

The background of the entire page is a traditional marbled paper pattern. It features intricate, swirling designs in shades of black, dark grey, and light grey, set against a cream or off-white base. The patterns are organic and fluid, characteristic of hand-marbled paper.

RA

Royal Academy Schools
Prospectus 2013

Prospectus 2013



Introduction

I would like to start my introduction to this prospectus by thanking our potential applicants for their interest in our unique postgraduate programme, and to encourage careful consideration of the criteria necessary to apply for a place at the Royal Academy Schools.

As the reputation of the Schools continues to grow both nationally and internationally, the selection of the new intake of students is possibly our most significant annual task. We are committed to providing an open, informed and critical environment to support both the personal and professional development of our students and their work.

Although our studios, cast corridor and life-drawing room are steeped in an atmosphere of history and tradition, all of which I value greatly, I am keen to emphasise that we are a contemporary art school. We respond to the development of our students as individuals, and it is this small and carefully selected group that plays a major part in determining new directions for the Schools.

This prospectus contains all the information required to take the first step towards applying for a place amongst this intimate artistic group. I am extremely proud that the Royal Academy Schools remains both independent and free to all who study here.

Eileen Cooper RA
Keeper of the Royal Academy

The Royal Academy Schools

The Royal Academy Schools is an accredited, independent art school that offers the only three-year, full-time postgraduate fine art course in Europe.

The primary focus of the Schools is the professional education of the artist. The development of the artwork of each student is supported through discussion and debate and students studying at the Schools are offered a diverse programme of lectures, artists' talks, group critiques and tutorials given by contemporary artists, Royal Academicians, critics, writers and theorists.

The course is remarkable in its ability to address the individual needs of each student - the singularity of their work is supported in the practical, technical, critical and intellectual development of their practice.

Schools students work within a historic building which houses not only high, north-lit studios, but also the world-leading exhibitions of the Royal Academy, allowing unparalleled access to a changing array of art from all ages and continents.

The allocation of the small number of places available at the Schools is highly competitive. Selection is based upon evidence of an established practice and commitment, the ability and attitude to make an active contribution to the programme, and potential for further development across the three-years of the course.





Andrew Mealar
Installation view, Schools Show 2012

Location

The Royal Academy Schools is located in the heart of London's West End; only a few minutes walk from Piccadilly Circus and Green Park. This central location offers an exciting and stimulating atmosphere in which to study.

The Schools is an integral part of the Royal Academy of Arts, situated between Burlington House (which is home to the galleries of the Royal Academy) and Burlington Gardens. The Schools is surrounded by a network of commercial galleries, complementing the close proximity of some of London's major museums - The National Gallery, National Portrait Gallery and the ICA are all within walking distance. The Serpentine, Hayward Gallery and both Tate Britain and Tate Modern can all be reached by a short tube or bus ride.

Fees

The Royal Academy meets the cost of tuition fees for all students accepted onto the course, which means Schools can offer places based on the creative potential of the candidates who apply - a principle upon which the Royal Academy Schools was founded in 1768.

Maintenance

The Schools is able to offer some additional financial support in the form of maintenance and materials grants. However, the cost of living in London is high, and students should expect to self-fund the majority of their living and working expenses. Many students work part-time in the evenings and at weekends.

In certain cases, some applicants may be eligible to receive bursary funding from their home government or other funding bodies. Students accepted onto the programme will be asked to make a formal disclosure of such funding.

The programme

The Royal Academy Schools offers the only three-year postgraduate course in Europe. Successful completion of this tenure culminates in the award of the Royal Academy Postgraduate Diploma in Fine Art.

The programme is focussed on studio-based practice across all contemporary fine art media. The studios accommodate a wide variety of disciplines, and each student is allocated their own studio space, which is changed with each year of the course. The studios are arranged to be as open-plan as possible, to allow maximum flexibility, as well as encourage working relationships between students.

A weekly schedule of group critiques and individual studio tutorials are organised to assist students in developing their studio work. Seminars that include students from all year groups are arranged – these might include medium-specific discussions, or a common ground based on theoretical or conceptual concerns. A wide range of visiting artists, writers and critics, complements the core staff. Students have the opportunity to engage with visitors to the Schools via the lecture programme, in addition to one-to-one tutorials.



Pio Abad
Installation view, Schools Show 2012.

