

fine ARTS 2012-2013

THE BRITISH SCHOOL AT ROME

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Jonathan Baldock

Natacha Boucher

Thomas Brigden

Amir Chasson

Anne-Marie Creamer

Stuart Cumberland

Felix Davey

Michele Di Menna

John Di Stefano

Yasmin Fedda

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Michael Needham

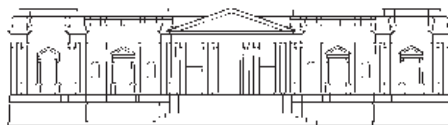
Zed Nelson

Candida Powell-Williams

Rebecca Ross

Arryn Snowball

Tao Sule-DuFour



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PREFACE

The artists and architects of 2012 to 2013 have once again contributed a fascinating series of events, ideas and images to complement the work of the archaeologists and historians here. This catalogue is simply a small record of the extraordinary interchange which has taken place at the BSR, and I am as ever privileged to introduce this account of their work and their achievements.

Amongst the many accolades which former BSR artists have received, this year it was a tremendous thrill to see the Turner Prize committee shortlist Spartacus Chetwynd (Abbey Fellow 2007), and make the award to Elizabeth Price (Arts Council England Helen Chadwick Fellow 2011).

We welcomed the inaugural Rome Fellowship in Contemporary Art, funded by the Nicholas Berwin Charitable Trust, and the addition of a second award from Creative Scotland, the 'document24' Fellowship, which permitted a dedicated film artist alongside our strength in photography.

At the same time, we all at the BSR were saddened to learn of the loss of sculptor Charles Mason, Rome Scholar in the Fine Arts 1997.

One of our major ambitions is to strengthen the events which support the Fine Arts award holders' own work. The re-instatement of the Rome Prize in Architecture in the context of the concluding events in the Architecture Programme's series on Informal Urbanism is an excellent example of the way in which awards and programmes can work together.

We were therefore delighted to have been able to welcome both Sean Scully and Howard Hodgkin to the BSR, and we must be one of the very few institutions in the world who have been able to host in a single weekend two of the finest living British painters.

In addition, we were pleased to host an exhibition by 2007 Abbey Fellow Helen Baker, Professor of Fine Art at Northumbria University, entitled *The Material of Colour*.

All of our activities depend on the generosity of our sponsors and it is my pleasure to thank this year: the Australia Council for the Arts; the Conseil des Arts et des Lettres du Québec; Creative Scotland; the Derek Hill Foundation; the Giles Worsley Fund (in collaboration with the RIBA); the Incorporated Edwin Austin Abbey Memorial Scholarships; the Linbury Trust; the National Art School, Sydney; the Nicholas Berwin Charitable Trust; Photoworks; and the William Fletcher Foundation (NSW, Australia); as well as the private donors to the renewal of the Rome Prize in Architecture, including Robert Adam, Bob Allies, Tim Bell, Jeremy Blake, Peter Harris, Eric Parry, Hugh Petter and Robert Tavernor.

The BSR continues to pursue its ambition to host the very finest artists from Britain and the Commonwealth and to introduce their work to an international audience in Italy. This ambition is situated in the context of a substantial and growing programme of events, talks and connections with galleries and exhibitions in Rome. Nothing shows the excitement of working in this remarkable institution better than the creativity represented here.

Professor Christopher Smith

Director

PREFAZIONE

Gli artisti e architetti dell'annata 2012-13 hanno come sempre offerto un'affascinante serie di eventi, idee e immagini che integrano il lavoro dei nostri archeologi e storici. Questo catalogo è solo una modesta registrazione dello straordinario interscambio che ha luogo all'Accademia Britannica, e come sempre è per me un privilegio introdurre questo resoconto delle opere e dei successi dei nostri residenti.

Fra i molti riconoscimenti che hanno ricevuto gli artisti già borsisti alla BSR, quest'anno è stata per noi una grandissima gioia vedere la commissione del Turner Prize includere nella 'shortlist' Spartacus Chetwynd (Abbey Fellow 2007), e assegnare il premio a Elizabeth Price (Arts Council England Helen Chadwick Fellow 2011). Siamo lieti di accogliere la prima Rome Fellowship in Contemporary Art, finanziata dal Nicholas Berwin Charitable Trust, e una seconda borsa di studio di Creative Scotland, la 'document24' Fellowship, per artisti che lavorano con l'immagine in movimento, a integrazione del nostro impegno per la fotografia.

Allo stesso tempo, tutti noi alla BSR siamo stati addolorati nell'apprendere della scomparsa dello scultore Charles Mason, Rome Scholar in the Fine Arts 1997.

Una delle nostre principali ambizioni è quella di rafforzare gli eventi che sostengono il lavoro dei borsisti Fine Arts. La ripresa del Rome Prize in Architecture, nel contesto degli eventi conclusivi della serie sull'urbanesimo informale del nostro Programma di Architettura, è un ottimo esempio del modo in cui le borse e i programmi possono interagire.

Siamo stati perciò lieti di accogliere anche le conferenze di Sean Scully e Howard Hodgkin alla BSR; crediamo che poche altre istituzioni al mondo abbiano potuto ospitare nella stessa settimana due dei più significativi pittori britannici viventi.

Inoltre, siamo stati lieti di ospitare una mostra di Helen Baker, Professor of Fine Art alla Northumbria University e nostra Abbey Fellow 2007, dal titolo The Material of Colour.

Tutte le nostre attività dipendono dalla generosità dei nostri sponsor, e ho il piacere di ringraziare quest'anno l'Australia Council for the Arts; il Conseil des Arts et des Lettres du Québec; Creative Scotland; la Derek Hill Foundation; il Giles Worsley Fund (in collaborazione con il RIBA); le Incorporated Edwin Austin Abbey Memorial Scholarships; il Linbury Trust; la National Art School, Sydney; il Nicholas Berwin Charitable Trust; Photoworks; la William Fletcher Foundation (NSW, Australia); e inoltre i donatori privati che hanno consentito di rilanciare il Rome Prize in Architecture, fra cui Robert Adam, Bob Allies, Tim Bell, Jeremy Blake, Peter Harris, Eric Parry, Hugh Petter e Robert Tavernor.

La BSR continua a perseguire la sua ambizione di ospitare i migliori artisti provenienti da Gran Bretagna e Commonwealth e di presentare il loro lavoro ad un pubblico internazionale in Italia. Quest'ambizione si iscrive nel contesto di un sempre più ricco programma di eventi, incontri e connessioni con gli spazi espositivi a Roma. Nulla può dare il senso del piacere di lavorare in questa straordinaria istituzione meglio della creatività rappresentata in questo volume.

Professor Christopher Smith
Direttore

INTRODUCTION

Fine Arts activities for 2012-13 started in September, with the exhibition *In the World*, comprised of works created by Australia Council Resident Rebecca Ross during her summer residency.

October began – as each of the academic year's quarterly terms – with short presentations by the new scholars, including Abbey Fellow Anne-Marie Creamer, whose project revolved around the film Luigi Pirandello tried to draw from his play *Six Characters in Search of an Author*, whose world premiere was held at Teatro Valle in Rome in 1921. This prompted a group visit to the Valle, occupied since 2011; Anne-Marie was introduced to the occupation activists, who embraced her project allowing her to photograph and shoot footage in the theatre.

A visit took place later in October to the Centrale Montemartini in Ostiense on the occasion of the exhibition *60 Years of Fashion Made in Italy* that presented a hundred historic garments by leading Italian fashion houses alongside the Roman sculptures of the Capitoline Museum collection.

In November, a day trip was organized to the historic centre of L'Aquila, destroyed by the earthquake of 6 April 2009. BSR residents were shown around the city by former Fine Arts intern Martina Sconci, currently curator at L'Aquila's Experimental Museum of Contemporary Art (MUSPAC), and Enrico Sconci, professor at L'Aquila's Academy of Fine Arts and director of MUSPAC.

December brought a screening of David Forgacs's 2005 film *San Lorenzo: memory and place*, in connection with the workshop *Rome Under the Bombs*, organized by Rome Fellow Sofia Serenelli and Balsdon Fellow Claudia Baldoli; and a walk around EUR involving visits to Libera's Palazzo dei Congressi and Minnucci's Palazzo degli Uffici.

The first Fine Arts group show of the year, *I Have Lived*, opened on 14 December. It featured works by artists Amir Chasson, Anne-Marie Creamer, Michele Di Menna (the inaugural Rome Fellow in Contemporary Art), Katy Kirbach, Michael Needham, Candida Powell-Williams, and architects Tom Brigden and Tao Sule-DuFour. As customary for BSR Fine Arts exhibitions, the public included scholars of the other foreign academies, as well as Rome artists, critics, collectors and dealers.

Two visits to Giovan Battista Piranesi's church of Santa Maria del Priorato took place in January and February 2013. This year, Piranesi was dealt with in different ways by all three resident architects, Tom Brigden, Natacha Boucher and Tao Sule-DuFour.

The second Fine Arts exhibition, entitled *Ides of March*, opening on 15 March, included works by Stuart Cumberland, Felix Davey, Yasmin Fedda, Katy Kirbach, Candida Powell-Williams, Arryn Snowball, and architects

1-2. Rebecca Ross, *In the World*, September 2012



INTRODUZIONE

Le attività del Fine Arts Programme per il 2012-13 sono iniziate a settembre con la mostra In the World di Rebecca Ross, Australia Council Resident, che presentava opere realizzate durante la sua residenza estiva.

Ottobre è cominciato – come gli altri trimestri dell'anno accademico – con brevi presentazioni dei nuovi residenti, tra i quali la Abbey Fellow Anne-Marie Creamer, il cui progetto ruotava intorno al tentativo di Luigi Pirandello di trarre un film dal suo dramma Sei personaggi in cerca d'autore, la cui prima mondiale si tenne nel 1921 al Teatro Valle di Roma. Questo ha suggerito una visita di gruppo al Valle Occupato, dove Anne-Marie è stata presentata al comitato di occupazione, che ha accolto il progetto consentendole di fotografare e fare riprese nel teatro.

Sempre a ottobre si è visitata la mostra 60 anni di moda made in Italy nell'ex-Centrale Montemartini a Ostiense, che presentava, fra le sculture romane della collezione dei Musei Capitolini, cento abiti storici di importanti case di moda italiane.

All'inizio di novembre, un gruppetto di residenti BSR è stato portato a L'Aquila per visitare il centro storico distrutto dal terremoto del 6 aprile 2009, con la guida di Martina Sconci, ex stagista Fine Arts, e attualmente curatrice del Museo Sperimentale d'Arte Contemporanea (MUSPAC) de L'Aquila, e di Enrico Sconci, docente presso la locale Accademia di Belle Arti e direttore del MUSPAC.

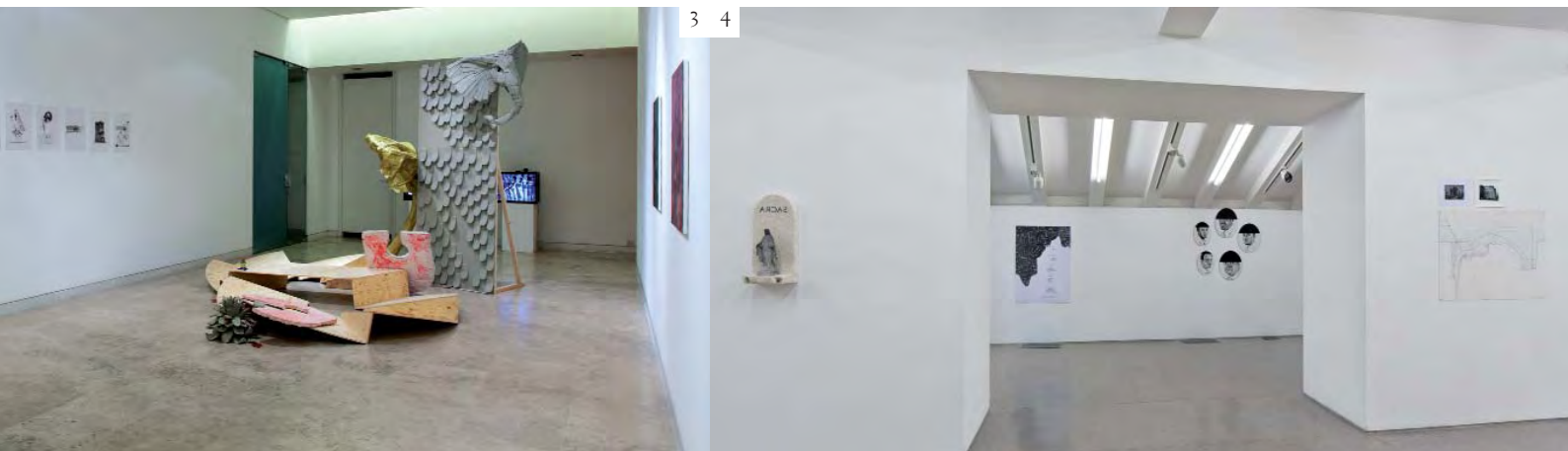
A dicembre, s'è presentato il film San Lorenzo: Memory and Place di David Forgacs (2005) in connessione col workshop Rome Under the Bombs organizzato dalla Rome Fellow Sofia Serenelli e dalla Balsdon Fellow Claudia Baldoli; e si è fatto un giro dell'EUR comprendente visite al Palazzo dei Congressi di Libera e al Palazzo degli Uffici di Minnucci.

La prima collettiva Fine Arts dell'anno, I Have Lived, si è inaugurata il 14 dicembre. Presentava opere degli artisti Amir Chasson, Anne-Marie Creamer, Michele Di Menna (la prima Rome Fellow in Contemporary Art), Katy Kirbach, Michael Needham, Candida Powell-Williams, e degli architetti Tom Brigden e Tao Sule-DuFour. Come di consueto per le mostre Fine Arts, il pubblico comprendeva residenti delle altre accademie straniere, oltre ad artisti, critici, collezionisti e galleristi romani.

Due visite a Santa Maria del Priorato di Giovan Battista Piranesi hanno avuto luogo in gennaio e febbraio 2013. Quest'anno Piranesi è stato in modi diversi oggetto di indagine per gli architetti residenti, Tom Brigden, Natacha Boucher e Tao Sule-DuFour.

La seconda mostra Fine Arts, Ides of March, si è aperta il 15 marzo, con opere di Stuart Cumberland, Felix Davey, Yasmin Fedda, Katy Kirbach, Candida Powell-Williams, Arryn Snowball, e degli architetti Natacha Boucher

3-4. *I Have Lived*, December 2012: works by Tom Brigden, Candida Powell-Williams, Anne-Marie Creamer, Katy Kirbach (left); Michael Needham, Michele Di Menna, Amir Chasson, Tao Sule-DuFour (right)



Natacha Boucher and Tao Sule-DuFour. The private view was preceded by a conversation between painter Sean Scully and curators Peter Benson Miller and Brett Littman (on the occasion of the opening of Scully's show at Galleria Nazionale d'Arte Moderna), and followed by a conversation between Howard Hodgkin and John Paul Stonard (in connection with Hodgkin's show at Gagosian Rome). The two lectures, organized by Marina Engel, brought a wider public to the residents' exhibition.

Yasmin Fedda's film *Breadmakers* was included by Donatella Zanchi, a doctoral candidate in curatorial studies, in the exhibition *Voci di arte contemporanea a Roma* she co-curated at Rome's Sapienza university Museum of Contemporary Art (MLAC); Yasmin was also invited by young curator Emanuele Meschini to screen *Breadmakers* and her Rome film *Siamo tornati* at Upper Lab, an artist-run space in Bergamo.

In April a trip took place to Niki de Saint Phalle's folly, the Tarot Garden, at Garavicchio in southern Tuscany; a few days later, the resident artists visited the Cinecittà film studios. April also brought an exhibition and a lecture, both entitled *The Material of Colour*, by Helen Baker, BSR Abbey Fellow 2007, currently Professor of Fine Art at Northumbria University.

