions and lectures by some of the most successful and influential planners and architects, including Allies and Morrison (Bob Allies was Architecture Scholar in 1981), Stefano Boeri, and OMA. As we address the challenges of the twenty-first century, it is creative, inspired and committed individuals who will help society comprehend our world in all its complexity through the application of their talents.

The Fine Arts at the British School at Rome must continually move forward. We are therefore delighted to be able to announce a new scholarship, funded by Creative Scotland, which will be advertised for the first time in 2011-12. This year has seen the first artists supported from the William Fletcher Foundation in Australia, and also from the National Art School in Sydney. Members of the Faculty of Fine Arts generously supported the refurbishment of our workshop, and I am grateful both to them and to our artists who helped draw up the list of what was needed.

I would also like to thank all our friends and supporters, both institutional and individual, who have joined us in sustaining the richness and diversity of the British School at Rome. The need for private support has never been greater. We have a clear vision for the future of the School, and the Fine Arts remain at the heart of our mission, and the unique intellectual contribution we make.

Professor Christopher Smith
Director
Il catalogo Fine Arts è un’occasione per celebrare il successo, e quest’anno abbiamo molto da celebrare. In The British Art Show 7: In the Days of the Comet, alla Hayward Gallery, sono incluse tre artiste residenti all’Accademia Britannica, Spartacus Chetwynd, Varda Caivano e Elizabeth Price, scelte ‘per il loro significativo contributo all’arte contemporanea negli ultimi cinque anni’.

Allo stesso tempo, a Londra, nel periodo in cui stavamo selezionando gli artisti per il prossimo anno, Jacopo Benci e io abbiamo osservato che diversi artisti già residenti all’Accademia Britannica esponevano in importanti mostre in spazi pubblici, tra essi Julian Opie in Modern British Sculpture alla Royal Academy e Bethan Huws alla Whitechapel Art Gallery, e in gallerie private, come Chantal Joffe da Victoria Miro, Sharon Kivland a DomoBaal, Tom Price alla Hales Gallery, e Amikam Toren da Anthony Reynolds.

Bisogna anche ricordare che Jacopo Benci ha avuto un’importante mostra retrospettiva trentennale presso il Museo Laboratorio di Arte Contemporanea dell’Università ‘La Sapienza’, e che due ex nostri borsisti, Andrew Hazewinkel e Catrin Huber, hanno realizzato quest’anno progetti espositivi all’Accademia Britannica.

Questo livello di successo ci ricorda in modo gratificante che gli artisti che abbiamo alla BSR sono persone di talento straordinario, capaci di cambiare il modo in cui vediamo il nostro mondo e interagiamo con esso. La creatività è una parte essenziale di una società civile. Solo attraverso il rinnovamento e la rigenerazione delle nostre idee e dei nostri impegni possiamo affermare i valori da cui dipende la nostra cultura. In tutte le discussioni sulle politiche di coesione sociale, e sulla misura in cui gli istituti di ricerca inglese hanno – o non hanno – partecipato al dibattito, abbiamo alquanto perso di vista la pressante necessità di riesaminarne continuamente e criticamente i valori alla base del nostro modo di lavorare e vivere insieme.

Attraverso l’immaginazione, l’invenzione, e l’ispirazione, gli artisti all’Accademia Britannica danno un contributo essenziale a questo dibattito. La nostra determinazione a sostenere il programma Fine Arts è inequivocabile. Continuiamo a ritenere che un approccio intelligente e costruttivo alle Arti e alle Scienze Umane e Sociali debba includere le arti creative in tutta la loro complessità. Quest’anno il nostro programma di Architettura ha incluso mostre e conferenze tenute da alcuni tra i progettisti e architetti di maggior successo e più influenti, quali Allies & Morrison (Bob Allies fu Scholar in Architecture all’Accademia nel 1981), Stefano Boeri, e OMA. Nell’affrontare le sfide del ventunesimo secolo, saranno gli individui creativi, ispirati e impegnati che attraverso l’applicazione dei loro talenti aiuteranno la società a comprendere il mondo in tutta la sua complessità.

Il programma Fine Arts all’Accademia Britannica deve continuamente andare avanti. Siamo dunque felici di poter annunciare una nuova borsa residenziale, finanziata da Creative Scotland, che sarà pubblicizzata per la prima volta nel 2011-12. Quest’anno abbiamo accolto i primi artisti australiani premiati dalla William Fletcher Foundation e dalla National Art School di Sydney. I membri della nostra Faculty of Fine Arts hanno generosamente sostenuto la nuova dotazione della nostra officina, e sono grato a loro e ai nostri artisti che hanno contribuito a stilare l’elenco di ciò che era necessario.

Vorrei inoltre ringraziare tutti i nostri amici e sostenitori, siano essi istituzioni o individui, che si sono uniti a noi nel sostenere la ricchezza e la diversità dell’Accademia Britannica. Mai come oggi la necessità del sostegno di privati è stata più vitale. Abbiamo una visione chiara del futuro dell’Accademia, e il programma Fine Arts resta al centro della nostra missione, e del contributo intellettuale unico che offriamo.

Professor Christopher Smith
Direttore
The new academic year started in earnest in October 2010 with the first of three informal presentations by Fine Arts and Humanities scholars at the School, as well as the participation of resident architects Alison Crawshaw and Léa-Catherine Szacka (invited by Lorenzo Pignatti, Director of the Rome Programme of University of Waterloo School of Architecture) as guest tutors, alongside colleagues from the American Academy and two Rome based practices, IAN+ and Insula, in the international design workshop *The Re-thinking of a Section of Via dei Fori Imperiali*, organized by AACUPI and held at the Testaccio branch of the School of Architecture of University Roma Tre.

Visits to twentieth-century sites in Rome this year included the film studios at Cinecittà; a walk through EUR encompassing visits to Adalberto Libera’s Palazzo dei Congressi, Gaetano Minnucci’s Palazzo degli Uffici and, for the first time, a glimpse of the newly restored Palazzo della Civiltà Italiana; and Garbatella’s council housing estates. The yearly informal programme of film screenings ‘Contemporary Rome in Postwar Cinema’ included Rossellini’s *Rome Open City*, De Sica’s *Bicycle Thieves*, the omnibus film *L’amore in città*, Fellini’s *La Dolce Vita*, Pasolini’s *Accattone*, Antonioni’s *L’eclisse*.

The first Fine Arts scholars’ exhibition of the academic year, titled *Meet Me at the Cemetery Gates*, opened on 10 December. The exhibition presented works by artists Joanna Bryniarska, Richard Gasper, Martin Sims, David Smith, Emma Stibbon, and architects Alison Crawshaw and Léa-Catherine Szacka. On Friday 18 December Léa-Catherine gave a lecture on her research subject, the groundbreaking exhibition *Roma interrotta* held at Trajan’s Markets in 1978.

The second Fine Arts exhibition of the academic year, *The Producers*, opened on 11 March 2011. The works on display were created by artists Janet Haslett, Mick Finch, Richard Gasper, Barbie Kjar, Annee Miton, Elizabeth Price, Diana Taylor, and architect Alison Crawshaw. The public praised the exhibition’s installational character, including Alison Crawshaw’s work *The Big Balcony*, involving the entire façade of the BSR, with a video projection and a documentary display, related to her research on illegal building activities in Rome; Janet Haslett’s and Diana Taylor’s installation *Isola Sacra* in the atrium; and a wall painting by Diana Taylor.

On 12 April, Léa-Catherine Szacka came back to Rome to present a paper on *Roma interrotta* at the international day conference *Grand Tour del Terzo Millennio*, organized yearly by professor Claudia Conforti at the Department of Civil
IL NUOVO ANNO ACCADEMICO È ENTRATO SUBITO NEL VIVO A OTTOBRE 2010 CON LA PRIMA DI TRE PRESENTAZIONI INFORMALI ALL’ACCADEMIA DEGLI ARTISTI, ARCHITETTI, E STUDIOSI RESIDENTI, E CON LA PARTECIPAZIONE DEGLI ARCHITETTI ALISON CRAWSHAW E LÉA-CATHERINE SZACKA COME TUTORS OSPITI (SU INVITO DI LORENZO PIGNATTI, DIRETTORE DEL ROME PROGRAMME DELLA UNIVERSITY OF WATERLOO SCHOOL OF ARCHITECTURE), ACCANTO A COLLEGGI DEGL’ACCADEMIA AMERICANA E DI DUE STUDI ROMANI, IAN+ E INSULA, AL LABORATORIO INTERNAZIONALE DI PROGETTAZIONE RIPENSARE UN TRATTO DI VIA DEI FORI IMPERIALI, ORGANIZZATO DALL’AACUPI E TENUTO PRESSO LA Sede di Testaccio della Facoltà di Architettura dell’Università Roma Tre.

Le visite a siti del ventesimo secolo a Roma hanno incluso gli studi cinematografici di Cinecittà; una escursione all’EUR, in particolare al Palazzo dei Congressi di Adalberto Libera, al Palazzo degli Uffici di Gaetano Minnucci e, per la prima volta, all’appena restaurato Palazzo della Civiltà Italiana; e i complessi di case popolari di Garbatella. Il programma annuale informale di proiezioni di film ‘Contemporary Rome in Postwar Cinema’ ha incluso Roma città aperta di Rossellini, Ladri di biciclette di De Sica, il film a episodi L’amore in città, La Dolce Vita di Fellini, Accattone di Pasolini, L’eclisse di Antonioni.