The Schools staff also includes Professors in Painting, Sculpture, Drawing and Architecture, all of whom are Royal Academicians. The Professor in Chemistry can advise students on technical aspects, as well as conservation and archival issues relating to the production of work. Additionally, a Professor in Anatomy is available to students with a particular interest in this specialism. A full list of staff and visitors from the past academic year can be found in this prospectus.

The Schools places an emphasis on active participation and production, and potential applicants should be aware that the programme is a full-time commitment. It is important that students admitted onto the course are able to manage their time effectively in order to accommodate the expectations and requirements of the course and students must achieve a level of attendance commensurate with the requirements of the course.



Sikelela Owen in her studio.

Tutorials and group critiques

One-to-one tutorials take place throughout the academic year and a diversity of contemporary artists are invited into the Schools to engage in one to one tutorials in addition to those that take place with core staff.

Group critiques are the core of the programme, and take place throughout the academic year. Overseen by the year tutor, students make formal presentations of their current work to their year group. These critiques provide an opportunity for deep consideration of each individual's work within the peer group with a view to broadening discussion the understanding of the wider context of contemporary practice.



Carly Bateup
Video installation, Schools Show 2012

Lecture programme and artists' talks

The Schools week starts on a Monday morning with the weekly lecture. These reflect the current issues particular to the students working in the schools and address current concerns in contemporary art, whether theoretical, political or philosophical. The lectures are broad in reach, lecturers are drawn from academic institutions in the UK and abroad and lectures cover diverse academic disciplines. Examples of recent contributors include Jeremy Gilbert Rolfe, artist and Professor at Art Center College, Pasadena, and author of *Beyond Piety: Critical Essays on the Visual Arts* and *Beauty & The Contemporary Sublime*, Esther Leslie, Professor in Political Aesthetics at Birkbeck College, Alexander Duttman, Professor of Philosophy & Visual Culture at Goldsmiths College, Steven Connor, Professor of Modern Literature & Theory at Birkbeck College, Richard Sennett, Professor of Sociology at London School of Economics.

Talks given by prominent visual artists organised by students in their second year allows insight into disparate and individual approaches to studio practice. Recent contributors include Elizabeth Price, Katharina Grosse, Jake Chapman and John Smith.



Marie von Heyl
Installation view, Premiums 2012



Reviews of work

A formal review of each student and their work takes place at the culmination of each year. The reviews provide students with an opportunity to reflect upon the achievements of the year. In exceptionally rare circumstances, a student may be required to submit further work following a set period of time, prior to the decision to continue study being approved.

The Schools is attended by two Visiting Professors, whose objective is to gain an overview of the course, to conduct one-to-one consultations with each student, and to advise the staff of the Schools. The Visiting Professors meet with students during their second year, and then again in the third year, prior to their graduation. This process enables the Visiting Professors to familiarise themselves with each of the students, and to reflect upon the development of their work and the effectiveness of the programme in an informed manner.

Texts

The written component of the course is used as a means to investigate and extend ideas that have arisen as a result of studio-based work. A short text is submitted during the first year as an opportunity to address some key concerns that inform each student's practice.

During the second year, students are assisted through tutorials to identify subjects and ideas relevant to their practice and to develop a c. 6000 word text. The text is intended to be a useful opportunity to enhance studio practice and the form of the text is a matter to be discussed in specifically allocated tutorials. The completion of this text is a formal requirement of the course.

*Professional practice
and teaching placements*

Professional practice seminars are given by a variety of specialist professionals including accountants, copyright lawyers, gallerists, curators and critics. These sessions give practical advice and guidance on all aspects of an artist's professional working life.

The Schools arranges teaching placements on undergraduate fine art courses for students in their third year. In most cases, students take on the responsibilities of a visiting artist to the host institution. This normally involves giving an artist's talk as well as tutorials.

*Public programme
and Schools events*

The Schools undertake a programme of lectures and panel discussions which are open to members of the public, supported by The David Lean Foundation.

Past lectures include Georg Baselitz, Anselm Kiefer, Tracey Emin, Thomas Hirshhorn, Richard Wentworth, Glenn Brown, Jan Verwoert, Andreas Reiter-Raab, Sarah Lucas, Franz West, Wolfgang Tillmans and Wim Wenders.

