

**B—S—R**

BRITISH SCHOOL  
AT ROME

# Annual Review

2015–16



Annual Review 2015–16

# British School at Rome

**Patron:** HM The Queen

**President:** HRH Princess Alexandra, the Hon. Lady Ogilvy, KG GCVO

The BSR 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
- a 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*
- specialist taught courses.

British School at Rome  
Via Gramsci 61  
00197 Rome, Italy  
T +39 06 3264939  
F +39 06 3221201  
E info@bsrome.it

*BSR London Office (for awards, committees,  
development and publications enquiries)*

British School at Rome  
10 Carlton House Terrace  
London SW1Y 5AH, UK  
T +44 (0)20 7969 5202  
F +44 (0)20 7969 5401  
E bsr@britac.ac.uk

www.bsr.ac.uk

A charity registered in England and Wales  
(no. 314176)

## Illustration acknowledgements

Page 5: Antonio Palmieri. Page 6: Natalie Arrowsmith. Page 7: Antonio Palmieri. Page 9: Guido Petruccioli. Page 10: Ewout Buckens. Page 11: Natalie Arrowsmith. Page 13: Simon Keay. Page 14: Porta Nola Necropolis Project. Page 15: Sophie Hay. Page 16: Stephen Kay. Page 18: Antonio Palmieri. Page 19: Antonio Palmieri (top and bottom left), Valerie Scott (bottom right). Page 21: Lincoln Austin. Page 22: Katherine Paines. Page 24: Tyler Nye. Pages 26–8: Antonio Palmieri. Page 29: Wikimedia Commons, licensed under Creative Commons Attribution-NonCommercial-ShareAlike. Page 30: © Steve Kershaw, licensed under Creative Commons Attribution-NonCommercial-ShareAlike. Page 31: Natasha Adamou. Page 35: Natalie Arrowsmith (top), Ben Bisek, WilkinsonEyre (bottom). Page 37: Sophie Hay. Page 41: Guido Petruccioli. Page 42: Antonio Palmieri

Graphic design by Praline. Printed in Belgium by Graphius

ISSN 2045-1199  
ISBN 978-0-904152-75-3

London 2016

# Contents

4	Chairman's Foreword
5	Director's Report
	<b>INSPIRING Creative Research</b>
9	Humanities Programme
11	Fine Arts Programme
12	Architecture Programme
13	Archaeology
16	Conference Programme
17	Publications
18	Library and Archive
	<b>SUPPORTING Creative Researchers</b>
21	Supporting Our Award-holders
23	Achievements of Our Award-holders
24	Taught Courses
	<b>SHOWCASING Creative Research</b>
26	Materiality at the BSR
	<b>FUNDING the BSR</b>
33	Development
36	Financial Report
	<b>The BSR in 2015–16</b>
39	Humanities and Fine Arts Award-holders
40	Activities
43	Publications and Exhibitions by Staff
44	Council and Subcommittees
45	Staff
46	Research Fellows and Honorary Fellows
47	Members of the BSR

# Chairman's Foreword

The contribution made by members of the Council to the governance of the BSR, as an independent charity, is vital, ensuring our financial probity and our strategic direction. They draw on their experience and professional expertise to provide advice, and in some cases participate in the development of our programmes and in the selection of award-holders. We are most grateful to Graeme Barker, Sir Nicholas Penny and Jane Wentworth, who have recently retired from the Council, and particularly to Michael Higgin, who served as Honorary Treasurer for ten years and has overseen with great care a difficult financial period.

It is a huge pleasure to announce the refreshment of the Council with an outstanding group of new Trustees, including Mark Getty, KBE, founder of Getty Images, and recently chairman of the trustees of the National Gallery; Alan Gibbins, our new Honorary Treasurer; Robin Hambro, who has much experience advising and supporting arts institutions; and Christopher Prentice, recently retired British Ambassador to Italy, where he was a regular visitor to and a strong advocate for the BSR. The Council has always been strong, but, augmented by our new members, I have no doubt that we are well placed to ensure the future of the BSR well into its second century.

This is of great importance, because in many respects the BSR is in an extraordinarily strong position to capitalise on its recent achievements. The building has undergone significant refurbishment: it is looking better than ever, and significant ecological and financial benefits will accrue. The project has been generously funded by a number of charitable foundations, who are recognised elsewhere in this *Annual Review*, and I am pleased also to acknowledge the skill of the BSR's management, the architects, project managers and contractors, as well as the careful supervision of a number of expert Council members, which has ensured the completion of the work on time and on budget.

This success has been achieved during a period of very significant concern about the continuance of our funding from the Government through the British Academy and the conditions attaching to it. This uncertainty has greatly added to the pressure on the Council and senior staff alike, much of which has fallen on the shoulders of the Director, whose resilience and resourcefulness must be fully acknowledged. His

strong leadership has been matched by the exceptional performance of staff at the BSR, who have successfully delivered the many achievements recorded in this *Annual Review*, and supported award-holders and residents in their work.

The external environment remains challenging, and readers will be aware that pressure on sterling is a threat to our funding. However, we have been here before, and over recent years the BSR has taken the necessary steps to face these circumstances. We are confident that we can continue to align our activities with the Government's aspirations. As the Director has noted, the BSR will continue to nurture a strong connection with Italy and a desire to work constructively with our Italian partners and the other academies in Rome.

A key figure in our recent collaborations is Simon Keay, BSR Research Professor in Archaeology, and on behalf of all at the BSR I am delighted to congratulate him upon his election as a Fellow of the British Academy.

We were saddened to learn of the death of Francesco Garofalo. Francesco and his wife and architect partner, Sharon Yoshie Miura, were responsible for the Sainsbury Lecture Theatre and other works completed in 2002. A brilliant architect and a powerful intellectual voice, his invaluable contribution to the BSR will be lasting, but his lively, witty and generous presence will be sadly missed.

The BSR has a strong, loyal group of supporters. Recently, this group has been especially supportive, both in London and in Rome, where on a number of recent occasions the audiences for our evening lectures and events have been completely full. We are most grateful for this, because we believe that the more the success of the BSR's activities is known and discussed, the greater will be the means available to prolong that success. One of the key challenges for our future will be the ever clearer expression of the value of the BSR as Britain's leading humanities research centre overseas.

I am pleased to acknowledge once again our appreciation of the contribution of our President, Her Royal Highness, The Princess Alexandra, whom we look forward to welcoming to Rome this autumn.

**Timothy Llewellyn**  
Chairman of the Council

# Director's Report

Thomas Ashby and Eugenie Strong took possession of the new British School at Rome on 30 April 1916. It was not perfect of course — by 1919 Ashby was complaining about the energy costs —, but it had the characteristics we have come to know; a space within which research and creativity have a home.

On 31 March 2016, the Second Century Campaign Sustainable Building Project at the BSR was formally concluded. The residence is watertight; the books and the gallery are protected from temperature and humidity issues; and the use of natural energy sources is our contribution to the environmental challenge we all face. The project was five years in the planning, and the care with which Sharon Miura, as project manager, and the teams from architects Studio Amati, service engineers ARUP and building contractors Lo.Ma have engaged with the project is shown by the fact that the work was completed on time, and under budget. We were deeply saddened that the death of the architect Alfredo Amati meant that he did not see the completion of a project he had followed closely. Trustees Eric Parry and Michael Higgin have observed the project intensely, and their attention

to detail, architectural and financial, permitted us carefully to husband the BSR's resources. As Chair of the Second Century Campaign committee, Loyd Grossman was indefatigable in fundraising, and we met our target of 50% of the build costs. BSR staff, especially Christine Martin, Fulvio Astolfi and Renato Parente, were tireless throughout the project; Donatella Astolfi and Alba Coratti kept the place tidy despite everything; and residents and colleagues were generously forgiving of the inevitable disruption. We are immensely grateful to all for their work, and to The Linbury Trust, Garfield Weston Foundation, The Wolfson Foundation, Foyle Foundation, The Sackler Trust and J Paul Getty Jnr Charitable Trust, as well as individual supporters, who made this possible. Energy savings of over 30% per year are predicted, and we have already seen huge improvements in comfort levels in the building. The BSR and its supporters have once again demonstrated a commitment to a building we hold in trust for UK research, by the gracious permission of the Comune di Roma.

In 1914, Ashby toured Australia to raise the profile of the BSR. In 2016, Susan and I had the enormous



The newly re-glazed studios sparkle at night

privilege of visiting friends and supporters in New Zealand and Australia. We are very grateful to Jeremy Armstrong, James Richardson, Enrica Sciarrino, Simon Ogden, Andrew Drummond, Tom Hillard, Lea Beness and Jane MacFarlane for welcoming us and making this possible, and to the committee of the Australian Society for Classical Studies, the Universities of Auckland, Macquarie, Melbourne and Sydney, and the Adelaide Central School of Art, Adelaide College of the Arts, University of South Australia and the Helpmann Foundation for their generosity and welcome. Thanks to Lea Beness, Tom Hillard and Kathryn Welch, we were able to host a reception for former BSR award-holders at The Centre for Classical and Near Eastern Studies of Australia, Sydney; and Di and Lino Bresciani graciously and generously held a reception in their home in Melbourne. What remains with us is the immense warmth and affection for the BSR that we met in everyone on our Antipodean visit — artists and scholars alike.

The BSR is immensely enriched by its Commonwealth connections. Links across time and space are part of the precious nature of what is built and created daily in our community. To stand in a room on the other side of the world and be surrounded by dozens of people, from artists to archaeologists, whose lives have been changed by their time here at the BSR, and who share a vivid recollection of and deep affection for the BSR, is a profoundly moving experience.

In 1916, Ashby was called to the front at Isonzo, where he served as an ambulance driver. Last year, Ashby's photographs were digitised and displayed, thanks to the generous hospitality of Princess Gesine

Doria Pamphilj, and with the support and help of the British Embassy to the Republic of Italy. They were on display again this year at the annual bilateral British-Italian meeting at Certosa di Pontignano in Siena, and returned to the BSR for an evening organised by Marcella Sutcliffe (BSR Rome Awardee 2013–14).

The support of the Embassy, and especially of Ambassador Christopher Prentice, and of Nina Prentice, and of the Embassy to the Holy See, with whom, thanks to Ambassador Nigel Baker and Sasha Baker, we celebrated our Patron HM Queen Elizabeth II's 90th birthday with a garden party that survived even a Rome thunderstorm, has been invaluable. Christopher, Nina, Nigel and Sasha all left Rome this summer. It has been a pleasure and honour to work with them — from the restorations in the garden of the Villa Wolkonsky, to a conference on the anniversary of the death of Hugh O'Neill that brought Nigel and Bobby O'Donovan, the Irish Ambassador, together. We wish them well, and we are delighted that Christopher Prentice has agreed to join our Council.

Our new strategic plan 2015–20, approved by the Council this year, emphasises our intention to build on our research excellence, develop our relations with BSR alumni and Members, and raise our profile, all with the firm intention of strengthening our independence and the base from which we enter this, our second century. We have created a network of academic ambassadors. We have made the old building fit for purpose once more, complementing Andrew Wallace-Hadrill's new extensions. The record of achievement in this *Annual Review*, of our own activities and the success of our award-holders, is a testimony



The newly restored roof will keep damp out and reduce energy consumption

Another marvellous demonstration of our Commonwealth connections was the visit of Alastair and Carola Small, Katherine Dunbabin, and Nancy and Andrew Ramage, all with strong Canadian ties, along with Janet Huskinson — they were all at the BSR in 1965–6, and they generously organised a wonderful reception and trips for their successors in 2015–16. From left to right: Alastair Small, Janet Huskinson, Nancy Ramage and Katherine Dunbabin



to the vitality and significance of the BSR. Our team has been strengthened by the addition of Nicholas Hodgson as Finance Manager and Tom True as Assistant Director. Tom was an award-holder in 2009–10, my first year as Director, and again in 2013–14, and is making a huge contribution to our work.

The BSR has clearly and consciously aligned itself with the priorities and focus of our main funder, now the Department for Business, Energy and Industrial Strategy, via the British Academy. We continue to be a vital link in constructing relationships between the very best researchers in the UK and Italy.

- We champion disciplines from archaeology to visual arts through our investment, promotion and collaborations, as is visible for instance through the number of exceptional international conferences we have supported.
- We create opportunities for outstanding people and innovative research across the humanities and social sciences through over 30 awards a year, by welcoming on average 600 students, scholars and artists to the BSR each year, and by helping to build and sustain the capacity of the academic and creative disciplines. We have chosen this year to recognise and celebrate high achievement through new Research Fellows and Honorary Fellows, all of whom have worked alongside us at the highest level.
- We enhance the understanding of the contribution of humanities and social science research to public life through high-profile events and a growing centrality in debates about cultural heritage

management and the creative industries. As an international centre of research, we have supported researchers and research on six continents, and we have shown leadership among the 21 nations in the Unione Internazionale degli Istituti di Archeologia, Storia e Storia dell'Arte at Rome, which J.B. Ward-Perkins was instrumental in creating. In June 2016, the Unione, of which I am President, held its second Festival of International Culture, with nearly a hundred events including exhibitions, conferences and performances.

- The quality and intellectual distinction of our artists and architects, as well as our programming in this area, mean that we are leaders in showing the vital advantages of holistic and interdisciplinary research, including creativity and fine arts in all our debates.

The BSR's first century in its new home by the Borghese gardens has by no means been easy. The BSR has throughout been sustained by its friends and by a vision, that research and creativity know no borders, intellectual or national, that exchange between disciplines is enriching and enabling, and that the study of the past, distant or recent, is intrinsically connected to and informed by our own creativity and engagement with the present.

Our next century will be no easier than the last, but the work has already begun to lay the basis for a sound future, and with the support of the many institutions, foundations and individuals mentioned in these pages, we have the chance to carry on the work and vision of Ashby and all who came after him.

**INSPIRING**  
**Creative**  
**Research**

# Humanities Programme

Our rich programme of academic events is central to the intellectual life of the BSR. This year we have delivered a programme of remarkable depth and breadth, welcoming distinguished international guest speakers through Lutyens's portico. In addition to enriching the research of award-holders, our lectures advance debates that are shaping the humanities and social sciences, as well as probing the complex role that the disciplines play in modern society. These lectures are also a successful means of public engagement, and it has been a pleasure to observe spaces in such regular high demand.

Our annual named lectures are closely tied to our research themes. Molly Cotton lecturer Massimo Osanna (Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia) examined the challenges of overseeing the conservation of Pompeii, reflecting our engagement in heritage management and sustainability. Paul Binski (Cambridge), in his W.T.C. Walker lecture, added a fruitful contribution to our theme on 'Rome: history, place and imagination', by investigating English medieval artworks executed with reference to Rome. G.E. Rickman lecturer Cyprian Broodbank (Cambridge) traced a deep global history of maritime connectivity, contributing to the BSR's work on the movement of people and ideas across the Mediterranean, as did the BSR-ICS lecture by Greg Woolf (Institute of Classical Studies) on the 'naturalness' of the urbanisation of the ancient Mediterranean. Challenging the perception of the city as a cultural artefact separated by man from nature, Greg used evolutionary theory and the archaeology of early urbanism to suggest that mankind has a wholly natural appetite for urbanism.

The BSR has been at the forefront of disciplinary innovation in modern languages this year. With his timely analysis of how military intervention and civic protest in the Islamic world have been represented by Italian writers, journalists and intellectuals, Charles Burdett (Bristol) simultaneously showcased his new vision for the discipline: namely the importance of explaining the relevance of Italian culture in global terms, and of studying languages beyond discrete fields bound by national limits. Carlo Caruso (Durham; BSR) presented breathtakingly erudite research on Italian textual scholarship, networks and the transmission of learning in eighteenth-century Britain. A lecture by Rome

Fellow Federico Casari (BSR; Durham) demonstrated that he is carving out an impressive new field within Italian studies through his investigations of post-war journalistic practice.

