fine ARTS 2009-2010

Phillip Allen
Kim Anderson
Douglas Ardern
Joanna Bryniarska
Nicholas Champkins
William Gharraie
Lothar Götz
Brent Harris
Celia Hempton
Gwyn Lloyd Jones
Darren Murray
Jan Murray
David O’Kane
Tom Price
Darrel Ronald
Helen L. Sturgess
Victoria Watson
Martin Westwood
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C O N T E N T S

4 Preface  Christopher Smith
6 Introduction  Jacopo Benei

12 Phillip Allen
14 Kim Anderson
16 Douglas Ardern
18 Joanna Bryniarska
20 Nicholas Champkins
22 William Gharraie
24 Lothar Götz
26 Brent Harris
28 Celia Hempton
30 Gwyn Lloyd Jones
32 Darren Murray
34 Jan Murray
36 David O’Kane
38 Tom Price
40 Darrel Ronald
42 Helen L. Sturgess
44 Victoria Watson
46 Martin Westwood

49 Biographies
It is a very pleasant duty, and a great privilege, to introduce this year’s Fine Arts report, and my first one as Director of the British School at Rome. This institution has always been characterised by the remarkable convergence of different worlds under one roof, and the discovery of common ground and revelation. This experience leaves its trace on all those who work in the School, as I know from my own experience; it is an honour to work with colleagues here, in the United Kingdom and throughout the Commonwealth to ensure that this special place continues to bring the best artists and the best scholars together.

The community we create would not work without the active participation of the residents themselves. This year, for example, artists and scholars collaborated on a colloquium which brought together themes of space and architectural design from across the whole School, and there has been the usual fruitful sharing of experience and understanding. I am immensely grateful to all the resident artists and architects this year for sharing their talent and energy with me and with each other.

We are extraordinarily fortunate in our sponsors. In difficult times, many have dug very deep to continue to support artists to come to Rome. The significance of this patronage is immense for the individuals, indispensable for the School, and I am confident that it will contribute to the ways in which we maintain cultural values and artistic excellence across the Commonwealth. It is my pleasure to thank here the Edwin Austin Abbey Council, the Arts Council England and St Peter’s College, Oxford for supporting the Helen Chadwick Fellowship, the Linbury Trust, the Conseil des arts et des lettres de Québec, the Australia Council, the Trustees of the Derek Hill Foundation, and the Trustees of the Giles Worsley Travel Fellowship; and behind these institutions and trusts, the many individuals who have generously support us, amongst them Lord and Lady Sainsbury of Preston Candover, Joanna Pitman, Jo Batterham, Johanne Lariviere-Tieri, Richard Wentworth and Paul Bonaventura, and to all the members of our Faculty of Fine Arts, led by John Gill, and the other appointing committees, who give generously of their time and energy to ensure the outstanding quality of the artists who come to the School.

This year, as we begin to look ahead to the inevitable reduction in public spending, and the grave consequences it will have for us, we have had to look hard at ourselves, to define and to focus on what is essential. As much as possible we have tried to do this together, with Faculty and sponsors, friends and colleagues, and with this year’s artists and scholars.

I am more convinced than ever, as a result of these conversations, that art and architecture are core and critical to the mission of the School. We are seeking therefore to invest in our architecture programme through the appointment of Marina Engel as the British School at Rome Fellow in Architecture, and to sustain through the immense hard work of Jacopo Benci a full programme of exhibitions in the Gallery. I am committed to my belief that the British School at Rome is unthinkable without the presence of artists of the highest quality.

We are a single institution, with a single aim of producing work of outstanding excellence in whatever field we support. The similarities between creativity and scholarship are far greater than the differences, and the practice of creativity, and the study of that practice, learn from each other, and contribute to each other. The British School at Rome has for a century stood for the essential nature of this exchange; it also stands for the need to enrich and sustain our lives through seeing and thinking together. I am grateful to all who have made it possible to produce this volume, as a testimony to the work of this year, and grateful to all those who have and who will help us foster the brilliant work of talented artists, scholars and architects in the unique community which is the British School at Rome.

Professor Christopher Smith
Director
Prefazione

È un dovere molto piacevole, e un grande privilegio, introdurre il catalogo Fine Arts di quest’anno, il mio primo quale Direttore dell’Accademia Britannica. Questa istituzione è sempre stata caratterizzata dalla rimarchevole convergenza sotto un unico tetto di mondi differenti, e dalla scoperta e la rivelazione di terreno comune. Questa esperienza lascia la sua traccia in tutti coloro che lavorano all’Accademia, come so dalla mia personale esperienza; è un onore lavorare con colleghi qui, nel Regno Unito e nel Commonwealth, per assicurare che questo luogo speciale continui a mettere assieme i migliori artisti e i migliori studiosi.

La comunità che creiamo non potrebbe funzionare senza l’attiva partecipazione degli stessi residenti. Quest’anno, ad esempio, artisti e studiosi hanno collaborato per un convegno che ha unito l’intera Accademia sui temi dello spazio e della progettazione architettonica, e si è manifestata la consueta, fruttuosa condivisione di esperienza e comprensione. Sono immensamente grato a tutti gli artisti e architetti residenti di quest’anno per aver condiviso il loro talento ed energia con me e fra loro.

Siamo straordinariamente fortunati ad avere i nostri sponsor. In momenti difficili, molti di essi hanno fatto più che potevano per continuare a far sì che gli artisti possano venire a Roma. Il valore di questo mecenatismo è immenso per gli individui, indispensabile per l’Accademia, e ho fiducia che esso contribuirà a permetterci di continuare a sostenere i valori culturali e l’eccellenza artistica di tutto il Commonwealth. E per me un piacere ringraziare qui l’Edwin Austin Abbey Council; l’Arts Council England e il St Peter’s College of Oxford per il loro sostegno alla Helen Chadwick Fellowship; il Linbury Trust; il Conseil des arts et des lettres du Québec; l’Australia Council for the Arts; i Trustees della Derek Hill Foundation, e i Trustees della Giles Worsley Travel Fellowship; e, dietro a queste istituzioni, le molte persone che ci hanno generosamente sostenuto: fra esse Lord e Lady Sainsbury of Preston Candover, Joanna Pitman, Jo Batterham, Johanne Larivière-Tieri, Richard Wentworth e Paul Bonaventura, tutti i membri della nostra Faculty of Fine Arts, guidata da John Gill, e le altre commissioni selezionatrici, che prodigano il loro tempo ed energia per garantire l’eccellente qualità degli artisti che giungono all’Accademia.

Quest’anno, mentre iniziavamo a intravedere l’inevitabile riduzione della spesa pubblica e le gravi conseguenze che ciò avrà per noi, abbiamo dovuto guardare attentamente a noi stessi, per definire e concentrarci su ciò che è essenziale. Abbiamo cercato il più possibile di far ciò con la Faculty of Fine Arts e gli sponsors, gli amici e colleghi, e con gli artisti e studiosi residenti quest’anno.

Sono più che mai convinto, come esito di queste conversazioni, che l’arte e l’architettura siano un elemento fondamentale e critico della missione dell’Accademia. Intendiamo dunque investire sul nostro programma di architettura attraverso la nomina di Marina Engel a ‘Fellow in Architecture’ dell’Accademia Britannica; e sostenere, grazie allo strenuo lavoro di Jacopo Benci, un completo programma di mostre nella Galleria.


Professor Christopher Smith
Direttore
The academic year 2009-2010 has been one of changes and challenges for the School, but thanks to a cohesive, focused and engaged group of Fine Arts scholars we have continued to attract the interest of the Roman public and their praise for the high standard of the works created by resident artists and architects during their residencies, shown in the exhibitions at the School and in other events at various venues in Rome.

On 25 and 26 September 2009, an informal exhibition entitled Tempo Reale 09 took place in the BSR gallery comprising works created during the summer months by the artists then resident: Fine Arts scholars Kim Anderson, Celia Hempton, Tom Price, as well as Christopher Cook, Susie David, Margaret Kelly and 2006 Australia Council Resident, Nicole Ellis. The exhibition, though primarily meant for the School community, was also visited by scholars of other foreign academies and Rome based artists and critics.

October brought the first of three informal presentations by Fine Arts and Humanities scholars, aimed at introducing their practice or research to the residents and staff and facilitating cross-disciplinary discussion. Also in October, a programme of film screenings entitled ‘Contemporary Rome in Postwar Cinema’ started with Rossellini’s Rome Open City, followed over the subsequent months by De Sica’s Bicycle Thieves, Visconti’s rarely seen short Appunti su un fatto di cronaca, Maselli’s Storia di Caterina, Fellini’s La Dolce Vita, Pasolini’s Accattone, Antonioni’s L’eclisse. For each film I gave a brief presentation in order to set it into the broader context of contemporary Italian history, arts and culture. Visits to twentieth-century sites in Rome – often related to the films – included tours of Garbatella’s council housing estates, Adalberto Libera’s Palazzo dei Congressi and Gaetano Minnucci’s Palazzo degli Uffici at EUR (this visit was very well received and was repeated), the film studios at Cinecittà, and Luigi Moretti’s 1930s buildings at Foro Italico.

