



SHARON THOMAS
Apotropaic ("Don't You Fucking Mess With Me" Said Little Red Riding Hood) 2005
 charcoal on paper, 100 x 340 cm

A WORD OF CAUTION to all the wandering tales out there: be good, stick to the path, and above all stray not into the place they call 'myth'! For that is a dark wood creeping up on the edge of your green and pleasant decorum, its rank undergrowth full of archaic fancies. The most ridiculous fairy tales lurk in

those forests, waiting to snare your credibility, the most addle-headed childlike nonsense. Obscene thoughts grimace in the shadows, where placid hearts fall into the clutches of men with the heads of birds and eyes like night-windows with candles in them. As for the Mountains of Fiction – steer

clear! You might take a dreadful fall, from thence, into the river of wild undisciplined dreams and be swept away forever. Be good stories obedient fables. Stick to the path! Heed not the insatiable crows, 'desire' and 'delusion', swooping over the fetid corpse of pragmatism. Walk the straight path over

jealous English fields, through bright summer days; the road of predictable destinies, of sensible lives, well-lived under the edifying sun and the pious sky; a path strewn with morals like flowers, with clichés shining like jewels.

Laurence Figgis

UNA PAROLA D'AVVERTIMENTO a tutte le storie che vagano là fuori: fate le brave, restate sul sentiero, e soprattutto non avventuratevi nel luogo che chiamano 'mito'! Perché è una selva oscura che striscia fin sul bordo del vostro verde e piacevole decoro, con il suo lussureggiante sottobosco pieno di arcaiche fantasie. In

quelle foreste sono in agguato i più assurdi racconti di fate, pronti a prendere al laccio la vostra credibilità, le più sciocche frottole infantili. Pensieri osceni sogghignano nell'ombra, dove i cuori placidi cadono nelle grinfie di uomini con teste di uccelli e occhi come finestre notturne illuminate da candele. Quanto alle Montagne della

Finzione – statene alla larga! Da là potreste fare una tremenda caduta nel fiume dei selvaggi sogni indisciplinati ed essere spazzate via per sempre. Siate buone storie, favole obbedienti. Restate sul sentiero! Non date retta agli insaziabili corvi, 'desiderio' e 'illusione', che piombano sul fetido cadavere del pragmatismo. Seguite il

retto cammino per i gelosi campi inglesi, attraverso luminosi giorni estivi; la strada dei destini prevedibili, delle vite assennate, ben vissute sotto il sole edificante e il cielo pio; un sentiero cosparso di morali come fiori, su cui i cliché splendono come gioielli.

Laurence Figgis

FACULTY OF ARCHAEOLOGY, HISTORY AND LETTERS

The Faculty can report another very successful year. The Faculty's main annual business is the election of Fellows, Scholars and Award-holders, and it was delighted again to have been able to elect five nine-month Fellows or (for pre-doctoral candidates) Scholars for 2005-6, as well as four shorter term Awardees. The range of their research projects reflects the range of the Faculty's interests, from Roman pottery to modern Italian television. The Faculty is extremely grateful to the School's fundraising initiatives and the enterprise of the Director in winning further financial support for all these awards. As a result of this, the School welcomed Dr Peter Keegan in 2005-6 as the inaugural Macquarie University Gale Scholar.

The quality of our applicants continues to be very high, and the success of our past Scholars and Award-holders is ample testimony to this. Recent appointments include: Lucy Donkin (Rome Scholar 2004-5) to a British Academy Postdoctoral Fellowship at University College, Oxford; Vedia Izzet (Rome Scholar 1995-6) to a five-year lectureship in Archaeology at the University of Southampton; Corinna Riva (Rome Awardee 1998-9; Raleigh Radford Rome Scholar 2002-3) to a lectureship in Archaeology at the Institute of Archaeology, University College London; Caroline Vout (Rome Scholar 1998-9) to a lectureship in Classics at the University of Cambridge; and Felicity Harley (Rome Fellow 2004-5) to a post at the University of Melbourne.

Senior Fellows are also very important members of the School's community. This year's Balsdon Fellow was Professor Ian Wood of the University of Leeds (working on 'Modern Uses of the Middle Ages') and the Hugh Last Fellow was Dr James Clackson of the University of Cambridge (working on the 'Languages of Ancient Italy'). Both of them gave successful public lectures at the School.

