

Living with the Royal Academy: Artistic Ideals and Experiences in Britain, 1768-1848

**The Centre for Eighteenth Century Studies
and the Department of History of Art,
University of York, The King's Manor, York.
November 28-29 2008**

In 2001, David Solkin's edited volume and exhibition *Art on the Line: the Royal Academy Exhibitions at Somerset House, 1780-1836* offered new and influential approaches to the Academy's annual exhibitions as events with dynamic implications for artists and their audiences. This conference sets out to extend the lines of enquiry opened up in *Art on the Line* through a heightened attention to the textures of artists' relationships with the Royal Academy in late-eighteenth and early-nineteenth-century Britain. In particular, it aims to explore the Academy as a lived organism, one whose most effective role was as a reference point towards, around and against which artists organized their relationships with each other and with artistic practice itself.

This two-day event, supported by the Paul Mellon Centre for Studies in British Art, will feature an international range of speakers, including John Barrell, John Bonehill, Ann Bermingham, Matthew Craske, Rosie Dias, Jason Edwards, Mark Hallett, Iain McCalman, Sarah Monks, Martin Myrone, Martin Postle and Aris Sarafinos. The conference is being organised by John Barrell, Mark Hallett and Sarah Monks of the University of York.

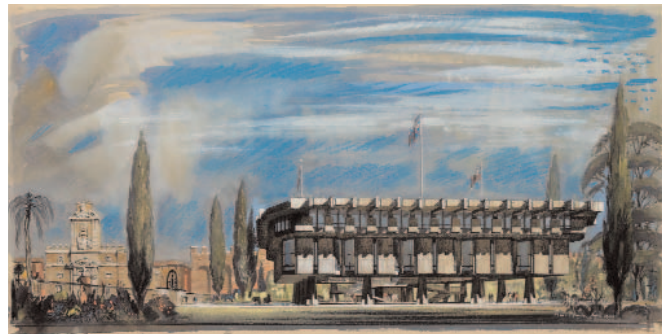
Tickets, which include lunches, coffees and teas, cost £60 (£30 concessions).

Cheques payable to 'University of York (Living with the Academy)' and sent to: Clare Bond, Conference Administrator (Living with the Academy), Centre for Eighteenth Century Studies, University of York, The King's Manor, Exhibition Square, York YO1 7EP.

E-mail enquiries may be addressed to Clare Bond cmb14@york.ac.uk



Daniel Stringer,
"Portrait of the Artist"
1776, ©Tate, London



Design for the British Embassy, Rome showing its proximity to the Porta Pia.
DP010913 Royal Commission on the Ancient and Historical Monuments of Scotland

Architecture, diplomacy and national identity: Sir Basil Spence and mid-century modernism

**A Conference at the British School at Rome,
3-5 December 2008**

The recent exhibition, *Back to the Future: Sir Basil Spence 1907-76*, organized by the National Galleries of Scotland (19th October 2007 – 10th February 2008) to mark the centenary of Spence's birth, triggered new interest in the work of this once most celebrated of British twentieth-century architects. This conference is designed to examine the architecture of Sir Basil Spence in the context of the flamboyant and exuberant modes of design developed in the mid-twentieth century for national representational buildings, from embassy and parliament buildings to international exhibition pavilions.

The conference, supported by the Paul Mellon Centre for Studies in British Art, will consider the use made of classical prototypes and forms by mid-century modernist architects, and compare Spence's work with that of Lutyens, Le Corbusier, Saarinen and Kahn. We will also look at the reception of Spence's Embassy building by architects and critics in Italy, where it was termed 'una lezione di civiltà' (a lesson in courtesy) by one writer; and consider it in the light of post-war Italian architecture and attitudes to building in the Eternal City.

Speakers will include: Gavin Stamp (London) on Lutyens and Spence, Robin Skinner (University of Victoria, Wellington, New Zealand) on the design of the New Zealand Parliament building, Jane Loeffler (University of Maryland) on the architecture of diplomacy, Eeva-Liisa Pelkonen (Yale University) on Saarinen's US Embassy in London, Miles Glendinning (Edinburgh College of Art) on Spence's British Embassy in Rome and Maristella Casciato (University of Bologna) on post-war Italian architecture.

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