

Academici

The Australia Council Visual Arts|Crafts Board Rome Studio Residency 1999–2004





The British School at Rome, from its foundation in 1901, welcomed collaboration with Commonwealth countries. Among the earliest sponsors of the School was the architect Herbert Baker, a friend of the School's own architect, Edwin Lutyens, and his generosity and enthusiasm led to the setting up of a scholarship for South African architects. Numerous Australian scholars made the School their Italian base over the years: the name of Dale Trendall stands out as one who after his period as Librarian in the late 1930s, and the publication of his great work on South Italian vases, continued to visit the School from Melbourne, and to encourage numerous young scholars to make the same journey. Archaeologists, ancient historians, art historians, architects and artists in their dozens have set up over the years a close network of contacts with Rome.

It was to build on this long-standing tradition of exchange that the School opened discussions with the Australia Council for the Arts with the aim of setting up a regular scholarship for Australian artists in Rome. The seven handsome artists' studios designed by Lutyens underwent a face-lift and modernisation in 1996. The provision of washing facilities beneath the redesigned mezzanine bedrooms meant that artists no longer had to pad shivering down an open portico on winter mornings to reach the bathroom, nor to sleep in the fumes of their own turpentine or other toxic artists' materials. The attractive new studio units offered artists space of their own in which to work, but in close connection with a lively interdisciplinary community of thirty, with its common table, and its integrated programme of lectures, visits and other activities (it is no coincidence that many of the contributors to this exhibition chose scholars they met here, not just artists but art historians and ancient historians, to write their critical essays). Beyond the heavy doors of the School is both a city and a country richer in culture than any other in the world, and for those who do not wish simply to explore on their own, the regular opportunity beckons to join in visits to sites, exhibitions and locations arranged for the artists and scholars. Regular group shows by the School's artists provide the chance to exhibit work in progress for an Italian and international audience – for Rome is a place to meet not only Italians but the numerous artists from America, Egypt, France, Japan, Germany, Romania, Scandinavia, Spain and the other countries which offer centres for their artists in Rome.

Since the first Australia Council scholar, Andrew Wright-Smith, arrived in March 1999, five years have passed, and over twenty artists have enjoyed the opportunity of three months in Rome. They have enriched the community of a very British institution in Italy, not least in adding to the international and multicultural perspective. No less than four of the scholars have been the children of Italian immigrants to Australia, sometimes, like Sebastian Di Mauro, explicitly exploring issues of identity. It is impossible to characterise them as a group, for the most striking feature is their diversity, working in many media, from traditional (and less traditional) painting, murals, sculpture, and printmaking, to installation, film and photography, to metalwork, jewellery and furniture. This exhibition captures just a sample of that richness and diversity. They have enriched; and they have returned, we hope, enriched. Certainly numerous ties of friendship between countries have been made: the curator of this exhibition, Kit Wise, is an English artist who met his Australian wife while she was researching in the School, and in moving to Melbourne has cemented many of these bonds. Our hope is that this show will not only offer a measure of what has been achieved, but inspire the next generation of Australian Rome scholars.

Andrew Wallace-Hadrill Director, British School at Rome

Casalinga: Answering the Other Question

The Rome Studio Residency offered by the Australia Council began in 1999. It has subsequently allowed over 20 artists to spend up to three months at the British School at Rome (BSR), the Accademia Britannica, a multi-disciplinary research centre located on the edge of the Villa Borghese in Parioli, Rome. As ‘academicians’ – members of the Accademia Britannica – the Australian artists are part of the unique blend of disciplines and nationalities that characterizes the BSR.

The word ‘academy’ derives from the Greek *akademeia*: ‘A gymnasium in the suburbs of Athens, named from the hero Academus... where Plato taught’¹.. The site of ‘Academe’s Park’², a ‘leafy grove’ some distance outside the walls of Athens, in fact a suburban local, was already established as a place for philosophers to gather by the time of Socrates, Plato’s master³. This original academy aimed to cultivate a sympathetic, discursive atmosphere that would both bring together and educate contemporary thinkers in what were seen as ‘new’ and even revolutionary ideas. This distinct collective of sophists was expansive and accessible, embracing all facets of the intellectual community and occurring in a public place. As Aristophanes perhaps satirises rather than characterises:

Run off to Academe’s Park and relax under the sacred olive trees, a wreath of pure white flowers on your head, with a decent well-mannered companion or two.

The popular image of the ‘Thinkery’, then, was as both a rarefied and cutting-edge verbal environment. Plato’s Academy, from which the specific connotation of the word is derived, differed by introducing in parallel to this public gymnasium and park his private residence or *kepos* as a further dimension of the physical structure of the school. We now interpret this *kepos* as a ‘little garden’, little by Roman standards, in fact at least a couple of acres in size as it accommodated by the time of Polemo rustic cabins in which many of the the members of the Academy lived; as well a central lecture hall, and a shrine to the muses⁴. Plato’s academy, therefore, whilst still operating primarily in the public sphere of Academe’s Park, introduced the notion of a home.

The BSR, with its leafy courtyard, terraces, tennis court and gardens bordering on the Villa Borghese is strikingly similar as a meeting place for learned discussion, and as a residence. The process of discussion and intellectual exchange is facilitated at the BSR through formal lectures and group excursions; as well as informal parties, dinners or the simple act of walking in the city with new-found friends. However, finding a shared language for these exchanges is, as with any meaningful social interaction, the crucial first step. In finding a common tongue – a ‘house language’ or *casalinga*⁵ – the highly specialised, technical languages of specific academic disciplines may be modified, smoothed for the lay-person to a version perhaps equivalent to the pidgin-Italian adopted by many new residents during their first few weeks in Rome.

These hybrid pidgin modalities can be seen as operating on two levels. They allow the speaker to step back from the heavily theorized discourses of their field and re-formulise, even re-assess notions that they may usually take as read. For the listener,

¹ Henry George Liddell. Robert Scott. *A Greek-English Lexicon*. Oxford: Clarendon Press, 1940

² See Aristophanes, *Clouds*, in, for example, Aristophanes, *Lysistrata, The Acharnians, The Clouds*. Trans. Alan H. Sommerstein. Penguin, 1973.

³ John Dillon, *The Heirs of Plato, A Study of the Old Academy (347-274 BC)*, Oxford, 2003

⁴ Dillon, op cit.

⁵ The Italian *casalinga*, a colloquialism meaning home-made or home-spun, is often used in Australia to designate types of bread or pizza. In the context of the exhibition however, it resonates with the notion of the BSR as a ‘home’ for cross-disciplinary and cross-cultural verbal discourse; as well as referring to the artists’ response to Italy upon returning home: the ‘home style’, local variation or accent of their work, produced in response to Rome.

⁶ It is also the case that highly original associations and chains of reasoning can develop, through simple misunderstandings of the terms being used (as any of the school’s Italian staff will testify); such that a different or ‘Other’ question may be answered, rather than the one that was actually posed.

⁷ *Oxford Latin Dictionary*. Clarendon Press, 1968.

⁸ *Ibid*.

⁹ Okwui Enwezor, ‘The Artist as Producer in Times of Crisis’, conference paper for ‘Empires, Ruins and Networks: Art in Real Time Culture’ held at ACMI, Federation Square, Melbourne in April 2004.

their language is made to evolve, expanding as their vocabulary takes on new and exotic formulations, phrases and resonances. Both processes therefore imply the growth, intellectual as much as verbal, of the parties involved in the discussion⁶.

In a sense, then, the subject in either case is seen to change; and in turn, in subsequently ‘speaking’ Rome, to extend the notion of Rome itself. A useful metaphor for this may be San Clemente. This ancient church located near the Colosseum is a composite, layered structure that visualizes the changing formulations of spiritual life for Romans. A complex architectural etymology reveals four distinct phases in the signifying function of the building – Mithraic, early-Christian, Renaissance and Baroque – that are literally stacked upon each other. The building has extended upwards, extending through re-formulation, its architecture appropriated or ‘re-spoken’ as the foundations for successive phases of religious life.

This sense of inclusiveness, of embracing and extending rather than obliterating the Other, was characteristic of the ancient Romans. Latin *civis* translates as: ‘A fellow citizen, fellow countryman; a citizen, countryman, considered in his relationship to the state.’⁷ Similarly:

civitas: An organised community, esp that in which one lives or to which one belongs as a citizen, a state; the persons living in an organised community, the citizens of a state; a State; a town or city; the rights of a citizen, citizenship; the gift of citizenship to single persons; status in Latin, naturalisation.⁸

The granting of citizenship, ‘status... naturalisation’ was a highly symbolic act, a gift offered to those invited to ‘become’ Romans. The bestowal of the title ‘Roman’ therefore operated as a means of embracing and acknowledging significant members of other cultures. In a similar way, the cliché that all roads lead to Rome may be re-interpreted to suggest that all peoples have access to Rome. This tolerance and openness suggests a sense of security and certainty in the ‘Roman’ way, if such willingness to welcome others was possible.

Such an expansive sensibility presages the contemporary aspiration towards an ‘international civil society’, as outlined by the theorist and Artistic Director of Documenta XI, Okwui Enwezor. However this later-day intention is acutely aware of the homogenizing tendency of globalization (again, very different to the respect with which Roman colonisation acknowledged the cultures of those it governed), in which unique voices are subsumed by a ‘global imperium’⁹ both cultural and political. A kind of super-fluency has developed in contemporary art as a consequence of this, in which culture and theory have become de-territorialised; or, in terms of the increasing commodification and subsequent consumption of the artist, aided and abetted by the trend towards art museums doubling as pleasure-palaces, fashionable.

Maintaining dialect or accent, then – finding a common language for meaningful exchange while still allowing for variety and difference – is the challenge artists face at an international scale; and is the tableau against which the micro-society of the Accademia Britannica is, in the contemporary climate, perceived. As a consequence, the intention in this exhibition has been to explicitly resist the worst extremes of the ‘Grand Tour’, in which from the eighteenth & nineteenth centuries onwards a privileged, educated elite institutionalized the commodification of culture in a manner that pre-empts the trend towards globalisation.

