

THE BRITISH SCHOOL AT ROME
Annual Review 2010-2011

THE BRITISH SCHOOL AT ROME

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The British School at Rome is a centre of interdisciplinary research excellence in the Mediterranean supporting the full range of arts, humanities and social sciences. We create an environment for work of international standing and impact from Britain and the Commonwealth, and a bridge into the intellectual and cultural heart of Rome and Italy.

The BSR supports:

- residential awards for visual artists and architects
- residential awards for research in the archaeology, history, art history, society and culture of Italy and the Mediterranean
- exhibitions, especially in contemporary art and architecture
- an multidisciplinary programme of lectures and conferences
- internationally collaborative research projects, including archaeological fieldwork
- a specialist research library
- monograph publications of research and our highly rated journal, *Papers of the British School at Rome (PBSR)*
- specialist taught courses.

ANNUAL REVIEW 2010–2011

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Illustration Acknowledgements

Cover: *Isola Sacra*, by Janet Haslett, inaugural National Art School, Sydney, Resident in Drawing (2010–11), with Diana Taylor, Abbey Scholar in Painting 2010–11. Photograph by Jacopo Benci.

Pages 4–5: photographs by Brian Donovan and Sue Russell. Page 7: photograph by Simon Keay. Pages 8–9: photographs by Sophie Hay and Stephen Kay. Page 10: photograph by Massimo Brizzi/HCP. Pages 12–3: photographs by Claudio Abate and Università di Roma Tor Vergata. Pages 14–5: photographs by Claudio Abate and Andrew Hazewinkel; image, BSR. Page 17: photograph by Geraldine Wellington. Page 19: photograph by Alice Bygraves. Page 20: photographs by Claudio Abate, Sian Bonnell and Joanna Bryniarska. Pages 22–3: photograph by Hugh Petter and image courtesy of SilvanaEditoriale. Page 25: photograph by Sian Bonnell. Page 27: image from British School at Rome Library and Archive. Pages 30–1: photographs by Sue Russell and Christopher Smith; image, BSR. Page 33: image courtesy of Frances Lincoln/Andrew Wallace-Hadrill.

CHAIRMAN'S FOREWORD

As this Review will show, this has been a year of exceptional achievement and output at the BSR. The depth and variety of activities are remarkable and bear testimony to the sterling efforts of not only the Director and his staff but also of the award-holders themselves, many of whose achievements are celebrated in these pages. During my visit to the BSR this summer, I was able to see at first hand the many concrete improvements in its fabric, spend some time touring the Library and being briefed in the Camerone on the latest developments in the Roman Ports project, discuss the geophysics programme and see something of the latest exhibition of the Fine Arts award-holders. This is of course only skimming the surface of a limited area of the BSR's activities.

That so much has been accomplished is all the more remarkable given the dire financial constraints which threatened all academic and cultural institutions dependent on public funds in the last year. As the financial report makes clear, the Comprehensive Spending Review could have resulted in a far bleaker outcome for us. The fact that we achieved a settlement whereby the British Academy will maintain its grant over the next four years, when there was a very real possibility of a substantial cut, was something of a triumph and reflects the strength of the research case we were able to put forward to the British Academy. The outcome, while ostensibly neutral, is nevertheless a cut in real terms when the devaluation of sterling against the euro and the inflationary pressures in the UK and Italy are factored in, and does not address our funding gap. We should not therefore fool ourselves into ignoring the very real challenge we face in overcoming our structural deficit and in protecting our long-term future. We have, as the Director says, to prove our worth by the continuing excellence of our output, which remains the essential basis on which we are able to move forward.

This on its own, however, is not enough. While the BSR has made significant and robust efforts to cut costs, the underlying problems are such that we have to build up our philanthropic activity to ensure that the BSR is increasingly self-sustaining, to maintain the Library, protect the scholarship programme and preserve and improve the fabric of the building. An enhanced annual giving programme will make an important contribution. Our new full-time Development Officer, Mary Ellen Mathewson, is playing a crucial role in putting together a strategy which will address our long-term problems. She has already looked at our activities with a basilisk eye. I hope that our many friends and supporters will help us at this time. A high participation rate from these, and from an increasing number of our 1,000 former award-holders, will be crucial to our success.

In conclusion, it is a privilege on behalf of the Council to pay tribute to Sue Russell's work over the last eight years as Assistant Director of the BSR. She has been an indefatigable champion of the BSR and it is fitting that her last year should be crowned with the publication of *Roma Britannica* which she so ably co-authored and which will stand as a proud tribute to her work for the School. We are greatly in her debt and wish her well in the next stage of her career. In her stead we welcome Dr Joanna Kostylo as the Assistant Director who will continue her research into the intellectual property of words and images.

Sir Ivor Roberts

Chairman of Council

DIRECTOR'S REPORT

A YEAR OF SUCCESS

Three British School at Rome artists represented in the Hayward's major survey of contemporary British art — *The British Art Show 7*, two of them current award-holders. Three Rome awardees appointed to significant academic positions. Extensive, positive, international press coverage for both our major archaeological projects. Two high-profile exhibitions in Italy, one in Rome and one in the Abruzzo, entirely or mainly drawn from the BSR Archive. Four new scholarships in art and architecture. In a year in which much of the news about the arts and humanities has been unremittingly bleak, we have had a remarkably successful year.

The BSR occupies a unique position within the cultural landscape of arts and humanities. Our range is extraordinary. In a recent submission to the British Academy, we were able to demonstrate existing or planned projects in all eighteen of the subject panels which constitute its remit, and to that we add visual arts and architecture. We take very seriously our role as a conduit for cultural exchange with Italy: our events are regularly reported in the national Italian press and we have been featured in one of Italy's most important art and design magazines. We are now one of the most productive of all the foreign institutes in Rome, both in terms of our archaeological activity and our academic programme.

Our three governing and advisory committees include senior figures from the Arts Council Collection, the Ashmolean Museum, the British Museum, the Government Art Collection, the National Gallery, the Royal Academy and Tate Britain, as well as leading academics from more than a dozen of the best UK universities. This generously shared expertise is vital to sustaining our position as Britain's leading humanities research institute abroad.

This was also a year in which I had the honour to represent the BSR in New Zealand and Australia. The strength of interest in those countries in the BSR was marvellously encouraging, and I want to pay special



Christopher Smith giving a talk at the University of Auckland, New Zealand

tribute to the Australasian Society for Classical Studies and our many friends, old and new, for their unstinting generosity, kindness and hospitality to Susan and me. It was a particular pleasure to be able to thank many supporters in person, and to restate the BSR's commitment to support scholarship and artistic endeavour from across the Commonwealth.

The BSR's strategy is very simple; to produce world-class research in all fields, including fine arts, and to be sustainable. The two are inextricably linked. The BSR produced an exceptionally strong research return to the British Academy, and in turn the British Academy secured a very good settlement in the circumstances for all their sponsored institutes, even if it is one which still leaves the BSR facing a substantial funding gap. The excellence of what we do remains the essential basis for how we move forward into the future.

EXCELLENCE IN RESEARCH

Humanities (Dr Sue Russell)

Our three annual flagship lectures reflect key research disciplines at the BSR. Vaughan Hart (Bath) delivered the W.T.C. Walker Lecture on architect Inigo Jones to a packed Sainsbury Lecture Theatre. It was no surprise, given the strong following for our archaeology lectures, that Carlo Pavolini (Viterbo), speaking on Ostia, attracted a responsive Italian audience for this year's lecture in honour of Molly (M. Aylwin) Cotton. John Law (Swansea), who as its Chairman initiated the Society for Renaissance Studies' lecture series in 2008, gave this year's paper on Tarquinia's fifteenth-century ruler, Giovanni Vitelleschi, which inspired an award-holders' visit to the Palazzo Vitelleschi, today an Etruscan museum.



Award-holders visiting the Villa Lante

An increasing diversity of disciplines characterised this year's lectures, workshops and conferences, and included Marina Engel's Architecture programme.

The problems facing social structures were highlighted in the public debate 'the End of the Leviathan and the Rise of the Big Society', hosted by the BSR in conjunction with the British Council and Vision. Aspects of social change in an historical context were analysed during the conferences 'Towards a History of Fascist Entanglement', organised by Christian Goeschel (Birkbeck), which began with a challenging keynote lecture by Richard Bosworth (Reading; Western Australia), and 'The Risorgimento in Transnational Perspective', a collaboration with Oliver Janz (German Historical Institute in Rome). Both revealed the healthy state of modern studies research. The year concluded with a one-day valedictory conference to mark the life and work of pioneering medieval archaeologist and former BSR Honorary Fellow Riccardo Francovich (1947–2007), organised by former BSR Director Richard Hodges (Pennsylvania).

Our Seminar Room hosted a number of less formal but highly productive events: our neighbour, the Galleria nazionale d'arte moderna e contemporanea (GNAM), brought the *Sensibilia* series, with papers adopting a theoretical approach to art history, philosophy and aesthetics; visiting classical scholars Albert Ammerman (Colgate) and Bernard Muir (Melbourne) gave seminars; and the ancient past was also the focus of 'Frontiere in Etruria', a workshop organised by Simon Stoddart (Cambridge) and Christopher Smith. Christopher also collaborated with Gabriele Cifani (Roma Tor Vergata) on 'Identità e cultura dei Falisci'. The five-day workshop 'Early "Christian" epigraphy and iconography: a new approach to Dölger's classical project', organised by Allen Brent (Cambridge) and Markus Vinzent (King's College, London), was supported by a British Academy Grant and will be developed further at the BSR in 2011–12.

The Paul Mellon Centre for British Art in London generously hosted the presentation of the volume *Roma Britannica. Art Patronage and Cultural Exchange in Eighteenth-century Rome*, which Assistant Director Sue Russell co-edited with David R. Marshall (BSR Honorary Fellow) and Karin Wolfe (BSR Research Fellow). Published by the BSR from the conference held in Rome in 2006, it is a collection of landmark essays in eighteenth-century studies. Art history was also well represented with the presentation of *Salvator Rosa (1615–1673) e il suo tempo*, edited by Sybille Ebert-Schifferer (Bibliotheca Hertziana), Caterina Volpi (Roma, 'Sapienza') and Helen Langdon (former BSR Assistant Director). Sue Russell was represented in this volume with an essay on the subject of her British Academy Small Grant — Herman van Swanevelt — and it was a great pleasure for her to be able to host the presentation as her final duty as Events programme co-ordinator.

Archaeology (Professor Simon Keay)

This year the Camerone built on its flagship Roman Ports Project. More work has been conducted at Portus and the Isola Sacra, alongside survey in other parts of Italy and North Africa as well as preparations for a pan-Mediterranean research project bid. This has been complemented by continued geophysical activity in Italy and beyond, led by Sophie Hay (University of Southampton APSS), with BSR staff members Stephen Kay, Gregory Tucker, Nicholas Crabb and Elizabeth Richley.

The Roman Ports Project

The Portus Project addresses the changing relationship of Rome to the Mediterranean basin throughout the Imperial period by looking at Rome's greatest port. A blend of innovative archaeological and scientific techniques allows us to investigate the layout and development of Portus, as well as other key ports in

Italy and the Mediterranean, and to learn more about their trading relationships and the people that frequented them. In 2010–11 the project, which is directed by Simon Keay, was given a substantial boost with the award of a further major grant by the Arts and Humanities Research Council, which will ensure its continuation until 2014, as well as substantial financial support from the Soprintendenza Speciale per i Beni Archeologici di Roma. This further reinforces the position of the BSR as a major hub for international research into Roman ports, with strong collaborative links to the University of Southampton, the Soprintendenza Speciale per i Beni Archeologici di Roma, the Universities of Cambridge, Lyon and Aix-en-Provence, the Cooperativa Parsifal and many other institutions.

