WILLIAM SHIPLEY GROUP SYMPOSIUM
Drawing: A Pre-eminent Skill

Friday 27 March 2015

BACKGROUND:
William Shipley (1715-1803) was a drawing master and founder of the Society for the Encouragement of Arts, Manufactures and Commerce in 1754. One of the first aims of the Society was to encourage drawing ability in young boys and girls, in the hope that good design would reinvigorate the British school of painting as well as induce the production of increasingly competitive British manufactured goods. Richard Cosway, for instance, who became an important portrait painter, was originally a pupil at Shipley’s school and the recipient of the RSA’s first-ever prize for drawing. Drawing schools continue to play an important role in the education of both professional and amateur artists. To mark the tercentenary of Shipley’s birth in 2015 and to honour Shipley’s biographer and historian of the Royal Society of Arts (RSA), Dr David G.C. Allan, the William Shipley Group for RSA History is proposing to hold a one-day symposium.

This event will consider the story of drawing schools from their inception up to the foundation of the Royal Academy, with a focus on the work of Shipley’s own school. It will also explore the work of a regional academy.

By concentrating on the earliest history of drawing schools and on hitherto neglected aspects of the field, the papers will dovetail with, yet complement, papers presented at the Royal Academy’s (RA) Educating the Artist seminar series, funded by the Paul Mellon Centre for Studies in British Art in 2010.
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Royal Academy of Arts, Burlington House

27 March 2015 - 9.30am-7.00pm

Supported by Tavolozza Foundation and the Royal Academy

Royal Academy Schools Life Room
9.30-10.00am Registration

10.00-10.05am Welcome by Nicholas Cambridge, Honorary Chairman, William Shipley Group for RSA History

PART I CASE-STUDIES OF PARTICULAR DRAWING SCHOOLS IN LONDON
10.05-10.10am Chair: MaryAnne Stevens (Art Historian and Curator) introduces

10.10-10.30am Charles Saumarez Smith (Royal Academy of Arts) The early history of drawing schools

10.30-10.50am Kim Sloan (British Museum) Drawing landscapes at Christ’s Hospital and the Society of Arts

10.50-11.10am David G.C. Allan (William Shipley Group for RSA History) Shipley’s Drawing School

11.10-11.30am Refreshment break

11.30-11.50am Helen McCormack (Glasgow School of Art) William Hunter’s Great Windmill Street Anatomy School and Museum

11.50-12.10pm Pat Hardy (Museum of London) The impact of The Company of Painter-Stainers in the early eighteenth century

12.10-12.30pm Q&A chaired by MaryAnne Stevens

12.30-1.00pm Tour of cast court and exhibition

1.00-2.00pm Lunch (not provided)
PART II  EQUIPMENT USED BY DRAWING MASTERS
2.00-2.05pm   Chair: Robin Simon (Editor British Art Journal) introduces

2.05-2.25pm   Jane Munro (Fitzwilliam Museum, Cambridge)
\textit{The first use of lay models by drawing academies}

2.25-2.45pm   Adriano Aymonino (University of Buckingham)
\textit{The Antique in British workshops and academies before the foundation of the Royal Academy: theory and practice}

2.45-3.05pm   Charles Avery (independent art historian)
\textit{Drawing from Renaissance and Baroque sculptures}

3.05-3.30pm   Refreshment break

PART III  THE SITUATION WITH REGARD TO THE REGIONS
3.30-3.35pm   Chair: Colin Cruise (Aberystwyth University) introduces

3.35-4.15pm   Anne Dulau & Peter Black (Hunterian Art Gallery)
\textit{The Foulis Academy (1754-1776) in Glasgow}

PART IV  POINTING TO THE FUTURE
4.15-4.35pm   Annette Wickham (Royal Academy of Art)
\textit{Teaching at the Royal Academy of Arts and the impact of the earlier drawing schools.}

4.35-5.00pm   Q&A chaired by Colin Cruise

CLOSE
NOTES ON SPEAKERS

David G.C. Allan
David G.C. Allan, FRSA (Hon) is the RSA’s Historian and is Honorary President of the William Shipley Group for RSA History. An FSA and FRHistS (Emeritus), he has lectured and published on many aspects of the RSA’s history. He continues to wander along the ‘unfenced road’ of the RSA’s influence and activity from its foundation in 1754 to the present day. He is the author of William Shipley. Founder of the Royal Society of Arts. A biography with documents (1979) His recent publications include The Society of Antiquaries of London and the Society for the encouragement of Arts, Manufactures and Commerce. An account of their shared memberships and interests from the mid-18th to the early 21st centuries (2012) and Some Noble Patriotic Members and Prize Winners of the Twickenham Area Supplementary Paper (2014).