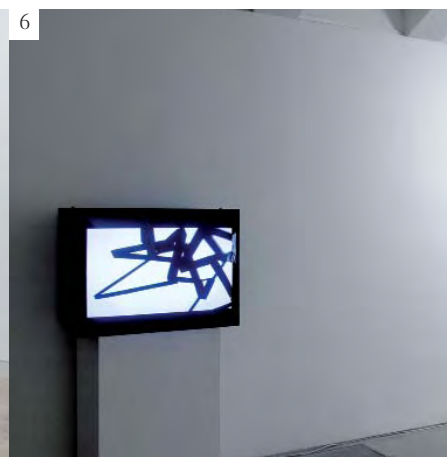
The final Fine Arts exhibition, *Please Be Quiet*, opened on 14 June, presenting new works by Jonathan Baldock, John Di Stefano, Todd Fuller, Katy Kirbach, Liang Xia Luscombe, Zed Nelson, and Candida Powell-Williams. BSR award holders also took part in the 2013 edition of the *Spazi Aperti* international exhibition at the Romanian Academy, which opened on 13 June.

The objectives of the Fine Arts Programme could not be met without the contribution of several people; in addition to the BSR staff, an essential role is played by our interns. The internship scheme devised in 2012 with John Cabot University brought to us Clara Giannini who assisted for the PR and invigilation of Rebecca Ross's exhibition; Reshma Narain, who worked from October to January 2013 and helped with the December Fine Arts exhibition; and Maria Plateo, who worked between May and July and assisted with the June exhibition. The short-term summer internship scheme set up in 2011 with Oxford's Ruskin School of Drawing and Fine Art was reviewed to enable a student to help with the hang and invigilation of the March exhibition. The first Ruskin intern in this revised scheme was Grace Thompson. A new collaboration scheme was set up between the BSR and the Master of Art of the LUISS (Free International University for Social Studies). The first LUISS intern in February-April was Pia Lauro, a young curator. We sincerely thank all of them for the enthusiasm and dedication with which they carried out their tasks.

Jacopo Benci

Assistant Director Fine Arts

5-6. *Ides of March*, March 2013: works by Candida Powell-Williams, Katy Kirbach (left); Arryn Snowball (right)



e Tao Sule-Dufour. L'inaugurazione è stata preceduta da una conversazione tra Sean Scully e i curatori Peter Benson Miller e Brett Littman (in occasione dell'apertura della mostra di Scully alla Galleria Nazionale d'Arte Moderna), e seguita da una conversazione tra Howard Hodgkin e John Paul Stonard (a seguito dell'inaugurazione della mostra di Hodgkin alla Gagosian Gallery di Roma). Le due conferenze, organizzate da Marina Engel, hanno portato un più ampio pubblico per la mostra dei residenti.

Il film *Breadmakers* di Yasmin Fedda è stato scelto da Donatella Zanchi, dottoranda in studi curatoriali, per la mostra *Voci* di arte contemporanea a Roma al Museo Laboratorio di Arte Contemporanea della Sapienza (MLAC); Yasmin è stata inoltre invitata dal giovane curatore Emanuele Meschini a mostrare *Breadmakers* e *Siamo tornati*, il suo film realizzato a Roma, all'Upper Lab, uno spazio indipendente a Bergamo.

Ad aprile è stata organizzata una visita al Giardino dei Tarocchi, la 'folly' di Niki de Saint Phalle a Garavicchio nel sud della Toscana; qualche giorno dopo gli artisti residenti hanno visitato i set di Cinecittà. Sempre ad aprile hanno avuto luogo la mostra e la conferenza *The Material of Colour*, un progetto di Helen Baker, Abbey Fellow alla BSR nel 2007, attualmente Professor of Fine Art alla Northumbria University.

La mostra conclusiva dell'anno, *Please Be Quiet*, apertasi il 14 giugno, ha presentato opere di Jonathan Baldock, John Di Stefano, Todd Fuller, Katy Kirbach, Liang Xia Luscombe, Zed Nelson, e Candida Powell-Williams. Gli artisti hanno inoltre preso parte all'edizione 2013 della mostra internazionale *Spazi Aperti all'Accademia di Romania*, che si è inaugurata il 13 giugno.

Gli obiettivi del programma Fine Arts non potrebbero essere conseguiti senza il contributo di numerose persone; in aggiunta al personale dell'Accademia Britannica, gli stagisti hanno un ruolo essenziale. Il piano di stage concordato nel 2012 con la John Cabot University è continuato quest'anno con Clara Giannini che ha lavorato alla mostra di Rebecca Ross; Reshma Narain, da ottobre a gennaio 2013, che ha lavorato alla mostra di dicembre; e tra maggio e luglio Maria Plateo, che ha lavorato alla mostra di giugno. Lo schema di brevi stages estivi creato nel 2011 con la Ruskin School of Drawing and Fine Art di Oxford è stato modificato per consentire a uno studente di collaborare all'allestimento e alla guardiania della mostra di marzo. La stagista di quest'anno è stata Grace Thompson. Una nuova collaborazione è iniziata inoltre tra il Master of Art della LUISS e la BSR. La prima stagista LUISS è stata, tra febbraio e aprile, la giovane curatrice Pia Lauro. A tutte le stagiste va il nostro ringraziamento per l'entusiasmo e la dedizione che hanno messo nel loro lavoro.

Jacopo Benci

Assistant Director Fine Arts

7. *Ides of March*, March 2013: works by Tao Sule-DuFour, Stuart Cumberland; 8. BSR façade with the new marble name plaque





Idea of March, March 2013: works by Stuart Cumberland, Tao Sule-DuFour

EXHIBITIONS

IN THE WORLD

21-26 September 2012

Rebecca Ross

I HAVE LIVED

14-22 December 2012

Tom Brigden, Amir Chasson, Anne-Marie Creamer, Michele Di Menna,
Katy Kirbach, Michael Needham, Candida Powell-Williams, Tao Sule-DuFour

IDES OF MARCH

15-23 March 2013

Natacha Boucher, Stuart Cumberland, Felix Davey, Yasmin Fedda,
Katy Kirbach, Candida Powell-Williams, Arryn Snowball, Tao Sule-DuFour

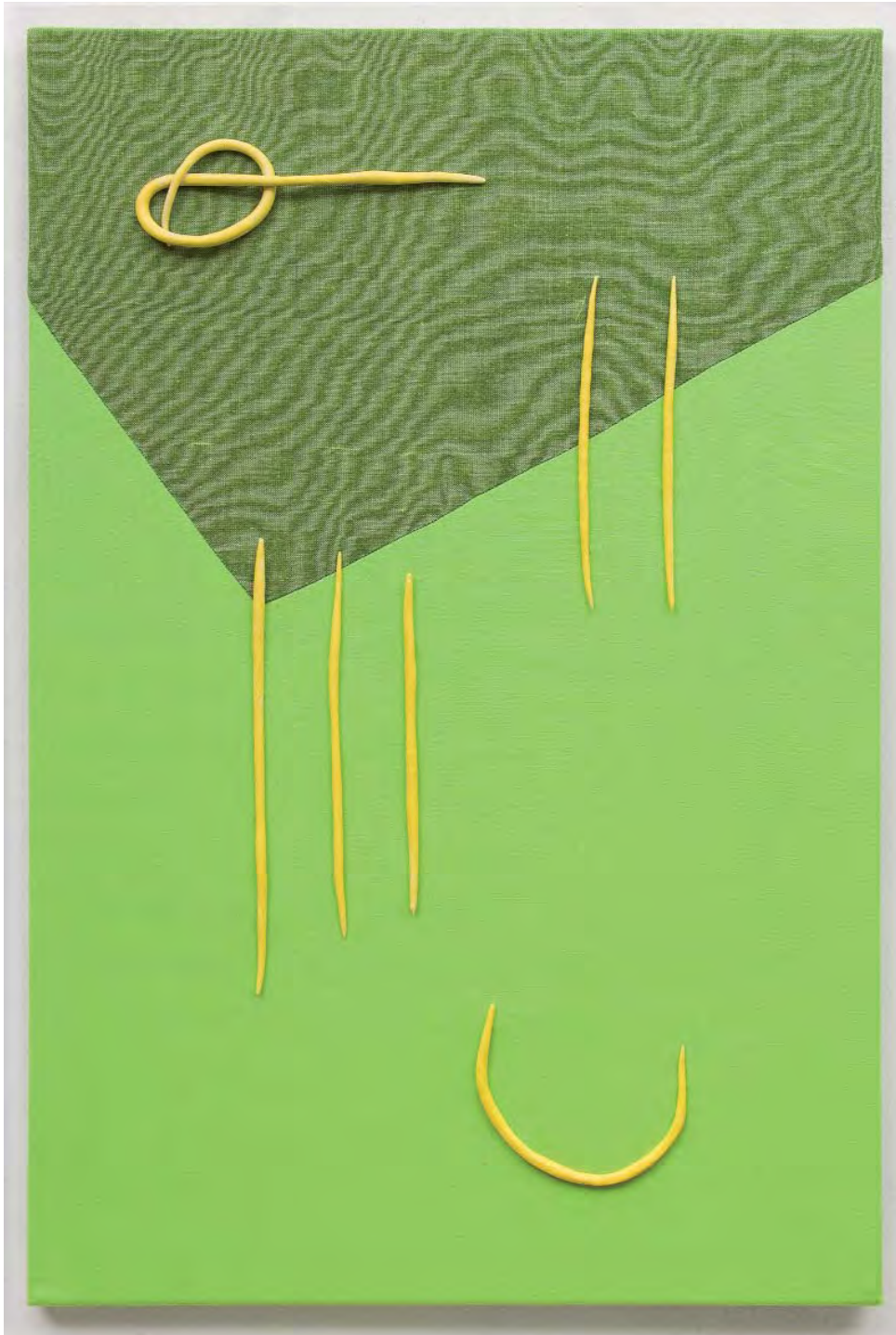
PLEASE BE QUIET

14-22 June 2013

Jonathan Baldock, John Di Stefano, Todd Fuller, Katy Kirbach,
Liang Xia Luscombe, Zed Nelson, Candida Powell-Williams



The Rites of Spring (i) 2013
glazed ceramic, cotton, invisible thread, wooden stretcher, 60 x 40 cm



The Rites of Spring (ii) 2013
glazed ceramic, cotton, invisible thread, wooden stretcher, 60 x 40 cm

Natacha Boucher



threshold
penumbra
curved brick wall painted white

metallic tube
light [overhead projector]
image

*soglia
penombra
muro di mattoni curvo dipinto di bianco*

*tubo metallico
luce [lavagna luminosa]
immagine*



re-membling, or to bring to one's mind an awareness of. *re* [latin]: expressing intensive force;
making present intensely, to the senses – perceived.

imagination, or the human capacity of image building. *anbild* [german]: in sight – meant as both the image and the viewing of it.
imagination, or the action of forming new ideas. *eidos* [greek]: image, form, shape – from the base *idein*: to see.

an installation; exploring some questions.

how does the imagined materialise, manifest itself, qualitatively; leave the mind, become tangible.

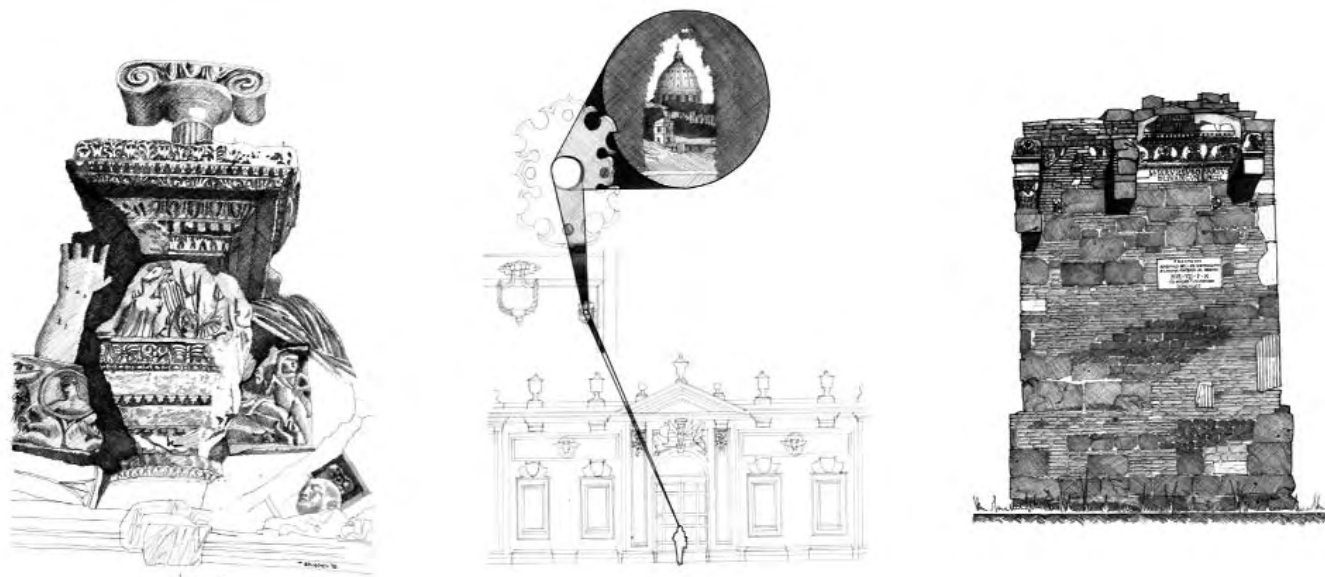
*ri-membrare, o portare alla mente una consapevolezza di. re [latino]: esprime forza intensiva;
rendere presente intensamente, ai sensi – percepito.*

*immaginazione, o la capacità umana di costruzione dell'immagine. anbild [tedesco]: in vista – inteso sia come l'immagine che come la visione di essa.
immaginazione, o l'azione di formare nuove idee. eidos [greco]: immagine, forma, sagoma – dalla base idein: vedere.*

una installazione; esplorare alcune domande.

come fa l'immaginato a materializzarsi, manifestarsi, qualitativamente; lasciare la mente, diventare tangibile.

Thomas Brigden

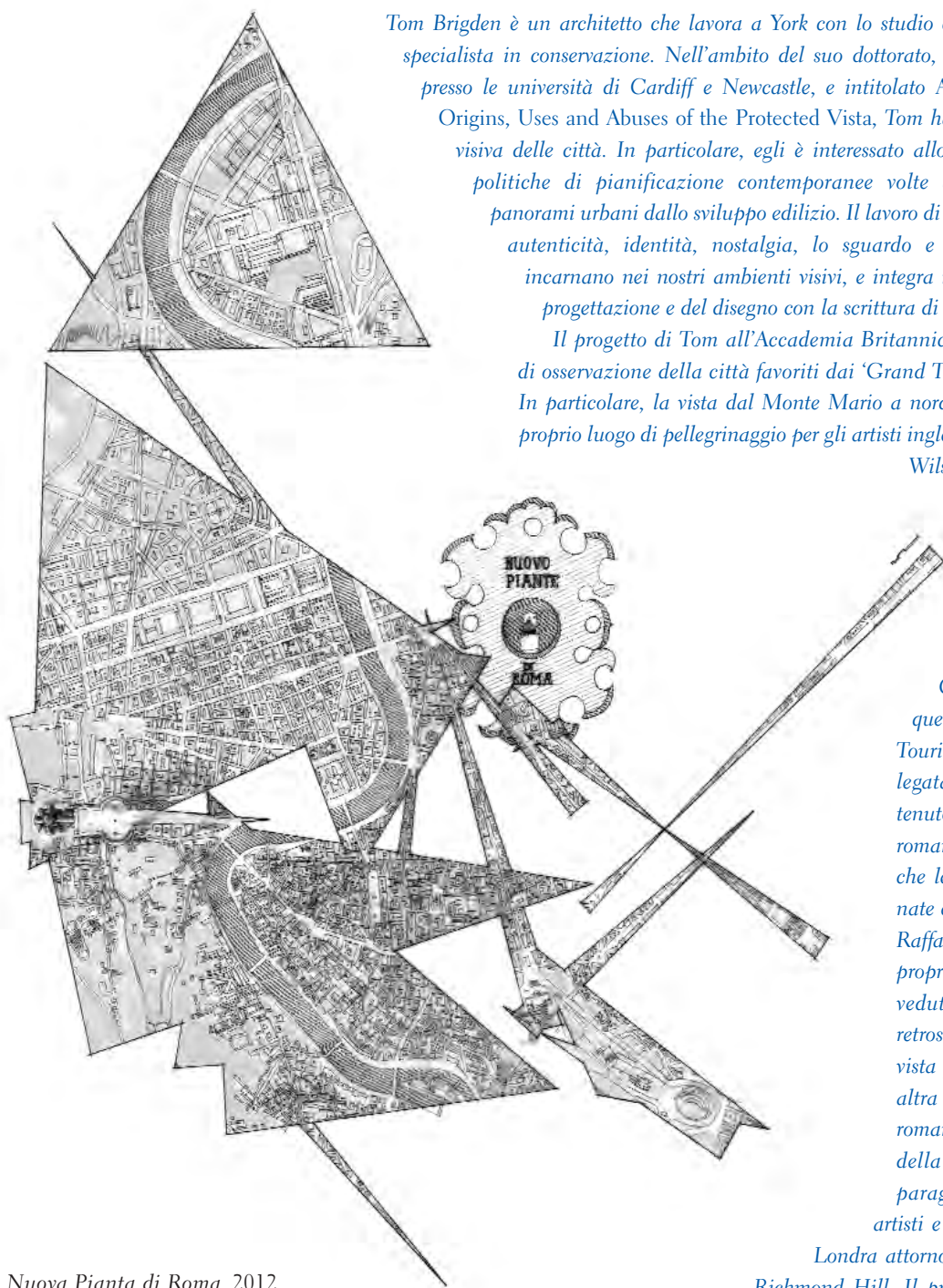


Three ink and graphite drawings from the series *City, Landscape, Fragment I-IX*, exploring themes of authenticity, nostalgia and the picturesque.