Excavations and Survey at Portus and in its Hinterland

A fourth season of excavation at Portus between late March and early May 2011 focused upon Building 5, a massive structure which runs from west to east perpendicular to the south-eastern sector of the *Palazzo Imperiale*, at the centre of the port. The 2011 excavations have revealed that this building in fact comprises two separate structures of Trajanic date. The first of these was integral to the south-eastern quadrant of the *Palazzo Imperiale* and had a monumental east-facing arched façade approximately eighteen metres high. This entrance opened onto a broad north–south road that was the principal axis of communication between the Claudian and Trajanic basins in this part of the port.

The second building (Building 7) was even larger and lay on the eastern side of the road, extended for approximately 160 metres from west to east, and consisted of a grid of massive piers; these piers defined ten individual bays, each one approximately twelve metres wide and 60 metres long. The scale and architectural arrangement of this building is unique at Portus, and was closely related to both the Claudian basin area to the north that was excavated between 2007 and 2009, and the Trajanic basin to the south. While the function of this building is at present unclear, it was part of the same architectural ensemble as the *Palazzo Imperiale* to the west and may have been in some way used in the construction or repair of ships. The excavations also showed that whatever the function of the building in its initial phase, it was completely transformed in the later second to early third centuries AD, when the bays were converted and subdivided into a series of granaries with raised floors. This discovery needs to be understood in the context of major changes at the *Palazzo Imperiale*, notably the construction of the amphitheatre-shaped building excavated in earlier years, and perhaps the construction of the *Grandi Magazzini di Settimio Severo*. This enlargement could suggest that the administrative heart of Portus underwent a complete transformation under the Severan emperors.



Portus excavation



Magnetometry survey of the town on Sai Island (Sudan)

Last, but not least, the excavations also shed important new light on the transformation of the port from the later fifth century AD onwards, with clear evidence for the demolition of Building 7 and parts of the *Palazzo Imperiale* as part of the reinforcement of the fortifications of Portus during the Gothic wars of the sixth century AD.

All of this work was complemented by final geophysical survey (Ground Penetrating Radar and Electrical Resistance Tomography) on the *Palazzo Imperiale* and in the vicinity of the *Grandi Magazzini di Settimio Severo*. In addition, our

long-term goal to complete the magnetometer survey of the Isola Sacra was brought one major step closer, with the coverage of extensive areas on the northern bank of the Tiber opposite Ostia (with the assistance of Eastern Atlas), which revealed several very large warehouses and other structures. This was complemented by work for the Soprintendenza Speciale per i Beni Archeologici di Roma along the Tiber bank in the Fiume Morto area to the east of Ostia, which revealed further evidence of port installations.

Other Port-Based Work

The BSR and the University of Southampton will submit a major European funding bid for archaeological, epigraphic and historical work at a number of key Mediterranean port sites in the spring of 2012. In anticipation of this, BSR and Archaeological Prospection Services, Southampton (APSS) geophysicists have undertaken exploratory work at Cuma (in collaboration with the Centre Jean Bérard, Naples and the *École française de Rome*) and Utica in Tunisia (in conjunction with the University of Oxford). Furthermore, a workshop was held at the BSR in September 2010 with colleagues from a range of institutions including the Soprintendenza per i Beni Archeologici di Roma, the *Deutsche Archäologisches Institut* (Istanbul), *Österreichisches Archäologisches Institut*, the *Université de Lyon*, the *Universidad de Cádiz* and the *Institut Català d'Arqueologia Clàssica*.

BSR Geophysics

BSR and APSS geophysicists have also been busy at a number of sites in Italy, notably at Interamna Lirenas in conjunction with Cambridge University, at Pompeii working with the University of Cincinnati as part of the Pompeii Archaeological Research Project: Porta Stabia, and at Hadrian's Villa at Tivoli with the British Museum. In collaboration with the Soprintendenza per i Beni Archeologici per il Lazio, geophysical survey work took place at Passo Corese, Fiuggi, Formia and at the Roman villa at Artena, the latter as part of an

ongoing research project by Temple University. Building on an already successful partnership with the Cooperativa Parsifal di Archeologia (Roma), a survey was carried out at Santa Croce di Magliano in Molise.

Beyond Italy, the major focus of work has been in Sudan, on the New Kingdom settlement on Sai Island. The work formed part of the well-established Sai Island Archaeological Mission of the Université Charles-de-Gaulle - Lille 3 and the magnetometer survey revealed the plan of the town and investigated part of the cemetery.

Other Field Projects

Excavations continued in the summer of 2010 at the site of the Roman villa at San Lorenzo, Cittareale (Rieti), part of the Falacrinae Research Project directed by Filippo Coarelli and Helen Patterson, in collaboration with the Soprintendenza per i Beni Archeologici del Lazio and under the field supervision of Stephen Kay. The focus of the excavations was upon the southern range of the complex, which had been revealed by an earlier geophysical survey (conducted by the BSR and APSS) and was subsequently confirmed by test trenches in 2008 and 2009. The excavation revealed a rectangular structure, orientated north-south, composed of six rooms, as well as a courtyard onto which opened a further two rooms to the north-west of the building. Investigations will continue in the summer of 2011. However, it appears that the structure may form the earliest part of the complex, dating to the late Republican period. It was later incorporated into the villa during its expansion in the early Imperial period, and most probably served as the slave quarters. Parts of the structure were later reoccupied in the late antique period, until its final abandonment, dated by a burial inserted in the walls, at the end of the sixth century AD.



San Lorenzo Villa excavation, 2010

Herculaneum Conservation Project (Professor Andrew Wallace-Hadrill)

The collapse of a building in Pompeii, followed by extensive press coverage, ensured that the past year saw the problems of conservation in the Vesuvian cities attract considerable public debate, with political repercussions reaching to the top of the Ministry of Culture. In that context there has been much interest in the ongoing conservation work at Herculaneum as a model of wider cooperation, but also for the insight offered by the project, which has been systematically tackling the real problems of a large archaeological site over an entire decade.

A press conference this April in Ercolano used the formal opening of the *Decumanus Maximus* — Herculaneum's main street, closed to the public for decades because of the perilous state of the buildings flanking it — to celebrate ten years of the project. This event began in the Villa Maiuri, home of the Herculaneum Centre managed by Christian Biggi, which continues to support the conservation project and gains increasing recognition for its broad range of participatory activities that involve interest groups from the local and international communities — reflecting well on all founding partners, in particular the BSR. When the project started, two-thirds of the site was closed to the public; that figure has been reduced to one-third, and there is further steady progress. An extensive campaign of roofing repairs has seen 80% of leaking roofs repaired or replaced; the rediscovery and reopening of the Roman drainage and sewer network has succeeded in providing a primary drainage network; and there have been innumerable specific interventions on situations where structures or decorations are at risk. The message that we need to get back to the basics of conservation is now picked up with interest by those rightly concerned about Pompeii itself.



The Herculaneum Conservation Project team celebrated ten years on site with the reopening of the *Decumanus Maximus*

However, what catches public interest most continues to be, as ever, new discoveries. This became apparent when the BBC programme 'Pompeii, Back from the Dead', presented by Mary Beard, show-cased the discovery of organic material in a Herculaneum 'sewer'. Similarly, Paul Roberts, who is planning a major Pompeii exhibition in the British Museum for 2013, has decided to give Herculaneum pride of place alongside its sister city. Exhibits, which will focus on domestic life, will include much of the new material generated by the project, including material from the sewer, and the extraordinary woodwork of the ancient roof excavated on the ancient seashore. The British Museum organised a preparatory conference in May, at which several members of our team — Mimmo Camardo, Mimmo Esposito, Stefania Siano, and Mark Robinson, as well as Maria Paola Guidobaldi — made presentations. The same team took part in a day long conference in Cambridge on the following day, hosted by the Classics Faculty and Sidney Sussex College, and were joined by those working on the skeletons from the ancient shoreline. And although the emphasis of the day was on new discoveries, Jane Thompson and Sarah Court were able to underline the deep links between discovery and conservation.

As conservation activity reaches the point where the Soprintendenza can take forward the approaches we have developed together, attention will shift from new discoveries to publication. The publication of the Project Director's *Herculaneum: Past and Future* is no more than a start. We are conscious that it will take many volumes to do justice to the richness of ongoing work and that of the past decade. The enthusiasm of David Packard will ensure that we do justice to the work his foundation, the Packard Humanities Institute, has made possible.

Architecture (Marina Engel)

Projecting London, by the British practice Allies & Morrison, was the first of the exhibitions in our new series *Three Cities in Flux*, an investigation into different approaches to urban renewal among international architects and into the role of the architect in master planning. Although Allies & Morrison are well known in the UK for their extensive work on the regeneration of London, this was their first show in Europe. They addressed a receptive and curious audience, and concentrated on both the redevelopment of King's Cross and on the 2012 Olympic Master Plan (from Games to Legacy). The latter was of particular interest to the Italian audience as Rome prepares its candidature for the 2020 Olympics.

A conversation between Marco Goldschmied and Roger Madelin — 'Master planning: necessity or vanity' — followed in December. This was one of the most stimulating discussions to date. Both Marco Goldschmied, an architect and property developer, and Roger Madelin, who heads Argent, the developers responsible for the regeneration of King's Cross, were disarmingly outspoken, and courageously tackled the problems of master planning in London and the necessary compromises faced by developers when working on these big schemes.

BioMilano, Stefano Boeri's exhibition, opened in February with a lecture to a full lecture theatre. Boeri has a large following in Italy. He displayed a series of panels and models that described an idealistic vision of the future of Milan. The architect focussed on issues of sustainability and urban agriculture which provoked intense debate. Another aspect of the programme was to contrast approaches to major schemes in Italy and the UK but sadly, as Boeri commented, comparisons with London are difficult to make. Boeri has helped produce the master plan for Expo 2015 in Milan but, unlike the Olympic Legacy Master Plan, the Expo's legacy remains unclear and mainly under the control of private interests.

In March 2011, we hosted a round table conference on 'Planning the Grand Paris', a project on the urban restructuring of the French capital region launched by President Sarkozy two years ago. This led to a discussion of the different approaches to urbanism in France and internationally. The event was sponsored by the Académie de France à Rome – Villa Médicis.

In May Reinier de Graaf's lecture and exhibition *On Hold* attracted a wide-ranging audience. De Graaf (Office for Metropolitan Architecture) very vividly portrayed, at times controversially, the arduous role of the architect in large-scale master planning as he negotiates the demands of the private sector, political pressures, the declining power of the public sector and the severe economic crisis. He presented spectacular projects proposed, but now on hold or discontinued, in London, Milan, Eastern Europe and the Middle East, in a beautiful exhibition of large-scale canvases, drawings and watercolours.

Three Cities in Flux will conclude this autumn with a conference and exhibition, *Rome Today: Rome 2030*, organised by Francesco Cellini, Dean of the Architecture Faculty of the Università degli Studi Roma Tre. In London a round-table talk this winter at the Architectural Association will bring together all the main protagonists in the programme.

Recordings of all the lectures are available on the BSR website, for those unable to attend in person.

Our partners in this exciting venture include: Abitare Magazine, the Architectural Association, London, New London Architecture and Università degli Studi Roma Tre. Our sponsors include: the Bryan Guinness Charitable Trust, the Cochemé Charitable Trust, Estate 4, INARCH Lazio, the Kingdom of the Netherlands Embassy, the John S. Cohen Foundation, the Marco Goldschmied Foundation, the Ministero per i Beni e le Attività Culturali and the Ministry of Housing, Spatial Planning and the Environment of the Netherlands.