These lectures were only one small part of a very active Humanities programme, co-ordinated throughout the year by Sue Russell (Assistant Director). Lectures and seminars were given by Scholars and Awardees, by senior visitors from the UK and elsewhere (including the crime novelist

Lindsey Davis), and by leading Italian archaeologists and historians. One of the highlights of the year's academic programme was the conference *Roma Britannica: art patronage and cultural exchange in eighteenth-century Rome*. This featured distinguished speakers from around the world, an exhibition of eighteenth-century books and prints from the School's collection (arranged by Valerie Scott and the Library staff), and visits to sites in Rome.

The variety of the programme deserves emphasis - partly enabled by the still relatively new Lecture Theatre and its facilities. The School now regularly hosts 'multi-site' conferences jointly with other Schools and Institutes in Rome. In October, for example, it was the location for the second day of a major art-historical conference, *Rome and the constitution of a European cultural heritage in the Early Modern period*, held jointly with the Bibliotheca Hertziana, the Académie de France à Rome and the Accademia Nazionale di San Luca. Presentations of new books have become a regular part of the landscape: these celebrations included the publication of *Rileggere Pompeii*, edited by Filippo Coarelli and Fabrizio Pesando; and of *Roman Bodies* edited by Andrew Hopkins and Maria Wyke.

With the upcoming generations in mind, the School once again ran the *City of Rome* course for postgraduates (ably led by Robert Coates-Stephens) and the undergraduate *Ancient Rome Summer School*, again directed by Robert Coates-Stephens, with Edward Bispham.

As ever, the Faculty extends its warmest thanks to the Director and all the staff in Rome who make this exciting programme possible.

Mary Beard

Chair, Faculty of Archaeology, History and Letters

FINE ARTS AWARDS

Abbey Fellows in Painting

Keith Roberts
John Wilkins

Abbey Scholar in Painting

Lauren Lavitt

Arts Council England Helen Chadwick Fellow

William Cobbing

Arts Council of Northern Ireland Fellow

Ian Charlesworth

Australia Council Residents

Jonathan Dady
Juan Ford
Andrew Hazewinkel
Susan Robey

Derek Hill Foundation Scholar

Eamon O'Kane

Geoffrey Jellicoe Scholar in Landscape Architecture

Lucy Jenkins

Rome Scholar in Architecture

Sarah Stead

Sainsbury Scholars in Painting and Sculpture

Steven MacIver
Sharon Thomas

Wingate Rome Scholar

Francis Lamb

FINE ARTS SCHOLARS' ACTIVITIES

During the month of September 2005, scholars from two consecutive years 'overlapped' - Sainsbury Scholars Steven MacIver and Juliet Haysom, Australia Council Resident Louise Forthun, and the first 2005-6 scholars, ACE Helen Chadwick Fellow William Cobbing and Wingate Rome Scholar Francis Lamb. Lord and Lady Sainsbury's visit to the School at the end of September 2005 provided Geoff Uglow (Sainsbury Scholar 2002-4) with an opportunity to exhibit his work in the Gallery, demonstrating the development in his work during his two years at the School.

The new academic year started with an introductory group presentation by Fine Arts scholars about their work, which was attended by artists from other foreign academies. This was the beginning of the cycle of illustrated talks by the resident artists and architects, which ran throughout the year. Site visits began with a tour of 1920s architecture in Garbatella, followed by a trip to Tarquinia and to Niki de Saint Phalle's *Tarot Garden* at Garavicchio.

Milly Thompson, Sargent Fellow 2004-5, came back to the School for an exhibition project organised by former Rome Scholar in the Humanities, Nicholas Cullinan. On the evening of 1 November, Milly successfully presented a multiple projection video installation entitled *I want money more when I'm around rich people* at the former 'Angelo Mai' Institute in the heart of the Suburra.

The Abbey Council organised an exhibition entitled *Ex Roma* at APT Gallery in Deptford, London, from 13 to 30 October 2005. The exhibition comprised works by all Abbey Fellows and Scholars from 1999 to 2004, in a similar fashion to *Academici*, which in March-May 2005 presented in Melbourne and Rome works by the first eighteen Australia Council Resident Artists, 1999 to 2004. Both *Ex Roma* and *Academici* provided a valuable overview of the diversity and quality of artistic practices at the School, and paved the way for *Responding to Rome: British Artists in Rome 1995-2005* at the Estorick Collection of Modern Italian Art in London.