In doing this, it is important to consider Said’s comments on the relationship between culture and empire, when considering the motive of the artist for studying in Rome:

Structures of location and geographical reference appear in the cultural languages of literature, history, or ethnography.... In British culture, for instance, one may discover a consistency of concern in Spencer, Shakespeare, Defoe and Austen that fixes socially desirable, empowered space in metropolitan England or Europe and connects it by design, motive and development to distant and peripheral worlds (Ireland, Venice, Africa and Jamaica), conceived of as desirable but subordinate.¹⁰

While it is important to acknowledge that Rome is in many senses the antithesis of the ‘peripheral’ or ‘subordinate’: the appropriation of histories (as with art-historical or archaeological relics) can become effectively a colonizing drive under the guise of cultural tourism, in which stereotypes are both projected upon the countries visited, and elicited from them in exchange for patronage. This romanticized, commodified and ambivalent notion of the Other is, as Homi Bhaba points out ‘one of the most significant discursive and psychical strategies of discriminatory power’.¹¹

Instead, the works selected reflect not the romanticisation of the artists’ experience of Rome; but attempt to consider how the artists’ time as residents at the BSR may have influenced, changed, realigned or restructured the artists’ practices. In a sense: how Rome has spoken to them, rather than how they speak of Rome – and subsequently, how their visual language may now demonstrate the residue of this discourse.

A second thread reflecting this privileging of dialogue is that the essays associated with the works in the exhibition have been written not by the curator, but by people who had or still have a major influence on the artists while they were in Rome. These range from fellow resident-artists; Roman artists; academics from other fields, both within Australia and overseas; authors encountered in Italy; or more simply, significant friends. The show aims to document these small-scale, local gestures that establish bridges and relationships, that, as Paul Virillio describes, allow us to ‘find warmth’ from each other within an increasingly cold and ‘ahuman’ globalised environment.

The exhibition, then, is a record of hospitality, consciously designating a certain social and civil space as the space of art; and an attempt to consider what Enwezor describes as ‘global commons’ that the School makes apparent: to recognize that the so called post-colonial is no longer geographically specific, but our collective condition and responsibility. To conclude with Said’s lively directive that encapsulates both the experience of Rome, and of living at the School:

Cultural experience or indeed every cultural form is radically, quintessentially hybrid, and if it has been the practice in the West since Emmanuel Kant to isolate cultural and aesthetic realms from the worldly domain, it is now time to rejoin them.

Kit Wise

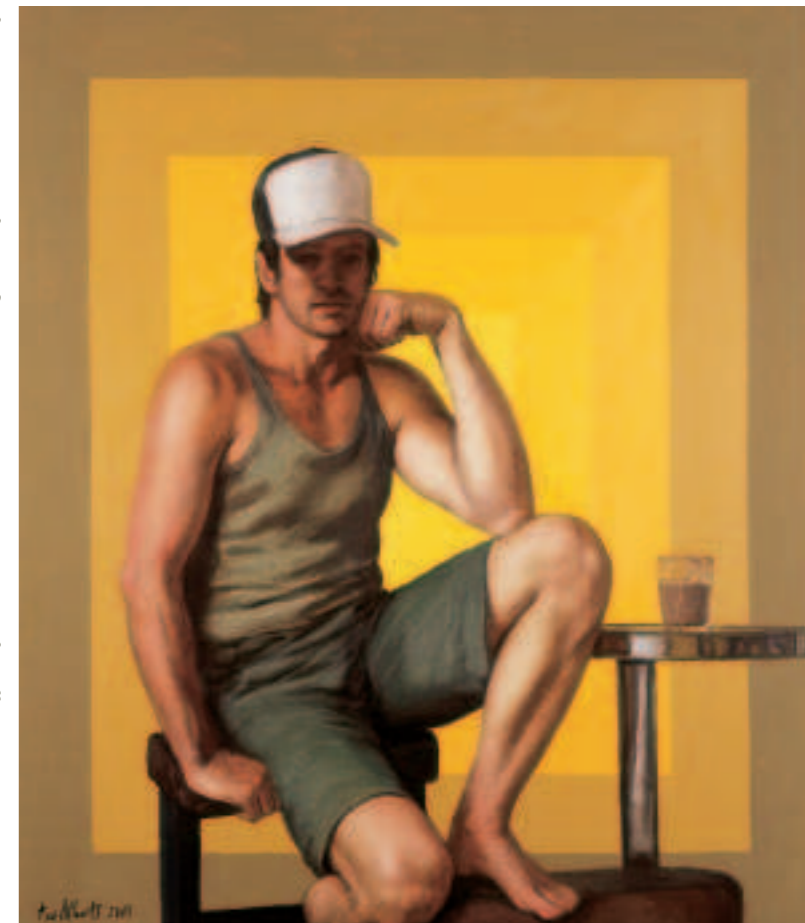
¹⁰ Edward Said, *Culture and Imperialism*, London 1993

¹¹ Homi K. Bhaba, ‘The Other Question: The Stereotype and Colonial Discourse’, from *The Sexual Subject: A Screen Reader in Sexuality*. London & New York, 1992.

¹² Edward Said, *op cit*.

Tom Alberts Looking back at some years remove, and from Florence, what strikes me is the confidence with which the best artists responded to the power of Rome during their time at the British School at Rome: just looking at the works in front of me, Shauna McMullan's *Wish you were here* (1998), two postcards transformed into a map of the city; Marion Coutts (UK) *Souvenir* (1999), eggshell fragments and marker pen creating miniature modern-day Etruscan pot sherds; and Tom Alberts' *Acteon* (1999), one of several transformative interpretations of works in the newly re-opened Borghese Gallery on the Pincian Hill done by Tom during his time as Australia Council artist in residence, although what dominates here is Tom's portrait of me (1999) – hardly Roman, except by adoption and emotion – although with French eighteenth-century lips (having Tom improve one's looks is much less painful than the current Roman obsession, particularly evident in Parioli where the British School is located, for 'lifting' which needs little translation) which undercut the risk of pomposity, as does a photograph Tom's wife Lisa took of one of the many sittings for this work, all done in the heat of a Roman August, of yours truly in jacket and tie above splendidly cooling shorts and thongs! ¶ Tom's new *Coffee Guy* seems equally cool – has he escaped indoors away from that intense yellow heat we see behind him? And does he remind us somewhat of Velasquez's Mars, just as Lisa Barmby, whose back I can recognise even after years of absence, makes her appearance striking the pose of Botticelli's Venus – a perfectly apt citation for those who know Lisa, and yet again a demonstration of Tom's confident transformations as well, of course, as his devotion. ¶ **Dr Andrew Hopkins** Ex-Assistant Director, British School at Rome; Architectural historian

Tom Alberts, *Coffee Guy*, 2005, oil on linen, 122cm x 106.5cm. Image courtesy of Charles Nodrum Gallery.



Vito Bila When Vito Bila gave his obligatory artist's talk at the British School at Rome he was obviously ill at ease, and chose to sit on the edge of the stage in the Sainsbury Lecture Theatre, speaking quietly, mostly about materials and technique. It was clear, of course, as image replaced image on the screen, that great skill and knowledge were required to handle and manipulate the precious metals that are the focus of Vito's art, yet he avoided the words 'art' and 'artist', insisting instead on his craft. Nevertheless, the objects that we were looking at seemed to be at odds with the suggestion that they were merely vessels, or tools of practical use, or items of adornment. They were that, of course, but they were also a great deal more, and it seemed that as we witnessed each new phase in his development that they became less the common currency of, for example, food facilitation – spoons, canisters, cups and bowls – than the expression of a unique design sense synthesised with a personal poetry that are the essence of art. Vito tells me that at the time I described his work as being 'from the table up' (we all coveted those spice spoons) and it seems to me that the 'upwards' aspect of Vito's art became more apparent as his skill and his ideas evolved, even as the practical purpose of it became less evident (although never entirely absent, if only notionally – I think of his beautiful milk churns made of creamy paper for the June Mostra 04, and the 'basket' constructed from colourful political hoardings that qualified utterly its obvious function). Here one cannot help but be reminded of the idealising qualities of art and its currently devalued, indeed, almost forgotten aims – to delight, to improve, to reach a plane elevated from base reality. ¶ Vito's art is grounded in reality, in function, in practical purpose, and the fact that his iconography is food-related is explained, as he informed us, by his Italian heritage. But the ability to transform the everyday into something other, something less tangible, is also part of the great Italian tradition of art, and it seems to me that Vito has absorbed this along with *la cucina italiana*; his *Landscape* series (2002-2003), for instance, a tacit statement that finely-crafted containers can refer to things other than what they apparently represent. ¶ **Dr Sue Russell** Assistant Director, British School at Rome; Art historian

Vito Bila, *Landscape 2*, 2003, fine silver and copper, dimensions variable: tallest 12.5cm, widest 15cm. Photography by Terence Bogue.



Angela Cavalieri In the time I was privileged to share with Angela Cavalieri at the British School at Rome, the linocuts she was working on left a deep impression on me. My most immediate reaction was that, compared to some of the other work I had seen being produced, they were a perfect reflection of certain noteworthy aspects of the city that surrounded us: the combination of text and image, the sense of mystery about the indecipherable text, and in some the void that seems to personify the limitless horizons of Rome. ¶ The texts themselves, drawn from various local sources, recall not only the decontextualised classical inscriptions from the Roman Empire that are still liberally scattered around the modern city but also the Christian city that overlies the ancient past. The structure of the work itself is reminiscent not only of the monumental architecture on which these inscriptions were once placed, but also the later artistic achievements of the Renaissance and in particular the severe and geometric work of artists such as Piero della Francesca. I remember the effect the Piero Trail through Arezzo and Borgo San Sepolcro had on Angela and the memory of this is recorded in the work she produced at Rome. ¶ Then there was the sheer effort that went into her work, the complexity of the linocutting process that left those of us without any technical skill awestruck. The title of the curatorial essay, *Casalinga*, and the practical side of Angela’s work recalls one of the most striking aspects of Italy compared to an increasingly homogeneous England, the still thriving tradition of local craftsmanship from which the artisan derived considerable pride and respect, particularly in the south of the country where Angela’s roots lie. Besides those qualities her work seems to me to represent perhaps the perfect fusion between ancient art and the modern, particularly appropriate in the setting of the British School as it also illustrates what the school has to offer to its fortunate students. ¶ **Piers Baker-Bates**
PhD Candidate, University of Cambridge, UK; Art historian

Angela Cavalieri, *Buco*, 2004, handprinted linocut on canvas, 185cm x 158cm. Image courtesy of the artist.