La prima mostra del programma Fine Arts dell’anno accademico, dal titolo Meet Me at the Cemetery Gates, si è inaugurata il 10 dicembre 2010. La mostra presentava il lavoro degli artisti Joanna Bryniarska, Richard Gasper, Martin Sims, David Smith, Emma Stibbon, e degli architetti Alison Crawshaw e Léa-Catherine Szacka. Il 18 dicembre Léa-Catherine ha tenuto una conferenza sul tema della sua ricerca, la mostra Roma interrotta tenuta nel 1978 presso i Mercati di Traiano.

La successiva mostra del programma Fine Arts, The Producers, si è aperta l’11 marzo 2011. La mostra comprendeva opere degli artisti Janet Haslett, Mick Finch, Richard Gasper, Barbie Kjar, Annee Miron, Elizabeth Price, Diana Taylor, e dell’architetto Alison Crawshaw. I visitatori hanno apprezzato il carattere installativo della mostra, che comprendeva The Big Balcony di Alison Crawshaw, sull’intera facciata della BSR, con una proiezione video e materiali documentari, relativi al suo studio dell’abusivismo edilizio a Roma; Isola Sacra, installazione di Janet Haslett e Diana Taylor nell’atrio; e un dipinto murale di Diana Taylor.

Il 12 aprile, Léa-Catherine Szacka è tornata a Roma per presentare un intervento su Roma interrotta al convegno internazionale Grand Tour del Terzo Millennio, organizzato annualmente dalla professoressa Claudia Conforti presso il Dipartimento di Ingegneria dell’Università Tor Vergata, con la partecipazione di studiosi e borsisti delle accademie e istituti.
Engineering of the Università Tor Vergata, with the participation of fellows of the foreign academies and institutes in Rome. On 5 and 6 May, the 2011 edition of the international art fair Roma The Road to Contemporary Art brought groups of visitors to the artists’ studios at the School.

June saw the participation of BSR artists in the Spazi Aperti 2011 event at the Romanian Academy, curated by Luisa Conte; and the third and final Fine Arts exhibition at the School, entitled Fountains and Drains, which opened on Friday 10, with new works by artists Sian Bonnell, Joanna Bryniarska, Varda Caivano, Richard Gasper, Kevin McKay, Rosslynd Piggott, Diana Taylor, and architect Katherine Lapierre.

The Fine Arts programme could not succeed in assisting award-holders without the valuable contribution of Research Assistants and interns. Alice Bygraves, BSR Administrative Assistant, has given a valuable contribution by starting a detailed inventory of the contents of the Fine Arts archive individual scholars’ files, which go back to the beginning of the 1990s and are a useful research tool, so far largely untapped except by a handful of Italian students researching degree theses on contemporary British art or the foreign academies in Rome. Alex S. Anderson, a student from John Cabot University, worked at the BSR as voluntary Research Assistant during the winter and spring months of 2011. Besides helping Alice inventoring the Fine Arts archive files, Alex assisted with the preparation and invigilation of exhibitions.

On behalf of the resident artists and architects, as well as my own, I want to thank all of the staff at the British School for their constant help and support; especially Sue Russell, Marina Engel, Maria Pia Malvezzi, Donatella Astolfi, Alba Coratti, Marisa Scarsella, Fulvio Astolfi, Antonio Palmieri, Renato Parente, Giuseppe Pellegrino.

Jacopo Benci
Assistant Director Fine Arts

7. The BSR courtyard
8-11. The Producers, BSR, March 2010: works by Diana Taylor; Mick Finch; Janet Haslett & Diana Taylor; Richard Gasper, Janet Haslett
culturali stranieri a Roma. Il 5 e 6 maggio, l’edizione 2011 della fiera internazionale Roma The Road to Contemporary Art ha portato gruppi di visitatori negli studi degli artisti presso la BSR.

Giugno ha visto la partecipazione dei nostri artisti alla mostra Spazi Aperti 2011, a cura di Luisa Conte, presso l’Accademia di Romania; e l’inaugurazione il 10 della terza e conclusiva mostra del programma Fine Arts all’Accademia, intitolata Fountains and Drains, con nuove opere degli artisti Sian Bonnell, Joanna Bryniarska, Varda Caivano, Richard Gasper, Kevin McKay, Rosslynd Piggott, Diana Taylor, e dell’architetto Katherine Lapierre.

Il programma Fine Arts non potrebbe assistere adeguatamente gli artisti e architetti residenti senza il prezioso contributo di assistenti di ricerca e tirocinanti. Alice Bygraves, BSR Administrative Assistant, ha dato quest’anno un valido contributo iniziando un dettagliato inventario del contenuto dell’archivio Fine Arts, contenente cartelle individuali per ciascun artista e architetto residente dagli inizi degli anni Novanta, un utile strumento di ricerca finora sfruttato solo da alcuni studenti italiani per tesi di laurea sull’arte contemporanea britannica o le accademie straniere a Roma. Alex S. Anderson, studente della John Cabot University, ha lavorato presso la BSR come Research Assistant volontario tra l’inverno e la primavera del 2011. Oltre ad aiutare Alice nell’inventario dell’archivio Fine Arts, Alex ha collaborato alla preparazione e alla guardiana delle mostre.

A nome degli artisti e architetti residenti, oltre che mio, voglio ringraziare tutto il personale dell’Accademia per il costante aiuto e sostegno; e specialmente Sue Russell, Marina Engel, Maria Pia Malvezzi, Donatella Astolfi, Alba Coratti, Marisa Scarsella, Fulvio Astolfi, Antonio Palmieri, Renato Parente, Giuseppe Pellegrino.

Jacopo Benci
Assistant Director Fine Arts
Exhibitions

Meet Me at the Cemetery Gates
10-18 December 2010
Joanna Bryniarska, Alison Crawshaw, Richard Gasper,
Martin Sims, David Smith, Emma Stibbon, Léa-Catherine Szacka

The Producers
11-19 March 2011
Alison Crawshaw, Janet Haslett, Mick Finch, Richard Gasper,
Barbie Kjar, Annee Miron, Elizabeth Price, Diana Taylor

Fountains and Drains
10-18 June 2011
Sian Bonnell, Joanna Bryniarska, Varda Caivano, Richard Gasper,
Katherine Lapierre, Kevin McKay, Rosslynd Piggott, Diana Taylor
Sian Bonnell

Ordinary Magic  2008
digital C-type, 76 x 102 cm
Ordinary Magic  2008
digital C-type, 60 x 76 cm
Joanna Bryniarska

The Merry Cemetery  2011
silver gelatin photogram on Ilford Multigrade IV RC paper, 65 x 80 cm
Varda Caivano

*Untitled* 2010
oil on canvas, 93 x 112.5 cm
courtesy Victoria Miro, London
Untitled  2010
oil and ink on canvas, 87 x 47.2 cm
courtesy Victoria Miro, London
In Italy and more specifically Rome, the notion of permitted development is expanded. The possibility to build and seek legitimisation in retrospect has been affirmed in national law through the condono edilizio and in successive masterplans. Rather than stating in definitive terms what can be constructed without prior approval, illegal building continues, as there is an understanding that the system will adapt to accommodate and even profit from it. Permitted development is not so much a proposition, as a precarious action granted condolence on uncertain terms that are defined post factum.

*Flight Over the Toponimi* is a film made from a helicopter documenting the latest phase of illegal construction.

*The Big Balcony* is an installation. Illegal construction trespasses the façade of the BSR to open its interior to the public foreground. The installation was fabricated from found materials in Valle di Borghesiana, an area documented from above, in the film.
**Flight Over the Toponimi** 2011
film, presented as projection above the door in the British School at Rome entry portico
filmed and edited by Alison Crawshaw and Cesare Querci

*In Italia, e più specificamente a Roma, la nozione di sviluppo consentito è espansa. La possibilità di costruire e cercare legittimazione a posteriori è stata affermata nella normativa nazionale attraverso il condono edilizio, e nei piani regolatori che si sono succeduti. Piuttosto che dichiarare in via definitiva cosa può essere costruito senza previa autorizzazione, l’abusivismo edilizio continua, in quanto vi è consapevolezza che il sistema si adatterà ad accoglierlo e anche trarne profitto. Lo sviluppo consentito non è tanto una proposizione, quanto un’azione precaria che viene condonata in termini incerti che sono definiti post factum.*

**Flight Over the Toponimi è un film girato da un elicottero, che documenta la più recente fase dell’abusivismo edilizio.**

**The Big Balcony è un’installazione. Una costruzione illegale sconfina dalla facciata dell’Accademia Britannica per aprirne l’interno al pubblico. L’installazione è stata realizzata con materiali trovati nella Valle di Borghesiana, una zona documentata nel film.**
Mick Finch

Engram 8  February 2011
digital photo media and acrylic on wood, 40 x 60 x 4 cm
courtesy of LAS Galerie, Paris
Engram 9  February 2011
digital photo media and acrylic on wood, 40 x 60 x 4.5 cm
courtesy of LAS Galerie, Paris
Install shot of *Golden Shower* 2011
resin, light fittings, pigment and wood, 80 x 60 cm

and *Wall Bitch* 2011
mirror plexiglas, 300 x 300 cm
Install shot of Lamp Destruct in Yellow 2009-10
brass and light fittings, 180 x 65 cm

and detail of Yellow Quilt Mirror 2009-10
mirror plexiglas, 300 x 250 cm
Janet Haslett

I Sette Colli di Roma (The Seven Hills of Rome) I, II, III, IV, V, VI, VII 2011
ink, charcoal on paper, variable dimensions
Janet Haslett (with Diana Taylor)
*Isola Sacra* 2011
cut carpets + mixed media, 540 x 250 cm
La stella dei sette colli (Star of the Seven Hills) 2011
dimensions variable, oil on wood
I sette colli come ritratti (The Seven Hills as Portraits)  2011
charcoal on paper, 70 x 50 cm each
Trained architect specialized in Landscape study and architectural history and theory, Katherine Lapierre is developing a PhD research on self-built environments, and self-taught architectures and their relations to the theme of follies. From the most famous examples of this category we can note: the Ideal Palace of postman Cheval, the shell garden of Bodan Litiński, the cabins and shelters of Richard Greaves in Beauce (Québec), and the Eben-Ezer Tower by Robert Garcet in Belgium.