The first Fine Arts scholars’ exhibition of the academic year opened on Friday 11 December 2009. Its title, The things I did and the money I spent, was inspired by a visit to the Ara Pacis led by the Director, Professor Christopher Smith, who illustrated the Res Gestae et Impensae by Emperor Augustus. The exhibition presented works by artists Joanna Bryniarska, William Gharraie, Brent Harris, Celia Hempton, Darren Murray, David O’Kane, Martin Westwood, and architects Douglas Ardern, Nicholas Champkins and Gwyn Lloyd Jones. On Monday 14 December a day conference took place, conceived and organized by Nicholas Champkins and Amy Russell, Ralegh Radford Rome Scholar. Entitled Across and Between: an interdisciplinary colloquium on space, it involved a series of presentations by resident artists, architects, scholars on approaches to the experience and study of space. Nicholas and Amy wrote, «from the ancient world to the modern, from architectural space to spatial metaphors in music, we bring together speakers who consider space and its character in many forms. The practice of working artists and architects creates a rich dialogue with the research of scholars participating in the past decade’s ‘spatial turn’ providing new, unexpected perspectives. Art in space, space in art; time, space and memory; spatial divisions and connections». Speakers included Fine Arts scholars Douglas Ardern, Nicholas Champkins, Brent Harris, Gwyn Lloyd Jones, Martin Westwood, and Humanities scholars Amy Russell, Catherine Fletcher, Joseph Hammond, Ann Liebeck, and Clare Rowan.

The second Fine Arts exhibition of the academic year, Se non è vero, è ben trovato, opened on Friday 12 March 2010. The show presented works by artists Phillip Allen, Joanna Bryniarska, William Gharraie, Celia Hempton, Darren Murray, Jan Murray, Tom Price, and architects Nicholas Champkins and Darrel Ronald. The public at the opening also enjoyed an improviso musical performance by Celia Hempton, for electric guitar and loops.

As a result of the combined effort of the Fine Arts team’s liaison and publicity work, and BSR residents’ contacts with their colleagues at the other foreign academies, both the December and March exhibitions were well attended by Rome based artists, curators, and collectors. Studio visits, organized with the help of Fine Arts Research Assistant Martina Sconci, brought invitations for Fine Arts scholars to participate in several outside exhibitions during the spring.
L’anno accademico 2009-2010 è stato un anno di cambiamenti e sfide per l’Accademia Britannica, ma grazie alla coesione, all’attività e all’impegno dei borsisti Fine Arts, abbiamo continuato a suscitare nel pubblico romano interesse e apprezzamento per la qualità delle opere create dagli artisti e architetti durante le loro residenze, e presentate in mostre all’Accademia e in altri eventi in vari spazi romani.

Il 25 e 26 settembre 2009, una mostra informale intitolata Tempo Reale 09 ha presentato nella galleria opere realizzate dagli artisti che hanno lavorato all’Accademia nei mesi estivi: i borsisti Kim Anderson, Celia Hempton, Tom Price, e inoltre Christopher Cook, Susie David, Margaret Kelly, e Nicole Ellis, Australia Council Resident nel 2006. La mostra, quantunque rivolta soprattutto alla comunità dell’Accademia, è stata visitata anche da residenti di altre accademie straniere e da artisti e critici romani.

Ottobre è iniziato colla prima di tre presentazioni informali dei borsisti Fine Arts e Humanities, il cui obiettivo era di presentare le loro opere e ricerche agli altri residenti e allo staff, stimolando così la discussione interdisciplinare. Sempre durante ottobre è iniziato un programma di proiezioni di film, intitolato ‘Contemporary Rome in Postwar Cinema’; a Roma città aperta di Rossellini sono seguiti nei mesi successivi L’Ara Pacis durante la quale il Direttore della BSR, Professor Christopher Smith, aveva illustrato le Res gestae et impensae dell’imperatore Augusto. La mostra comprendeva opere degli artisti Joanna Bryniarska, William Gharraie, Brent Harris, Celia Hempton, Darren Murray, David O’Kane, Martin Westwood, e degli architetti Douglas Arden, Nicholas Champkins e Gwyn Lloyd Jones. Il 14 dicembre ha avuto luogo un convegno di una giornata, concepito e organizzato da Nicholas Champkins e da Amy Russell, Ralegh Radford Rome Scholar. Intitolato Across and Between: an interdisciplinary colloquium on space, comprendeva una serie di interventi di artisti, architetti, studiosi residenti sugli approcci all’esperienza e allo studio dello spazio. Come hanno scritto Nicholas e Amy, «dal mondo antico al moderno, dallo spazio architettonico alle metafore spaziali nella musica, mettiamo assieme interventi di persone che consideriamo lo spazio e i suoi caratteri sotto molte forme. La pratica degli artisti e architetti crea un ricco dialogo con la ricerca degli studiosi che hanno preso parte alla “svolta spaziale” dello scorso decennio, offrendo nuove, inaspettate prospettive. L’arte nello spazio, lo spazio nell’arte; tempo, spazio e memoria; divisioni e connessioni spaziali». Sono intervenuti gli architetti Douglas Arden, Nicholas Champkins, Gwyn Lloyd Jones, gli artisti Brent Harris, Martin Westwood, e gli studiosi Amy Russell, Catherine Fletcher, Joseph Hammond, Ann Liebeck, e Clare Rowan.

La seconda mostra dei borsisti Fine Arts dell’anno accademico si è inaugurata l’11 dicembre 2009. Il suo titolo, The things I did and the money I spent, è stato ispirato da una visita all’Ara Pacis durante la quale il Direttore della BSR, Professor Christopher Smith, aveva illustrato le Res gestae et impensae dell’imperatore Augusto. La mostra comprendeva opere degli artisti Joanna Bryniarska, William Gharraie, Brent Harris, Celia Hempton, Darren Murray, David O’Kane, Martin Westwood, e degli architetti Douglas Arden, Nicholas Champkins e Gwyn Lloyd Jones. Il 14 dicembre ha avuto luogo un convegno di una giornata, concepito e organizzato da Nicholas Champkins e da Amy Russell, Ralegh Radford Rome Scholar. Intitolato Across and Between: an interdisciplinary colloquium on space, comprendeva una serie di interventi di artisti, architetti, studiosi residenti sugli approcci all’esperienza e allo studio dello spazio. Come hanno scritto Nicholas e Amy, «dal mondo antico al moderno, dallo spazio architettonico alle metafore spaziali nella musica, mettiamo assieme interventi di persone che consideriamo lo spazio e i suoi caratteri sotto molte forme. La pratica degli artisti e architetti crea un ricco dialogo con la ricerca degli studiosi che hanno preso parte alla “svolta spaziale” dello scorso decennio, offrendo nuove, inaspettate prospettive. L’arte nello spazio, lo spazio nell’arte; tempo, spazio e memoria; divisioni e connessioni spaziali». Sono intervenuti gli architetti Douglas Arden, Nicholas Champkins, Gwyn Lloyd Jones, gli artisti Brent Harris, Martin Westwood, e gli studiosi Amy Russell, Catherine Fletcher, Joseph Hammond, Ann Liebeck, e Clare Rowan.

La seconda mostra dei borsisti Fine Arts dell’anno accademico, Se non è vero, è ben trovato, si è aperta il 12 marzo 2010. Presentava opere degli artisti Phillip Allen, Joanna Bryniarska, William Gharraie, Celia Hempton, Darren Murray, Jan Murray, Tom Price, e degli architetti Nicholas Champkins e Darrel Ronald. Il pubblico presente all’inaugurazione ha potuto anche apprezzare, a sorpresa, una performance musicale di Celia Hempton, che ha eseguito un’improvvisazione per chitarra e loops. Grazie alla combinazione del lavoro di pubbliche relazioni dello staff Fine Arts con i contatti che i residenti della BSR sono venuti stringendo con i loro colleghi delle altre accademie straniere, le mostre di dicembre e marzo hanno avuto buona accoglienza e sono state viste da artisti, curatori e collezionisti romani. Visite degli studi, organizzate con l’aiuto di Martina Sconci, Fine Arts Research Assistant, hanno portato invitati ai borsisti Fine Arts a partecipare a diverse mostre durante la primavera.
In May Joanna Bryniarska, William Gharraie, Celia Hempton, Darren Murray, alongside four Roman artists, took part in BSR_Downtown curated by Daniela Voso with Martina Sconci at ESC Atelier; Accademia delle Accademie at Santo Spirito in Sassia, curated by Shara Wasserman (as part of the 2010 edition of the international art fair, Roma The Road to Contemporary Art), saw the participation of Joanna Bryniarska, William Gharraie, Lothar Götz, Celia Hempton, Darren Murray and Helen Sturgess. June brought Foreign Architects Rome, again curated by Shara Wasserman, at the Temple of Hadrian, with the participation of Victoria Watson; Spazi Aperti 2010 at the Romanian Academy, curated by Mirela Pribac and Dina Dancu, including works by Helen Sturgess and Victoria Watson; and finally, Joanna, William, Lothar, Celia, Darren, Helen and Victoria took part in the third Fine Arts exhibition at the School, entitled Nice Work.

The Fine Arts programme could have not succeeded in assisting the resident artists and architects without the valuable contribution of Research Assistants and interns.

This year, Joanna Norledge, a young RCA graduate and recent intern at the British Museum Archive, worked at the BSR as voluntary Research Assistant during September 2009. She examined a cross-section of Fine Arts files, and wrote a clear and useful report summarizing her analysis and suggestions.

When Joanna left, Martina Sconci took over as voluntary Research Assistant from October 2009 to June 2010. Her contribution, besides what was already outlined above, included revising and updating press contacts and mailing lists, working on publicity and contacts with press, assisting with the hang of exhibitions and invigilating. In December 2009, Martina invited critic Francesca Campli to visit the BSR studios, and the outcome was Francesca’s thorough article entitled ‘British School at Rome – un occhio esterno sulla città di Roma’ in the on-line magazine Art A Part of Culture.

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

Jacopo Benci
Assistant Director Fine Arts

Il programma Fine Arts non potrebbe garantire pieno sostegno agli artisti e architetti residenti senza il significativo contributo di Research Assistants e stagisti.