Tom Brigden is an architectural practitioner based in York with specialist conservation architects Purcell. Throughout his AHRC-funded doctoral degree at the universities of Cardiff and Newcastle, entitled *A Strategic View: The Origins, Uses and Abuses of the Protected Vista*, Tom has explored the visual structure of cities. In particular, his interests lie in the historical development of contemporary planning policies devised to protect specific townscape vistas from development. Tom's work explores themes of authenticity, identity, nostalgia, the gaze and the picturesque as embodied in our visual environments, and integrates the creative processes of design and drawing with research writing.

Tom's project at the British School at Rome investigates the favoured viewpoints of the city among eighteenth century Grand Tourists. In particular, the view from Monte Mario to the north of the city, practically a site of pilgrimage among touring English artists from Richard Wilson to J.M.W. Turner and immortalised in the writing of William Wordsworth, Henry James and James Fenimore Cooper among others. The vista's fame among Grand Tourists would appear to be linked to its reference

in the Roman poet Martial's work, and because the semi-derelict ruins of Raphael's Villa Madama formed a fitting foreground to views of the campagna beyond. This idyllic, pastoral view – more than any other – came to define a romantic picturesque vision of the city, directly compared to views of London around Blackheath Point and Richmond Hill by the very same artists and writers. Now largely neglected, cut off from the city by busy highways and twentieth century development, the project set out to understand the history, influence and ultimate decline of the Monte Mario vista via the process of drawing. Inspired by Giambattista Nolli's famous plan of Rome, the mapping of these favoured viewpoints and their respective viewsheds provides a new perspective on the city and its underlying visual structure. The nature of the city's visual perception, experienced as a sequence of fragmentary vistas determined by topography and the successive layers of urban fabric, might be likened to the eighteenth century obsession with the architectural fragment. These ideas are further developed and explored through a series of ink and graphite drawings, each of which attempts to capture the essence of this romantic picturesque vision.



Nuova Pianta di Roma 2012
graphite and ink, 42 x 30cm

Tom Brigden è un architetto che lavora a York con lo studio di architettura Purcell, specialista in conservazione. Nell'ambito del suo dottorato, finanziato dall'AHRC presso le università di Cardiff e Newcastle, e intitolato *A Strategic View: The Origins, Uses and Abuses of the Protected Vista*, Tom ha esplorato la struttura visiva delle città. In particolare, egli è interessato allo sviluppo storico delle politiche di pianificazione contemporanee volte a proteggere specifici panorami urbani dallo sviluppo edilizio. Il lavoro di Tom esplora temi quali autenticità, identità, nostalgia, lo sguardo e il pittoresco come si incarnano nei nostri ambienti visivi, e integra i processi creativi della progettazione e del disegno con la scrittura di ricerca.

Il progetto di Tom all'Accademia Britannica ha indagato i punti di osservazione della città favoriti dai 'Grand Tourists' del Settecento. In particolare, la vista dal Monte Mario a nord della città, un vero e proprio luogo di pellegrinaggio per gli artisti inglesi in visita, da Richard

Wilson a J.M.W. Turner, e immortalato nelle opere, tra gli altri, di William Wordsworth,

Henry James e James Fenimore

Cooper. La fama di

quella vista tra i 'Grand Tourists' sembra vada collegata al riferimento contenuto nell'opera del poeta

romano Marziale, e al fatto che le rovine semi-abbandonate della Villa Madama di

Raffaello fornivano un appropriato primo piano alle vedute della campagna

retrostante. Questa idilliaca vista pastorale – più di ogni altra – venne a definire una

romantica visione pittoresca della città, direttamente

paragonata dai medesimi artisti e scrittori alle vedute di

Londra attorno a Blackheath Point e

Richmond Hill. Il progetto si prefiggeva di

comprendere attraverso il processo disegnativo

storia, influenza e successivo declino della veduta da

Monte Mario, oggi per lo più negletta, tagliata fuori dalla città da strade trafficate e dall'edilizia del XX secolo. Ispirata dalla celebre pianta di Roma di Giambattista Nolli, la mappatura di questi punti di vista favoriti e delle corrispondenti vedute fornisce una nuova prospettiva sulla città e la sua struttura visiva di fondo. La natura della percezione visiva della città, esperita come sequenza di vedute frammentarie determinate dalla topografia e degli strati successivi di tessuto urbano, potrebbe essere paragonata all'ossessione settecentesca per il frammento architettonico. Queste idee sono ulteriormente sviluppate ed approfondite attraverso una serie di disegni a inchiostro e grafite, ognuno dei quali cerca di cogliere l'essenza di questa romantica visione pittoresca.



Villette 2012
oil on unstretched canvas with coax
cable nail-in clips, 220 x 500 cm



I paint because, like everybody else, I am constantly seeking the excitation that comes from touching. The same holds true for my other main activity: seeing. Seeing is a substitute for touching, in the same way that writing is a substitute for talking. It is said that lingering over the stage of touching can be counted as a perversion if in the long run the sexual act isn't consummated. Is painting therefore the act that releases seeing from becoming a perversion? Yes.

Dipingo perché, come chiunque altro, sono costantemente alla ricerca dell'eccitazione che nasce dal toccare. Lo stesso vale per la mia altra principale attività: vedere. Vedere è un sostituto del toccare, allo stesso modo che la scrittura è un sostituto del parlare. Si dice che indugiare sulla fase del toccare può essere considerato come una perversione se a lungo andare l'atto sessuale non viene consumato. È dunque la pittura l'atto che permette al vedere di non diventare una perversione? Sì.

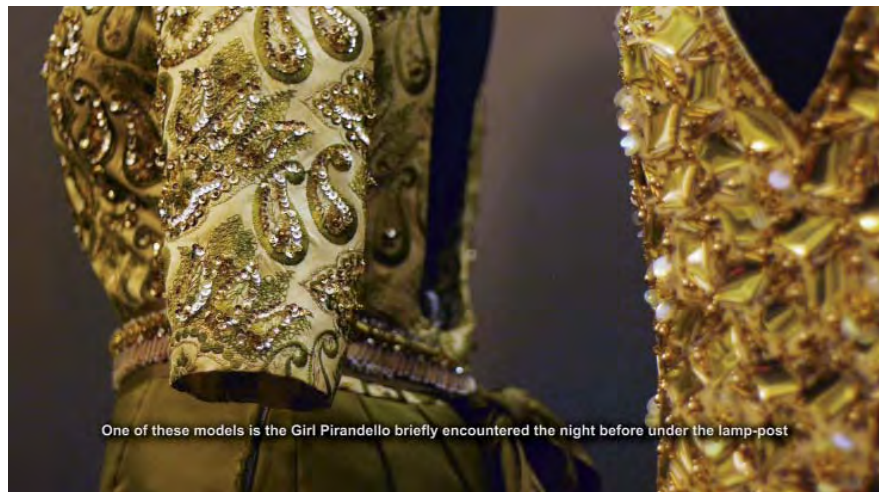


For the last ten years of his life Italian writer Luigi Pirandello wanted to make a film that could act as a precursor to his seminal 1921 meta-play *Six Characters in Search of an Author*. It focused on his meetings with a Roman family, which acted as a catalyst for the creative development of his famous play and was to conclude with the premier of his play at Teatro Valle, Rome's oldest working theatre. In effect this meant Pirandello's film concludes with the event of the first public presentation of the play, the two works forming a kind of loop. He tried and failed to get *Treatment for Six Characters* made thirty-nine times.

During my Scholarship at the British School at Rome in 2012 I adapted Pirandello's original 1935 treatment, now narrated by veteran Italian actor Norman Mozzato and indeed set the final quarter of the film at Teatro Valle. This has been underpinned by the fact that this influential 1724 theatre is under occupation, now run by Fondazione Teatro Valle Occupato, considered one of the most important occupied experiments in Europe. Teatro Valle Occupato collaborated with me, giving me on-going access to the theatre as well as supporting work with actors and lighting technicians. Pirandello's film is then not just set in the location he wished but also within a newly intense social and political space whose urgencies add new dimensions to the underlying risks of Pirandello's unrealized project.

Apart from a single sequence the locations of this Pirandello film – which also features Lo Studio di Luigi Pirandello and Fondazione Micol Fontana – has been lit and filmed without actors. This is part of my deliberately oblique approach to Pirandello's text, exploring what can be called a 'cinema of the mind'. I have considered Pirandello's film as kind of ruin and from its fragments I sought not to make the film in its entirety but instead to construct one film around the paradoxical lures and failures of another, absent film.

Made with the kind support of: Fondazione Micol Fontana, Lo Studio di Luigi Pirandello, Fondazione Teatro Valle Occupato.



One of these models is the Girl Pirandello briefly encountered the night before under the lamp-post



but the Author proceeds on his way

Treatment for Six Characters 2012-13

High Definition video, 30 mins duration

Italian language with English subtitles

Voice-over: Norman Mozzato

Actress: Simona Senzacqua

Lighting technician, Teatro Valle: Saba Kasmai

Nei suoi ultimi dieci anni di vita, Luigi Pirandello intendeva realizzare un film che fungesse da premessa al suo fondamentale testo meta-teatrale del 1921, Sei personaggi in cerca d'autore. Il film trattava dei suoi incontri con una famiglia romana che faceva da catalizzatrice dell'elaborazione creativa del suo celebre dramma, e si doveva concludere con la prima dei Sei personaggi al Teatro Valle, il più antico teatro di Roma. In effetti ciò significava che il film pirandelliano si conclude con la prima presentazione pubblica del dramma, e le due opere formano così una specie di anello. Per trentanove volte Pirandello tentò senza riuscirci di realizzare il trattamento per i Sei personaggi.

Durante la mia residenza presso l'Accademia Britannica a Roma nel 2012 ho adattato il trattamento originale di Pirandello del 1935, facendolo narrare dal provetto attore italiano Norman Mozzato, e ho potuto ambientare l'ultimo quarto della storia al Valle. Questa circostanza è stata rafforzata dal fatto che questo importante teatro del 1724 è sotto occupazione, gestito attualmente dalla Fondazione Teatro Valle Occupato, e considerato uno dei più importanti esperimenti di occupazione in Europa. Il Teatro Valle Occupato ha collaborato con me, dandomi accesso alla sala e sostenendo il mio lavoro con attori e tecnici delle luci. Il film di Pirandello non è così solo ambientato nel luogo che egli desiderava, ma anche in uno spazio di nuova intensità sociale e politica le cui urgenze aggiungono nuove dimensioni ai rischi insiti nell'irrealizzato progetto pirandelliano.

A parte una singola sequenza, i luoghi di questo film pirandelliano – che includono anche lo Studio di Luigi Pirandello e la Fondazione Micol Fontana – sono stati illuminati e filmati senza attori. Questo fa parte del mio approccio volutamente obliquo al testo di Pirandello, esplorando ciò che può essere chiamato 'cinema della mente'. Ho considerato il film di Pirandello come una specie di rovina, e dai suoi frammenti ho cercato non di realizzare il film nella sua interezza, ma di costruire invece un film sui paradossali allettamenti e fallimenti di un altro film, assente.

Realizzato con il generoso sostegno di Fondazione Micol Fontana, Lo Studio di Luigi Pirandello, Fondazione Teatro Valle Occupato.

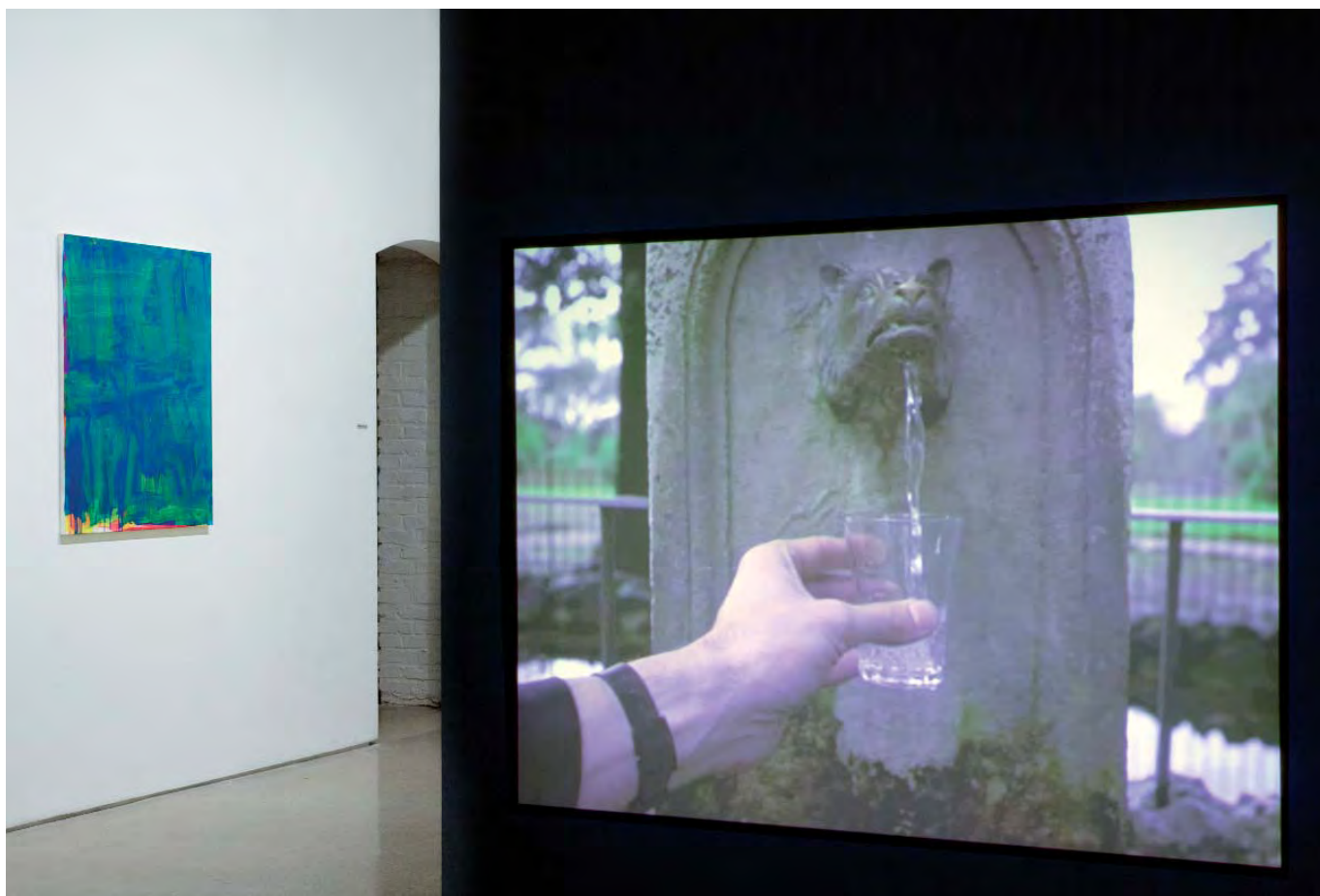
Stuart Cumberland



Painting for Caroline 5 2013
oil on linen, 140 x 105 cm



Painting for Caroline 6 2013
oil on linen, 90 x 70 cm



Nota Bene: Drinking Water 2013
173 projected digital photographs on DVD

also visible, *Painting for Caroline 6*



Luisa Campanella 2013
8 x 10 transparency, from the series *Possible Encounters*



From the series *Possible Encounters* 2013
8 x 10 transparencies, suspended and back lit