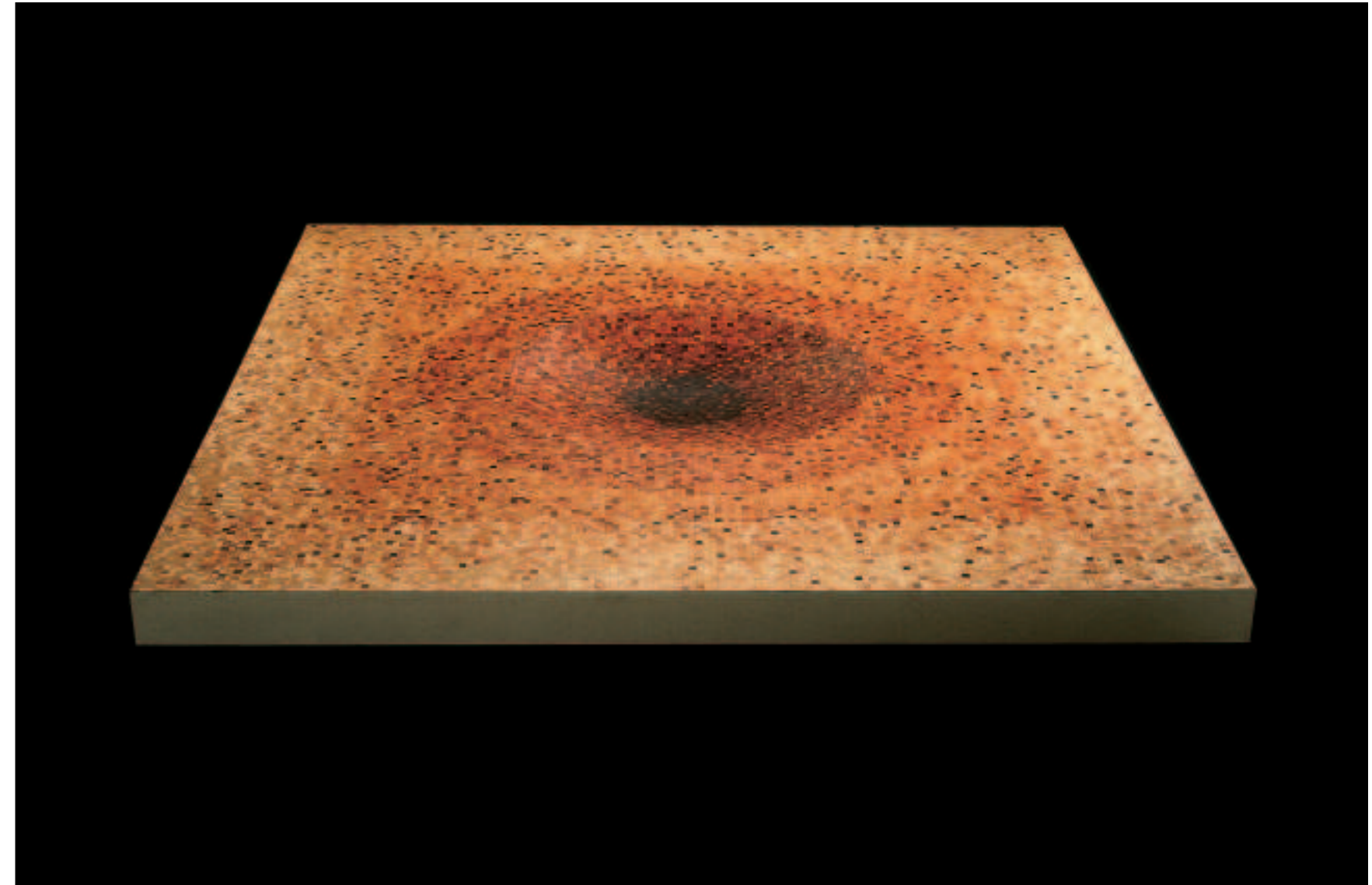
Alex Gawronski MAKING A HOME IN THE HOUSE OF THE OTHER ¶ Casalinga, a term designating the ‘home-made,’ homely or domestic represents also the ‘house of language’, part of the wider trans-personal system of communication we all are in. Global exchanges that facilitate entry into another culture are therefore configured on the inter-mingling of two-or-more ‘houses of language,’ which together make ‘homely’ (heimlich), through temporarily providing a house for the other. While it is easier to suggest such a situation as ideal and the resulting exchanges equal, this is rarely, if ever, the case. French philosopher Jacques Derrida makes this point clear, when he indicates the ultimate untranslatability of language, the irreducibility of its attendant social, political and cultural ramifications. The fact is, languages and cultures do not represent mere equivalents but are crucially and complexly differentiated to a point beyond merely ‘not understanding’ what is being said. The heimlich therefore is always also ‘unheimlich’. ¶ Of course, such a prognosis could have, indeed will always have, negative and positive connotations for those participating in international exchanges of, for instance, globally dispersed Academics. On the one hand, acknowledgement of difference in such exchanges provides the fertile ground on which to build genuinely productive trans-national affiliations, on the other hand, difference remains a partial barrier to smooth communication, a door, which remains if not closed, at least only partly-open. Herein lies a crucial motif again adapted from Derrida, that of the hinge upon which all communication depends, not simply as an idealised consensual agreement with the other but always in partial resistance to them. In fact, Derrida stresses that the mainstream functionalist model of communication as simply the mutual exchange of information is, flawed, false and strategically biased. Such a model represents only a capitalistically administered and utilitarian simplification of the true complexities and dis-alignments encountered in any exchange between differing parties. ¶ The relevance of this discourse to the contemporary practice of art appears in its proposed concept of a necessary resistance, resistance not to the other but, from within the practice of art, against an unquestioning acceptance of a false inclusivity, that appears for example in the populist notion of a contemporary ‘global-art’ or ‘global-culture’ per-se. The contemporary practice of art, so long as it continues to imagine itself as socially affective, as having the capacity to propose alternate possibilities beyond the immediate allurements of a narcissistic fixation on economic reward and pseudo-stardom, must incorporate at some level this notion of resistance: a resistance to the arrogant assumption of our universal acceptance in the house of the other. ¶ Today, the creative practice of resistance ought to be founded on enhancing, rather than attempting to level, the productive tensions and critical affiliations that exist between dispersed multiplicities united by difference. Such resistance is necessary as it opposes un-thinking compliance with an encroaching ‘global’ consensus of false equivalences. This consensus configures communication, as a process in which nothing is said because nothing understood, whose value like that of capital, is predicated on nothing ever changing. ¶ **Alex Gawronski** Artist and writer

Alex Gawronski, *Testing Ground*, 2002, particle-board, timber, video projection, video camera, microphones, speakers, carpet and photograph, dimensions variable. Image courtesy of the artist.



Anne Harry As an artist I draw upon landscape, particularly the colonised landscape of Australia as reference in my work. It is the impact of the mining, forestry and agriculture on the landscape and how we view these sites that instruct my studio practice. ¶ In coming to Rome, I am interested in the similarities of geography, the depth of history and how memory and narrative can imbue a sense of sacredness to domestic objects, thus removing them from the utilitarian and transferring them to the sacred. ¶ I work with wood as it provides a palette of colours similar to those found in the Australian landscape and not dissimilar to those found in Rome. (Rome 2003) ¶ In July 2003, I travelled to Rome during one of the hottest summers on record. During a forty degree day, I sat in the centre of Piazza del Popolo surrounded by the baking San Pietrini and was lulled by the many different languages being spoken and always the sound of rushing water from the fountain. (Sydney 2005) ¶ **Anne Harry**

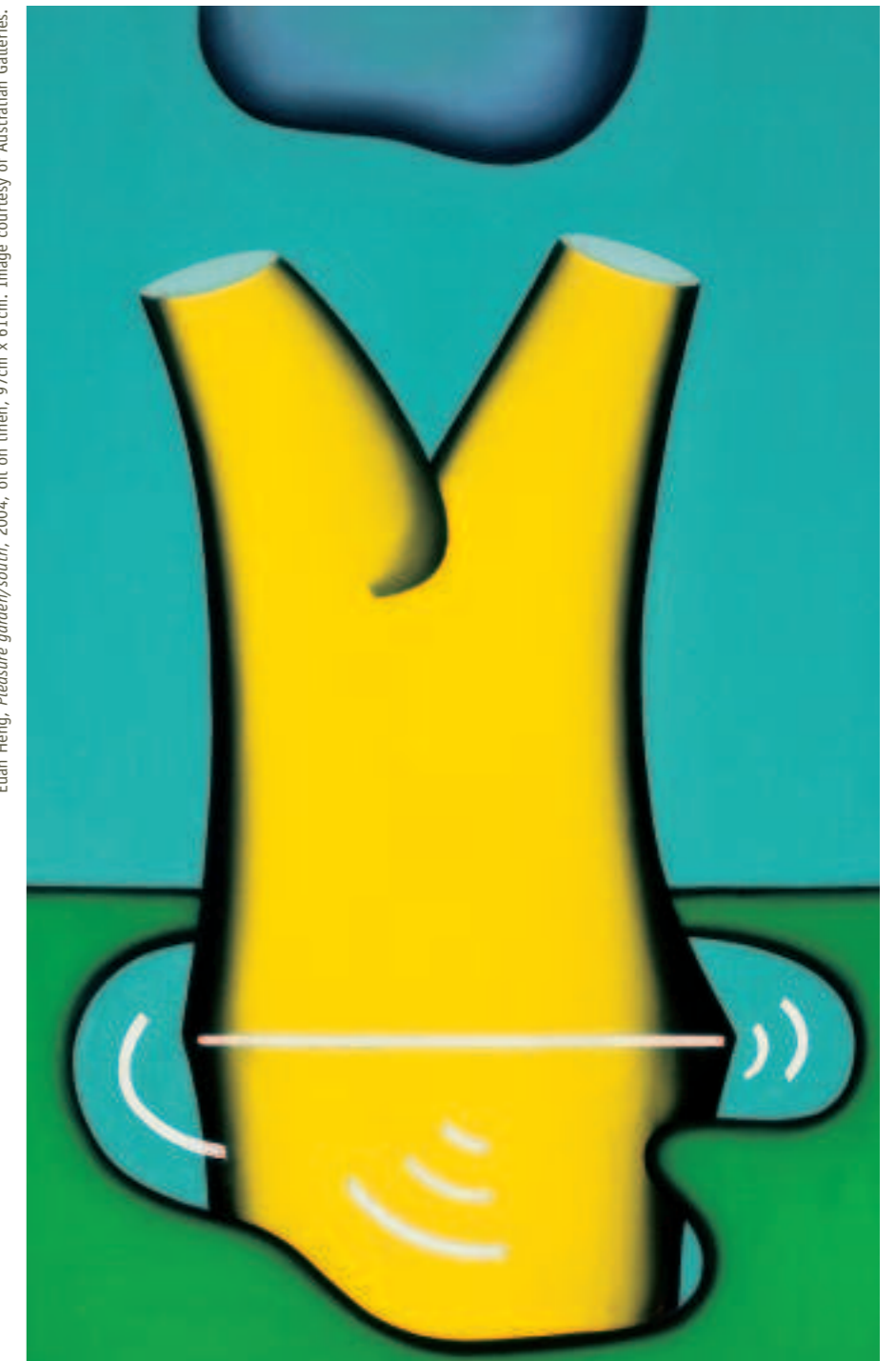
Anne Harry, *Dustbowl 2*, 2001, Australian timber veneers, MDF and copper, 160cm x 160cm x 9cm. Image courtesy of the artist.