In 2011-12, Richard Tuttle and VALIE EXPORT contributed to this programme of events. Further details and webcasts are available on the Schools website.

www.royalacademy.org.uk/raschools/schools-events/

Starr Foundation Scholarship

The Starr Scholarship is available to American artists for a residency at the Royal Academy Schools. The tenure lasts for one academic year, and provides the recipient with living expenses and a studio located in the Schools.

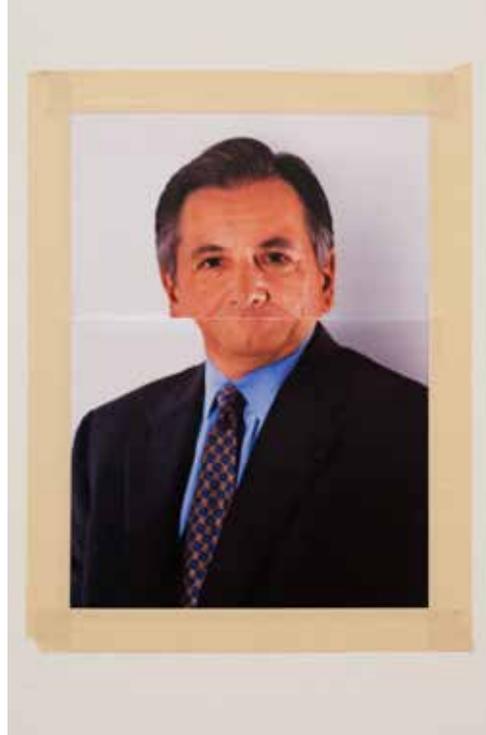
The Starr Scholar contributes to group critiques, seminars and lectures. The deadline for the next round of applications is Friday 3 May 2013.

*International exchanges
and travel*

The Schools has established connections with a number of international fine art institutions. Each year, selected students can undertake a short-term exchanges at the Fine Art Academies in Dusseldorf. An exchange programme has been established with the Geidai University in Tokyo, enabling one student to undertake a complete term in Japan. Students are requested to submit a proposal outlining their plans for these residencies, and the selection process is competitive. In association with the Red Mansion Foundation, students can apply to undertake residencies in Beijing, China. Additionally, the Schools organises international group study visits – in recent years these trips have included Documenta in Kassel, Frankfurt, New York, Berlin, Rome and the Venice Biennale.



Students visiting the Fondazione Giorgio Cini, Venice.



Facilities

The Schools is an integral part of Burlington House, primarily known for the galleries of the Royal Academy. The Schools comprises purpose-built studios, predominantly all on ground level, allowing easy access for delivery of materials, moving work etc. The studios have excellent natural light, with high, vaulted ceilings. Studios are organised to allow as much flexibility as possible and to encourage an open-plan approach to the available space.

The sculpture and wood workshops are co-ordinated and run on a daily basis by the Head of Workshop who offers technical expertise in most sculptural media, in addition to advising on the production of stretchers for painting. The sculpture workshop includes a compressor with a range of air tools, mig, arc and spot welding, plasma cutter, metal cut-off saw, oxyacetylene hot rubber melting machine, pug mill, and walk-in spray booth. The wood workshop has circular saws, fret, band and vertical cutters in addition to a linesher, tenoner, morticer and Morso mitre cutter.



Previous pages, clockwise from top left: Installation view of work by Charlie Billingham (wall) and James Robertson (video); installation view of performance work by Eddie Peake; mixed media work by Tom Owen; painting by Nancy Milner; work by James Robertson; sculpture by Sarah Shoughi

Right: Sculpture workshop

Access to studios

Printmaking facilities enable work in a range of traditional techniques including etching and silkscreen printing, as well as the latest digital printing technology, using archival inks. The Digital Media Suite has workstations with Apple Mac computers for graphics as well as for time. The Digital Media Suite also facilitates the digital printmaking facilities. In addition, there is a small darkroom available for making black-and-white prints. A variety of photographic and video equipment is available to students on a loan booking system. A project space is available for short-term bookings to facilitate projects that need more room outside of the open-plan studio spaces.

Wireless broadband access to the Internet is available in the majority of the Schools studios.

A subsidised canteen provides freshly prepared meals - breakfast and lunch - on a daily basis, Monday to Friday. The Schools bar, which is run by students, opens daily from 6 - 8pm.

During term-time, access to the studios is as follows:
8am- 9pm Monday to Friday,
11am - 4pm Saturday
Sunday - closed

During the period leading to the opening of the Schools Show, there is Sunday opening and the weekday opening hours are extended until 10pm Monday-Friday.



