

RA

Annual Report
2013 - 2014



Royal Academy of Arts



Annual Report 13/14

Royal Academy of Arts

Burlington House,
Piccadilly, London, W1J 0BD
Telephone 020 7300 8000
royalacademy.org.uk

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Royal Academy of Arts

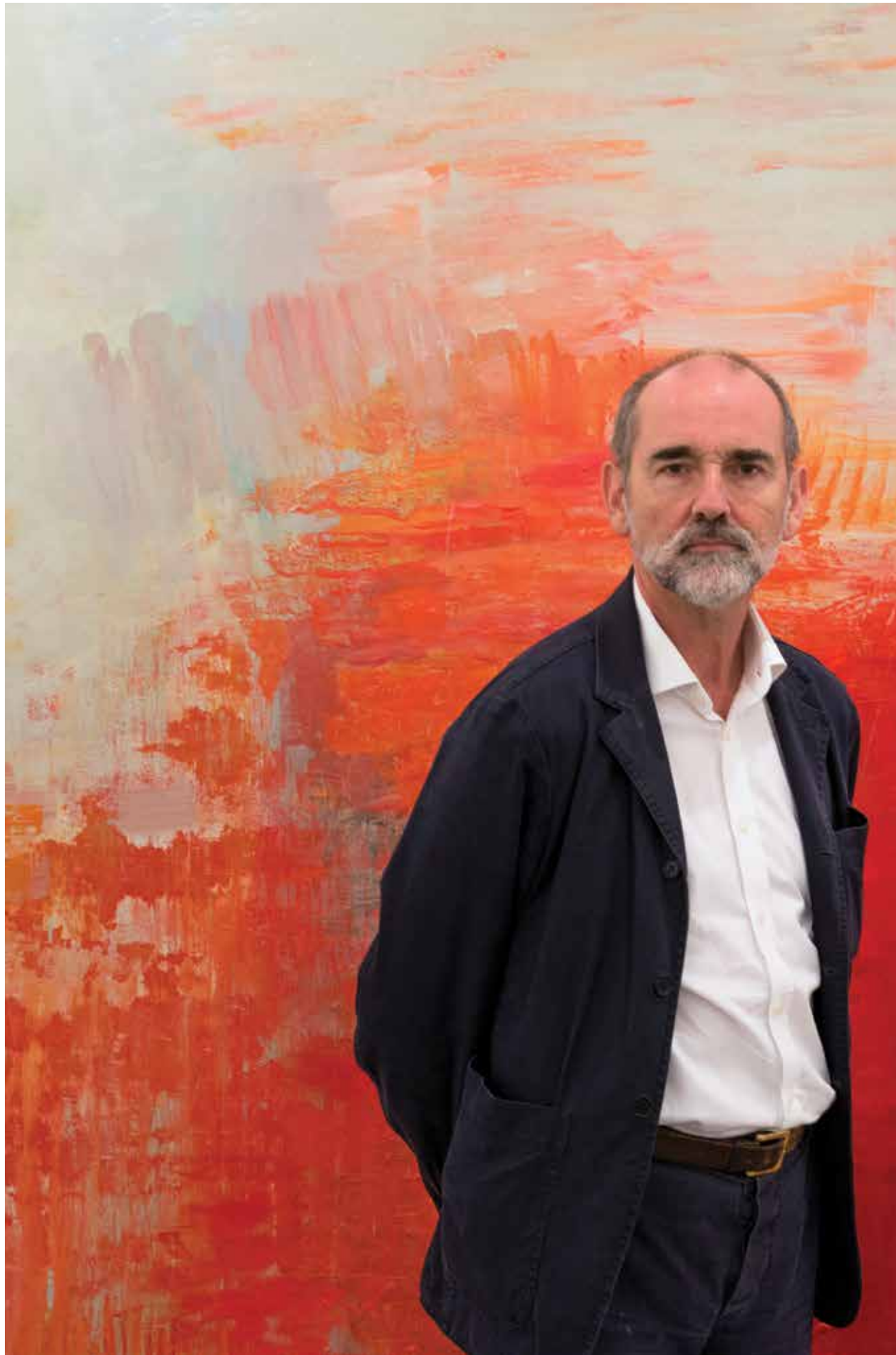
This report covers the period
1 September 2013
- 31 August 2014



The Royal Academy of Arts is an independent charity led by eminent artists and architects. We promote the understanding, appreciation and practice of art through exhibitions, learning and debate.

Since our
foundation in
1768 we have
provided a
clear, strong
voice for art
and artists.

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President's Foreword

'From training the next generation of artists at the RA Schools to further public engagement through artistic debate, the RA continues to shape how we view art and architecture in the 21st century'

The Royal Academy is in the process of becoming truer to itself. By designing new spaces and programmes to accompany them, our redevelopment plan is revealing what is most significant about the Academy as an artist-led institution. The great and generous support we have received from individuals and funding bodies will see the RA well set for the future in time to honour our 250th anniversary in 2018. From training the next generation of artists at the RA Schools to further public engagement through artistic debates, the RA continues to shape how we view art and architecture in the 21st century.

The Royal Academicians continue to play a key role and are now able to communicate ever more directly with the public. Their views are aired in open lectures and debates, and their ideas often draw media attention when published in the *RA Magazine* and elsewhere. BBC Arts coverage of the *Summer Exhibition* saw a number of Academicians interviewed for broadcast on television and online. The redesign of the RA website has provided an innovative forum for presenting information and images about Academicians, their work, and where and how they produce it. It's an intimate, yet public, medium and it provides an insight into the living world of art and architecture.

I would like to make special mention here of some highly distinguished Academicians, who contributed so much to the RA's reputation and who sadly passed away this year: Sir Anthony Caro OM CBE RA; Maurice Cockrill RA, former Keeper of the RA; Alan Davie RA; and Sir Richard MacCormac CBE PPRIBA RA. Sir Philip Dowson CBE PPRA was President from 1993 to 1999, during which time he effected the purchase of the former Museum of Mankind in Burlington Gardens. His foresight in acquiring that space is enabling the physical transformation of the RA site today.

I am grateful as President for the support of my fellow Members in ensuring the vitality of the Academy's present and in preparing so soundly for our future achievements.

Christopher Le Brun PRA
President of the Royal Academy



Secretary and Chief Executive's Introduction

When the redesigned Keeper's House opened in September 2013 – with its stylish new restaurant and bar, studio space and garden – the Royal Academy marked the first major milestone in its redevelopment plans. Our masterplan will transform Burlington House and Burlington Gardens to mark the 250th anniversary of the Royal Academy's foundation in 1818.

The Burlington Project is well underway – renewing the buildings' historic features, creating new spaces, evolving fresh programmes to position the RA as a 21st century academy for learning and debate about the arts internationally. Most prominently, we will be creating a central link that joins the buildings together and combines the many strands of work we do, from studio practice at the RA Schools to public events to displays of painting and sculpture by Royal Academicians.

We are immensely grateful to the Heritage Lottery Fund, which has awarded the RA £12.7 million towards the project. With match funding in place, the grant ensures the success of the Burlington Project and sees us on track not just for the anniversary, but for the long-term well-being of the Royal Academy.

The past year was one of innovation. We took a fresh look at our management structure to ensure that staff organisation and resources are well placed for 2018. We redesigned our website to enhance its efficacy and impact. We transformed the galleries architecturally in the exhibition *Sensing Spaces: Architecture Reimagined* and undertook our first-ever tour of the Collection to Australia and Japan, where *Genius and Ambition: The Royal Academy of Arts, London 1768-1918* has been seen so far by over 65,000 people.

I would like to thank everyone who contributes to the Royal Academy – the Academicians and the President, Christopher Le Brun; our donors and supporters; the Friends; and the staff who work tirelessly to maintain the RA's success.

'The Burlington Project is well underway – renewing the buildings' historic features, creating new spaces, evolving fresh programmes to position the RA as a 21st century academy for learning and debate about the arts internationally'

Dr Charles Saumarez Smith CBE
Secretary and Chief Executive

Public Engagement To inspire and engage a wider public



The RA presents a public programme of world-class exhibitions and events. Our new website fosters deep engagement with artists and their work. Under-16s now have free entry – one of a number of initiatives to attract younger audiences.

Gallery view inside the *Australia* exhibition. 21 - 8 December 2013.
Image © Benedict Johnson



The vast open spaces of *Australia* launched the Royal Academy's autumn 2013 programme of exhibitions. This major survey of Australian art – the UK's first for 50 years – attracted 129,000 visitors to a cultural panorama that included indigenous bark painting, early colonial landscapes, 20th century painting and contemporary photography and video. Organised with the National Gallery of Australia and supported by Qantas and The Campaign for Wool, the exhibition was a rare chance to see loans that included Sidney Nolan's 'Ned Kelly' paintings of the 1940s, abstracts by Fred Williams and Brett Whiteley of the 1960s and 1970s and a provocative set of sardine tins by Fiona Hall. Special events included artists' talks and writers discussing imagined and real Australias.