Oozing Out 2012
wire mesh and paper, digital video, sound



Oozing out,

from the
dark

contained
within
a natural source

heavy laden
with rich
mineral content

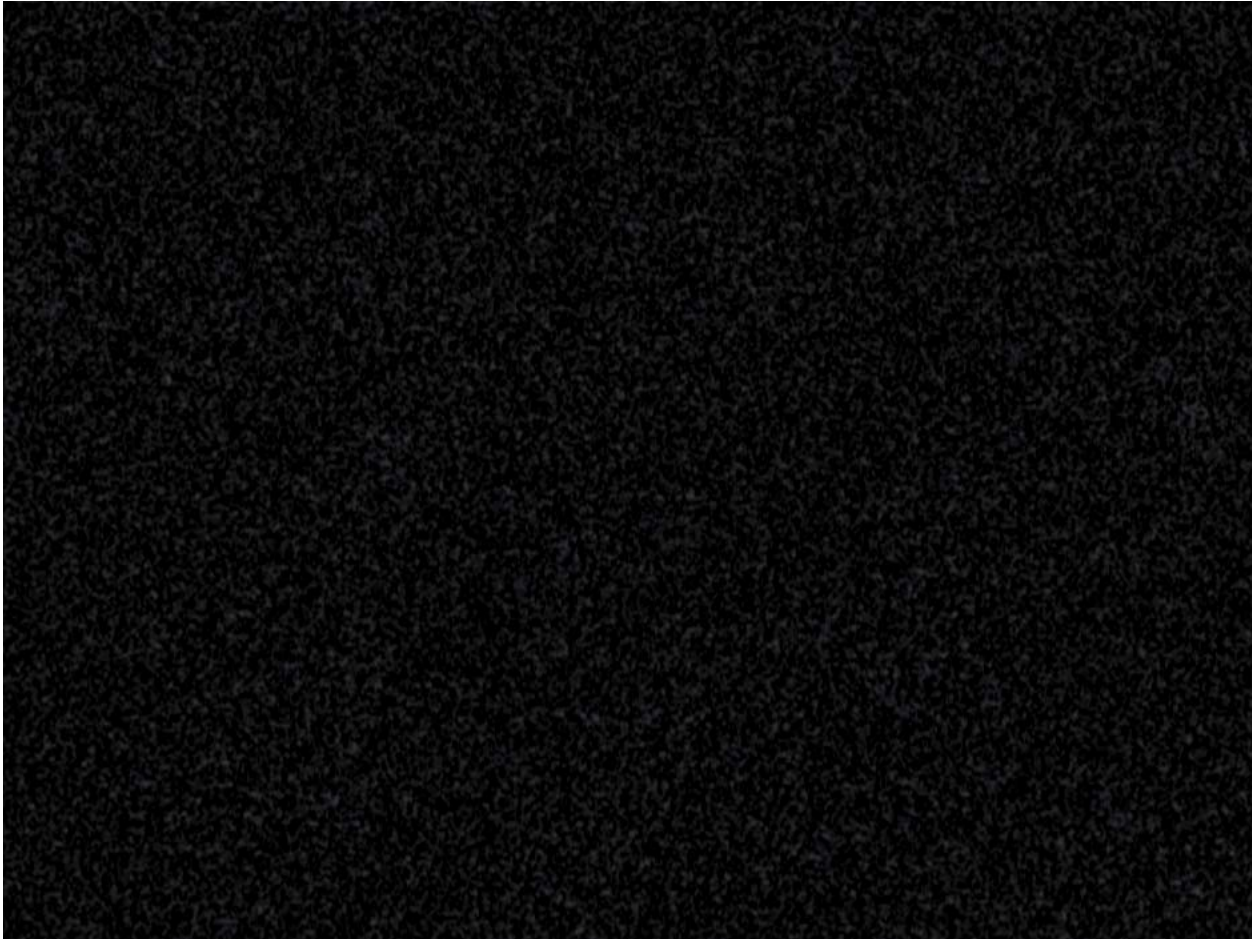
derivatives and
myrmidons
of mud.

Secreting
materialization
of a solid culmination
through an
invigorating
textural
treatment

stimulating
and
simulating
smothered
covered
and lifted

material is
manipulated
regenerated and
transformed. creation
(and re-generation) of all things
from the dirty ooze (of the earth)
an amorphous propagator of form
from hard to soft and then hard again

John Di Stefano



We've (video still) 2013
digital video, 5 minutes, looped



Field (detail) 2013
silver gelatin print, unique photogram, 107 x 138 cm



Siamo Tornati 2013
HD video, 8 minutes

Siamo Tornati (*We are back*) is a short documentary I made during my residency at the BSR in 2013 at S.Cu.P. (Sport e Cultura Popolare), an occupied abandoned building being used as a gym, community centre and school in San Giovanni. During my time in Rome I became aware of the popular resistance to the cuts in social services and privatisation of public space taking place across the country. In Rome this was particularly visible in the many social occupations happening across the city, which ranged from old theatres to hospitals, sports centres to housing. These occupations seemed to me to be an experiment in a new form of democratic organisation at a grassroots level, and were characterised by horizontal organisation, community outreach and a strong 'DIY' ethos. When I visited S.Cu.P. I was inspired by their work and desire to make changes in their lives in what are becoming more difficult economic and political circumstances. The popular gym, where Gianni the boxing teacher taught, brought these issues together for me and showed a 'proactive' resistance on a community level to common issues of unemployment, property speculation and corruption through providing a space for accessible sports, education and cultural activities.



Siamo Tornati 2013
HD Video, 8 minutes

Siamo Tornati è un breve documentario che ho realizzato, durante la mia residenza all'Accademia Britannica nel 2013, allo S.Cu.P. (Sport e Cultura Popolare), un edificio abbandonato occupato a San Giovanni, usato come palestra, centro sociale e scuola. Nel corso della mia permanenza a Roma mi sono resa conto della resistenza popolare contro i tagli ai servizi sociali e la privatizzazione dello spazio pubblico in corso in Italia. A Roma questo è particolarmente visibile nelle molte occupazioni in tutta la città, che vanno da antichi teatri a ospedali, dai centri sportivi alle case. Queste occupazioni mi sono sembrate esperimenti di una nuova forma di organizzazione democratica di base, caratterizzati da un'organizzazione orizzontale, dalla sensibilizzazione della comunità e da un forte ethos 'fai da te'. Quando ho visitato lo S.Cu.P. sono stata ispirata dal loro lavoro e dal desiderio di apportare cambiamenti nelle loro vite in circostanze economiche e politiche sempre più difficili. La palestra popolare, dove insegna il maestro di boxe Gianni, unisce secondo me questi temi e mostra una resistenza 'proattiva' a livello di comunità contro problemi comuni di disoccupazione, speculazione edilizia, corruzione, attraverso l'offerta di uno spazio per sport, istruzione e attività culturali accessibili.

Todd Fuller



Adrift 2012
mixed media animation, 5'54", animation stills



Adrift

I was always dissatisfied by the static nature of drawing. In my head my characters were alive but when channelled through the hands and forged onto the page, my imaginings could never be truly realised. With this in mind, animation was the logical next step.

Through drawing, documenting and re drawing, I was able to breath life into the meandering of my subconscious. Starting with just a simple mark on a page, a camera, and no real plan or sense of direction, I layered marks one by one while photographing the process. With time, they collaborate to form a person, thing or a place and so begins a fierce negotiation with the drawing. This inevitably unfurls into an unplanned story.

In the case of *adrift* (2012) the figure who emerged from the cacophony of lines quickly asserted himself to be autobiographical. He was an alter ego representing myself at that moment in time. He clutches his bag and quietly endures the world while dreaming of something better. A red balloon offers solace and thus like an evolving sketchbook the pages snap to life to offer him a new direction...



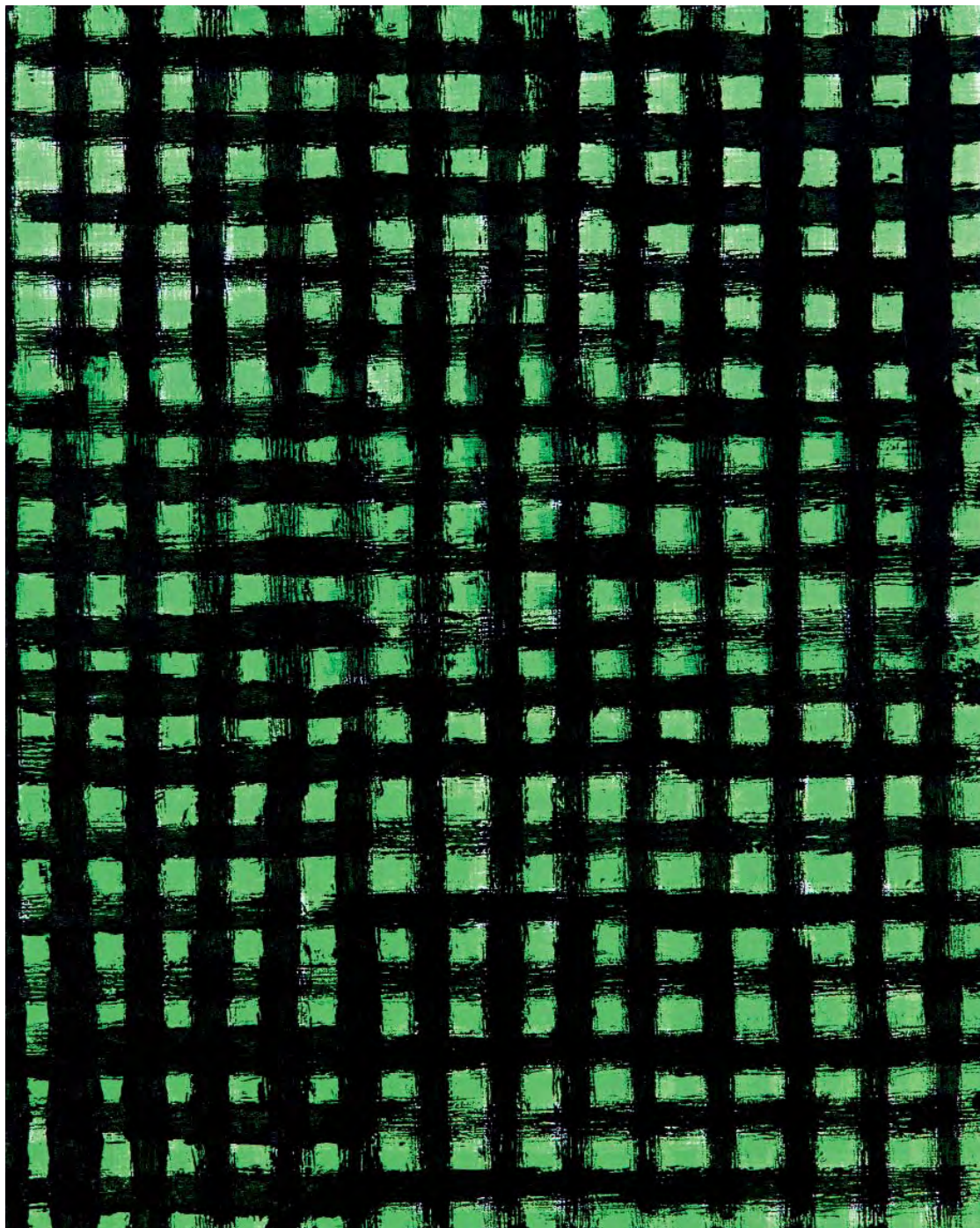
Adrift

Sono sempre stato insoddisfatto della natura statica del disegno. Nella mia testa, i miei personaggi erano vivi, ma una volta incanalate attraverso le mani e forgiati sulla pagina, le mie immaginazioni non potevano mai esser veramente realizzate. Con questo in mente, l'animazione è stato il logico passo successivo.

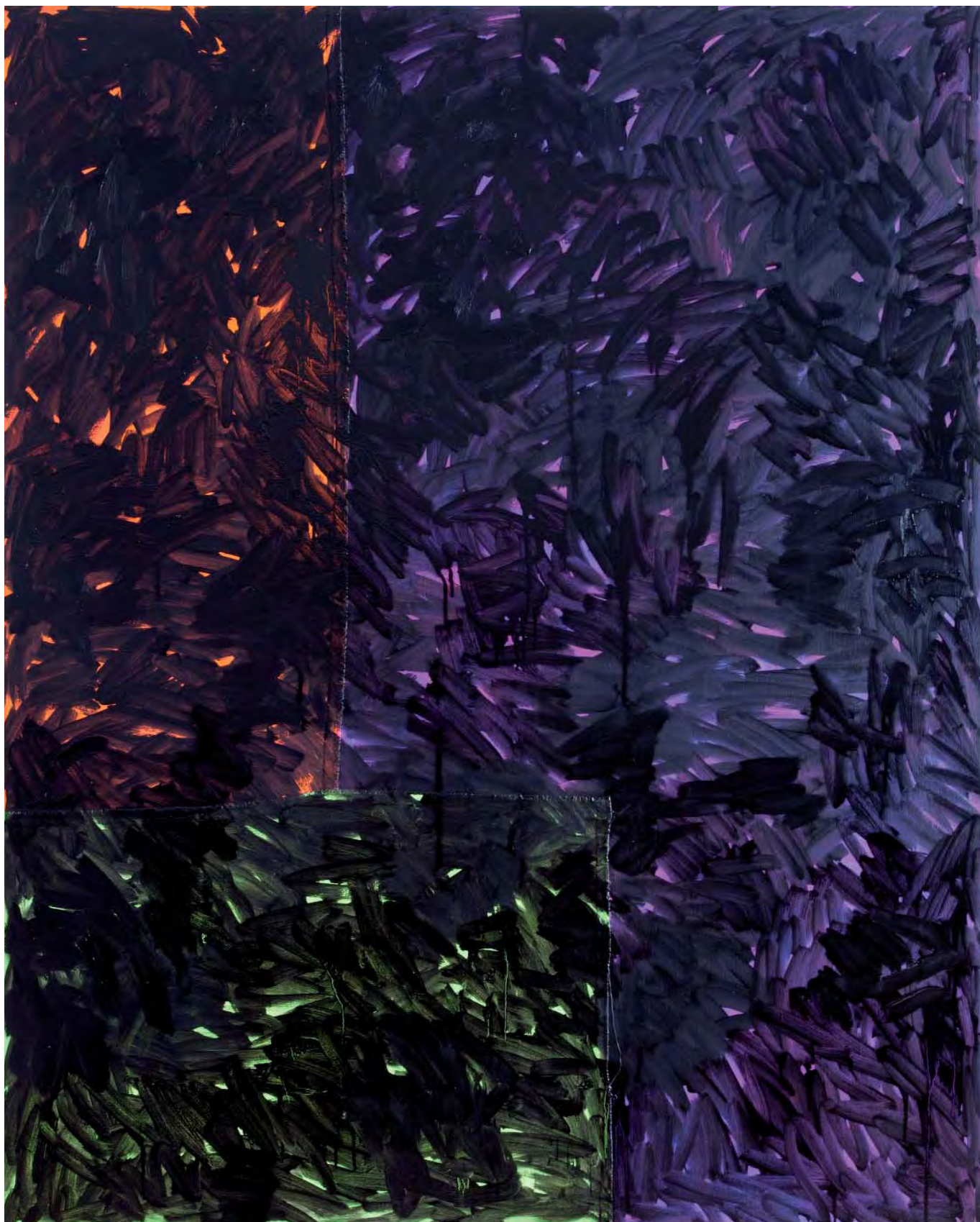
Disegnando, documentando e ridisegnando, riuscivo a infondere vita nei meandri del mio subconscious. Partendo da un semplice segno su una pagina, una macchina fotografica, e nessun reale progetto o senso di orientamento, ho stratificato segni uno ad uno, mentre fotografavo il processo. Col tempo, i segni collaborano a formare una persona, cosa o luogo, e inizia così un feroce negoziato col disegno. Questo inevitabilmente si dispiega in una storia non pianificata.