View of one of the Schools studios.



Library

The Royal Academy's art collection and library house a comprehensive collection of books, exhibition catalogues, monographs and periodicals on international contemporary and historical art. Publications on any subject related to practice or research needs can be obtained on inter-library loan.

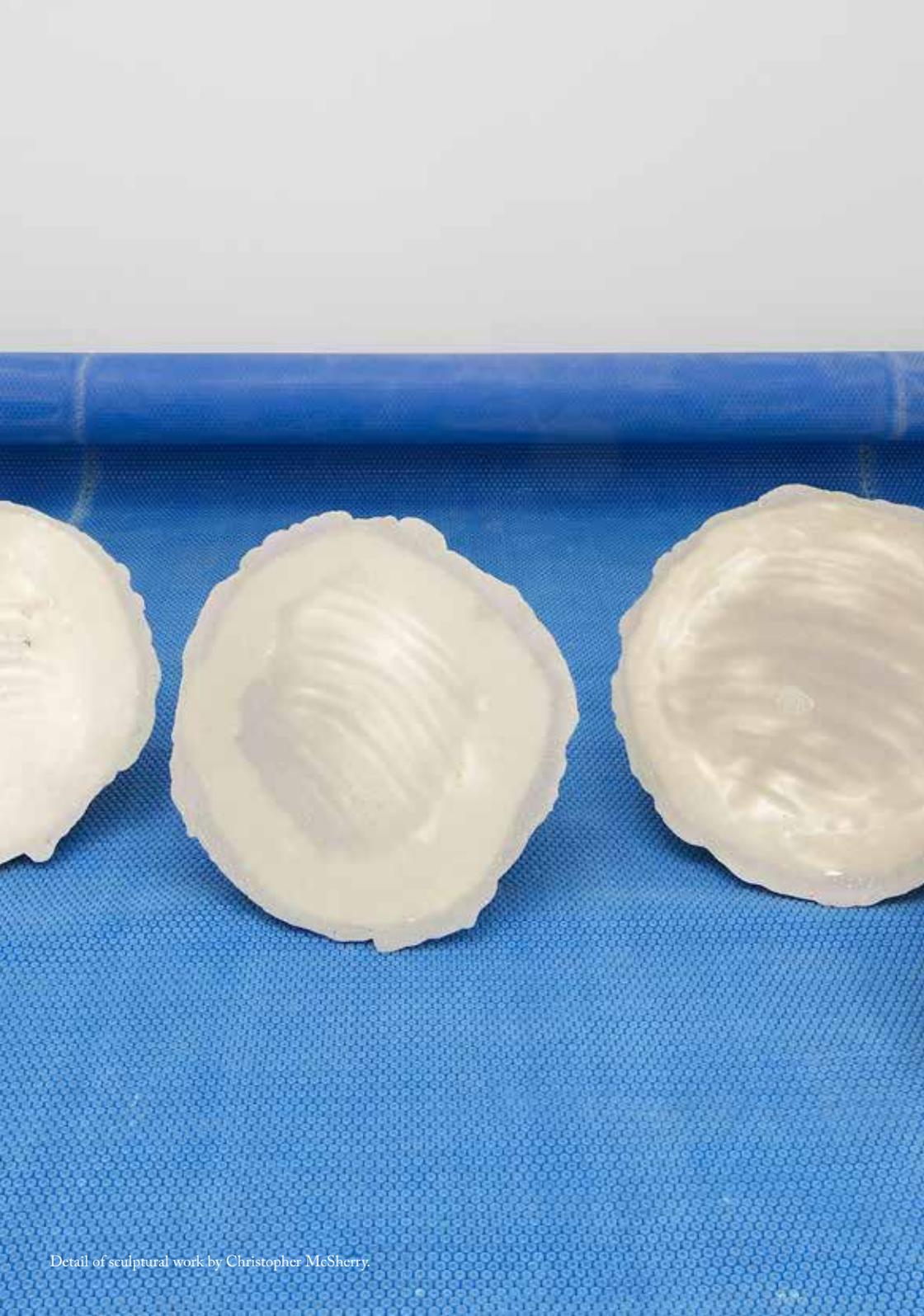
Students also have access to the special library collections, which include examples of early-printed and illustrated books, as well as the permanent collections of paintings, sculpture, prints, drawings and photographs.