The sculpture house built and inhabited by Sappho Morissette in Québec was raised as a vessel. It was meant to float after the disaster that predicted the apocalyptic visions of its builders. Katherine’s recent works on the theme of Follies underline the creation of space without utilitarian ends, integrating the methods conceptions taken from the architectural field.
Formatasi come architetto specializzato nello studio del paesaggio e della storia e teoria architettonica, Katherine Lapierre sta sviluppando una ricerca di PhD sugli ambienti autocostruiti e le architetture autodidattiche e le loro relazioni col tema delle folies. Fra gli esempi più famosi di questa categoria vanno notati il Palazzo Ideale del postino Cheval, il Jardin-Coquillage di Bodan Litnianski, le capanne e ripari di Richard Greaves nella Beauce (Québec), e la Tour de Eben-Ezer di Robert Garret in Belgio.

La casa-sculptura costruita e abitata da Sappho Morissette nel Québec è stata eretta come una nave. Doveva stare a galla dopo la catastrofe prevista nelle visioni apocalittiche dei suoi costruttori. I lavori recenti di Katherine sul tema delle folies sottolineano la creazione di spazi senza fini utilitaristici, integrando concezioni metodologiche prese dal campo architettonico.
All Roads Lead to Rome

The highway and the high-rise provide the essential infrastructure of the modern city. Their forms dominate the manmade landscape, regulating space and movement and facilitating patterns of life. I respond to both through realist painting methods, with the understanding that self and its environment form an ontological circle. This symbiosis is reflected in the entwined associations between architecture and the two-dimensional picture-plane; as well as the illusionary image and the material concerns of painting. I look forward to exploring the Eternal City that first used concrete for urban development and made infrastructure a symbol of empire, and in whom the chaos of modern life continues. I will seek to juxtapose the ancient with the modern; the classical with the utilitarian; the enduring with the transient, and hope to reveal the metaphysical in between.

Tutte le strade portano a Roma

L’autostrada e il grattacielo forniscono l’infrastruttura essenziale della città moderna. Le loro forme dominano il paesaggio creato dall’uomo, regolando spazio e movimento e favorendo modelli di vita. Rispondo ad entrambi attraverso metodi di pittura realista, con la consapevolezza che il sé e il suo ambiente formano un circolo ontologico. Questa simbiosi si riflette negli intrecci fra l’architettura e il piano pittorico bidimensionale; così come l’immagine illusionistica e le preoccupazioni materiali della pittura. Sono ansioso di esplorare la Città Eterna che per prima usò il calcestruzzo per lo sviluppo urbano e fece dell’infrastruttura un simbolo dell’impero, e in cui continua il caos della vita moderna. Intendo giustapporre l’antico al moderno; il classico all’utilitario; il durevole al transitorio, nella speranza di rivelare il metafisico che si trova in mezzo.

The Future of Inner City Living 2010
oil on linen, 50 x 135 cm
The Wyndham  2010
oil on board, 100 x 95 cm
Annee Miron

L'estate nel cortile
2010: Luglio, Agosto, Settembre
rice paper, 210 x 46 cm each
Extract: in 3 parts 2008 (detail)
DVD projection, Victorian glass bell jars, glass, wood, dimensions variable
Helen Macpherson Smith Trust commission, 2008
Australian Centre for Contemporary Art
Courtesy of the artist and Sutton Gallery, Melbourne
Mirror mirror I  2009
oil & palladium leaf on linen, hand slumped, sandblasted and mirrored glass by David Herbert
2 panels, each 100 x 75 x 2 cm
Courtesy of the artist and Sutton Gallery, Melbourne
In my work as an artist I use high-definition digital video, with live action, motion graphics, 3D computer animation and sound. Whilst I am informed by histories of narrative cinema and experimental film, my works are more precisely concerned with the medium of digital video, and in particular its contemporary heterogeneity as a medium used for navigation, advertising, knowledge organisation as well as cinemetic special effects. I use these attributes to help me explore and dramatically map the value and meaning of cultural artefacts, collections and archives. My particular pre-occupation has been with collections that have a liminal or degraded status. I seek to work with buried, mothballed, marginal or discarded bodies of historical material, to bring them to half-light, along with the institutions that generate, sustain and define them.

As such I would situate my research in relation to legacies of conceptual art and institutional critique. Indeed I see my use of video – for example my mimicry of ‘Powerpoint’ graphics, as a contemporary extrapolation of conceptual art’s administrative aesthetic. Also I draw upon the text/image work of Barbara Kruger and Victor Burgin, but extend its ventriloquism of the corporate voices of advertising. Whilst I take up certain formal attributes, and political concerns of conceptual art and institutional critique, I do not employ documentary to narrate artefacts. Instead I use modes of fiction and fantasy, drawing on artistic and literary surrealism, horror cinema and science fiction.

The term choir is commonly used to refer to an ensemble of singers, but it also refers to the area of the church built to hold a choir, and the ornately carved pews that express individual role and organise hierarchy within that ensemble. This video draws on both uses of the word, to synthesise notions of architecture and collective voice in assembling a spectral choir.

The first part of the video features a collection of 19th and 20th century photographs drawn from the National Monuments Archive UK. These document the secular and profane carvings that occur in the decoration of choir pews, found mainly upon the underside of seats and pew-ends. The carvings are often extra-ordinarily vigorous in both content and expression: vulgar, comic, degraded and horrific. It combines these with live video recording of choir pews in British and Italian churches and incorporates 2D motion graphics and 3D graphic animation.

The second part of the video uses appropriated imagery from ephemera found in Britain and in Italy, as well as sourced from the internet, of singing ensembles. These are edited together, to create a sense of animation and of collective coordination.
Nel mio lavoro di artista utilizzo video digitale ad alta definizione, con live action, motion graphics, animazione 3D al computer, e suono. Pur essendo consapevole delle storie del cinema narrativo e del cinema sperimentale, i miei lavori riguardano più precisamente il mezzo del video digitale, e in particolare la sua eterogeneità contemporanea quale mezzo usato per la navigazione, la pubblicità, l’organizzazione della conoscenza, così come effetto speciale cinematografico.

Io uso questi attributi per aiutarmi a esplorare e mappare drammaticamente valore e significato di reperti culturali, collezioni e archivi. Mi sono specificamente occupata di collezioni che hanno un carattere liminale o degradato. Cerco di lavorare con insiemi di materiale storico sepolti, disusati, marginali o scartati, di riportarli in mezza luce insieme alle istituzioni che li generano, sostengono e definiscono.

In questo senso vorrei porre la mia ricerca in relazione con l’eredità dell’arte concettuale e della critica istituzionale. Infatti considero il mio uso del video, per esempio la mia imitazione della grafica ‘Powerpoint’, come estrapolazione contemporanea dell’estetica amministrativa dell’arte concettuale. Inoltre, attingo all’opera di testo/immagine di Barbara Kruger e Victor Burgin, estendendo però il suo ventriloquismo delle voci aziendali della pubblicità. Mentre adottò certi attributi formali e preoccupazioni politiche dell’arte concettuale e della critica istituzionale, non impiegò il documentario per narrare artefatti. Uso invece i modi della finzione e della fantasia, attingendo al surrealismo artistico e letterario, al cinema horror e alla fantascienza.

LA PRIMA PARTE DEL VIDEO PRESENTA UNA RACCOLTA DI FOTOGRAFIE DEI SECOLI XIX E XX TRATTE DALL’ARCHIVIO NAZIONALE DEI MONUMENTI DEL REGNO UNITO. QUESTE DOCUMENTANO LE SCULTURE LAICHE E PROFANE CHE SI TROVANO NELLA DECORAZIONE DEGLI STALLI DEL CORO, PRINCIPALMENTE SULLA PARTE INFERIORE DEI SEDILI E ALL’ESTREMITÀ DELLO STALLO. LE SCULTURE SONO SPESO STRAORDINARIAMENTE VIGOROSE PER CONTENUTO ED ESPRESSIONE: VOLGARI, COMICHE, DEGRADATE E RACCAPRICCIANTI. IL VIDEO COMBINE QUESTE IMMAGINI CON RIPRESE VIDEO DAL VIVO DI STALLI DI CORO IN CHIESE INGLESI E ITALIANE E INCORPORA GRAFICA ANIMATA 2D E ANIMAZIONE GRAFICA 3D.