We can reflect with pride on this year's activity in art history. Caroline Campbell (National Gallery) gave a brilliant account of issues of collection and display. We were delighted to incorporate the *BSR at the BA* lecture by National Gallery director Gabriele Finaldi into the British Academy's season of events on faith, and to have hosted a *finissage* for the acclaimed Henry Moore exhibition at the Baths of Diocletian by co-curator Chris Stephens (Tate).

Our research engages vigorously with modern and contemporary art and visual culture. Jacopo Benci contributed to a book launch on *REWIND ITALIA: Early Video Art in Italy*, derived from an AHRC-funded project, which investigated 1970s and 1980s Italy as a period of exceptional experimentation in the history of video art. Julian Stallabrass (Courtauld) surveyed élite art in the age of populism, and Rome Fellow Teresa Kittler (BSR; UCL) extended her innovative

The year began with a remarkable event on climate change and sustainability: the UK and *Expo Milano 2015*. Presentations by Wolfgang Buttress on his award-winning UK pavilion at *Expo Milano 2015*, and by Lord Stern of Brentford on the logic, urgency and promise of tackling climate change, seamlessly demonstrated the merits of converging approaches to confront perhaps the central issue of our times



ideas around the interaction between sculpture and environment in 1960s Italy.

The success of individual art history events has been underpinned by our promotion of long-term partnerships. We are delighted to have renewed our lecture with the Society for Renaissance Studies, and our collaboration with the Rome Art History Network is situating the BSR at the centre of international art historical research in Rome.

The BSR continues to create and support the use and critical examination of digital tools in the pursuit of humanistic study. We hosted a workshop on the current electronic revolution in the study of manuscripts, organised by Anne-France Morand (Laval; BSR) in collaboration with the Vatican Library. In addition to the ongoing digital database *Linking Evidence: a Digital Approach to Medieval and Early Renaissance Rome*, directed by Claudia Bolgia (Edinburgh; BSR), we will develop a digital mapping project of the Roman Campagna with Lisa Beaven (Melbourne). This activity, together with the John Marshall Archive project and the exhibition of Thomas Ashby's photographs that accompanied a talk by Marcella Sutcliffe (Cambridge) on humanities activists in the Great War, demonstrates how we are exposing the BSR's rich research resources to the scholarly community, to open up new paths of enquiry.

In November we held an event at the British Academy to debate the relationship between creativity and research, 'Creative humanities: a cultural ecosystem'. Moderated by British Council Chair Sir Vernon Ellis, the distinguished panel comprised (from right to left): Helen Sear (Falmouth; BSR); Dame Marina Warner (Birkbeck; BSR); Patrick Loughrey (Goldsmiths, University of London); and Jeremy Myerson (Royal College of Art)



The theme of mapping, cartography and topography has run through this year's programme. We were honoured that Tanja Michalsky (the new director of the Hertziana) gave her first lecture in Rome at the BSR, investigating the interaction between topographical descriptions and cartography in the works of Flavio Biondo and Leandro Alberti. In 'Mapping the social history of Rome', Barbara Borg's innovative study of topography, archaeology and land use on the Via Appia elicited a deeper understanding of activities between different social, economic, ethnic and religious groups. And, as ever, the eight lectures curated by Robert Coates-Stephens on ancient Roman topography offered a cornucopia of new insights and discoveries.

The programme included a research cluster around the 'sensory turn'. In 'Roman noses', Mark Bradley (Nottingham; BSR) revealed a world of sensory experience, whose significance has been subdued by emphasis on words and artefacts. Georgina Cole (National Art School, Sydney) considered painting in relation to the Enlightenment rethinking of the experience of blindness. We left the sense of taste to our chefs, but the ears enjoyed a recital on one of five extant *claviorgani* in the world.

The BSR's research staff has maintained its commitment to research excellence. Assistant Director Tom True has continued his work on relations between cultural display and political control in the Papal States, looking at the case-studies of Gallo in Osimo, Bonafede in Monte San Giusto and the Brancaleoni at Piobbico. He has presented new research at the Renaissance Society of America and Society for Renaissance Studies conferences, and at the BSR and the Danske Institut i Rom.

Jacopo Benci, Senior Research Fellow in Modern Studies and Contemporary Visual Culture, is concluding a research project on Luigi Ghirri, with a collection of essays (the first on the subject in English). He has started investigating the work of 1960s-'70s 'radical architecture' group Superstudio in a cross-disciplinary perspective; he lectured on this topic at the Italian Cultural Institute in London and the Università degli Studi Roma Tre. He also lectured at the American Academy in Rome, the Campo Space in Rome and John Cabot University, Rome; and had a solo exhibition of photographic works in Spoleto, entitled *Débrayages*, accompanied by a catalogue.

# Fine Arts Programme



Thanks to the generous support of the Arts Club Charitable Trust, through the Incorporated Edwin Austin Abbey Memorial Scholarships, the BSR was able to host the artists Lucy Gunning, Louisa Minkin and Andrew Stahl (pictured here on the right, with Abbey Scholar Ross Taylor). Throughout the year, these artists and other former award-holders visited the BSR and gave a talk about their practices, and reflected upon their own time at the BSR

Every year, the BSR offers the opportunity to a number of artists and architects of the highest calibre to develop their research in the city of Rome, alongside a multidisciplinary community of specialists. This unique intellectual environment has a profound and long-lasting impact on the practice and careers of our award-holders.

Numerous events across all our areas of study help foster the ongoing research of our award-holders, and, thanks to the invaluable efforts of Marina Engel, Jacopo Benci and Marco Palmieri, the BSR presented a rich Fine Arts Programme, which is fast becoming an integral part of the experience offered to the award-holders throughout the year.

The year began with a talk by the artist Richard Wright. In conversation with Will Bradley, artistic director of the Kunsthall Oslo, the artist talked about his upcoming exhibition opening in Rome at Gagosian Gallery, offering the chance to our award-holders and the Roman public to learn more about the exhibition.

In October, the BSR, in collaboration with the Max Mara Art Prize for Women and Collezione Maramotti, hosted a conversation between the artist Corin Sworn (winner of the Max Mara Art Prize for Women, 2015) and the curator Pier Paolo Pancotto. The conversation focused on Corin's period of research

in the cities of Rome, Naples and Venice, and the outcome of her research, which she presented in her exhibitions at the Whitechapel Gallery in London and at the Collezione Maramotti in Reggio Emilia.

In April, the artist William Kentridge was invited to the BSR to give a talk about his current project in Rome, *Triumphs and Laments*, a 500 metre-long frieze depicted along one of the travertine embankment walls that line Rome's urban waterfront. The event was organised by Marina Engel, in partnership with the American Academy and in collaboration with Tevereterno. The artist, in conversation with the curator Carolyn Christov-Bakargiev, presented many of the ideas surrounding the work, shedding light on the monumental project.

In May, Luke Fowler was invited for the annual talk by Scotland-based artists, supported by the Craginsh Trust. The artist showed segments of his films made over the past fifteen years, which recount the stories of alternative movements in Britain, from psychiatry to photography, to music, to education. After talking about his past works, including the complex filmic portrait of psychiatrist R.D. Laing, for which he was nominated for the 2012 Turner Prize, Fowler presented excerpts from some of his current projects.

# Architecture Programme

Our new programme focuses on the concept of the fragment defined as urban ruin, as a house and its remaining contents, personal relics, images, photographs and documents; and on how ideologies are shaped, memories evoked and emotions stirred by buildings, their contents and their ruins. When the meanings and memories we attach to our experiences are so closely tied to the material, how are individuals, ethnic groups, nations able to rebuild their identities and histories in the face of destruction? We invited architects and visual artists, along with historians and archaeologists, to examine and to reassemble such fragments and contribute to the reconstruction of personal or collective identities in zones of present or of past conflict. The programme also discusses the destruction of monuments and heritage sites brought about by war, and in particular the attempt to erase or fragment the memories of differing cultural identities and ideologies. This first year has concentrated on the Middle East.

Architecture critic Robert Bevan opened *Fragments* in December with a brief talk and special preview of the documentary adapted from his book *The Destruction of Memory: Architecture of War* (Reaction Books, 2006), in which he argues that the destruction of the built artefacts of a people or nation is a means of cultural cleansing.

Bevan was followed by the Lebanese artist Akram Zaatari, with his lecture and exhibition *The Archaeology of Rumour*. Zaatari frequently invokes archaeology as a metaphor for connecting to the past and to the collection of fragments: stories, rumours, personal recollections, images, photographs and documents from across Lebanon. One of the artist's concerns in amassing this wealth of material is to investigate the ways in which histories can be retold and rebuilt on a more personal level by the people who lived through them, for instance through his most celebrated work, *Letter to a Refusing Pilot* (on show at the BSR), in which he reconstructs and reinterprets the story behind the Israeli bombing of a school in Lebanon.

Francesco Bandarin, architect, urban planner and Assistant-Director General of UNESCO for Culture, lectured on 'The past as hostage. Heritage, conflicts and international organisations', describing how heritage sites are at the centre of political, ethnic

and religious conflicts and conflict resolution. The event was organised in collaboration with the Académie de France à Rome — Villa Medici.

*40 Days*, the lecture and exhibition by the Israeli/Palestinian artist Dor Guez, provided a personal story: the death of his grandfather and the memorial service for him 40 days later. It also relates to a larger and more complex historical narrative: the unofficial history of the place where he is buried, the Christian Palestinian cemetery in Lydd (Lod), which frequently has been vandalised by other religious groups. Guez's installations combine diverse modes of video and photographic practices, and raise questions about the role of contemporary art in narrating unwritten histories.

'Only the criminal can solve the crime' was the title of Eyal Weizman's lecture, which was delivered to a full audience in May. Weizman, an architect and director of the Centre for Research Architecture at Goldsmiths, University of London, discussed the activities of *Forensic Architecture*. Concentrating on the Israeli/Palestinian conflict, Weizman described how *Forensic Architecture* analyses the physical ruins and debris left behind by drone strikes and other forms of mass-attack by working with archaeological scans, mobile phone footage and interviews with witnesses in order to create detailed, architectural reconstructions of such events. *Forensic Architecture's* investigations provide evidence for international prosecution teams, political organisations, NGOs and the United Nations.

We are extremely grateful to all of our sponsors — Allford Hall Monaghan Morris, Bennetts Associates, The Bryan Guinness Charitable Trust, The Cochemé Charitable Trust, The John S Cohen Foundation and WilkinsonEyre — who have made this exciting and challenging programme possible.

# Archaeology

## Portus and Rome's Mediterranean Ports Projects (Simon Keay)

Our work at Portus, which is directed by Simon Keay and Renato Sebastiani, represents a continuation of our valued collaborations with the Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma and the University of Southampton's Portus Fieldschool. In the northeastern sector of the *Palazzo Imperiale*, where we have been working since 2009, our recent excavations continue to contribute to our understanding of its topography. We uncovered the rear face of the Claudian quay that preceded the construction of the *Palazzo Imperiale* under Trajan; it was in an early third-century AD repair trench within one of the larger rooms overlooking the Claudian basin and close to its northern façade. Since they shared the same alignment, it suggests that the northern side of the *Palazzo Imperiale* followed the line of the Claudian quay much more closely than was thought previously. One other important discovery was a late second-century AD imperial lead stamp used for tracking marble blocks from imperial quarries to the Rome marble yards. It was found in one of the rooms of the *Palazzo Imperiale*, suggesting that some of the officials who used the building were involved in coordinating marble imports to Portus and Rome,

a clear indication of the administrative functions associated with the complex.

It is now clear from recent work in the imperial shipyard that the Trajanic flooring was composed of sand. The activity associated with this primary phase is represented by a series of stake-holes on the eastern and western sides of the bay, as well as stake supports and abrasions running down the middle. Abundant bronze and iron tacks were found in the fill of these features and on the floor surface. These tantalising clues broadly confirm that the building was used for ship construction or repair.

As part of an overall commitment to cultural heritage management, we have also begun to collaborate with the Soprintendenza over how best to present the excavations to the general public, piloting a Portus Tour website (<http://tour.portusproject.org/en>) intended to help guide visitors around the site in real time as well as virtually. This was trialled during the Roman Archaeology Conference in March, when delegates visited the excavations and the rest of the site, and presented at an international conference on museology in May.

The second year of the five-year European Research Council-funded Rome's Mediterranean Ports Project saw further geophysical survey being undertaken

Members of the Portus Fieldschool continued excavations in the imperial shipyard, completing a trench that was begun in 2012, and helping us to answer key questions relating to the original function of the Trajanic building



Using advanced techniques including photogrammetry, 3-D laser scanning and X-rays to support the osteological study, the project carefully documented each of the casts from the Porta Nola area at Pompeii. The preserved skeletons provide a rich source of information about the characteristics of these people



at the ports of Kane and Pitane in western Turkey by Stephen Kay and Eleanor Maw, led by Sophie Hay of Archaeological Prospection Services of Southampton (APSS). The first results of this highly collaborative international project were disseminated at an international conference at the BSR in January, with participants from the BSR, the University of Southampton, the University of Oxford, the Université La Lumière Lyon 2, the Deutsches Archäologisches Institut (Istanbul), the Österreichisches Archäologisches Institut, the Institut Català d'Arqueologia Clàssica, the Universität zu Köln, the Universidad de Cádiz, the Italian Soprintendenze for Rome and Naples, and many others.

### **Pompeii: Porta Nola Necropolis Project (Stephen Kay)**

The collapse of part of the *Schola Armatorum* in Pompeii in November 2010 gave impetus to the establishment of the *Grande Progetto Pompei*, led by the Soprintendenza Speciale per i Beni Archeologici di Pompei, which is now overseeing a vast project of conservation and regeneration at Pompeii (the initial results of which were presented by the Superintendent, Massimo Osanna, at the BSR in October). Whilst much of the focus is on conservation, the Soprintendenza has lent its support also to a number of new research projects, amongst which is the BSR's Porta Nola Necropolis Project, co-directed by Stephen Kay. Together with other leading research institutes (the Ilustre Colegio Oficial de Doctores y Licenciados en Filosofía y Letras y en Ciencias de Valencia y Castellón and the Museu de Prehistòria de València), work has

begun to document and explore fully the small necropolis outside the northeastern Nolan Gate.

First cleared of the AD 79 eruption layers at the turn of the twentieth century, little attention has been focused on the area immediately outside the city wall. Work in the mid-1970s led to the discovery of the tomb of Obellius Firmus, but since then research has focused on the city walls. The Porta Nola Necropolis Project aims to bring together all of the existing information about the necropolis and to understand better some of the monuments that have been uncovered, through careful documentation of the tombs, a study of the individual cremations, and the application of geophysical survey and excavation.

The first season of work took place in August 2015. This included the completion of the excavation of the tomb of Obellius Firmus, leading to the discovery of a second burial, that of a mature adult male. Under the guidance of the Soprintendenza, specialists from the Conservation Department of the Museu de Prehistòria de València also began a programme of cleaning and consolidating the monument's stucco and plaster. Excavation also took place in two other burial areas within the necropolis, in front of the anonymous schola-style tomb opposite that of Aesquilia Polla and alongside the city walls, between the Nolan Gate and Tower VII.

In 1863 Giuseppe Fiorelli became Superintendent of Pompeii, and in the following years developed the technique of filling the cavities discovered by the excavators with plaster. Once solidified, these casts were excavated, and they captured in vivid detail the expressions and postures of those attempting to flee

the eruption — but little attention has been paid to the contents of the casts. As part of our research at the Porta Nola, we have been studying fifteen of these casts, which are currently being conserved by the *Grande Progetto Pompei*.