Euan Heng Euan Heng was Australia Council Artist in Residence at the British School at Rome in autumn 1999. The artistic outcome of Euan's residency was a series of works influenced by the land and people of Italy, and by millennia of Italian art, stretching as far back as the Archaic period (the sixth century BC). His influences also include the art of the Middle Ages and Renaissance – notably the frescoes of Piero della Francesca, whom Euan regards with admiration and affection. Employing a wide range of historical and artistic sources, his work has aptly been described as a 'dialogue with the past'. ¶ A striking feature of Euan's work is its frequent references to the natural world. This includes a parade of animals, from elephants to snails (the latter inspired by a visit to the Basilica of San Clemente). His animal characters, such as dogs and birds, have a complex code-language, symbolising abstractions like freedom, loyalty, strength, or persistence. Animal ciphers have a long history in art. Take the dolphin. In *Anthology* (1999), we see a sinking ship, near which swims a dolphin. In antiquity, this creature symbolised salvation and rebirth. In myth, dolphins were originally human. *Hymn to Dionysus* tells how the god was captured by pirates, whom he punished by turning them into dolphins; they repented and thereafter saved drowning men. Euan's dolphin, with its endearing snub-nose, is a typically Roman dolphin. Does this dolphin hold out the hope of salvation? Or does it symbolise life's never-ending voyage and never-ending search (cf. the torch in *What have you found* [2004]) – both themes which recall Euan's former shipboard career. ¶ In the tomb paintings of ancient Etruria, dolphins are shown leaping below banqueters at funerals, and the sea represents the journey of the dead into the afterlife. Some of Euan's Italian-period work, with its linearity, flattened surfaces, sense of space, and neutral backgrounds, bears strong comparison with paintings at Tarquinia. And in *Riddle* (1999) we find a true Etruscan tree, in all its spindly abstraction. Trees reappear again and again in Euan's work, often unexpectedly inverted – like the beautiful, leaf-covered tree of *Anthology*, or the chunky, truncated tree of *Pleasure Garden* (2004). ¶ Euan's work offers the viewer deceptively quiet, calm, contemplative images – with a hint of underlying danger, turbulence and unease (much like the man). Often the work appears to be telling a story, but what that story is, is obscured. His paintings conjure up a dreamlike state, not least because – as so often in dreams – images (snail, tree, bird) and themes (journeying) are repeated and recycled, each time subtly altered, so that each time something fresh emerges. Again like dreams, Euan's images continue to haunt the viewer long after they have been seen. One image in particular stays with me: the floating blue angel painted onto the fabric of the British School's building, facing the central courtyard (the School's focal point), which long survived his own presence at the School. ¶

Dr Fay Glinister, Research Fellow, University College London; Ancient Historian.

Euan Heng, *Pleasure garden/south*, 2004, oil on linen, 97cm x 61cm. Image courtesy of Australian Galleries.



Timothy Horn In a neo-classical temple located beside an unkempt stretch of the Borghese gardens, where transvestite hookers hawk and rent boys hustle, dwells a cluster of artists, scholars and architects from around the globe who eat, drink and sleep together. ¶ The British School at Rome is a contradictory space: cloistered yet communal, defiantly British yet with an international staff and inhabitants. Chance determines the sometimes-explosive cross-fertilisation and awakenings that can incur between an architect and performance artist, a classicist and figurative painter. Connections are forged and clashes erupt between people for whom the other's discipline is uncultivated, foreign territory. Such a nexus cannot fail to have an impact within this arena. ¶ For my own concentration of study, Byzantine celibate marriage, the sexual tensions and emotional bonds crafted between couples in Late Antiquity who voluntarily forwent sexual intercourse to accord a devout faith, found resonance with my surrounding dynamic. The body here is a locus for the strains of desire and denial. ¶ Desire is an element intrinsic to the intimate work of Timothy Horn. The sculptures he created derive from 18th-Century patterns of jewellery, objects designed normally to nestle into, penetrate and protect the vulnerable openings of the body. Each, a delicately wrought jewel, translucent, smooth, lingering to be touched, or grafted onto ductile body parts as defence, ornament and spectacle. Yet yielding an under-current that belies its overt glamour. Horn's work embodies the 'other' side of display: the provocation, the sense of expectation. Transmogrified by Brobdingnagian scale and material bulk, these works rendered with crystalline hardness, adorn the wall and address the viewer with a characterised presence. ¶ The British School crowning the verdant, though straggly foliage of the Borghese gardens, where exotic fauna of the night a-blaze in bejewelled finery, lures and harbours those under the evening twilight of the Pincio. Essentially the School is a monastic, intellectual breathing space, allowing the vitality of ideas to form and bud. But enfolding, embracing, penetrating this bastion of Forster's civilisation is Rome. Eternally ours. There is a sense that anything can happen. As we find in Timothy Horn's work. ¶ **Dr Anne Alwis** Lecturer in Classical Literature, School of European Culture & Languages, University of Kent, Canterbury, UK



Far left in installation view: Timothy Horn, *Extravagant Cockscomb*, 2002, lead crystal, Easter egg foil, nickel-plated bronze and ostrich feathers, 152cm x 78cm x 14cm. Image courtesy of Hosfelt Gallery, San Francisco.

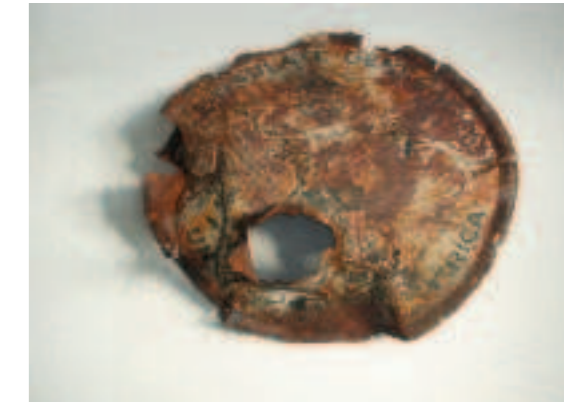
David Keeling The genre of landscape painting hardly captures the complications of David Keeling's works set in the Tasmanian bush. His paintings are infused with beauty, menace and pathos, but can be seen working toward a reconciliation with the predicament of our technological lives. ¶ He works in Tasmania, where he has lived off and on for all of his life, but he works on visual questions that preoccupy the nation as a whole, and he captures the sensibility of a generation who can feel the force of the difference between the past and the future. At the same time, he does something to our collective vision of the natural world, and this may be the work's greatest strength. ¶ In the landscapes, we are interrupted in our search for the sublime by the signs of our projections – the car, the road, the mobile phone. We are in the carpark to wilderness, still texting the technological milieu in which we know ourselves, while craving a world larger than ourselves, one that might dwarf our ambitions. ¶ What could be more poignant, at this time in the political debate on wilderness? The paintings find a commentary on 'the new Tasmania', representing a desire for epiphany in the contemporary wilderness areas of this beautiful state. But beauty has its political force, as these paintings know. The images engage a general first-world nostalgia for Nature before technology encroached on it, and they reference several schools of twentieth century European art also engaged with this dilemma. ¶ The erudition of these paintings works in a wonderful counterpoint to their contemporary politics. Keeling is especially drawn to the Italians, among them the metaphysical painters de Chirico and Carrà. He cites Carrà's *After Sunset* (1927), de Chirico's *Mobili Nella Valle* (1966 & 1968). In 2001, he was in residence at the Australia Council's Rome Studio. These antecedents now dwell in his work, especially in the magical lighting, but also in a common anxiety exhibited as to the itinerary being demanded by modernity. ¶ It is inspiring to see this trajectory out of art history into the contemporary Australian muddle, where banality – the refusal of history – is at least one of the signatures. Keeling's paintings of the liminal rim of 'wilderness', the national park, show us seeking solace in the landscape without looking past the crisis of our own place in the land. ¶ **Associate Professor Robyn Ferrell** Head of School, School of Philosophy, Faculty of Arts, University of Tasmania ¶ Extract from the catalogue essay for the exhibition *360°*, Liverpool Street Gallery, Sydney, 2004.

David Keeling, *Narawntapu-90°*, 2004, oil on linen, 182.5cm x 213cm. Image courtesy of Liverpool Street Gallery and Niagara Galleries.



Simone Mangos UNCOVERING AMNESIA ¶ Simone Mangos, upon her arrival in Germany in 1988, had to face two handicaps: she was a foreigner, and she was an artist. ¶ There is probably no other country in the world where foreigners are so frequently asked: Where are you from? Woher kommen Sie? And there is probably also no other country in the world where a foreigner, after he has answered question one, will be presented with question two: How long are you going to stay? Und wie lange werden Sie noch bleiben? ¶ It is bad enough for visiting professors and engineers, but for artists the situation can become really excruciating: without exception they will be identified by the Germans, critics, journalists, curators, local professors and engineers, as exotics, i.e. non-Germans, and once a certain identification appears to stick, it will be with them for ever and ever: they will remain exotic, strange, foreign and decidedly non-German. They are destined to remain aliens. And, as is generally the case when it comes to understanding an alien: there is no need to analyse what the bloody foreign creature means to say. It suffices to remark that his work or his words are interesting (interessant), very interesting (sehr interessant) or insanely interesting (wahnsinnig interessant). It is the galvanised language of indifference. ¶ A great grudge, however, is borne against those who develop a certain understanding of the German past. They enter forbidden territory. For the average German, the thought that a foreigner could independently develop valuable ideas concerning German history seems intolerable. Such infringement on exclusive rights is generally met with hostile condescension and rejected. ¶ Ever since she settled in Berlin, this has precisely been Mangos' objective: to analyse, to uncover, to reveal and to show the past. From many reactions, she has learnt that Germans feel uneasy about her inquisitive methods, that they would prefer to innocuously classify her as the Australian artist. And many times, she felt that her knowledge of German history was considered improper and strangely impertinent. ¶ For the present exhibition, Mangos has selected a work of unusual symbolic power. A long-standing engagement in the archeological and historical aspects of the area that was the centre of Nazi political power, has put her on the track of various objects that even the government officials of Berlin did not bother to look at, for reasons that will probably never be known. ¶ After the Japanese attack on Pearl Harbor, and after Hitler declared war on the United States of America on 11 December 1941, the Americans reduced their diplomatic presence in Berlin to a simple consulate in their former embassy on Pariser Platz. Soviet artillery destroyed the building in the final days of the war in Europe. By sheer coincidence, the plaque Consulate General [of the] United States of America survived, although heavily damaged by what must have been an anti-tank projectile (Panzerfaust). ¶ On 12 December 1941, Winston Churchill telegraphed the American president, Franklin D. Roosevelt: I am enormously relieved at turn world events have taken. The New World would now step forth to the rescue and the liberation of the Old. ¶ Uncrushably, Simone Mangos has rescued a piece of rubble from German amnesia. Where are you from? Er, how long are you going to stay? ¶ **Melchior de Wolff** Business consultant

Simone Mangos: top, *Plaque of the Berlin Consulate General of the United States of America*, found during on-site excavation, 2005, enamelled metal, 60cm x 22 cm. Courtesy Galerie M + R Fricke, Berlin; below, *Building site of the United States of America*, Berlin, 2005. Courtesy Galerie M + R Fricke, Berlin.