La seconda parte del video utilizza immagini di cori, tratte sia tratte da materiali effimeri trovati in Gran Bretagna e in Italia, sia da internet. Queste sono montate insieme, per creare un senso di animazione e di coordinamento collettivo.
Martin Sims

Ass’s Jawbone  2010
study for sculpture in neon, highlighter pen on paper, 204 x 340 cm
Jane#1  2010
coloured pencil on paper, 121 x 160 cm

Jane#2  2010
pencil & ballpoint pen on paper, 112 x 153 cm
David Smith

Clickity Clack 2010
acrylic on linen, 150 x 100 cm
Deep Sea Diver 2010
acrylic on linen, 150 x 100 cm
Emma Stibbon

*Stadio dei Marmi* 2010
chalk on gesso, paper, 122 x 190 cm

*Temple of Castor and Pollux* 2010
chalk on gesso, paper, 186 x 140 cm
**Roma Interrotta 1978-2010: A Retrospective**

**Historical Analysis**

Roma Interrotta was an endeavour, the raison d’être of which was described by Giulio Carlo Argan as ‘a series of gymnastic exercises that Imagination performs on the parallel bars of Memory.’

The aim of this research was to reconstruct and further analyse the history of one of the most important architectural exhibitions of the twentieth century. In 1978, a pressing need to rethink the city as a palimpsest urged a group of 12 like-minded architects (Piero Sartogo, Costantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Leon Krier, Aldo Rossi and Robert Krier) to produce and exhibit a contemporary reinterpretation of the plan of Rome proposed in 1748 by Giovanni Battista Nolli. Now an icon of the 1970s urban project, the exhibition Roma Interrotta, an initiative of the architect Piero Sartogo together with GraziaLonardi Buontempo, a well-known Italian patron of the arts and the founder of the Incontri Internazionali d’Arte, was presented in the historical centrepiece of commerce and communication of the Italian capital, the Markets of Trajan.

Open just a few days after the assassination of DC leader Aldo Moro, at a moment of major breakdown in the history of contemporary Italy, the exhibition Roma Interrotta was first and foremost a playful exercise meant to promote the figure of the architect as an artist and an intellectual. Sort of architectural cadavre exquis, the exercise entailed a very strong speculative and imaginative component: it was the idea of doing a project ‘as if’ the city had not changed in more than 200 years, or, in other words, to cancel everything that had happened to Rome between 1748 and 1978. The idea for the show came from Piero Sartogo who had travelled to Cornell University, Ithaca, where Colin Rowe was leading the Urban Design Studio. Therefore, the Roma Interrotta projects somehow derived from Colin Rowe’s methodological approach called ‘design speculations and fantasies on historic city plans.’

As a result of this endeavour we are now left with a unique set of drawings of all forms shapes and natures. Witnesses of an era, these drawings travelled the world in the late 1970s (from New York to Tokyo, London, Barcelona, etc.) before being re-exhibited at the 2008 Venice Architecture Biennale. Interestingly enough, in 1979, famous architecture critic Ada Louise Huxtable had foreseen the

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**Roma Interrotta 1978-2010: un’analisi storica retrospettiva**

Roma interrotta fu un tentativo la cui ragion d’essere fu descritta da Giulio Carlo Argan come ‘una serie di esercizi ginnici che l’immaginazione esegue alle parallele della Memoria’.


Aperta solo pochi giorni dopo l’assassinio del leader DC Aldo Moro, in un momento decisivo di rottura nella storia dell’Italia contemporanea, la mostra Roma interrotta fu prima di tutto un esercizio ludico destinato a promuovere la figura dell’architetto come artista e intellettuale. Sorta di cadavre exquis architettonico, tale esercizio comportava una componente speculativa e immaginativa molto forte: l’idea di fare un progetto ‘come se’ la città non fosse cambiata in più di 200 anni, o, in altre parole, di cancellare tutto ciò che era accaduto a Roma tra il 1748 e il 1978. L’idea della mostra venne da Piero Sartogo, che si era recato alla Cornell University, Ithaca, dove Colin Rowe dirigeva l’Urban Design Studio. Pertanto, i progetti di Roma interrotta in qualche modo derivavano dall’approccio metodologico di Colin Rowe, definito ‘speculazioni e fantasie progettuali sui piani urbani storici’.

Quale risultato di questa impresa ci resta un insieme unico di disegni di tutte le forme e nature. Testimonii di un’epoca, questi disegni viaggiarono per il mondo alla fine degli anni Settanta (da New York a Tokyo, Londra, Barcellona, e altrove) prima di essere nuovamente esposti nel 2008 alla Biennale di Architettura di Venezia. È interessante notare che, nel 1979, il famoso critico di architettura Ada Louise Huxtable aveva previsto la...
value of these drawings and wrote, in the pages of the New York Times, ‘all these superbly executed renderings are worthy of collectors or museum, the way to enjoy this show is not to try too hard to understand it; the drawings are their own reward.’

During my residency at the BSR, I conducted interviews with many protagonists of Roma Interrotta. Paired with that, I conducted some archival research at the headquarters of the Incontri Internazionali d’Arte in Palazzo Taverna, and extensive bibliographical research. This, in addition to providing new insights into the different projects and their modes of production, shed new light on the event, its preparation and its occurrence.

Huxtable aveva previsto il valore di questi disegni e scrisse sul New York Times, “tutte queste visualizzazioni splendidamente eseguite sono degne di collezionisti o musei, il modo per godere di questa mostra è di non sforzarsi troppo a capirla; i disegni valgono di per se stessi”.

Durante la mia residenza presso la BSR, ho intervistato molti protagonisti di Roma interrotta. Oltre a questo, ho condotto ricerche di archivio presso la sede degli Incontri Internazionali d’Arte a Palazzo Taverna, e un’ampia ricerca bibliografica. Ciò, oltre a consentire una nuova comprensione dei diversi progetti e il loro modo di produzione, ha gettato nuova luce sull’evento, la sua preparazione e realizzazione.
Diana Taylor

Things Fall Apart (detail) 2011
wall painting with acrylic, 360 x 760 cm
Plummet 2011
oil, varnish and gloss on birch plywood, 110 x 62 cm
Sian Bonnell
Photoworks Fellow, April-June 2011

Born in London
www.sianbonnell.com

Education
1983-85 MA Fine Art, Newcastle upon Tyne Polytechnic
1978-81 BA Hons Fine Art Sculpture, Chelsea School of Art, London
1977-78 Harrow School of Art

Selected One Person Exhibitions
2007 Food, CONTACT Gallery, Alphabet City Festival, Toronto, Canada
2006 Ridiculous Sublime, Olin Hall Galleries, Roanoke College, Salem, Virginia, USA
Everyday dada, Galerie Image, Aarhus, Denmark
Täglich Dada, Künstlerhaus Mousonturm, Frankfurt
2004 from an elsewhere unknown, Fotogallery, Turner House Art Gallery, Cardiff
2003 They Came, Hirschl Contemporary Art, London

Selected Group Exhibitions
2011 Domestic Interiors (Sian Bonnell, Nigel Shafran & David Spero; curated by Celia Davies), Regency Town House, Brighton
2007 One Shot Each: Humour, Brandts Museet for Fotokunst, Odense, Denmark
2006 The Image Wrought, Ransom Center, Austin, Texas
2005 Place: Photographs of Environment and Community, Ransom Center, Austin, Texas
Lichtwiesen – Inszenierte Landschaften, Darmstadt
Tage der Fotografie, Darmstadt
Play, Woodstock Center for Photography, Woodstock, New York
2004 Fotofest Discoveries Exhibition, Houston, Texas
LAN2D: Beyond Landscape?, Dean Clough Gallery, Halifax, Yorkshire
2003 Psycho-Geography, Hirschl Contemporary Art, London
(3 person show)
Play With Your Food, Houston Center for Photography, Houston, Texas

Selected Awards
2011 Photoworks Fellowship, The British School at Rome
2010 Honorary Fellowship, Royal Photographic Society
Nominated for 2010 Prix Pictet, Switzerland
2005 The 2005 ACE / IPRN Commission, Moravska Gallery, Brno, Czech Republic
2004 Individual Award Arts Council England, South West

Selected Public and Corporate Collections
Victoria and Albert Museum, London; Museum of Fine Arts, Houston, Texas; Ransom Center, Austin, Texas; Bibliothèque Nationale, Paris

Joanna Bryniarska
Sainsbury Scholar in Painting and Sculpture,
October 2009-June 2011


Education
2006-09 Postgraduate Fine Art, Royal Academy Schools, London
2001-04 BA (Hons) Fine Art, University College Falmouth, Falmouth

One Person Exhibitions
2010 we are not hatched from eggs, Post Box Gallery, London
2005 Project Room, Collective Gallery, Edinburgh
Girl and Dead Goose, Spike Island, Bristol