Charles Avery
Charles Avery is a specialist in European - particularly Italian - sculpture. A graduate and Ph. D. from Cambridge University, and the Courtauld Institute, he has been Deputy Keeper of Sculpture at the Victoria and Albert Museum (1966-79), and a Director of Christie’s. Since 1990 he has been an independent historian, consultant, writer and lecturer. His books include Florentine Renaissance Sculpture (1970); Donatello: an Introduction (1994); Giambologna, the Complete Sculpture (1987); Bernini, Genius of the Baroque (1997 - paperback, 2006); The Triumph of Motion: Francesco Bertos (1678-1741) and the Art of Sculpture (2008); and A School of Dolphins (2009).

Adriano Aymonino
Adriano Aymonino is lecturer and Coordinator of Undergraduate Programmes in the Department of Art History at the University of Buckingham. His main interest is the reception of the classical tradition in Britain. He is currently co-curating with Anne Varick Lauder the exhibition Drawn from the Antique: Artists and the Classical Ideal that will open at the Sir John Soane's Museum in June 2015. He is also working on a book on the 1st Duke and Duchess of Northumberland, which will be published by Yale University Press in 2016, and preparing with Eloisa Dodero a revised and updated edition of Francis Haskell's and Nicholas Penny's Taste and the Antique.

Peter Black
Peter Black studied classics at Oxford and then worked as an art dealer and freelance curator, organising exhibitions for Ipswich Museum, The Yorkshire Sculpture Park, the Oberes Belvedere, Vienna and Manchester City Art Galleries. He became curator of prints at the Hunterian in 1998 and has done research on paintings belonging to William Hunter as well as the collection formed by the Foulis brothers for their Academy of the Fine Arts (1753-1776). With Anne Dulau, he organised the exhibition and publication “My Highest Pleasures”: William Hunter’s Art Collection in 2007. He is currently studying Hunter’s collection of anatomical drawings.

Colin Cruise
Colin Cruise is Reader in Art History at the School of Art, Aberystwyth University. He curated the exhibition The Poetry of Drawing; Pre-Raphaelite Drawings, Designs and Watercolours for Birmingham Art Gallery and AGNSW, Sydney in 2010-11. His recent publications include the book Pre-Raphaelite Drawing (Thames and Hudson, 2010) and a chapter in The Cambridge Companion to the Pre-Raphaelites (2012). He is currently researching Rossetti's early drawings.
Anne Dulau
Anne Dulau has been curator of French and British Art at The Hunterian since 1997. She has recently focused strongly on eighteenth-century art, working on a number of exhibitions accompanied by catalogues, including My Highest Pleasures; William Hunter’s Art Collection (2007), Boucher & Chardin: Masters of Modern Manners (2008), and Allan Ramsay: Portraits of the Enlightenment (2013).

Pat Hardy
Dr Pat Hardy is Curator of Paintings, Prints and Drawings at the Museum of London, having previously worked as Curator of Works on Paper at National Museums Liverpool and Assistant Curator at the National Portrait Gallery. She co-curated Sherlock Holmes and Dickens and London and is now researching London artists pre-Canaletto and has written an essay for the forthcoming exhibition Canaletto: Celebrating Britain opening March 2015 at Compton Verney.

Helen McCormack
Helen McCormack is a graduate of Birkbeck College, University of London, and the Royal College of Art/Victoria and Albert Museum. She was awarded the David Carritt Scholarship in the History of Art at the University of Glasgow to complete her PhD thesis, “A Collector of the Fine Arts in Eighteenth-Century Britain: Dr. William Hunter 1718-1783”, supervised by Professor Alison Yarrington. Helen lectures on the history and theory of art and design at the Glasgow School of Art and is currently writing a book, William Hunter and his Eighteenth-Century Cultural Worlds: The Anatomist and the Fine Arts, for Ashgate, Art and Visual Studies Series. She was recently awarded a Visiting Scholarship to the Yale Center for British Art, New Haven.