Sebastian Di Mauro Between the lecture theatre foyer and the entrance to the kitchen at the British School at Rome lies a large sheet of travertine, exposed to the elements. Not an archaeological find as one might suppose, given one aspect of the institution's activities, but the remains of a work of art by Sebastian Di Mauro that was installed in the foyer and then dismantled at the end of the March Mostra of 2004. A piece of marble that took eight men to move was not going to be easy to transport back to Australia as the works of so many other Australia Council Resident artists' had been. And yet it is somehow suitable that this crucial element – indeed, the core – of Sebastian's installation should stay behind when he himself went back to Australia, because like the Italian forbears whose experience is a major inspiration to him, it once formed part of the fabric of the land. The olive oil in which Sebastian wrote the story of a child born in a new country from parents of the old world has long since faded from the surface of this abandoned piece of marble, but its impermanence is curiously indicative of the fluctuating nature of experience and identity, not only of the migrant but also of the individual in a mutable world. Beautifully crafted, the woven surfaces of his artworks are redolent of a culture where objects were made by hand, authentic and characteristic, and his imagery of boats and water expresses the idea of voyaging, not just of those who relinquished their homeland for the promise of a better life, but of any human being, including the artist himself, who continually moves forward, discovering new worlds, incorporating the old with the new, and who creates something unique and valuable from these journeys. Sebastian's great ability is to be able to transform cultural memories into complex and highly inventive works of art. The unusual and often surprising materials that he uses – ashes, oil, turf, sand – combine to create artworks that can be understood and appreciated purely in terms of design and technique, but that manage to contain profound meanings which take them beyond the purely aesthetic, or novel, into a world of experience, deeply personal and at the same time universal.

¶ **Dr Sue Russell** Assistant Director, British School at Rome; Art historian

Sebastian Di Mauro, *Pulvere*, 2004, woven digital prints, olive oil, ash, travertine and paper, dimensions variable. Courtesy of Dianne Tanzer Gallery.



Christine Morrow ALIMENTARI ¶ I first met Christine Morrow when she and I sat facing each other at the dining room table in the British School at Rome. Each evening residents were randomly seated in a sort of ongoing game of musical chairs. Apart from the delights served up for Wednesday's candle-lit menu speciale, these meals were dependent on the mood of the particular cook on duty. Residents pre-empted the dreaded Cheesy Mash by stocking up their individual larders. Christine's larder gradually became the most impressive in the communal kitchen. Delicious biscotti would emerge to accompany tea with our late night viewings of Pasolini and Fellini films. ¶ A residency at the British School at Rome provides endless opportunities to attend social events at other institutions in Rome. One memorable occasion was the re-opening of the German Academy at the Villa Massimo. In addition to the delicacies offered to our none too jaded palates, we were surrounded by table pieces honed from yet more food. At the summer party at the Austrian Academy, Christine and I analysed the alchemical perfection of a particularly delicious Sacher Torte. Food seemed to be everywhere in Rome and references to it eventually began to creep into the work that Christine made there as she became an enthusiastic connoisseur of gelati. The gelateria of Rome are in no sense mundane ice cream parlours. Rather, they are emporia seemingly engaged in mortal competition to provide the most innovative flavours and the most baroque displays. Christine seemed to be on a zealous quest to taste every possible combination of flavours. She would return to the school enthusing about her latest discovery then disappear into her studio where, over the weeks, large pieces of plain canvas were gradually transformed into single blocks of bold pink and yellow. Starched and stiffened, they were then intricately folded into elaborate shapes which were eventually revealed as gigantic napkins. These referenced a series of transformations from the formless to the formed: cream to ice, liquid to solid, paint to sculpture. The finished pieces seemed to shrink the studio in which they were placed neatly on the floor. Alone in that space and dwarfed by this freakish table linen in what might have been a scene from Alice in Wonderland, the playful shapes and nursery colours struck me as deceptively innocent. As I wondered what ogre would use these napkins, I suddenly realised that the only edible thing in the room was me. ¶ **Anne Ronayne** Lecturer, Photomedia, Croydon College; PhD candidate, Brunel University

Christine Morrow *Palatine*, 2005, vegemite on wall, 31cm x 59cm. Image courtesy of the artist.



Nell *accessibility to transformation and beauty inevitably arise out of suffering and pain... they are, indeed, the very same place* Nell, 2005 ¶ In Rome one Saturday afternoon last November, Nell and I happened upon each other in the church we share a passion for: San Clemente. And so we sat, together, to view the twelfth century mosaic that adorns the apse. At its centre, silhouetted against a celeste-blue cross, stands Christ, crucified. Crimson droplets escape quietly from His wounds as the green and blue and yellow rhythms of a fertile Paradisaical landscape sound and reverberate around Him. Below His cross, the four rivers of Life have given birth to a lush acanthus plant that relentlessly unfurls delicately scrolled tendrils across the entire vault of the apse's gold surface. It is from the base of this plant that the Cross rises. As we sat, the sun over the city was withdrawing, leaving those pale sanguinous shades that surreptitiously infuse and transform even that most defiant of monuments to human brutality, the Colosseum, with a seductive pink radiance. Filtering through the windows onto the mosaic's surface, this soft light enlivened tiny motifs, embedded like jewels at the base of the cross: stags drinking from the living waters; shepherds watching their flocks; a woman feeding chickens. At the heart of this vigorous fertility, the shedding of blood, so often and so casually synonymous with a spent life, has a different currency. Christ the victim is the life force. To Rome, Nell had brought her own prescient apprehension of vitality in sites of apparent death. She had brought her ardent delight in the frescoes of Fra Angelico, and the lucid drops of living blood he shaped with his brush to fall from the wounds of his crucified Christs. She brought her perceptions of and conceptions from such art, and allowed them to breathe in the Roman light. Her visceral symbols – the drips, eggs, reptiles, disembodied parts, the viscous leaks – are ostensibly fragile forms that resonate with an extraordinary boldness of beauty. Like the San Clemente Christ, Nell's works arrest our eye, holding up as they do the great paradox that fracture begets wholeness, that wounds belie inner strength. In this exhibition, the golden egg yielding its crimson blood pulsates (*Drip, Egg, Gold*); and the brutally detached tail is not redundant, but in disgorging its golden entrails, remains mesmerisingly alive (*Not Without My Tail*). Seeing beyond the puncture of the surface to the interior, to the site of transformation, Nell is able to explore with a rare grace that eternal truth we witnessed together at San Clemente. Beauty and Pain coexist: '...they are indeed, the very same place.' ¶ **Felicity Harley** Australian artist

Nell, *Not Without My Tail*, 2004, crocodile tail, enamel paint, epoxy joining compound, gold leaf, card and varnish, 103cm x 109.5cm x 31.5cm including plinth. Courtesy of Roslyn Oxley9 Gallery, Sydney.



Per **Alex Pittendrigh**

Prima.

La scalfittura nel legno. Gesso. Ciottoli. Una goccia che scava la pietra.

La fiamma della candela. Oscilla appena.

Cenere nel camino. Briciola nella tasca. Un'ombra che allunga sulla neve.

La deriva naturale delle cose.

Poi.

Forme che si disegnano sulla superficie.

Chi le ha portate? Scrittura o foglie sul ramo? Forse ho già visto.

Forse era molto tempo fa. E chi ha visto cosa veramente?

Una piccola storia. Già ascoltata.

Racconta di aver visto.

O, nel sogno di un altro, qualcuno che, scostando la polvere dalla superficie, legge le immagini.

Spiega ogni cosa, a memoria. Come il mago la vita nella mano.

Lo dicono i gesti, il tono della voce.

Tutto è chiaro.

Ma è una lingua mai udita prima. O già dimenticata.

Fino al risveglio.

Ancora noi, gli ignoranti, che guardano l'ombra della candela.

Passa il tempo. Ne passa un altro.

Ci sono nuovi trucioli nel camino. C'è una scalfittura nuova nel legno.

Antonio Capaccio Painter, writer and curator

(for translation see back page)

Alex Pittendrigh, *When the things we have come to love pass by*, 2003-2004, clay, 40cm x 20cm. Image courtesy of the artist.