Selected Group Exhibitions
2010 Meet Me at the Cemetery Gates, The British School at Rome
Nice Work, The British School at Rome
Accademia delle Accademie, Complesso Monumentale
Santo Spirito in Sassia, Rome
Andata e Ritorno, Esc_Atelier, Rome
Se non è vero, è ben trovato, The British School at Rome
2009 The Things I Did And The Money I Spent, The British School at Rome
Royal Academy Schools Show 2009, graduation show, Royal Academy of Arts, London
2008 New Works, FAFA Finnish Academy of Fine Arts Gallery, Helsinki, Finland
Premiums 2008: Royal Academy Schools Interim Show, Sackler Wing, Royal Academy of Arts, London
The Painting Room, Transition Gallery, London
2007 Influx: Group Exhibition, Royal Academy students, Nolias Gallery, Liverpool Street, London
2006  
Mirror Image: Self-Portraits and Portraits, Artonomy Fine Art, Truro, Cornwall  
Back to Back: An Exhibition by Artists Alex Calinescu and Joanna Bryniarska, Artonomy Fine Art, Truro, Cornwall

2005  
Bofu Bofu, Surface Gallery, Nottingham

AWARDS AND RESIDENCIES
2009-11 Sainsbury Scholarship in Painting and Sculpture, The British School at Rome
2008 Richard Ford Award, Prado Museum, Madrid
Helsinki Exchange Symposium, Academy of Fine Arts, Helsinki, Finland
2007 RWA Bursary
2004-05 Spike Island Graduate Fellowship

VARDA CAIVANO
Abbey Fellow in Painting, April-June 2011

Born 1971 in Argentina (Italian citizenship). Lives and works in London

EDUCATION
2002-04 MA Painting, Royal College of Art, London
2000-01 Postgraduate Diploma in Fine Art, Goldsmiths College, London
1994-98 BA History of Art, University of Buenos Aires, Argentina

ONE PERSON EXHIBITIONS
2009 The Inner Me, Tomio Koyama Gallery, Kyoto
2007 Galerie Sies + Höke, Düsseldorf
2007 Chisenhale Gallery, London
2006 Kunstverein Freiburg, Freiburg, Germany
2005 Victoria Miro Gallery, London

SELECTED GROUP EXHIBITIONS
2010 British Art Show 7: In the Days of the Comet (curated by Tom Morton and Lisa Le Feuvre), Nottingham Contemporary, touring to Hayward Gallery, London; Centre for Contemporary Art, Glasgow; and Plymouth Arts Centre
Collection 2 – Focus on Recent Acquisitions, National Gallery of Osaka, Japan
Resonance, Suntory Museum, Osaka

2009 Cave Painting (curated by Bob Nickas), Gresham’s Ghost, New York
2008 M25 Around London, CCA Andratx Art Centre, Mallorca, Spain
Busan Biennale, Korea
Jerwood Contemporary Painters, Jerwood Space, London
Rose Tinted Glasses, Gavin Brown passberby, New York
InsideOUT, Galeria Moriarty, Madrid
2007 Very Abstract and Hyper Figurative (curated by Jens Hoffmann), Thomas Dane Gallery, London
2006 World-Gone-Mad (curated by Bob Matthews), Herbert Read Gallery, Canterbury; Castlefield Gallery, Manchester; Limehouse Art Foundation, London
2005 London in Zurich (curated by Gregor Muir), Hauser & Wirth, Zurich
Expanded Painting – Prague Biennale 2 (curated by Helena Kontova and Giancarlo Politi), Prague
Mourning (curated by Varda Caivano), Galerie Sies & Höke, Düsseldorf
2004 Group Show, Kerlin Gallery, Dublin
2003 Phillip Allen, Varda Caivano, Christian Ward, Millefiori ArtSpace, Athens, Greece
Dirty Pictures (curated by Jake Miller), The Approach Gallery, London

AWARDS AND RESIDENCIES
2011 Abbey Fellowship in Painting, The British School at Rome
2009 Steaprock residency, Connecticut, USA
2004 Parallel Prize, Royal College of Art, London

SELECTED PUBLICATIONS
2010 Lisa Le Feuvre and Tom Morton, British Art Show 7: In the Days of the Comet (exhibition catalogue), Hayward Publishing, London
Varda Caivano, Tomio Koyama Gallery, Kyoto & Tokyo (essay by Barry Schwabsky, 2009)
2006-07 Varda Caivano (exhibition catalogue), Kunstverein Freiburg, Freiburg; Chisenhale Gallery, London, and Victoria Miro Gallery, London (essays by Felicity Lunn and Simon Wallis)
ALISON CRAWSHAW
Rome Scholar in Architecture, October 2010-March 2011

Born 05.07.1979. Lives and works in London

EDUCATION

2009 Certificate in Professional Practice and Management. RIBA Part III, Bartlett School of Architecture, University College, London
2002-04 MA Architecture. RIBA Part II, Royal College of Art, London
1997-00 BA Architecture. RIBA Part I, Jesus College, Cambridge University, Cambridge

EMPLOYMENT

2005- muf architecture/art, London
Project Architect on Barking Town Square, Winner of the European Prize for Urban Space 2008, Nominated for the Mies Van der Rohe Award 2009
2005 Meadowcroft Griffin Architects, London
2004-05 Mike Smith Studio, London
2001-02 Marpillero Pollak Architects, New York
1999 Ian Simpson Architects, Manchester

TEACHING

2010 AACUPI / Faculty of Architecture, University Roma Tre, Rome. Tutor, international design workshop
2009-10 Bauhaus Summer School, Dessau. Tutor, international design workshop
2009 Yale School of Architecture, New Haven. Research and assistant tutor for MA studio led by muf partners
2008-09 Product Design Department, Royal College of Art, London
2006- Visiting critic at the AA, Cambridge University, Nottingham University, Chelsea School of Art and Design, and Waterloo University in Rome
2005-07 Department of Architecture, Cambridge University, Cambridge. First year studio tutor
2005 Serpentine Gallery, London

AWARDS AND PRESENTATIONS

2010-11 Rome Scholarship in Architecture, The British School at Rome
2010 Park Nights Lecture, Serpentine Gallery, London
2005-10 Lectures/presentations on behalf of muf architecture/art
2003 Building Europe, architectural exchange between Seville and London
1998 Car Free London Competition, entry exhibited at the Architecture Foundation

MICK FINCH
Abbey Fellow in Painting, January-March 2011

Lives in London and Senlis, France
He is currently BA Fine Art 2D Pathway Leader at the School of Art, Central Saint Martin’s College of Art and Design, London. He was Professeur de Couleur et Pratiques Picturales at the École des Beaux-Arts de Valenciennes, France, 1999-2008
www.mickfinch.com

EDUCATION

1982-85 MA (Fine Art) Painting. Royal College of Art, London
1976-80 BA hons (Fine Art) Painting, 1st class, Ravensbourne College of Art

SELECTED ONE PERSON EXHIBITIONS

2010 Bare Life, Tableaux 2009-10, LAS galerie, Paris
2008 Taken As Read, Moments / Christian Aubert, Paris
2007 Point de fuite / vanishing point, gallery 33, Berlin
Triosquare – Closer Than You Think, peintures 1996-98, LAS galerie, Paris
2006 Prosopopoeia, gallery 33 at FON, Berlin
2005 Nevermind, Galerie Pitch, Paris
Sublimey 1, Galerie Pitch, Paris
2004 Mick Finch & Olivier Gourvil, Amilly, Centre, France
2002 Camouflage (with Guillaume Paris), Gallery éof, Paris
2001 Courant d’air, exposition relais, la vitrine Paulin, Solre-le-Château
1998 plus près que vous ne le croyez, Gallery Art & Patrimoine, Paris
Closer Than You Think 2, Le Carré, Lille, France
Closer Than You Think, Purdy Hicks Gallery, London

SELECTED GROUP EXHIBITIONS

2011 The Producers, The British School at Rome
2010 Mona Lisa, Collective Studios, Wandsworth, London
2009 RCA Secrets, Royal College of Art, London
2008 Constellation, œuvres sur papier, Las galerie, Paris
2007 LAS galerie @ se0ne, London
Doubleuse, The Nunnery, London
Mickey dans tous ses états, Artcurial, Paris
Abstract Mode, Fosterart, London
2006 Trendmarks, Galerie Suty, Coye-la-Forêt, France
Mythomania, The Metropole, Folkestone, England; Le Lieu d’Art & Action Contemporaine, Dunkerque, France
2004 Dessins, Galerie Pitch, Paris
2003  *L’art dans ses passages / Ce que porte la peinture*, Galerie Pitch, Paris
*Dessins d’ici*, ESAD, Amiens; L’Espace St-Jacques de St-Quentin, St-Quentin, France
2001  *Appelation d’origine non contrôlée*, Maison de la culture d’Amiens; Espace Culturel François Mitterrand, Beauvais
2000  *Le pays où le ciel est toujours bleu*, 20 rue des Curés, Orléans, France

**AWARDS AND RESIDENCIES**

2011  Abbey Fellowship in Painting, The British School at Rome
2005  Terra Foundation for American Art Fellowship, Musée d’Art Americain, Giverny
2003  Pollock-Krasner Foundation Grant
1985  The Unilever Award
1982  The Milner Kite Award
1976  The Wiggins Teape Award

**SELECTED COLLECTIONS**
The Royal Mint Collection; Deutsche Bank; Nelson & Hirst; Fonds Régional d’Art Contemporain d’Île-de-France; Colas; Peterborough City Gallery; Unilever; County NatWest; TI Group plc

**RICHARD GASPER**
Sainsbury Scholar in Painting and Sculpture, October 2010-September 2011

**EDUCATION**
2005-07  MA Painting, Royal College of Art, London
2001-05  BA First Class Honours in Fine Art, Slade School of Fine Art, London
2000-01  Art Foundation Course – Distinction, Kingston University, Kingston upon Thames