### **Geophysics research projects (Sophie Hay)**

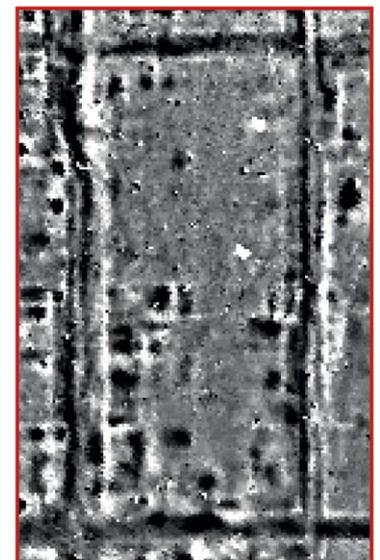
The BSR's geophysics team, led by Sophie Hay (APSS), has had a busy year in the field conducting surveys at a range of sites throughout Italy, the Mediterranean and beyond. The wide chronological and geographical spread of the sites under investigation is testimony to the fundamental role that geophysical survey plays in archaeological research. The BSR is proud to continue collaborative projects with our Valle Giulia neighbour, the Svenska Institutet i Rom, and this year Stephen Kay and Eleanor Maw joined its director to map using ground-penetrating radar the archaic remains at Francavilla, Sicily. Another strong collaboration, that

The results from our gradiometry survey of the ancient port town of Utica in Tunisia, as part of the Rome's Mediterranean Ports Project in collaboration with the University of Oxford and the Tunisian Institut National du Patrimoine, reveal a Roman urban plan consisting of at least 59 insula blocks (each measuring 80 × 40 m) laid out on an orthogonal grid pattern of roads (black lines). Within each insula, individual buildings (white lines) are visible (see detail). Our work has transformed the understanding of the size and layout of this settlement

with the British Museum, saw additional work around the Pantanello basin in the grounds of Hadrian's Villa at Tivoli. A major part of the geophysics programme at the BSR is dedicated to the ERC-funded Rome's Mediterranean Ports Project, and the surveys of small coastal harbours in western Turkey, in collaboration with the Deutsches Archäologisches Institut (Istanbul), continued at Kane and began at Pitane.

Once the fieldwork is complete, the work of the geophysics team is to process, interpret and analyse the data we have collected and document our findings. This accounts for a large proportion of our work, especially when, as at Utica in Tunisia, the data were collected from over 15 hectares. The most striking discovery is that the Roman town is much larger than originally thought, and that it probably extended from the bay to the northwest to the course of the Medjerda river to the southeast. Interpretation of the survey results has demonstrated that the numerous insula blocks were not all densely occupied, and much of the land within them was probably open and given over to urban agriculture. Further analysis is now needed to begin to unravel the urban landscape in greater detail, and to shed light on the social and economic implications.

A fuller account of our own work, and that of associated projects, can be found in *Papers of the British School at Rome*.



# Conference Programme

This year has been exceptionally productive for international conferences and workshops, with many new approaches and fruitful collaborations. This is a key mechanism whereby we showcase the best of British research in international contexts, and promote the vitality of our disciplines. Here we highlight some examples across our research themes.

Bringing the humanities perspective to bear on global problems, we delivered a workshop on *Illicit Trafficking of Antiquities in Libya*, in collaboration with the Svenska Institutet i Rom, the Society for Libyan Studies and the American State Department, to develop a shared protocol and long-term plan for the recording, management and preservation of sites within unstable territories. Good practices in conservation and sustainability also informed *Rising from the Ashes*, at which the Mackintosh Restoration Project team discussed the Glasgow School of Art's restoration following the major fire that recently ripped through the building.

We hosted the plenary lecture for the vast interdisciplinary conference Concilium Lateranense

We were closely involved with the Roman Society in organising the Roman Archaeology Conference in Rome, with 700 delegates from around the world. Many delegates visited Portus, and were introduced to the richness and intricacies of this fascinating site by BSR Research Professor and Project Director Simon Keay. We were also pleased to support the Seventh Italian Archaeology Conference in Galway



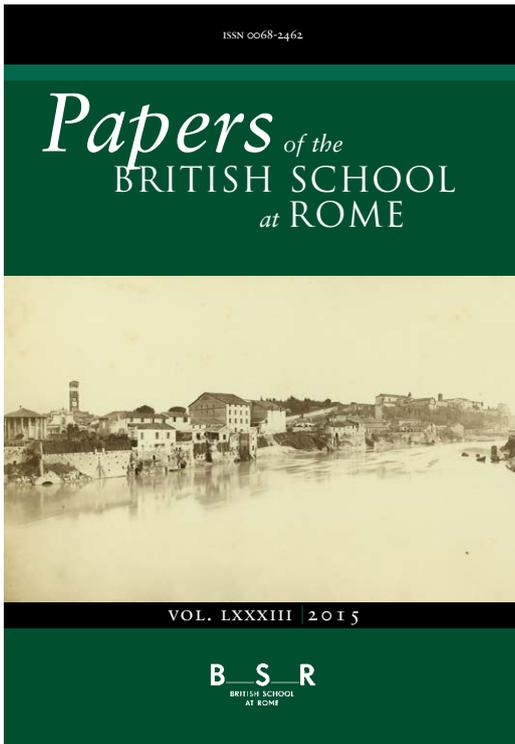
*IV. Commemorating the Octocentenary of the Fourth Lateran Council*, which investigated how the Council's decisions shaped the intellectual, socio-cultural and religious life of the medieval world. Centenaries also provoked a symposium on the career of Hugh O'Neill, Earl of Tyrone (1550–1616), supported by the British Embassy to the Holy See and the Irish Embassy in Rome, as well as the global celebrations of the 400th anniversary of Shakespeare's death, commemorated here with a conference. Carlo Caruso (Durham; BSR) organised two significant modern languages conferences, on literature and diplomacy in the eighteenth century, and on textual scholarship in the Italian Renaissance, supported by the Leverhulme Trust.

BSR Research Fellows convened *Gli artigiani e la città*, investigating workshops and production centres between the eighth and third centuries BC in central Tyrrhenian Italy. Christopher Smith organised a workshop on *New Work on South Italy and Sicily*, bringing Australian, British, Canadian, Italian and Swedish archaeologists together.

Themes of connectivity, mobility, artistic exchange and cultural translation yielded instructive resonances between conferences in archaeology, ancient history and art history. The keynote lecture of the major conference *Material Connections and Artistic Exchange — the Case of Etruria and Anatolia*, a gathering of experts from America, Denmark, Greece, Italy, the Netherlands, Turkey and the UK, took place at the BSR, and reflected our close collaboration with the Villa Giulia Museo Nazionale Etrusco and the Consiglio Nazionale delle Ricerche. Questions of cultural contacts were also at the core of a lecture series on *Orientalizing Cultures in the Mediterranean, Eighth-sixth Centuries BC*, organised by the BSR, Consiglio Nazionale delle Ricerche, Deutsches Archäologisches Institut, École Française de Rome and Istituto di Studi sul Mediterraneo Antico.

This year's annual BSR / Rome Art History Network conference, *Becoming Roman: Artistic Immigration in the Urbe from the Sixteenth to the Twentieth Centuries*, examined artistic travel, migration and the dynamics of settlement; themes that echoed in *Bertel Thorvaldsen and Great Britain*, co-hosted with the Danske Institut i Rom.

# Publications



Roey Sweet, currently a member of the BSR's Faculty of Archaeology, History and Letters, is fascinated by William Gell (1777–1836) and his work. In a paper in *PBSR* 2015 (pp. 245–81) she explores the preparation, publication and reception of two versions of his *Pompeiana*, both of which are held in the BSR's Library. She is also involved in a longer-term project on Gell, part of the BSR's Digital Humanities Project

Since the first volume, published in 1902, the *Papers of the British School at Rome* has reflected the work of the BSR, its staff, award-holders, affiliates and academics working on the archaeology, history and literature of Italy and other parts of the Mediterranean area, up to modern times. Volume 83 (2015) continues the tradition, with contributions ranging in chronological terms from the fourth century BC to the nineteenth century AD. We were delighted to include this year papers by three recent award-holders (Rafael Scopacasa (Raleigh Radford Rome Fellow 2010–11), Luke Houghton (Hugh Last Fellow 2010–11) and Jack Lennon (Mougins Museum Rome Awardee 2013–14)), all arising from the fascinating and important research that they were able to undertake only by being at the BSR.

In 2011 we moved to publication with Cambridge University Press, and this opened up new avenues, allowing us to have an on-line version as well as the printed volume, and significantly increasing the reach of our journal (and so also the awareness and impact of the BSR more generally). Peer review is critical

to our strategy, and is still managed and scrupulously upheld by the BSR, with the role of editor being of vital importance. Mark Bradley has done a brilliant job in editing *PBSR* since 2012, but, as his term comes to an end, we have taken the opportunity to make some changes. We have decided to appoint an editorial team, and are extremely grateful to Trevor Dean and Aristotle Kallis for becoming editors, and to Mark for agreeing to act for an additional year, to assist in the transition.

To end on more personal note, towards the end of this year I stepped down as Publications Manager, to concentrate upon other aspects of the role of Registrar. It has been a fascinating adventure and learning experience. With both *PBSR* and the *British School at Rome Studies* series in the capable hands of CUP—and with two further *Archaeological Monographs* still about to appear, with which I shall still be involved—we look forward to the BSR's publications programme continuing to thrive and demonstrate the incredible range and quality of research that the BSR itself produces and with which we are associated.

# Library and Archive

## Leaps and bounds — networking libraries

Exactly a year ago we launched our new consortium, URBiS, uniting the catalogues of six libraries in Rome. Since then our number has doubled to twelve members, and now includes the prestigious libraries of the Deutsches Archäologisches Institut, the Deutsches Historisches Institut, ICCROM, the Istituto Patristico Augustinianum and the Accademia Polacca delle Scienze di Roma. Nearly a million records can be accessed through an efficient and user-friendly interface. Visit our website at [www.urbis-libnet.org](http://www.urbis-libnet.org).



## Over the border — trading antiquities

The John Marshall Archive Research Project was highlighted in last year's *Annual Review*, and the final colloquium, *Trading Antiquities in Early Twentieth-century Europe*, was held at the BSR in January. The research team of twelve international scholars presented their findings, with subjects ranging from the life, work and significance of John Marshall to the reception of classics in North America, from the role of forgeries to the economic geography of the antiquities market. The results will be published in a volume edited by Guido Petruccioli. After its publication, the project website, with over 1,500 photographs linked to file cards and documents, will be made freely available, after nearly 100 years tucked away in the BSR Archive.

'you must not reckon on quite fair play from an antiquity dealer.' Project Director Guido Petruccioli's work reveals that, according to rumour, in 1895 the Canessa brothers took the famous Boscoreale treasure of more than a hundred pieces of silver Roman banquet ware to France, eluding border checks by organising a fictitious transalpine bicycle race and giving their accomplices in the large crowd of participants an object each to hide in their clothing, bags and even water bottles





A small exhibition, including a selection of fine-art digital prints produced from the original glass plate negatives and photographs from Marshall's Archive revealed some of the art works offered to Marshall for sale

Our Magic Lantern is working again thanks to the generosity of The John R. Murray Charitable Trust, which funded its restoration. John and Ginnie Murray were our guests at the first slideshow together with BSR residents and colleagues, and it was a magical occasion that was repeated for the visit of the Ashby Society. We re-enacted Thomas Ashby's lecture on his visit to Lampedusa, Lampione and Linosa in 1909, illustrated by the very slides he had used



### Across the ocean — research trip to Los Angeles

Alessandra Giovenco, our Archivist, and I were nominated project researchers by the Getty Research Institute for its new *Getty Scholars' Workspace: an Online Collaboration and Publication Tool for Scholars*. As part of our Digital Humanities Project and thanks to generous support from our Chairman, Tim Llewellyn, we spent ten days at the Institute working with Murtha Baca and her research team. Our long-term proposed project, to re-unite virtually the notebooks of William Gell (1777–1836), the British archaeologist, topographer and artist, using the Getty platform, was received with enthusiasm. Thanks to The John R. Murray Charitable Trust, which is once again generously supporting the library, a pilot project has begun to publish a digital version of his sketchbook of views and monuments in northern England and Scotland, accompanied by associated research in collaboration with Roey Sweet (Leicester; BSR).



**SUPPORTING**  
**Creative**  
**Researchers**

# Supporting Our Award-holders

This year BSR award-holders have been beneath ground and up bell-towers, led by foremost experts, to investigate Rome and its transformations from antiquity to the present day. The year began with Christopher Smith's peerless stomp through the Forum and the Palatine, casting right back in time to the *Lapis Niger* — where disparate hilltop settlements first pondered how to function as one community. Flashing forwards, visits to the Palazzo Pamphilj (Sue Russell), Palazzo dei Congressi (Teresa Kittler), Galleria Nazionale d'Arte Moderna (Jacopo Benci) and the Fondazione Giorgio e Isa de Chirico (Marco Palmieri) demonstrated Rome's tight semiotic cycles, in which its art and monuments continually reference and reinterpret the past. A superb series of film screenings, curated by Jacopo, probed the riches of modern Italian visual culture.

The BSR benefits from close ties with Rome's archaeological authorities. This year, award-holders were guided, by individuals responsible for overseeing excavations, round sites where extraordinary discoveries are emerging. Notably, we thank Rita Volpe (Sovrintendenza di Roma Capitale), who showed us two extraordinary Flavian artworks beneath the Baths of Trajan — the *città dipinta* fresco on the urban prefecture and a stunning 30-foot mosaic adorning a nymphaeum. Similarly unforgettable was a visit with Ian Haynes (Newcastle) beneath the Lateran Basilica to see two fascinating transformations: from élite palaces to military barracks under Septimius Severus, and from Severan military zone to early Constantinian sacred complex.

Visits with an interdisciplinary spirit pooled the expertise of different award-holders and visitors. 'Materiality' was a prominent theme, informing the work of award-holders in both the fine arts and humanities. We investigated the power of materials to signify and underpin art's role in politics and ritual through their cultural and physical attributes.

In a new series of on-site seminars entitled 'The stuff of struggles: exploring conflict and resolution in the materials and monuments of Rome' we looked at how buildings reflected the controversies and (frequently) rough events of their time, and learnt about the great political, theological, intellectual and personal conflicts that define Rome. Conflicts and rivalries — between individuals, social or political groups, religious allegiances, disciplines or art forms — were often a



At the Ara Pacis, with Mark Bradley, award-holders studied the values of Rome under the first emperor, the establishment of imperial authority, and the integration of peace and prosperity into Roman society

positive agent of cultural production and change. In addition to visits to the Ara Pacis and the Villa Farnesina, through the spectacular mosaics and *spolia* of Santa Prassede (Rosamund McKitterick) we looked at the relationships between the material world and political power in early medieval Rome. On the Quirinal (Tom True) we examined the two stars of seventeenth-century Rome, Bernini and Borromini, and how their rivalry shaped Baroque Rome.

Our interdisciplinary ethos also took wing in reading groups organised by award-holders. Scholars in modern sculpture (Teresa Kittler, Natasha Adamou), a specialist in architecture and urbanism (Caspar Pearson) and an artist (James Ferris) met to investigate Henri Lefebvre's *The Production of Space*.

The acquisition and development of skills oriented to the improvement of academic performance is a growing feature. This year, award-holders attended a publishing workshop (Beatrice Rehl, Director of Publishing, CUP), organised with the American Academy, and a workshop on editing and proof-reading (Gill Clark).

In addition to lectures to showcase the research of our senior scholars, we also organised workshops that provided a platform for award-holders to discuss their work in the company of specialists. These



The frescoes of the Villa Farnesina and Bramante's epoch-making *Tempietto*, to which award-holders were introduced by Caspar Pearson, revealed many of the intellectual struggles that preoccupied the Roman Renaissance, not least bringing a revered pagan cultural heritage to the service of the Christian present

included Jessica Dalton (*New Perspectives on Counter-Reformation and Baroque Rome*, Danske Institut i Rom/BSR), Matthew Hoskin (*Greek Manuscripts and Images*, BSR) and Camilla Norman (*New Work on South Italy and Sicily*, BSR/Svenska Institutet i Rom).

