

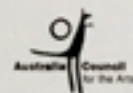
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academies: *Tryngtoland* at MACRO (involving Lauren Lavitt and Eamon O'Kane), and *Urban/Suburban* at Temple University Rome (involving Lauren Lavitt). Thanks to Joachim Blüher, Director of the German Academy; Danilo Eccher, Director of MACRO; and Kim Strommen, Dean of Temple University Rome, for helping making all this happen.

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Jacopo Benci
Assistant Director Fine Arts

Notes

1. Alistair Crawford, "The Artist Scholars (1913-1939)", in Andrew Wallace-Hadrill (ed.), *The British School at Rome. One Hundred Years. The British School at Rome, London, 2001*, pp. 149-51, 154-55, 158.
2. Stephen Farthing, "Painting That Fountain. Artists 1947-1990", in Andrew Wallace-Hadrill (ed.), *The British School at Rome. One Hundred Years. The British School at Rome, London, 2001*, p. 163.

Parte integrante del patrimonio culturale di Roma sono anche le accademie straniere. Quest'anno dobbiamo uno speciale ringraziamento all'Accademia Tedesca, e alla sua responsabile per le Relazioni Artistiche Shara Wasserman, che ha ideato e organizzato gli eventi che hanno coinvolto artisti di diverse accademie: *Tryngtoland*, MACRO (cui hanno partecipato Lauren Lavitt e Eamon O'Kane), e *Urban/Suburban* alla Temple University Rome (cui ha partecipato Lauren Lavitt). Grazie a Joachim Blüher, Direttore dell'Accademia Tedesca; a Danilo Eccher, Direttore del MACRO; e a Kim Strommen, Rettore della Temple University Rome, per aver consentito la realizzazione di questi progetti.

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Jacopo Benci
Assistant Director Fine Arts

Note

1. 'Overlap' si può tradurre in italiano come 'sovrapporre, sovrapporsi', e anche come 'coincidere in parte, avere qualcosa in comune (con)'. Cf. *Dizionario Rizzoli-Larousse Inglese-Italiano e Italiano-Inglese*, Rizzoli, Milano, 2001.
2. Alistair Crawford, "The Artist Scholars (1913-1939)", in Andrew Wallace-Hadrill (a cura di), *The British School at Rome. One Hundred Years. The British School at Rome, Londra, 2001*, pp. 149-51, 154-55, 158.
3. Stephen Farthing, "Painting That Fountain. Artists 1947-1990", in Andrew Wallace-Hadrill (a cura di), *The British School at Rome. One Hundred Years. The British School at Rome, Londra, 2001*, p. 163.

EXHIBITIONS

OVERLAP 1 15-23 DECEMBER 2005

Ian Charlesworth
Lucy Jenkins
Francis Lamb
Lauren Lavitt
Steven MacIver
Keith Roberts
Susan Robey
Sarah Stead
Sharon Thomas

Arts Council of Northern Ireland Fellow, October 2005-June 2006
Geoffrey Jellicoe Scholar in Landscape Architecture, October-December 2005
Wingate Rome Scholar in the Fine Arts, September 2005-January 2006
Abbey Scholar in Painting, October 2005-June 2006
Sainsbury Scholar in Painting and Sculpture, October 2004-June 2006
Abbey Fellow in Painting, October-December 2005
Australia Council Resident Artist, October-December 2005
Rome Scholar in Architecture and Urbanism, October 2005-June 2006
Sainsbury Scholar in Painting and Sculpture, October 2005-September 2006

OVERLAP 2 16-25 MARCH 2006

William Cobbing
Juan Ford
Lauren Lavitt
Steven MacIver
Eamon O'Kane
Sarah Stead
Sharon Thomas

Arts Council England Helen Chadwick Fellow, September 2005-March 2006
Australia Council Resident Artist, January-March 2006
Abbey Scholar in Painting, October 2005-June 2006
Sainsbury Scholar in Painting and Sculpture, October 2004-June 2006
Derek Hill Foundation Scholar, February-July 2006
Rome Scholar in Architecture and Urbanism, October 2005-June 2006
Sainsbury Scholar in Painting and Sculpture, October 2005-September 2006

OVERLAP 3 15-24 JUNE 2006

Ian Charlesworth
Andrew Hazewinkel
Lauren Lavitt
Steven MacIver
Eamon O'Kane
Sarah Stead
Sharon Thomas
John Wilkins

Arts Council of Northern Ireland Fellow, October 2005-June 2006
Australia Council Resident Artist, April-June 2006
Abbey Scholar in Painting, October 2005-June 2006
Sainsbury Scholar in Painting and Sculpture, October 2004-June 2006
Derek Hill Foundation Scholar, February-July 2006
Rome Scholar in Architecture and Urbanism, October 2005-June 2006
Sainsbury Scholar in Painting and Sculpture, October 2005-September 2006
Abbey Fellow in Painting, April-June 2006



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

SHARON THOMAS



SHARON THOMAS
Ridicule (Is Nothing To Be Scared Of) 2005
oil on canvas, 40.5 x 35.5 cm

SHARON THOMAS
Unrolled Landscape (Nights at Fairy Hill) 2006
charcoal, paper, cardboard, tracing paper, candles
and wooden stools (drawing, 450 x 300 cm approx.;
boxes, 40 x 50 cm & 35 x 40 cm approx.)