*Nel caso di *adrift* (2012), la figura emersa dalla cacofonia di linee si è imposta rapidamente come autobiografica. Era un alter ego che rappresenta me in quel momento nel tempo. Stringe la borsa e sopporta in silenzio il mondo, mentre sogna qualcosa di meglio. Un palloncino rosso offre conforto e così, come un album di schizzi in evoluzione, le pagine prendono vita per offrirgli una direzione nuova...*

Katy Kirbach



M.H. 2013
acrylic on canvas, 75 x 60 cm



Untitled 2013
acrylic and oil on sewn linen, 150 x 120 cm

Liang Xia Luscombe



After Jonas Bohlin (from Spring Street, the office and the vending machine) 2013
mixed media, 200 x 30 x 45 cm

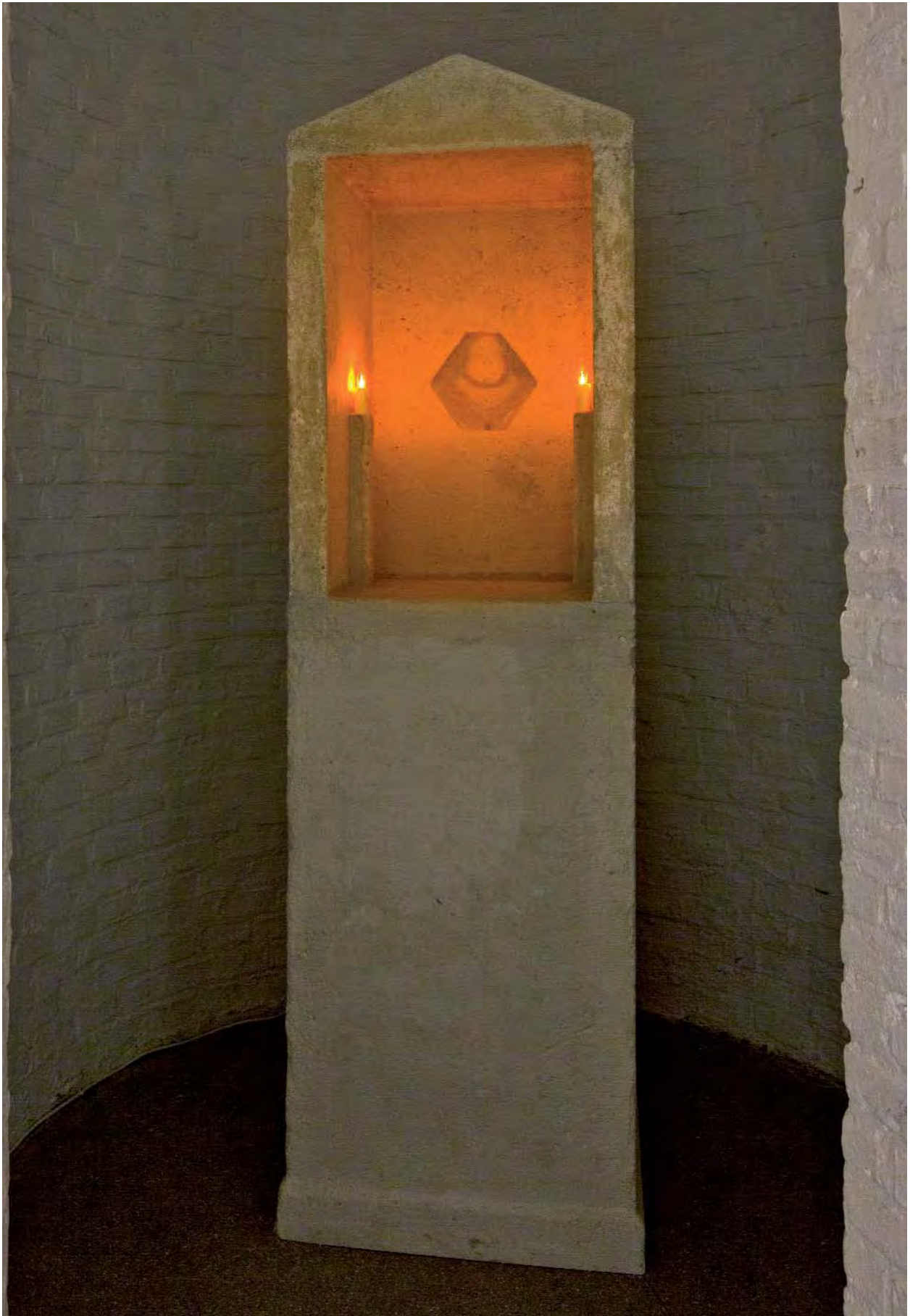


Michael Needham



Semantic Undercurrent (Avignon Pietà Transcription) 2012
pen and graphite on Arches cartridge, 102 x 152 cm

Propositional Enshrinement for a Formative Object 2012
plaster, steel, electric candles, 200 x 62 x 62 cm





From the series *In This Land*

Palestinian shepherd, overlooked by Israeli settlement. West Bank. Palestine.



From the series *In This Land*

Stone gathered from Kings of Israel Square. Tel Aviv.

Yitzhak Rabin, Israeli Prime Minister, was assassinated at the Kings of Israel Square, Tel Aviv, on November 4, 1995. Rabin was assassinated by Yigal Amir, a radical right-wing Orthodox Jew who opposed the signing of the Oslo Accords.

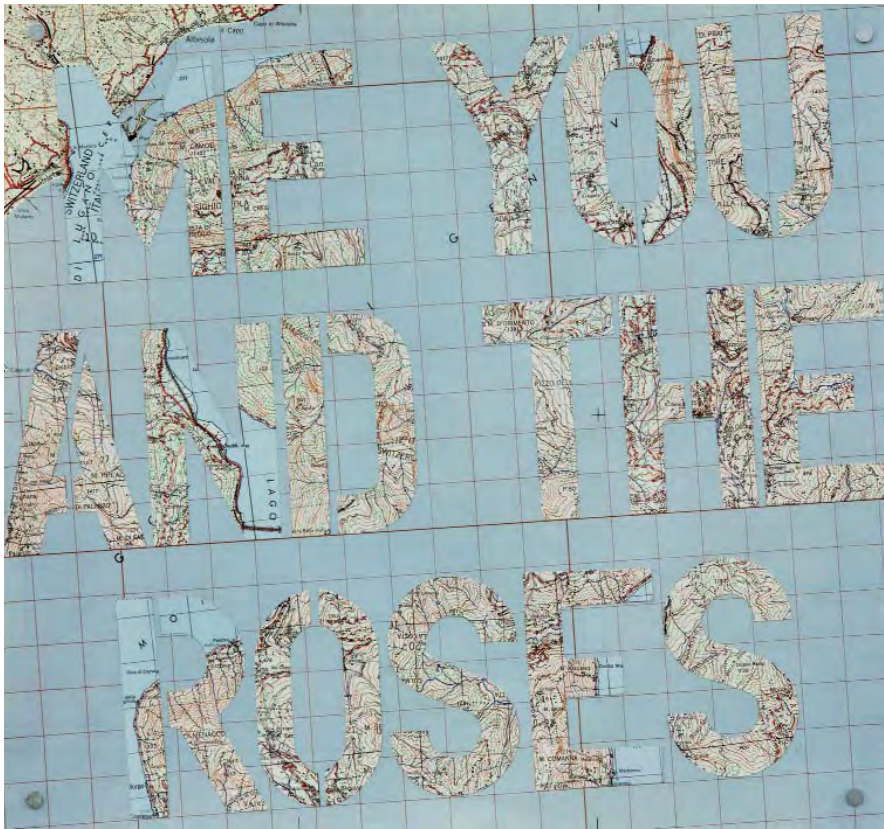


(Stage b) Stroke Me 2013
installation detail

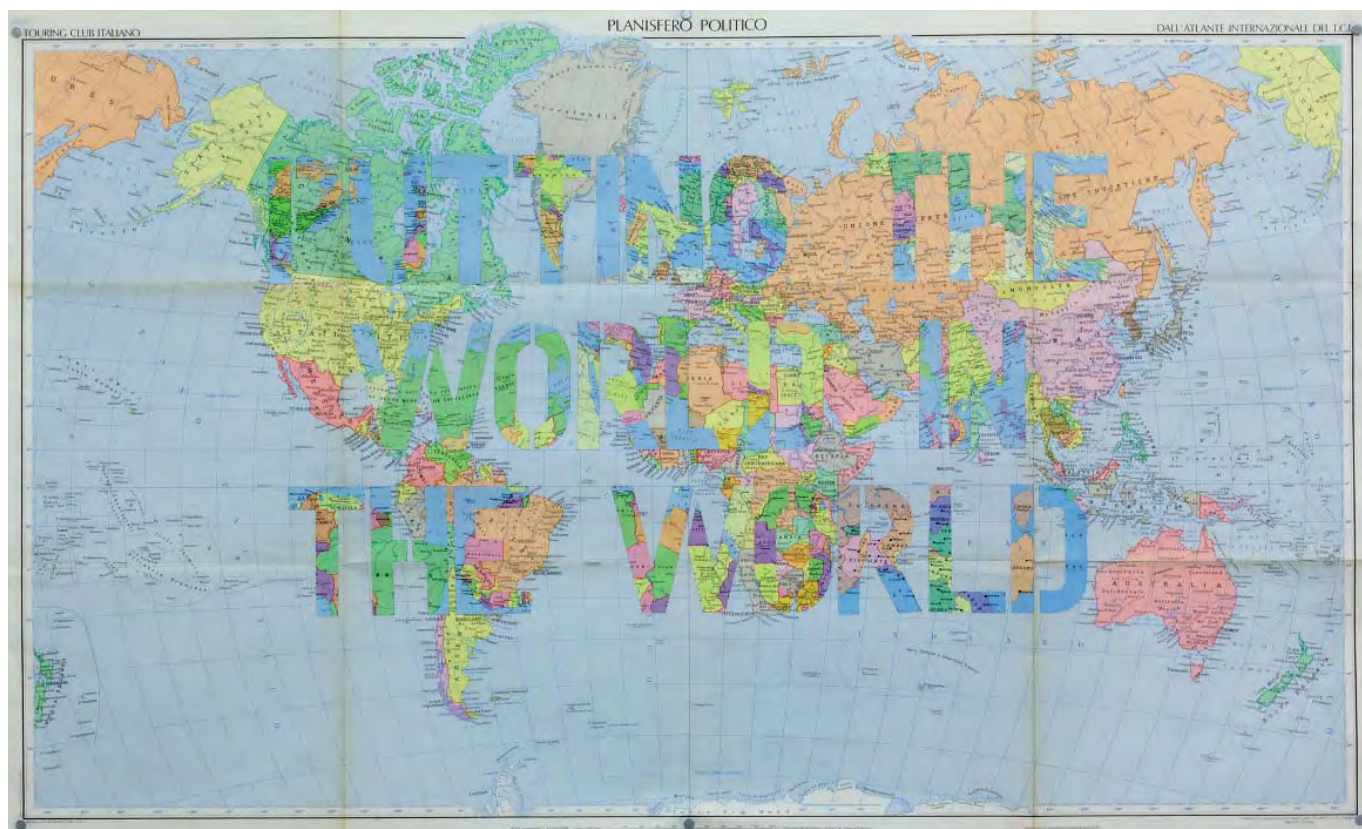


(Stage b) *Stroke Me* 2013
installation detail

Rebecca Ross



Me You and the Roses 2012
collage, 37 x 39.5 cm

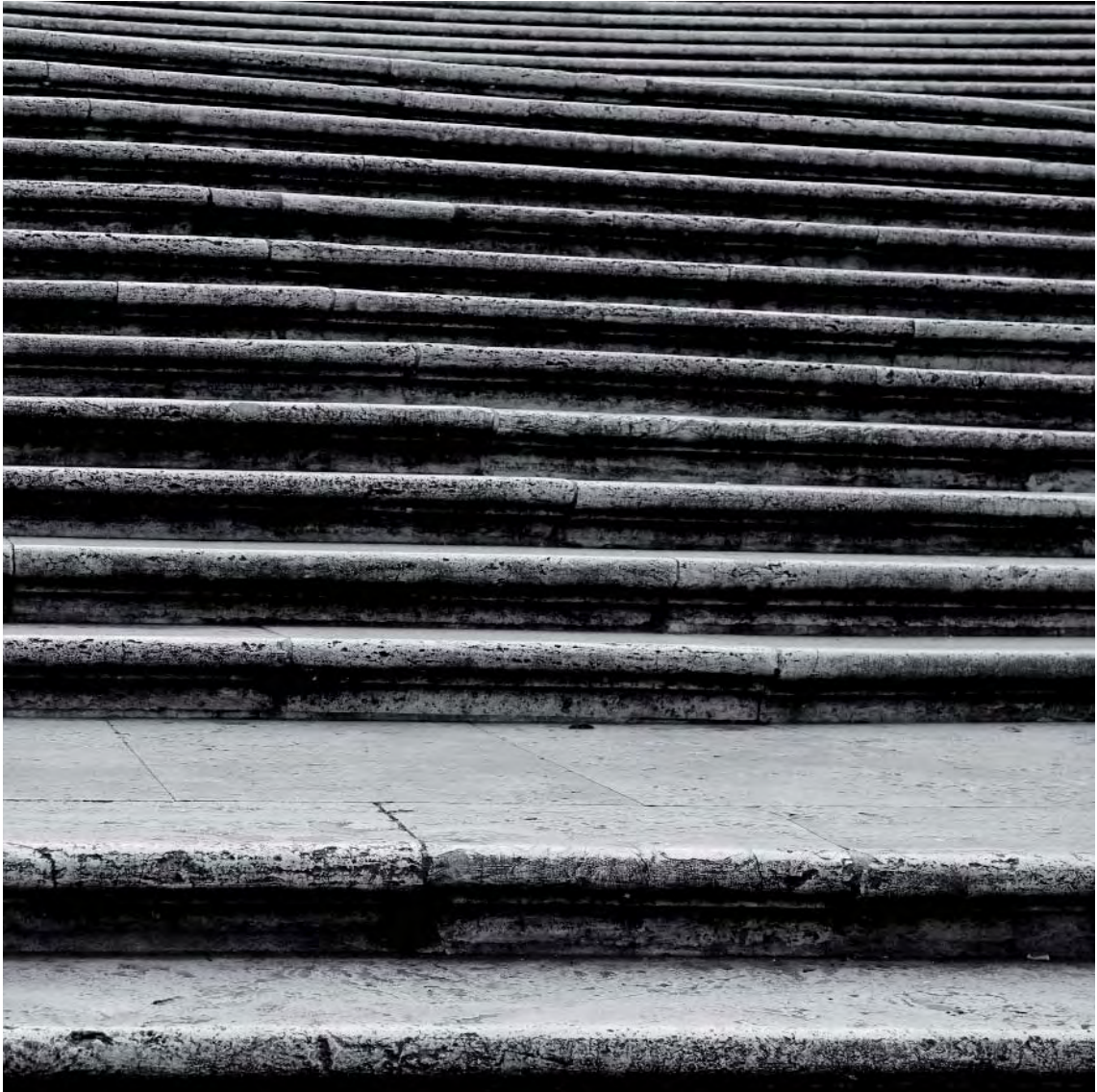


In The World 2012
collage, 64 x 105 cm

Arryn Snowball



Sea Steps IV 2013
photographic print, 15 x 15 cm



Sea Steps VII 2013
photographic print, 15 x 15 cm

Tao Sule-DuFour

Colonnofagia and the Dissolution of the Wall

(Projecting Piranesi's Rome, Toward the *Savage Mind's* Natural World)