The BSR consolidated its reputation as a leading player within a collaborative network of foreign academies in Rome, which draws together the best strands of international scholarship and generates broader corollary benefits for the UK's international connectivity. We met with foreign academies at the Institutum Romanum Finlandiae, Académie de France à Rome and the American Academy in Rome. Tom True co-organised a symposium, with the Danske Institut

i Rom, for award-holders across the Valle Giulia hub to present their research and exchange ideas. The BSR distinguished itself, both in the number, and also the quality, of papers delivered.

Rome's rich architecture of layered histories creates space for a renewed contemporary artistic and cultural scene to emerge. During their residency, award-holders have been offered a constant newsfeed of ongoing events by the BSR's invaluable Fine Arts interns (Isabella Capolei, Maria Vittoria Di Sabatino, Giosuè Prezioso and Virginia Russolo), including gallery and museum openings, lectures, seminars and other events around the city. This offers award-holders the opportunity to remain in constant dialogue with current events. Highlights of this year included a visit to the Pastificio Cerere, a historical studio complex in San Lorenzo, to meet active contemporary artists, including Pietro Ruffo and Giuseppe Gallo, and an invitation to the opening of William Kentridge's monumental project *Triumphs and Laments*.

To promote ongoing debate with events in the city, with a further focus on each fine arts award-holder's practice, regular studio visits were arranged throughout the year with artists, curators and gallerists; Flavio Ferri and Ilaria Bozzi (directors of Fondazione per l'Arte and owners of Gate Gallery), Anna d'Amelio Carbone (director of Fondazione Memmo), Clelia Colantonio (gallery manager at Frutta Gallery), Adrienne Drake (curator at Fondazione Giuliani), Luke Fowler (artist), Lucy Gunning (artist), Louisa Minkin (artist), Marcello Smarelli (curator of Pastificio Cerere), Andrew Stahl (artist) and Corin Sworn (artist). Award-holders also received continued support and visits from the BSR's Faculty of the Fine Arts, including Vivien Lovell and Tim Marlow. Thanks to these regular meetings, award-holders have the chance to discuss their practice with a large and well-informed network of influential individuals.

Our support helps award-holders go on to the highest levels of academic and cultural institutions in the UK and across the Commonwealth.

# Achievements of Our Award-holders

The following are just some of the noteworthy achievements over the past year of current and recent former award-holders. We are delighted to celebrate their successes with them.

A clear indicator of the excellence and also potential of BSR award-holders is the number who have secured academic posts and research fellowships soon after their time in Rome. Over the past year this has included: Natasha Adamou (Henry Moore Foundation–BSR Fellow in Sculpture 2015–16), who has taken up an Early Career Fellowship in the Faculty of Art, Design and Architecture at Kingston University; Mike Carr (Rome Fellow 2012–13), who has been awarded a Leverhulme Early Career Fellowship at the University of Edinburgh; Teresa Kittler (Rome Fellow 2015–16), who will move from her time at the BSR to a lectureship in the Department of History of Art at the University of York; Jack Lennon (Mougins Museum Rome Awardee 2013–14), who has been appointed to a lectureship in ancient history at the University of Leicester; Katherine McDonald (Rome Awardee 2014–15), who has just joined the Department of Classics and Ancient History at the University of Exeter; and Felix Waldmann (Rome Awardee 2014–15), who has been awarded a Junior Research Fellowship at Christ’s College, Cambridge. We are so pleased that we were able to foster their excellence and provide them with the invaluable opportunity to spend substantial periods of time in Rome, and we wish them all well in their new positions.

It is always fascinating to read the results of the research undertaken at the BSR, and this year has seen a good number of substantial publications, including: Mike Carr (Rome Fellow 2012–13), *Merchant Crusaders in the Aegean, 1291–1352* (Boydell & Brewer, 2015); Catherine Fletcher (Rome Fellow 2009–10), *The Black Prince of Florence: the Spectacular Life and Treacherous World of Alessandro de’ Medici* (Bodley Head, 2016); Oren Margolis (Rome Awardee 2012–13), *The Politics of Culture in Quattrocento Europe: René of Anjou in Italy* (Oxford University Press, 2016); Katherine McDonald (Rome Awardee 2014–15), *Oscan in Southern Italy and Sicily. Evaluating Language Contact in a Fragmentary Corpus* (Cambridge University Press, 2016); and Amy Russell (Raleigh Radford Rome Scholar 2009–10), *The Politics of Public Space in Republican Rome* (Cambridge University Press, 2016). It was also pleasing that

*A Companion to Roman Italy*, edited by Alison Cooley (a Rome Awardee in 1996–7, and current member of the Faculty of Archaeology, History and Letters), includes chapters by some thirteen former BSR award-holders and fellows.

We hope that award-holders will continue their association with the BSR after their tenure, whether by attending our events or coming to stay with us. Clare Rowan (Macquarie Gale Rome Scholar 2009–10) has been awarded a European Research Council Starting Grant for research on token communities in the ancient Mediterranean, and her project will culminate in a conference at the BSR. Lisa Beaven (Rome Awardee 2001–2) helped the BSR be nominated as a partner in a major Melbourne University project in transformative technologies, and we look forward to seeing her regularly as she works on our archival material on the Roman Campagna. Liz Rideal (Wingate Rome Scholar 2008–9) will also return to work on her project ‘Rome and the Campagna, splicing time’, funded by the Leverhulme Trust.

Recent former fine art residents have been busy, with solo shows in Brussels (Daniel Sinsel — Abbey Fellow 2014–15), Dublin (Ursula Burke — Arts Council of Northern Ireland Fellow 2013–14), Istanbul (Katie Cuddon — Sainsbury Scholar in Painting and Sculpture 2008–9), London (Anne-Marie Creamer — Derek Hill Foundation Scholar 2012–13; Eddie Peake — Abbey Scholar in Painting 2008–9; Florian Roithmayr — Rome Fellow in Contemporary Art 2014–15), Los Angeles (Laure Provost — Max Mara Resident Artist 2011–12), Melbourne (Annika Koops — Australia Council Resident 2012–13), New York (Jonathan Baldock — Abbey Fellow 2012–13), Oxford (Elizabeth Price — Arts Council England Helen Chadwick Fellow 2010–11) and Sydney (Gregory Hodge — Australia Council Resident 2014–15; Todd Fuller — William Fletcher Foundation Resident 2012–13); as well as participation in an abundance of group shows.

Much more can be found on our website and through our social media; and we welcome news from all award-holders, past and present, and from our Members.

# Taught Courses

Eleven students, from the universities of Cardiff, Exeter, King's College London, Nottingham and Warwick, attended the BSR's 21st annual City of Rome postgraduate course, which was directed by Cary Fellow Robert Coates-Stephens and ran from April to May. The course comprises an eight-week module, and as well as around 160 hours of site visits features eight public lectures, by an international range of scholars (this year including Mariarosaria Barbera, Filippo Coarelli and Christopher Smith), and student-led debate over two days at the participants' research presentations.

This year, valuable assistance was offered by BSR resident scholars Maureen Carroll and Edmund Thomas, and by visiting scholars and speakers such as Barbara Borg, Mark Bradley and Nigel Spivey, and Italian archaeologists Monica Ceci, Simonetta Serra and Rita Volpe. Permits for site visits, organised with exemplary efficiency and diplomatic skill by Stefania Peterlini, enabled the group to enter such spectacular monuments as the Underground Basilica at Porta Maggiore, the 'Casa Bellezza' (a perfectly preserved Republican house on the Aventine) and the Mausoleum of Augustus (and we thank Alessandra Capodiferro and Elisabetta Carnabuci amongst others for their help). Fabrizio Bisconti and Giovanna Ferri of the Pontificia Commissione di Archeologia Sacra facilitated our first ever visit to the stunning hypogeum of via Dino Compagni, whose fourth-century frescoes paired pagan and Christian themes in an intimate family-based funerary environment. And the BSR's own Stephen Kay was our expert guide at the excavations of Portus.

The results of such specialised teaching and spectacular site visits was extreme involvement and engagement from the lively group of students, and this year saw the highest number of first-class essays produced in the whole of the last fifteen years.

Undergraduate teaching in classics and archaeology at the BSR takes the form of the Summer School, which ran for two weeks in September and was directed by Ed Bispham (Brasenose College Oxford) and Robert Coates-Stephens. In 2015, fifteen students from eight universities attended (a smaller number than usual because of the building works). A thematic approach was adopted, focusing on the social, economic, political and religious activities that constituted life and death in the ancient city. 'Themed'

days included: the Tiber and provisioning Rome; politics and the Forum Romanum; war and the triumph; the city and the urban *plebs*; imperial palaces and fora; roads and cemeteries; and the transformations of late antiquity. Each day's itinerary was introduced with an evening lecture. The approach won great favour with the students, eliciting the comment: 'The broader, much more comprehensive perspective enabled me to perceive the well-known objects from a different angle — the idea of re-visiting certain places with different points of focus was very helpful for understanding the complexity of places and buildings we've seen.'

In July we were delighted to welcome to the BSR fourteen participants (from the universities of Belgrade, California at Los Angeles, Edinburgh, Freiburg, Helsinki, King's College London, Massachusetts — Amherst, Oxford, Pennsylvania, Stanford, Texas at Austin and Warwick) for our graduate course on epigraphy, directed by Abigail Graham (Warwick).

As in previous years, we are grateful for the support of the Society for the Promotion of Roman Studies, the Craven Committee at the University of Oxford, the Faculty of Classics at the University of Cambridge, the Gladstone Memorial Trust and the British Epigraphy Society, which has allowed us to offer these rare opportunities to promising young scholars and future generations of academics.

[The City of Rome postgraduate students visiting the Forum with Course Director Robert Coates-Stephens](#)



**SHOWCASING**  
**Creative**  
**Research**

# Materiality at the BSR

The wide and varied impact of the BSR in supporting creative research comes in many guises and takes place over different timescales — from the transformational experience of award-holders to conferences of international standing; from the work of our research staff and fellows to our support of research applications to major funding bodies and the steady, sometimes brisk, traffic of visiting scholars, who benefit from our rich resources. Contributors to this piece reflect a little of this range of constituencies making up the BSR research powerhouse.

Questions of materiality have infiltrated almost every aspect of scholarship in recent years. It has been a prominent theme this year at the BSR, and one that has been a fruitful axis of connection across diverse disciplines, periods and practices. During his research project on ‘The materiality of Egypt in Roman architecture’, Balsdon Fellow **Edmund Thomas** has travelled far around the monuments of ancient Rome, and wide across the shelves of the BSR library, delivering a superb lecture here on ‘The materiality of the Pantheon’. **Matthew Fox** (Glasgow), one of three visiting Leverhulme Senior Fellows using the BSR simultaneously this Spring, added huge warmth and value to our activities whilst developing his project on ‘Roman materialism’. Former award-holder **Piers Baker-Bates** (Open) co-organised with **Elena Calvillo** (Richmond) a ground-breaking conference here on paintings on stone and material innovation during the Renaissance. Our inaugural Henry Moore Foundation–BSR Fellow in Sculpture, **Natasha Adamou**, energetically engaged with issues of objects and materiality with respect to the field of modern and contemporary art.

We asked them to reflect on their experiences.

## Why are materiality and the ‘material turn’ of interest to your research?

**EDMUND:** Materiality is central to architecture, which is a practice that rises from the soil and employs the materials of other soils not only to form structures, but also to create meaning out of structures. In Roman architecture this is particularly an issue. Before the Roman writer Vitruvius goes into detail on the design



Edmund Thomas (Balsdon Fellow 2015–16)

of temples, public and private buildings, and the other subjects of his art, he considers it necessary to discuss ‘the supplies of materials from the assemblage of which buildings are completed’, explaining their functional qualities and natural principles, and the mix of elements from which they are each composed. After expounding on the materials, such as reeds and timber, used in the earliest buildings, Vitruvius deals in turn with the materials used in his day: mud-brick; sand, lime, pozzolana and stone for concrete; brick; and timber. Already in Vitruvius, therefore, it is evident that the meaning of a building in large part consists in, and is defined by, the materials that make it up, and the primary qualities and provenance of those materials; but after Vitruvius’s time this becomes even more the case, with the large-scale importation to Rome and other cities of her empire of foreign materials whose expense and visible difference from locally sourced materials testify to their particular choice.

**MATTHEW:** As someone whose work has always had the text at its centre, I arrived at my current project on Roman materialism from a philosophical perspective. The so-called ‘material turn’ in cultural studies had struck me as a way of bypassing the more complex hermeneutic problems posed by trying to read history from texts, especially in pre-Enlightenment societies. Much of the new materialism depends upon the shock of discovering that people and things do

not exist as polar opposites — a state of affairs entirely unsurprising when dealing with the ancient world. And some of this discourse relies on a too-convenient faith that objects speak a language that is less encoded, more truthful, or less ideologically-motivated than literary texts. Within Classics, and especially given the disciplinary history of archaeology, this position has little to commend it. My [Leverhulme-sponsored] project, *Roman Materialism*, seeks to explore how Roman thought deals with some of the same questions at the centre of the ‘material turn’, and to look at how Roman ideas contributed in particular to the concept of historical materialism, the idea that economic and material reality is the fundamental truth behind all forms of cultural expression. Having been working on the textual dimensions of this problem for almost a year

and a half, I came to Rome to explore the ramifications of these ideas in Roman material culture.

PIERS and ELENA: We are both concerned in our research with Sebastiano del Piombo’s innovation of painting on a stone surface and the reasons for his turn from conventional painting supports to something that seemed to foreground his profound interest in the relationship between material and meaning. Hence our idea for a collection of essays with the title *Paintings on Stone and Material Innovation*, beginning with Sebastiano but exploring the development of the practice in southern and northern Europe over the next 150 years. Sebastiano primarily used slate as a material, but subsequent artists developed his practice using a much wider variety of such stone supports.



A trio of Leverhulme Senior Fellows who stayed at the BSR earlier this year, with Matthew Fox (left)

Piers Baker-Bates (Rome Scholar 2002–3) addresses the conference, *La pittura poco meno che eterna: Paintings on Stone and Material Innovation*



This under-researched development therefore fits squarely within the growing material turn in art historical research, a developing interest in the materials and materiality of an artist's practice, and the ways in which practice can be theorised and interpreted. Each of the essays in our volume addresses stone's particular ability to convey metaphorical meaning or to signal ontological relationships through its materiality. This technique has been discussed previously almost exclusively in terms of formal or aesthetic qualities, whereas these essays assert that there is a theoretically more ambitious material context for these works.

NATASHA: The 'dematerialisation' of the art object was famously declared by Lucy Lippard in 1973, in her influential book *Six Years: the Dematerialization of the Art Object from 1966 to 1972*, which discussed the origins of conceptual art. The book introduced an idea that has been dominating discussions on contemporary art since the 1960s. Since the early 21st century, however, there has been a significant shift, with a proliferation of exhibitions, symposia and publications that investigate the role of the material object in art. These include, for example, the seminal exhibition *Part Object, Part Sculpture* at the Wexner Center for the Arts in 2005, curated by Helen Molesworth; the exhibition *Unmonumental: the Object in the 21st Century*, which

Natasha Adamou (Henry Moore Foundation–BSR Fellow in Sculpture 2015–16)



in 2007 inaugurated the first dedicated building for the New Museum in New York; and the anthology entitled *The Object* published in 2014 by Whitechapel Gallery. Concurrent with these developments is a renewed interest in sculpture by many important contemporary artists, such as Gabriel Orozco, Peter Fischli and David Weiss, Urs Fischer, Carol Bove and Danh Vo.

My research examines the increasing use of found objects and their replicas in contemporary artworks that engage with a distinctly sculptural vocabulary. These artists call for a reconsideration of the medium of sculpture, after a prolonged period in which the practice of sculpture had been underplayed in favour of a more elastic definition of sculpture. This gradually led to the advance of installation art. I investigate the role of material objects in contemporary art in relation to the historical horizon of the early twentieth-century European avant-gardes, such as Dada and Surrealism, which incorporated found objects from everyday life to a different end, in order to break away from the category of sculpture and to negotiate the relationship between art and everyday life.