Installation view of the architecture exhibition *On Hold*

Fine Arts (Jacopo Benci)

This year we had three visual arts events at the BSR in addition to the regular residents' *mostre* (exhibitions). In November 2010 Andrew Hazewinkel (Australia Council Resident 2006) opened his exhibition *Fugitive Mirror*, comprising objects, drawings and prints, in response to the late nineteenth-century and early twentieth-century glass plate negatives of Greek and Roman sculpture from the BSR's Marshall Collection, which he has worked with since 2006. In the same month Sonia Boyce (BSR Faculty of the Fine Arts) gave an illustrated public lecture about her work. In March 2011 Catrin Huber (Abbey Fellow 2008) held a site-specific exhibition, *Hall of Fictional Space*, bringing together her interest in high modernist art and the first-hand study of Roman wall painting allowed by her residency at the BSR. She followed the exhibition with a lecture entitled 'Halls of fictional space: winter and summer residencies'.

In October 2010 resident architects Alison Crawshaw and Léa-Catherine Szacka were invited by Lorenzo Pignatti, Director of the Rome Programme of the University of Waterloo School of Architecture, to be guest tutors in the international design workshop 'The Re-thinking of a Section of Via dei Fori Imperiali'. The first Fine Arts award-holders' exhibition of the academic year, *Meet Me at the Cemetery Gates*, showed works by artists Joanna Bryniarska, Richard Gasper, Martin Sims, David Smith, Emma Stibbon, and architects Alison Crawshaw and Léa-Catherine Szacka. To complement the *mostra* Léa-Catherine presented a lecture re-examining the ground-breaking 1978 exhibition *Roma Interrotta* (which was repeated in April 2011 at the annual international conference 'Grand Tour del terzo millennio', at the Università di Roma Tor Vergata). The exhibition attracted strong support from the public and scholars of other foreign academies, and was featured in the widely read magazine *Arte & Roma*.

The second Fine Arts exhibition, *The Producers*, opened on 11 March 2011. The works were created by Mick Finch, Richard Gasper, Janet Haslett, Barbie Kjar, Année Miron, Elizabeth Price, Diana Taylor and Alison Crawshaw. The exhibition included several large installations, including Alison's piece *The Big Balcony*, involving the entire façade of the BSR, with a video projection and a documentary display, related to her research on illegal building activities in Rome; Janet and Diana's installation *Isola Sacra* in the atrium; and a mural painting by Diana on one entire wall of the foyer.

The 2011 international art fair *Roma. The Road to Contemporary Art* did not involve — as previously — an exhibition of works by artists of the foreign academies. Instead, on 5 and 6 May, the art fair organisers brought groups of gallery-goers and collectors to the artists' studios at the BSR. It was also all change for the annual *Spazi Aperti* event at the Romanian Academy, where this year artists



Léa-Catherine Szacka speaking at the conference 'Grand Tour del terzo millennio'



Above: Photograph by Andrew Hazewinkel from the exhibition *Fugitive Mirror: Working with the Marshall Collection*

Below: Installation view of *Fountains and Drains*. L-R: works by Richard Gasper, Katherine Lapierre, Diana Taylor

from the foreign academies were selected for inclusion by the organisers: from our wealth of talent the BSR was ably represented by Richard Gasper.

In a new collaborative event, in May the artists opened up their studios to give other residents, including the participants in the *City of Rome* course, a preview of their works for the June exhibition and an insight into the creative production of those works. The third and final Fine Arts exhibition, *Fountains and Drains*, opened on 10 June, with new works by artists Sian Bonnell, Joanna Bryniarska, Varda Caivano, Richard Gasper, Kevin McKay, Rosslynd Piggott, Diana Taylor, and architect Katherine Lapierre. John Gill, Chairman of the BSR's Faculty of the Fine Arts, was among those who attended.



Publications (Dr Gill Clark)

BSR publications show-case to the academic and general community the research of its staff and associated researchers. The volumes published this year reflect the breadth of the BSR's activity and of its range of interests.

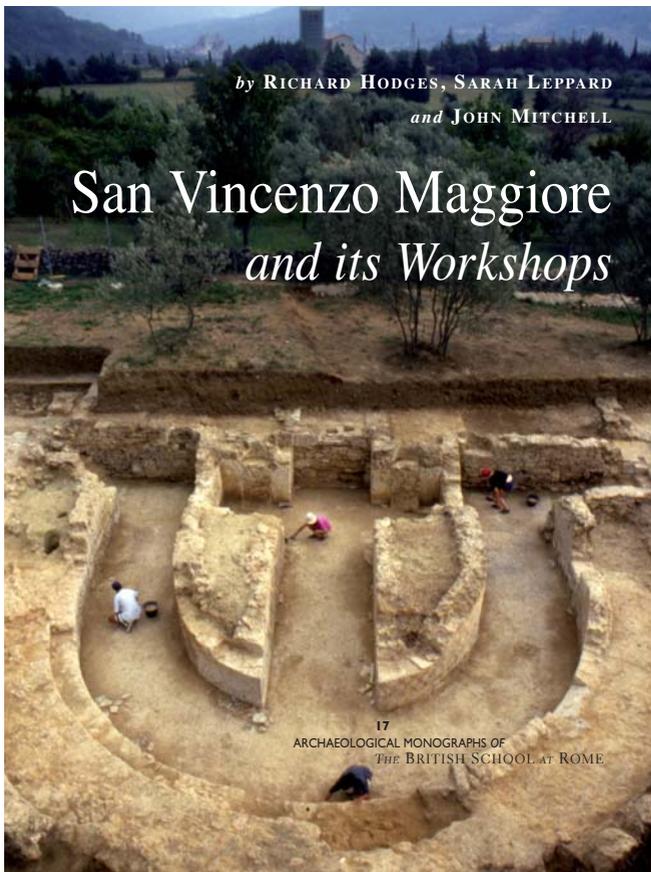
Roma Britannica. Art Patronage and Cultural Exchange in Eighteenth-century Rome, edited by David R. Marshall, Susan Russell and Karin Wolfe, arises from a conference held at the BSR. Important as the Grand Tour was, there was much more to the cultural relationship between Britain and Rome in the eighteenth century than this. The contributors look at this relationship from the perspective of the Italian, as well as the British and other European visitors: Rome in the eighteenth century stood for cosmopolitanism rather than national rivalry, and had moved beyond being the centre for the renaissance of antiquity to being a place where the cross-pollination of the modern with the ancient allowed the culture of Europe to flower in new and unexpected ways. We are most grateful to the Marc Fitch Fund and to the Paul Mellon Centre for the Study of British Art, for the generous subventions that they made for this volume.

San Vincenzo Maggiore and its Workshops, by Richard Hodges, Sarah Leppard and John Mitchell, represents another strand. This is the final volume presenting the results of the major archaeological work undertaken at San Vincenzo al Volturno. The focus here is upon the ninth-century abbey-church of San

Vincenzo Maggiore (with the magnificent painted decoration in its annular crypt), as well as upon the workshops associated with it, where a spectacular amount of material was found (both de luxe and everyday). The results published here are of major significance for our understanding of the archaeology, art, architecture, economy and society of early medieval Europe.

Papers of the British School at Rome 78 (2010) amply demonstrates the impact that time at the BSR can have on projects. It includes articles by five former Rome Scholars, a former Balsdon Fellow and an Honorary Fellow, as well as on a survey that forms part of the Tiber Valley Project.

Next year you can expect to see the first volume of *PBSR* published by CUP, the inaugural volume in a new *BSR Studies* series, again with CUP, as well as three Archaeological Monographs.



SUSTAINABILITY

Continuing the Change

Last year, we began a process of transformation. Since then, we have continued to move the institution forward, whilst holding fast to our core values. By reviewing our internal processes, then targeting substantial investment in equipment and training, we are now much better placed to improve the service to our users.

Our services are now fitter, faster and more resilient. Our new website has refreshed our on-line presence, improved our capacity to tell the world about our activities, and is helping us build our profile. Together with over 1,300 friends on Facebook, and a new database which has brought our records into much better order, we are now more connected than ever before. Our new full-time Development Officer, Mary Ellen Mathewson, has been hard at work in her first year, laying the foundation for our future activities.

A Sustainable Residence for our Second Century

In 1916 the BSR residence was completed, and it is my firm belief that we should enter our second century as a sustainable and globally responsible institution. To this end, we need to consider the replacement of the BSR roof, which has long exceeded its lifespan, and to take that opportunity to use modern technology to create energy savings and efficiencies which both fulfil our responsibility to the environment, and assist us with cutting costs. We have won a major grant from the British Academy to develop the brief, and will be securing partners to help us complete this project.

Delivering the Mission

The past three years have been full of foreboding for the future. The threat of major cuts has been lifted for now, but it was a salutary warning about our dependence on government finance. In addition, the loss of the relative comfort of a strong pound and the ending of funding streams which have masked our structural funding gap, leave us with a substantial challenge.

Our objective, therefore, is to grow our income and make savings equivalent to between £100,000 and £150,000 per annum. Yet we should not abandon the core values of excellence and the breadth of activity which have characterised us as an institution. So we will need to look to our friends and supporters. We have continued to look for economies, to seek imaginative solutions, and to prepare for the painful decisions which will in the long-term leave us a sustainable and robust institution, but annual giving remains the critical support on which we must depend.

From the Past to the Future

Yet what could be more rewarding than an association with such an outstanding institution? This is a place where the past, present and the future are in constant dialogue. Archaeologists of prehistory and historians of contemporary culture and society sit daily with artists and architects who render our world comprehensible in different ways, and create works which not only last into the future but also constructively shape that future. The experience of so many ideas and viewpoints, explored in such intensity and shared with such generosity, promotes an idea of the humanities as a pre-eminently collaborative mission to bring an understanding of the

past into relationship with our lived experience, and to engage with the development of our future. Whether that be through books or buildings, paintings or performance, videos or site visits, those who have shared time at the BSR, and those who support us, are part of this marvellous bridge from past to future, bringing people from Auckland and Vancouver, Toronto and Edinburgh, Sydney and Southampton and all points in between, into the heart of Rome. And — crucially — everyone who comes to the BSR takes that amazing experience and shares it with others: we may make relatively few awards, but the benefit of that stay in Rome is felt by generations of students. The BSR is a place of extraordinary intellectual freedom and transformation. We hold to and exemplify values which are shared by all who believe that our lives are enriched by a knowledge of the past and by an investment in imagination. The generous and sustained support of our friends is a commitment to a civilised future.

Christopher Smith

Director



Sue Russell (centre) with Australian colleagues Kavita Ayer, Lea Beness, Tom Hillard, Ellen Westcott and Duncan Keenan-Jones

DR SUE RUSSELL

For many of us, the spirit of the British School at Rome has come to be inextricably associated with the Assistant Director since 2003, Sue Russell. Sue has been a friend, mentor, guide and companion to generations of us, and not just as Assistant Director, but since her first visit to the BSR in 1989. It is, however, in the extremely demanding role she has made her own that many will think of her, welcoming nervous new residents, introducing lectures, keeping dinner tables laughing, making tea for colleagues, and sustaining the community in which we all live and work.

All this has not prevented Sue from continuing with her own research, as the edited volume *Roma Britannica. Art Patronage and Cultural Exchange in Eighteenth-century Rome*, a new stream of research on Herman von Swanevelt, and a number of forthcoming conferences and papers shows. Sue stepped down from her role as Assistant Director in autumn 2011, but she will be continuing her research, and we have no doubt that we will be seeing her in London, Rome and Australia, and we all wish her well for the future.