**ONE PERSON EXHIBITIONS**

**GROUP EXHIBITIONS**
2010  *Meet Me at the Cemetery Gates*, The British School at Rome
*Scope Art Fair*, Basel

**Mortars at Dawn: survey of emerging artists*, Leroy House with Carter Presents, London


**AWARDS , RESIDENCIES, GRANTS AND BURSARIES**

2011-11  Sainsbury Scholarship in Painting and Sculpture, The British School at Rome
2010  Elephant Trust
2007  NADFAS Bursary

**JANET HASLETT**
National Art School Sydney Resident in Drawing, January-March 2011

Lives and works in Sydney and Hill End, NSW, Australia www.janethaslettonline.com

**EDUCATION**
2007-09  MFA, National Art School, Sydney
2002-03  BFA, National Art School, Sydney
1997-99  Advanced Diploma of Fine Arts, Meadowbank TAFE, Sydney

**SELECTED EXHIBITIONS**
2011  *The Great Divide*, Bathurst Regional Gallery, Bathurst, NSW
*The Producers*, The British School at Rome
2010  *National Art School MFA 02-09 Survey*, NAS Art Gallery, Sydney
2009  Paddington Art Prize Exhibition, Menzies Art Gallery, Sydney
      Drawn from Hill End, Jean Bellette Gallery, Hill End
      Out of Hill End, Damien Minton Gallery, Sydney
2008  Sulman Art Prize Exhibition, Art Gallery of New South Wales, Sydney
      Australia Myths & Realities, Maison des Sciences de l’Homme, Paris
2007  Imagined Australia, Monash University Prato Centre, Prato, Italy
2006  Paddington Art Prize Exhibition, Michael Nagy Fine Art, Sydney
      Blake Prize Exhibition, National Art School Gallery, Sydney
      The Drawing Show, G&A Studios, Sydney
2005  Sydney Art Fair 05, Horden Pavilion, Sydney
      Flight Path, Ground Floor Gallery, Sydney
2004  FONAS Spectrum, NSW Parliament House, Sydney
2003  BFA Degree Show, Cell Block Theatre, Sydney
2002  Overland, Gallery East, Sydney
1999  Last Cab to Paradise, 1 Hickson Street, Sydney
1998  Marks Matter, Tin Sheds Gallery, Sydney
      The Sculpture Show, Nelson Street Gallery, Sydney

AWARDS AND RESIDENCIES
2011  Artspace Studio Residency, The Gunnery, Sydney
      National Art School, Sydney, Resident in Drawing, The British School at Rome
1999  Meadowbank TAFE Pata Studio Residency, Paris

BARBIE KJAR
Australia Council Resident Artist, January-March 2011

Lives and works in Hobart, Tasmania, Australia
She has been exhibiting since 1986 and held 38 solo exhibitions
and 98 group exhibitions
www.barbiekjar.com

EDUCATION
2002  MFA, RMIT, Melbourne
1987  BFA, University of Tasmania, Hobart
1975  Bachelor of Education, University of Tasmania, Hobart

SELECTED RECENT ONE PERSON EXHIBITIONS
2010  Transfigure, Art Vault, Mildura, Victoria
2009  Hula Hula, Australian Galleries, Melbourne
2008  Way of the Arrow, Australian Galleries, Sydney

2007  On The Skin, Helen Maxwell Galleries, Canberra
      Trajectory, Bett Gallery, Hobart, Tasmania

SELECTED RECENT GROUP EXHIBITIONS
2010  Dobell Drawing Prize exhibition, Art Gallery of New South Wales, Sydney
      Ithica, Skopelos Foundation, Skopelos, Greece
      Figure/Ground, Celia Lendis Gallery, Gloucestershire, UK
2009  Stories of Our Making, Contemporary Prints from Australia, University of the West of England, Bristol
2008  Argentina, Sheffer Gallery, Sydney
2007  Centrifugal Seven, Fusion of Cultural Ideas in Print, Kunitachi, Tokyo, and Alberta University, Canada

SELECTED AWARDS
2011  Rome Studio, Australia Council for the Arts, The British School at Rome
2010  Artist in residence with George Poonkhin Khut, Bundanon, NSW
      Artist in Residence, Skopelos Foundation, Greece
2004  Tokyo Studio, Australia Council for the Arts
      Artist in Residence, Taller Experimental de Gráfica, Havana, Cuba
1999  Winner, Conrad Jupiters Gold Coast Art Award
1991-92  Project Grant Australia Council, residency in Barcelona, Spain, International Print Workshop
1987  Artist in residence, Kala Institute, San Francisco, USA

COLLECTIONS
Artbank Australia; Australian National Gallery, Canberra; Parliament House, Canberra; Tweed River Art Gallery, NSW; Wagga Wagga Gallery, NSW; National Gallery of Victoria, Melbourne; Grafton Regional Gallery, NSW; Tasmanian Museum and Art Gallery, TAS; University of Southern Queensland, QLD; private collections in France, England, USA, Canada, Spain, Italy, Australia

KATHERINE LAPIERRE
Québec Architecture Resident, April-June 2011

Lives and work in Montréal, Canada
www.planeur.com

EDUCATION
2004-11 PhD, Études et pratiques des arts, Université du Québec à Montréal
2002-03 MArch II, Master of Architecture, History and Theory, McGill University, Montréal
1997-98 MA Landscape study architecture, Graduated with Distinction, University of Westminster, London
1996 Summer studio, École d'architecture Paris-Villemin, Paris
1993-97 BArch, Bachelor of Architecture, Université de Montréal, Montréal

ONE PERSON EXHIBITION
2008 Folies, centre des arts actuels SKOL, Montréal

SELECTED GROUP EXHIBITIONS
2007 70 architects On Ethics and Poetics, Centre de Design de l’UQAM, Montréal
2003 Ravaudage urbain, Artists’ Center Axenéo7, Gatineau, CA MedialabAU – Softs Public Spaces, Society for Arts and Technologies Montréal / Ras Gallery, Barcelona

AWARDS AND RESIDENCIES
2011 Québec Architecture Residency, The British School at Rome
2007 Fonds Québécois de la Recherche sur la Société et la Culture (FQRSC) of Québec, PhD Researcher grant, Architecture Finalist, Jardins éphémères Espace 400e Competition, Québec
2006 Research and Creation Grant, Architecture, Conseil des Arts et des Lettres du Québec
2005 First Prize (ex aequo) Signature Extérieure de la Banque Laurentienne Ideas Competition
2004-05 Grant for excellence, Université du Québec à Montréal
2001 First Prize, Inter-university Charrette, Canadian Centre for Architecture

LECTURES
2005 ‘Did You Mean Planner?’, Brown Bag ASA-sponsored lecture series, McGill University, Montréal

ACADEMIC EXPERIENCE
2009- Adjunct professor, Université de Montréal School of Architecture, Montréal
2008-09 Adjunct professor, Université du Québec à Montréal, School of Design, Montréal

PUBLICATIONS

2005 ‘Richard Greaves – Archisculpture et poésie du territoire’, DPI, no. 4, 2005

Kevin McKay
William Fletcher Foundation Scholar, April-June 2011

Born 24 May 1965. Lives and works in Sydney, Australia www.kevinmckayart.com

EDUCATION
2011 MFA – Painting, National Art School, Sydney
2008 BFA with Honours – Class 1 in Painting, National Art School, Sydney

SELECTED RECENT ONE PERSON EXHIBITIONS
2010 The Interchange, Hazelhurst Regional Gallery, Gymea, NSW
2009 Toyota Community Spirit II, Toyota Corporation, Caringbah, NSW

SELECTED RECENT GROUP EXHIBITIONS
2010-11 May’s Lane Street Art Project, Bathurst Regional Gallery and touring
2010 Blake Prize for Religious Art, Directors Cut Paddington Art Prize for Landscape Painting Mosman Art Prize Plein Air Painting Prize, NSW Parliament Stations of the Cross, St Ives Uniting Church, NSW Dogart 2010, A-SPACE on Cleveland
2009 Mosman Art Prize Hazelhurst Art Award Sydney City of Villages Art Prize Waverley Art Prize
2008 Honours Show 08, National Art School, Sydney National Art School Gallery, Sydney Landscape, Flinders Street Gallery, Sydney

SELECTED AWARDS AND RESIDENCIES
2010 William Fletcher Traveling Fellowship and Rome Residency Waverley Art Prize, Open Prize – Highly Commended
2009 Sydney City of Villages Art Prize Glebe Art Prize – Highly Commended
2007 National Art School Award for Outstanding Academic Achievement
William Fletcher Foundation Grant
Fairfield Art Prize
NAS Drawing Week Prize
NAS & St Vincent’s Painting Collection Prize
Chroma Paints Award, NAS
2006 The Australian Institute of Health and Welfare Art Prize
Basil and Muriel Hooper Scholarship, AGNSW

COLLECTIONS
Australian Institute of Health and Welfare; Kogarah Municipal Council; St Vincent’s Public Hospital Collection; Sydney Harbour Foreshore Authority; Sydney Institute of TAFE, Ultimo & Kogarah; private collections

ANNEE MIRON
Australia Council Resident Artist, July-September 2010
Lives and works in Melbourne, Australia