### **How did being at the BSR help you advance and develop your thinking?**

EDMUND: The BSR has provided a perfect synthesis of the contemplative and the exploratory, combining an inspirational environment to think alongside artistic practitioners and other scholars from different disciplines. In addition to its unrivalled library, which has enabled me to explore the origins and properties of many of these materials, the BSR has been a base for visiting archaeological sites including the imperial fora, Ostia and Hadrian's Villa at Tivoli, and for exploring the churches where the reused materials of later antiquity have found new uses and contexts. I have been indebted to the excellent Permissions Officer of the BSR for arranging permits at Ostia, Tivoli and the Vatican, and for facilitating access to other libraries including the École Française, the Deutsches Archäologisches Institut, the American Academy and the Svenska Institutet i Rom. In late May I attended a conference on the Iseum Campense at the Egyptian, Danish and Dutch institutes, which helped me to think more about the occurrence of Egypt within Rome, and to liaise with a wide range of international scholars in the field. But chief among the unique qualities of the BSR is the serendipity occasioned by its multidisciplinary: that enables a viewer to recognise

The Maltese immigrant sculptor Melchiorre Caffà's extraordinary *Ecstasy of Saint Catherine of Siena* (c. 1667) in Santa Caterina a Magnanapoli, Rome, demonstrates an inventive use of lapis lazuli, alabaster, *giallo antico* and stucco. Piers and Elena, together with the BSR's Permissions Officer, Stefania Peterlini, coordinated on-site visits for conference participants and BSR residents to great examples of painting on stone in the company of prime experts in the field, including this magnificent work



the special material qualities of Egyptian materials in Roman architectural contexts: columns of grey Egyptian or Troad granite embedded in the walls of the Centro Storico, relocated from the Severan porticoes of the Theatre of Pompey to form the colonnaded streets of late antique and early medieval Rome; columns of *granito bianco e nero* and *granito della colonna* from the Eastern Desert opposed in the thirteenth-century ciborium of San Saba to offer contrasting hues of white-flecked black, juxtaposed in the latter case with capitals of Greek *serpentino*; spirally fluted columns of white Egyptian alabaster recycled to frame a shrine of the Madonna and Child in the Chapel of San Zeno in Santa Prassede. Wandering through the churches of Rome exposed me close-up to the inventive forms

of Roman architecture, a particular favourite being the dart- or leaf-like ends of fluted coloured marble columns. Found in some hundred examples from the Theatre of Marcellus to the Palatine Stadium of Domitian and the tribune of the Pantheon itself, and specially preserved in early medieval churches across the city and beyond, this form recreates organic vegetative forms within imported mineral materials to make a virtue of that exotic, frequently Asiatic, materiality and its capacity to present a surrogate vegetation in its new urban context.

MATTHEW: During my first outing to the Palatine, I was reminded how challenging Roman wall painting was to ideas of material fixity. The *trompe l'oeil* scenes, and the fantastic hybrid creatures that populate them,



Matthew Fox considers the boundaries of the material world in the Roman imagination in the *trompe l'oeil* scenes at the Villa Oplontis, near Pompeii

offer a different way of thinking about the boundaries of the material world in the Roman imagination. I was able to draw on the BSR's rich library resources for Roman arts and crafts, and to explore that scholarship, while also continuing to collect evidence of the strangeness of Roman artistic conventions, visible in so many sites and museums. The BSR's archaeologists were encouraging and supportive. I also continued working on Latin literature, looking at the material concerns of Virgil's *Eclogues*, as well as exploring Vitruvius's reflections on the boundaries between the material and the cultural. Simply having time to explore Rome enabled me to reach a much better understanding of the relationship between archaeological investigation, post-classical art history and the narratives of historical causation that influence our understanding of the Roman past. Talking to the resident artists about representation and materiality was also extremely enlightening. I left much more confident of the great potential of considering materialism from a textual

perspective, but also of the greater depth that ancient material culture could add to my project, both in terms of subject-matter and of an interpretative framework.

PIERS and ELENA: The BSR is about the most interdisciplinary community imaginable; it ranges not only across disciplines but also across practices, and therefore forms the perfect environment in which to nurture a multivalent project such as 'Painting on stone'. The international and interdisciplinary audience that we were able to attract by holding our conference at the BSR, besides the facilities on offer, ensured a much wider range of input than we would have received elsewhere — let alone the conversations that develop in a more informal environment afterwards. Of course, the location of the BSR in the city itself, which is rich in examples of this artistic phenomenon, made it ideal for us anyway. The other resources available through the BSR, however, have formed an additional important element in driving our project

forward, in particular the Library, and also, through Stefania [Peterlini], the access the BSR allows one to have to parts of Rome that are normally firmly off limits, in our case, for example, altarpieces in churches that are usually closed.

NATASHA: During the three months of my stay at the BSR, I was offered ample time and resources to research and to write an article addressing Gabriel Orozco's sculpture *Shade Between Rings of Air*, produced in 2003 for the 50th Venice Biennale. Orozco's work was a full-scale wooden replica of *La Pensilina* (1952), the concrete pergola situated at the inner courtyard of the Italian Pavilion in Venice, designed by the Italian architect Carlo Scarpa. During my time, I was incredibly fortunate to visit the architectural works of Carlo Scarpa in Venice and Verona, and to find important archival material on Scarpa in Venice and in Rome. While living at the BSR, amidst a rigorous and diverse creative and intellectual community, I came into contact with scholars, artists and architects who were working on different historical periods and were employing a variety of methodological tools. My research benefited enormously from these interchanges, as I was able to discuss and to compare my more theoretical approach with that of researchers from different academic disciplines that included art historians, historians and archaeologists conducting archival research or fieldwork. In this environment, which encourages interdisciplinary, trans-historical and cross-cultural thinking, my own research project found incredibly fertile ground, addressing as it

did the use of found material and the incorporation of modernist architecture in contemporary sculpture, as well as issues of replication, anachronism, and the relationship between architecture and sculpture. The weekly lectures and seminars at the BSR, the guided visits to fascinating historical sites, museums and galleries, as well as the vibrant community of scholars, but also artists and architects working in their studios and around the city of Rome, were inexhaustible sources of inspiration.

Natasha Adamou is examining the role of the material object in art, Carlo Scarpa's Sculpture Garden at the inner courtyard of the central pavilion (former Italian pavilion), Giardini di Castello, Venice Biennale



# **FUNDING**

## **the BSR**

# Development

As described more fully elsewhere, the past year saw the completion of the first phase of our Second Century Campaign — the £2 million Sustainable Building Project. We are grateful to those who have made a considerable investment in our future: The Linbury Trust, Garfield Weston Foundation, The Wolfson Foundation, Foyle Foundation, The Sackler Trust and J Paul Getty Jnr Charitable Trust, as well as individual supporters. Opportunities to contribute towards the next challenges — for example, sponsoring the refurbishment of individual bedroom windows — will be launched later in 2016.

The core funding we receive from the Department for Business, Energy and Industrial Strategy via the British Academy is crucial to what we are able to do. The generous financial support we receive from other quarters for the full range of our activities — from our Library and Archive to archaeology, from programming to publishing, as well as the support for our award-holders — is highlighted throughout this *Annual Review*. We are grateful to all those who have demonstrated their commitment to current and future academic and creative achievement at the highest level. As we were writing this, the Bridget Riley Art Foundation announced a new residential award to support a visual artist at the BSR annually for the next three years.

Our UK events are an important aspect of our outreach. In addition to attracting our Members, we have seen our audiences grow over the past year to include an increasingly wider public, with two of our three London lectures at the BA at capacity. The Director's presence at BSR events from Glasgow to the Antipodes was additionally useful in cementing relationships old and new. A recent innovation was our PechaKucha at the London studio of Allies and Morrison, where eight former architecture award-holders presented on 'Rome and architecture'. This led directly to support from former award-holders for a Scholars' Prize in Architecture, which will be tenable in 2016–17. We are grateful to all these donors, and aim for a high level of sustainable funding across our range of awards.

Annual Fund support provides an important pool of unrestricted funds, allowing us to plan for the future. Our highest-level individual donors, the Ashby Society, welcomed several new members this past year. Their donations helped us increase stipends for award-holders

and support the work of the Visual Art Residency and Programme Curator. The Ashbys travelled to Rome in June for a weekend on the theme 'hidden gems' and to meet the award-holders, and they and other donors enjoyed a brilliant talk by Mary Beard at the Annual London Dinner. We hope this newly invigorated group will continue to grow, both in number and in terms of the support and ambassadorial function it provides.

Equally important is the support received from our Members overall, which this past year has gone towards residential awards for the artists and scholars who are at the heart of what we do. Our Members contribute to our wider community, not only financially, but through advocacy and participation. From next year, our membership levels will be simplified and renamed, reflecting Members' patterns of giving. We are grateful to those who gave as generously as they could, particularly those who increased their annual donation.

We were fortunate to receive bequests from two long-standing supporters who remembered the BSR in their wills. We are grateful to these remarkable individuals for the generosity they have shown both over the years and with these final gifts. We also received the remainder of a legacy, shared with the RSA, from a will made in 1942. Over the past year, one of our Members has notified us that they intend to leave us a bequest. We are truly grateful to this person, not only for their generous intentions, but for consulting with us beforehand. Legacies are a very important way of supporting our future funding.

We have seen increased engagement via social media, and the *BSR News* has continued to grow in popularity. Three new items of print were produced to help recruit supporters: a general brochure about the BSR, one for the Ashby group, and a new membership and donation form. They are also available on our website, and will be joined in 2016–17 by further tools to help people join and support us.

There is no doubt that we will need to increase the amount of private funding we seek in order to fulfil our mission of enabling academic and creative research excellence. We therefore express our sincere gratitude to the following for their generous support over the financial year 2015–16:

The Incorporated Edwin Austin Abbey Memorial  
 Scholarships  
 Allford Hall Monaghan Morris  
 Allies and Morrison  
 Mr Bob Allies  
 Professor Will Alsop  
 Andante Travel  
 Arts Council of Northern Ireland  
 Arts Council of Wales  
 Australia Council for the Arts  
 Mr Tim Bell  
 Bennetts Associates  
 Mr Nicholas Berwin  
 Mr and Mrs Colin Blackmore  
 Dr Jeremy Blake  
 The Nicholas Boas Charitable Trust  
 The Selwyn Brinton Trust, through the RSA  
 The British Academy  
 British Schools and Universities Foundation, Inc.  
 Mr Nicholas Champkins  
 Ciceroni Travel  
 The Cochemé Charitable Trust  
 The John S Cohen Foundation  
 Ms Suzy Coleman  
 Dr Hilary Cool  
 Conseil des Arts et des Lettres, Québec  
 Craignish Trust  
 The Craven Committee of the Faculty of Classics,  
 University of Oxford  
 Mr and Mrs Denny Custer Jr  
 The Gladys Kriebel Delmas Foundation  
 Mrs Margaret Dilke (†)  
 The Faculty of Classics, University of Cambridge  
 William Fletcher Foundation  
 Fondazione Dià Cultura  
 Foyle Foundation  
 Mr Adam Nathaniel Furman  
 Mr and Mrs Horatio Furman  
 Mrs Janet Gale  
 J Paul Getty Jnr Charitable Trust  
 Getty Research Institute  
 Mr Simon Gill  
 The Gladstone Memorial Trust  
 Mr John Graham  
 The Bryan Guinness Charitable Trust  
 The Roger De Haan Charitable Trust  
 The Helpmann Academy (with David and Pam McKee,  
 and The Wood Foundation)  
 The Derek Hill Foundation  
 Mr Jeffrey Hilton  
*History Today*

Institute of Classical Studies, University of London  
 Miss Elizabeth de Leeuw (†)  
 The Leche Trust  
 Mr Christian Levett  
 The Linbury Trust  
 Mr and Mrs Timothy Llewellyn  
 Macquarie University  
 Professor Rosamond McKitterick  
 Paul Mellon Centre for Studies in British Art  
 Mr John Melvin  
 The Henry Moore Foundation  
 Mr Steven Morant  
 The John R. Murray Charitable Trust  
 The National Art School, Sydney (with Ms Jennifer  
 Dowling)  
 The Packard Humanities Institute  
 Professor John Pollard  
 The Roger and Ingrid Pilkington Charitable Trust  
 The Sackler Trust  
 Lord Sainsbury of Preston Candover  
 The Society of Dilettanti Charitable Trust  
 The Society for the Promotion of Roman Studies  
 Street Level Photoworks  
 The University of Gloucestershire (with the Summerfield  
 Trust)  
 The University of Sydney  
 Mr Robert Voticky  
 Garfield Weston Foundation  
 Mr Chris Wilkinson  
 WilkinsonEyre  
 Professor and Mrs Peter Wiseman  
 The Wolfson Foundation  
 The Giles Worsley Fund (in collaboration with the RIBA)  
 Mr David Wrightson  
*and those donors who wish to remain anonymous*



Work on the roof in progress



Installation view of Chris Wilkinson's exhibition *Thinking Through Drawing*, which follows on from his show at the Royal Academy. It brings together 30 years of drawings and sketch-books to reveal the architect's creative process and the central role that drawing plays within the development of a design

# Financial Report

The *Annual Review*, with its account of the BSR's objectives, activities and achievements, constitutes our statement of public benefit. This report should be read alongside the Trustees' Report and the Financial Statements for the year ended 31 March 2016, available on our website ([www.bsr.ac.uk](http://www.bsr.ac.uk)).

The British School at Rome has a Council and two advisory Faculties. Those who serve bring to bear specific and general skills. Members of the 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, fine arts and publications, with a specific responsibility for making awards. The BSR Council has approved an overall Strategic Plan and Research Strategy, which are available on our website.

## Introduction

The BSR's normal activity, disclosed under 'unrestricted funds' in the statement of financial activities and excluding expenditure on the Sustainable Building

**BSR expenditure on charitable activities**



		<b>£</b>	<b>%</b>
A	Research and Residential Programmes	1,258,000	43
B	Sustainable Building Project	1,237,000	43
C	Library	349,000	12
D	Publications	53,000	2
		<b><u>£2,897,000</u></b>	

Project, ended the year with an operational surplus of £96,000. Much of this is due to reduced expenditure on normal activities during the building project. The main areas of income are grants, donations and residential income; and the main areas of expenditure are research activity, the Library and staff to support these activities.

The accomplishments and performance of the BSR as described above have been achieved against a backdrop of the major programme of work to improve the sustainability of the BSR's building in Rome and continuing negotiations as to future Government funding in the light of the recent Comprehensive Spending Review. Even in this difficult year, the BSR is proud that expenditure on its core activities, Research and Residential Programmes, publications and the Library, represents over 50% of the total expenditure.

### **Second Century Campaign Sustainable Building Project**

Significant expenditure on the Rome building is reflected in the Statement of Financial Activities (SoFA). Generous grants of £669,000 were raised towards this work from trusts and other grant-giving bodies, with the balance of £647,000 provided from the BSR's own resources. As a result, however, the BSR is showing a loss for the financial year and a consequent reduction in reserves.

However, this reflects the absorption of necessary maintenance and repair costs into the Sustainable Building Project, which, by virtue of its comprehensiveness, was able to attract external funding that would not have been forthcoming for routine maintenance. In addition, some activity was curtailed within the period due to partial closure.

The Sustainable Building Project is the first part of a broader Second Century Campaign that aims to create the necessary financial stability for the BSR's long-term future. The major part of this programme was to maintain the essential fabric of and improve the sustainability of the building, including the library collections and studio spaces. The project was successfully completed and has rendered the BSR fit for purpose as a residential research centre, thus giving the basis for further income generation, and reduced maintenance and utility costs.

### **Performance and risk management**

Excluding building grants, income is broadly in line with the prior year, reflecting an unchanged level

of government grant, success in the continued ability to attract research grants, and a reduction in residential income as a consequence of the reduction in room availability during the course of building works, offset by legacy income.