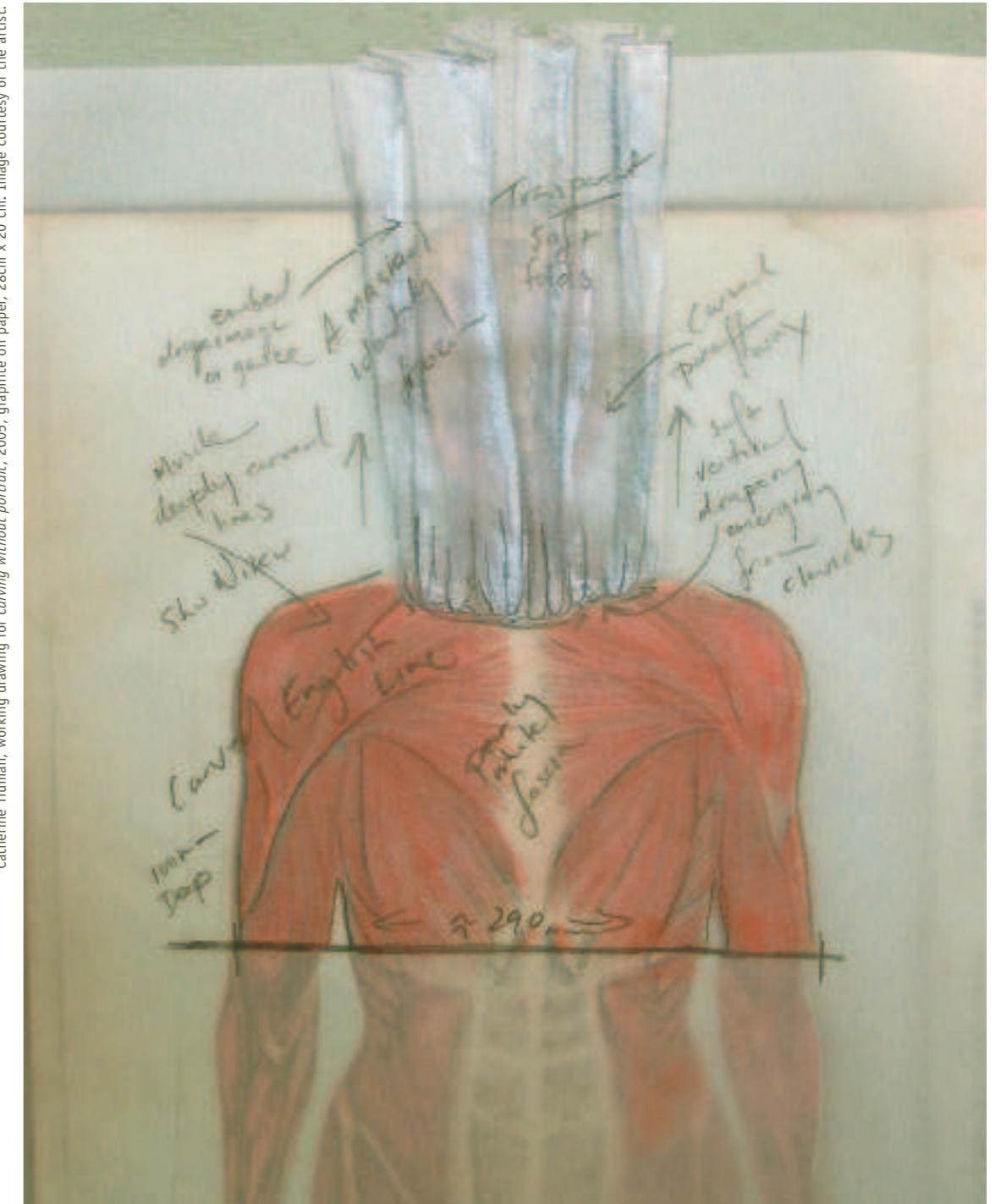
Valerie Tring VALERIE: For some time I have been obsessed with the medium of watercolour, fugitive pigments that fade... the shape of colour in water... I have seen some fabulous ruins of watercolours; the faded indigo skies of John Glover and water damaged (from floods) nude studies by Joseph Mallord William Turner. ¶ CATHY: I like the idea of watercolour ruins; water as both corroding and cleansing. In building, seepage and water ingress lead to damage and collapse. A tiny way-in exaggerated. Water and moisture are regarded as problematic, to be guarded against: Leaks and floods/Condensation/Corrosion of metals – structure can literally dissolve. Damp – penetrates and rises. ¶ VALERIE: There is the house and there is the ruin of a house. In dreams a house/home has associations with the human body and thought or perhaps different layers of the psyche. ¶ CATHY: Everything deteriorates if uncared for... is a home only a home as long as you care for the fabric, as long as it is intact? Lack of care seems to have an uneasy relationship with cleanliness (washing/keeping clean/keeping house). Bad water and good water? Is cleanliness an absence of detail, a simplicity; perhaps something unnecessary, even harmful, taken away? ¶ VALERIE: With time things collect the patina of age and deteriorate. Blemishes. Stains...created from unwanted or careless accidental drips, blots, smears, smudges, wipes and rubbings. And we deliberately colour or stain with dyes and pigments. I have stained these leather canvases and also sometimes attempted to clean a few of them. Ghostly images remain. ¶ CATHY: A building protects against weather yet sometimes wears its effects well, even deliberately. The skeleton/undecorated structure (ruin) can seduce though in its absence of hubris, absence of subjectivity somehow, of individual intent. Perhaps it appeals in its distance from the individual (maker/dweller)? Horrifies in its proximity to the same. ¶ Does completion lose possibility? ¶ I always find that a problem (in oh so many ways), especially with home as an idea. Perhaps that possibility is re-found in the destruction of the already complete? ¶ VALERIE: Ruins are a recurring theme in my work; *The Dwelling Place is Monstrous* (1997), included the names of cities and the dates of their destruction. This work referred to ruined cities and the incomprehensible reality of total destruction. ¶ “To delight in the aspects of sentient ruin might appear a heartless pastime and the pleasure, I confess, shows a note of perversity.” (Henry James, *Of Ruins*) ¶ **Cathy Hawley** Architect

Valerie Tring, *Ruinscape (after cyclone 1)*, 2004, watercolour on leather, 20cm x 20cm. Image courtesy of the artist.



Catherine Truman Catherine Truman maintained an interest in the representation of human anatomy for many years prior to her residency at the British School in 2002. Her experiences studying traditional Japanese *netsuke* carving techniques in Tokyo in the early nineties led to her developing an exquisite sculptural vocabulary evoking anatomical structures, primarily manifest in wood. In this work, the created object and the 're-created' maker, both literally and metaphorically, were of equal interest to her – the act of making to some degree forming the identity of the artist, by augmenting their phenomenological experience of the world – or, to paraphrase her own words: making meaning from the experience of living inside the body. ¶ Truman's time in Rome allowed her to study the great Italian anatomists of the Baroque and Enlightenment, visiting collections of works by Ecolle Lelli at the Palazzo Poggi Museum in Bologna and Clemente Susini at La Specola in Florence. Emerging from this incredibly rich experience was a new interest in the medium of wax. Much like the nature of the human body itself, wax has the potential to fluctuate mercurially between solid and fluid, soft and hard, clear and opaque, responding rapidly to infinitesimal changes in temperature or chemistry. ¶ I had the pleasure of meeting Catherine after her return to Australia, as a consequence of our shared enthusiasm for teaching of anatomy to artists. We found we had much in common: not least, in dealing with the question of how to integrate our intense experiences of Italy (as well as other cultures) with being an artist in contemporary Australia. Perhaps, in considering this internalisation, I should again borrow from Catherine: 'the interior of the body is a concealed territory – the less we see the more we imagine'. ¶ In expanding our interior landscapes through our experiences of otherness, we reveal new territories to ourselves; or more accurately, of ourselves. However, in this act of personal reconnaissance, the gradual unfolding of a new sight, I would suggest that the imagination is not lessened as Catherine's statement might suggest; but rather perpetuated, like the continuous dawn experienced on certain flights between Australia and Europe. This sustained threshold of becoming, a frontier between the visible and invisible, known and imagined, can be traced in Catherine's most recent work; and is perhaps the hallmark of her time at the British School at Rome. ¶ **Kit Wise** Lecturer and Course Coordinator, Department of Fine Arts, Faculty of Art & Design, Monash University

Catherine Truman, working drawing for *Carving without portrait*, 2005, graphite on paper, 28cm x 20 cm. Image courtesy of the artist.



Geoffrey Weary FLOATING WORLD ¶ *And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat...And the eyes of them both were opened...* Old Testament, Genesis Chapter 2: 6 & 7 ¶ A sublime female body descends from the heavens, illumined upon the black painterly digital surface. These selected prints from Geoffrey Weary's photographic series *TIME WAS...* emerged from his residency at the British School at Rome, in 2000. ¶ Exploring notions of the flow of time through cinematic representations of the human form, the artist presents and reveals both the precious object and the visceral shape of the corpus. The images represent the flow of time in the photographic realm. Time passing through and enveloping the body in frozen motion. The concealed female form transforms and reveals a knowing subject. The dualism of the clothed and the unclothed woman allegorise for the viewer the Biblical myth of the Fall. However, the artist transcends this idea through the repetitive exploration of these motifs, exemplified in this series. ¶ Weary's practice in the field of video art has shifted in the taking up of creative new media technologies and multimedia processes, to incorporate digital media, photomedia collage, where photography alchemically mingles the interplay of historical visual traditions: referencing sequential narrative film, modernist expressionist picture space, and the dark void of mannerist aesthetics. In a self-reflexive mode, Weary calls attention to the materiality of the paint on canvas and pixels, the legacy of early avant-garde experiments. However, in true multimedia fashion, the fusion of stylistic impulses coalesce on his electronic surfaces, forming both abstract and figurative motifs, the convergence of art historical traditions, media types and knowledge. ¶ *And God said, Let there be light: and there was light.* ¶ *And God saw the light, that it was good: and God divided the light from the darkness.* Old Testament, Genesis Chapter 1: 3 & 4. ¶ From the darkness emerges the virtual play of light sources, signifying the shift from perspectival representation to the creation of an imaginary horizon, floating world. ¶ **Tatiana Pentes** Doctoral research student, Faculty of Humanities and Social Sciences, University of Technology, Sydney

Geoff Weary, prints 8 and 9 from the series: *TIME WAS...*, 2003, digital prints on photographic paper, 200cm x 100cm each. Image courtesy of the artist.



Andrew Wright-Smith

Enough for me

Enough for me to die on her earth

Be buried in her

To melt and vanish into her soil

Then sprout forth as a flower

Played with by a child from my country.

Enough for me to remain

In my country's embrace

To be in her close as a handful of dust

A sprig of grass

A flower.

Fadwa Tuqan (1917-2003) Palestinian poet

Andrew Wright-Smith, *All that remains*, 2005, plaster and steel, 172cm x 45cm x 5cm. Collection of the artist.