In January 2014, seven architectural practices from around the world transformed the RA. For *Sensing Spaces: Architecture Reimagined*, supported by Scott and Laura Malkin, Grafton Architects, Diébédo Francis Kéré, Kengo Kuma, Li Xiaodong, Pezo von Ellrichshausen, Álvaro Siza and Eduardo Souto de Moura created environments for the Main Galleries that encouraged visitors to rethink their relationship to physical space, how they perceive it and what it evokes. The exhibition's enormous success was in enabling a direct encounter with architecture itself rather than the traditional approach of using models, digrams and photography. The *Architects' Journal* called the show 'era-defining' and it drew significant praise for its joyous encounter with the physicality of architecture as space, as presence, as experience. With 14% of

the spectators first-time visitors to the RA, London's biggest architecture exhibition in recent years attracted 168,000 people.

Impressions of an artist's time

The pioneering role of Honoré Daumier was explored in the first of the season of exhibitions in The Sackler Wing of Galleries, supported by JTI. *Daumier 1808–1879: Visions of Paris* featured 130 of the artist's works chronicling everyday life in 19th century France. Admired by artists from Delacroix to Bacon, Daumier's much celebrated political and social caricatures were refocused through the lens of the less familiar paintings and sculptures that make up his more private output. Over 85,000 people saw the show, which Brian Sewell in the *Evening Standard* called 'an exciting and astonishing exhibition, an aesthetic boxer's blow to the heart.'

The chiaroscuro woodcut revolutionised printmaking in the 16th century, intensifying the distribution of light and shadow and bringing a three-dimensional drama to the medium. *Renaissance Impressions: Chiaroscuro Woodcuts from the Collection of Georg Baselitz and the Albertina, Vienna*, supported by Edwards Wildman in addition to JTI, revealed how it was done. The show's 150 woodcuts traced the technique's invention in Germany by Lucas Cranach the Elder and Hans Burgkmair to its evolution in Italy. Subjects ranged from St George and the dragon to a witches' sabbath. The *Guardian* judged the show 'a series of hand grenades thrown at the ruling clichés of the Renaissance'. *Time Out* concluded: 'This is the sort of exhibition at which the Royal Academy excels – taking a topic of specialist art-historical interest and making it exciting and accessible.'

This page

Left: Architectural installation by Pezo von Ellrichshausen from the *Sensing Spaces: Architecture Reimagined* exhibition. 25 January–6 April 2014. Image © James Harris

Right: Gallery view from inside the *Dennis Hopper: The Lost Album* exhibition. 26 June–19 October 2014. Image © James Harris

Opposite

Left: Visitors enjoying the festivities at the Midsummer Night's Fête. 21 June 2014. Image © Benedict Johnson

Right: Visitors participating in the Bill Woodrow Late. 22 November 2013. Image © Benedict Johnson



Mid 20th century art took centre stage in *Radical Geometry: Modern Art of South America from the Patricia Phelps de Cisneros Collection*. Supported by both JTI and Christie's, the exhibition travelled a continent to capture the optimism that swept through Latin America at this time and show how it was conveyed in exciting innovations in painting and sculpture. 'Whatever preconceived ideas you have on 20th century South American art,' wrote *The Huffington Post*, 'prepare to have them thrown out the window in this sensational exhibition.'

In Burlington Gardens, over 400 photographs made up *Dennis Hopper: The Lost Album*, organised in collaboration with The Dennis Hopper Art Trust, with lead series supporter JTI and additional support by Nikon. A popular figure of 1960s counter-culture, the Hollywood actor also used his camera to capture images of the changing times that surrounded him, from Hell's Angels and hippies to stars of film, fashion, music and art, including Andy Warhol and Paul Newman. Media coverage was extensive for what the *Evening Standard* called a 'superb show'. By its close in October 2014, the exhibition had attracted over 70,000 visitors.

Works by Royal Academicians

The Tennant Gallery featured *John Carter RA: Between Dimensions*, a selection of works by one of Britain's most respected abstract sculptors. Historical displays included prints by Norman Stevens ARA and architectural drawings by Norman Shaw RA.

A major retrospective by Bill Woodrow RA, the first in JTI's lead support of

the Burlington Gardens series and also supported by The Henry Moore Foundation, saw the artist work closely with the RA to create a compelling survey of his sculpture from the early 1970s to the present day. A rare opportunity to see the works reunited chronologically, the exhibition revealed Woodrow's engagement with everyday objects and the natural world. The show was warmly received by visitors, who praised the works' humour and inventiveness.

The most prominent fixture in the RA's programme is the annual *Summer Exhibition*, co-ordinated in 2014 by Hughie O'Donoghue RA and sponsored by Insight Investment. The open-entry exhibition has been held for nearly 250 years, and features selected works by members of the public alongside those by Academicians and other artists. Highlights included a black-and-white room curated by Cornelia Parker RA. Artists she invited – some showing at the RA for the first time – included Mona Hatoum, Jeremy Deller and Laure Provost. Art by recently elected RAs was also displayed at the *Summer Exhibition*, including works by Thomas Heatherwick, Neil Jeffries, Chantal Joffe, Tim Shaw, Conrad Shawcross, Yinka Shonibare, Bob and Roberta Smith and Wolfgang Tillmans, and also by newly elected Honorary Academicians, such as El Anatsui, Marlene Dumas and Rosemarie Trockel. The total value of works sold reached £3.3 million, with just under 167,000 people attending.

A major partnership with the BBC took the *Summer Exhibition* to new audiences in 2014. After a nationwide

'The RA Summer Show is the cumulative sum of thousands of hours of aspiring activity; coalesced on its walls in a cacophony of colour, mass and line. It is developing pith year on year, and it is attracting a younger generation of artists.'
Cornelia Parker RA

competition, the BBC staged *The One Show Summer Art Exhibition 2014* at the RA. Under two categories (ages 13–17, and 18 and over), submissions were judged by a panel that included Michael Landy RA, Andrew Marr, Maureen Lipman and the host of BBC radio 1's Breakfast Show, Nick Grimshaw. *The One Show* competition broadcasts each drew over five million viewers.

The season also saw online streamed tours of the exhibition with Royal Academicians Tracey Emin and Norman Ackroyd. A one-hour BBC2 documentary was presented by Kirsty Wark, Alastair Sooke and Morgan Quaintance. Going behind the scenes, *Summer Exhibition 2014: BBC Arts at the Summer Exhibition* attracted 600,000 viewers in the UK. It was later rebroadcast on BBC World, where it drew over 50 million viewers.

Animating architecture

The success of the exhibition *Sensing Spaces* was supported by a lively programme of events. A Friday Night Late drew more than a thousand people to its entertainments: edible marble and sand, a Chinese tea ceremony, clay meditation and music by the Mercury Prize-nominated Portico Quartet. Wandering Words saw poets create new work in response to the exhibition, while Sensing Sounds commissioned student composers from the Royal College of Music, whose works were performed among the displays. The inventive programme ranged widely: an international academic symposium; informal soapbox talks in the exhibition; 'Slow Architecture' tours in London inspired by the exhibition (in conjunction with Open-City); and

a collaboration with Secret Yoga Club, which offered yoga classes and vegan suppers among the displays.

Evening events throughout the year included talks linked to the *Australia* exhibition; the annual architecture lecture, given in 2014 by distinguished Spanish architect Rafael Moneo; lectures by Ron Arad RA and Paul Koralek RA; and a series of reflections entitled Looking at London, with filmmaker Patrick Keiller, comedy writer Ian Martin, Professor Lisa Jardine and Yinka Shonibare RA.

Young people

In May 2014 the RA announced that all those under the age of sixteen would now have free admission to exhibitions. It is part of our commitment to widening access to art, architecture and the debates that surround them.

Our work with UK schools ranges from training teachers to hands-on sessions for primary and secondary pupils. Over 5,500 teachers and students attended RA workshops in 2013/14, while nearly 10,000 pupils came to organised gallery talks and tours. Topics covered life drawing, making art out of found objects and talking about contemporary art. As one primary school pupil put it, 'This is the best thing I've ever done.'

Our yearly A-Level Summer Exhibition Online is one of several programmes to encourage A-level art students. Student submissions doubled in 2013/14, with nearly 1,300 young people submitting more than 2,000 works of art. The exhibition on the RA website attracted 15,000 page views. AttRAct provides opportunities for pairs of A-level



This page
Left: Silent disco at the Midsummer Night's Fête. 21 June 2014.
Image © Benedict Johnson

Right: Young artist at 'The Big Draw' workshop. October 2013.
Image © Roy Matthews

Opposite
'The AttRAct' Tour (art through the Royal Academy careers and creative training) of the *Summer Exhibition* 2014. Image © Richard Eaton



art students from 24 state schools to connect with young artists from other London schools. Social events, creative workshops, exhibition tours, studio visits, careers and portfolio advice, and mentoring sessions at the RA Schools are among a host of RA activities designed to inspire and inform the country's future artists.

A focus on audiences

Capturing visitor data is helping us understand our audiences better. In the past two years our Audience Insight Manager has studied in detail audience segmentation at the RA, conducting interviews and exit surveys and inquiring into visitors' motivation for visiting the Academy. The results give us a portrait of who attends and why, and are being used across the RA to target our programming with greater precision and improve what we do for visitors.