EDUCATION
1997 BFA Sculpture, RMIT University, Melbourne
1992 Advanced Certificate of Art and Design: Film and Video, Swinburne TAFE, Prahran
1986 Bachelor of Applied Science in Occupational Therapy, Lincoln Institute, Melbourne

SELECTED ONE PERSON EXHIBITIONS
2011 And then…, Trocadero Art Space, Melbourne
2009 how can you look on one side of anything …, Yarra Sculpture Space, Melbourne
2000 Thursday version 3, WestSpace, Melbourne

SELECTED GROUP EXHIBITIONS
2011 The Producers, The British School at Rome
Lorne Sculpture 11, Lorne
2010 Move Project, Maroondah City Council, Melbourne
2009 Hybrid, Toyota Gallery, Melbourne
Line, Post Box 141, Melbourne
2008 Cryptozoology, Toyota Gallery, Melbourne
2007 Montalto Sculpture, Mornington Peninsula
2006 Lexicon, City Library, Melbourne
2004 Casuarina Beach Sculpture Walk, Tweed River Regional Art Gallery, NSW
Inaugural exhibition, KickArts Contemporary Art Centre, Cairns

2003 Crimson Threads, VCA Gallery, Melbourne, Gosford and Tamworth Regional Galleries
Mi Museo, Galería de la Universidad Católica, Santiago, Chile
Strand Ephemera 2003, Perc Tucker Regional Gallery, Townsville
2002 CSA@StKildaBotanicalGardens 2002, Melbourne
2001 You Never Look At Me From Where I See You, Linden Centre for Contemporary Art
Palimpsest #4, Mildura Arts Centre, Victoria

AWARDS AND RESIDENCIES
2010 Australia Council for the Arts, Rome residency
Cité Internationale des Arts, Paris residency
2003 Dame Elizabeth Murdoch AC DBE
Chilean Ministry for Foreign Affairs and the Chilean Ministry for Education: Arts
YLI Corporation – USA
2002 City of Bayside: Brighton Sea Baths redevelopment
2001 Australia Council for the Arts via Mallacoota – Parallel 38 project
Pat Corrigan Artist’ Grant
Kangaroo Sculpture Award
1999 Arts Victoria – Touring Program
The Sidney Myer Foundation

ROSSLYND PIGGOTT
Australia Council Resident Artist, April-June 2011

www.rosslyndpiggott.com
Rosslynd Piggott is represented by Sutton Gallery, Melbourne; Milani Gallery, Brisbane; Gallery 360 Degrees, Tokyo

SELECTED RECENT ONE PERSON EXHIBITIONS
2011 Dividing Infinity: A Room for Painting, Tarrawarra Museum of Art, Victoria
New paintings, Milani Gallery, Brisbane
2010 Measuring Night – new paintings and mirrors, Sutton Gallery, Melbourne
2009 Several types of flight – letters to the sky, Gallery 360 Degrees, Tokyo
Extract: in 3 parts, Ballarat Fine Art Gallery, Victoria
2008 Extract: in 3 parts, Australian Centre for Contemporary Art, Melbourne
2006 Storm 2 Tracing Sky and Island, A.R.T. (Artist Residency Tokyo), Ebisu Space, Tokyo
Yamazakura, Shinsei Bank Art Project, LCD DVD
screen and installation, Omotesando Hills Building, Harajuku, Tokyo

Night Eye and Blossom Face, Gallery 360 Degrees, Tokyo

2003 Storm 2 & Tracing Sky and 2 New Paintings, Bellas Gallery, Brisbane

2001 Nature in Black, Window Gallery at Walter van Beirendonck, Antwerp, Belgium

2000 Roslynd Piggott: Object and Material, Canberra School of Art Gallery, The Australian National University, Canberra

SELECTED RECENT GROUP EXHIBITIONS

2011 The Naked Face: Self Portraits, The Ian Potter Centre: NGV Australia, Melbourne

2010 The Beauty of Distance: Songs of Survival in a Precarious Age, The Biennale of Sydney Brisbane: punk, art and after, The Ian Potter Museum: University of Melbourne, Melbourne

2009 Soft Sculpture, National Gallery of Australia, Canberra

2007 Cross Currents: Focus on Contemporary Australian Art, Museum of Contemporary Art, Sydney

2006 Reverie, Gippsland Centre for Art and Design, Monash University, Gippsland

Decade Acquisitions 1996-2006, Bendigo Art Gallery, Bendigo

SELECTED AWARDS, PRIZES, GRANTS

2010 Australia Council Overseas studio at The British School at Rome

2003 International Touring Fund, Arts Victoria

New Work Grant, Visual Arts/Craft Fund of the Australia Council

SELECTED PUBLIC AND PRIVATE COLLECTIONS

National Gallery of Australia; National Gallery of Victoria; Art Gallery of New South Wales; Art Gallery of Western Australia; Art Gallery of South Australia; Queensland Art Gallery; Arthbank; Bendigo Art Gallery; Ballarat Art Gallery; BHP Billiton; City of Banyule; Commonwealth Bank of Australia; Holmes a Court Collection; Tarrawarra Museum of Art; private collections in UK, Europe and Japan

ELIZABETH PRICE

Arts Council England Helen Chadwick Fellow,
September 2010-March 2011

SELECTED ONE PERSON EXHIBITIONS

2011 MOT Gallery, London

2010 User Group Disco, Pavilion, Leeds

User Group Disco, Whitechapel Gallery, London, hosted by Lux

Perfect Courses & Shimmering Obstacles, Room 1 Tate Britain, London (project incorporating selection from Tate Collection)

2008 O Fontana, MOT Gallery, London

2007 At the House of Mr X, Stanley Picker Gallery, London

2006 A Public Lecture & Exhumation, Studio Voltaire, London

Cry, MOT Gallery, London

2005 Prepare Now, Chalmers Bequest, at the Mildmay Club, London

2004 This Record belongs to Jenny England, Platform Gallery, London

Jerwood Artists Platform, Jerwood Gallery, London

Denness, Mobile Home, London

SELECTED GROUP EXHIBITIONS

2011 A Direct Experience in Local Time, Collective Gallery & Fettes School, Edinburgh

The Producers, The British School at Rome

We Are Grammar, Pratt Institute, New York

Rotterdam International Film Festival

2010-11 The British Art Show 7, Nottingham

Contemporary/The Exchange/The Castle Gallery, Nottingham; Hayward Gallery, London;

CCA/Tramway, Glasgow; Plymouth Arts Centre

2010 Archivo-Archivante, Intermedia, Madrid

Frieze Projects Commission, Frieze Art Fair, London

The Chained Lady, the Microscope and the Southern Fish, SoFA Gallery, Christchurch, New Zealand

2009 Every Version Belongs to the Myth, Project Arts Centre, Dublin

The Sculpture Show, Eastside Projects, Birmingham

2008 Word/Event, Kunsthalle Basel, Switzerland

In the Society of London Ladies, Dispari&Dispari Project, Reggio Emilia
2007  Strange Events Permit Themselves the Luxury of Occurring, Camden Arts Centre, London
   The Affirmation, Chelsea Space, London
   At the House of Mr X (group screening), Serpentine Gallery, London
2006  One Brief Moment, Apex Art, New York
   Wandering Rocks, Gimpel Fils Gallery, London
   Scarecrow, Evangelos Averoff Museum, Metsovo, Greece
   Tipos Moviles, Kultuuritehas, Tallinn, Estonia
   Pimps & Hookers, 1000000MPH Gallery, London
   The Spiral House, Tensta Konsthall, Stockholm
2005  Zombie, Galerie Neudecker, Gelsenkirchen, Germany
2004  Tonight, Studio Voltaire, London
   Like beads on an abacus designed to calculate infinity,
   Rockwell, London
   Russian Doll, MOT, London
   Am Anfang der Bewegung stand ein Skandal,
   Lenbachhaus Museum, Munich

AWARDS AND RESIDENCIES
2010-11 Helen Chadwick Fellowship, The British School at Rome and The Ruskin School of Drawing and Fine Art, Oxford
2010 Shortlisted for Max Mara Prize for Women Artists, Whitechapel Art Gallery, London

MARTIN SIMS
Australia Council Resident Artist, October-December 2010

Born 1951 Canterbury, UK
Lives and works in Sydney, Australia. Senior Lecturer in Fine Arts, The University of New South Wales
www.martinsims.com

EDUCATION
1997-02 MFA, College of Fine Arts, UNSW, Sydney
1976-77 Post-graduate research, School of Sculpture, Royal College of Art, London
1975-76 Post-graduate research, Department of Art History, Chelsea School of Art, London
1969-73 BA Honours Fine Art (Sculpture), Chelsea School of Art, London

SELECTED ONE PERSON EXHIBITIONS
2007 When the Hurly-burly's Done, Sirius Arts Centre, Cork

SELECTED GROUP EXHIBITIONS
2011 Nothing To Declare, University of the Philippines
   Vargas Museum, Manila
   Buffer Zone, Sydney Olympic Park Authority, Sydney
2010 Meet Me At The Cemetery Gates, The British School at Rome
2008 Cork Harbour Project, Sirius Arts Centre, Cork
2007 Platforma Video 2007, Athinais Multiculture, Athens
2006 A Scratch Of Ink, in Bend It Like Beckett Sound Works,
   Samuel Beckett Centenary CD published by Art Trail/Sound Works Unlimited, Cork
2003 The Democracy Of Objects, Multiple Box, Conny Dietzschold Gallery, Sydney
2002 Blake Prize for Religious Art, finalist, Casula Powerhouse Arts Centre, Sydney
2000 Start Highway, a sound work in progress in Palimpsest #3, Mildura Arts Centre, Victoria