Schools exhibitions

The Schools stages two major exhibitions in each academic year. During the second year of study, work is prepared for exhibition in the annual *Premiums* exhibition. This interim show takes place at the midway point of the course, and is an opportunity to exhibit in the context of a museum environment.

The culmination of the three-year programme is the Royal Academy Schools Show which takes place in June at the end of the Summer term. The exhibition is presented in the Schools studios, which are transformed to allow each student an individual space to install and exhibit their work. The Schools Show continues to attract a diverse audience including artists, critics, collectors and gallerists.

Postgraduate certificates are awarded by the Keeper and the President of the Royal Academy at the Diploma Ceremony, held in the Royal Academy of Arts, followed by an informal gathering of the invited guests and the teaching staff. A special celebratory dinner is also held at the end of the Schools Show, and always proves to be a memorable occasion.



How to apply

Entrance requirements

Selection of candidates is based upon evidence of individual ability and commitment, with an emphasis on the potential for further development across the three-year tenure of the course. Students are expected to be self-motivated, resourceful and willing to make active contributions to all aspects of the programme.

Candidates must have gained a BA (Hons) Degree in Fine Art prior to admission to the Schools or have equivalent experience. If a candidate is still enrolled on their undergraduate course at the time of their application, their academic referee should indicate their predicted graduation status as part of their supporting reference.

Applications are particularly welcomed from individuals who have undertaken a year or more of independent studio practice after graduation.

The visa requirements issued by the United Kingdom Border Agency do not currently allow students from outside the EEA to study at the Schools. Before making an application, it is vital that applicants check their eligibility regarding their visa status, and to take professional advice, if necessary.



Adele Morse
Installation view, Schools Show 2012

Application forms

Application forms are available as both a Word document and PDF format and download from the Schools Website.

A fee of £35 is payable and candidates should preferably pay the Processing fee for their application on-line. Cheques drawn from a UK-based bank account are also acceptable. Please make cheque for £35 sterling payable to 'Royal Academy of Arts'.

To download the application form and for further details regarding payment please visit www.royalacademy.org.uk/raschools/prospectus/application-and-interviews.

To obtain an application form by post, please email schools@royalacademy.org.uk

Please mark the subject heading of your email as APPLICATION REQUEST.

Please provide your full address including the correct postal code in the email text.

If you do not have email access, you may request an application form by calling 0207 300 5857. You will be required to leave a message with your name and postal address, along with a contact telephone number.



Painting by Bradley Grievson.

Completion of application forms

Please read the following information carefully to ensure that your application is correctly submitted.

Applications should be word-processed or completed clearly using black ink.

Applicants are required to provide a word-processed statement in support of their work of no more than 500 words. Please note that hand-written statements are not advised. Word-processed elements should use a clearly legible 12pt font size.

A confidential reference is also required as part of the application. References are usually supplied by the teaching staff/personal tutor from the applicant's former undergraduate degree college or a professional artist/tutor.

Please ensure that requests for references are made well in advance of the closing date for applications. The reference can be sent in a sealed envelope together with the completed application form, or may be sent separately by the referee.

Please note that a processing fee of £35 is payable to cover the administration of your application. Preferably, this payment should be made online. You will be sent a Payment Reference number that should be copied onto the application form.



Provision of documentation

Applicants working in 2D and 3D media should preferably supply a maximum of 16 digital images on CD-ROM in JPEG format. The work provided should be completed recently. Please indicate the completion date of each work in the list of works included in the application form.

All images provided should be in RGB mode and their dimensions should not exceed 768 pixels high and 1024 pixels wide (i.e. the files should each be between 100KB and 1MB in size).

It is essential that the JPEG images are formatted so that they can be viewed on a Mac. Please test-run your disc on another computer to ensure that your files have been saved correctly.

Digital formats other than JPEG will not be accepted (please do not use PowerPoint presentations, Tiffs, PSDs etc.)

Though they can be useful, it is advisable to keep details or close-ups of work to a minimum.

Applicants whose work encompasses more than one medium must use their own judgement to decide which format is most suitable to represent their work. In some cases, applicants may have to provide two discs – one of JPEG images, and a DVD video disk of moving image work.

All CD-ROMs and their cases must be clearly labelled with the applicant's name and applicant number. Please note that CD-ROMs will not be returned after the application.