Joanna Norledge, giovane laureata del Royal College of Art e poi stagista presso l’Archivio del British Museum, ha lavorato alla BSR come Research Assistant volontaria durante settembre 2009. Dopo aver esaminato una selezione di materiali dell’archivio Fine Arts, ha riassunto in un chiaro e utile rapporto le sue analisi e i suoi suggerimenti.

Quando Joanna è andata via, le è subentrata come Research Assistant volontaria Martina Sconci, da ottobre 2009 a giugno 2010. Il suo contributo, oltre a ciò che ho delineato più sopra, ha compreso revisione e aggiornamento dei contatti stampa e degli indirizzi; preparazione del materiale e contatti con la stampa, assistenza nell’allestimento delle mostre e nella guarigione. A dicembre 2009, Martina ha invitato il critico Francesca Campli a visitare gli studi dell’Accademia, e il risultato è stato un ampio articolo di Francesca per il portale Art A Part of Culture, intitolato ‘British School at Rome – un occhio esterno sulla città di Roma’.

Devo infine ringraziare, a nome degli artisti e architetti residenti oltre che mio personale, tutto lo staff dell’Accademia Britannica per il costante aiuto e sostegno; e in particolare, Maria Pia Malvezzi, Donatella Astolfi, Alba Coratti, Marisa Scarsella, Fulvio Astolfi, Antonio Palmieri, Renato Parente, Giuseppe Pellegrino.

Jacopo Benci
Assistant Director Fine Arts
Exhibitions

Tempo Reale 09
25-26 September 2009
Kim Anderson, Celia Hempton, Tom Price,
Christopher Cook, Susie David, Nicole Ellis, Margaret Kelly

The Things I Did and the Money I Spent
11-19 December 2009
Douglas Ardern, Joanna Bryniarska, Nicholas Champkins, William Gharraie, Brent Harris,
Celia Hempton, Gwyn Lloyd Jones, Darren Murray, David O’Kane, Martin Westwood

‘Se non è vero, è ben trovato’
12-20 March 2010
Phillip Allen, Joanna Bryniarska, Nicholas Champkins, William Gharraie,
Celia Hempton, Darren Murray, Jan Murray, Tom Price, Darrel Ronald

Nice Work
11-19 June 2010
Joanna Bryniarska, William Gharraie, Lothar Götz, Celia Hempton,
Darren Murray, Helen L. Sturgess, Victoria Watson
Phillip Allen

The Profit of Wow (Slives Version)  2009
oil on board, 41 x 51 cm
courtesy The Approach, London
The Drama of False Appearances  2009
oil on board, 41 x 51 cm
courtesy The Approach, London
The body is everywhere in Rome; in the museums and galleries, on the streets, the obelisks, the aqueducts and the fountains. The city itself is a living, breathing entity, an ancient being possessing the wisdom and knowledge borne out of three thousand years of experience. It has loved and lost, been abandoned and left others behind, lived through riches and poverty, triumphs, defeats and tragedies. Its weathered surface is like a ravaged skin bearing the traces and scars of a lifetime. Fragments of stone and marble become as broken bones and worn teeth, and glimpses of faces and figures evoke memories of a once vigorous and youthful body now aged and weary.
Il corpo è ovunque a Roma: nei musei e nelle gallerie, nelle strade, su obelischi, acquedotti e fontane. La città stessa è un’entità vivente che respira, un essere antico che possiede una saggezza e una conoscenza frutto di tremila anni d’esperienza. Un essere che ha amato e perso, che è stato abbandonato e che ha lasciato alle proprie spalle, è vissuto in ricchezza e povertà, trionfi, sconfitte e tragedie. La sua superficie erosa dalle intemperie è come una pelle rovinata che reca le tracce e le cicatrici di un’intera vita. Frammenti di pietra e marmo divengono come ossa spezzate e denti consunti, e scorci di volti e figure evocano ricordi di un corpo un tempo vigoroso e giovanile, ora invecchiato e stanco.
The fossilised ‘Aedicule’ is today mostly found only in funeral architecture & thus is literally dying – a death which parallels that which it represents.

Through an exploration of an historical account of Rome ~ its mythology, art & architecture were revealed to me by staff & fellow scholars of the School. Realisations were found in each lingered view & dwell sensation. Their detailed discovery being extracted through the reciprocation of dérive & sketching; their sublimation into a discourse echeloned through the ecumenism found within new friendships.

To clarify these episodes, an epistle was composed to the muse; constructed in diary form ~ its tale, circularly, drove and was driven by the described consanguinity of events.

Echoes of this text were installed within an instantiated alcove that, in turn, catalyzed the leitmotif of the work. In this way, a pseudo miniature cappella was exhumed from the detritus of a storage cupboard. Its altar, a model of a proposed chimerical crematorium subtitled ‘Dead Palatine’, was also described in two side altarpieces. Therefore, paralleling my hitherto veiled understanding of architectural, painterly and sculptural works presented within (and embodied as) the churches of Rome, so too did I seek to convey the poetically plagiarized parables of ‘Aedicule Niche’: the protagonist in a projected text interspersed with further illuminations that formed a shifting main altarpiece within this professedly picayune galleria’s vestry postulated as propitious priory.

‘Dead Palatine’ depicts a triptych of sacella pictured upon an allegorical Golgota. Together they formulate the atavistic relationship between themselves and that upon which they have been placed. Thus, posited over the remains of the temples ‘Magna Mater’, ‘Victoria Virgo’ & ‘Victory’ are, respectively, the ‘Columbaria di Poetica’ (vacillating between De Chirico & the ‘Square Colosseum’), the Renaissance ‘Palazzo del Morto’ (space for a wake) & the funeral chapel ‘Cappella Spiritualita’. Piazza Gola (the throat [voice]) is the space found between.
Joanna Bryniarska

*Untitled* 2010
gesso and oil on laminated digital print mounted on forex, 81 x 60 cm
Drink Deep Or Taste Not The Plasma Spring  2010
digital print, 8 x 6 cm
Rome dispels the notion that ordinary buildings are uninteresting. Amidst the ruins of classical antiquity and the set piece architecture of the Renaissance and Baroque, a backdrop of generous and simple space is provided for everyday city living. A city needs hierarchies of scale and character in its urban fabric to ensure a coherent and legible whole, but it is the everyday which provides the clues for a contemporary architecture embedded in ‘place’.

An understanding of the buildings and spaces that register at this ‘lower volume’ allows an architect to work within, and contribute to, situations, each with a peculiar set of existing conditions. Such an emphasis – an interest in the everyday (the quiet, interesting and imperfect) – does not necessarily lead to an intervention that silently mimics or blends with its neighbours. Rather, architecture can be proposed that modifies or distorts the familiar and local to make a subtle yet tangible contribution to the real, and flawed, situation. The value lies in the desire to make a building that could be nowhere else but there.

Architecture is by definition about stasis, and about the making of material interventions of a finite size, in specific situations. With each site and project the architect is required to make a balanced judgement as to when to create or inflect the special and different. In other words: when to turn the volume up. This need not, however, equate to bringing a predetermined architectural vocabulary to any given situation nor pursuing the creation of original shapes and spatial experiences. It can mean considering the complexities and ambiguities found in familiar architectural forms to represent the existing and known.

The drive for perpetual novelty and popularity of the architecture of the ‘icon’, with its generalising impact on the character of a place, undermines cultural continuity. Much greater richness can be found in an architecture that is conscious of its ‘fit’, one which recognises the difference between being inside, looking out, and being outside, observing, and participating in, not just one structure but the city. This is an approach that celebrates, and emphasises, gaps and thresholds, rooms, and the spaces between. The arrangement and articulation of walls describes the relationship between the inside and the outside, the tension between things. A valuable and relevant architecture can be developed where apertures order and articulate, linings describe internal volumes and cladding responds to the material context.

Roma smentisce la nozione che gli edifici ordinari siano privi d’interesse. Fra le rovine dell’antichità classica e l’arredo architettonico del Rinascimento e del Barocco, uno sfondo di spazio generoso e semplice viene fornito alla vita quotidiana della città. Una città ha bisogno di gerarchie di scala e carattere nel suo tessuto urbano per assicurare un assieme coerente e leggibile, ma è il quotidiano a fornire le indicazioni per un’architettura contemporanea radicata nel ‘luogo’.

La comprensione degli edifici e degli spazi che vengono percettiti a questo ‘volume più basso’ consente a un architetto di lavorare, e di contribuire all’interno di situazioni aguna con un assieme specifico di condizioni esistenti. Una tale enfasi – un interesse per il quotidiano (quieto, interessante e imperfetto) – non porta necessariamente a un intervento che tacitamente mimi ciò che sta intorno o vi si mescoli. Si può proporre un’architettura che modifichi o distorcia il familiare e il locale per dare un sottile ma tangibile contributo alla compromessa situazione reale. Il valore sta nel desiderio di realizzare un edificio che non possa trovarsi altro che là.

L’architettura ha a che fare per definizione con la stasi, con il fare interventi materiali di dimensione finita in situazioni specifiche. Per ciascun sito e progetto si chiede all’architetto di dare un giudizio equilibrato su quando creare o quando modulare ciò che è speciale e differente. In altre parole: quando ‘alzare il volume’. Questo non deve, peraltro, corrispondere all’applicare un vocabolario architettonico predeterminato a qualunque situazione data né al perseguire la creazione di forme ed esperienze spaziali originali. Può voler dire considerare le complessità e le ambiguità che si trovano nelle forme architettoniche familiari per rappresentare l’esistente e il conosciuto.