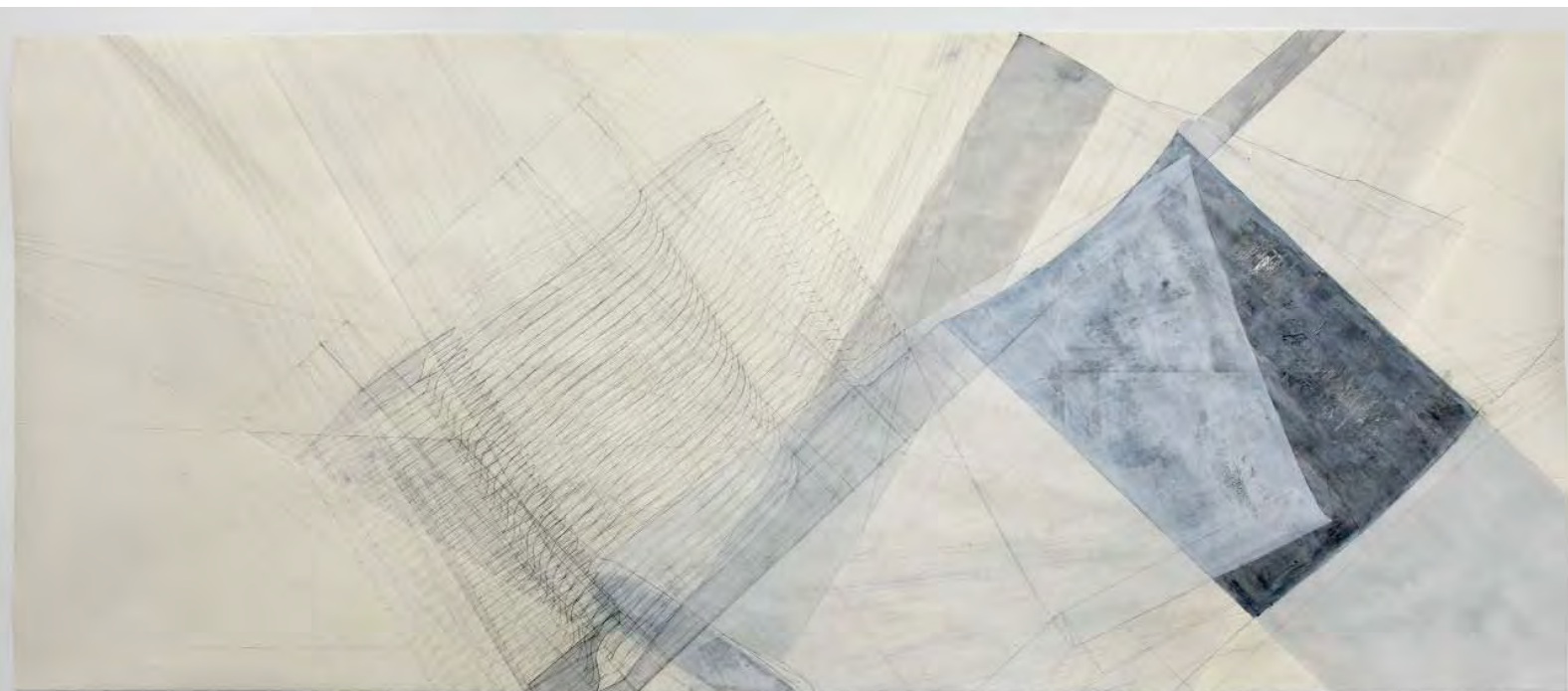


Colonnofagia and the Dissolution of the Wall 2012-13
reinforced plaster casts and painted plywood, 1800 x 2400 x 55 cm



Colonnofagia 2012-13

analogue black & white photographic prints on matt paper, 21.6 x 27.9 cm each



The Dissolution of the Wall 2012-13

pencil, ink, gesso on paper, 130 x 330 cm



BIOGRAPHIES

JONATHAN BALDOCK

Abbey Fellow in Painting, April-June 2013

Born 1980, UK

www.jonathan-baldock.com

EDUCATION

2003-05 MA Painting, Royal College of Art, London

2000-03 BA Fine Art Painting, Winchester School of Art,
Winchester

ONE PERSON EXHIBITIONS

2013 *A Strange mix between a Butcher's Shop and a
Nightclub*, Wysing Arts Centre, Cambridge, UK

2012 *The Blue Epoch*, Colloredo-Mansfeldsky Palác,
AMoYA, Prague

2011 *Musica*, Annarumma Gallery, Naples
Pierrot, PeregrineProgram, Chicago

2010 *The Fool's Flipside*, Cell Projects, London

SELECTED GROUP EXHIBITIONS

2013 *Are You Alright? New Art From Britain*, Museum of
Contemporary Canadian Art (MOCCA), Toronto
Two Figures in a Landscape (choreographed by Rubato
Dance Group), Rockbund Art Museum, Shanghai
Relativity Absolute, Wysing Arts Centre, Cambridge
For Summer Is A Come Unto Day, Belmacz, London
(curated by Simon Costin)

2012 *LondonTwelve*, City Gallery, Prague
The Gathering, Yukiko Kawase Galerie Contemporain,
Paris
Imagined Pasts and Unknown Futures, High House
Gallery, Oxon, Oxford
Dawdle, Blackboard 8, Space, London (curated by
Gareth Bell-Jones)

2011 *Condensation*, Danielle Arnaud Contemporary,
London
Apocalypstik, The Nunnery, London
Pile, Chapter Gallery, Cardiff, Wales
Polemically Small, Torrance Art Museum, California
(curated by Edward Lucie-Smith)
*Jonathan Baldock / Karla Black / Morag Keil /
Jonathan Monk*, Mallorca Landings, Mallorca
British Art Now, Art Gallery of South Australia, Adelaide

2010 *Boyfriend Material*, 8 Egerton Garden Mews, London
(curated by LIANGWEST & Prem Sahib)

*Props, Events & Encounters: Theatricality in
Contemporary Sculpture*, The Hub, Athens
Hierarchies of Allegiance, The Royal Standard,
Liverpool

Pile, Surface Gallery, Nottingham (curated by Craig
Fischer)

SV10, Studio Voltaire, London (selected by Jennifer
Higgie and Rebecca Warren)
Negotiable Values, 501 Arts Space, Chongqing, China
NEWSPEAK: British Art Now, Saatchi Gallery, London

2009 *Memories and Encounters*, ViaFarini, Milan
NEWSPEAK: British Art Now, Hermitage Museum,
Saint Petersburg, Russia
O / A Stiff New Speak: Bandeau, Tricycle Arts Centre,
Kilburn, London (curated by Nicholas Byrne and
Gareth Bell Jones)

Straylight Cavern, Cell Project Space, London
Group Show TC Open, Turner Contemporary,
Margate, UK

Stranger Things are Happening, Aspex Gallery,
Portsmouth (curated by Jude Bennett)

2008 *Straylight Cavern*, Cooper Gallery, Duncan of
Jordanstone School of Art, Dundee, Scotland
From Panic to Power, Angstrom Gallery, Los Angeles
(curated by Brian Bress)
The Brotherhood of Subterreanea, Kunstbunker,
Nuremberg, Germany (organised by Ben Judd)
Wassail, Cell Project Space, London

AWARDS, GRANTS AND RESIDENCIES

2012 Abbey Fellowship in Painting, The British School at
Rome

The Forest Residency, Wysing Art Centre, Cambridge

2011 Arts Council England Grant, Sichuan Fine Art
Institute, Chongqing, China

2009 ViaFarini, Milan (nominated by Runa Islam)

2007 Skowhegan School of Painting and Sculpture
Residency, Maine, USA

COLLECTIONS

The Saatchi Collection, London

The David Roberts Collection, London

NATACHA BOUCHER

Québec Architecture Resident, January-March 2013

Currently lives and freelances in Montréal. Her professional experience stems largely from projects dealing with heritage buildings and/or vernacular modes of construction. She also designs and builds – with her own hands – both at edifice and object scale. She guest TA's and critiques studio work.

EDUCATION

- 2007 MArch II, History & Theory of Architecture, McGill University, Canada
- 2003 BDesign, Université de Montréal, Canada

SELECTED PROFESSIONAL WORK – LEAD

- 2012 *Caretaker*: mandated by the owner to tend to the constructive and design integrity of a small-scale two-story 1940's industrial building converted into a residence. Oversaw: localised masonry interventions; construction of a new wood-frame and standing seam Galvalum® roof for a small appendix; plumbing and electrical maintenance
Lighting 101: mandated by the Conseil des Arts et des Lettres du Québec to design and oversee production of adaptable lighting for the Studio Ernest Cormier, built in the 1920's by the architect of the same name
- 2003 *Tree House*: co-designed & built (as manual labourer) an addition to an existing log cabin, Chertsey, Canada

SELECTED PROFESSIONAL WORK – PROJECT MANAGER & SITE SUPERVISION

- 2009-11 ACI Inc. – Oversaw restoration, renovation of heritage buildings & new construction projects
- 2005 Sergio Ortiz Architectos (Guadalajara, México) – Oversaw contemporary architectural projects using traditional Mexican construction methods

SELECTED PROFESSIONAL WORK – HERITAGE RESEARCH, DOCUMENTATION & WRITING

- Bi-centennial & modernist churches; early 20th century industrial buildings, residential typologies & schools
- 2009-12 Contexture. Architect
- 2008-10 L'Étude Louis Brillant. Architect

SELECTED EXHIBITS

- 2007 *A Cabinet of Curious Things*, History & Theory project exhibit. Exhibited work: *Cyrano evolved and the architectural proxy*

- 2001 *Fragment sur pellicules*, B/W photography exhibit: member of the teams responsible for conceiving and setting up the exhibit; developing and printing the photographs; planning and producing the vernissage. Exhibited works: *Homme, Espace, Multiple*

SELECTED AWARDS AND RESIDENCIES

- 2013 Architecture Residency, Conseil des Arts et des Lettres du Québec, The British School at Rome
- 2002 Nordic Design Scholarship, Architecture School, University of Oulu, Finland

TOM BRIGDEN

Giles Worsley Travel Fellow, October-December 2012

Born 1985. Lives in Durham and works in York, UK

EDUCATION

- 2009-13 PhD History & Theory of Architecture, Newcastle & Cardiff Universities (title: *A Strategic View: The Origins, Uses and Abuses of the Protected Vista*)
- 2007-09 MArch (distinction), Welsh School of Architecture, Cardiff University
- 2004-07 BSc (hons), Welsh School of Architecture, Cardiff University

EXHIBITIONS AND PUBLICATIONS

- 2012 *I Have Lived*, The British School at Rome (exhibition)
- 2011 Conference papers presented at *Material Culture in the Space Between*, Brown University, Providence, RI and the International Seminar on Urban Form, Concordia University, Montréal
- 2010 Design work, in collaboration with Heidi Day and Philippa Hall, published in an article by Professor Adam Sharr (Newcastle University), 'Selective Memory: Contesting Architecture and Urbanism at Potsdam's Stadtschloss and Alter Markt', *German Life and Letters*, 63: 4 October 2010
- 2009-10 MArch design work exhibited at the Royal Institute of British Architects, London, and published in the *Architects' Journal*

TEACHING

- 2011- Under/Post-graduate Tutor and Critic, School of Architecture, Planning and Landscape, Newcastle University

- 2011 Post-graduate Visiting Critic, Washington Alexandria
Architecture Centre, University of Virginia Tech
- 2009-11 Under/Post-graduate Tutor and Critic, Welsh School of
Architecture, Cardiff University

WORK

- 2012- Architectural Assistant, Purcell
- 2010 Editorial Intern, *Architects' Journal*
- 2007-08 Architectural Assistant, Gaunt Francis Architects

AWARDS AND RESIDENCIES

- 2012 Giles Worsley Travel Fellowship, The British School at
Rome
- 2011 Arts & Humanities Research Council Travel Grant,
Rhode Island
- 2010 AHRC Travel Grant, Washington D.C.
- 2009 AHRC-funded PhD studentship in the area of
Architectural History and Theory, Welsh School of
Architecture, Cardiff University
T. Alwyn Lloyd Scholarship
Shortlisted for the Silver Medal and Dissertation
Medal at the 2009 RIBA President's Medals Awards

AMIR CHASSON

Abbey Fellow in Painting, October-December 2012

British (born Israel, 1968). Lives and works in London
www.amirchasson.com

EDUCATION

- 2008-10 MFA Fine Art, Goldsmiths University, London
- 2004-07 MA Design, Middlesex University, London
- 1994-98 BA, The Tel Aviv Centre for Design Studies

ONE PERSON EXHIBITIONS

- 2012 *My French Nurse's Dream*, Outpost, Norwich

SELECTED GROUP EXHIBITIONS

- 2013 *New Order: British Art Now*, Saatchi Gallery, London
Misery Connoisseur Live, Van Horbourg, Zurich
- 2012 *I Have Lived*, The British School at Rome
MINITS 4, Peckham Artist Moving Image festival,
London
Creative Cities Collection, Barbican Centre, London
Manmadegod, ArtEco, London
- 2011 *Mr. Corner Table Preference*, Grosvenor Works,
London

Drawing 2011, The Drawing Room, London
Salon, Doubtfire Gallery, Edinburgh
The Marmite Painting Prize, The Nunnery, London
and UK tour

- 2010 *Unfeasibility Study*, Mare Street Biennale 2010,
London
Bloomberg New Contemporaries 2010, ICA, London
and Foundation, Liverpool
Goldsmiths MFA 2010, Goldsmiths University, London
Pause and Eject part 2, Shoreditch Town Hall, London
- 2009 *Drawing Salon*, Mews Projects Space, London
Jerwood Drawing Prize 2009, Jerwood Space, London
and UK tour
Bloomberg New Contemporaries 2009, A Foundation,
London, and Cornerhouse, Manchester
Pause and Eject, The Rag Factory, London

AWARDS AND RESIDENCIES

- 2012 Abbey Fellowship in Painting, The British School at
Rome
Shortlisted for The Jerwood Painting Fellowship
- 2010 Shortlisted for The Marmite Painting Prize 2010
First prize, Mare Street Biennale 2010
- 2009 Shortlisted for the Jerwood Drawing Prize 2009

ANNE-MARIE CREAMER

Derek Hill Foundation Scholar, October-December 2012

EDUCATION

- 1988-90 MA Fine Art, Painting, Royal College of Art, London
- 1985-88 BA Fine Art, Middlesex University, London

SELECTED GROUP EXHIBITIONS

- 2012 *I Have Lived*, The British School at Rome
Nordic Models: 'Publish and Be Damned', Swedish Art
fair, Swedish Contemporary Art Foundation,
Stockholm
'Getting to you... Tidende' – a meta newspaper, co-
artist-curator, with Lars Sture & Kjetil Berge, hosted by
Sogn og Fjordane Kunstmuseum, Norway
Golden Rain, Palm Springs Art Museum, USA
(curated by Michael Petry)
- 2011 *Bewegende Tekeningen*, Drawing Centre Diepenheim,
Kunstvereniging Diepenheim, The Netherlands
(curated by Arno Kramer)
Outcasting: A Century of Artists Film, Oriel Mwldan,
Wales (curated by Michael Cousins)

- 2010 *Inspired by Soane*, Sir John Soane's Museum, London
DRAW – Turning Thoughts into Lines, Royal College of Art, London
- 2009 *Ellipses... telling the tale of the rings* (hosted by the Alyans Project), Kunstneres Hus, Oslo, Norway
- 2008 *Bad Year Blimp*, Alma Enterprises Gallery, London
FOUND / GEVONDEN / TROUVÉ, Voorkamer gallery, Lier, Belgium
- 2007 *Territorien*, BBK Galerie de Kunstler, Munich, Germany (curated by Pavel Zelechovsky)
Malé etudy, Skolska 28 Communication Space, Prague, Czech Republic, with FAMU, Prague Film School
Most Curatorial Biennial, Apex Art, New York
Selective Affinities, Outpost Gallery, Norwich, UK

SELECTED AWARDS AND RESIDENCIES

- 2012 Derek Hill Foundation Scholarship, The British School at Rome
- 2011 CCW Graduate School Staff Fund, University of the Arts London
- 2003-04 Evelyn Williams Drawing Fellowship, University of the West of England, Bristol
- 2003 Arts & Humanities Research Council, Small Grants in the Creative & Performing Arts
 Grants for Individuals, Arts Council of England, London
 International-artist-in-residence-award, Center for Contemporary Art, Prague

SELECTED PUBLICATIONS

- 2006 *The Drawing Book, a survey of drawing, the primary means of expression* (edited by Tania Kovats, with texts by Charles Darwent, Kate Macfarlane & Katherine Stout), Black Dog Publishing

STUART CUMBERLAND

Abbey Fellow in Painting, January-March 2013

Born 1970. Lives and works in London

<http://stuartcumberland.net>

EDUCATION

- 1999-2000 Saatchi Royal College of Art Fellowship, London
 1997-99 MA Painting, Royal College of Art, London
 1989-92 BA Fine Art, Bath College of Art