Continues overleaf

Completion of application forms

Applicants working in time-based media should provide a DVD video disk in PAL SD only. PLEASE NOTE: We are unable to view video in any other format. (No VHS tapes or QuickTime or AVI files on CD-ROM) Applicants working in time-based media may submit a maximum of three works. If each work is longer than 5 minutes, it is recommended that shorter 'show-reel' extracts are sent. The applicant's name should be clearly labelled on both the DVD and its case.

A list of the works sent as part of the application must be supplied. This should include the title, medium, size/duration and date of each work. Applicants should ensure that the list corresponds with the numerical order or titles supplied on the particular format chosen to submit their work.

The Royal Academy Schools guarantees that all correctly completed applications are given careful consideration, and that all images and films are viewed with a projector.

Please test-run any CD-ROM or DVD prior to sending with the application form. Corrupt or locked discs will render the application invalid.

The Royal Academy Schools will not return any part of your application, so please do not include any thing that is of value.



Lewis Betts
Installation view, Schools Show 2012.

Under no circumstances should candidates supply original artwork or a portfolio of work to accompany their application.

Under no circumstances should candidates include certificates or any original documents. Successful applications that lead to the offer of a place at the Schools will be asked to provide such documentation at a later date. The Schools does not accept responsibility for any original document or any other item sent as part of the application process.

Please note that the Schools will not proceed with processing an application unless the fee of £35 has been paid. This payment should be made online. Please visit www.royalacademy.org.uk/raschools/prospectus/application-and-interviews

Completed application forms should be sent between 3 December 2012 and 7 January 2013 to:

The Schools Administrator (Admissions)
Royal Academy Schools
Burlington House
Piccadilly
London
W1J 0BD

The Closing date for applications is Friday, 7 January 2013. Applications received after this date will not be processed. The Schools is unable to provide confirmation of receipt of application forms. To achieve such a receipt, applicants who want delivery confirmation of their application should use an appropriate postal service that includes a tracking number.

*Important information
for applicants*

Please note that the Royal Academy Schools is unable to answer telephone or email inquiries to confirm receipt of applications.

Applications from outside of the United Kingdom should send their application via a reputable courier, with tracking and guaranteed delivery. It is advisable to allow extra time prior to the deadline to allow for correct receipt of international applications.

All applications should be marked as having no commercial value.

Applicants selected to attend an interview will be notified by post.

Interview appointments should be confirmed by telephone, using the number provided in the letter offering the interview. Please note that it is not possible to offer alternative times and dates other than those outlined in the letter offering an interview.

Applicants who are subsequently offered a place at the Schools will be notified by post.

The decision made by the interview panel is final. The Royal Academy Schools is unable to enter into any correspondence, including telephone and email inquiries, regarding the outcome of any application or decision appertaining to it.

The Schools promotes equality of opportunity in all its activities and aims to provide a working environment free from discrimination.

Interviews

Applicants short-listed for interview will be informed of their interview date after 28 January 2013. Please note that the administration process and allocation of interviews is extremely complex. It is not possible to arrange alternative times and dates to applicants different to those outlined in the letter offering an interview.

Interviews will be conducted between February and March 2013.

Shortlisted candidates are required to bring a selection of their work to the interview. The work should clearly indicate the nature of the candidate's practice. Paintings, sculptures, photographs, models, drawings are all appropriate.

Candidates using time-based media will have the opportunity to present their work on a data projector.

Candidates may also bring any supporting material such as notes, sketchbooks etc. Please note that the interview is an opportunity for the academic staff to find out more about you and your work through discussion. The interview is not an appropriate occasion for presentations or an artist's talk.

There is no restriction on the size or number of works and associated materials that may be brought to the interview. However, candidates should take into account that the set-up time between interviews is restricted to only 10 minutes. Each interview will last approximately 30 minutes. Candidates must take all work and supporting material away with them after the interview. There is no facility to store work prior or subsequent to interview.

Visiting the Schools

Prospective applicants are welcome to look around the Schools on one of our visiting dates. For admission in October 2013, applicants are asked to attend on 7, 14, 21 and 28 of November. The Schools is unable to accommodate prospective applicants outside of these allocated dates.

Visits start promptly at 2.15pm and last for approximately 45 minutes. Groups of 20 or more are requested to arrange their visit through the Schools Administrator; please telephone 0207 300 5650. Individual applicants may simply turn up on one of the specified dates – no booking for individuals is necessary.