La spinta alla perpetua novità e popolarità dell’architettura della ‘icona’, col suo impatto generalizzante sul carattere di un luogo, mina la continuità culturale. Un’assai maggior ricchezza può essere trovata in un’architettura che sia cosciente di dove ‘va bene’, che riconosca la differenza fra lo stare all’interno, guardare fuori, e lo stare all’esterno, osservare, e partecipare, non solo ad una struttura ma alla città. Tale approccio celebra, e sottolinea, interstizi e sorgie, stanze e spazi intermedi. La disposizione e articolazione dei muri descrive la relazione fra interno ed esterno, la tensione fra le cose. Un’architettura che abbia valore e pertinenza può essere sviluppata laddove le aperture diano ordine e articolino, le pareti descrivano volumi interni e il rivestimento si adegu al contesto materiale.
Detail, Via del Babuino, March 2010
William Gharraie

Life Shelled, Against Heaven  2010
Lothar Götz

Nebenräume – Schwarz  2009
colour pencil on paper, 84 x 59 cm
private collection
Untitled 2009
acrylic and colour pencil on board, 60 x 42 cm
courtesy Petra Rinck Gallery, Düsseldorf
Brent Harris

*the devil loves you* no. 2  2010
charcoal and gouache on panel, 42 x 28 cm
the devil loves you no. 3 2010
charcoal and gouache on panel, 42 x 28 cm
Black Hearted  2009
oil on canvas, 30 x 30 cm
Sound Track for Billennium 2010
performance

Billennium 2010
acrylic on board, neon, found object, dimensions variable
WHEN FRANK MET FRANCESCO

The aim of this research was to explore the cross-cultural dialogue between Frank Lloyd Wright (1967-1959) and Italian architecture. Wright’s journeys to Italy were an example of a cross-cultural exchange that form an important part of architectural ‘progress’, and his visit to Fiesole in 1910 assisted in coalescing his organic architecture. After the Second World War, Bruno Zevi returned to Italy from exile to promote Wright, publishing Towards an Organic Architecture (1945) – a direct attempt to reclaim the spirit of modernism away from Le Corbusier’s functionalist manifesto. In 1951, Wright’s embodiment of American ideals and creative virility was called upon as a bulwark against the Italian Communists when he opened his own retrospective in Florence.

Within The Modern Language of Architecture (1978) Zevi explicitly confronts The Classical Language of Architecture (1964) by John Summerson, presenting an “anti-classical language”, and he claims that the Baroque and Organic architecture shared the same “linguistic phenomenon” that was derived from similar sources: the Baroque represented the dissolution of the Renaissance rigor, mediated by Mannerism, and Wright’s ‘organic’ architecture was a break from the rationalism of Chicago industrial architecture. Whilst escorting Wright in June 1951, Zevi describes their last day together: “...wandering much of the afternoon around Rome, where he met the architect I love most after Wright, the Baroque master Francesco Borromini.” Furthermore, Borromini and Wright were related by an understanding of nature and its primacy in architecture.

Zevi’s proposed connection between the organic and baroque was a stimulating and contentious analogy. Wright’s early work had Baroque tendencies: at the Unity Temple (1905), the centrality and massiveness of the enclosure were apparent, whilst the Robie House (1909) exhibits a perpetual movement and distortion. However, Wright displayed a worrying trend towards the end of his career with bombastic Baroque-Rococo buildings, and it may be that Wright’s later work exhibited a Roman Baroque influence. Despite Zevi’s best efforts, the work of Wright within Italy was peripheral, there were individual exemplar projects where Wright’s work found willing disciples, some motivated by Wright’s ideas, politics or aesthetic – but they were not a movement and Wright’s architecture remains contested.

QUANDO FRANK INCONTRÓ FRANCESCO

Lo scopo di questa ricerca era esplorare il dialogo transculturale fra Frank Lloyd Wright (1967-1959) e l’architettura italiana. I viaggi di Wright in Italia furono un esempio degli scambi transculturali che costituiscono una parte importante del ‘progresso’ architettonico, e la visita a Fiesole nel 1910 contribuì a definire la sua architettura organica. Dopo la seconda guerra mondiale, Bruno Zevi tornò in Italia dall’esilio per promuovere Wright, pubblicando Verso un’architettura organica (1945) – un tentativo diretto di allontanare lo spirito del modernismo dal manifesto funzionalista di Le Corbusier. Nel 1951, quando Wright inaugurò la sua retrospettiva a Firenze, si fece appello al suo incarnare gli ideali e la virilità creativa dell’America quale bastione contro i comunisti italiani.


Sant’Ivo alla Sapienza, Rome (1642-60) by Francesco Borromini

Social Services Building, Ivrea (1954-57) by Figini and Pollini
Darren Murray

He will show you a magnificent cathedral 2009
gouache on board, 18 x 24 cm
The sound of ancient music borne upon the light of a new dawn  2009
gouache on board, 18 x 24 cm
Jan Murray

*Torn in Roma* 2010

installation: paint on wall; 2 paintings, oil on linen, 60 x 45 cm each
Da LF ma per Alba [After LF but for Alba] 2010
oil on linen, 5 paintings, 30 x 30 cm each
Stills (Carol Anne), 2010
oil on canvas, 12 paintings from a series of 24, 50 x 40 cm each, & animated HD video

Stills (Carol Anne) is an installation of 24 paintings and an animated high definition video composed of these 24 paintings as frames within one second. The installation portrays a complete rotation around the figure in two different media. The illusion of movement created by the animation imbues the paintings with a sculptural quality that generates a spatial depth. It is a space of perpetual motion that vanishes when the movement stops. The difference between the animated video and the installation of paintings is similar to the contrast between a flat map of the world and a globe. Certain elements are lost in translation so that other aspects can be distinguished with greater clarity. The linear display of the paintings actually inverts the inward gaze, transposing the depicted reality into a panoramic frieze. The piece highlights the impossibility of an overall view. It is primarily concerned with distortions and failure inherent in the mechanics of representation and the attempt to reconcile the discrepancies with a perceived reality. It encompasses painting, drawing, video, photography, sculpture and virtual reality either explicitly through an employment of these media or by association.

The Academic of no Academy is an ongoing project composed of interviews, performances, animation and still photographs. The project explores the various views of the enigma that is Giordano Bruno through an organic reappraisal of history from shifting perspectives. I have conducted several interviews with experts on Bruno such as Ingrid Rowland and Hilary Gatti. I have also filmed performances by Christopher Smith and Jacopo Benci. At present these elements take the form of a high definition video and they will be developed into a larger project in the future.
Stills (Carol Anne) è un’installazione di 24 dipinti e un video d’animazione ad alta definizione composto dai 24 dipinti come fotogrammi della durata di un secondo ognuno. L’installazione descrive una rotazione completa attorno alla figura in due differenti media. L’illusione del movimento creata dall’animazione conferisce ai dipinti una qualità scultorea che genera profondità spaziale. È uno spazio di moto perpetuo che scompare quando il movimento cessa. La differenza fra il video d’animazione e l’installazione di dipinti è simile al contrasto fra una mappa piana del mondo e un globo. Certi elementi si perdono nella traduzione così che altri aspetti si possano distinguere con maggior chiarezza. La disposizione lineare dei dipinti invita in effetti lo sguardo rivolto all’interno, trasponendo la realtà raffigurata in un fregio panoramico. L’opera sottolinea l’impossibilità di una veduta complessiva. Riguarda primariamente le distorsioni e il fallimento inerenti alla meccanica della rappresentazione, e il tentativo di conciliare le discrepanze con una realtà percepita. Comprende pittura, disegno, video, fotografia, scultura e realtà virtuale, esplicitamente attraverso l’impiego di questi media, o per associazione.

Head 12 (Looking back at Rome) – Clay sculpt 2010
polymer clay, brass, MDF, epoxy resin, paint, 20 x 18 x 18 cm
Hand Arrangement (Marble draft) 2010
perspex face mounted digital print on Fuji Crystal Archive paper, 59.4 x 42 cm
The three works shown in the exhibit run parallel to the research carried out while in Rome concerning *Cities and Complexity*. These three pieces are part of an effort to document my experience and interpretation in/of Rome. Both *Roman Constructions* and *Roman Mapping* are elaborated ideas from the first work, *Rome: A Project About Projects*, which is a catalogue of project ideas that I had while working at the BSR, but did not have time to elaborate upon. They are documentation (sketches) of potentiality.

Roman Constructions 2010
digital print on photographic paper

Rome: A Project About Projects 2010
laser print and ink on paper
Memory and loss are recurring themes in my work, as are attendant feelings of nostalgia, despair, isolation and vulnerability. A fascination with memory and other thought processes extends to the ways we reinforce and retain positive memories and associations, as well as how we avoid confronting the unpleasant.

I want to make thought visible, from the subversive and repugnant to the sacred or heroic. In investigating the nature of thought and memory, I am trying to make tangible some of the most fleeting or repressed. Much of my work is small in scale, reflecting the interior landscape I am exploring – tiny worlds where one is left outside peering in. In *Dark Matter* I have reversed that – a scale so large that one inhabits a drawn world of thought.