Expenditure has continued to be closely and tightly monitored, given the uncertain financial climate and a focus on maintaining the BSR's reserves at an appropriate level. The significant progress made in previous years in cutting costs, in particular support costs, was maintained in the year under review.

Currency exchange remains a significant concern. The Trustees' policy is to exchange sterling currency into Euros only when the income is certain and the expenditure is foreseeable. Year-end balances are translated into sterling at the prevailing exchange rate, which may yield unrealised gains or losses. The BSR will continue to protect the value of its income through prudent management of its resources.

The BSR has revisited its risk register as a result of a difficult Comprehensive Spending Review negotiation and the current levels of economic volatility. The Council considers the level of reserves held remains adequate to meet the immediate needs of the BSR, with an appropriate retention for risk mitigation.

### **Future plans**

The focus must now move to the next phases of the Second Century Campaign and a concerted effort to create a stronger platform for the coming years. The Council will be working towards improved independent income generation and will measure performance against its own Strategic Plan 2015–20.



# **The BSR in 2015–16**

# Humanities and Fine Arts Award-holders

## HUMANITIES AWARDS

### Balsdon Fellow

Dr Edmund Thomas (Durham): *The materiality of Egypt in Roman architecture*

### Hugh Last Fellow

Professor Maureen Carroll (Sheffield): *Mater Matuta and related goddesses: guaranteeing maternal fertility and infant survival in Italic and Roman Italy*

### Paul Mellon Centre Rome Fellow

Dr Caspar Pearson (Essex): *The renaissance of the Renaissance? Architecture and urbanism between Italy and England*

### Rome Fellows

Dr Federico Casari (Durham): *Roman journalism between 1901 and 1925*

Dr Teresa Kittler (UCL): *Habitats: remaking sculpture in 1960s Italy*

### Raleigh Radford Rome Fellow

Dr Matthew Hoskin (Edinburgh): *Early gatherings: a reassessment of the texts and selections of papal letters found in the earliest canonical collections*

### Rome Scholar

Jessica Dalton (St Andrews): *Jesuit confession and the private absolution of heresy in sixteenth-century Italy*

### Coleman-Hilton Scholar (University of Sydney)

Dr Camilla Norman (Sydney): *Death, commemoration and changing perceptions of identity in Daunia from the Bronze Age to the Roman Empire*

### Macquarie Gale Rome Scholar

Emlyn Dodd (Macquarie): *Roman viticulture and the provinces: an archaeological study on wine production and the socio-cultural connectivity it stimulates*

### Henry Moore Foundation–BSR Fellow in Sculpture

Dr Natasha Adamou (Essex): *Shade Between Rings of Air: replication of architecture as sculpture: Carlo Scarpa/Gabriel Orozco, 1952/2003*

### Rome Awardee

Dr Robert Hearn (Nottingham/Genoa): *'The genteelest thing to do': British travellers and Italian hunting, 1700–1900*

### Rome Awardee funded by the Roger and Ingrid Pilkington Charitable Trust

Maria Harvey (Cambridge): *Santa Caterina at Galatina: late medieval art in Salento at the frontier of the Latin and orthodox worlds*

## FINE ARTS AWARDS

### Abbey Fellows in Painting

Anne Ryan  
Dr David Ryan  
Catherine Story

### Abbey Scholar in Painting

Ross Taylor

### Arts Council of Northern Ireland Fellow

Damien Duffy

### Australia Council Residents

Lincoln Austin  
Joseph Griffiths  
Michelle Ussher

### Derek Hill Foundation Scholar

James Ferris

### Giles Worsley Rome Fellow

Mark Andrew Kelly

### Helpmann Academy Resident

Dr Deborah Prior

### National Art School, Sydney, Resident in Drawing

Dr Margaret Roberts

### Québec Resident

Jonas St. Michael

### Rome Fellow in Contemporary Art

Mandy Niewöhner

### Sainsbury Scholar in Painting and Sculpture

Rachel Adams

# BSR Activities

## LECTURES

- Massimo Osanna (Soprintendenza Speciale per i Beni Archeologici di Pompei, Ercolano e Stabia): MOLLY COTTON LECTURE, Il Grande Progetto Pompei: lavori in corso e prospettive
- Professor Lord Stern of Brentford (British Academy; LSE): A world economy in profound structural change and the logic, urgency and promise of tackling climate change
- Julian Stallabrass (Courtauld): Élite art in the age of populism
- Marco Verità (Ca' Foscari): BSR-CORNING MUSEUM OF GLASS DAVID WHITEHOUSE MEMORIAL LECTURE, The secrets of Venetian Renaissance glass as disclosed by analytical investigations
- Mark Bradley (Nottingham; BSR): Roman noses: smell and the senses in ancient Rome
- Loyd Grossman (BSR): An American artist on the Grand Tour: Benjamin West in Italy 1760–3
- Simon Keay (BSR; Southampton), Grant Cox (Southampton), Christina Triantafyllou (Southampton), Janet DeLaine (Oxford) and Graeme Earl (Southampton): Imagining Portus: computer graphic reconstruction of the *Palazzo Imperiale* and shipyard excavated by the Portus Project 2007–14
- Carlo Caruso (Durham; BSR): Italian books in eighteenth-century Britain: readers, collectors and publishers
- Ian Haynes (Newcastle): The archaeology of the Lateran Basilica: a view from below (keynote lecture for the conference *Concilium Lateranense IV. Commemorating the Octocentenary of the Fourth Lateran Council of 1215*)
- Tanja Michalsky (Bibliotheca Hertziana): 'Italia illustrata'. The interaction of topographical descriptions and cartography in the works of Flavio Biondo and Leandro Alberti
- Caspar Pearson (BSR; Essex): In the shadow of the dome: Richard Rogers and the urban Renaissance
- Tom Holland: Whores and the house of Caesar
- John Bennet (British School at Athens) and Hartmut Matthäus (Institut für Klassische Archäologie): Cyprus, Phoenicia and Crete (*The Orientalizing Cultures in the Mediterranean, Eighth-sixth Centuries BC: Origins, Cultural Contacts and Local Developments Series*)
- Georgina Cole (National Art School, Sydney): Painting blindness in Enlightenment Britain
- Llewelyn Morgan (Oxford): Royal flush: Domitian's high colour and its significance
- Charles Burdett (Bristol): Italy, Islam and the Islamic world: representations and reflections from 9/11 to the Arab uprisings
- Caroline Campbell (National Gallery): Representing the Renaissance: collection, display and scholarship at the National Gallery
- Julia Nikolaus (Leicester) and Niccolò Mugnai (Leicester): Libyan Antiquities at Risk (LAaR): how archives can aid to limit the illicit antiquities trade
- Barbara Borg (Exeter): Mapping the social history of Rome: a topographical approach to action and interaction in an ancient mega-city
- Liz Rideal (UCL): Dancing backwards through time: subverting Baroque and Roman architecture
- Sandrine Huber (Lorraine) and Irene Lemos (Oxford): The Orientalizing phenomenon in Greece: the case of Euboea (tenth–seventh centuries BC) (*The Orientalizing Cultures in the Mediterranean, Eighth-sixth Centuries BC: Origins, Cultural Contacts and Local Developments Series*)
- Greg Woolf (Institute of Classical Studies): BSR-INSTITUTE OF CLASSICAL STUDIES ROME-LONDON LECTURE, The naturalness of ancient urbanism
- Marcella Sutcliffe (Cambridge): Thomas Ashby, G.M. Trevelyan and the British Red Cross: humanities activists in Italy's Great War
- Roy Stephenson (Museum of London): The Roman plays and the material culture in Shakespeare's London
- Paul Binski (Cambridge): W.T.C. WALKER LECTURE IN ARCHITECTURAL HISTORY, Rome and England in the Gothic Age: thoughts on the Heroic mode
- Cyprian Broodbank (Cambridge): G.E. RICKMAN LECTURE, Towards a deep global history of maritime connectivity: perspectives from the Mediterranean and beyond
- Alessandro Naso (Consiglio Nazionale delle Ricerche): From east to west and beyond (keynote lecture for the conference *Material Connections and Artistic Exchange — the Case of Etruria and Anatolia*)
- Teresa Kittler (BSR; UCL): Bruno Munari's environmental awareness
- Federico Casari (BSR; Durham): Comedians, colleges, chairs. Emilio Cecchi's foreign correspondence from London, 1918–19
- Matthew Hoskin (BSR; Edinburgh): A tale of four popes and their letters: manuscript studies and the foundations of Latin canon law
- Jessica Dalton (BSR; St Andrews): Purging the peninsula: Jesuits, inquisitors and the secret absolution of heretics in post-Reformation Italy
- City of Rome postgraduate course lectures and seminars**
- Edmund Thomas (BSR; Durham): The materiality of the Pantheon
- Nigel Spivey (Cambridge): Looking like Caesar: a case-study of personal likeness and group assimilation in Roman portraiture
- Maureen Carroll (BSR; Sheffield): Mater Matuta and the votive phenomenon: guaranteeing fertility in Italic and Roman Italy
- Christopher Smith (BSR): Power in early and middle Republican Rome
- Filippo Coarelli (Perugia): Da Delo a Roma. Augusto e il culto di Apollo
- Meaghan McEvoy (Goethe Universität Frankfurt am Main): Pious generals? Military investment in churches at Rome in the fifth century AD
- Mariarosaria Barbera, Marina Magnani Cianetti and Salvo Barrano (MiBACT / SSCol): L'aula monumentale di 'Minerva Medica': le fasi e il contesto alla luce degli ultimi scavi
- Robert Coates-Stephens (BSR): Statue museums in late antique Rome

## CONFERENCES AND WORKSHOPS

*Diplomatici e letterati nel XVIII secolo*. A colloquium organised by Carlo Caruso (Durham; BSR), Beatrice Alfonzetti (Sapienza — Università di Roma), Francesca Fedi (Pisa), Silvia Tatti (Sapienza — Università di Roma), Duccio Tongiorgi (Modena e Reggio Emilia)

*Gli artigiani e la città: officine e aree produttive tra VIII e III secolo a.C. in Italia centrale tirrenica*. A conference organised by Maria Cristina Biella (BSR; Southampton), Roberta Cascino (BSR; Southampton), Antonio F. Ferrandes (Sapienza — Università di Roma), Martina Revello Lami (Amsterdam)

*Bertel Thorvaldsen and Great Britain*. Two sessions of a conference organised by Margrethe Floryan (Copenhagen; Thorvaldsen Museum), Michael Hatt (Warwick) and Lene Østermark-Johansen (Copenhagen)

*Trading Antiquities in Early Twentieth-century Europe: the John Marshall Archive Research Project*. Colloquium organised by Guido Petruccioli (BSR)

*Rome's Mediterranean Ports Project*. Conference  
*Greek Manuscripts and Images. The Future of Editions*. Workshop organised by Anne-France Morand (Laval; BSR)

*Illicit Trafficking of Antiquities*. Conference organised by Susan Kane (Oberlin), in collaboration with the Svenska Institutet i Rom, the American Academy in Rome and the Society for Libyan Studies

*Shakespeare and the Memory of Rome*. Workshop  
*New Work on South Italy and Sicily*. Workshop organised by Christopher Smith (BSR) and Kristian Göransson (Svenska Institutet i Rom)

*Rising from the Ashes: the Conservation of Mackintosh's Glasgow School of Art*. Conference organised by the Mackintosh Restoration team, with the Scuola di Specializzazione di Beni Architettonici e del Paesaggio (Sapienza — Università di Roma)

*La pittura poco meno che eterna: Paintings on Stone and Material Innovation*. Symposium organised by Piers Baker-Bates (Open) and Elena Calvillo (Richmond)

*Becoming Roman: Artistic Immigration in the Urbe from the Sixteenth to the Twentieth Centuries*. A Rome Art History

Network conference, organised by Ariane Varela Brago (Zurich) and Tom True (BSR)

*L'attività filologica in Italia tra Quattro e Seicento*. Conference organised by Carlo Caruso (Durham; BSR) and Emilio Russo (Sapienza — Università di Roma), in collaboration with the Leverhulme Trust, Sapienza — Università di Roma and Centro Pio Rajna

*From Ulster to Rome: a Retrospective on the Career of Hugh O'Neill, Earl of Tyrone (1550–1616)*. A symposium organised by Hiram Morgan and James O'Neill (University College Cork)

*Approcci teorici: archeologia/archeologie alle soglie del terzo millennio*. AIAC meeting

## PRESENTATIONS

Book launch: *Rome 1600: the City and the Visual Arts under Clement VIII*, by Clare Robertson (Reading)

Book launch: *REWIND ITALIA: Early Video Art in Italy/I primi anni della videoarte in Italia*, edited by Lara Leuzzi and Stephen Partridge (DJCAD, Dundee)

## ART AND ARCHITECTURE EVENTS

Richard Wright in conversation with Will Bradley (ahead of exhibition at Gagosian Gallery)

Corin Sworn in conversation with Pier Paolo Pancotto  
Wolfgang Buttress, Presentation of his award-winning design for the UK pavilion at *Expo Milano 2015, The Hive*

Henry Moore: *Sculpting Modernity. Finissage* of the Henry Moore exhibition (24 September 2015–10 January 2016, Baths of Diocletian), with a talk by Chris Stephens

Observe what's vivid. Artist's talk by Andrew Stahl (UCL), sponsored by the Incorporated Edwin Austin Abbey Memorial Scholarships and the Arts Club Charitable Trust

Talk by architect and painter Will Alsop about his work  
Artist's talk by Louisa Minkin (Central Saint Martin's), sponsored by the Incorporated Edwin Austin Abbey Memorial Scholarships and the Arts Club Charitable Trust

William Kentridge in conversation with Carolyn Christov-Bakargiev.

Wolfgang Buttress talks about his project  
*The Hive* for *Expo Milano 2015*, now re-created at Kew Gardens





Organised in partnership with the American Academy in Rome and in collaboration with Tevereterno

Artist's talk by Luke Fowler, sponsored by the Craignish Trust

Artist's talk by Lucy Gunning, sponsored by the Incorporated Edwin Austin Abbey Memorial Scholarships and the Arts Club Charitable Trust

*Thinking Through Drawing*. Lecture and exhibition by Chris Wilkinson (WilkinsonEyre)

#### Fine arts award-holders exhibitions

*December Mostra: Open Studios*: Rachel Adams; Lincoln Austin; James Ferris; Mark Andrew Kelly; Mandy, Gerrit and Maria Niewöhner; Catherine Story; Ross Taylor

*March Mostra*: Rachel Adams; Damien Duffy; Anne Ryan; Jonas St. Michael; Ross Taylor; Michelle Ussher

*June Mostra*: Rachel Adams; Damien Duffy; Joseph Griffiths; Deborah Prior; Margaret Roberts; David Ryan; Ross Taylor

#### Architecture programme: *Meeting Architecture III*.

##### *Fragments*

Robert Bevan: Culture and genocide. Lecture

Akram Zaatari: *The Archaeology of Rumour*. Lecture and exhibition

Francesco Bandarin (UNESCO): The past as hostage.