This exhibition set out to present a cross-section of works in a variety of media (painting, photography, sculpture and video)



Top: *Sant'Agnese*, 2005, by Steven MacIver (Sainsbury Scholar in Painting and Sculpture)

Above: *Untitled Landscape (Nights at Fairy Hill)*, 2006, by Sharon Thomas (Sainsbury Scholar in Painting and Sculpture)

by a relatively large selection of artists chosen from among almost 150 awarded Fine Arts scholarships at the BSR between 1995 and 2005. It took over six months to prepare and had its private view on 17 January 2006. Attendance at the private view was exceptional – over 400 people in two hours. Praise for the works on show by the 35 artists (including Edward Allington, Jordan Baseman, Richard Billingham, Adam Chodzko, Jaki Irvine, Mark Wallinger, Alison Wilding) was unanimous. Over its ten-week span, *Responding to Rome* received nearly 2000 visitors and very positive press coverage: *The Independent* repeatedly listed the show among the 'Five Best Shows In London'. Articles appeared in *The Independent* and *The Wall Street Journal Europe*, and a *Time Out* review gave the show three 'stars'.

Responding to Rome was accompanied by a fully illustrated catalogue (with statements by all the exhibiting artists), and by a series of informal gallery talks by Sarah Ciacci (BSR, exhibition assistant curator), Richard Wrigley (University of Nottingham; Paul Mellon Centre Rome Fellow 2002–3), Timothy Saunders (Oxford University Press; Rome Scholar 2000–1), Jacopo Benci (BSR, exhibition curator) and John Riddy (exhibiting artist; Sargent Fellow 1998–9).

Sarah Ciacci, former Fine Arts Assistant and now Administrative Assistant in the London office, worked as Assistant Curator in the preparation of the exhibition. She ably looked after many complex organisational and logistic issues that could be dealt with only at the London end, ensuring the success of the exhibition.

The title chosen for the three Fine Arts exhibitions of the academic year 2005–6, *Overlap*, referred to the encounter and cross-fertilisation of different generations, disciplines and practices.

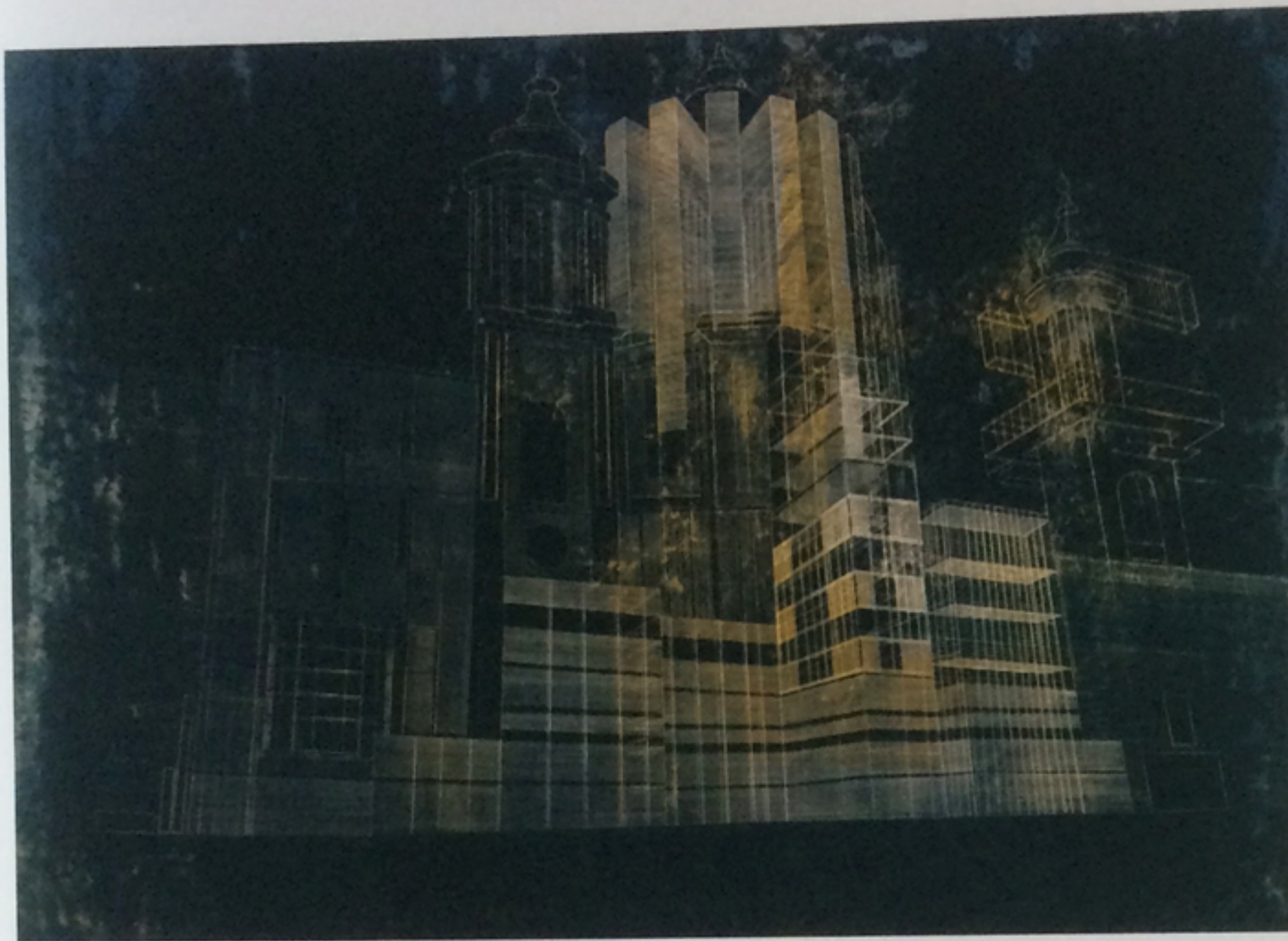
Overlap 1 took place at the BSR between 14 and 23 December. It comprised works by seven artists, Ian