The goal of such research is to help us put the audience first. With a clearer insight into the public's needs, the RA is improving its visitor experience, from providing better amenities to creating new strands of educational work and popular activities.

Events for all

Innovative programming encourages visitors to find new ways of connecting with the RA. Three evening Lates were piloted. They aimed to attract a younger audience to the RA, many for the first time. Two were designed in conjunction with the exhibitions on Bill Woodrow and *Sensing Spaces*, while the third, in June 2014, saw the RA's first-ever Midsummer Night's Fête transform the courtyard into a village green, with 'Best of British' food and drink, fortune-

telling and takeaway poems. There was 'artist bingo' in the Casson Room, paper flower-making in the Saloon, a silent disco in the Vaults and a life drawing workshop inspired by *A Midsummer Night's Dream* in the Life Room. In the *Summer Exhibition* itself, performance artists circulated while guests were serenaded by the Gabby Young Trio. This Late proved enormously popular, attracting 1,500 people.

Literary events widened the cultural context for exploring our major exhibitions, with novelist Tim Winton discussing Australia, Sarah Dunant teasing out aspects of the Renaissance, and short story readings in *Sensing Spaces* by William Boyd and Sandi Toksvig. Other speakers throughout the year included illustrator Sir Quentin Blake and BBC arts editor Will Gompertz. Talks by Academicians included Richard Deacon RA in conversation with Bill Woodrow RA, while visiting artists included the 91-year-old Carlos Cruz-Diez, a key figure in the 1960s kinetic and op art movements, and American environmental artist Christo.

Working with partners widened our audience impact. For *Dennis Hopper: The Lost Album*, linked programming at the British Film Institute included a season of films directed by or starring Dennis Hopper. The RA and BFI also co-organised an evening with Hollywood actor Peter Fonda in conversation with film critic Jason Solomons. Tickets sold out within one hour of going on sale.

Families and community access

The RA offers a warm, welcoming environment for families – from free drop-in workshops to our popular

Art Detective trails. Family Studios now include workshops tailored for children with special educational needs. Average attendance at the Family Studios increased to more than 200, with Enchanted Architecture and Lego Reimagined each attracting over 500 families.

Community involvement is an important strand of the RA's work. An exhibition in conjunction with Kids Company displayed artworks by vulnerable or disadvantaged children and young people. In collaboration with several community partners, Art Club introduced a monthly, half-day workshop at the RA for homeless people. In a press article on the programme, the *Guardian* judged its results 'outstanding'. The RA is now developing a radio feature on the Art Club with the BBC World Service.

A number of programmes widen access to the RA. InPractice provides a space for disabled artists and creative people to share and professionalise their artistic practice. InMind is a monthly programme of art and conversation for people living with dementia and Alzheimer's, their carers and families. The events are inspiring our partners to run similar activities of their own and the RA is beginning to offer workshops for colleagues who wish to develop their own access activities.

Broadcasting and digital

An increasing number of people access what we do through film, broadcast media and online. Major investment in technology is one outcome of our new digital strategy, evolved with global innovation consultancy IDEO.

Our new website features content that better reflects the Academy's range and mission. Launched in March 2014, the website has a more engaging design, simplified structure and the latest responsive design technology. Visitors can access what's happening at the RA Schools or see the studios of Academicians. Filmed events can be watched by anyone across the world, from public lectures and symposia to special talks, such as that of the 91-year-old op artist Carlos Cruz-Diez. The RA's digital profile keeps growing. During the exhibition *Sensing Spaces*, the number of mentions the RA obtained on Twitter doubled – a strong indicator of the exhibition's younger and highly enthusiastic visitor make-up.

Filming brings the RA to a wide audience. The 2014 semi-finals of the Sky Arts television series, *Portrait Artist of the Year*, were filmed in the RA Schools Life Drawing Room. Seven painters spent two days producing portraits of scientist Richard Dawkins and the Reverend Sally Hitchiner. The popular series is hosted by Joan Bakewell and Frank Skinner. In 2013 each episode was watched on average by 71,000 viewers – nearly five times the channel's average peak audience figure.

Academic Engagement

**To engage
scholars and
nurture the
artists of the
future**



Postgraduate training at the RA Schools is fostering Britain's next generation of artists. Our Collection and archive are studied by scholars and visitors from around the world.



For nearly 250 years, the Royal Academy Schools have trained many of the world's leading artists. Competition for the postgraduate programme is fierce and in 2013, 17 students were selected from 447 applicants.

Their work is showcased in two annual exhibitions. *Premiums* presents the work of second-year students midway through their three-year course. Held at Burlington Gardens in March 2014, the exhibition attracted an audience keen to see what the next generation promises. Visitor numbers for the show increased enormously this year, rising by more than a third to just under 4,000.

The *Royal Academy Schools Show* is the final exhibition for third-year students, a creative launch in the development of their careers as artists. The work included high-definition video, printmaking, painting, sculpture, installation and performance, and its variety highlighted the freedom, space for invention and excitement that the RA Schools fine arts training offers. The show attracted over 8,000 people.

Communities of learning

The RA Schools benefits from its many contributors. Inaugural lectures were delivered by Piers Gough RA, Professor of Architecture, and Humphrey Ocean RA, Professor of Perspective. Artist talks welcomed among others Bedwyr Williams, Karin Ruggaber and Ed Atkins, while visiting lecturers included philosopher Nina Power and director Sir Jonathan Miller. Tutorials and group critiques saw contributions from artists that included Michael Landy RA, Eranda Professor of Drawing, and Gary Hume RA.

The RA Schools Public Programme, supported by the David Lean Foundation, widens the Schools' intellectual impact. Public events included a symposium on art after death, and a lecture at the Royal Institution by Nicolas Bourriaud. The Director of the École Nationale Supérieure des Beaux-Arts in Paris discussed the forces of rejection and rehabilitation in contemporary art.

In London, the RA Schools hosted an international artist exchange in collaboration with Arts in Heritage Research (AHR) Ltd, Hong Kong, and the Central Academy of Fine Arts (CAFA), Beijing. The programme fosters artistic and cultural exchange between the three cities and offers artists a global platform to exhibit their works. The programme will be hosted in Beijing in 2015 and Hong Kong in 2016.

Success and support

The success of RA Schools alumni spanned the globe. *Park Notes*, an anthology published by the winner of the 2012 John Moores Prize Sarah Pickstone, was critically acclaimed in the *Independent* and *Observer*. Recent alumni showed works in Antwerp, Arezzo, Vienna, Bergen, Toronto and New York. Before graduating in 2014, Alice Theobald staged her performance piece *I've Said Yes Now, That's It* at London's Chisenhale Gallery. RA Schools student Henry Coleman recreated the signage of the former French railways House on Piccadilly for an installation entitled *Scrape* on the portico of Burlington Gardens.

It was a record year for financial support for the RA Schools. Newton Investment Management renewed their

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Images of the RA Schools Show (left) and the Premiums Show (right) in 2014. Images © Mark Blower

This page

The Premiums Show in Burlington Gardens. 7-19 March 2014. Image © Mark Blower

Opposite

Left: Detail of *The Big Country*, 2013, by Stephen Chambers RA. Image © Stephen Johnson

Right: Detail of Daniel Maclise RA fresco *Meeting of Wellington and Blücher after the Battle of Waterloo* (1806–1870). Image © Benedict Johnson



generous funding until 2018, with the most significant pledge the Schools have received to date. The Eranda Foundation committed to funding three studentships over three years, helping to ensure that all students can enrol free of charge. The support of RA Schools Patrons and alumni is substantial. In 2013/14 these included a legacy from alumnus Ivor Rey, which will establish a student bursary. Ai Weiwei Hon. RA and other Academicians once again were generous in their donations to the RA Schools Annual Dinner and Auction. The event raised £176,000 net.

The Royal Academy Collection

The RA Collection is one of the nation's important artistic resources. In 2013/14, 280 works were added. The widow of sculptor Michael Kenny RA donated 17 of his sketchbooks. *The Big Country* – a massive 78-sheet screen-print – was a generous gift of Stephen Chambers RA. A major bequest contained paintings, drawings and prints by many mid 20th century Academicians, including Carel Weight RA, Leonard Rosoman RA and Peter Coker RA. A record number of Diploma Works – representative works submitted by artists who are awarded RA status – were also acquired, including submissions by Louisa Hutton, Jock McFadyen, Cornelia Parker, Grayson Perry, Yinka Shonibare, Bob and Roberta Smith, Emma Stibbon, Wolfgang Tillmans and Rebecca Warren.

The collection purchases one work per year from the RA Schools Show, this year buying a film by Julie Born Schwartz. This is the first video installation work to enter the collection.