SUPPORT FOR HUMANITIES AND SOCIAL SCIENCES (Dr Sue Russell)

In 2010–11, my last year as Assistant Director, I have been extremely fortunate in the quality and character of the award-holders. They have been a delightfully sociable group — both academics and artists, amongst whom there were many stimulating crossovers — as well as hard working, energetic and productive. Duncan Keenan-Jones (Macquarie University Gale Scholar 2008–9) returned to the School with a Rome Award. He gave a lecture on the water supply of Rome at the Swedish Academy, and in 2011–13 will hold an Andrew W. Mellon Postdoctoral Fellowship at the University of Illinois, Urbana-Champaign. Duncan, Victoria Leitch and Ellen Westcott all gave papers in the series of seminars organised by the Associazione Internazionale di Archeologia Classica which are hosted throughout the year at Rome's foreign academies, and Ellen also contributed a lecture to the *City of Rome* course. Joanne Allen stayed on in Rome after the completion of her Award to teach Birkbeck's Spring School for undergraduate and postgraduate students, and went on to further research in Venice. Victoria Leitch was awarded her PhD, as was Simon Macdonald. Simon went from Rome to a Charles J. Cole Fellowship at the Lewis Walpole Library, Yale University, then to McGill University to take up a McGill-ASECS Fellowship, Burney Centre, and from there to a fellowship at the Institute for Advanced Studies in the Humanities at Edinburgh University. Victoria has a two-year postdoctoral fellowship on the European Research Council-funded Trans-Sahara project at the University of Leicester. Rafael Scopacasa organised a one-and-a-half-day seminar on Archaic Italy with colleagues from Rome's academies and international institutions. Cordelia Warr collaborated with Photoworks Fellow Sian Bonnell to produce some stimulating imagery for her lecture 'Alternative stigmatics'.

Congratulations to the following scholars on new achievements: Felicity Harley (Raleigh Radford Rome Fellow 2004–5) has a lectureship in medieval art history at the University of Melbourne; Rachel King (Rome Scholar 2007–8) was awarded her PhD in February and now holds a two-year curatorial fellowship at the Bayerische Staatsgemäldesammlungen in Munich; Annelies Cazemier (Rome Scholar 2007–8) was also awarded her PhD and is currently a postdoctoral researcher at the University of Copenhagen; Catherine Fletcher (Rome Fellow 2009–10) has a post as Temporary Lecturer at the University of Durham; Joseph Hammond (Rome Awardee 2009–10) has been appointed to a Research Associateship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington DC; Patrizia Cavazzini (BSR Research Fellow) co-curated a ground-breaking exhibition, *Nature et idéal. Le paysage à Rome 1600–1650*, which opened at the Grand Palais in Paris and toured to the Prado in Madrid.

Permissions or special visits: Villa Albani; Villa d'Este; Vatican Necropolis; Palazzo Borromeo (Italian Embassy to the Holy See); Cinecittà; Villa Farnesina; Orvieto; Isola Sacra; archaeological park at Via Latina; Villa Lante at Bagnaia; Parco dei mostri at Bomarzo; Villa Pamphilj; the Venerable English College; the aviary, meridiana pavilion and secret gardens at Villa Borghese; Villa Madama; Palazzo Spada; Tarquinia; Monte Testaccio; Palazzo Valentini; Garbatella; Caprarola.

TAUGHT COURSES (Dr Robert Coates-Stephens)

The BSR offers two annual courses in the archaeology and topography of ancient Rome. In September 2010 26 students attended the two-week undergraduate Summer School, and thirteen followed the two-month postgraduate *City of Rome* course in April and May 2011. As well as introducing the city's monuments and museums to students, the programmes provide unique opportunities to interact with current archaeology through visits to excavations and to engage with eminent scholars from Italy and Rome's foreign academies.

The Summer School offers undergraduates, often more familiar with the texts than with material remains, an intensive introduction to the city. The approach is thematic, concentrating on the social, economic, political and religious activities which constituted life and death in ancient Rome. Each day's itinerary is introduced with an evening lecture, and the visits integrate the monuments with museum collections and tours of the latest excavations. This year these



City of Rome students visit the excavations for Metro C in Piazza Venezia

included the exceptionally important (and jealously guarded) works for the new Metro C in Piazza Venezia, where Hadrian's Athenaeum is emerging a mere stone's throw from the Column of Trajan. The conclusion of one student was: "I feel that I am leaving with a much greater understanding of the history of the city but also how all that history fits into modern Rome... Thank you — it really brought the city alive and reminded me why I am doing ancient history".

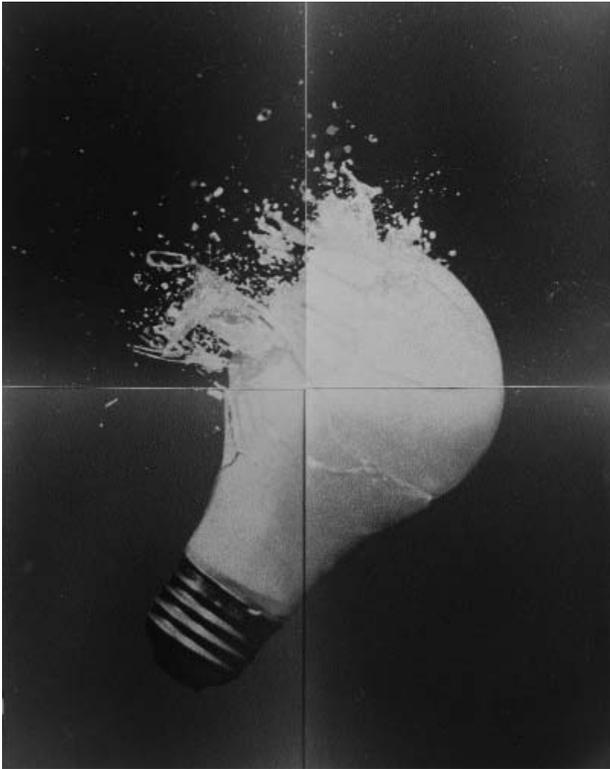
In 2010, the Summer School received financial support from the Society for the Promotion of Roman Studies, the Craven Committee of the Faculty of Classics, Oxford University, the Faculty of Classics at Cambridge and the Gladstone Memorial Trust which enabled 26 students from ten universities to attend.

Students going on to postgraduate study often re-apply to the BSR for the *City of Rome* course, which provides the most thorough treatment of the ancient city possible, from its origins to the end of the Empire. One half is devoted to site visits, supplemented by fifteen hours of lectures and seminars by distinguished guest speakers, with the other reserved for individual study supervised by the course director. Students present their research projects to the class in seminar form and submit a 6,000-word paper. The BSR's resident academic community assists with site visits and tutoring, and this year the more open-minded students also enjoyed the input of the BSR Fine Arts award-holders at various fresco- and sculpture-rich sites. The course strives to be élite without being élitist. The verdicts of this year's assessment forms suggest that it succeeded: "Please do not 'dilute' the course for the sake of cutting costs, or change things arbitrarily to create the illusion of 'progress' or 'innovation' — it is excellent in its current format. I cannot think of a better way to become immersed, over a two-month period, in the archaeology, topography, history and culture of the city". More succinctly: "I thoroughly enjoyed the course and honestly don't think I have ever learnt so much in my entire life!"

One student remarked on how influential the *City of Rome* course has proved in the subsequent careers of alumni over the last fifteen years, and they are frequently represented among the BSR's doctoral and postdoctoral awardees. The work produced by the students over the past few years has been of exceptional quality, and many have gone on to publish research papers written during the course. Alumni are teaching and working at places as far afield as the universities of Santiago de Chile, São Paulo, Sydney, Leiden, Nottingham, Reading and Oxford, and at the British Museum, the Museum of London and the BSR itself.



Above: Fine Arts award-holders and staff on the steps of the BSR, June 2011



Left: Joanna Bryniarska, *You Cannot Eat An Image And An Image Cannot Eat You*, 2011

Below: Rossllynd Piggott, *Star*, 2011



SUPPORT FOR FINE ARTS (Jacopo Benci)

Visits to twentieth-century sites in Rome during the academic year included the film studios at Cinecittà; Palazzo dei Congressi, Palazzo degli Uffici, Palazzo della Civiltà Italiana at EUR; and Garbatella's council housing estates. Throughout the year, artists and architects were alerted to exhibition openings in private galleries, public museums, and foreign academies, and wherever possible, access was secured to private views at venues such as MAXXI. An informal programme of film screenings, with commentary by Jacopo Benci, included Rossellini's *Rome Open City*, De Sica's *Bicycle Thieves*, and the omnibus film *L'amore in città*; in addition, a screening of Ettore Scola's *A Special Day* was arranged by the artists and followed by informal discussion between staff and residents.

Alice Bygraves has started a detailed inventory of the contents of the Fine Arts archive of individual scholars' files, which goes back to the beginning of the 1990s and is a useful research tool, so far largely untapped except by a handful of Italian students researching degree theses on contemporary British art or the foreign academies in Rome. Alex Anderson, a student from John Cabot University, worked as Fine Arts intern during the winter and spring of 2011. Besides helping Alice with the Fine Arts archive files, Alex assisted with the preparation and invigilation of exhibitions. July 2011 saw the first Fine Arts intern sent by Oxford's Ruskin School of Drawing and Fine Art, the young painter Laszlo von Dohnanyi, who ably helped deal with the artists and architects awarded one-month residencies during July, and continued the inventory of Fine Arts archive files.

Artist testimonial

As a long-term scholar at the British School at Rome, my residency tipping the scale at 21 months, I can without doubt or drama say that the experience has had an indelible impact on my artistic practice and personal development. The huge studio, 24-hour access to an exceptional library, and the privileged position of being able to see a Rome normally inaccessible to the public are just a few factors which make the institution unparalleled, not to mention the rare mix of academics, artists and architects in the BSR at any one time. It is a community so unusual for its wealth of collective knowledge and the cross-pollination of ideas which may find their roots in anything from a formal conference paper to the most surprising dinner table conversations.

I found that the most valuable aspect of the experience for me was to be removed from a material history of work and placed in a situation that demanded new solutions to practical questions. I now have an entirely new body of work made in a dark room constructed in my studio, a solution I would not have come across had I not been in Rome.

The knowledge and perspective on history I have gained — from subjects as diverse as Etruscan civilisation to Fascist architecture — has been absolutely invaluable to my practice and I know will affect my work for many years to come.

Joanna Bryniarska

Former Fine Arts award-holders with exhibitions in 2010–11 included: Jonathan Allen; Kim Anderson; Eleanor and James Avery; Richard Billingham; Angela Cavalieri; Spartacus Chetwynd; Katie Cuddon; Graham Dean; Mick Finch; Juan Ford; Juliet Haysom; Andrew Hazewinkel; Euan Heng; Laurence Kavanagh; Brian Kennedy; Margaret Lanzetta; David Mabb; Mike Marshall; Eddie Peake; Tom Price; Sophy Rickett; Lindsay Seers; David Spero; Emma Stibbon; John Walter; Alex Zubryn

LIBRARY AND ARCHIVE (Valerie Scott)

How can we improve the quality of the services we offer our Library readers? An ever-present question. This year we have provided wi-fi connection to the internet throughout the Library and installed new software allowing readers to send articles from JSTOR and electronic resources directly to their own e-mail addresses. We are fortunate in the generosity of our friends. David Packard, through the Packard Humanities Institute, has approved a second grant for the Library in support of extra staff for the next three years and we are profoundly grateful. We have been able to renew Stefania Peterlini's part-time contract to assist readers, employ Cecilia Carponi — an undergraduate from Rome University — as our new part-time temporary member of staff to reshelve books, and continue to provide extended opening hours for non-residents. BSR residents have 24-hour access to the Library, seven days a week.