Staff

Eileen Cooper RA
Keeper of the Royal Academy

Eliza Bonham Carter
Curator & Head of Schools

Robin Styles
Schools Administrator

Vanessa Jackson
Senior Tutor / First Year Tutor

Richard Kirwan
Senior Tutor / Second Year Tutor

Brian Griffiths
Senior Tutor / Third Year Tutor

Mark Hampson
Head of Material Processes

Mark Atkins
Head of Workshop

Yasu Ichige
Digital Instructor

Simon Lawson
Tutor, Etching Studio

Barton Hargreaves
Tutor, Digital Print

Guler Ates
Tutor, Digital Print

Leigh Clarke
Tutor, Screen Print

Hen Coleman
Printmaking Tutor

Professors

Peter Cook RA, Ian Ritchie RA
Professors of Architecture

Dr Gerald Libby
Professor of Anatomy

Tim Green
Professor of Chemistry

Dr. Roberto Cipolla
Professor of Computer Vision

Tracey Emin RA
Eranda Professor of Drawing

Fiona Rae RA
Professor of Painting

Humphrey Ocean RA
Professor of Perspective

Richard Wilson RA
Professor of Sculpture

Jane Harris
Dr Caoimhín Mac Giolla Léith
Visiting Professors



Visitors

Ivor Abrahams, Linda Alloysius, Jesse Ash, Phyllida Barlow, Anna Barriball, Amanda Beech, Dave Beech, Gudrun Bielz, Dara Birnbaum, Maurice Braganza, Pablo Bronstein, Jo Bruton, Nick Byrne, Alan Charlton, Joel Croxson, Stuart Cumberland, David Company, Jake Chapman, JJ Charlesworth, Spartacus Chetwynd, Marc Chiamowicz, Roger Cook, Dan Coombs, Rosie Cooper, Matthew Darbyshire, Peter Davies, Sacha Craddock, Alexandre da Cunha, William Daniels, Mark Dean, Brian Dillon, Alexander Duttmann, Graham Ellard, Geraint Evans, VALIE EXPORT, Peter Fillingham, Mark Fisher, Jess Flood-Paddock, Jason Gaiger, Jeremy Gilbert Rolfé, Pam Golden, Ryan Gander, Iain Hamilton Grant, Andrew Grassie, Tim Green, Melissa Gronlund, Katharina Grosse, Anthea Hamilton, Alexis Harding, Owen Hatherly, Richard Hawkins, Sophie von Hellerman, Will Holder, Andrew Hunt, Paul Johnson, Stephen Johnstone, Sarah Jones, Ian Kaier, Cindy Keefer, Patrick Keiller, Gary Lachman, Robert Lands, Liane Lang, Mark Leckey, Esther Leslie, Simon Logan, Brighid Lowe, Ben Luke, Mary Maclean, Tamar Maor, Ian McKeever, Dawn Mellor, Haroon Mirza, Timothy Morton, Ryan Mosley, Mali Morris, Milika Muritu, Mai Thu Peret, Peter Peri, Cathy Pilkington, Mark Pilkington, Olivia Plender, Sam Porritt, Elizabeth Price, Andreas Reiter Raabe, Jonathan Rée, Clunie Reid, Hannah Rickards, Nigel Rolfe, Danny Rolph, Neil Rumming, Sally O'Reilly, Lindsay Seers, Marcus du Sautoy, Tai Shani, Daniel Sinsel, Bridget Smith, Chris Smith, John Smith, Nicholas Stewart, John Stezaker, Simon O'Sullivan, Laurence Taylor, Alexis Marguerite Teplin, Kate Terris, David Thorpe, Wolfgang Tilmans, Amikam Toren, Richard Tuttle, Francis Upritchard, Mandy Ure, Roy Voss, Kelly Walker, Mark Aerial Waller, Clarrie Wallis, Maria Walsh, Christian Ward, Wim Wenders, Martin Westwood, Matt Williams, Richard Wilson, Keith Wilson, Magdalena Wisniewska, Tom Woolner

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And others who wish to remain anonymous

The Schools is also pleased to acknowledge support from the following donors:

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The Red Mansion Foundation, Nicolette Kwok
The Royal Academy Schools Alumni
The Selina Chenevière Travel Award
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Cover image: Joseph Frazer, installation view, Premiums 2012
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