SELECTED AWARDS AND RESIDENCIES
2010 Australia Council for the Arts, Skills & Arts Development Grant
   Artist in Residence, The British School at Rome
2008 Australian Research Council, Linkage Project Grant
2007 Artist in Residence, Cité Internationale des Arts, Paris
2001 Australia Council for the Arts, New Work Grant
2000 Artist in Residence, Kyoto Seika International University, Kyoto
1999 Australian Research Council, Small Grant
1994 Australia Council for the Arts, International Promotion Programme Grant
DAVID SMITH
Abbey Fellow in Painting, October-December 2010

Born 1972, Hertfordshire. Lives and works in London

EDUCATION
1996-99 Post Graduate Diploma in Painting, Royal Academy Schools
1992-95 BA (Hons) Painting, Wimbledon School of Art

ONE PERSON EXHIBITIONS
2007 Diamonds on my windscreen, Keith Talent Gallery, London
2005 Fractional, Pablo Serrano Museum, Huesca
2001 Substitute, Flat 71, London

SELECTED GROUP EXHIBITIONS
2010 Meet Me at the Cemetery Gates, The British School at Rome
2009 Instants et Glissements, La Boîte, Bourges
2008 Lada, Leipzig
2007 StadtLandschaften, University of Brighton Gallery, Brighton
2006 Clutterin colours roamin in limbo, Keith Talent Gallery, London
2005 This drawing is ribbed for her pleasure, Cynthia Broan Gallery, New York
2004 Marriage as menace, Keith Talent Gallery, London
2003 Bad Touch, Lump Gallery, Raleigh
2002-05 Glacial Shift, Scott Polar Research Institute, University of Cambridge

EMMA STIBBON
Derek Hill Foundation Scholar, October-December 2010

Lives in Bristol

EDUCATION
2002-05 MA Research Fine Art, University of the West of England, Bristol
1981-84 BA (First Class Hons) Fine Art, Goldsmiths, University of London

SELECTED ONE PERSON EXHIBITIONS
2011 The God that Failed, Beck & Eggeling New Quarters, Düsseldorf
2010 Now’s the Time, upstairs berlin, Berlin
2009 StadtLandschaften, Stadtmuseum, Berlin
2008 Retreat, R O O M, London
2007 Emma Stibbon: Antarctica, upstairs berlin, Berlin
2006 Emma Stibbon: Antarctica Drawings, Rabley Contemporary Drawing Centre, Wiltshire

SELECTED GROUP EXHIBITIONS
2010 Meet Me at the Cemetery Gates, The British School at Rome
2009 Northern Print Biennale, The Laing Art Gallery, Newcastle upon Tyne
2008 Holzschnittbühne 2008, Kreissparkasse Ludwigsburg

AWARDS AND RESIDENCIES
2010 Abbey Fellowship in Painting, The British School at Rome
2009 Arts Council England, Grants to Individual Artists
2006-11 Sugar House live/work Residency, Acme Studios
Selected Awards and Residencies

2010 Derek Hill Foundation Scholarship, The British School at Rome
Artist Award: Arts Council England, South West
2009 The Friends of the Laing Purchase Prize, Northern Print Biennale, Newcastle on Tyne
British Council support, Emma Stibbon: StadtLandschaften

2007 Artist Award: Arts Council England, South West
2006 Printmaking Today Prize: Originals ’06, Mall Galleries
2005 Artist Award: Arts Council England, South West
Artist in residence, Stiftung Federkiel, Baumwollspinnerei, Leipzig
2002 Research Fine Art Award, Rootstein Hopkins Foundation

Selected Collections
Bristol City Museum and Art Gallery, Bristol; Jonathan Meese Collection; Laing Art Gallery, Newcastle upon Tyne; Pallant House Gallery, Chichester, West Sussex; New Hall Art Collection, Murray Edwards College, Cambridge; Russell-Cotes Art Gallery and Museum, Bournemouth; Scott Polar Research Institute, University of Cambridge; Stadtmuseum, Berlin; Victoria & Albert Museum, London

LÉA-CATHERINE SZACKA
Giles Worsley Travel Fellow, October-December 2010

Education
2006-11 PhD History and Theory of Architecture, Bartlett School of Architecture, University College London

2002-05 MArch, École d’Architecture, Université de Montréal, Canada
1999-02 BAch, École d’Architecture, Université de Montréal, Canada (including one year at IUAV Istituto Universitario di Architettura di Venezia, Venice)

Selected Recent Papers Presented
2011 ’Roma Interrotta: 12 Contemporary Architects Playing with Nolli’s Map’, Grand Tour del Terzo Millennio, Department of Civil Engineering, Università Tor Vergata, Rome
’Roma Interrotta: Representing, Imagining and Contesting the City of Rome’, The ‘Stadtkolloquium’ – Interdisciplinary Urban PhD Research Seminar, Urban Laboratory, Geography Department, University College London


Selected Publications

2010 ’A Conversation with Vittorio Gregotti’, LOG 20, Autumn ’10, special issue on ‘Curating Architecture’ (edited by Cynthia Davidson)

SELECTED RECENT PROFESSIONAL ACTIVITIES

2010 Tutor, 4th International Design Workshop, Project for a Public Space between Past and Present: The Re-thinking of a Section of Via dei Fori Imperiali, University Roma 3, Waterloo University Rome Programme, Temple University Rome Program, AACUPI, Rome
Canadian Centre for Architecture Collection Research
Part-time lecturer, Architecture Studio Year 1, School of Architecture, Design and the Built Environment, Nottingham Trent University

SELECTED AWARDS AND RESIDENCIES

2011 Boursière, Histoire des Expositions, Centre Georges Pompidou, Paris
2010 Giles Worsley Travel Fellowship, The British School at Rome (‘Roma Interrotta’ 1978-2010: A Retrospective Historical Analysis)
JBC Watkins Award, Arts Council of Canada
2008 JBC Watkins Award, Arts Council of Canada
2007 London Goodenough Association of Canada (LGAC) scholarship
2006-10 Social Sciences and Humanities Research Council of Canada, Doctoral award
2006-09 Overseas Research Scholarship for Doctoral Studies at University College London
2006 Institut Royal d’Architecture du Canada (IRAC) André Francou Scholarship

DIANA TAYLOR
Abbey Scholar in Painting, March-June 2011

Born 1977, UK. Lives and works in London
www.dianataylor.co.uk

EDUCATION

2008-10 MFA Painting, Slade School of Fine Art, London
1996-99 BA (Hons) Fine Art: Painting, Bath Spa University College, Bath

ONE PERSON EXHIBITIONS

2011 Alpha Beta, R O O M, London
2010 Climbing, Falling, Intervention Gallery, London

SELECTED GROUP EXHIBITIONS

2011 Two Peacocks, Gallery North, Northumbria University
Volta, Basel with R O O M, London
The Producers, The British School at Rome
Fabricatecstasy, Studio 52, Hoxton Square, London
Hybird, Vitrine Gallery, London
2010 Graduate Printmaking Prize show, Jealous Gallery, London
The Secret of England’s Greatness, Hangar-7, Salzburg, Austria
World Within Worlds, BEARSPACE Gallery, London
Transfer, Slade/Strang Collaboration, Strang Print Collections, UCL, London
Artists in Residence, Heals, London (Peyton and Byrne wall painting)

2009 Make it. Print it. Ship it, Pop up show, London
There’s Something I’d Like to Tell You, IMA Village, Berlin
The Voice and Nothing More, Woburn Research Centre, London

AWARDS AND RESIDENCIES

2011 Abbey Scholarship in Painting, The British School at Rome
2010 Graduate Printmaking Prize Winner, Jealous Print Studios
2009 Fringe MK Painting Prize finalist
THE BRITISH SCHOOL AT ROME

Director
Assistant Director
Research Professor in Archaeology
Cary Fellow
Rome Fellow in Architecture
Assistant Director (Fine Arts)
Fine Arts Research Assistant
Librarian
Deputy Librarian
Library Assistants
Archivist
Registrar & Publications Manager (London Office)
Development Officer
Director's Assistant
Administrative Assistant
Systems Consultant
School Secretary
Residence Manager
Bursar
Accounts Clerk
Domestic Bursar
Maintenance
Technical Assistant & Waiter
Cleaners
Cooks
Waiter/Porter

Christopher Smith
Susan Russell
Simon Keay
Robert Coates-Stephens
Marina Engel
Jacopo Benci
Alex S. Anderson
Valerie Scott
Beatrice Gelosia
Francesca De Riso, Francesca Deli
Alessandra Giovenco
Gill Clark
Mary Ellen Mathewson
Eleanor Murkett
Alice Bygraves
Susan Rothwell Smith
Maria Pia Malvezzi
Geraldine Wellington
Alvise Di Giulio
Isabella Gelosia
Renato Parente
Fulvio Astolfi
Giuseppe Pellegrino
Donatella Astolfi, Alba Coratti, Marisa Scarsella
Giuseppe Parente, Dharma Wijesiriwardana
Antonio Palmieri

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