Alexander Zubryn When Alex Zubryn moved into his house in the Melbourne suburb of Footscray, I was delighted to welcome him as a neighbour. Previously, I had given him advice about what to expect at the British School at Rome, a place I had been visiting as an art historian since 1989. Later, I saw Alex's paintings in his Footscray studio, and was particularly impressed by his series of large, powerful tree trunks, which he explained were inspired by ranks of gums near Melbourne Zoo. I accepted his explanation without question, and in the backgrounds of the images – multi-coloured trunks contrasted with stark blue skies – certain urban references appeared to make this source evident. Yet recently, while staring at the trunk of an umbrella pine from the window of the British School van, gridlocked in the Roman traffic, I was suddenly and forcibly reminded of Alex's paintings. I looked at the pine's chunky patchwork surface, thick and hard, while at the same time apparently flakey and insubstantial, thinking how very painterly it all was, especially in its amazing gradations of colour. It then occurred to me that Alex's references for his pictures may not have been as straightforward as even he perceived them to be. Perhaps this revelation occurred only because of my own familiarity with both Rome and Melbourne: a response, therefore, born of a very particular experience, but one shared by Alex; one that has continued to exercise its influence despite his absence from Rome and the distinctive characteristics of its landscape. The seventeenth-century artists that I study tried to improve on nature to convey a higher purpose, and while Alex's works have a more modern agenda, to me they appeal because of a not dissimilar ability to enrich the natural subject matter to convey a meaning beyond the factual. His series of tree trunks, richly textured, highly coloured and wonderfully expressive, manage simultaneously to evoke 'tree' and 'paint', creating effects that are both naturalistic and abstracted, both poetic and concrete. In Rome he was drawn into the textures of the built environment – of antiquity – but lacking ancient structures in Melbourne he has pursued timeless qualities in the imagery of nature. His pictures, therefore, can bring to mind trees in the Roman campagna, or gums lining an Australian highway, suggesting the antiquity of landscape itself. The gums, painted as picturesque props that are representative of a greater Australian landscape, seem to suggest an environment that is being increasingly undervalued, ignored, or destroyed. ¶ **Dr Sue Russell** Assistant Director, British School at Rome; Art historian

Alexander Zubryn: left, *Second Nature XVII*, 2004, oil on canvas, 240cm x 100cm; right, *Second Nature XX*, 2004, oil on canvas, 240cm x 100cm. Image courtesy of the artist.



Artist Biographies

Tom Alberts

Rome Scholarship June – August 1999

Selected solo exhibitions

2003: *Paintings*, Charles Nodrum Gallery, Melbourne; 2002: *Paintings*, Goddard de Fiddes, Perth; 2001: *Naturally: Painting and Pastels*, Rex Irwin Art Dealer, Sydney; 2000: *New Paintings*, Goddard de Fiddes, Perth; 1994: *Paintings*, Rex Irwin Art Dealer, Sydney.

Selected group exhibitions

2002: *The Human Portrayed*, Charles Nodrum Gallery, Melbourne; *Outback Art Award*, Broken Hill Art Gallery, Broken Hill; 2001: *Portraits 2001: An Australian Odyssey*, Tweed River Regional Gallery touring exhibition, Australia; 1998: *Metamorphosis*, Mornington Peninsular Regional Gallery, Victoria; 1996: *Doug Moran National Portrait Prize*, National Gallery of Victoria, Melbourne.

Vito Bila

Rome Scholarship April – June 2004

Selected solo and two person exhibitions

2002 *New Landscape*, e.g.etal, Melbourne; *Ubiquitous Ring*, in collaboration with Roseanne Bartley, Gallery onefivesix, Sydney.

Selected group exhibitions

2004: *Raising Technologies*, RMIT Faculty Gallery, Melbourne; 2003: *Cubed: In and Out*, First Site RMIT Union Gallery, Melbourne; *Metal Elements VI*, Quadrivium Galleries, Sydney; *6th Australian Craft and Design Showcase*, Glen Eira City Gallery, Melbourne; *Bloom*, Gallery OXOXO, Baltimore, USA; 2001: *Fresh!*, 2001 Multiplex Student Awards, Craft Victoria, Melbourne.

Angela Cavalieri

Rome Scholarship January – March 2003

Selected solo exhibitions

2004: *Città Scritta – written city*, Ovens Street Studios, Melbourne; 2000: *Recent Works*, Motor Works Gallery, Melbourne; 1999: *Quattro Pagine*, Motor Works Gallery, Melbourne; 1998: Smyrnios Gallery Australia, Melbourne; 1996: *Studio Exhibition*, 108 Moor Street, Fitzroy, Melbourne; 1990: Christine Abrahams Gallery, Melbourne.

Selected group exhibitions

2004: *National Works on Paper*, Mornington Peninsula Regional Gallery, Victoria; *Swan Hill Print & Drawing Acquisitive Awards*, Swan Hill Regional Gallery, Victoria; 2003: *Conrad Jupiter Art Prize*, Gold Coast City Gallery, Queensland; 2002: *Shell Fremantle Print Award*, Fremantle Arts Centre, Western Australia; 2002: *City of Hobart Art Prize*, Tasmanian Museum and Art Gallery, Hobart; 2001: *Script*, (also curator), Touring exhibition commenced Mass Gallery, Melbourne; *Geelong Print Prize*, Geelong Art Gallery, Victoria.

Alex Gawronski

Rome Scholarship December 1999 – February 2000

Selected solo exhibitions

2004: *Reanimator (version 2)*, School Of Fine Arts Gallery, Christchurch, New Zealand; 2003: *Abstrakt Attack Kabinett*, Experimental Art Foundation, Adelaide; *Reanimator*, Art Gallery of New South Wales, Sydney; 2002: *Testing Ground*, Artspace, Sydney; *Vacancy (Star-Transporter – from your institution to mine...)*, Scott Donovan, Sydney; 2001: *Real Danger*, The Physics Room, Christchurch, New Zealand; 2000: *Head Height*, The British School at Rome, Rome, Italy.

Selected group exhibitions

2004: *Pegging-out*, Hazelhurst Regional Gallery, Sydney; 2003: *Arcaum*, First Draft, Sydney; *Landscape*, Westspace, Melbourne; 2002: *The Helen Lempriere National Sculpture Award*, Werribee Park, Victoria; 2001: *Primavera*, Museum of Contemporary Art, Sydney; *ART/MUSIC – Rock/Pop/Techno*, Museum of Contemporary Art, Sydney.

Anne Harry

Rome Scholarship July – September 2003

Selected solo exhibitions

2001: *Picnic*, Adelaide Central Gallery, Adelaide.

Selected group exhibitions

2003: *Workshopped 03*, Strand Arcade, Adelaide; 2002: *ICON*, Liquid Gallery, Adelaide; 2001: *Innerspace: Experimental Design*, Jam Factory Gallery, Adelaide; 2000: *Craftfeast*, Adelaide Central Gallery, Adelaide; 1998: *Sculpture by the Sea*, Tasman Peninsula, Tasmania.

Euan Heng

Rome Scholarship September – November 1999

Selected solo exhibitions

2004: *Elsewhere*, Melbourne Art Fair & Australian Galleries; 2003: *Watercolours & Prints*, Greenhill Galleries, Perth; 2002: *Recent Works on Paper*, Australian Galleries, Sydney and Melbourne; 2001: *Abracadabra*, Australian Galleries, Melbourne; 2000: *Watercolours and Drawings*, Australian Galleries Works on Paper, Melbourne; *Another Riddle*, Greenhill Galleries and Perth International Arts Festival, Perth.

Selected group exhibitions

2004: *Panorama*, Australian Galleries, Melbourne; *place made*, National Gallery of Australia, Canberra; 2003: *Ubiquitous Beauty*, Latrobe Regional Gallery, Morwell; *wall/paper*, Australian Galleries Melbourne; *Workings of the Mind*, Heide Museum of Modern Art, Victoria; 2002: *Wildlife*, Australian Print Workshop, Melbourne; *People in Landscape: Contemporary Australian Prints*, International touring exhibition in Europe and Asia.

Timothy Horn

Rome Scholarship July – September 2002

Selected solo exhibitions

2003: *Water-Sports*, Jam Factory Gallery, Adelaide; *Cinderella Complex*, Melbourne Town Hall Arts House, Melbourne; *Water-Sports*, Craft ACT, Canberra; 2001: *Glory Box*, Brisbane City Gallery, Brisbane; *Cinderella Complex*, Drill Hall Gallery, Australian National University, Canberra; 1999: *Three*, City Gallery, Melbourne.

Selected group exhibitions

2003: *Beautiful Rebellion*, Adams House Art Space, Harvard University, Cambridge, USA; 2002: *Gulliver's Travels*, Contemporary Art Services Tasmania (CAST) Touring exhibition; *Less is More, Less is a Bore*, Brisbane City Gallery, Brisbane; 2001: *National Sculpture Prize*, National Gallery of Australia, Canberra; *Glow*, Object Gallery, Sydney.

David Keeling

Rome Scholarship October – December 2001

Selected solo exhibitions

2003: *Second Love Song*, Niagara Galleries, Melbourne; 2002: *David Keeling*, Dick Bett Gallery, Hobart; 2001: *David Keeling*, Niagara Galleries, Melbourne; 2000: *Second Nature*, Dick Bett Gallery, Hobart.

Selected group exhibitions

2004: *Imaging the Apple*, Ballarat Fine Art Gallery, Victoria; 2001: *Working Life, Art and Public Buildings*, Carnegie Gallery, Hobart; 2000: *Art and Land: Contemporary Australian Visions*, Noosa Regional Gallery, Queensland; 1999: *Pets, Prey and Predators*, Dubbo Regional Gallery, New South Wales.

Simone Magos

Rome Scholarship April – June 2002

Selected solo exhibitions

2003: *Ordinary Germans*, Roslyn Oxley9 Gallery, Sydney; *Aus der Serie: Ministergärten Berlin* 1998, Galerie Ursula Walbröl, Düsseldorf; 2001: *hat es nie gegeben*, Kunstbank, Senatsverwaltung für Wissenschaft, Forschung und Kultur, Berlin; 2000: *at the edge of water*, Kunstverein Freiburg im Marienbad Circumstance, Centre d'art Contemporain de Vassivière en Limousin; 1999: *Soil Profile*, Goethe Institut, Rotterdam.

Selected group exhibitions

2004: *Costruire identità. La forma, il simbolo, la retorica*, Complesso Monumentale del S.Michele, Rome; 2003: *Albergo delle Povere*, Palermo; *Nationalmuseum*, Lemberg; 2002: *De Zonnehof, Amersfoort Zwischenspiel III*, Berlinische Galerie im Kunstforum in der GrundkreditBank, Berlin; 2001: *Tophane-i Amire Kunst- und Kulturzentrum*, Istanbul Galerie des Bulgarischen Kuenstlervverbandes, Sofia; 2000: *Kunstraum Deutschland*, Ifa Touring exhibition; 1999: *All Over*, Galerie UrsulaWalbröl, Düsseldorf.

Sebastian di Mauro

Rome Scholarship January – March 2004

Selected solo exhibitions

2004: *Suburban Abstractions*, Dianne Tanzer Gallery, Melbourne; 2003: *Turf Sweet*, Dianne Tanzer Gallery, Melbourne; *Pivot*, Herring Island Gallery, Victoria; 2002: *over and over*, gallery 482, Brisbane; 2000: *Spill, Tuft and Lure*, Global Arts Link, Queensland; *floccus*, Brisbane City Gallery, Brisbane; 1999: *Respirare*, Institute of Modern Art, Brisbane; 1998: *Pane e Zuccher*o, Cairns Regional Gallery, Queensland.