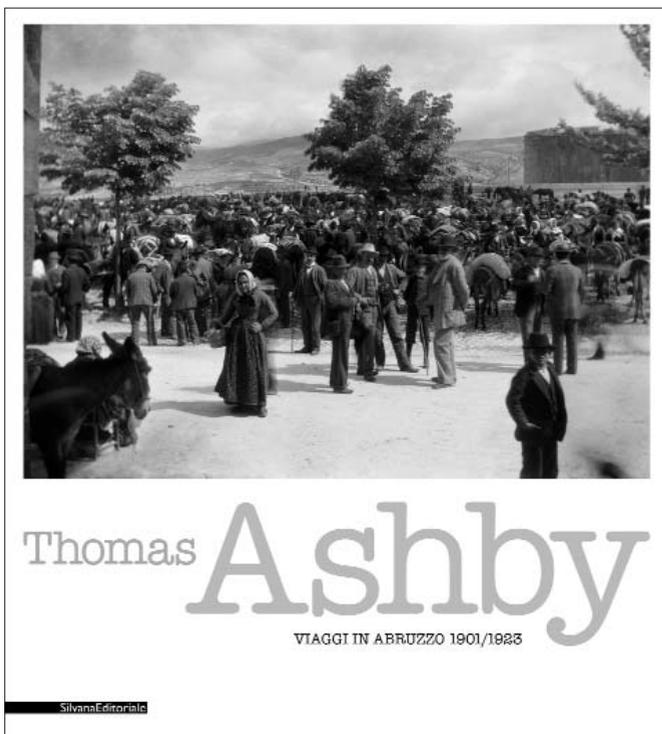
We also need the support of our friends for Library and Archive events and projects and this year they have been particularly generous. Thanks to a generous donation from BSR Honorary Fellow, Peter Brown, the second release of our www.bsrdigitalcollections.it website, coordinated by Alessandra Giovenco, BSR Archivist, is now available. Many new features and improvements can be found, as well as over 2,000 new images, including all the photographs in the Rev. Peter Paul Mackey collection. This is a truly stunning resource for anyone interested in the history of photography or Italian history from the late nineteenth century onwards.

Important news from the Photographic Archive, now properly housed in the new Library wing, is the return of the 8,500 glass and nitrate negatives from the Thomas Ashby collection which had been on loan to the Istituto Centrale per il Catalogo e la Documentazione in Rome since the 1980s.

The Photographic Archive is proving an inspiring resource for many of our resident Fine Arts award-holders. The exhibition *Fugitive Mirror: Working with the Marshall Collection*, showing new objects,

drawings and screen prints by Andrew Hazewinkel (Australia Council Resident 2006) and curated by the artist, opened in the BSR Gallery in November 2010 and was supported by the Government of Victoria, Australia, through Arts Victoria. Inspired by the collection of 630 glass negatives of classical sculpture commissioned by John Marshall, agent and dealer of Greek and Roman antiquities in Rome in the 1920s, Hazewinkel writes that “the exhibition investigated relationships between sculptural and photographic practices, as well as the oppositional notions of the original and the copy”.

An event to present the results of a special Library conservation project, generously funded by the

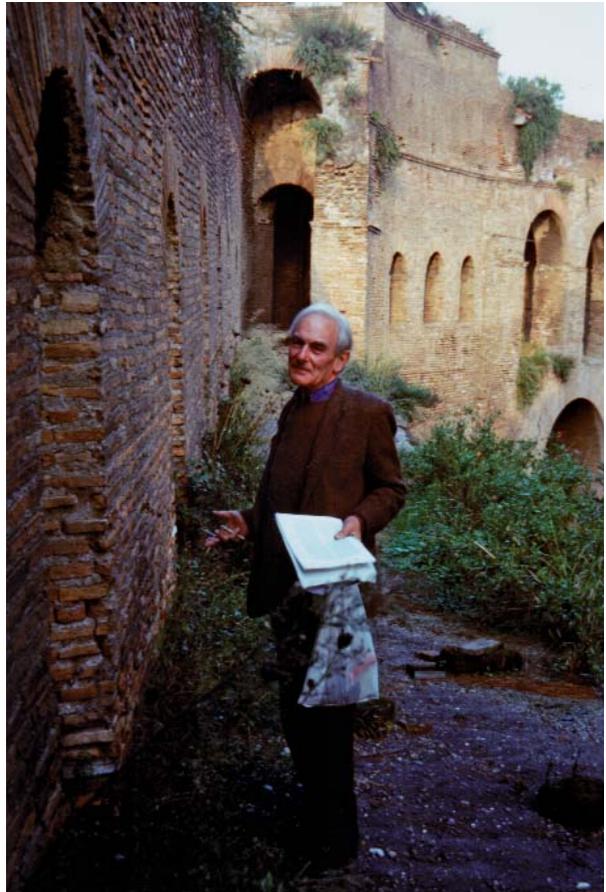


John R. Murray Charitable Trust, was organised for John and Ginnie Murray in March 2011. Our conservator, Luigina Antonazzo, discovered that the vellum binding of one of the volumes of bound engravings by Etienne Du Pérac, published between 1607 and 1620, in the BSR Rare Book collection, was made up of two sixteenth-century manuscripts. The conservation project included removing and restoring the manuscripts, cleaning and restoring the individual engravings and the provision of a new vellum binding. The moment the engravings were individually cleaned was also exactly the right moment to scan them, prior to rebinding, and Laura Primangeli of L&C Service snc. was commissioned to digitize the collection. The engravings were then catalogued by Beatrice Gelosia, Deputy Librarian, and the bibliographic records linked to the digital image and published on the www.bsrdigitalcollections.it website. The importance of this project is that it will be our model for the future: conservation projects will aim not only to preserve the physical object but also to facilitate public access via the internet.

A project that has long been in preparation finally came to fruition on 31 May 2011, when the BSR hosted the official launch of the event *Ashby e l'Abruzzo* in collaboration with Ad.Venture srl, Pescara, which included a presentation by, among others, the Mayor of L'Aquila, Massimo Cialente, a concert offered by the Conservatorio dell'Aquila and a spectacular buffet — an 'enogastronomic itinerary' of specialities from Abruzzo. Sadly, the photographs taken by Thomas Ashby on his visits to Abruzzo between 1901 and 1923 have acquired an additional importance after the devastating earthquake of 2009. The exhibition of new digital prints opened in L'Aquila on 11 June in the Chiostro di San Domenico and will tour Abruzzo until the end of the year, returning to L'Aquila where it will find a permanent home — a gift from the BSR to the city. The magnificent catalogue, edited by Vienna Tordone, *Thomas Ashby: Viaggi in Abruzzo /Travels in Abruzzo 1901/1923*, is published by SilvanaEditoriale. We would like to record our gratitude to all who participated in this important project, especially our partners and sponsors who contributed so generously, including Roberto and Giannina Mion, Mion Hotel, Sanio Restaurant, Silvi Marina, and in particular to Ivano Villani, Ad.Venture srl, without whose indefatigable commitment the project would not have been such a resounding success.

The BSR is also represented on the Via Appia Antica. New digital prints of nineteenth-century photographs from four collections in the BSR Archive — Ashby, Mackey, Bulwer and Parker — are included in the exhibition *La Mia Appia* organised by the Soprintendenza Speciale per i Beni Archeologici di Roma. The opening on 22 June 2011, at Capo di Bove on the via Appia, was attended by the Italian Minister for Culture.

Finally and most sadly, our beloved Lucos Cozza, Honorary Librarian, Honorary Fellow, and friend to so many, who frequented the BSR Library for more than 60 years, has passed away. He cannot be replaced.



Lucos Cozza at Porta Pinciana, November 2001

INSTITUTIONAL DEVELOPMENT (Mary Ellen Mathewson)

Institutional development is a widely known term throughout colleges and universities, but is perhaps new to many at the BSR. It encompasses marketing, communications, fundraising, and alumni relations. Our goal is to raise the local and international profile of the BSR, generate additional funding sources and better serve our former award-holders and others closely connected to us.

This year we have launched a completely new website (www.bsr.ac.uk) and a fantastic page on Facebook — we're proud to have over 1,300 friends in our first year, and expect many more in the near future. We have taken a hard look at how the British School at Rome presents itself to the global community. Our aim is to portray the BSR as contemporary and vibrant without discarding our historic reputation. We are continually improving and trying new ideas. So please keep an eye on what's new and exciting, and be patient if we make a mistake or two along the way!

None of this would be possible without the support of one of our closest friends and donors, the John R. Murray Charitable Trust. The Murrays have invested in the operating budget of the BSR to enable us to expand our communications, reconnect with old friends and build a solid development programme — not terribly glamorous, but the most critical kind of support. We thank them and honour their commitment to our future. 'Civilization is a movement and not a condition, a voyage and not a harbor', wrote Arnold J. Toynbee in *Reader's Digest* in 1958 — we are on a new voyage at the BSR, and we hope you'll join us.

BSR ANNUAL FUND NEWS

In autumn 2011 we launched the first-ever BSR Annual Fund, which replaces our historical subscription programme. Annual Fund support provides the BSR with a critical pool of flexible, readily available funds that can be put to use wherever they are needed most urgently — with immediate impact for our residents, programmes and staff. Because we are a small institution, the power of this kind of operating budget headroom to strengthen the BSR is exponential — whether used for award-holder stipends, supplies for artists' studios, or cutting-edge technology for conferences.

The impact of last year's funding gap meant cuts to staff, services and even some scholarships. The positive response of former award-holders and friends to the Annual Fund means that these kinds of cuts will no longer be such a threat. Tough times remain, but with the help of the entire BSR community, we are building a base of solid financial support that ensures our ability to withstand even the toughest of economic challenges. Harnessing the power of private philanthropy to core state funding has always propelled the best of Britain's institutions of higher education, and we are no different. As we look to the next five years, private support will restore the BSR, from being under-resourced and financially insecure, to the academic and artistic powerhouse it has been for the last century.

WHAT HAPPENED TO SUBSCRIPTIONS?

The decision to move from our traditional subscription programme to the BSR Annual Fund was based primarily on our desire to build a stronger, more closely connected community of former award-holders and friends. Taking out an annual subscription is largely a transactional relationship — it is something people do once a year, and then forget about until it is time to renew. Supporting the BSR Annual Fund means becoming a member of the wider BSR community, one we are striving to make increasingly vibrant, relevant and contemporary. We also hope to encourage higher levels of giving amongst those who are able to do so. All gifts to the BSR are gratefully received, and especially from our friends who have been subscribers for many years.

All current subscribers are automatically members of the 2011–12 BSR Annual Fund, and are enjoying an expanded programme of communication and events. (Institutional subscribers can take out or maintain Institutional Membership of the fund at £120 — to do so please tick the relevant box on the enclosed form for Annual Fund gifts.)



The BSR *cortile* at the launch of the *Ashby e l'Abruzzo* exhibition

THE G.E. RICKMAN MEMORIAL FUND

This fund was established in 2010 in honour of Professor Geoffrey Rickman, former scholar and Chairman of Council from 1997 to 2002. The fund supports scholars and lectures in Professor Rickman's own field of the archaeology and history of the Roman Mediterranean. The response has been tremendous, and we are pleased to announce that Catherine Virlouvét from the *École française de Rome* will deliver this year's Rickman Lecture, in winter 2011. If you are interested in making a gift to the Rickman Memorial Fund, please use the enclosed form for the BSR Annual Fund, making sure to designate your gift accordingly.

THE ASHBY SOCIETY

Members of the Ashby Society are individuals who provide leadership-level annual gifts, and these loyal friends are accorded benefits and privileges which recognise their important role in sustaining the future of the BSR. Members are invited to enjoy an annual long weekend at the BSR where they can visit scholars and staff and enjoy guided outings in Rome. Members are also invited to attend the annual Ashby Society Meeting in London and receive periodic communications from Christopher Smith. For more information on becoming a member of the Ashby Society, please contact Mary Ellen Mathewson, at development@bsrome.it.

HELP US FIND OUR ARTISTS AND SCHOLARS!

There are over 1,000 former BSR award-holders throughout the world, and most of them are in touch with someone else from their time spent together in Rome. Unfortunately, we have lost contact with some of our alumni, and we are actively looking to re-establish contact — and not just for fundraising! Our intention is to continue building an active former award-holder community, both in the UK and elsewhere in the world. These micro-communities help everyone network within and outside the BSR community, connect more fully with what's happening globally in their field, and are great for social events .