*Memoria e perdita sono temi ricorrenti nel mio lavoro, così come i concomitanti sentimenti di nostalgia, disperazione, isolamento e vulnerabilità. L’interesse per la memoria ed altri processi di pensiero si estende ai modi in cui rafforziamo e conserviamo ricordi ed associazioni positive, così come a quelli con cui evitiamo di affrontare quelli spiacevoli.*

*Voglio rendere visibile il pensiero, dal sovversivo e ripugnante al sacro o l’eroico. Nell’indagare la natura del pensiero e della memoria, cerco di rendere tangibili alcune delle cose più fugaci o repressive. Molto del mio lavoro è di piccola scala, riflettendo il paesaggio interiore che sto esplorando – minuscoli mondi cui non si può guardare che dall’esterno. In *Dark Matter* ho capovolto l’approccio – una scala così grande che ci si trova ad abitare un mondo disegnato di pensiero.*

*Black* 2010
plasticine on column, dimensions variable
Dark Matter 2010
plasticine and paper, dimensions variable
The project that is the subject matter of this research thinks about the building element of the wall through the medium of the Air Grid. In order to serve as a guide to this manner of thinking the research work turns between the ancient walls of Rome, as imagined in the depictions of Piranesi and another, modern wall of Rome, which is the one kilometre long block of housing that lies in the South Western sector of the City and is called Corviale.

For more information about Air Grid visit: www.thebigairworld.co.uk
Il progetto che è argomento di questa ricerca riflette sull’elemento costruttivo della parete attraverso il medium della Air Grid. Al fine di servire da guida a questo modo di pensare, il lavoro di ricerca si muove fra le antiche mura di Roma, come furono immaginate nelle raffigurazioni di Piranesi, e un altro, moderno muro di Roma, il complesso abitativo lungo un chilometro che si trova nella zona sud-occidentale dell’Urbe ed è chiamato Corviale.

Per maggiori informazioni sulla Air Grid visitare: www.thebigairworld.co.uk
Martin Westwood

A Seed is Still a Stone Until it is Sown  2009  
DVD, 12’15”
PHILLIP ALLEN

Abbey Fellow in Painting, January-March 2010


EDUCATION

1990-92 MA Fine Art, Royal College of Art, London
1987-90 BA Fine Art, Kingston University, London

ONE PERSON EXHIBITIONS

2009 Kerlin Gallery, Dublin
2008 The Approach, London
2007 Xavier Hufkens Gallery, Brussels
2006 Milton Keynes Gallery, UK
2005 Kerlin Gallery, Dublin
Solo Presentation, Brussels Art Fair
2004 The Approach, London
2003 Xavier Hufkens Gallery, Brussels
2003 PS1, New York
2002 The Approach, London

GROUP EXHIBITIONS

2010 Se non è vero, è ben trovato, The British School at Rome
2009 Rubberneeking, Transition Gallery, London
         Herbert Read Gallery, UCA, Canterbury
         Kaleidoscopic Revolver, Hanjiyun Contemporary Space, Beijing
         Kaleidoscopic Revolver, Total Museum, Seoul, Korea
         Classified, Tate Gallery, London
2008 M25, Centro Cultural Andrats, Mallorca, Spain
         (curated by Barry Schwabsky)
         100 years 100 artists, London Underground
         20 years, Kerlin Gallery, Dublin
2007 Hope and Despair, Cell, London
         Echo Chamber, British Council, 31 Alcalá, Madrid
         Layer Cake, Fabio Tiboni Arte Contemporanea, Bologna
         Kerlin Gallery, Dublin
         Kerlin Gallery, Dublin
         Archipeinture, Le Plateau (FNAC), Paris, in conjunction with Camden Arts Centre
         When forms become attitude, AR/Contemporary Art, Milan
         Summer Exhibition, Kerlin Gallery, Dublin
2005 British Art Show 6, touring exhibition

AWARDS AND RESIDENCIES

2010 Abbey Fellowship in Painting, British School in Rome

EDITIONS

Phillip Allen. Drawings, edition of 50, Other Criteria, London,
T-shirt design, Marni Fashion House
Slim Volume, Andrew Hunt

PUBLIC COLLECTIONS

Tate Gallery, London
Southampton City Gallery, Southampton
CCA Andrats, Mallorca, Spain
The British Council
Government Art Collection

KIM ANDERSON

Australia Council Resident Artist, July-September 2009

Born 1979, Ballarat, Australia

EDUCATION

2008 MFA, Duncan of Jordanstone College of Art &
Design, University of Dundee, Scotland
2006 Postgraduate Certificate in Art Conservation Studies, University of Melbourne
2003 BFA (Hons), University of Ballarat Arts Academy
1999 Diploma of Arts (Professional Writing and Editing), University of Ballarat

ONE PERSON EXHIBITIONS
2010 Soul / Skin / Space, Counihan Gallery, Melbourne
A Natural Comparison, Art Gallery of Ballarat
2008 The Hands of Huntly, (installation), Deveron Arts, Huntly, Scotland
2008 The year I disappeared, Arthur Creative Space, Ballarat
2007 Lost/Found, The Convent Gallery, Daylesford

SELECTED GROUP EXHIBITIONS
2010 Black + White, Space 22, Ballarat
2010 Scope 10, Post Office Gallery, Ballarat
2009 Tempo Reale 09, The British School at Rome
Agendo Emerging Artist Award (finalists’ exhibition), Phoenix Gallery, Melbourne
Works on Paper 09 (finalists’ exhibition), Brunswick Street Gallery, Melbourne
2009/08 Flanagan Art Prize (finalists’ exhibition), St Patrick’s College, Ballarat
2008 MFA Degree Show, Generator, Dundee, Scotland
RSA Student Exhibition, Royal Scottish Academy, Edinburgh, Scotland
Loops Haunt the Members, Generator, Dundee, Scotland
2003 Over and Out, University of Ballarat Arts Academy
2002 Beyond the Obvious, Chapel Off Chapel, Melbourne

AWARDS AND RESIDENCIES
2010-11 Honorary Artist in Residence, University of Ballarat
2009 Australia Council International Studio Residency, The British School at Rome
2009 Hill End Artist in Residence Programme, Murrays Cottage, Hill End, Australia
2008 Curatorial internship, Deveron Arts, Huntly, Scotland
2008 Hospitalfield House Residential Arts Centre, Arbroath, Scotland
2007 Discovery Scholarship, University of Dundee, Scotland
2002 Arts Academy Award for Excellence, University of Ballarat

PUBLICATIONS
2010 International Drawing Annual 5 (to be published October 2010), Manifest Creative Research Gallery and Drawing Center, Cincinnati, USA

DOUGLAS ARDERN
Rome Scholar in Landscape Architecture,
October-December 2009

HIGHER EDUCATION
2009 RIBA Part III (ARB), London Metropolitan University
1998 Studios in Architecture, Photography & Painting (mixed media), Rhode Island School of Design Exchange Program

AWARDS, SCHOLARSHIPS AND BURSARIES
2010 Prince of Wales Bursary for the Arts for The British School at Athens: shortlisted (current status)
2009 Rome Scholarship in Landscape Architecture, The British School at Rome

Wood awards 2007
(Highly commended, Private Category)
Housing Design Awards 2006
(Medium-Build Winner & Overall Winner)
Housing Design Awards 2003 (Project Winner)
Waterloo Road, London: mixed use apartment tower (completed as a hotel):
Project leader for Maccreanor Lavington Architects
Housing Design Awards 2005 (Project Winner)
Maccreanor Lavington

2009 Masterplaner of the Year Award,
Architect of the Year Awards 2009
2008 Private Housing Architect of the Year (over 14 units),
Architect of the Year Awards 2008
Andrew Grant Bequest Scholarship 1994
(Best Student of the Year), Edinburgh College of Art
PROFESSIONAL EXPERIENCE
2002- Maccreanor Lavington Architects Ltd, London
2002 Bambus Arkitekter AS, Oslo, Norway (July-Oct)
2000-02 Harper Mackay Architects, London
1998-99 Lund Hagem Arkitekter AS, Oslo, Norway
1995-96 Mecanoo Architecten, Delft, The Netherlands

GROUP EXHIBITIONS
2009 The things I did and the money I spent, The British School at Rome: ‘Rooms Under the Sky’, installation piece
2008 Home/Away: Five Architects Build Housing in Britain and Europe, British Pavilion exhibit at the Venice Biennale: Project leader for Maccreanor Lavington Architects, Terraced Housing in Cambridge (Accordia)
2005 Exhibitions of Design Submissions (final six), RIBA Headquarters, London: Project leader for Maccreanor Lavington Architects, Atlantic College, Student Housing
2001 Bolig 2000, competition exhibit, The Norwegian Design and Architecture Centre, Oslo: 3rd place entry

JOANNA BRYNIARSKA
Sainsbury Scholar in Painting and Sculpture, October 2009-June 2011

Born 26 September 1981, Swindon, UK

EDUCATION
2006-09 Postgraduate Diploma, Fine Art, Royal Academy Schools, London
2001-04 BA (hons) Fine Art, University College, Falmouth
2000-01 Foundation Diploma, Art & Design, University of Wales Institute, Cardiff

ONE PERSON EXHIBITIONS
2005 Project Room, Collective Gallery, Edinburgh Girl and Dead Goose, Spike Island, Bristol

GROUP EXHIBITIONS
2010 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 Graduation Show 2009, Royal Academy Schools, 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: Royal Academy Students Group Exhibition, Nolias Gallery, Liverpool Street, London

2006 Mirror Image: Self Portraits and Portraits, Artonomy Fine Art, Truro, Cornwall
Back to Back: An Exhibition of Paintings by Alex Calinescu and Joanna Bryniarska, Artonomy Fine Art, Truro, Cornwall

2005 Bofu Bofu: University College Falmouth Graduates Exhibition, Surface Gallery, Nottingham

AWARDS AND RESIDENCIES
2009-11 Sainsbury Scholarship in Painting and Sculpture, The British School at Rome