Major conservation projects were led by work on a monumental 45-foot drawing by Victorian artist Daniel Maclise RA. Maclise's fresco of *The Meeting of Wellington and Blücher after the Battle of Waterloo* is in the Royal Gallery of the Houses of Parliament, and to mark the 200-year anniversary of the Battle of Waterloo in 2015, his preparatory cartoon is being conserved, studied, digitised and put on public display, with support from the Arts Council Designation Development Fund. Other works specially conserved and mounted for display, with support from Lowell Libson, included Arthur Boyd Houghton's *Graphic America*, John Baptist Jackson's 'Venetian set' of chiaroscuro woodcuts after Titian, Veronese and Jacopo Bassano, and designs and models for First World War 'dazzle camouflage'. Support for the collection also saw the holdings of the RA Library fully entered on COPAC, the leading catalogue of UK university and specialist research libraries. Users worldwide can now research annual exhibition catalogues from 1769 to the present, the history of the RA Schools, rare volumes of engravings and treatises on anatomy, perspective, colour theory and connoisseurship.

Loans from the collection increased in 2013/14, especially within the UK. Among new loans, 70 items were sent to 31 venues, including works by Constable, Gainsborough, Stubbs, Alma-Tadema and two portraits and a sketchbook by Laura Knight RA, which travelled to Plymouth and Newcastle.

Internationally, the RA sent the exhibition *The Big Country and Other Stories* by Stephen Chambers RA to

'For me being Eranda Professor of Drawing at the RA Schools is about creating a channel of communication between myself and the students in regards to finding appropriate visual language for their ideas within the context of what is known and what we've yet to discover.'

Michael Landy RA



the Pera Museum in Istanbul. The year's major international tour was the RA's first ever to Australia and Japan. *Genius and Ambition: The Royal Academy of Arts, London 1768-1918* included works by Reynolds, Millais and Sargent. In Bendigo, Australia, 45,000 visitors attended. At Ishikawa Prefectural Museum of Art in northern Japan, it was seen by 20,000 visitors in 28 days, before touring to Tokyo, Shizuoka and Nagoya. The exhibition catalogue proved popular, with a special Japanese edition of 10,000 copies being produced for the tour.

Publications and scholarship

Alongside its major exhibition catalogues, RA Publications produced volumes on the late Maurice Cockrill RA, former Keeper of the RA Schools; a catalogue raisonné of prints by Craigie Aitchison RA; a highly entertaining *Alphabet* by Bill Woodrow RA; and *Norman Ackroyd: A Shetland Notebook*, praised by *Country Life Magazine* as a 'beautiful production'. Other books included photographs on the theme of *Want*, based on postcards collected by the art dealer John Kasmin, and *Matisse: The Chapel at Vence*, judged by *France Today* as 'the closest you'll get to experiencing [the Chapel's] serenity without making the trip in person'. Among the external publications by RA staff was *Architectural Styles: A Visual Guide* by Owen Hopkins, published in 2014 by Laurence King.

Director Mike Leigh and the cast of his film *Mr Turner* visited the RA Library and Archive on several occasions to research what the Royal Academy was really like during J.M.W. Turner RA's time and to reveal the distinctive

personalities of his fellow Academicians. In addition more than a dozen images of paintings in the RA Collection were licensed for use in the biopic. The Academy's contribution is given a special mention in the film's credits. It will be screened in cinemas worldwide from October 2014.

Spaces To establish spaces fit for a 21st century Academy



The completion of the Keeper's House and the funding support from the Heritage Lottery Fund mark major milestones in our journey towards redeveloping our campus in time for the Academy's 250th anniversary in 2018.

Inside the Keeper's House which opened 30 September 2013.
Image © James Harris



In November 2013, the Heritage Lottery Fund (HLF) announced its award for the Royal Academy's Burlington Project. The major redevelopment will be the most significant chapter in the RA's history since it moved to Burlington House in 1868, and will transform the RA's two main buildings: Burlington House and Burlington Gardens. Central to the redesign is a new public link joining the two buildings, bringing to prominence the RA Schools and Cast Corridor, which the public will be able to see for the first time. The design forms a two-acre arts campus in the centre of London.

Set for completion by 2018, the RA's 250th anniversary, the Burlington Project will feature restoration of the historic buildings, a purpose-built learning centre, a 300-seat day-lit auditorium and an RA Schools Project Space for year-round exhibitions of art. A feasibility study for the further development of the RA Schools was also undertaken by David Chipperfield Architects, examining the prospects for creating disabled access throughout the Schools, modernising the workshops and creating a new library. The funding required to match the grant from the HLF has also been raised. Further funds are still being sought, but the project's success is assured, with just under £50m raised.

With planning permission granted last year, the work has advanced considerably. Full Stage D designs for Burlington Gardens were signed off after intensive review by the Project Board and stakeholders in mid-February 2014. Stage E progressed towards completion in October 2014, with

design documentation programmed to conclude in January 2015. An extensive evaluation of the construction programme, logistics and constraints was undertaken to confirm that the works can be completed within the previously agreed 24-month period. Temporary accommodation plans are being prepared so that all staff currently based in Burlington Gardens are able to be relocated during the building works.

Keeper's House opens

On 30 September 2013, the Keeper's House opened to the public – a successful completion of the first phase of the masterplan. The £6.5 million project was led by award-winning architects Long & Kentish, with interiors by David Chipperfield Architects, a garden by landscape designer Tom Stuart-Smith and catering by Peyton and Byrne. Academicians' work features throughout the building.

Once home to the Keeper of the RA, the Keeper's House sits at the east end of Burlington House. The present Keeper – painter and printmaker Eileen Cooper RA – continues to work in her studio on the top floor. The remaining spaces are now transformed: the Academicians' Room and Grimshaw Library on the first floor; the Hugh Casson and Belle Shenkman Rooms on the ground floor; a new restaurant, the Shenkman Bar and garden on the lower ground.

The Keeper's House enables the RA to offer more to Friends, Patrons, Royal Academicians and the general public through increased social spaces and extended opening hours. The project has been generously funded by the Friends of the Royal Academy;

This page
 Left: Restored statue on the facade of Burlington Gardens.
 Image © JHA LLP

Right: Atelier Cafe at Burlington Gardens. Image © James Harris

Opposite
 Front hall of Burlington Gardens during the *Dennis Hopper: The Lost Album* exhibition. 26 June-19 October 2014.
 Image © James Harris

‘When the Burlington Project is complete, the Academy for the first time will be able to publicly display its extraordinary Collection, from Constable’s *Leaping Horse* to Grayson Perry’s *A Map of Days* – this will be master-minded by Adrien Gardère who recently created the thrilling displays at the new Louvre Museum at Lens in northern France.’
Spencer de Grey RA

William & Maureen Shenkman; Sir Simon & Lady Robertson; Richard S. Sharp; the American Associates of the Royal Academy Trust; the Japanese Committee of Honour of the Royal Academy of Arts; Sir David & Lady Bell; Coral Samuel Charitable Trust; Sir Nicholas Grimshaw CBE PPRA; Sir Ronald Grierson; Founding Supporters of the Keeper’s House and several other private donors.

Features of our second building
 One of the most exciting aspects of the Burlington Gardens project is the cleaning and restoration of the building’s north façade. Designed in neo-Classical style, it features statues of 22 great thinkers, including Aristotle, Plato, Locke, Leibniz and Newton. All were made by Victorian sculptors connected to the Academy.

A sample clean, undertaken in April 2014, saw one strip of the façade and the statue of Linnaeus cleaned. The statuary condition survey, generously supported by The Pilgrim Trust, helped inform the wider conservation and repair programme for the statues, safeguarding their futures. Ultimately, the eroded façade and statuary will be cleaned and repaired, current barriers to the forecourt removed, new York Stone paving installed and a new access ramp will provide better and more welcoming access for all.

Populating Burlington Gardens
 2013/14 also included the opening of a new café in Burlington Gardens. Atelier is a thriving new visitor amenity that has drawn crowds to the Burlington Gardens entrance and created a new sense of welcome in the grand entrance

hall. The RA also engaged Studio Adrien Gardère to co-design new spaces for collections display. Their designs will be integrated into Stage E masterplan designs by David Chipperfield Architects and a strategy by IDEO to improve the visitor experience.





People
To realise the
full potential
of our Members
and staff

The success of the RA derives from its staff and the Royal Academicians. Fifteen new Members have been elected in the past two years – a record number in the Academy’s history.

Gallery view inside the *Summer Exhibition* 2014 featuring works by Royal Academicians: Bob and Roberta Smith RA, Conrad Shawcross RA, Rosemarie Trockel Hon RA and Yinka Shonibare RA.
Image © Benedict Johnson



From *The Art Newspaper* to *The Telegraph*, media coverage of the Academy in the past year consistently noted that there is, as *The Guardian* stated, ‘nothing like the RA – which is run by its artist and architect Academicians’. Its uniqueness lies in foregrounding the insight that artists bring to teaching, curating, making and presenting works of art to the public.

Royal Academicians

From governance through committee membership through to participation in public facing activities, the role of Academicians affects all aspects of the institution. Exhibitions focusing on the work of individual artists such as Bill Woodrow RA or the wide-ranging displays for the *Summer Exhibition* provide a distinct platform for public engagement with contemporary art. Our popular lectures and debates promote fresh ideas about the state of art and architecture today. Two new features in *RA Magazine*, ‘Academy Artists’ and ‘Debate’ were among a number of contributions from Academicians. Opposing views from Eileen Cooper RA and Helena Morrissey (CEO of Newton Asset Management) debated the need for positive discrimination towards women artists, and were taken up by the national media.

