

VOTE OF THANKS - Allan Foster

Volunteers

The range of tasks that our volunteers take on has changed since the move to the Lowther Pavilion; technical and safety-related issues are now handled by the Theatre's employees and by volunteers from the Friends of Lowther Pavilion. In addition, the Society's own volunteers willingly take on a number of additional tasks, as noted here.

If you would like to help, please speak to any of the volunteers working on an activity that you would like to support or feel free to contact Rita Calvert on 01253 735377.

Our thanks to all the volunteers who help in the work of The Arts Society Fylde.

For this lecture, the volunteer Members include:

Greeting and Reception

Nigel Bramley-Howarth, Gerry Corless,
Pat Corless, Tony Depledge,
Pam Foster, Christina MCHugh,
Marion Nuttall, Denise Malpas

Photography

Ged Curley

Lecture Leaflet

Tony Depledge

Event Booking

Denise Fagge

Refreshments

Rita Calvert (with volunteers from
the Friends of Lowther Pavilion)

Raffle

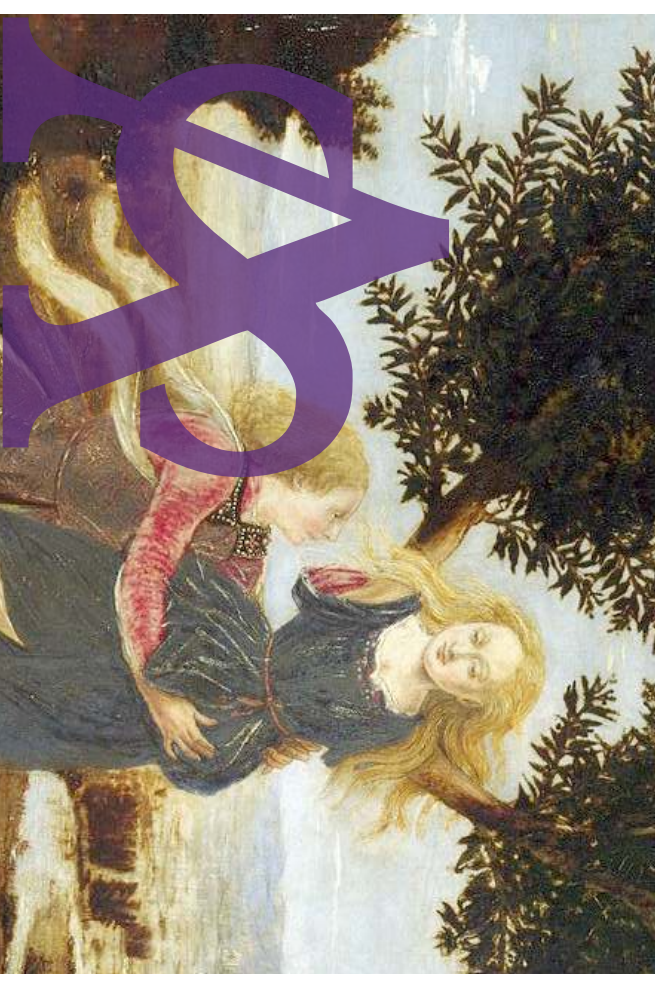
Christine Cockburn, Lesley Jarvis

NEXT LECTURE

Wednesday 3 October 2018

at the Lowther Pavilion Theatre, Lytham at 2pm
Anthea Streeter on *Architecture: Dame Zaha Hadid*

www.theartsocietyfylde.org.uk



**THE ARTS
SOCIETY
FYLDE**

**SIGNS, SYMBOLS
AND ICONOGRAPHY
THE HIDDEN STORIES IN ART
LESLIE PRIMO**

5 September 2018

Lowther Pavilion, Lytham St Annes, FY8 5QQ

www.theartsocietyfylde.org.uk

Supporting the Arts in Blackpool, Fylde and Wyre

SIGNS, SYMBOLS AND ICONOGRAPHY

For the first meeting of our tenth season – and the first at our new home in Lytham – we are pleased to welcome back Leslie Primo. Mr Primo has spoken to The Arts Society Fylde twice before – in October 2017 on foreign artists in London and in May 2010 when his subject was portraiture from Titian to van Dyck. Today he poses the question of how a modern viewer can recognise and interpret the hidden stories told through signs, symbols and iconography in paintings. Were paintings merely illustrations of the text - and if so which texts? Or did they carry some deeper meaning? How did artists such as Botticelli, Pinturicchio, Titian and Tintoretto approach these subjects? Why were these subjects so popular?



In order to unravel the hidden iconographical content of paintings that may reveal how audiences might have seen these works produced during the Italian Renaissance - rather than how we now see them - the modern viewer needs to discover what was common knowledge during the Renaissance – the knowledge of religious and mythological signs and symbols.

Most often these stories originated from antique literary sources, which had survived through the middle ages and were the preserve of the wealthy and cultured élite. This lecture aims to reveal the hidden language of stories in these paintings and to equip the modern viewer with an antique language and a new way to look at paintings through signs, symbols and iconography.

Cover: Piero del Pollaiuolo, Apollo and Daphne (detail), c1470-80, National Gallery, London. Apollo pursues the nymph Daphne: at the moment of capture, she seeks help from her father, the river god Peneus, who turns her into a laurel tree. Apollo used his powers of youth and immortality to make the laurel evergreen. From Ovid's "Metamorphoses".

This page: Andrea Mantegna, Judith and Holofernes (detail), c1495, National Gallery of Art, Washington. From the Book of Judith: the Assyrian Holofernes is about to destroy Bethulia, the home town of the beautiful widow Judith; he invites Judith into his tent where she kills the drunken general and, with her maidservant, is depicted taking away his head.

LESLIE PRIMO

Leslie Primo has a degree in Art History and an MA in Renaissance Studies from Birkbeck, University College, London where he specialised in early Medieval and Renaissance studies, including Italian Renaissance Drawing, Art and Architecture in Europe 1250-1400, Art and Architecture in Europe 1400-1500, Medici and Patronage, Narrative Painting in the Age of Giotto, the work of Peter Paul Rubens (focusing on his paintings of the Judgement of Paris) and Greek Myth in paintings.



Leslie Primo has worked at the National Gallery, London since 2000 and has been a lecturer for The Arts Society since 2009. He taught a variety of art history courses as a visiting lecturer at Reading University in 2005 and 2007.

Leslie Primo currently lectures at the National Gallery and the National Portrait Gallery and presents a variety of art history courses at the City Literary Institute, the National Maritime Museum and the Courtauld Institute.

SUGGESTED FURTHER INFORMATION

Ovid, Metamorphoses

Thomas Bullfinch: Myth and Legend

Robert Graves: Greek Myths: Volumes 1 & 2

James Hall: Dictionary of Signs and Symbols