Jane Munro
Jane Munro was former Keeper of Paintings, Drawings and Prints at the Fitzwilliam Museum and Director of Studies in History of Art at Christ’s College. She has curated numerous exhibitions, many on interdisciplinary themes, most recently 'Endless Forms: Charles Darwin, Natural Science and the Visual Arts' (2009; co-curated with Diana Donald) and 'Silent Partners: Artists and Mannequin from Function to Fetish' (2014; accompanying book published by Yale University Press)

Charles Saumarez Smith
Charles Saumarez Smith is Secretary and Chief Executive of the Royal Academy of Arts, the author of The Company of Artists: The Origins of the Royal Academy of Arts in London and a Trustee of the Royal Drawing School

Robin Simon
Robin Simon is editor of The British Art Journal and Honorary Professor of English, University College London. He is editor in charge of a new history of the Royal Academy to be published in 2017. Recent books include Hogarth, France and British Art: The rise of the arts in eighteenth-century Britain (2007) and (with Martin Postle) Richard Wilson the Transformation of European Landscape Painting (2014), the catalogue of the exhibition held at the Yale Center for British Art and the National Museum Wales. He was Paul Mellon Lecturer in British Art 2013 at the National Gallery and the Yale Center for British Art.
Kim Sloan
Kim Sloan has been the curator of British Drawings and Watercolours before 1880 at the British Museum since 1992 and additionally the Francis Finlay Curator of the Enlightenment Gallery since 2003. Her PhD thesis was on the teaching of drawing to non-professional artists in the 18th century and she has written on this and various aspects of British art on paper from the 16th to 19th centuries and organized several exhibitions, including A Noble Art: Amateur Artists and Drawing Masters c. 1600-1800 (2000) and The Intimate Portrait (2013; with Stephen Lloyd). She is currently preparing an exhibition on British landscape watercolours and drawings 1850-1950 (2017).

MaryAnne Stevens is an Independent Art Historian and Curator. She worked at the Royal Academy of Arts, London, where, as Director of Academic Affairs, she established the Learning Department and the Architecture Programme, professionalized the Collections, Library and Archive, and, for three years from September 2007, served as Acting Secretary. She continued to have directorial responsibility for Learning, Architecture and Collections, Library and Archive. Throughout her time at the institution she has curated major loan exhibitions. She left the Royal Academy in January 2013. MaryAnne Stevens specializes in 18th and 19th-century art, with particular reference to British art, and to French art in the second half of the 19th century. She has published extensively in scholarly journals and exhibition catalogues, and curated or co-curated major international exhibitions (and contributed to their catalogues); recent exhibitions have included: 'Building the Revolution: Soviet art and architecture 1917–1935'; Johan Zoffany RA: society observed', 'Constable, Gainsborough, Turner and the Making of Landscape', and 'Manet: portraying life'. She currently has a portfolio of projects that engage her in research, writing and exhibition curation ranging from contributions to a major history of the Royal Academy of Arts to exhibitions on John Constable, Jean-Étienne Liotard, Nikolai Astrup and Alfred Sisley. She has curated the exhibition, ‘Genius and Ambition: the Royal Academy of Arts, London 1768 – 1918’ which tours Australia and Japan in 2014-15.

Annette Wickham
Annette Wickham is Curator of Works on Paper for the Royal Academy Collections. She has been researching the history of the RA Schools in connection with a series of seminars on artists’ education held at the RA between 2010-2013, and the new history of the Royal Academy to be published in 2017 (edited by Robin Simon). She also recently contributed to the section on the Royal Academy Schools in the catalogue for ‘Genius and Ambition: the Royal Academy of Arts, London 1768-1918.’
THE WILLIAM SHIPLEY GROUP FOR RSA HISTORY

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Friday 27 March 2015

at Royal Academy, Burlington House, Piccadilly, W1J 0BD

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