Heritage, conflicts and international organisations. Lecture organised in collaboration with the Académie de France à Rome — Villa Medici

Dor Guez (Bezalel Academy of Art and Design): *40 Days*. Lecture and exhibition

Eyal Weizman (Goldsmiths; Princeton): Only the criminal can solve the crime. Lecture in collaboration with MAXXI

#### LIBRARY EVENTS

Exhibition of photographs and documents from the archive of John Marshall

Exhibition of Thomas Ashby's First World War photographs

#### UK EVENTS

*PechaKucha on Rome and Architecture*. Presentations by Former BSR Award-holders in Architecture (including contributions from Bob Allies, Tim Bell, Jeremy Blake, Alison Crawshaw, Suzi Hall, Selina Mason, Hugh Petter and Edward Simpson; chaired by Prue Chiles)

*Creative Humanities: a Cultural Ecosystem*. A panel discussion, chaired by Sir Vernon Ellis (British Council), including Patrick Loughrey (Goldsmiths), Jeremy Myerson (RCA), Helen Sear (Falmouth; BSR) and Dame Marina Warner (Birkbeck; BSR) Mary Beard (Cambridge), after-dinner talk for a dinner in celebration of the BSR

Gabriele Finaldi (National Gallery): Rogier van der Weyden and the encounter between faith and art  
Peter Higgs (British Museum), Susan Walker (Ashmolean Museum), Lesley Fitton (British Museum) and Christopher Smith (BSR): Perspectives on ancient and medieval Sicily: an island and its seas

*BSR–Institute of Classical Studies Rome–London Lecture*  
Vincent Jolivet (CNRS): Grotte Scalina: a new monumental Etruscan tomb near Viterbo

#### SUPPORT FOR INSTITUTIONAL PROGRAMMES

Goldsmiths, University of London; King's College London; Queensland University; University College Cork; University of Bath; University of Cambridge; University of Oxford (two courses); University of Reading; University of Saskatchewan

Podcasts of selected events can be found on the BSR's YouTube channel

# Publications and Exhibitions by Staff

## JACOPO BENCI

- 2015 *Jacopo Benci — Débrayages*, Add-Art Gallery, Spoleto (one person exhibition)  
*Débrayages — Jacopo Benci* (exhibition catalogue), with an essay by Maddalena Rinaldi. Spoleto, Add-Art Edizioni
- 2016 *Tiny Biennale: Mythology*, Temple University Gallery, Rome (group exhibition)  
*Una festa dell'arte, II*, Scuderie di Palazzo Farnese, Caprarola (group exhibition)

## ROBERT COATES-STEPHENS

- 2015 'Notes from Rome 2014–15', *Papers of the British School at Rome* 83: 283–92
- 2016 'La vita delle statue nella Roma tardoantica', in M. Andaloro, G. Bordi and G. Morganti (eds), *S. Maria Antiqua tra Roma e Bisanzio*: 130–51. Milan, Electa

## ALESSANDRA GIOVENCO

- 2015 'Intellectual property rights issues. The British School at Rome: a case study', in S. Orlandi, R. Santucci, V. Casarosa and P.M. Liuzzo (eds), *Information Technologies for Epigraphy and Cultural Heritage. Proceedings of the First EAGLE International Conference (Paris, 29 September–1 October 2014)*: 307–16. Rome, Sapienza Università Editrice

## SOPHIE HAY

- 2015 'Geophysics projects', *Papers of the British School at Rome* 83: 294–8

## STEPHEN KAY

- 2015 (with F.M. Cifarelli, F. Colaiacomo, C. Smith, L. Ceccarelli, C. Panzieri and L. Alapont Martin) 'Archaeological research activity at Segni 2014 (comune di Segni, provincia di Roma, regione Lazio)', *Papers of the British School at Rome* 83: 314–18
- 2016 (with L. Alapont Martin and R. Albiach) 'Porta Nola. Revisiting the dead of Pompeii', *Current World Archaeology* 75: 12–13  
(with L. Alapont Martin and R. Albiach) 'Investigating the archaeology of death at Pompeii: the necropolis and fugitives of Porta Nola', *Epistula* 10: 10–11

## SIMON KEAY

- 2015 'The Roman Ports Project', *Papers of the British School at Rome* 83: 302–10  
'The potential of ancient ports for the advancement of archaeological science', in J.M. Alvarez Martinez, T. Nogales and I. Roda (eds), *XVIII congreso internacional arqueología clásica. Centro y periferia*

*en el mundo clásico*, vol. I: 59–66. Mérida, Museo Nacional de Arte Romano

'I porti di Roma Imperiale', in O. Rossini (ed.), *Nutrire il impero. Storie di alimentazione di Roma e Pompei. Catalogo della mostra all'Ara Pacis, Roma (luglio–novembre 2015)*: 49–60. Rome, 'L'Erma' di Bretschneider

'The role of ports in promoting cohesion and diversity in the political, economic and cultural life of the Roman Mediterranean', in A. Riera and J. Guitart i Salvador Giner (eds), *Les villes méditerranéennes: civilisation et développement*: 90–108. Barcelona, Union Académique Internationale / Institut d'Estudis Catalans / Institut Européen de le Méditerranée

- 2016 (with M. Millett) 'The middle and lower Tiber Valley: a case study', in A. Cooley (ed.), *The Blackwell Companion to Roman Italy*: 357–77. Oxford, Blackwell–Wiley

## MARCO PALMIERI

- 2015 *Three Romans*, Galleria Lorcan O'Neill, Rome (group exhibition)

## CHRISTOPHER SMITH

- 2015 (with F.M. Cifarelli, F. Colaiacomo, S. Kay, L. Ceccarelli, C. Panzieri and L. Alapont Martin) 'Archaeological research activity at Segni 2014 (comune di Segni, provincia di Roma, regione Lazio)', *Papers of the British School at Rome* 83: 314–18
- 2015–16 'The Pyrgi tablets and the view from Rome', *Studi Epigrafici e Linguistici* 32–3 (= V. Bellelli and P. Xella (eds), *Le lamine di Pyrgi. Nuove iscrizioni in etrusco e in fenicio nel cinquantenario della scoperta*): 203–21
- 2016 *Die Etrusker (Reclam Taschenbuch)*. Stuttgart, Philipp Reclam jun. GmbH & Co. KG  
*Los Etruscos. Una breve introducción (El libro de Bolsillo — Historia)*. Madrid, Alianza Editorial

## THOMAS-LEO TRUE

- 2015 'Scipione Pulzone: da Gaeta a Roma alle corti europee', *Renaissance Studies* 29 (2): 314–21

# Council and Subcommittees

## COUNCIL

Mr Colin Blackmore  
Ms Eliza Bonham Carter  
Mr Mark Getty <sup>Δ</sup>  
Mr Alan Gibbins <sup>Δ</sup> (*Honorary Treasurer*)  
Dr Loyd Grossman  
Mrs Robin Hambro <sup>Δ</sup>  
Mr Michael Higgin\* (*Honorary Treasurer*)  
Mr Ian Hodgson  
Mr Timothy Llewellyn (*Chair*)  
Ms Vivien Lovell  
Professor David Mattingly  
Professor Rosamond McKitterick  
Mr Eric Parry  
Sir Nicholas Penny\*  
Mr Christopher Prentice <sup>Δ</sup>  
Dr Susan Walker  
Professor Dame Marina Warner (*Deputy Chair*)  
Ms Jane Wentworth\*

## FINANCE & PERSONNEL SUBCOMMITTEE

Mr Colin Blackmore  
Mr Alan Gibbins <sup>Δ</sup>  
Mr Michael Higgin\*  
Mr Ian Hodgson  
Mr Timothy Llewellyn (*Chair*)  
Ms Vivien Lovell  
Professor Rosamond McKitterick

## FACULTY OF THE FINE ARTS

Professor Maria Chevska  
Professor Prue Chiles  
Ms Sacha Craddock  
Dr Nicholas Cullinan <sup>Δ</sup>  
Dr Penelope Curtis\*  
Mr Roger Hiorns\*  
Ms Vanessa Jackson  
Ms Penny Johnson  
Ms Vivien Lovell (*Chair*)  
Mr Tim Marlow  
Mr Hugh Petter  
Mr Thomas J. Price  
Mr Karsten Schubert  
Professor Helen Sear  
Mr Stephen Witherford

## FACULTY OF ARCHAEOLOGY, HISTORY & LETTERS

Dr Marta Ajmar  
Dr Mark Bradley (*Editor of Papers of the British School at Rome*)  
Professor Anna Bull  
Professor Carlo Caruso  
Mr Hugo Chapman  
Dr Neil Christie  
Professor Alison Cooley  
Professor John Foot\*  
Professor David Mattingly (*Chair of Archaeology*)  
Professor Rosamond McKitterick (*Chair*)  
Professor Matthew Reynolds  
Professor Brian Richardson  
Dr MaryAnne Stevens  
Professor Roey Sweet  
Dr Susan Walker (*Chair of Publications*)

\* Left during 2015–16    <sup>Δ</sup> Joined during 2015–16

# Staff

Professor Christopher Smith, MA DPhil FSAS FRHistS FSA

*Director*

## LIBRARY

Valerie Scott, BA

Beatrice Gelosia

Francesca De Riso, MA<sup>°</sup>; Francesca Deli

Alessandra Giovenco, MA

Cecilia Carponi, BA<sup>°</sup>; Patrizio Gianferro, MA<sup>°\*</sup>;

Cecilia Spano, MA<sup>°</sup><sup>△</sup>

*Librarian and Deputy Director*

*Deputy Librarian*

*Library Assistants*

*Archivist*

*Packard Humanities Institute-funded Library staff ~*

## LONDON OFFICE

Gill Clark, BA PhD

Elizabeth Rabineau, BA MSc PgDip

Helen Ackers, BA MSt DPhil<sup>△\*</sup>

*Registrar & Publications Manager*

*Development Director*

*Administrative Assistant*

## RESEARCH AND RESEARCH SUPPORT

Thomas-Leo True, MA PhD<sup>△</sup>

Robert Coates-Stephens, BA PhD FSA<sup>°</sup>

Professor Simon Keay, BA PhD FSA FBA

Stephen Kay, MSc

Sophie Hay, MA PhD

Eleanor Maw, BA MSc<sup>\*</sup>

Jacopo Benci, MA<sup>°</sup>

*Assistant Director (Humanities)*

*Cary Fellow*

*Research Professor in Archaeology*

*Archaeology Officer*

*Geophysics Officer, APSS ~*

*Research Assistant ~*

*Senior Research Fellow in Modern Studies and Contemporary*

*Visual Culture*

*Architecture Curator*

*Visual Art Residency and Programme Curator*

*Fine Arts Programme Interns ~*

Marina Engel, MA<sup>°</sup>

Marco Palmieri, BA PgDip<sup>°</sup>

Isabella Capolei<sup>°</sup>; Maria Vittoria Di Sabatino<sup>°</sup>; Giosuè Prezioso<sup>°</sup>;

Virginia Russolo<sup>°</sup>

Stefania Peterlini

*Permissions Officer & Director's Assistant*

## RESIDENCE

Christine Martin, BSc

Renato Parente

Fulvio Astolfi

Donatella Astolfi; Alba Coratti

Luca Albanese

Dharma Wijesiriwardana

Giuseppe Pellegrino

Antonio Palmieri

*Residence Manager*

*Domestic Bursar*

*Maintenance Officer*

*Cleaning Staff*

*Cook*

*Cook & Gardener*

*Residence Assistant & IT Support*

*Residence Assistant*

## ROME OFFICE

Nicholas Hodgson, ACA<sup>△</sup>

Isabella Gelosia<sup>°</sup>

Natalie Arrowsmith, MA MPhil

Katherine Paines, MA<sup>△\*\*</sup>

Susan Rothwell Smith, MA CIPFA Assoc. Diploma

*Finance Manager*

*Accounts Clerk*

*Communications Manager*

*Administrative Assistant*

*Systems Consultant*

\* Left during 2015–16    △ Joined during 2015–16    ° Part-time    ~ Non-BSR-funded staff

# Research Fellows and Honorary Fellows

## RESEARCH FELLOWS

- Dr Joan Barclay Lloyd  
*The architecture and decoration of medieval churches and monasteries in Rome, c. 1050–c. 1320*
- Dr Maria Cristina Biella  
*Giving voice to an ancient city: the case of Falerii Veteres*
- Dr Claudia Bolgia  
*Linking evidence: a digital approach to medieval and early Renaissance Rome*
- Dott.ssa Roberta Cascino  
*Trade and commerce in Rome's hinterland in the early and middle Republican period: material culture approaches*
- Dr Patrizia Cavazzini  
*The art market and display of works of art in Roman houses in seventeenth-century Rome; artists at the papal court*
- Dott. Francesco Maria Cifarelli  
*Archaeology of Lazio and the suburbium of Rome*
- Dr Roberto Cobianchi  
*Lo temperato uso delle cose. The patronage of the Franciscan Observance in Renaissance Italy*
- Dott.ssa Maria Giuseppina Di Monte  
*Theory and history of contemporary art*
- Dr Elizabeth Fentress  
*Roman archaeology*
- Dr Stefania Gerevini  
*'Liaisons dangereuses': art, identity and conflict in medieval Venice, Genoa and the eastern Mediterranean*
- 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  
*Architecture and patronage between Venice and Rome in the seventeenth century*
- Dr David Knipp  
*The presence of Syrian Greeks at Santa Maria dell'Ammiraglio, Palermo, 1143–93*
- Dr Joanna Kostylo  
*Renaissance medicine and the Reformation; Italian art and design in late nineteenth-century Europe*
- Dr Simon Martin  
*From peasants into sportsmen: sport and the development of modern Italy*
- Professor Anne-France Morand  
*The Orphic hymns*
- Dr Guido Petruccioli  
*The collecting and trade of antiquities in late nineteenth- and early twentieth-century Rome: the John Marshall and Edward Perry Warren Archives*
- Dott. Renato Sebastiani  
*The archaeology of Portus*

- Dr Magdalena Skoblar (BSA–BSR Adriatic Connections Fellow)  
*Star of the sea: the cult of the Virgin Mary in the early medieval Adriatic c. 751–1095*
- Professor Paul Gabriele Weston  
*Digital libraries. Models, strategies and services quality assessment*
- Professor Maurice Whitehead  
*The archives of the Venerable English College*
- Dr Karin Wolfe  
*The Venetian painter Francesco Trevisani*

## HONORARY FELLOWS

- Professor Girolamo Arnaldi (†)
- Professor Gilda Bartoloni \*
- Professor Anna Maria Bietti Sestieri
- Dr Angelo Bottini
- Mr Peter Brown CBE
- Professor Andrea Carandini
- Mr Roderick Cavaliero
- Professor Filippo Coarelli
- Professor Francesco D'Andria
- Professor Stefano De Caro
- Professor Paolo Delogu
- Lady Egerton
- Professor Emanuela Fabbriotti
- Professor Vincenzo Focchi Nicolai \*
- Professor Anna Gallina Zevi
- Professor Pier Giovanni Guzzo
- Mr Robert Jackson
- Professor Adriano La Regina
- Professor Eugenio La Rocca
- Dr Tersilio Leggio
- Professor Paolo Liverani \*
- Professor David Marshall
- Professor Sir Fergus Millar
- Avv. Luca Cordero di Montezemolo
- Professor John Osborne
- Professor Massimo Osanna \*
- Dr David Woodley Packard
- Professor Silvio Panciera (†)
- Professor Paola Pelagatti
- Professor Lorenzo Quilici \*
- Professor Stefania Quilici Gigli \*
- Dr Anna Maria Reggiani
- Lord Sainsbury of Preston Candover KG
- Mr Michael Stillwell
- Professor Mario Torelli
- Professor Fausto Zevi

\* Appointments made by the Council in 2015–16

# Members of the BSR

Donations from Members are a valuable source of untied income, meaning we are free to allocate these funds where the need is greatest. We are grateful to the following individuals and organisations for supporting the BSR through their membership over the past financial year.