2008 Richard Ford Award, Museo del Prado, Madrid, plus additional award Helsinki Exchange: symposium and exhibition, Finnish Academy of Fine Arts, Helsinki

2007 Annual RWA Bursary, Royal West of England Academy, Bristol

2004-05 Graduate Fellowship, Spike Island, Bristol

NICHOLAS CHAMPKINS
Rome Scholar in Architecture, October 2009-March 2010

Lives and works in London.
Guest critic and tutor at several schools of architecture.
www.champkins.co.uk

EDUCATION
2003 Post Graduate Certificate in Professional Practice, University of Cambridge
2000 Master of Architecture, MArch (distinction), University of Bath
Nominated for RIBA President's Silver Medal and awarded Master of Architecture Design Prize
Successfully Grade II listing of ‘Overshot’, by Samuel and Harding, 1937
PROFESSIONAL EXPERIENCE
2000- Associate, Allies and Morrison Architects, London
Private Practice, Nicholas Champkins Architects, London

SELECTED PROJECTS
2008- Project Associate: King’s Cross Central, a new major headquarters building for Sainsbury’s
2007- Project Associate: Hamilton Gardens, Felixstowe, three cliff top apartment buildings
2006 Project Architect: University of Bath masterplan and replacement academic building
2006 Project Architect: Girton College Library and Archive, University of Cambridge. RIBA, Civic Trust and SCUNOL Awards
2004 Project Architect: Sidgwick site masterplan and new academic building for the Institute of Criminology, University of Cambridge
2002 Architect: BBC Media Village, White City, London, masterplan and first phase commercial development. RIBA Award

EXHIBITIONS
2010 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

PUBLIC TALKS
2010 Architecture: Reveals, conference paper presented at ‘Grand Tour del Terzo Millennio’, Università di Roma Tor Vergata
2010 Walls Matter – a primer for contemporary practice, public lecture, The British School at Rome
2009 Neither In nor Out, conference paper presented at ‘Across and Between: An interdisciplinary Colloquium on Space’, The British School at Rome. Co-organiser

WILLIAM GHARRAIE
Abbey Scholar in Painting, October 2009-June 2010

Born Derbyshire, February 7th, 1985

EDUCATION
2004-08 BA Fine Art, Newcastle University

SELECTED GROUP EXHIBITIONS
2010 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
2008 Saatchi’s 4 New Sensations, London

AWARDS
2009 Abbey Scholarship in Painting, The British School at Rome
2007 Bartlett Scholarship
2005 Bartlett Award, Siena

LOTHAR GÖTZ
Abbey Fellow in Painting, April-June 2010

Born in Günzburg. Lives in London. Since 1999 he is Senior Lecturer in Fine Art at the University of Sunderland.

EDUCATION
1996-98 MA Painting, Royal College of Art, London
1993-95 Kunstakademie, Düsseldorf
1991-95 MA Aesthetics, University of Wuppertal
1983-88 BA Visual Communication, Fachhochschule Aachen

SELECTED ONE PERSON EXHIBITIONS
2009 ...driven by emotion – Olle Baertling’s proposal for TV tower and Parliament Building in Düsseldorf revisited, Petra Rinek Galerie, Düsseldorf
2008 Mit Fritz im Beton Haus, rahncontemporary, Zürich
2007 1952, Sitegalerie, Düsseldorf
2006 All day long, Platform for Art / London Underground
2005 Buttering Season – Theatre Royal, Nanling, China
2004 Häuser für Tollmi, Museum Goch
2002 Künstlerverein Malkasten, Düsseldorf forever young, Chisenhale Gallery, London
2001 Gasworks Gallery, London
2000 Kunstverein Recklinghausen
Studio Galerie, Städtisches Museum Leverkusen, Schloss Morsbroich
Goethe Institut, London
Mappin Art Gallery, Sheffield

SELECTED GROUP EXHIBITIONS
2010 Murals, Fundació Joan Miró, Barcelona
Le rêve – der Traum, Museum Bochum
2009 *privat*, Von der Heydt-Museum, Wuppertal
*Wildwuchs*, Niedersächsisches Landesmuseum, Hannover
*Coalesce/Happenstance*, SMART project space, Amsterdam

2008 *Re-Reading the Future*, Prague Triennale, National Gallery, Prague
*Architektur in Bewegung*, Kunsthalle Wilhelmshaven

2007 *Language of vision*, mima, Middlesbrough
*Idylle*, Städtische Galerie Remscheid
*Idylle*, DA2 Domus Artium, Salamanca, Spain
*Snap*, Cell Project Space, London

2006 *Idylle*, Phoenix Hallen / Sammlung Faleckenberg, Hamburg
*casa mia*, mmki, Düsseldorf

2005 *Colours and trips*, Palais Thurn und Taxis, Bregenz
*Föhn*, Chelsea Space, London
*lalaland*, project, Dublin
*art futures*, CAS / Bloomberg Space, London

2004 *Alterity Display*, Lawrence O’Hana Gallery, London

2003 *remain in light*, Northern Gallery of Contemporary Art, Sunderland
*Colors and Trips*, Jacky Strenz Galerie, Berlin
*Drawn to be alive*, Hales Gallery, London
*intermission*, Bow Church/The Nunnery, London

2002 *Further-Up in the Air*, The Independent, Liverpool Biennial
*The Bold and Beautiful*, The Pavilions, London
*Love*, curated by David Risley, London

2001 *Zwemmer Gallery*, London

2000 *Gallery Bunkier Sztuki*, Krakow
*Von der Heydt Museum*, Wuppertal
*Städtisches Museum Bochum*

**AWARDS AND RESIDENCIES**

2010 *Abbe Fellowship in Painting*, The British School at Rome
2006 *Cocheme Fellowship*, Byam Shaw School of Art, London
2004 *Artist Links Residency for Shanghai/China*
2002 *Further-Up in the Air*, Liverpool
2000 *London Arts Board Award*
1997-98 *DAAD Postgraduate Scholarship for London*

**BRENT HARRIS**

Australia Council Resident Artist, October-December 2009


**EDUCATION**

1982-84 *BFA*, Victorian College of the Arts, Melbourne

**SELECTED ONE PERSON EXHIBITIONS**

2008 *Deluge*, Tolarno Galleries, Melbourne
2007 *Heads*, Lister Gallery, Perth
2006 *Deities*, Tolarno Galleries, Melbourne
2005 *Singapore print and paper pulp works*, Singapore Tyler Print Institute
2004 *The face*, Art Gallery of New South Wales, Sydney

**AWARDS AND RESIDENCIES**

2009 *Australia Council Residency*, The British School at Rome
2004 *Residency*, Singapore Tyler Print Institute
1999 *Residency*, Nagasawa Art Park, Japan
1997 *Grant*, Visual Arts/Craft Board of the Australia Council
1993-94 *Residency*, Cité Internationale des Arts, Paris (Visual Arts/Craft Board of the Australia Council and Power Institute, the University of Sydney)
1988 *Grant*, Visual Arts/Craft Board of the Australia Council
1987-89 *Residency*, 200 Gertrude Street inc. Gertrude Street Artists’ Spaces, Melbourne

**SELECTED COLLECTIONS**

Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
British Museum, Department of Prints and Drawings, London
Museum of Contemporary Art, Sydney
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
National Portrait Gallery, Canberra
Queensland Art Gallery, Brisbane
Tasmanian Museum and Art Gallery, Hobart
The Ian Potter Museum of Art, University of Melbourne
CELIA HEMPTON
Sainsbury Scholar in Painting and Sculpture,
October 2008-June 2010

Born 1981, Stroud

EDUCATION
2005-07 MA Painting, Royal College of Art, London
2000-03 BA (Hons) Fine Art, Painting, Glasgow School of Art

SELECTED RECENT EXHIBITIONS
2010  Easjvetsetters, The Forgotten Bar, Berlin
       This Matter, The Royal Standard, Liverpool
       Riff-Raff, hosted by A Palazzo Gallery (Brescia), London
       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
       Purpling, Gimpel Fils Gallery, London
       Mermaids vs Unicorns, i-20 Gallery, New York
       Atlas: Separated by Intervals, The Crypt Gallery at Saint Pancras Church, London
       Accademia delle Accademie, Temple of Hadrian, Rome
       Our lives are full of remarkable coincidences, The British School at Rome
       123456 Crack!!!, RialtoSantambrogio, Rome
2008  Figure of 8, The British School at Rome
       Celia Hempton, Contemporary Art Projects, London
       Royal Academy Summer Show, Royal Academy of Arts, London
       S.A.W. Show, Sawmill, Glasgow
       Material Intelligence, Keith Talent Gallery at Trinity Buoy Wharf, London
       Hot for Teacher, Nog Gallery, London
2007  St Mungo and Me, Lightbox Gallery, Los Angeles
       Circus Circus, Park Circus Gallery, Glasgow
       Discerning Eye Exhibition, Mall Galleries, London
       Panorama, The Jail, Glasgow
       New Scottish Contemporaries, Leith Gallery, Edinburgh

SELECTED AWARDS
2008-10 Sainsbury Scholarship in Painting and Sculpture, The British School at Rome
2008  Shortlisted for Sovereign European Art Prize, Chelsea Space, London

2007  Neville Burston Memorial Award, Royal College of Art, London
2003  Carnegie Travel Award, Royal Scottish Academy, Edinburgh
       Landscape Drawing Prize, Glasgow School of Art