If you know of someone who has been at the BSR but has perhaps lost touch with us, please encourage them to contact Mary Ellen Mathewson, at development@bsrome.it — we can then help them reconnect with the events and social evenings happening near them.

HUMANITIES AND FINE ARTS AWARDS

HUMANITIES AWARDS

Balsdon Fellow

Dr Cordelia Warr (University of Manchester)
Representing and performing stigmata in
medieval and Renaissance Italy

Hugh Last Fellow

Dr Luke Houghton (University of Glasgow)
Virgil's Fourth *Eclogue*: a cultural history

Paul Mellon Centre Rome Fellow

Dr David Rundle (University of Oxford)
The English hand in Rome: barbarous Britons
and the Renaissance arts of the humanist book,
1400–1520

Raleigh Radford Rome Fellow

Dr Rafael Scopacasa (University of Exeter)
Cultural identity in ancient Italy: patterns in
social practice from the Iron Age to the Roman
expansion

Rome Fellow

Dr Peter Fane-Saunders (Warburg Institute, London)
The Septizonium and its architectural reception,
c. 1459–1546

Rome Scholars

Dr Victoria Leitch (University of Oxford)
Roman north African cookwares in the
Mediterranean: production, diffusion and
typological reference

Dr Simon Macdonald (University of Cambridge)
British communities in late eighteenth-century
Italy

Rome Awardees

Dr Joanne Allen (University of Warwick)
Ritual and reform in Renaissance Italy: sacred
space and church furniture before the Council of
Trent

Dominic Holdaway (University of Warwick)
A return to *cinema d'impegno*? Contemporary
cinematic engagements with organised crime

Duncan Keenan-Jones (Macquarie University)
Water, society and environment in ancient Rome
and its hinterland

Macquarie University Gale Scholar

Ellen Westcott (Macquarie University)
1. *Memoriae sacrum*: commemorative practice
on the sacred island; 2. The perception of images
by the ordinary (non-élite) Roman viewer

Giles Worsley Travel Fellow

Léa-Catherine Szacka (University College London)
Roma interrotta: a comparative historical
analysis of the eighteenth-century urban project
on display (1978 to 2008)

Youth Music Foundation of Australia Scholar

Suzanne Shakespeare

RESEARCH FELLOWS

Maria Cristina Biella
Giving voice to an ancient city: the case of
Falerii Veteres

Dr Patrizia Cavazzini
The painter Agostino Tassi; the art market in
Rome

Dr Elizabeth Fentress
Roman archaeology

Dr Inge Lyse Hansen
Role-playing and role-models in Roman imperial
art; late Roman funerary art; provincial identity
and patronage in the Greek East

Dr Andrew Hopkins
Committenza architettonica fra Venezia e Roma
nel Seicento

Dr Simon Martin
From peasants into sportsmen: sport and the
development of modern Italy

Professor Arthur Segal
Summary of the first ten seasons of excavations
at Hippos-Sussita; Temples and sanctuaries in
the Roman East; Theatres and other
entertainment structures in the Roman east

Dr Karin Wolfe
The Venetian painter Francesco Trevisani



Research by Simon Macdonald: *Funerali di Giacomo III re della Gran Bretagna celebrati per ordine di nostro signore papa Clemente XIII, Rome, 1766, frontispiece, after Pietro Angeletti*

Humanities scholar testimonial

The award of a Rome Scholarship has enabled me to launch a major piece of postdoctoral research, and to do so within a supportive and mutually enriching environment where interdisciplinary humanities scholarship meets creative work in the arts. As a historian working on British relations with Italy during the eighteenth century, the opportunity to use the library and archival resources available in Rome and beyond has been both essential and invaluable. Thanks to the generous assistance of BSR staff and Faculty members, I have gained access to a series of sites and resources not usually available to researchers. Being based in Rome and affiliated to the BSR has allowed me to meet a range of international scholars working in related fields of study, as well as to benefit from rewarding encounters with artists and architects. My time at the BSR has also helped me to gain further postdoctoral fellowships, which will make it possible for me to continue my research and to develop my academic career.

Simon Macdonald

FINE ARTS AWARDS

Abbey Fellows in Painting

Varda Caivano
Michael Finch
David Smith

Abbey Scholars in Painting

Tala Madani
Diana Taylor

ACE Helen Chadwick Fellow

Elizabeth Price

Australia Council Residents

Domenico De Clario
Barbie Kjar
Roslynd Piggott
Martin Sims

Derek Hill Foundation Scholar

Emma Stibbon

National Art School, Sydney, Resident in Drawing

Janet Haslett

Photoworks Fellow

Sian Bonnell

Quebec Architecture Resident

Katherine Lapierre

Rome Scholar in Architecture

Alison Crawshaw

Sainsbury Scholars in Painting & Sculpture

Joanna Bryniarska
Richard Gasper

William Fletcher Foundation Scholar

Kevin Mackay

BSR ACTIVITIES

LECTURES

Archaeology and History

- Arnaldo Marcone (Roma Tre): 410 d.C.: la caduta *con rumore* di un Impero
- Vaughan Hart (Bath): W.T.C WALKER LECTURE, Inigo Jones and the architecture of temperance
- Luke Houghton (BSR; Glasgow): MOLLY COTTON LECTURE, The golden age returns: Virgil's Fourth *Eclogue* in Rome and beyond
- Carlo Pavolini (Viterbo): Le *domus* tardoantiche di Ostia: trasformazioni architettoniche e cambiamenti sociali
- Inge Lyse Hansen (BSR): Favoured by Aeneas and Augustus. Patronage at Butrint and the impact of Actium
- Carlo Carletti (Bari; Pontificia Commissione di Archeologia Sacra) and Emanuele Castelli (Bari): Dolger, Ichthys e l'Ancora
- Angelo Corazza (Roma Sotterranea): L'acqua a Roma prima dell'antropizzazione
- Leonardo Lombardi (Roma Sotterranea): L'idraulica antica
- Leonardo Lombardi (Roma Sotterranea): Il Vergine: un acquedotto nei secoli
- Rossella Motta (Roma Sotterranea): Dalla crisi del Medio Evo agli acquedotti di Roma moderna: riuso e nuove realizzazioni tra la fine del secolo XVI e l'inizio del XVII
- Simon Macdonald (BSR; Cambridge): British communities in late eighteenth-century Italy
- Rafael Scopacasa (BSR; Exeter): Cultural identity in ancient Italy: patterns in social practice from the Iron Age to the Roman expansion
- Peter Fane-Saunders (BSR; Warburg): *La forma da pochi intesa*: the architectural reception of the Septizonium, c. 1450–1550
- Victoria Leitch (BSR; Oxford): Reconstructing history through pottery: the contribution of Roman African cookwares

History of Art, Humanities and Modern Studies

- Ian Campbell (Bibliotheca Hertziana; Edinburgh): Il gran tempio di Salomone: La cappella reale del castello scozzese di Stirling e l'inizio della massoneria

- John Law (Swansea): SOCIETY OF RENAISSANCE STUDIES LECTURE, Giovanni Vitelleschi — the third founder of Rome after Romulus
- David Rundle (BSR; Oxford): The English hand in Rome: barbarous Britons and the Renaissance arts of the humanist book, 1400–1520
- Richard Bosworth (Western Australia; Reading): Mussolini as sun god: an irradiating *Duce*?
- Cordelia Warr (BSR; Manchester): Alternative stigmatics

City of Rome Postgraduate Course Lectures and Seminars

- Christopher Smith (BSR): Locating the sacred
- Robert Coates-Stephens (BSR): Sources for Roman topography
- Gabriele Cifani (Roma Tor Vergata): Roman archaic architecture and its social significance
- Robert Coates-Stephens (BSR): Materials in construction and decoration
- Stephen Heyworth (Oxford): Roman topography and Latin diction
- Nathaniel Jones (Yale; CASVA): Augustan picture galleries: real and fictional
- Seth Bernard (American Academy in Rome): Developments in mid-Republican Roman architecture and the urban context
- Jonas Bjornebye (Norwegian Archaeological Institute in Rome): Mithras and the city of Rome
- Ellen Westcott (BSR; Macquarie): Measuring sentiment. The tombs and epitaphs of Isola Sacra
- Filippo Coarelli (Perugia): I *vici* del Palatino
- Marina Prusac (Oslo): Colossal statues in late antique Rome
- Claire Sotinel (Paris Est-Créteil): Episcopal sponsorship and the churches of Rome in late antiquity
- Sue Russell (BSR): On Pirro Ligorio, antiquarian
- David Knipp (Freiburg; German Archaeological Institute): The Roman buildings at S. Maria Antiqua. Late-antique transformation and decoration

CONFERENCES AND WORKSHOPS

- 410 — *The Sack of Rome*. Opening evening of the conference organised by the Istituto Svizzero di Roma and the German Archaeological Institute
- Sensibilia — Colloquiums on Perception and Experience: Il Dolore/The Pain*. One-day conference organised by Michele Di Monte (Venice Ca' Foscari; Roma Tor Vergata)
- Early 'Christian' Epigraphy and Iconography: a New Approach to Dölger's Classcial Project*. Five-day workshop organised by Allen Brent (Cambridge) and Marcus Vinzent (King's College London)
- Towards a History of Fascist Entanglement*. Workshop organised by Christian Goeschel (Birkbeck)
- Frontiere in Etruria*. Workshop organised by Simon Stoddart (Cambridge) and Christopher Smith (BSR)
- The Risorgimento in Transnational Perspective*. One day of a two-day conference organised by Oliver Janz (Berlin; German Historical Institute, Rome)
- Analysing and Editing Terence Manuscripts in the Digital Age*. Workshop conducted by Bernard Muir (Melbourne)
- The End of the Leviathan and the Rise of the Big Society?* Start-up conference for the European Social Innovation Index Project organised by Francesco Grillo (Vision) and Asheem Singh (ResPublica)
- Associazione Internazionale di Archeologia Classica meeting: *Papers on the Theme Spazi Pubblici*, with a contribution by Ellen Wescott (BSR; Macquarie)
- Identità e cultura dei Falisci*. Workshop organised by Gabriele Cifani (Roma Tor Vergata) and Christopher Smith (BSR)
- Burial and Social Change in Ancient Italy, Ninth to Fifth Century bc: Approaching Social Agents*. Workshop organised by Rafael Scopacasa (BSR; Exeter)
- New Directions in Medieval Archaeology. Essays for Riccardo Francovich*. One-day conference in honour of Riccardo Francovich (1947–2007) organised by Richard Hodges (Pennsylvania)

BOOK AND ONLINE PRESENTATIONS

- Presentation of *La Palestra del Littorio. L'Accademia della Farnesina: un esperimento di pedagogia totalitaria nell'Italia fascista*, by Alessio Ponzio, with contributions from Alessio Ponzio (Roma Tre; Princeton), Renato Moro (Roma Tre) and Paolo Parisi (Roma, Foro Italico)
- Presentation of *When in Rome — 2,000 Years of Roman Sightseeing* by Matthew Sturgis
- Presentation of *Salvator Rosa (1615–1673) e il suo tempo*, edited by Sybille Ebert-Schifferer, Caterina Volpi and Helen Langdon, with contributions from Rosanna Cioffi (Napoli), Gail Feigenbaum (Getty), Rossella Vodret (Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico e del Polo Museale della città di Roma) and Alessandro Zuccari (Roma 'Sapienza')

ARTS AND ARCHITECTURE EVENTS

- Fugitive Mirror: Working with the Marshall Collection* by Andrew Hazewinkel
- Lecture by Sonia Boyce
- Roma Interrotta 1978–2010*. Lecture by Léa-Catherine Szacka (BSR)
- Hall of Fictional Space*. Exhibition and lecture by Catrin Huber