## THE ASHBY SOCIETY

Mr and Mrs Jim Ball; Mr and Mrs Colin Blackmore; Mr and Mrs James Christie; Ms Lindsey Davis; Mr and Mrs Alan Gibbins; Dr Loyd Grossman; Mrs Robin Hambro; Professor Ian Haynes and Ms Mary Meaney; Mr and Mrs Timothy Llewellyn; Mr Dan O'Connor; Mr Mark and Dr Jill Pellew; Dame Theresa Sackler; Ms Veronica Simmons; Professor Christopher Smith and Mrs Susan Rothwell Smith

## BENEFACTORS

Mr Peter Brown; Dr Gill Clark; Mr Jonathan Ruffer

## SPONSORS

Dr Michael Binns; Sir Ewen and Lady Fergusson; Mr Michael Higgin; Dr MaryAnne Stevens; Mr Michael Stillwell

## FRIENDS

Professor David Abulafia; Professor John Agnew; Dr Joan Barclay Lloyd; Mr Robert Berg; Professor Anthony Birley; Mr Charles Bonney; Professor Barbara Borg; Professor Richard Bosworth; Dr Louise Bourdua; Mr Anthony Bowen; Dr Jane Bridgeman; Mr Ross Bull; Dr Andrew Burnett; Mr Michael Bury; Professor Thomas Carpenter; Mr Roderick Cavaliero; Mr Hugo Chapman; Professor Joseph Connors; Dr Hilary Cool; Mr Richard Cooper; Dr Glenys Davies; Principe Jonathan Doria Pamphilj; Mr and Mrs Bob Dunn; Professor Stephen Dyson; Lady Egerton; Dr Nicola Frater; Dr Richard Gem; Mr Ian Hodgson; Mr Philip Hooker; Professor Andrew Hopkins; Mr Robert Iggulden; Professor Mary Jacobus; Dr Angela Kalinowski; Mr Graham Kentfield; Dr Lynne Lancaster; Mr Peter Livock; Mr and Mrs Tom Lyon; Mr Keith MacLennan; Mr and Mrs John Mathewson; Professor Sir Fergus Millar; Dr Stephen Morris; Mr Peter Mountford; Mr Sandy Nairne; Dr Natalia Nowakowska; Dr Noel O'Regan; Mr and Mrs Simon Oddie; Mr and Mrs John Ormond; Mr Mike Phillips; Professor John Pollard; Mr Peter Readman; Mr Patrick Reeve; Miss Joyce Reynolds; Ms Liz Rideal; Sir Ivor Roberts; Dr Paul Roberts; Professor Clare Robertson; Professor John Robertson; Sir John Shepherd; Mr Peter Smith; Ms Suzan Smith; Mr Tim Tatton-Brown; Professor Robert Tavernor; Lord True; The Rt Hon. the Lord Justice Underhill; Professor Andrew Wallace-Hadrill; Professor Dame Marina Warner; Ms Susan Wilson; Mrs Anne Wiseman; Professor Peter Wiseman; Professor Ian Wood; Professor Greg Woolf

## INDIVIDUAL MEMBERS

Dr Jane Adam; Mr Richard Adam; Dr Natasha Adamou; Ms Rachel Adams; Dr Ricardo Agarez; Dr Lindsay Allen; Mr Bob Allies; Professor Penelope Allison; Mr Andrew Anderson Baran; Dr Patricia Andrew; Ms Francesca Anthony; Ms Louise Archer; Ms Luciana Arrighi; Mr Luca Asmonti; Mr Georges Audet; Mr Lincoln Austin; Professor Leanne Bablitz; Mr Jonathan Baker; Dr Piers Baker-Bates; Dr Ross Balzaretti; Mr Nicholas Barber; Mrs Diana Baring; Professor Graeme Barker; Professor Judith Barringer; Mr Jordan Baseman; Mr Edward Bates; Dr Lisa Beaven; Mr Anthony Constantine Beck; Ms Deborah Beck; Professor Marshall Becker; Miss Leslie Bedford-Forde; Mr Timothy Bell; Dr Jillian Lea Beness; Ms Alicia Berlin; Ms Susan Beverley; Mr Malcom Billings; Dr Hugo Blake; Dr Jeremy Blake; Mr Barak Blum; Mr Edward Blume-Poulton; Dr Claudia Bolgia; Ms Francesca Bologna; Dr Brenda Bolton; Ms Lauren Bovey; Ms Bronte Bowen; Mr Simon Bowen; Ms Naomi Bradshaw; Professor David Breeze; Mrs Angela Brennan; Dr Dianne Bresciani; Lord Bridges; Miss Clare Broadbent; Ms Anne Brookes; Dr Amelia Brown; Dr Thomas Brown; Mr Geoffrey Brunell; Dr Paul Bryant-Quinn; Mr Michael Bull; Mrs Alice Bullough; Professor Anne Bush; Ms Karen Caines; The Hon. Fiona Campbell; Professor Ian Campbell; Professor Maureen Carroll; Professor Carlo Caruso; Dr Federico Casari; Dr Annelies Cazemier; Mr Charles de Chassiron; Mr Dan Chiritiou; Dr Neil Christie; Professor Amanda Claridge; Mr Geoffrey Clarke; Dr Michael Coe; Mr David Colvin; Mrs Elizabeth Cooke; Professor Alison Cooley; Mr Charles Cooper; Mrs Shirley Corke (†); Professor Tim Cornell; Professor Edward Corp; Dr Nicholas Coureas; Mr Michael Craven; Professor Michael Crawford; Mr Alexander Creswell; Ms Jaime Cubit; The Hon. Harriet Cullen; Ms Beth Currie; Professor Anne Curry; Ms Mary Jane Cuyler; Mr Jonathan Dady; Mr Ian Dalton; Ms Jessica Dalton; Ms Hilary Daltry; Professor Claudine Dauphin; Dr Caillan Davenport; Dr Irina Davidovici; Ms Helen Davies; Dr Penelope Davies; Dr Janet DeLaine; Ms Anne Desmet; Mr Liam Devlin; Mr Carl Dixon; Mr Emlyn Dodd; Dr Jane Draycott; Mrs Patricia Drummond; Mr Michael Dudeck; Mr Damien Duffy; Professor Katherine Dunbabin; Mr Michael Dyer; Ms Alicia Eames; Mr Jeffrey Easton; Ms Susan Edmondson; Professor Catharine Edwards; Mr David Elkington; Ms Nicole Ellis; Mr William Errington; Dr Peter Fane-Saunders; Ms Harriet Farquharson; Dr Carol Farr; Mr J. Feather; Ms Katharine Fellows; Mr James Ferris; Mrs Mary Anne Fishbourne; Dr Peta Fowler; Mr Andrew Fox; Professor Matthew Fox; Mrs Mary Fry; Professor Michael Fulford; Ms Natasha Furey; Mr Adam Nathaniel Furman; Ms Semra Güran; Ms Phoebe Garrett; Mr Robin Geddes; Mr Nicholas George; Mr Patrizio Gianferro; Mr Luca Giannuzzi Savelli; Mr David Giles; Mr John Gill; Sir Paul Girolami; Dr Margarita Gleba; Mr Oscar Goldman; Mr Paul James Gomes; Sir Nicholas Goodison; Mr David Gould; Mr John Graham; Mr Richard Grasby (†); Mr Joseph Griffiths; Mr Mark Griffiths; Dr Lucy Grig; Dr Emily Guerry; Mr John Gwinnell; Ms Deborah Gyan; Dr Fiona Haarer; Mr Christopher Haddad; Professor John Barrie Hall; Professor Nicholas Halmi; Professor

Sarah Hamilton; Dr Joseph Hammond; Dr Kate Hammond; Sir Claude Hankes; Ms Jessica Hao; Dr Nicholas Hardwick; Mr Michael Hare; Dr Matthew Harpster; Mr Edward Harrigan; Mr Anthony Harris; Ms Rowena Harris; Professor Carol Harrison; Professor Stephen Hart; Ms Maria Harvey; Mr Terence Hayes; Dr Robert Hearn; Dr John Heil; Professor Dr Peter Herz; Mr Raphael Heuwieser; Dr Stephen Heyworth; Ms Charlotte Higgins; Mr Joe Hill; Professor Tom Hillard; Professor Paul Hills; Mr Oscar Hird; Mr Gregory Hodge; Mr William Hodgkins; Ms Valerie Holman; Dr Matthew Hoskin; Dr Luke Houghton; Professor Norman Housley; Professor Deborah Howard; Mr John Hughes; Mr Michael Hughes; Miss Ansam Hummadi; Professor John Humphrey; Mr Marc Hunter; Dr Janet Huskinson; Professor Carl Huter; Ms Gabriela Nawrot Ingle; Dr Vedia Izzet; Ms Ann-Marie James; Dr Kristian Jensen; Ms Catherine Johns; Mr Peter Johnson; Mr Oliver Johnston-Watt; Ms Jane Joseph; Dr Pamela Judson-Rhodes; Professor Aristotle Kallis; Mrs Brigid Keast-Butler; Mr Mark Andrew Kelly; Dr Elizabeth Kennedy-Klaassen; Mr Sam Kennerley; Mr Rolfe Kentish; Professor Lawrence Keppie; Dr Stephen Kern; Ms Estella Kessler; Ms Alexi Keywan; Dr Teresa Kittler; Ms Alexandra Kunjapaa; Mr Tom Lamb; Mr Robin Lane Fox; Professor Ray Laurence; Dr John Law; Ms Thea Lawrence; Mr Andrew Lee; Dr Victoria Leitch; Sir Mark Lennox-Boyd; Dr Victoria Leonard; Mrs Mariot Leslie; Ms Samantha Levick; Dr Maxine Lewis; Ms Melody Li; Mr Hugh Lindsay; Professor Roger Ling; Professor Andrew Lintott; Professor Charles Lister; Dr Joy Littlewood; Mr Giorgio Lizzul; The Hon. Robert Lloyd George; Professor Graham Loud; Ms Vivien Lovell; Mr Stuart Lyons; Dr Elizabeth Macaulay-Lewis; Dr Simon Macdonald; Mrs Diana Macfadyen; Dr Carlos Machado; Ms Austėja Mackelaitė; Professor Campbell MacKnight; Professor John Magee; Mr Shantanu Majumdar; Professor Caroline Malone; Dr Hannah Malone; Dr Oren Margolis; Dr Anna Marmodoro; Mr James Marshall; Ms Elena Martelli; Professor Ricardo Martinez-Lacy; Professor David Mattingly; Ms Caroline Mauduit; Dr Susan May; Dr Michael McCarthy; Mr David McCue; Dr Katherine McDonald; Professor Ia McIlwaine; Professor John McIlwaine; Mr Francis McIvor; Mr Dustin McKenzie; Ms Rosalind McKeever; Professor Rosamond McKitterick; Mr Joe McLaughlin; Mr Andrew McLean; Dr Janette McWilliam; Ms Gina Medcalf; Mr John Melvin; Ms Joyce Millar Bennett; Mr John Miller; Professor Martin Millett; Ms Mollie Millward-Nicholls; Ms Nancy Milner; Ms Marion Moden; Ms Nicole Moffatt; Mr Steven Morant; Ms Tina Morganella; Dr Robert Morkot; Mrs Jane Morley; Dr Samuel Morley; Ms Katie Morrison; Ms Frances Muecke; Ms Joanna Mundy; Dr Tom Murgatroyd; Mr Alexander Murray; Mr John Murrell; Mr Alan Nance; Mr Morton Neal; Ms Louise Newman; Dr Alex Nice; Mr Richard Nicholls (†); Ms Mandy Niewöhner; Dr Camilla Norman; Ms Susan Norrie; Professor Eamonn O’Carragain; Ms Catherine O’Donnell; Mr Jim O’Neill; Ms Margaret O’Neill; Dr Peter Oakes; Dr Kelly Olson; Ms Gill Ord; Professor John Osborne; Mr Chris Owens; Dr John Pamment Salvatore; Dr Costas Panayotakis; Miss Anthousa Papagiannaki; Mr William Paton; Dr John Patterson; Dr Caspar Pearson; Professor Phil Perkins; Dr Simona Perna; Mr Hugh Petter; Mr Paul Pheby; Ms Sarah Pickstone; Mr Roger Pitcher; Mr Robert Pitts; Ms Stephanie Plumb; Dr Mark Pobjoy; Miss Justine Potts; Dr Jonathan Prag; Professor Jennifer Price; Dr Deborah Prior; Dr Tracy Prowse; Ms Diana Pulvermacher; Professor Nicholas Purcell; Professor Nancy Ramage; Dr Rebecca Raynor; Dr Richard

Reece; Mr John Reid; Mrs Judith Rendle; Dr Dennis Rhodes; Dr Carol Richardson; Mrs Anna Rickman; Ms Elizabeth Rickman; Mr William Rigby; Dr Margaret Roberts; Mr Ronald Rocco; Mr Florian Roithmayr; Dr Luke Roman; Dr Eileen Rubery; Dr Philip Rubery; Dr Amy Russell; Dr Susan Russell; Ms Anne Ryan; Dr David Ryan; Mrs Mona Ryder; Professor Eberhard Sauer; Professor Jane Sayers; Mr Tai-Shan Schierenberg; Rev. Dr Lindsay Schluter; Dr Clemence Schultze; Dr Carol Ann Scott; Dr Michael Scott; Professor Susan Scott-Fundling; Ms Emma Searle; Professor Arthur Segal; Mr Andrew Selkirk; Dr Robert Senecal; Mr William Shand; Ms Amanda Sharp; Mrs Anne Shortland-Jones; Dr Andrew Sillett; Mr Barrie Singleton; Mr Daniel Sinsel; Professor Patricia Skinner; Ms Teresa Sladen; Professor Alastair Small; Mr Stephen Smith; Ms Linda Sonogo; Mr Peter Soulsby; Ms Emily Speed; Dr Nigel Spivey; Mr Peter Spring; Mr Jonas St. Michael; Professor Catherine Steel; Mr Roy Stephenson; Dr Simon Stoddart; Ms Catherine Story; Professor Joanna Story; Mr David Stuttard; Mr Chin-kyu Sung; Dr Ann Sutherland Harris; Professor Richard Talbert; Mr Richard Talbot; Dr John Tamm; Mr Ross Taylor; Mr Quinlan Terry; Dr Alexander Thein; Ms Prisca Thielmann; Mr Bill Thomas and Mrs Caroline Thomas-Coxhead; Dr Edmund Thomas; Dr Hazel Thomas; Ms Kathryn Thompson; Mr Peter Tilley; Dr Elizabeth Tingle; Ms Rosie Tootell; Professor David Trump; Ms Courtney Tuck; Ms Elizabeth Tucker; Mr Lachlan Turnbull; Ms Michelle Ussher; Dr Henriette Van der Blom; Dr Nicholas Vella; Mr Jonathan Vining; Mrs Vanessa Somers Vreeland; Ms Janet Wade; Mr Felix Waldmann; Mr Byron Waldron; Dr Susan Walker; Dr Christine Walsh; Mr Bryan Ward-Perkins; Professor Charles Watkins; Mr Vernon Weaver; Dr Kathryn Welch; Mr Simon White; Mrs Susan Whitley; Professor Chris Wickham; Professor John Wilkes; Mr Andrew Wilkinson; Dr Kevin Wilkinson; Ms Ann Williams; Mrs Barbara Williams; Mr Scott Williams; Dr Kate Willman; Professor Andrew Wilson; Ms Emma Wilson; Professor Roger Wilson; Mr Simon Wragg; Miss Stephanie Wright; Dr Patrick Zutshi

## INSTITUTIONAL MEMBERS

The Association for Roman Archaeology; Cardiff University; Carleton University (Canada); Christie’s Education; King’s College London; The Paul Mellon Centre for Studies in British Art; Mount Allison University (Canada); The Open University; University College Cork (Ireland); University of Cambridge, Faculty of Classics; University of Cambridge, Jesus College; University of Exeter; University of Gloucestershire, Department of Art and Design; University of Nottingham; University of Oxford, Corpus Christi College; University of Oxford, Magdalen College; University of Oxford, St John’s College; University of Oxford, Worcester College; University of Queensland (Australia); University of Sydney (Australia), School of Philosophical Inquiry; University of Wales Trinity Saint David; University of Warwick, Department of Classics and Ancient History

 British School at Rome, the BSR

 @the\_bsr

 britishschoolatrome.wordpress.com

 britishschoolatrome

 British School at Rome

[www.bsr.ac.uk](http://www.bsr.ac.uk)

Published by the British School at Rome, London

ISSN 2045-1199

ISBN 978-0-904152-75-3