At the RA Schools, the Academicians teach, give lectures and seminars, critique student work and participate in the creative and intellectual life of the Schools. In 2013/14 Michael Landy RA took up his position as the Eranda Professor of Drawing, following Tracey Emin RA, while Gary Hume RA became Chair of the RA Schools Committee. He succeeded Chris Orr

RA, who took over from Paul Huxley RA as Academy Treasurer, a position he held for 13 years.

Eight new Royal Academicians were elected: Louisa Hutton, Neil Jeffries, Cathie Pilkington, Tim Shaw, Yinka Shonibare, Bob and Roberta Smith, Wolfgang Tillmans, and Rebecca Warren. Alongside last year’s seven new RAs, this constitutes one of the largest changes in membership in the Academy’s 246-year history. To highlight their work, new RAs featured in the central hall and Room IX of the *Summer Exhibition*.

Art historian Svetlana Alpers was elected an Honorary Fellow, as was Sir Nicholas Hytner, Director of the National Theatre. Ghanaian sculptor El Anatsui and Swiss architect Peter Zumthor were both elected Honorary Academicians.

Individually the Academicians exhibit widely across the world. Among the major prizes they received in the past year was the Praemium Imperiale, the Japanese World Culture Prize in Memory of His Imperial Highness Prince Takamatsu. It was awarded in 2013 to Antony Gormley RA for sculpture, and to Sir David Chipperfield RA for architecture. Antony Gormley was subsequently knighted in the 2014 New Year’s Honours for services to the arts.

To celebrate the Diamond Jubilee, the Academy presented over 100 works on paper to Her Majesty The Queen. The works represented nearly all the Academicians and were exhibited at The Queen’s Gallery, Buckingham

This page
Left: Art handlers de-installing an exhibition. Image © James Harris

Right: Staff member in the library. Image © Benedict Johnson

Opposite
Group portrait of new Royal Academicians: Yinka Shonibare RA, Tim Shaw RA and Neil Jeffries RA, featured in *The Telegraph* article 'The future vision of the Royal Academy', 15 February 2014. Image © Philip Sinden

'The Royal Academy is more than an organisation, it is an idea – an idea that has survived and flourished for so long because it is sustained by the shared imaginations of all our staff and Academicians working together.'

Christopher Le Brun PRA



Palace. *Gifted: From the Royal Academy to the Queen* went on public show from November 2013 to March 2014. *Apollo* magazine judged it 'a glorious room-full of works on paper . . . a rare opportunity to see works by all the Academicians together'.

RA staff

Alongside the investments in our physical and digital infrastructure, the RA has increased initiatives to develop the organisation and its staff, and to create a culture that is engaged with what the RA will be in 2018 and beyond.

The year saw several new appointments, including writer, broadcaster and former Director of Exhibitions at White Cube Tim Marlow, appointed to the new post of Director of Artistic Programmes, and as Chief Financial Officer, Jonathon Cornaby, former Finance Director at Guardian News and Media. A review of our operating model – how the RA is organised and resourced – resulted in a new streamlined staff structure configured around six 'pillars': Artistic Programmes, Public Engagement, People, Development, Operations, and the Royal Academy Schools. This is being followed up with a series of initiatives to create a greater sense of 'one RA', with stronger cohesion between departments and shared responsibility for the Academy's creativity, customer care and commercial success.

Improved internal communications such as the revamped weekly staff newsletter entitled RAdar, together with the existing employee 'Show and Tell' and staff 'Ambassadors' programme promoted greater awareness and more

effective team-working. Quarterly induction breakfasts welcomed sixty new staff during the year, while the well-being of all staff was fostered through a variety of initiatives that included a new pension scheme; a Wellness Week promoting health and fitness; Fruity Tuesdays, a weekly delivery of fresh fruit to the office; and the launch of an Employee Assistance Programme, offering independent advice for staff in need of support. An apprentice joined the RA thanks to our new partnership with Tower Hamlets Council. Training and professional development for staff included evening art history lectures in association with Sotheby's Institute, pilot mentoring schemes with peer organisations and two bespoke programmes – Inspiring Managers and Inspiring Employees, which featured among its speakers professors Rob Goffee and Madan Pillutla from the London Business School. General activities promoting social connection to build a better RA include a staff choir, charity book events and Friends and Family evenings to which all are welcome.



Finances

To fulfil our objectives and safeguard our future



A record year for fundraising saw major awards for the Burlington Project. To complement the plans for our physical campus, this year saw significant investments in our digital presence and our operating model, and in planning the evolution of our visitor experience and Friends scheme.

Left: Crowds outside the gates of Burlington House. Image © Benedict Johnson.

Right: Visitors engaging with our digital presence. Image © Royal Academy.



Strong support ensures the RA continues to develop. The year's largest single award was an HLF grant of £12.7 million towards the Burlington Project, which was widely reported in the media. For this, and matching funds from the Wolfson Foundation, Foyle Foundation and others, we are immensely grateful. The RA is now within reach of the fundraising target, with an impressive £27.7 million raised in 2013/14 alone. The support has included unprecedented success with major trusts and foundations, as well as multi-million pound gifts from major benefactors to name new spaces and refresh existing ones. Of these, £7 million has been raised from people who had not previously given to the Academy at that level. Overall there has been a vast amount of goodwill and encouragement from donors, based on a real understanding and belief in what we seek to do in Burlington Gardens.

Corporate support remained strong. JTI extended its long-term support of the exhibitions in The Sackler Wing of Galleries to 2016 and was lead series supporter of exhibitions in Burlington Gardens. Insight Investment extended its nine-year sponsorship of the *Summer Exhibition* for a further four years to 2018. Newton Investment Management renewed their funding for the RA Schools to 2018. The RA's Corporate Membership scheme saw income rise by 18% in 2013/14. The RA would like to thank all those companies who supported our work throughout the year.

Investing in the future

The RA generated a net surplus of £4.1m in the year across all activities.

Before depreciation charges, the RA's operational finances broke even in 2013/14 as we invested in digital strategy, a new website, reviewing and reforming the RA's operating model, and researching how to transform our visitor experience and optimise the Friends scheme. Overall the RA is well set to achieve the goals outlined in our masterplan. The current programme of investment in the building, its services and our digital platforms is long-term: to ensure the RA is in a very strong position not just to celebrate its 250th anniversary in 2018, but to meet its demands for the next 250 years.

We are working to create a stronger business model building on the income generated from exhibitions. Our medium-term planning towards 2018 introduces two new business lines – art sales and courses – with the aim of contributing significant revenue as well as supporting our mission to engage the public in the visual arts.

Art sales contribute to an expanding programme of contemporary art in our physical and online spaces. They attract a wider audience and build deeper relationships with both RAs and emerging artists, offering a platform for art promotion and sales for the mutual benefit of artists and the Academy.

The courses and classes initiative is the latest in a long tradition of teaching that has been at the core of the RA for 250 years. By bringing our authoritative knowledge to the wider public in an engaging and accessible way, we enable people at all stages of art training to learn and experience the richness of visual arts study at the RA.

This page
Keeper's Dinner 2013, Royal Academy of Arts, London. Image © Red Photographic.

Opposite
Left: Detail of Friends marketing material. © Royal Academy of Arts

Right: Inside the Main Galleries shop. Image © James Harris



'The Royal Academy is at one of the most important moments in its nearly 250 years of independent history when it will invest in a new range of galleries and activities in Burlington Gardens. The financial health of the institution through diversified income streams and improved performance is vital to the success of this wonderful project.'

Chris Orr RA, Treasurer

Fundraising events

The generosity of individuals to the RA comes together at creative fundraising events. The twelfth Royal Academy of Arts Summer Ball was held in June 2014. Around 700 guests from the worlds of business, finance and culture attended the triennial fundraiser hosted by Lady Barbara Judge CBE. The silent auction and other donations raised over £600,000, with the proceeds being donated to the RA's Burlington Project.

Our first-ever Architecture Fair took place online. This innovative auction took elements of *Sensing Spaces: Architecture Reimagined* and offered them for sale once the exhibition was over. Items ranged from a bag of pebbles to stools and a chaise longue. Buyers ranged from private individuals to academic institutes.

Individuals who support the RA

The RA is indebted to the support of a large number of people who are very much a part of its success.

Our Patron scheme, led by Robert Suss, brought in over £1million in revenue this year. We are grateful to him and the other Patron Committee chairs, May Calil, Lady Barbara Judge and Keir McGuinness, and to Susie Allen-Huxley who stepped down as Chair of the Contemporary Circle after more than ten years of service. We are also extremely proud to announce that the Patrons have contributed over £2.5million in gifts to the Burlington Project over the past 12 months.

Legacies saw the RA receive over £530,000. Legacy events were run to help demystify some of the concerns of those interested in leaving a bequest.

Throughout the year, 78 new legacies were pledged. The RA also published *The Artist's Legacy: Estate Planning in the Visual Arts* for free distribution as the Academy's contribution to this important subject. The guide includes information for artists and their heirs about making or updating a will, cataloguing and storing artworks, an artist's rights, royalties, tax issues and business assets, and ideas on how to protect one's artistic legacy.