Fine Arts Awardees' Exhibitions

- December 2010: *Meet Me at the Cemetery Gates*; Joanna Bryniarska, Alison Crawshaw, Richard Gasper, Martin Sims, David Smith, Emma Stibbon, Léa-Catherine Szacka
- March 2011: *The Producers*; Alison Crawshaw, Mick Finch, Richard Gasper, Janet Haslett, Barbie Kjar, Année Miron, Elizabeth Price, Diana Taylor
- June 2011: *Fountains and Drains*; Sian Bonnell, Joanna Bryniarska, Varda Caivano, Richard Gasper, Katherine Lapierre, Kevin Mckay, Rosslynd Piggott, Diana Taylor

BSR ACTIVITIES

Architecture Programme

'URBAN REGENERATION IN LONDON, MILAN AND ROME'

Allies & Morrison: Lecture and exhibition, *Projecting London*

Marco Goldschmied in conversation with Roger Madelin

Stefano Boeri: Lecture and exhibition, *BioMilano Grand Paris*. Seminar organised in collaboration with the Académie de France à Rome, Villa Médicis

Reinier de Graaf (Office for Metropolitan Architecture); Lecture and exhibition, *On Hold*

MUSIC EVENTS

Concert: *The Spirit of British Music*, by Daniel Palmizio and Giacomo Ronchini

Performance: *Arias for Soprano*, by Suzanne Shakespeare (BSR) accompanied by Stephen Kramer

LIBRARY EVENTS

Ashby e l'Abruzzo. Exhibition of images from the Ashby collection, organised in collaboration with Ad.Venture srl

UK EVENTS

An Evening of Enlightenment — a discussion between John Robertson (*Balsdon Fellow 2009–10*) and Carrie Vout (*Hugh Last Fellow 2009–10*) on the theme of enlightenment and intellectual revolution, chaired by Christopher Smith

Karin Wolfe (BSR): 'Excellent and Sublime, Fecund and Fast': Francesco Trevisani (1656–1746), First Painter of Rome

Launch of *Roma Britannica. Art Patronage and Cultural Exchange in Eighteenth-century Rome*



Above: Suzanne Shakespeare accompanied by Stephen Kramer

Left: Opening of *Ashby e l'Abruzzo* at the Chostro di San Domenico in L'Aquila, June 2011

PUBLICATIONS AND EXHIBITIONS BY STAFF

Jacopo Benci

- 2010 *Dieci giornate in pietra 2010 — La faccia della natura*, Lettomanoppello, Pescara
- 2010 *Torre della pace — Le strategie dell'arte contro le strategie della violenza*, MACRO VideoDrink, MACRO, Rome
- 2010 *Che cento fiori sboccino... Artisti per 'Liberazione'*, La Nuova Pesa, Rome
- 2011 *Jacopo Benci. Itinerari in video*, Sala Santa Rita, Rome
- 2011 *Jacopo Benci. Un itinerario possibile – A possible itinerary 1981–2011*, Museo Laboratorio d'Arte Contemporanea, Università di Roma 'Sapienza'
- 2011 *Jacopo Benci. Débrayages*, Centro Luigi Di Sarro, Rome
- 2011 'Identification of a city: Antonioni and Rome, 1940–1962', in J.D. Rhodes and L. Rascaroli (eds), *Antonioni: Centenary Essays*: 21–63. London, Palgrave Macmillan/BFI
- 2011 "'An extraordinary proliferation of layers": Pasolini's Rome(s)', in D. Caldwell and L. Caldwell (eds), *Rome: Continuing Encounters between Past and Present*: 151–86. Farnham, Ashgate

Gill Clark

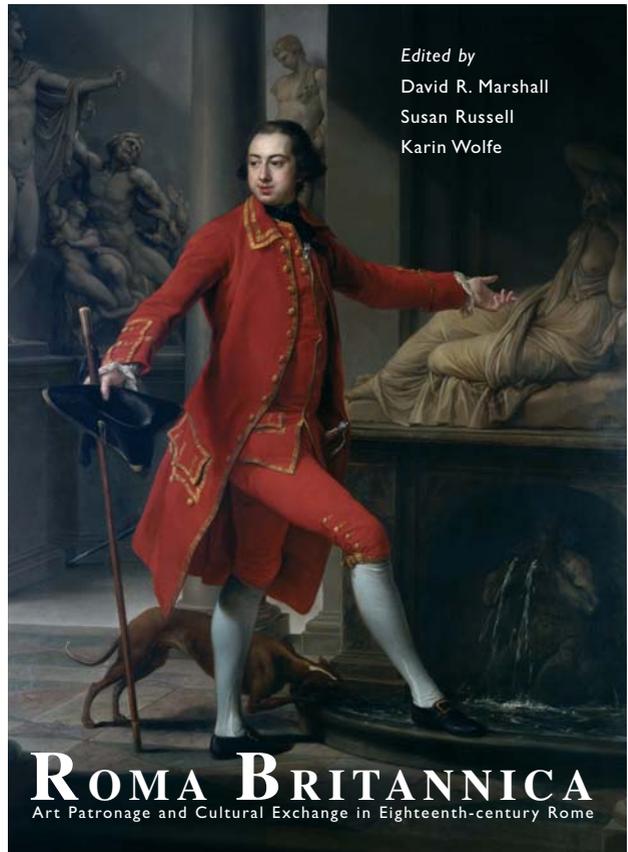
- 2011 "'All must refrain from eating the flesh of quadrupeds": the mammal bones from the workshops area by San Vincenzo Maggiore', in R. Hodges, S. Leppard and J. Mitchell, *San Vincenzo Maggiore and its Workshops (Archaeological Monographs of the British School at Rome 17)*: 335–91, 451–8 + references. London, British School at Rome

Robert Coates-Stephens

- 2010 'Notes from Rome 2009–10', in *Papers of the British School at Rome 78*: 289–95
- 2011 'The Forum Romanum in the Byzantine period', in O. Brandt and P. Pergola (eds), *Marmoribus vestita. Miscellanea in onore di Federico Guidobaldi*: 385–408. (Studi di antichità cristiana pubblicati a cura del Pontificio Istituto di Archeologia Cristiana 63), Città del Vaticano

Sue Russell

- 2010 'Salvator Rosa and Herman van Swanevelt', in S. Ebert-Schifferer, C. Volpi and H. Langdon (eds), *Salvator Rosa (1615–1673) e il suo tempo*: 335–56. Rome, Campisano
- 2011 D. Marshall, S. Russell and K. Wolfe (eds), *Roma Britannica. Art Patronage and Cultural Exchange in Eighteenth-century Rome*. London, British School at Rome



- 2011 'Innocent X, *Pontifex Optimus Maximus*, and the church of S. Agnese: a mausoleum for the Pamphilj "forum"', in M. Carroll and J. Rempel (eds), *Living through the Dead: Burial and Commemoration in the Classical World*. 183–203. Oxford, Oxbow

Christopher Smith

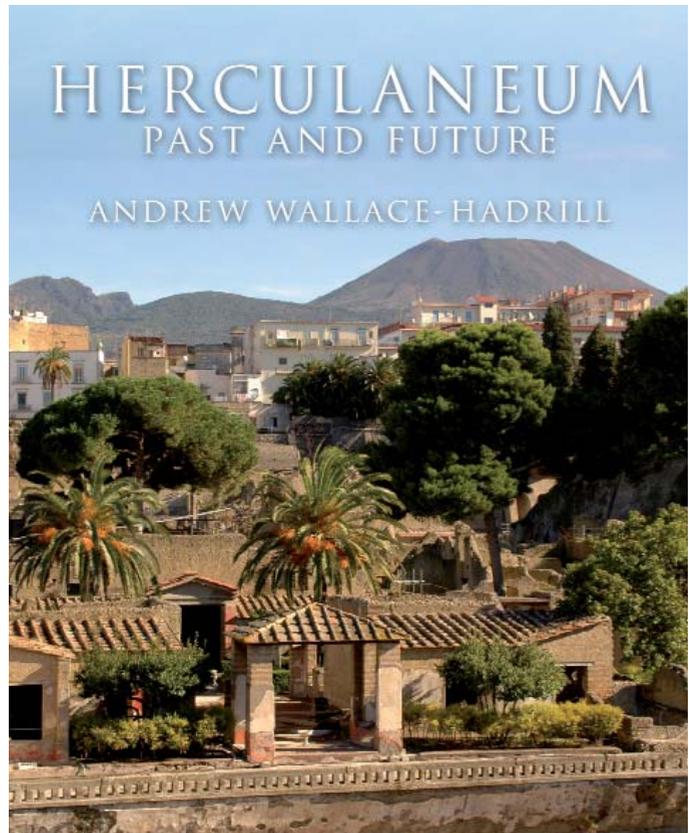
- 2010 'Rhetorical history: the struggle of the orders in Livy', in D.H. Berry and A. Erskine (eds), *Form and Function in Roman Oratory*. 264–80. Cambridge, Cambridge University Press
- 2010 'Caesar and the early history of Rome', in G. Urso (ed.), *Cesare: precursore o visionario? (Atti del convegno internazionale Cividale del Friuli 17–19 settembre 2009)*: 249–64. Pisa, Edizione ETS
- 2011 C.J. Smith and R. Covino (eds), *Praise and Blame in the Roman Republic*. Swansea, Classical Press of Wales
- 2011 'Citizenship and community: inventing the Roman Republic', in N. Terrenato and D. Haggis (eds), *State Formation in Italy and Greece: Questioning the Neoevolutionist Paradigm*. 217–30. Oxford, Oxford University Press

Simon Keay and Camerone Staff

- 2010 S. Hay, P. Johnson, S. Keay and M. Millett, 'Falerii Novi: further survey of the northern extramural area', in *Papers of the British School at Rome* 78: 1–38
- 2010 F. Coarelli, S. Kay and H. Patterson, 'Excavations at Falacrinae (Cittareale, Rieti)', in *Papers of the British School at Rome* 78: 322–4
- 2010 S. Hay, E. Fentress, N. Kallala, J. Quinn and A. Wilson, 'Utica', in *Papers of the British School at Rome* 78: 325–9
- 2010 S. Hay, S. Kay, J. Ogden and G. Tucker, 'Geophysics projects', in *Papers of the British School at Rome* 78: 329–30
- 2010 S. Keay, 'The Ports Project', in *Papers of the British School at Rome* 78: 330–4
- 2010 M. Prevosti, K. Strutt and C. Carreras, 'The ager Tarraconensis project (right side of river Francoli) (PAT): the application of geophysical survey to identify rural Roman settlement typologies', in C. Corsi and F. Vermeulen (eds), *Changing Landscapes. The Impact of Roman Towns in the Western Mediterranean, Proceedings of the International Colloquium (Castelo de Vide – Marvão 15–17 May 2008)*: 205–16. Bologna, Ante Quem
- 2010 S. Keay, 'Iberia and Italia: issues and challenges in the comparative study of Roman urbanism', in C. Corsi and F. Vermeulen (eds), *Changing Landscapes. The Impact of Roman Towns in the Western Mediterranean, Proceedings of the International Colloquium (Castelo de Vide – Marvão 15–17 May 2008)*: 27–45. Bologna, Ante Quem
- 2011 E. Gasparini, S. Keay, G. Earl and F. Felici, 'Nuovi rivestimenti marmorei dal "Palazzo Imperiale" di Portus', in *AISCOM. Atti del XVI colloquio dell'Associazione Italiana per lo Studio e la Conservazione del Mosaico. Palermo, 17–19 marzo 2010*: 519–27. Tivoli, Edizione Scripta Manent
- 2011 S. Kay, 'La Villa di San Lorenzo (Cittareale, Rieti): risultati degli scavi 2009', in G. Ghini (ed.), *Lazio e Sabina* 7: 149–56. Rome, Edizioni Quasar
- 2011 S. Keay, G. Earl, G. Beale, S. Kay, J. Ogden and K. Strutt, 'The role of archaeological prospection in the Portus Project (Italy)', in *Newsletter of the International Society for Archaeological Prospection*, Issue 26, Spring 2011: 5–6