RECENT ONE PERSON EXHIBITIONS

- 2011 *Four Circle Paintings*, Approach Gallery, London
New Paintings, Maruani & Noirhomme, Brussels, Belgium
- 2010 *Gone/There*, Nicholas Robinson Gallery, New York
- 2009 *Stuart Cumberland, Comma 10*, Bloomberg Space, London
Stuart Cumberland, Maruani & Noirhomme Gallery, Knokke, Belgium
Fort/Da, The Approach W1, London
- 2007 *Congratulations*, The Approach E2, London
- 2006 *Stuart Cumberland*, Kate MacGarry, London

RECENT GROUP EXHIBITIONS

- 2011 *Mind Games*, China Art Objects, Los Angeles
De Kooning ... De Kooning ... De Kooning, David Risley Gallery, Copenhagen (curated by Dexter Dalwood)
- 2010 *John Moores Painting Prize*, Walker Museum, Liverpool
- 2009 *Silly Things*, Fold Gallery, London
- 2008 *What Kind of Painting?*, Sprüth Magers Projekte, München
- 2006-07 *The Wonderful Fund – Collecting Art for the New Millennium*, Pallant House Gallery, West Sussex
- 2006 *The Way We Work Now: Some Attitudes to Materials and Making*, Camden Arts Centre, London
60th Anniversary show, Gimpel Fils, London (curated by Des Hughes)

AWARDS AND RESIDENCIES

- 2013 Abbey Fellowship in Painting, The British School at Rome

FELIX DAVEY

Creative Scotland Document Fellow, January-March 2013

Based between Edinburgh and New York City

<http://www.felixdavey.com>

EDUCATION

- 2008 BA (hons) 1st Class, Photography and Film, Edinburgh Napier University, Scotland

ONE PERSON EXHIBITIONS

- 2012 Taigh Chearsabhagh Museum and Arts Centre, North Uist

GROUP EXHIBITIONS

- 2013 *Ides of March*, The British School at Rome
- 2012 London Festival of Photography
Truman Brewery, Brick Lane, London
- 2011 Marchmont Gallery, Edinburgh
- 2010 IMA Gallery, Toronto

AWARDS AND RESIDENCIES

- 2013 Creative Scotland *Document* Fellowship, The British School at Rome
- 2010-11 Visiting Scholar, Ryerson University, Toronto

MICHELE DI MENNA

Rome Fellow in Contemporary Art, October-December 2012

Born in New Westminster, Canada, lives and works in Nanaimo and Berlin

EDUCATION

- 2005-10 Meisterschule from Staatliche Hochschule für Bildende Künste Städelschule, Frankfurt am Main, Germany
- 2004-05 Emily Carr Institute of Art and Design, Vancouver

SELECTED ONE PERSON EXHIBITIONS

- 2013 Johan Berggren Gallery, Malmö
- 2012 *Ooze Generator*, Galerie Kamm, Berlin
- 2010 *Fusion*, Pro Choice, Vienna
The Shape of Things to Come, art statement with Galerie Kamm at Art 41 Basel
- 2009 *Society for Actually Happening Art: A Rise and Fall Performed by Hands*, White Heat, Stuttgart, cooperation Hermes und der Pfau and Künstlerhaus, Stuttgart
Inszenierung, Kunstverein Nürnberg (with Alexandra Leykauf), Nuremberg
- 2008 *Where Everything is Crumbling*, Galerie Kamm, Berlin
Because I Must, Center, Berlin

SELECTED GROUP EXHIBITIONS

- 2012 *I Have Lived*, The British School at Rome
Soundworks, Institute of Contemporary Arts, London
- 2011 *Beautiful Weather*, Foksal Gallery Foundation, Warsaw
based in Berlin, Atelierhaus Monbijoupark, Berlin
A Different Person, Badischer Kunstverein, Karlsruhe
- 2010 *Out of Joint*, Galerie Kamm, Berlin
Bilder in Bewegung – Künstler & Video/Film 1958-2010, Museum Ludwig, Cologne

Perpetual Interview (curated by Ricardo Nicolau), Christina Guerra Contemporary Art, Lisbon

- 2009 *The Perpetual Dialogue*, Andrea Rosen Gallery, New York
def - draft establishing future, a project by abc – art berlin contemporary, Akademie der Künste, Berlin
- 2008 *The Great Transformation, Art and Tactical Magic*, Frankfurter Kunstverein, Frankfurt am Main
Horsebit Cocktail (curated by Christabel Stewart), Galerie Dennis Kimmerich, Düsseldorf

PERFORMANCES

- 2012 ICA, London
Made in Germany 2, Kestnergesellschaft, Hannover
- 2011 *For 10 minutes a few deep moments*, Badischer Kunstverein, Karlsruhe
East by South West (curated by_vienna 2011), Galerie Emanuel Layr, Vienna
- 2010 *Shadow*, Galerie Kamm, Berlin
Gesticulation Reflecting Current Movements in Transparent Formulations (Building and Re-building), Or Gallery, Vancouver
- 2009 *Performed Rigorous Lines Framed in Cool-Toned Symmetry*, IMO, Copenhagen
A Rise and Fall Performed By Hands, Caribic Residency, Frankfurt am Main

AWARDS AND RESIDENCIES

- 2012 Rome Fellowship in Contemporary Art, The British School at Rome
- 2011 Förderpreis für Bildende Kunst der Bundesministerin für Bildung und Forschung
- 2009 Three-month residential grant at Künstlerhaus Worpswede
- 2008 Film Prize | Städelschule, Frankfurt am Main

JOHN DI STEFANO

National Art School Sydney Resident in Drawing, April-June 2013

Born in Montréal, Canada, lives and works in Sydney, Australia
www.johndistefano.info

EDUCATION

- 2010 PhD (Dean's list), Massey University, Wellington, New Zealand
- 1991 MFA, University of California (UCLA), Los Angeles

1986 BFA (Distinction), Concordia University, Montréal, Canada

SELECTED ONE PERSON EXHIBITIONS AND SCREENINGS
(SINCE 2001)

- 2011 *The Return*, Enjoy Public Art Gallery, Wellington
Screening Room, Cell Block Theatre, NAS
Gallery/Performance Space, Sydney
- 2010 *New Filmmakers*, Anthology Film Archives, New York
Double Take / Time Frame, Project Space, Melbourne, Australia
Ashes [Amsterdam] FED TV public art project, Federation Square, Melbourne
- 2005 *Texts & Subtexts (The Pasolini Project)*, New Zealand Film Archives, Wellington
Inter/section, Art Box public art project, Civic Square, Wellington
Picturing Pasolini (The Pasolini Project), Moving Image Centre, Auckland, New Zealand
- 2002 *Je Me Souviens (The Pasolini Project)*, Articule, Montréal
Je Me Souviens [I Remember] (The Pasolini Project), A Space, Toronto, Canada

SELECTED GROUP EXHIBITIONS AND SCREENINGS
(SINCE 2001)

- 2013 *This is Not a Love Song*, Virreina Palace – in conjunction with Screen Festival, Barcelona
Out of this World, William Wright Artists, Sydney
- 2012 *Dialogues in Contemporary Video Art*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Santorini Biennale of Art, Santorini, Greece
- 2011 *Videonale – Festival of Contemporary Video Art*, Kunstmuseum, Bonn, Germany
Video Review, BWA Contemporary Art Gallery, Katowice, Poland
- 2010 *Festival International du Documentaire de Marseille (FIDM)*, Marseille, France
Human Rights Film Festival, Sarajevo, Bosnia-Herzegovina
Sightseeing, Peninsula Art Gallery, University of Plymouth, UK
- 2009 *Channeling, 'Experimental Visions' – London Lesbian & Gay Film Festival*, British Film Institute, London
- 2008 *Crossroads: Interfaces between Rock Music and Contemporary Art*, Domus Artium Museum, Salamanca, Spain

- 2006 *Satellite*, in conjunction with Shanghai Biennale, Creative Shanghai, China
- 2004 *New Zealand Biennial of Contemporary Art: Break/Shift*, Govett-Brewster Gallery, New Plymouth, New Zealand
Matchmaking at Suzhou Creek, in conjunction with Shanghai Biennale, Eastlink Gallery, Shanghai
- 2002 *Transmediale – International Media Arts Festival*, Berlin
Politics, Resistance and Musical Subculture, Barcelona Museum of Modern Art, Barcelona
- 2001 *Kassel Documentary Film & Video Festival*, Kassel, Germany
Open Cities, Parasite Art Space, Hong Kong, China / Betty Rymer Gallery, Chicago
25 Artists / 25 Years, Ellen Art Gallery, Concordia University, Montréal

SELECTED AWARDS AND RESIDENCIES

- 2013 National Art School Sydney Residency in Drawing, The British School at Rome
- 2010 *Festival International du Documentaire de Marseille*, France, Official International Competition, and Media Library Prize Competition (candidate)
Documentary Edge Film Festival, New Zealand, Official Competition (candidate)
- 2004 Eastlink Gallery – in conjunction with the Shanghai Biennale, Shanghai
- 2001 Videotage / Hong Kong Arts Development Council, Hong Kong, China

TEACHING

- 2012- Associate Professor, University of Sydney – Sydney College of the Arts
- 2010-12 Postgraduate Coordinator, National Art School, Sydney
- 2002-10 Associate Professor, Massey University, Wellington, New Zealand
- 2001-02 Senior Lecturer, Victoria University, Wellington, New Zealand
- 1995-2000 Assistant Professor, School of the Art Institute of Chicago
- 1993-95 Adjunct Faculty, University of California, Irvine
- 1992-95 Visiting Artist, California Institute of the Arts (CalArts)

YASMIN FEDDA

Creative Scotland *Document24* Fellow, January-March 2013

<http://tellbrakfilms.com>

EDUCATION

- 2009-12 PhD by practice in Trans-disciplinary Documentary Film, University of Edinburgh, Scotland
- 2004 MA Visual Anthropology, Granada Centre for Visual Anthropology, University of Manchester, UK
- 2002 MA (Hons.) Social Anthropology, University of Edinburgh

FILMS

- 2012 *A Tale of Two Syrias*, screened at Glasgow Film Festival (2013), Sguardi Altrove Film Festival (2013), Birds Eye View Film Festival (2013)
Waiting for Spring, broadcast on Al Jazeera International (2012)
- 2007 *Breadmakers*, screened at over 50 international film festivals inc. Thessaloniki International Film Festival (2011), Sundance (2008), Silverdocs (2008), Milan Film Festival (2008)
- 2004 *Milking the Desert*, screened at Al Jazeera International Film Festival (2005), Sheffield International Documentary FF (2004), Bilan du Film Ethnographique (2004)

AWARDS AND RESIDENCIES

- 2013 Creative Scotland *Document24* Fellowship, The British School at Rome
- 2009-11 University of Edinburgh PhD Scholarship, *Peace-building in the World of Documentary Film*
- 2009 Special Jury Mention, Gdansk Doc Film Festival, for *Breadmakers*
- 2008 Black Pearl short documentary award, Middle East Film Festival, Abu Dhabi; Best Short Film, Emotions Film Festival, Greece; Palme Dewar Award, Heartland Film Society, for *Breadmakers*
- 2007 Scottish Short Film Award at Edinburgh International Film Festival, and BAFTA nomination for *Breadmakers*
- 2006 Debut competition Jury Prize, Moscow Visual Anthropology Film Festival for *Milking the Desert*
- 2005 Jerwood First Cuts Award nomination for *Milking the Desert*
- 2004 One World Broadcasting Trust funding award for *Milking the Desert*

TODD FULLER

William Fletcher Foundation (NSW Australia) Resident, April-June 2013

<http://www.toddfuller.com.au>

- 2011-12 Events, Education and Online co-coordinator, Biennale of Sydney
Curatorial committee, *Sculpture in the Vineyards*, Wollombi, NSW
- 2011 Sidney Myer curatorial mentorship recipient, NAVA Curator, *Sculpture in the Vineyards*
Curatorial consultant, Cessnock Regional Art Gallery
- 2010 Feature Animator for Converse Shoes/Peer Group Media, Creative Spark International Add campaign
SLNSW Living Collection, Featured Figure

EDUCATION

- 2007-10 BFA Honours, National Art School, Sydney

ONE PERSON EXHIBITIONS

- 2013 *There's no place like Rome*, Brenda May Gallery, Sydney (forthcoming)
- 2012 *Somewhere in between*, Brenda May Gallery, Sydney
One and Only, Brenda May Gallery, Sydney
- 2011 *Tense*, Brenda May Gallery, Sydney
In Solitude, Deakin University, Melbourne
- 2010 *Storyline*, Brunswick St Gallery, Melbourne

GROUP EXHIBITIONS

- 2013 *Sculpture 2013*, Brenda May Gallery, Sydney
- 2012-13 *Langue*, Peacock Gallery, Auburn
- 2012 *The 15th Asian Art Biennale*, Bangladesh
The Sculpted World, Whitehorse Art Space, Victoria
Chiaroscuro, Brenda May Gallery, Sydney
In The Mirror, Brenda May Gallery, Sydney
Major Artists, Major Works, Brenda May Gallery, Sydney
Sculpture at Scenic World, Katoomba, NSW
Sculpture 2012, Brenda May Gallery, Sydney
- 2011 *The rest is silence*, Death Be Kind gallery project, Upstairs @ The Alderman, Melbourne
In Situ, Mosman Festival of Sculpture & Installation, Sydney
Body Language, Brenda May Gallery, Sydney
Lust, Brenda May Gallery, Sydney
Art + Humour Me, Brenda May Gallery, Sydney
Sculpture 2011, Brenda May Gallery, Sydney

Double Lives; Duple Trials, Malt Cross Gallery,
Nottingham
Emerging Artist 2011, SlowArt productions, Linner
Gallery, NY

GRANTS AND RESIDENCIES

- 2013 William Fletcher Foundation (NSW Australia)
Residency, The British School at Rome
Appointed Artist in Residence, Sydney Grammar
School
2011 Art Start Grant recipient, Australia Council for the Arts
Queen St. Studio residency, Fraser studios
2010-11 Residency, Storrier/Onslow Cité des Arts, Paris

SELECTED AWARDS AND PRIZES

- 2012 Honourable Mention, *The 15th Asian Art Biennale*,
Bangladesh
Winner, Fisher's Ghost Art Award for sculpture
2011 Equal First, Deakin University Award, Emerging Artist
Awards, Walker St Gallery, Melbourne
2010 First place, Newcastle Emerging Artist Prize, sculpture
category
2009 First Place, Lloyd Rees Memorial Youth Art Prize
Mark Henry Cain Award

COLLECTIONS

Artbank; Newcastle Art Gallery, NSW; Museum of
Contemporary Art Library Collection, Sydney; Deakin
University Art Gallery; Sydney Harbour Trust Collection;
National Art School Archive; Lane Cove Council; Jackson Lalic
Lawyers; private collections in Australia, China, England,
France and Hong Kong

KATY KIRBACH

Abbey Scholar in Painting, October 2012-June 2013

Born 1986, USA
<http://www.katykirbach.com>

EDUCATION

- 2008-11 Postgraduate Diploma, Royal Academy Schools,
London
2004-08 BA (Hons), Slade School of Fine Art, London

ONE PERSON EXHIBITIONS

- 2013 *Katy Kirbach*, Christian Larsen Gallery, Stockholm,
Sweden

- 2010 *Got the Blues for Red*, Christian Larsen Gallery,
Stockholm
2009 *Black Deco*, Slade School of Fine Art, London
2007 *Vespers*, The Parlour Project Space, London

SELECTED GROUP EXHIBITIONS

- 2013 *Woman's Hour*, HorizonVerticaal, Haarlem, The
Netherlands
2012 *I Have Lived*, The British School at Rome
Abstract Critical Newcomer Awards, Kings Place
Gallery, London
2011 *Night Shift*, Simon Oldfield Gallery, London
Royal Academy Schools Show, Royal Academy of Arts,
London
Summer Exhibition, Royal Academy of Arts, London
2010 *Resist & Shine*, The East Room, London
Premiums, Royal Academy of Arts, London
2008 *Undergraduate Show*, Slade School of Fine Art,
London

AWARDS AND RESIDENCIES

- 2012-13 Abbey Scholarship in Painting, The British School at
Rome

LIANG XIA LUSCOMBE

Australia Council Resident Artist, April-June 2013

Born 1987, lives and works in Melbourne, Australia
<http://liangluscombe.com>

EDUCATION

- 2009 BA Honours (Visual), Canberra School of Art, The
Australian National University

ONE PERSON EXHIBITIONS

- 2012 *Bauhaus Fisher Price*, TCB art inc., Melbourne
2011 *String Strung Out*, Seventh Gallery, Melbourne

GROUP EXHIBITIONS

- 2013 *Signature Styles*, Craft Victoria, Melbourne,
collaboration with Dan Bell
Navel Gazing, Utopian Slumps, Melbourne (curated
by Brooke Babington and Melissa Loughnan)
2012 *Ménage à Trois*, XYZ Gallery, Tokyo
Fresh Paint Sutton Project Space, Melbourne
Rhythm and Pulse, Stockroom, Kyeton
2011 *2 x 4*, M16 Artspace, Canberra

Impossible Objects, Utopian Slumps, Melbourne
(curated by Helen Hughes and Melissa Loughnan)
House me in a geometric quality, Platform ARI,
Melbourne (curated by Patrice Sharkey)
2010 *HP 2010*, Foyer Gallery ANU, Canberra
This Way Up, ANU School of Art Gallery, Canberra
Let $x = x$, Rearview, Melbourne (curated by Geoff
Newtown)
Cytoarchitecture, Techno Park Studios, Melbourne
Joint Flux Pus, Canberra Contemporary Art Space
Manuka, Canberra
Slo Mo Demo, TCB art inc., Melbourne.