The Friends are hugely supportive. To ensure the scheme's future success, we introduced a number of initiatives. New scannable membership cards made access easier and revealed some important statistics: 62% of Friends visit the RA with a guest and at least 45% visit the Keeper's House when they come to an exhibition.

April 2014 saw a redesign of the Friends marketing materials, which included a welcome pack that introduces some of the Royal Academicians. From May to August 2014, all new Friends received a special art manifesto napkin by Grayson Perry RA, which the artist generously allowed the RA to use for the membership campaign. The number of new Friends who joined during this period rose by 40%. Friends tours and excursions had almost 100% take-up. They included two London walking tours, visits to designer Tom Stuart-Smith's private garden and Andrew Lloyd Webber's country home, Sydmonton, and a tour of J.M.W. Turner RA's house in Twickenham.

The RA Trust is a registered charity that manages the endowment and funds donated to the RA. At 31 August

2014, the endowment was valued at £32.6 million, which is used to support the Collection, exhibitions, RA Schools, learning programme and the Burlington Project. The RA is grateful to its international supporters, in particular the Japanese Committee of Honour and the American Associates of the RA Trust.

Retail

Retail and catering saw sales of £2.5 million in 2013/14, generating a profit of £624,000. For our William Scott RA Limited Edition Rug, produced by Christopher Farr, RA Retail won the national award for Best Licensed Product range from the Association of Cultural Enterprises. Striking products sold in 2013/14 included a set of 'River Thames' limited edition plates designed by Richard Rogers RA, and a wristwatch for children with space to doodle on the strap. New sales initiatives included a range of licensed RA paint colours, vintage posters from past *Summer Exhibitions* and RAted, a series of product designs submitted by young designers. New ranges in the shops also included special commissions in conjunction with the Estates of Edward Bawden RA and Sandra Blow RA.

RA Editions offers people the opportunity to acquire work produced within the RA Schools by both established and emerging artists. Proceeds contribute directly towards the Schools' endowment fund. In summer 2014, the RA featured work from RA Editions at the fifth annual British Designers' Collective in Bicester Village. The pop-up shop showcased rising talents alongside prints by

Academicians such as Eileen Cooper RA, Peter Freeth RA, Bill Jacklin RA and Richard Wilson RA.

Key Figures

The Royal Academy of Arts, established in 1768 by Royal Charter, was incorporated as a company limited by guarantee on 2 July 2007 under company registration number 06298947, and is registered with the Charity Commission under charity registration number 1125383.

Royal Academy has three trading subsidiaries, RA Enterprises Limited, Burlington House Limited and RA (Arts) Limited, the results for which are consolidated within the financial statements. The figures quoted on these pages are drawn from the fully audited financial statements, which have been prepared in accordance with the *Statement of Recommended Practice (SORP)*

1. Total Incoming Resources from Generated Funds

The Royal Academy's incoming resources for the year totalled £33.2m, with the largest element (£16.6m, 50%) coming from voluntary income (donations). Trading and other activities provided the next largest source of income (£11.9m, 36%), with the balance (£4.6m, 14%) generated through the Royal Academy's charitable activities, namely exhibitions, the Royal Academy Schools, library, learning activities and investment income. The Royal Academy receives no revenue funding from government.

2. Analysis of Voluntary Income

The generosity of our loyal supporters has resulted in total donation income of £16.6m, of which the largest element comes from the significant contribution made by the Friends of the Royal Academy (£8.2m), who were over 87,000 in number as at the year end. In addition to valued support from the Royal Academy Trust (£1.3m), the balance (£7.1m) has been received from a combination of donations from patrons, corporate members and individuals.

3. Resources Expended

The Royal Academy's £28.7m expenditure comprises all costs of supporting its charitable activities, including fundraising, publicity, trading, governance and support costs, and also £1.0m donated to the Royal Academy Trust for future support of the Royal Academy.

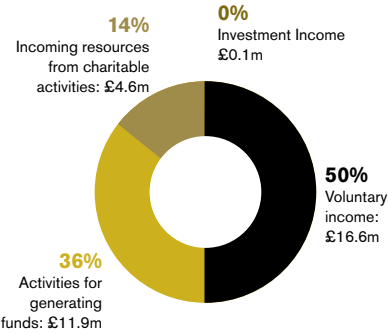
4. Exhibition Attendances

Attendances for all exhibitions during the year totalled 767,344, comprising 37% paying visitors, 46% Friends and 16% free. The inclusion of the latter in our report is new for 2013/14 and in part reflects the Academy's decision in May 2014 to allow free admission to exhibitions for under sixteens. *Sensing Spaces: Architecture Reimagined* attracted the highest number with 167,906 visitors; *Australia* attracted 128,934 visitors; and the *Summer Exhibition* had another successful year, drawing a total recorded attendance of 166,945.

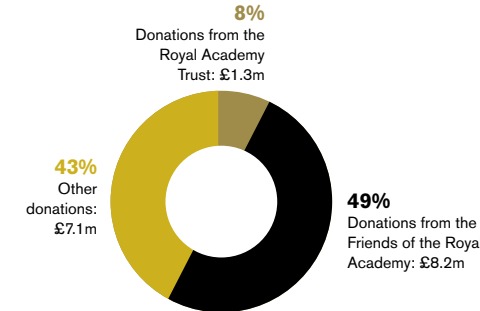
5. Net Movement in Funds

The net increase in funds is £4.1m for the financial year. This figure includes £5.9m net donation income received in support of the Burlington Project.

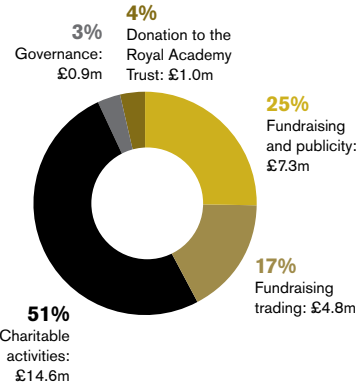
Total Incoming Resources from Generated Funds - £33.2m



Analysis of Voluntary Income - £16.6m

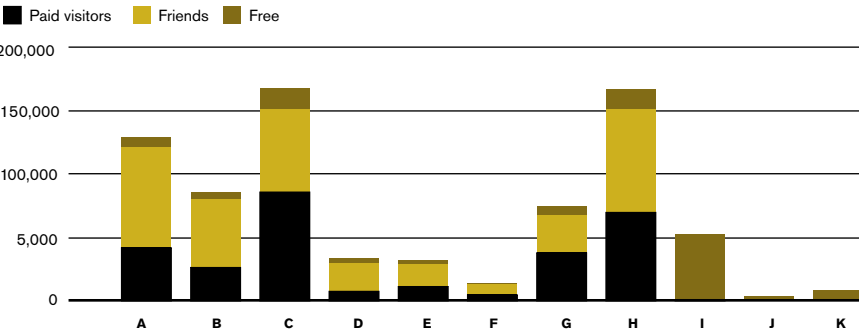


Resources Expended - £28.7m



Exhibition Attendances

Exhibition		Total Visitors	Paid	Friends	Free	Average Daily Visitors
Key						
A	Australia	128,934	41,903	79,316	7,715	1,572
B	Daumier (1808 - 1879): Visions of Paris	85,592	26,425	54,141	5,026	920
C	Sensing Spaces: Architecture Reimagined	167,906	85,820	64,759	17,327	2,239
D	Renaissance Impressions Chiaroscuro woodcuts from the Collections of Georg Baselitz and the Albertina, Vienna	33,287	7,643	22,413	3,231	374
E	Radical Geometry: Modern Art of South America from the Patricia Phelps de Cisneros Collection	32,109	11,413	17,534	3,162	353
F	Bill Woodrow RA	14,309	4,798	8,105	1,406	142
G	Dennis Hopper: The Lost Album	74,528	37,945	29,176	7,407	637
H	246th Summer Exhibition	166,945	69,805	80,923	16,217	2,287
I	Tennant Gallery shows	52,146	654	-	51,492	151
J	Premiums	3,539	-	-	3,539	272
K	Schools Show	8,049	-	-	8,049	503
		767,344	286,406	356,367	124,571	
			37%	46%	16%	



The Year in Pictures



Cornelia Parker RA at the *Summer Exhibition* 2014 in the room she curated for the show.
Image © Royal Academy of Arts



New Academicians Bob and Roberta Smith RA and Wolfgang Tillmans RA.
Image © Amy Macpherson



RA Schools Show 2014.
Image © Benedict Johnson



In the Annenberg Courtyard at the
Midsummers Night's Fête, 21 June 2014.
Image © Benedict Johnson



The *Summer Exhibition* 2014 committee making selections:
Emma Stibbon RA, Eileen Cooper RA
Chris Orr RA, Hughie O'Donoghue RA and Gus Cummins RA.
Image © Benedict Johnson



Young visitor enjoying the *Sensing Spaces:*
Architecture Reimagined exhibition.
Image © Benedict Johnson