GWYN LLOYD JONES
Giles Worsley Travel Fellow, October-December 2009

2009  Giles Worsley Travel Fellowship, British School in Rome – When Frank met Francesco, a cultural review of Frank Lloyd Wright’s engagement with Italian architecture, considering the influence of the Baroque and Francesco Borromini
       Presented paper On the Road with Frank Lloyd Wright, AHRA Fieldwork Conference, Edinburgh
       Researcher for Human Habitation Conference, RIBA, London
       Postgraduate Certificate of Special Study in Supporting Learning, University of Westminster
       Judge for Architectural Scholarship for the Welsh National Eisteddfod
2008  2006  Writer and Presenter for Y Daith yw'r Stori (The Journey was the Story), a television programme on Frank Lloyd Wright made for S4C, Welsh Channel 4
       Presented paper Unusual views of Outstanding sites, AHRA Student Symposium, Edinburgh
2004  Registered for a part-time PhD research degree entitled A Tale of Six Cities, investigating the cultural impact of Frank Lloyd Wright beyond America, at the University of Westminster
       Awarded the LKE Ozolins Studentship by the RIBA Research Awards Committee
       Professional Practice in Architecture (Part 3), University of Westminster
       Judge for Anne Spink Award for Excellence in Architectural Education
2002  Inaugural winner of the RIBA President’s Dissertation Medal. The study entitled 12 Part Narrative retraced Frank Lloyd Wright’s annual migration between Taliesin North and Taliesin West and established an armature for a cultural review of his work within America
       Reginald W. Cave Prize for the Best Dissertation at Oxford Brookes University
       Graduate Diploma in Architecture (Part 2), Oxford Brookes University
1994  BA in Architecture (Part 1), University of North London

DARREN MURRAY
Arts Council of Northern Ireland Fellow, October 2009-June 2010

Born 1977. Lives and works in Belfast

EDUCATION
1996-99 BA Hons Fine and Applied Art, University of Ulster

ONE PERSON EXHIBITIONS
2007  Darren Murray, The Third Space Gallery, Belfast
2006  The Assisted Sublime, Kevin Kavanagh Gallery, Dublin
       Resort, Arte Ricambi, Verona
2004  Pursuit of Pleasure, Kevin Kavanagh Gallery, Dublin
2002  Constructed for Leisure, Kevin Kavanagh Gallery, Dublin
2001  Halcyon Days, Context Gallery, Derry

GROUP EXHIBITIONS
2010  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
2008  RHA 179th Annual Exhibition (invited), Royal Hibernian Academy, Dublin
       Wexford Art Festival, Johnston Castle, Wexford
2007  The Colour Show, Driaocht, Blanchardstown
       The Double Image, Golden Thread Gallery, Belfast
       Journeys, Louvian Institute for Ireland, Leuven, Belgium
       Resolutions, American University Museum, Washington DC
       Things we may have missed, Golden Thread Gallery, Belfast
       Tides, Regina Gouger Miller Gallery, Pittsburgh
2006  Dogs Have no Religion, Czech Museum of Fine Art, Prague
2005  The Nature of Things: Artists from Northern Ireland, 51st Biennale, Venice
2004  Thinking About Ideas, Golden Thread Gallery, Belfast
2003  Colourchart, Ormeau Baths Gallery, Belfast

2002  Vivid, Laois Arts Festival, Portlaoise
2001  Orrery, Golden Thread Gallery, Belfast
       ARCO 2001, Madrid Art Fair, represented by Catalyst Arts
2000  The Repeated Disappearance of Painting, Ormeau Baths Gallery, Belfast
       Friends and Neighbours, ev+a 2000, Limerick City Gallery
       Barbie on the Beach, Proposition Gallery, Belfast
1999  Fresh Ground, Ards Art Centre, Newtownards

AWARDS AND RESIDENCIES
2009-10 Arts Council of Northern Ireland Fellowship, The British School at Rome

JAN MURRAY
Australia Council Resident Artist, January-March 2010

Lives in Melbourne, Australia

EDUCATION
1993-95 Master of Art in Fine Art, Royal Melbourne Institute of Technology
1980-81 Graduate Diploma in Fine Art, Victorian College of the Arts
1976-78 Diploma of Fine Art, Ballarat College of Advanced Education

SELECTED ONE PERSON EXHIBITIONS
2009  Just Looking, Charles Nodrum Gallery, Melbourne
2008  Torn, TCB Inc, Melbourne
       Incident, West Space, Melbourne
2006  Constellations, Charles Nodrum Gallery, Melbourne
2004  Southern Light, touring exhibition, Ballarat, Hamilton and Wangaratta Art Galleries
2003  In the Studio, Charles Nodrum Gallery, Melbourne
       Southern Light, Glen Eira Gallery, Melbourne
2002  Pilaster, Conical Inc, Melbourne
2001  Echo, Charles Nodrum Gallery, Melbourne

SELECTED GROUP EXHIBITIONS
2009  A4 Art, West Space, Melbourne
       Arthur Guy Memorial Art Prize, Bendigo Art Gallery, Bendigo
       Minimalism, Charles Nodrum Gallery, Melbourne
2008  *A4 Art*, West Space, Melbourne
When You Think About Art, George Paton Gallery, Melbourne
Contemporaneous, Wangaratta Art Gallery, Wangaratta
Rubic, Charles Nodrum Gallery, Melbourne
2007  Recent Acquisitions, Ballarat Fine Art Gallery
2006  *A4 Art*, West Space, Melbourne
2005  Selecta, West Space, Melbourne
2002  Off the Wall and Grounded, Latrobe University Art Museum, Melbourne
Albury Art Prize, Albury Regional Art Gallery, Albury
The Painted Fold, The Garment in Art, Charles Nodrum Gallery, Melbourne
Transit Narratives, Centro per la Cultura e le Arti, Visive Le Venezie, Villa Letizia, Treviso

**SELECTED AWARDS AND RESIDENCIES**

2010  Overseas Residency, Visual Arts Board, Australia Council, The British School at Rome
1999  Overseas Residency, Visual Arts/Craft Fund, Australia Council, Milan Studio
1984  Overseas Fellowship, Visual Arts Board, Australia Council, Künstlerhaus Bethanien, Berlin

**DAVID O’KANE**

Derek Hill Foundation Scholar, October-December 2009


www.davidokane.com

**EDUCATION**

2007-09  Graduation with Distinction, under professor Neo Rauch, Academy of Visual Arts Leipzig, Germany
2002-06  BA Joint-Honours Degree in History of Art and Fine Art Painting (First Class Honours), The National College of Art and Design, Dublin, Ireland

**SELECTED ONE PERSON EXHIBITIONS**

2010  *Still*, Cavancor Gallery, Donegal, Ireland
2009  *Animare*, Galerie Schuster, Berlin
Dissection, Filipp Rosbach Gallery, Leipzig
Doppelgänger, Pierogi Gallery, Spinnerei, Leipzig
2007  Scriptorium, CAP Foundation exhibition, Dublin
2006  *Camera Lucida*, Galerie Sign, Groningen, The Netherlands

**SELECTED GROUP EXHIBITIONS**

2010  New Bottle, Old Wine, Filipp Rosbach Gallery, Leipzig
The Library of Babel / In and Out of Place, 176
Zabludowicz Collection, London (curated by Anna-Catharina Gebbers)
2009  The things I did and money I spent, The British School at Rome
CAP Foundation Exhibition, NCAD Gallery, Dublin
Neun Neuse, Lindenau Museum, Altenburg, Germany
ObART, Kirchau, Germany
Verona Art Fair with Gallery Perlini, Italy
Claremorris Open Exhibition, Claremorris, Ireland (curated by Tom Morton)
Baluster, Columbus Art Foundation, Leipzig
Werkschau 2009, Leipzig (opened by the German Chancellor Angela Merkel)

2008  Impressions, Galway Arts Centre, Galway, Ireland
Winter Salon, Temple Bar Gallery, Dublin
Claremorris Open Exhibition, Claremorris, Ireland (curated by Lizzie Carey Thomas)
1st Montijo International Plastic Arts Biennial – IX Vespeira Prize, Portugal
Serralves em Festa 2008, Oporto, Portugal (selected by Regina Guimarães)

2007  Paper illusions, IKE International Short Film Festival, Evora, Portugal
Fear Not, Sligo Art Galley, Ireland (curated by Patrick Dempsey)
Platform 059, Eige, Carlow, Ireland (curated by Francis McKee, Garret Phelan and Maeve Butler)
Paper illusions, film screening, Växhuset in Västerås, Sweden

**SELECTED AWARDS AND RESIDENCIES**

2009  Derek Hill Foundation Scholarship, The British School at Rome
Claremorris Open Exhibition Award, Ireland (awarded by the curator Tom Morton)
Lithography Residency at Obelisk Studio, Uithuizermeeden, The Netherlands
Artist in Residence at the Royal Hibernian Academy, Dublin
2008 Honorary Award for Video + Installation, 1st Montijo International Biennial, Portugal
Artistic Projects Tender, Serralves em Festa, Oporto, Portugal (awarded by Regina Guimarães)
ev+a Open Award, Limerick, Ireland (awarded by the curator Hou Hanru)
Leipzig International Art Programme, Spinnerei, Leipzig
2007 Travel and Mobility Award, Arts Council of Ireland, Dublin
DAAD Scholarship (+ extension in 2008), Bonn
2006 Travel and Mobility Award, Arts Council of Ireland, Dublin
R.C. Lewis-Crosby Award for Painting at the Royal Dublin Society, Ireland
CAP Foundation Residency Award, Lower Leeson Street, Dublin (selected by Linda Pilaro, Luke Clancy, Duncan McClaren and Neil Burke Kennedy)
Short-listed for Hennessy Craig Scholarship, Royal Hibernian Academy, Dublin
O’Sullivan Award for Graphic Art, Royal Hibernian Academy, Dublin
2005 Emerging Artist Award, Portrait Ireland, Wexford, Ireland
2004 Henry Higgins Travel Award, Royal Dublin Society
Thomas Dammann Travel Scholarship, Royal Hibernian Academy, Dublin