Herculaneum Conservation Project

- 2010 A. De Vita, P. Pesaresi and V. Puglisi, 'Overview of the 100 Mortars Project at the archaeological site of Herculaneum', in J. Válek, C. Groot and J.J. Huges (eds), *Historic Mortars. Proceedings of the Second Conference (Prague, 22–24 September 2010)*: 833–41. Bagneux, RILEM
- 2010 J. Miller and S. Court, 'Saving Herculaneum', in J. Miller (ed.), *Ancient Rome: Eyewitness Expert Files*: 8–15. London, Dorling Kindersley
- 2010 D. Camardo, D. Esposito, C. Imperatore, M. Notomista, S. Court and A. Wallace-Hadrill, 'Archaeological results from the Herculaneum Project in 2009', in *Papers of the British School at Rome* 78: 318–22
- 2011 A. Wallace-Hadrill, *Herculaneum: Past and Future*. London, Frances Lincoln
- 2011 A. Wallace-Hadrill, 'The collapse of Pompeii? A view from Herculaneum', in *Minerva* 22.2: 26–9



STAFF

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Research Professor in Archaeology: Professor Simon Keay, BA PhD FSA
Assistant Director: Sue Russell, MA PhD*
Assistant Director (Fine Arts): Jacopo Benci #
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Bursar: Alvise Di Giulio, BA
Systems Consultant: Susan Rothwell Smith, MA
Domestic Bursar: Renato Parente
Accounts Clerk: Isabella Gelosia #
Maintenance: Fulvio Astolfi
Cleaners: Donatella Astolfi; Alba Coratti; Marisa Scarsella; Maretas Banez^o
Cooks: Giuseppe Parente; Dharma Wijesiriwardana
Technical Assistant & Waiter: Giuseppe Pellegrino
Waiter/Porter: Antonio Palmieri

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Research Assistants: Roberta Cascino, MA; Stephen Kay, MSc; Gregory Tucker, MA*; Elizabeth Richley, MSc^o; Nicholas Crabb, MA^o
Southampton APSS: Sophie Hay, MA
Archaeological Illustrator: Sally Cann, BA

Library

Packard Humanities Institute funded staff: Cecilia Carponi#^o, Stefania Peterlini #, Randa El Tahmy #*

Herculaneum Conservation Project

Scientific Director: Andrew Wallace-Hadrill, OBE MA DPhil FSA
Project Manager: Jane Thompson, MA DipArch
Communications Officer: Sarah Court, MA

International Centre for the Study of Herculaneum

Centre Manager: Christian Biggi, MSt

Part-time

* Left in 2010–11

^o Joined in 2010–11

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Professor Mario Torelli
Professor Maria Luisa Velocchia Rinaldi
Professor Fausto Zevi

^o Joined during 2010–11

* Left during 2010–11

† Deceased during 2010–11

FINANCIAL REPORT (Michael Higgin and Professor Christopher Smith)

This report should be read alongside the Trustees' Report and the Financial Statements for the year ended 31 March 2011 available at www.bsr.ac.uk

GOVERNANCE OF THE BSR

The British School at Rome has a Council and two advisory Faculties. Those who serve bring to bear specific and general skills. Members of Council are trustees of the BSR. The Council's primary role is in the general management and sustainability of the BSR, and the two Faculties advise on Humanities and Fine Arts and publications, with a specific responsibility for making awards.

The BSR has robust policies on risk management and has approved a Corporate and Research Strategy, all available at www.bsr.ac.uk

This Annual Review, with its account of the BSR's objectives, activities and achievements, constitutes our statement of public benefit.

FINANCIAL REVIEW

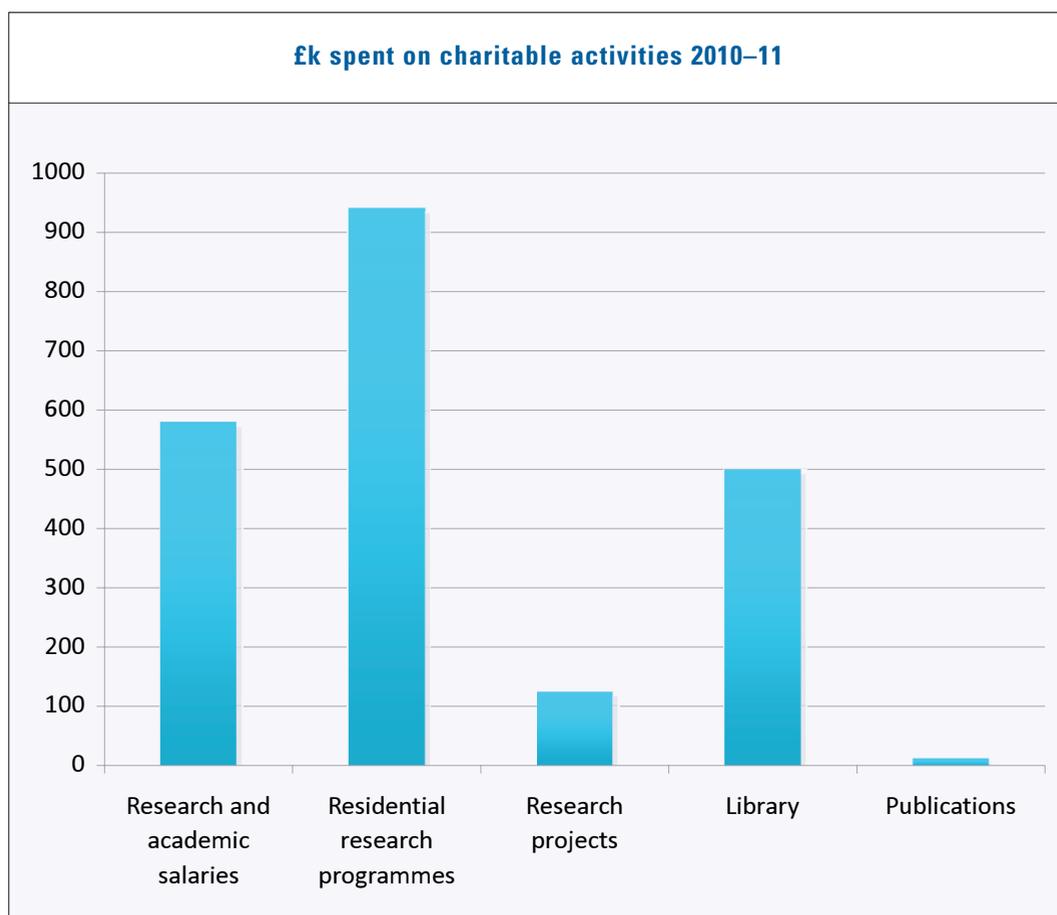
The BSR relies primarily on four sources of regular income: the grant from the British Academy; the income from its own reserves; the income from trusts and foundations, generously given for specific purposes especially in terms of scholarships; and the income from the residence. In addition, we are fortunate to receive support from the Packard Humanities Institute to support extended Library opening to the public, and from our engagement with the Herculaneum Conservation Project. Furthermore, we have sought other forms of income from, and been supported in other ways by, a variety of charitable trusts or foundations, which are acknowledged on our website.

Income sources in 2010–11

For much of 2010–11, uncertainty remained over the funding settlement for the British Academy. The Comprehensive Spending Review was, however, relatively positive for the British Academy and for the BASIS institutions, to whom the Academy distributes government funding. The BSR will maintain the current grant level for a further four years. The BSR has cause to be grateful to the British Academy for its effective advocacy, supported by the BASIS institutions' strong submissions on research and increased high-profile activity.

This good news must be seen in context. In the previous Annual Review we noted that the British Academy grant has, in fact, not grown for some years, and its value to us has been further eroded by currency fluctuations, and will likely continue to be reduced by inflation. Moreover, the British Academy grant is only part of our income, and in the fine arts sector, government cuts have led to the loss of scholarships, whilst in higher education, changes to research grant funding put in jeopardy the capacity of scholars to create new projects at the BSR.

Consequently, we are determined to take this important moment to highlight the current and future achievements of the BSR, and to raise our sights in terms of fundraising. It is now more vital than ever to gain stable continuing funding for our programmes and scholarships. Equally, we must grow activity within the residence and within the public spaces of the BSR to begin to meet the shortfall from public funding, which otherwise remains predicted to run at between £100k and £150k per year.



Expenditure items in 2010–11

As highlighted in the last Annual Review, we have taken steps to secure our position for the future by a vigorous programme of renewal. Some long-term maintenance issues are being addressed. Much effort has been spent to refresh the residence, to improve standards, to maintain public spaces and to reshape the BSR to be a more modern and effective institution for contemporary academic activity. In addition, the overhaul of the IT infrastructure, now complete, has delivered new opportunities to work more effectively and efficiently, and to focus increasingly on the quality of our services.

The major expenditure item remains staff costs, and there is no doubt that the BSR will need to address this area, whilst maintaining service and supporting those staff who have made possible the changes noted above through their hard work and loyalty.

However, the BSR can also point to a continued focus on the academic side of our activities. The financial statements show that expenditure on research-related staff and scholarships, on the Library and on publications (excluding restricted expenditure) represents two-thirds of our costs. Increases in maintenance and IT costs have all been driven by the need to provide a better service to our residents and to improve efficiency, and we would argue that the support offered by the BSR within the residence provides a remarkable environment for the conduct of research.

Financial results

Overall, the deficit of income compared with expenditure on unrestricted activities amounted to £24,000 in the year ended 31 March 2011, before transfers to unrestricted funds of income originally received as restricted income which has now become available to the BSR to use for its general objectives.

As at 31 March 2011, the BSR's unrestricted funds amounted to £2,484,000. These funds include designated funds of £1,250,000 set aside by Council for research and scholarship grants and also include the value (£500,000) ascribed to the Library of books, papers, manuscripts and pictures — many of which are considered irreplaceable.

The funds also include unrealised revaluation surpluses on the School's investment portfolio. Council's policy is that the level of general funds, after eliminating unrealised surpluses and excluding all designated and restricted funds, should not fall below three nor exceed twelve months' core running costs of the BSR.

The BSR's investments, excluding cash held on deposit, were valued at £1,965,000 at 31 March 2011. During 2010–11 the portfolio continued to recover part of the significant losses suffered in the financial years 2007–8 and 2008–9. The investment portfolio is managed by external advisers whose performance is reviewed annually by Council. During the year the investment strategy was assessed in light of the funding settlement for the next four years and steps have been taken to align the strategy with the likely cash needs of the BSR over that period. The effect of the steps taken will be reflected in the financial statements for 2011–12.

FUTURE DEVELOPMENTS

Although the British Academy settlement is much better than other sectors have seen, it nevertheless has to be seen as a substantial challenge to continue to support the highest quality of research, and to secure our own stability, in the context of a grant which, in 2014–15, will still be approximately the same in sterling terms as it was in 2007–8.

The focus of the past two years has been to create the basis for a determined effort to reduce the BSR cost base, and to improve income generation.

We can point to the beginnings of a consistent and professional approach to fundraising on the one hand, and on the other, the first stages of a capital redevelopment project which will address structural issues with the BSR roof, and at the same time seek to implement energy-saving solutions to reduce costs in that area.

The priorities as we move forward are the protection of the uniquely valuable resource represented by the Library, and the regrowth of our scholarship and residency programme. Our focus on supporting research and creativity across the full range of arts and humanities, including visual arts and architecture, and social sciences, remains unwavering.

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Registered Charity no. 314176

ISSN 2045-1199

ISBN 978-0-904152-61-6