A group of sculptures by Lynn Chadwick RA (1914 -
2003) in the Annenberg Courtyard. Part of celebrations to
mark the centenary of his birth on 14 April 2014.
Image © Benedict Johnson



Beguiling Books workshop, up-cycling used
books which took place on 13 July 2014 as part
of the *Summer Exhibition* workshops.
Image © Royal Academy of Arts



Grayson Perry RA and
Professor Mary Beard at a talk in the
Life Drawing Room.
Image © Benedict Johnson



Installation of the exhibition *Genius and Ambition: The Royal Academy of Arts, 1768-1918 London* at the Ishikawa Prefectural Museum of Art in northern Japan, before its tour to Tokyo, Shizuoka and Nagoya.
Image © Royal Academy of Arts



Press day for the *Australia* exhibition.
Image © Benedict Johnson



Australia free lunchtime lecture with Big hART, November 2013.
Image © Roy Matthews



Participant at the Arts Club - the new monthly workshop for homeless people.
Image © Benedict Johnson



One of the works in the *Daumier: Visions of Paris* exhibition.
Image © Benedict Johnson



Shenkman Bar in Keeper's House which opened in September 2013.
Image © James Harris

Appendices

Appendix 1

Membership and committees

Members

(as at 31 August 2014)

Senior Royal Academicians

Prof Ivor Abrahams (1989)
Prof Norman Ackroyd CBE (1988)
Diana Armfield (1989)
Gillian Ayres CBE (1982)
Basil Beattie (2006)
Dame Elizabeth Blackadder DBE (1971)
Olwyn Bowey (1970)
Frank Bowling OBE (2005)
William Bowyer (1974)
James Butler MBE (1964)
Jeffery Camp (1974)
Geoffrey Clarke (1970)
Robert Clatworthy (1968)
Prof Sir Peter Cook (2003)
Edward Cullinan CBE (1989)
Frederick Cuming HON D LITT (1969)
Prof Trevor Dannatt (1977)
Dr Jennifer Dickson (1970)
Bernard Dunstan (1959)
Anthony Eyton (1976)
Lord Foster of Thames Bank OM (1983)
David Hockney OM CH (1985)
Sir Michael Hopkins CBE (1992)
Ken Howard OBE (1983)
Albert Irvin OBE (1998)
Tess Jaray (2010)
Allen Jones (1981)
Prof Phillip King CBE PPRA (1977)
Prof Bryan Kneale (1970)
Paul Koralek CBE (1986)
Sonia Lawson (1982)
Dr Leonard McComb (1987)
Leonard Manasseh OBE (1976)
Michael Manser CBE (1994)
Mick Moon (1994)
John Partridge CBE (1980)
Tom Phillips CBE (1984)
Lord Rogers of Riverside CH (1978)
Prof Michael Sandle (1989)
Terry Setch (2009)
Philip Sutton (1977)
Joe Tilson (1985)
Dr David Tindle (1973)
William Tucker (1992)
Anthony Whishaw (1980)
John Wragg (1983)

Royal Academicians

Prof William Alsop OBE (2000)
Ron Arad (2012)
Phyllida Barlow (2011)
Prof Gordon Benson OBE (2000)
Tony Bevan (2007)
John Carter (2007)
Stephen Chambers (2005)
Prof Sir David Chipperfield CBE (2007)
Ann Christopher (1980)
Eileen Cooper (2001)
Stephen Cox (2010)
Prof Tony Cragg CBE (1994)
Michael Craig-Martin CBE (2006)
Gus Cummins (1992)
Richard Deacon CBE (1998)
Tacita Dean OBE (2008)
Spencer de Grey CBE (2008)
Anne Desmet (2011)
Kenneth Draper (1990)
Jennifer Durrant (1994)
Tracey Emin CBE (2007)
Prof Stephen Farthing (1998)
Peter Freeth (1990)
Sir Antony Gormley OBE (2003)

Prof Piers Gough CBE (2001)
Anthony Green (1971)
Sir Nicholas Grimshaw CBE PPRA (1994)
Dame Zaha Hadid DBE (2005)
Nigel Hall (2003)
Thomas Heatherwick CBE (2013)
Gary Hume (2001)
Louisa Hutton OBE (2014)
Prof Paul Huxley (1987)
Timothy Hyman (2011)
Bill Jacklin (1989)
Eva Jiricna CBE (1997)
Neil Jeffries (2013)
Chantal Joffe (2013)
Sir Anish Kapoor CBE (1999)
Prof Michael Landy (2008)
Christopher Le Brun PRA (1996)
Richard Long CBE (2001)
Jock McFadyen (2012)
Prof David Mach (1998)
Prof Ian McKeever (2003)
John Maine (1995)
Lisa Milroy (2005)
Prof Dhruva Mistry CBE (1991)
Mali Morris (2010)
David Nash OBE (1999)
Mike Nelson (2013)
Prof Humphrey Ocean (2004)
Hughie O'Donoghue (2009)
Prof Chris Orr MBE (1995)
Cornelia Parker OBE (2009)
Eric Parry (2006)
Grayson Perry CBE (2011)
Cathie Pilkington (2014)
Dr Barbara Rae CBE (1996)
Prof Fiona Rae (2002)
David Remfry MBE (2006)
Prof Ian Ritchie CBE (1998)
Michael Rooney (1990)
Jenny Saville (2007)
Sean Scully (2012)
Tim Shaw (2013)
Conrad Shawcross (2013)
Yinka Shonibare (2013)
Bob and Roberta Smith (2013)
Alan Stanton OBE (2009)
Emma Stibbon (2013)
Wolfgang Tillmans (2013)
Rebecca Warren (2014)
Gillian Wearing OBE (2007)
Alison Wilding (1999)
Chris Wilkinson OBE (2006)
Prof Richard Wilson (2006)
Bill Woodrow (2002)

Committees of Council

(as at 31 August 2014)

Architecture Committee

Eric Parry RA (Chair)
Kate Goodwin (Secretary)
President
Secretary and Chief Executive
Dr Neil Bingham
Eliza Bonham Carter
Ann Christopher RA
Prof Stephen Farthing RA (Chair, Exhibitions Committee)
Prof Piers Gough CBE RA (Prof of Architecture RA Schools)
Niall Hobhouse
Jeremy Melvin
Mrs Margaret Richardson OBE FSA (Honorary Curator of Architecture)
Prof Ian Ritchie CBE RA (former Professor of Architecture, RA Schools)
Chris Wilkinson OBE RA (Chair, Client Committee)
(In attendance: Prof Sir Peter Cook RA (former Professor of Architecture, RA Schools), Paul Koralek CBE RA, Michael Manser CBE RA, Tim Marlow [Director of Artistic Programmes] (from April 2014), Owen Hopkins, Nicholas Savage, Beth Schneider)

Audit Committee

Julian Heslop (Chair)
Jonathon Cornaby (Secretary)
Tony Bevan RA
Steve Caine
Hughie O'Donoghue RA
Ronald W Zeghibe
(In attendance: Treasurer, Secretary and Chief Executive, Carl Hitchcock, Valerie Fernandes, External Auditors [Kingston Smith], Internal Auditors [haysmacintyre])

Client Committee

Chris Wilkinson OBE RA (Chair)
Ian Blackburn (Secretary)
President
Treasurer
Secretary and Chief Executive
Sir Richard Carew Pole Bt OBE DL
Spencer de Grey CBE RA
Stephen Musgrave
Roger Zogolovitch RIBA
(In attendance: Jonathon Cornaby Caroline Lamont, Ben Pearce, Stephen Grant)

Collections and Library Committee

Prof Ian McKeever RA (Chair)
Nicholas Savage (Secretary)
President
Keeper
Treasurer
Secretary and Chief Executive
Prof Mary Beard
Stephen Cox RA
Anne Desmet RA
Prof Stephen Farthing RA (Honorary Curator)
Hughie O'Donoghue RA
(In attendance: Mark Hampson [Head of Material Processes], Ken Howard OBE RA, Allen Jones RA, Tim Marlow [Director of Artistic Programmes] (from April 2014),

Prof Chris Orr MBE RA, Tom Phillips CBE RA, Mrs Margaret Richardson OBE FSA [Honorary Curator of Architecture], Prof Ian Ritchie CBE RA [former Chair], Dr Andrew Wilton FSA HON RWS FRSA [Honorary Curator of Prints and Drawings])

Executive Committee

Charles Saumarez Smith, Secretary and Chief Executive (Chair)
Jonathon Cornaby, Chief Financial Officer
Eliza Bonham Carter
Curator of the Schools
Will Dallimore
Director of Public Engagement
Katherine Montague
Director of Human Resources
Tim Marlow
Director of Artistic Programmes (from April 2014)
(In attendance: Tzo Zen Ang, Kristy Jones)

Exhibitions Committee

Prof Stephen Farthing RA (Chair)
Tim Marlow (Secretary from April 2014)
President
Keeper
Treasurer
Secretary and Chief Executive
Prof Dawn Ades CBE FBA (Professor of History of Art)
Stephen Chambers RA
Ann Christopher RA
Michael Craig-Martin CBE RA
Gary Hume RA
Christopher Lloyd CVO
Eric Parry RA (Chair, Architecture Committee)
Conrad Shawcross RA
Alison Wilding RA
Prof Richard Wilson RA
(In attendance: Jonathon Cornaby, Edith Devaney, Ann Dumas, Dr Arturo Galasino, Allen Jones RA, Sarah Lea, Dr Adrian Locke, Nicholas Savage, Julie Born Schwartz, Andrea Tarsia, Joe Tilson RA)