SELECTED COLLECTIONS
The Zabludowicz Collection, The CAP Foundation, The Trapaga-Fonalledas Family Collection, The Office of Public Works, Bank of Ireland, Academie Minerva, AXA Insurance

TOM PRICE
Arts Council England Helen Chadwick Fellow,
September 2009-March 2010

www.tompricestudio.com

EDUCATION
2004-06 MA, Sculpture School, Royal College of Art, London
2001-04 BA, 1st Class Hons (sculpture), Chelsea College of Art, London

SELECTED ONE PERSON EXHIBITIONS
2008 Next Chicago Art Fair, solo show, Chicago, USA

SELECTED GROUP EXHIBITIONS
2010 Se non è vero, è ben trovato, The British School at Rome
The Armory Show, New York City
The Royal Academy Summer Show (invited artist), London
2009 Art Basel Miami, Miami, USA
60 Miles by Road or Rail, Fishmarket Gallery, Northampton, UK
Identity, Andipa Gallery, London
2008 Freedom Centre – This Show Will Change Your Life, Hales Gallery, London
Beck’s Canvas, Entrance Gallery, Royal College of Art, London
2007 Video Apartment, Dublin, Ireland
Anticipation, One-One-One (David Robert’s gallery), London
Rise Week 2006, Tricycle Short Film Festival, London
Tricycle Cinema, London (also guest speaker at event)
In Motion, London
No Man is an Island, London
2005 Peripheral Visions, Cork Film Centre, Ireland (curated by Nigel Rolfe)
Life or Theatre, MTV Studios, London
2003 A Little Flat in Kensington, London
Act 02, 291 Gallery, London
Peter Blake – Circus, The Arts Gallery, London
2002 Line Technician, winner of SUSTRANS commission for launch of new River Wandle trail route

AWARDS AND COMMISSIONS
2009-10 Arts Council England Helen Chadwick Fellowship, The British School at Rome
2008 Overall winner of Beck’s Canvas Competition (http://www.becks.co.uk/canvas.aspx)
2004-06 Winner of Sir John Cass Foundation Scholarship
DARREL RONALD
Québec Architecture Resident, Januar-March 2010
Montréal, Canada
www.maketank.org
www.openformarchitecture.com

EDUCATION
2003-05 Master's Architecture, Computer Aided Design option; Graduated with Honours, Université de Montréal (CA)
1997-2002 Bachelor of Environmental Design, Architecture option; Graduated with Honours, University of Manitoba (CA)

PROFESSIONAL EXPERIENCE
2009 Open Form Architecture, Partner
2008-09 The ARCOP Group, Montréal, CA
2005-07 Maxwan Architects + Urbanists, Rotterdam
2004-05 MedialabAU, Montréal
2002-03 Hal Ingberg Architect, Montréal

SELECTED GROUP EXHIBITIONS
2010 Se non è vero, è ben trovato, The British School at Rome
2006 City of Skyscrapers, 3rd International Architecture Biennale Ljubljana, Ljubljana (Slovenia)
MedialabAU – Desynchronized Public Spaces, Maison de l'architecture, Annecy (France)
2005 RAIC Gold Medal Exhibition, Centre de l’Exposition, Montréal (CA)
MedialabAU – Desynchronized Public Spaces, Society for Arts and Technologies, Montréal (CA)

SELECTED AWARDS
2010 Québec Architecture Residency, Conseil des Arts et Lettres du Québec, The British School at Rome
2008 Type B Research and Creation Grant, Conseil des Arts et Lettres du Québec
2005 Finalist, RAIC Gold Medal, Royal Architecture Institute of Canada
2002- Faculty of Architecture Endowment Fund, University of Manitoba, Canada

HELEN L. STURGESS
Australia Council Resident Artist, April-June 2010
Lives and works in London, England
www.helensturgess.com

EDUCATION
2009 MFA Sculpture, Slade School of Fine Art, London
2006 BA Hons., Fine Art: Sculpture, Wimbledon School of Art, London
1995 Post-graduate Diploma in Third Sector Management, TAFE, Sydney
1989 BA Psychology, University of New South Wales, Sydney

SELECTED ONE PERSON EXHIBITIONS
2010 Dark Matter, Meantime, Cheltenham, UK
2008 Escape Velocity (performance), The Observatory, UCL, London
2008 Don’t Go There, Bookable Space, UCL, London
2008 Things I might have seen... had I been looking, The Observatory, UCL, London

SELECTED GROUP EXHIBITIONS
2010 Open West, Cheltenham
Print Now, London Art Fair, London
2009 Goblet, Bearspace Gallery, Deptford, London
Degree Show, Slade School of Fine Art, London
2007 Episode 2: Studio / Storage / Show, Woburn Square Research Centre, London (curated by FormContent)
2006 Dairy, The Installation Space, Wimbledon School of Art, London (selected and curated by Soraya Rodriguez)

AWARDS
2008-09 Audrey Wykeham Prize
2006 Nominee for Idris Pearce Prize

RESIDENCIES
2010 Australia Council for the Arts, The British School at Rome
2010 Meantime Project Space, Cheltenham
2008 Kurt Schwitters Merz Barn, Littoral Trust, Cylinders Estate, Cumbria

COLLECTIONS
Splash, The Edward James Foundation, West Dean Estate, Chichester, UK
Sculpture, Library Archive, Henry Moore Institute, Leeds
VICTORIA WATSON
Sargant Fellow in Architecture, April-June 2010
Architect & Senior Lecturer at the University of Westminster, London

EDUCATION
2004 Doctor of Philosophy (Architecture), University College, University of London
1996 Master of Science (History of Architecture), University College, University of London
1985 Diploma in Architecture, Polytechnic of Central London
1981 Bachelor of Science (Architecture), University College, University of London

EXHIBITIONS AND EVENTS
2009 Speculative Models, Air Grid and the Blossoming of Perspective, two person show, with Penelope Haralambidou. London Gallery West, University of Westminster, Harrow, Middlesex. Funded by the Arts Council
2008 Air Grid: The City of Unimaginable Subjects – This is Tomorrow Too, art/architecture event in collaboration with The Mobile Studio, London Festival of Architecture 2008, Montague Place. Funded by the Arts Council
2005 Something For The Birds, with Will Mclean, Barnes Bun Architecture Biennale, Barnes, London
1989 An Apartment in Clerkenwell, realised project. Published in Domus, 704 (April 1989)

PUBLICATIONS
‘Pictorial Grids: reading the buildings of Mies van der Rohe through the paintings of Agnes Martin,’ The Journal of Architecture, vol. 14, no. 3 (June 2009), 421-438.

MARTIN WESTWOOD
Abbey Fellow in Painting, October-December 2009
Lives and works in London

EDUCATION

ONE PERSON EXHIBITIONS
2009 Bloomberg Space, London
Object Not Found, SE8, London
2008 Silt Inter Lace, The Approach, London
2006 Art Statements, Art 37, Basel
2005 fade held, Art Now Gallery, Tate Britain
2004 Angelus Novus, Collective Gallery, Edinburgh
2003 fajt/ger (HAITCH . KAY . EKS), Project Arts Centre, Dublin

SELECTED GROUP EXHIBITIONS
2010 Acute Melancholia, curated by Linda Persson, Studio 44, Stockholm, Sweden
2009 The Real, curated by Fergal Stapleton, Biscuit Factory, London
2008 Prospects and Interiors: Recent acquisitions of sculptors’ drawings, The Henry Moore Institute, Leeds, UK
2006 Metropolis Rise, Shanghai, 798 Space, Beijing, China
2004 Reflections, Artuaca Kunstverksted Festival, Tongeren, Belgium
Motes in both eyes, The Ship, London
2002 The Galleries Show, The Royal Academy, London
London Underground, Taipei Fine Art Museum, Taiwan
2001 Gate 13, Spitalfields, London
2000 Limit less, curated by Matthew Higgs, Galerie Krinzinger, Vienna
Heart & Soul, Borough, London
EAST International, Norwich School of Art, Norwich

60 Fine Arts 2009-2010
AWARDS AND RESIDENCIES

2010  EKWC, The Netherlands

2009  Abbey Fellowship in Painting, The British School at Rome

Stanley Picker Fellowship, Kingston University

Elephant Trust

2008  Ricklundgarden, residency in Saxnas, Sweden

2005  Arts Council England, Grants to Individual Artists

2004  Arts Council England, Grants to Individual Artists

2001  British Council Grant

2000  London Arts Board, Individual Artist Grant

1994-96  Delfina Studio Trust Awards, Two Year Studio Residency
THE BRITISH SCHOOL AT ROME

Director
Assistant Director
Research Professor in Archaeology
Molly Cotton Fellow
Cary Fellow
Assistant Director (Fine Arts)
Fine Arts Research Assistant
Librarian
Deputy Librarian
Library Assistants
Archivist
Registrar & Publications Manager (London Office)
Director’s Assistant
School Secretary
Hostel Supervisor
Bursar
Accounts Clerk
Domestic Bursar
Maintenance
Technical Assistant & Waiter
Cleaners
Cooks
Waiter/Porter

Christopher Smith
Susan Russell
Simon Keay
Helen Patterson
Robert Coates-Stephens
Jacopo Benci
Martina Sconci
Valerie Scott
Beatrice Gelosia
Francesca De Riso, Francesca Deli
Alessandra Giovenco
Gill Clark
Eleanor Murkett
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
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