AWARDS AND RESIDENCIES

2013 Australia Council Studio, The British School at Rome
JUMP Mentoring, Australia Council
2012 Cultural Exchange Grant, Arts Victoria [as part of
Ménage à Trois project]
2011 PICA Studio Residency, Perth Institute of
Contemporary Art
2010 ArtStart Grant, Australia Council
Writer in Residence, Canberra Contemporary Art
Space, Canberra

MICHAEL NEEDHAM

Australia Council Resident Artist, October-December 2012

Born 1977

<http://michaelneedham.com.au>

EDUCATION

2005-10 PhD (Fine Arts), Australian Catholic University,
Melbourne
2002 BFA (Hons), Monash University, Caulfield, Melbourne
1998-2001 BFA (Painting), Monash University, Caulfield,
Melbourne

SELECTED RECENT ONE PERSON EXHIBITIONS

2013 *Journey of Articulation (Subsection)*, Gear Box Gallery,
Motorworks, Sth Yarra
2012 *Between the Object and the Shadow*, Daine Singer,
Melbourne
Long Shadowed Land, La Trobe VAC, Bendigo, VIC
2011 *"The intolerable other..."*, Daine Singer, Melbourne
Curious Duality, Stockroom, Kyneton, VIC
2010 *Contours of the Self*, Light Projects, Melbourne
Incarnate, J-studios, Melbourne

2008 *Kiss-X*, Kings ARI, Melbourne
2007 *Uncontained (Part 2)*, Conical Inc., Melbourne
Uncontained (Part 1), Bus, Melbourne

SELECTED RECENT GROUP EXHIBITIONS

2012 *I Have Lived*, The British School at Rome
Visual Horizon, AIRY Gallery, Yamanashi, Japan, and
The Library ArtSpace, Melbourne
2011 *Decreation*, West Space, Melbourne
Evidence of Absence, Death Be Kind, Melbourne
Hidden: Rookwood Sculpture Walk, Rookwood
Cemetery, Sydney
2010 *Monumental Effect*, Death Be Kind, Melbourne
2009 *Tips for Anxious Gardeners*, The Library ArtSpace,
Melbourne
2007 *McClelland Sculpture Survey*, McClelland Gallery &
Sculpture Park, Langwarrin, VIC

SELECTED AWARDS AND RESIDENCIES

2013 Arts Development Project Grant, Arts Victoria
2012 Australia Council for the Arts Grant, Rome Studio
Residency, The British School at Rome
La Trobe University VAC Artist in Residence (Bendigo)
2011 Stockroom Prize (Kyneton, Vic)
Rookwood Necropolis Sculpture Award (Sydney)
2010 Faculty of Arts and Sciences Award for Excellence in
the PhD Thesis (ACU, Vic)
2005-08 Australian Postgraduate Award (Gov. Scholarship)
2004 Montalto Sculpture Prize (Red Hill, Vic)

ZED NELSON

Photoworks Fellow, April-June 2013

Born in East Africa (Uganda). Lives and works in London
www.zednelson.com

EDUCATION

BA Hons Photography, University of Westminster, London

SELECTED RECENT ONE PERSON EXHIBITIONS

2012-13 Perspektivet Museum, Tromsø, Norway
2011 Impressions Gallery, Bradford, UK
2010 Periscopio photo festival, Vitoria, Spain
ACP Australian Centre of Photography, Sydney,
Australia
Oksnehallen, Copenhagen, Denmark

SELECTED RECENT GROUP EXHIBITIONS

- 2012-13 Centro de Arte Contemporáneo, Cádiz, Spain
National Portrait Gallery, London
- 2012 Casa das Artes, Tavira, Portugal
- 2010 The Finnish Museum of Photography, Helsinki
The New Art Gallery, Walsall, UK

SELECTED AWARDS AND RESIDENCIES

- 2010 First Prize, International Photography Awards, USA
First Prize, Pictures of the Year International
Competition, USA
- 1999 The Alfred Eisenstaedt Award, USA
- 1998 Visa d'Or, Festival International du Photojournalisme,
Perpignan, France
- 1997 First Prize, World Press Photo Competition

PUBLICATIONS

- 2010 *Love Me* (Rome: Contrasto). Reflects on the cultural
and commercial forces that drive a global obsession
with youth and beauty.
- 2000 *Gun Nation* (London: Westzone). Explores the
paradox of why America's most potent symbol of
freedom is also one of its greatest killers.

SELECTED PUBLIC COLLECTIONS

Victoria & Albert Museum, London
The National Portrait Gallery, London
Scottish National Portrait Gallery, Edinburgh

CANDIDA POWELL-WILLIAMS

Sainsbury Scholar in Painting and Sculpture, October 2012-
September 2013

Born 20 December 1984. Lives and works in London
<http://www.candidapowell-williams.com>

EDUCATION

- 2009-11 MA Sculpture, Royal College of Art, London
- 2005-09 BA Fine Art (1st Class Hons), The Slade School of
Fine Art, London

SELECTED RECENT ONE PERSON EXHIBITIONS

- 2012 *Sleight*, Lewisham Arthouse, London
Glissando, Salisbury Arts Centre, Salisbury

SELECTED RECENT GROUP EXHIBITIONS

- 2013 *Tourist Information Centre*, Supercollider, Blackpool

Muster Point, ASC Gallery, London

- 2012 *I Have Lived*, The British School at Rome
Chain (multi-disciplinary performance marathon),
London
- 2011 *I'll Be Your Mirror*, Blackpool
Francis Bacon Opera (set design), Grimeborn Festival,
London, and UK tour (2011-13)
The Absurd Hero, Hatch Gallery, London
- 2010 *The Dictionary of Received Ideas*, Goldsmiths Curators,
London
Canary Wharf's Architecture Festival (outdoor
sculpture), London

SELECTED AWARDS AND RESIDENCIES

- 2012-13 Sainsbury Scholarship in Painting and Sculpture, The
British School at Rome
- 2011-12 Graduate Studio Residency, Lewisham Arthouse
- 2010 Eric and Jean Cass Sculpture Award
Residency, Cité Internationale des Arts, Paris

REBECCA ROSS

Australia Council Resident Artist, July-September 2012

Born 1977, Melbourne. Lives and works in Gold Coast, Australia
www.rebeccaross.com

EDUCATION

- 2005 MFA, Queensland University of Technology,
Queensland, Australia
- 1998 BA (Visual Arts), Queensland University of
Technology, Queensland

SELECTED ONE PERSON EXHIBITIONS

- 2012 *In The World*, The British School at Rome
- 2011 *Find Your Way*, Spiro Grace Art Rooms, Brisbane,
Queensland
- 2010 *On the Spot*, Logan Art Gallery, Logan, Queensland
Landscape of Preoccupations, Independent
Exhibitions, Brisbane
Orienteering Unicorns, J.J.Morgan & Co. Gallery,
Wellington, New Zealand
Radius of Action, Mezzanine Gallery, Museum of
Brisbane
- 2009 *There There*, Boxcopy Contemporary Art Space,
Brisbane
Trajectories, Spec Temporary Spaces, Brisbane
X, Artisan Ivory 24/7, Brisbane

SELECTED GROUP EXHIBITIONS

- 2012 *Lie of the Land: New Australian Landscapes*, Embassy of Australia, Washington DC, USA
- 2010 *Invitational*, Level Gallery, Brisbane
- 2009 *BEATS*, Museo della Ferrovia / Museo del Confine / Caffè Bordo, Nova Gorica, Slovenia
- 2007 *Liquid Architecture*, Power House, Brisbane
Temperature Two, Museum of Brisbane
- 2006 *TURRUBAL-JAGERA*, University of Queensland Art Projects, Brisbane

AWARDS & GRANTS

- 2012 Australia Council for the Arts, Rome Studio Residency, The British School at Rome
Arts Queensland Career Development Grant
- 2009 Arts Queensland Career Development Grant
- 2004 Brisbane City Council Lord Mayor's Young and Emerging Artists' Fellowship
- 1999 Arts Queensland Individual Professional Development Program Grant

RESIDENCIES

- 2010 J.J. Morgan & Co., Wellington, New Zealand
- 2009 Scuola Internazionale di Grafica, Venice, Italy
- 2004 Gozo Contemporary, Gharb, Gozo, Malta
St James Cavalier Centre for Creativity, Valletta, Malta
- 2000 Metro Arts, Brisbane

PUBLIC ART COMMISSIONS

- 2012 *Inner World, Kick Off*, Metricon Stadium, Gold Coast, Queensland
En Route, Northern Busway Tunnel, Brisbane
Flourish, Robina Health Precinct, Gold Coast, Queensland
Map Suite, Gold Coast University Hospital, Gold Coast, Queensland
- 2010 *Islands*, Mater Private Hospital, Brisbane
Points of Departure, Platform, Royal Brisbane Womens Hospital Busway, Brisbane

COLLECTIONS

Museum of Brisbane; Gozo Contemporary; Gaydens Lawyers Collection; Brian Tucker CPA Collection; Miami State High School; private collections in Australia, Malta and Italy

ARRYN SNOWBALL

Australia Council Resident Artist, January-March 2013

Born 1977, Sydney, Australia. Represented by Heiser Gallery, Brisbane; GallerySmith, Melbourne

EDUCATION

- 2011 Doctor of Visual Arts, Griffith University, Brisbane
- 2002 Bachelor in Visual Art (Hons), Griffith University, Brisbane

SELECTED ONE PERSON EXHIBITIONS

- 2012 *Light possesses light*, Canberra Contemporary Art Space
Slow Dance, GallerySmith, Melbourne
- 2011 *Undone*, Heiser Gallery, Brisbane
All promises lead back to the sea, GallerySmith, Melbourne
Things and Nothings, Pop Gallery, Brisbane
- 2009 *Recent Works*, Heiser Gallery, Brisbane
- 2007 *6 Paintings*, Metro Arts, Brisbane

SELECTED GROUP EXHIBITIONS

- 2013 *Special Moves*, MOP Gallery, Sydney
- 2012 *OpenClosed: Lincoln Austin, Sean Phillips, Arryn Snowball*, QUT Art Museum, Brisbane
10 Years of Things, UQ Art Museum, Brisbane
Interstate Romance, Pseudo Space, Sydney
- 2009 *New Order*, Redcliffe City Art Gallery, Redcliffe
- 2008 *Takuro Usui Firoz Muhmud Arryn Snowball*, Tokyo National University of Art and Music, Japan
- 2007 *Arc Biennial*, Brisbane

AWARDS AND RESIDENCIES

- 2013 Australia Council Rome Studio residency, The British School at Rome
- 2009 Peel Island Artist Residency
- 2008 Residency at Tokyo National University of Art and Music
- 2005 Winner, Redcliffe City Art Prize
- 2003 Melville Haysom Scholarship Residency, Queensland Art Gallery

COLLECTIONS

Artbank, Hawkesbury One, Queensland University of Technology, University of Queensland Art Museum, Griffith University, Maitland Regional Art Gallery, Redcliffe City Art Gallery, Ipswich Art Gallery, private collections

TAO SULE-DUFOUR

Rome Prize in Architecture, October 2012-March 2013

Born 1976. Architecture Fellow, School of Architecture & Urban Planning, University of Wisconsin-Milwaukee

EDUCATION

2008-12 PhD, Department of Architecture, University of Cambridge

2007 Registered Architect, Architects Registration Board (ARB)

2003-04 MPhil, Department of Architecture, University of Cambridge

1997-2002 BArch, The Cooper Union, New York

SELECTED GROUP EXHIBITIONS

2013 *Ides of March*, The British School at Rome

2012 *I Have Lived*, The British School at Rome

2006 *On the Way to Things*, Churchill College Gallery, Churchill College, Cambridge

2005 *Summer Exhibition*, Royal Academy of Arts (for Eric Parry Architects), London

2002 *End of Year Show*, Houghton Gallery, The Cooper Union, New York

1999, 2000 *End of Year Show*, The Cooper Union, New York

1998 *End of Year Show*, Houghton Gallery, The Cooper Union, New York

AWARDS AND RESIDENCIES

2013-14 Architecture Fellow, School of Architecture & Urban Planning, University of Wisconsin-Milwaukee

2012-13 Rome Prize in Architecture, The British School at Rome

2010 Lundgren Research Award, University of Cambridge
Rouse Ball/Eddington Research Fund Award, Trinity College

Kettle's Yard Travel Grant, Kettle's Yard, University of Cambridge

2009 D. Shoesmith Fund Grant, Trinity College

2008 Rouse Ball/Eddington Research Fund Award, Trinity College

Kettle's Yard Travel Grant, Kettle's Yard, Cambridge

2006 Cambridge Commonwealth Trust Bursary, Cambridge Commonwealth Trust

Overseas Research Scholarship Award, University of Cambridge

Trinity College Overseas Fee Bursary, Trinity College Cambridge

2004 Fellow of the Cambridge Commonwealth Society, Cambridge Commonwealth Trust

2003 Prince of Wales Chevening Scholarship, Cambridge Commonwealth Trust

2002 Alpha Rho Chi Medal, National Professional Fraternity for Architecture and the Allied Arts

2001 Honour Grant, Eleanor Allwork Scholarship, American Institute of Architects, New York Chapter
Scholarship for First Professional Degree Candidates, American Institute of Architects (AIA) / American Architectural Foundation (AAF)

2000 Scholarship for First Professional Degree Candidates, AIA / AAF

1999 World Studio Foundation Grant Award

1997 Five year full tuition scholarship, The Cooper Union, New York

THE BRITISH SCHOOL AT ROME

<i>Director</i>	Christopher Smith
<i>Assistant Director</i>	Joanna Kostylo
<i>Research Professor in Archaeology</i>	Simon Keay
<i>Cary Fellow</i>	Robert Coates-Stephens
<i>Molly Cotton Fellow</i>	Stephen Kay
<i>Rome Fellow in Architecture</i>	Marina Engel
<i>Assistant Director (Fine Arts)</i>	Jacopo Benci
<i>Librarian</i>	Valerie Scott
<i>Deputy Librarian</i>	Beatrice Gelosia
<i>Library Assistants</i>	Francesca De Riso, Francesca Deli
<i>Archivist</i>	Alessandra Giovenco
<i>Registrar & Publications Manager (London Office)</i>	Gill Clark
<i>Development Officer</i>	Mary Ellen Mathewson
<i>Project Manager and P.A. to Director</i>	Eleanor Murkett
<i>Administrative Assistant</i>	Natalie Arrowsmith
<i>Systems Consultant</i>	Susan Rothwell Smith
<i>Permissions and Logistical Support Officer</i>	Stefania Peterlini
<i>Residence Manager</i>	Christine Martin
<i>Accounts Clerk</i>	Isabella Gelosia
<i>Domestic Bursar</i>	Renato Parente
<i>Maintenance</i>	Fulvio Astolfi
<i>Technical Assistant & Waiter</i>	Giuseppe Pellegrino
<i>Cleaners</i>	Donatella Astolfi, Alba Coratti, Magdalena Minican
<i>Cooks</i>	Giuseppe Parente, Dharma Wijesiriwardana
<i>Waiter/Porter</i>	Antonio Palmieri

via Gramsci, 61 00197 Roma
tel. +39 06 3264939 fax +39 06 3221201
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