Above: *Sono straniero*, 2005, by Keith Roberts (Abbey Fellow in Painting)

Above left: *apua mundi*, 2006, by Andrew Hazewinkel (Australia Council Resident Artist)

Left: *Head II (Beginning of the end)*, 2006, by Eamon O'Kane (Derek Hill Foundation Scholar)



by a relatively large selection of artists chosen from among almost 150 awarded Fine Arts scholarships at the BSR between 1995 and 2005. It took over six months to prepare and had its private view on 17 January 2006. Attendance at the private view was exceptional – over 400 people in two hours. Praise for the works on show by the 35 artists (including Edward Allington, Jordan Baseman, Richard Billingham, Adam Chodzko, Jaki Irvine, Mark Wallinger, Alison Wilding) was unanimous. Over its ten-week span, *Responding to Rome* received nearly 2000 visitors and very positive press coverage: *The Independent* repeatedly listed the show among the 'Five Best Shows In London'. Articles appeared in *The Independent* and *The Wall Street Journal*

Europe, and a *Time Out* review gave the show three 'stars'.

Responding to Rome was accompanied by a fully illustrated catalogue (with statements by all the exhibiting artists), and by a series of informal gallery talks by Sarah Ciacci (BSR, exhibition assistant curator), Richard Wrigley (University of Nottingham; Paul Mellon Centre Rome Fellow 2002-3), Timothy Saunders (Oxford University Press; Rome Scholar 2000-1), Jacopo Benci (BSR, exhibition curator) and John Riddy (exhibiting artist; Sargant Fellow 1998-9).

Sarah Ciacci, former Fine Arts Assistant and now Administrative Assistant in the London office, worked as Assistant Curator in the preparation of the exhibition. She ably looked after many complex organisational and logistic issues that could be dealt with only at the London end, ensuring the success of the exhibition.

The title chosen for the three Fine Arts exhibitions of the academic year 2005-6, *Overlap*, referred to the encounter and cross-fertilisation of different generations, disciplines and practices.

Overlap 1 took place at the BSR between 14 and 23 December. It comprised works by seven artists, Ian



Top: *Sant' Agnese*, 2005, by Steven MacIver (Sainsbury Scholar in Painting and Sculpture)

Above: *Untitled Landscape (Nights at Fairy Hill)*, 2006, by Sharon Thomas (Sainsbury Scholar in Painting and Sculpture)