Selected group exhibitions

2004: *Temperature: Contemporary Queensland Sculpture*, Museum of Brisbane, Brisbane; 2003: *The McClelland Survey and Award 2003*, McClelland Gallery and Sculpture Park, Victoria; *The Helen Lempriere National Sculpture Award*, Werribee Park, Victoria; *Montalto Sculpture Prize*, Montalto Vineyard and Olive Grove, Victoria; 2002: *Sculpture by the Sea*, MarK's Park Bondi, Sydney; *Robert Jacks Drawing Prize*, Bendigo Art Gallery, Victoria; *Grapple*, Pinacles Gallery and Caloundra Regional Art Gallery, Queensland.

Christine Morrow

Rome Scholarship April – June 2003

Selected solo exhibitions

2003: *It was dead when I found it*, Australia House, London; 2002: *Remain*, galleryWREN, Sydney; 2001: *Haunt*, Studio 18, 200 Gertrude Street, Melbourne; 1999: *Urbane*, Brisbane City Gallery, Brisbane; 1998: *Reading Room*, Stripp Gallery, Melbourne; 1997: *Blind*, Plotz Gallery, Brisbane; 1996: *Brevity*, Institute of Modern Art, Brisbane.

Selected group exhibitions

2004: *Scholars' exhibition*, Royal Over-Seas League, Edinburgh; 2003: *New03*, Australian Centre for Contemporary Art, Melbourne; 2002: *Only the Lonely*, Block Gallery, Sydney; 2002: *Greatest Hits Volume 1*, galleryWREN, Sydney; 2001: *Something for the Ladies*, Penthouse & Pavement, Melbourne; 2001: *Sebastian*, Gold Coast City Gallery Touring exhibition; 2000: *D/turn*, Rubyayre Gallery, Sydney.

Nell

Rome Scholarship October – December 2003

Selected Solo and Two Person Exhibitions

2004: *Who Made Who*, Roslyn Oxley9 Gallery, Sydney; 2003: *Nell*, Maitland Regional Art Gallery; 2002: *No Mountain, No River*, Roslyn Oxley9 Gallery, Sydney; *The Fly and The Mountain (with mel)*, Art Gallery of New South Wales, Sydney; 2001: *Unlimited Radiance*,

Roslyn Oxley9 Gallery, Sydney; *mel + nell*, Room, Rotterdam; *nell*, Showcase, Amsterdam; 2000: *NellNation (with Neha Choksi)*, Byculla, Mumbai; *nell + mel*, Galerie Stadt Munchen, Amsterdam; *mel + nell*, Room 35, Sydney.

Selected group exhibitions

2004: *2004 – Australian Culture Now*, National Gallery of Victoria, Melbourne; 2003: *Brett Whiteley Travelling Art Scholarship*, Brett Whiteley Studio, Sydney; *Spiders and Flies*, New Contemporaries, Sydney; 2002: *The Flag Project*, One Station Plaza, Peekskill, New York; *The First 20 Years*, Roslyn Oxley9 Gallery, Sydney; 2001: *Black to Basics*, Rubyayre, Sydney and First Floor Artists & Writers Space, Melbourne; 2000: *Emergency Rescue*, (curated by David Griggs, mel + nell) Rubyayre, Sydney; 1999: *Primavera*, Museum of Contemporary Art, Sydney; *Later/Updated*, Galerie Stadt Munchen, Amsterdam.

Alex Pittendrigh

Rome Scholarship January – March 2002

Selected solo exhibitions

2004: *Studio 12*, Gertrude Contemporary Art Spaces, Melbourne; 2001: Centre for Contemporary Photography, Melbourne; 1999: First Floor Artists & Writers Space, Melbourne.

Selected group exhibitions

2004: MIR Space, Melbourne; 2003: *Studio Artists*, Gertrude Contemporary Art Spaces, Melbourne; 2002: *Vanitas*, Rome, Opera House, Rome; 2001: *Bootylicious*, The Ian Potter Museum of Art, The University of Melbourne, Melbourne; 2000: *The Form Guide*, RMIT Project Space, Melbourne.

Valerie Tring

Rome Scholarship April – June 2001

Selected solo exhibitions

1999: *painting and danger ii*, Canberra Contemporary Art Space, Canberra; 1998: *painting and danger*, Mori Gallery, Sydney; 1996: *Earliest morning*, Mori Gallery, Sydney; 1993: *An Economy of Respect*, Galerie Dusseldorf, Perth.

Selected group exhibitions

2003: Mori Gallery, Sydney; 1998: *False Endings*, Canberra Contemporary Art Space, Canberra; 1997: *Penumbrae – Art at the Interstices of the Everyday*, Perth Institute of Contemporary Arts, Perth; 1995: *A Rose is a Rose is a Rose*, Galerie Dusseldorf, Perth; 1992: *3D Illusion*, Galerie Dusseldorf, Perth; *Unfamiliar Territory*, Second Adelaide Biennial of Australian Art, Art Gallery of South Australia; 1991: *Concealment*, Galerie Dusseldorf, Perth; *Social Contracts – a matter of dispute and difference*, Perth Institute of Contemporary Arts, Perth.

Catherine Truman

Rome Scholarship October – December 2002

Selected solo and two person exhibitions

2001: *Sensuous Interiors Under Scrutiny* (with Sue Lorraine), Gallery Funaki, Melbourne; 1998: *Invisible Places To Be*, Fingers Gallery, Auckland, New Zealand; 1997: *Catherine Truman: Carvings*, Museum and Art Gallery of the Northern Territory, Darwin.

Selected group exhibitions

2004: *2004 – Australian Culture Now*, National Gallery of Victoria, Melbourne; 2003: *Light Black*, Jam Factory Gallery, Adelaide and Museum of Contemporary Art, Tokyo, Japan; 2002: *Mikromegas*, International touring exhibition including: Galerie of Applied Art, Munich, Germany; American Craft Museum, New York; Galerie Yu,Tokyo; Museum of Art and History, Geneva; Powerhouse Museum, Sydney; 1999: *International Expositions of Sculpture Objects and Functional Art – SOFA: New York and SOFA: Chicago*; *Schmuck '99*, Munich, Germany; *Australian Craft*, Hokkaido Museum, Japan and Powerhouse Museum, Sydney.

Geoffrey Weary

Rome Scholarship March – May 2000

Selected solo exhibitions

2003: *TIME WAS...* Canberra Contemporary Art Space, Canberra; 1999: *EMBRACE*, Roslyn Oxley9 Gallery, Sydney; 1997: *Geoffrey Weary: Recent videoworks 1994–1996*, RMIT Gallery, Melbourne; 1996: *MUSEUM*, Institute of Modern Art, Brisbane.

Selected group exhibitions

2002: *Blake Prize*, Casula Powerhouse, Sydney; 2001: *Drawn Together*, Bathurst Regional Art Gallery, New South Wales; 2000: *Oeuvres de Etre*, Temple Gallery, Rome; 1998: *Hill End artists*, Bathurst Regional Art Gallery, New South Wales.

Andrew Wright-Smith

Rome Scholarship March – May 1999

Selected solo exhibitions

1995: Linden – St Kilda Centre for Contemporary Art, Melbourne; 1994: Annandale Galleries, Sydney; 1993: Luba Bilu Gallery, Melbourne; 1992: Annandale Galleries, Sydney.

Selected group exhibitions

2002: *Birrimar*, Melbourne; 1999: *Grottesche*, Bha Art/Empiria, Rome; 1996: *Travelogue*, The Ian Potter Museum of Art, The University of Melbourne, Melbourne; 1995: *The Object of Existence*, Australian Centre for Contemporary Art, Melbourne; 1994: *ARCO*, Madrid, Spain.

Alexander Zubryn

Rome Scholarship July – September 2001

Selected solo exhibitions

2003: *Things of an Urban Nature*, Esa Jaske, Sydney; 2002: *Things of an Urban Nature*, Mass Gallery, Melbourne; 2000: Christine Abrahams Gallery, Melbourne; 1998: *people places memory*, Span Gallery, Melbourne; 1989/1997: Four solo exhibitions, Christine Abrahams Gallery, Melbourne.

Selected group exhibitions

2003: *CCAS Inaugural Art Competition*, Canberra Contemporary Art Space, Canberra; *Heat*, Noosa Regional Art Gallery, Queensland; 2002: *The Paris Art Fair*, Stephan Jacob, The Louvre, Paris; *The Home Front*, Canberra Contemporary Art Space, Canberra; 2001: Gallery 482, Brisbane; 2000: Geelong Contemporary Art Prize, The Geelong Gallery; 1999: *Deakin Graham James Travelling Scholarship*, The Ian Potter Museum of Art, The University of Melbourne, Melbourne.

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Rome Studio Residency 1999–2004

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17 March – 13 April 2005

Faculty Gallery
Faculty of Art & Design
Monash University, Caulfield Campus
900 Dandenong Road
Caulfield East VIC 3145
Australia
Monday – Friday 9am – 5pm, Saturday 1 – 5pm

19 May – 5 June 2005

Academy Gallery
British School at Rome
61 Via Gramsci
Accademia Britannica
00197 Roma
Italy
Monday – Friday 4.30 – 7.30pm

Curator Kit Wise

Artists Tom Alberts, Vito Bila, Angela Cavalieri, Alex Gawronski,
Anne Harry, Euan Heng, Timothy Horn, David Keeling, Simone Mangos,
Sebastian di Mauro, Christine Morrow, Nell, Alex Pittendrigh, Valerie Tring,
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(from p.32)

For Alex Pittendrigh

Before.

A scratch in the wood. Plaster. Pebbles. A drop that wears through the stone.

The flame of a candle. Hardly flickering.

Ashes in the fireplace. A bread crumb in the pocket. A shadow stretches on the snow.

The natural drift of things.

Then.

Forms are outlined on the surface.

Who brought them? Writing, or leaves on a branch? Maybe I have seen them already.

Maybe it was a long time ago. And who saw what, really?

A little story. Heard already.

It tells of having seen.

Or, in someone else's dream, someone who, removing the dust from the

surface, reads the images.

Explains everything, by heart. Like the magician with life in hand.

That is told by the gestures, by the tone of the voice.

All is clear.

But it is a language never heard before. Or forgotten already.

Until the awakening.

Still we, the ignorant ones, look at the flame of a candle.

Time passes by. Then more passes by.

There are new shavings in the fireplace. There is a new scratch in the wood.

Antonio Capaccio Painter, writer and curator