Finance Committee

Paul Huxley RA (Chair)
Jonathon Cornaby (Secretary)
Adam Bennett
Julian Heslop
Prof Chris Orr MBE RA
Peter Williams
Secretary and Chief Executive
(In attendance: Carl Hitchcock, Cristina Drake)

Learning Committee

Mali Morris RA (Chair)
Beth Schneider (Secretary)
President
Keeper
Treasurer
Secretary and Chief Executive
Prof Gordon Benson OBE RA
Timothy Hyman RA
Prof Michael Landy RA
Jock McFadyen RA
Lisa Milroy RA
David Nash OBE RA
(In attendance: Kate Goodwin, Dr Adrian Locke, Mary Maclean, Tim Marlow [from April 2014], Nicholas Savage)

Remuneration Committee

A. Philip Marsden (Chair)
Katherine Montague (Secretary)
Treasurer
Secretary and Chief Executive
Anne Desmet RA
Alan Stanton RA
(In attendance: Jonathon Cornaby)

Schools Committee

Prof Chris Orr MBE RA (Chair)
Eliza Bonham Carter (Secretary)
President
Keeper
Treasurer
Secretary and Chief Executive
Prof Brian Falconbridge
Mark Hampson (Head of Material Processes)
Kier McGuinness (Chair, Schools Patrons Group)
Professor by rotation
Staff representative by rotation
Student representative by rotation

Summer Exhibition Committee

President (Chair)
Edith Devaney (Secretary)
By rotation:
Eileen Cooper RA
Gus Cummins RA
John Maine RA
Hughie O'Donoghue RA
Prof Chris Orr MBE RA
Cornelia Parker OBE RA
Eric Parry RA
(In attendance: Secretary and Chief Executive, Lorna Burn, Katherine Oliver, Paul Sirm)

Other Committees

(as at 31 August 2014)

Benjamin West Committee

Lady Judge CBE (Chair)
Poppy Allonby
Sol Anitua
Francesca Assetto
Michal Berkner
Caroline Cartellieri Karlsen
Alexandra Hess
Katie Jackson
Syrie Johnson
Suzanne Johnson
Noelle Leitch
Stephanie Leouzon
Charles G Lubar
Victoria Mills
Mary T Olsen
Sahim Sliwinski-Hong
Ian Taylor
Lori Tedesco
Kathryn Uhde
Darci Weaver
Peter G Whiteman
Amelia Winter

Burlington Project

Appeal Committee

Sir Richard Carew Pole Bt OBE DL (Chair)
President
Treasurer
Secretary and Chief Executive
Colin Amery
Léonie Booth-Clibborn
Francis Carnwath CBE
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Art Handler
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Cleaner

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Christina Mulvihill
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Research Assistant
Miranda Stead
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Laura Valentine
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Adam Waterton
Head of Library Services
Annette Wickham
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Alexandra Burnett
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Collections Manager for Works on Paper
Linda Macpherson
Assistant Librarian
Edwina Mulvany
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Mark Pomeroy
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Andrew Potter
Research Assistant
Karine Sarant-Hawkins
Research Assistant
Miranda Stead
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Helen Valentine
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Daisy Bell
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Senior Events Manager
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Senior Events Manager
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Eleni Kitsou
Visitor Services Assistant

Tuesday Yearwood
Visitor Services Assistant

(* Maternity leave)

Appendix 4

246th Summer Exhibition Prizewinners

Arts Club Charitable Trust Award
£2,000 for a work in any medium by an arist under 35
year’s of age

Winner: Pauline Emond (90) *Regarde de tous tes yeux*

Judges: David Wright, Brian Clivaz, Mychael Barratt,
Peter Nahum, Andrew Stahl, Inge Scott-Borg

Jack Goldhill Award for Sculpture
£10,000 for a sculpture

Winner: Conrad Shawcross RA (4) *Paradigm*

Judges: Gus Cummins RA, Michael Goldhill, Katherine
Gilli, Elisabeth Lalouschek

Hugh Casson Drawing Prize
2 x £750 for for an original work on paper in any
medium, where the emphasis is clearly on drawing.

Winner: £2500 to Sait Mingu (415) *Bounce*

£1000 to Barbara Sykes (670) *Two People*

£1000 to Prof. Michael Landy RA (1194) *All the Saint*

Catherine Wheels from the National Gallery Collection

£500 to Andy Drummer (289) *New York*

Judges: Dinah Casson, Timothy Hyman RA, Timothy
O’Brian

British Institution Awards
4 x £1,000 prizes each are awarded by the Trustees
of the British Institution for Promoting the Fine Arts in
the UK. Students entering paintings, works on paper,
sculpture and architecture will be eligible for the awards.

Winner: Max Bolton (898) *Promenade Study 05*,
Wuon-Gean (371) *Unending Forest*

Pauline Emond (90) *Regarde De Tous Tes Yeux*

Mark Whithorn (263) *Family Portrait*

Judges: Michael Claridge, Prof. Stephen Farthing RA,
Prof. Richard Wilson RA, Sokari Douglas Camp, Tom
Evans

The Sunny Dupree Family Award for Female Artist
£3,500 a painting or sculpture

Winner: Cathie Pilkington RA Elect (467) *Reclining Doll*

Judges: Sunny Dupree, Aubin Dupree, Celia Paul,
Estelle Lovatt, Emma Stibbon RA

London Original Print Fair Prize
2 x £1,000 for a print in any medium

Winner: Katherine Jones (216) *A Thaw*

Judges: Helen Rosslyn, Gordon Cooke, Stephen
Chambers RA

The Rose Award for Photography
£1,000 for a photograph or series of photographs.

Winner: Ackroyd and Harvey (1197) BLAAKOW

Judges: Peter Rose, Louise Shannon, Tom Hunter,

The Royal Academy of Arts Charles Wollaston Award
£25,000 to be awarded for the most distinguished
work in the exhibition. Winner announced on 7th June.

Winners: Cat no 1175: Wolfgang Tilmans RA *Greifbar 1*, Shortlist. Cat no 25: Sean Scully RA *Doric Night*

Cat no 728: Mick Moon RA *Looking Back*, Cat no 826:
Charles Hewlings *Neighbours*, Cat no 1125 Michael
Craig-Martin CBE RA *Untitled (Lock Red)*, Cat no 6:
Marlene Dumas HON RA *Helena*, Cat no 1247 James
Turrell HON RA *Sensing Thought*

Judges: Richard Cork, Alexandra Harris, Mali Morris RA

Appendix 5

Loans for Exhibition (All loans are oil on canvas unless otherwise stated)

Exhibition: Laura Knight Portraits
Venue 1: National Portrait Gallery, London
Dates: 11 July – 13 October 2013
Venue 2: Laing Art Gallery, Newcastle
Dates: 2 November 2013 – 16 February 2014
Venue 3: Plymouth Art Gallery
Dates: 1 March – 10 May 2014
Loans: Laura Knight RA, *Portrait of Joan Rhodes*,
(11/1168), Laura Knight RA, *Portrait of Vijayalakshmi Pandit, Mrs Pandit Nehru (unfinished)*, (04/2054),
Laura Knight RA, *Sketchbook used by Dame Laura Knight RA (open at Study of a woman sitting in a tree, 07/5180), (07/4975)*, Sketchbook

Exhibition: John Aldridge RA
Venue: The Fry Art Gallery, Essex
Dates: 7 September – 27 October 2013
Loans: John Aldridge RA, *Leyden*, (03/1164), Oil
on panel

Exhibition: American Adversaries: West and Copley in a Transatlantic World
Venue: The Museum of Fine Arts, Houston, United States
Dates: 6 October 2013 – 20 January 2014
Loans: Henry Singleton, *The Royal Academicians in General Assembly*, (03/1310), Benjamin West PRA, *Death on a Pale Horse*, (03/6169), Pen, ink, wash and gouache on paper

Exhibition: Masterpieces in Schools
Venue: Hounslow Town Primary School, London
Dates: 7 October 2013
Loans: Stanley Spencer RA, *The Dustbin*, (03/197)

Exhibition: Géricault: Images of Life and Death (Germany), Géricault: Fragments of Compassion (Belgium)
Venue 1: Schirn Kunsthalle, Frankfurt, Germany
Dates: 18 October 2013 – 26 January 2014
Venue 2: Museum voor Schone Kunsten, Ghent, Belgium
Dates: 22 February – 25 May 2014
Loans: George Stubbs ARA, *Working drawing for ‘The Seventh Anatomical Table of the Muscles...of the Horse’, 1756-1758*, (03/5731), Pencil, black and red chalk, George Stubbs ARA, *Working drawing for ‘The Thirteenth Anatomical Table of the Muscles...of the Horse’, 1756-1758*, (03/5719), Pencil, black and red chalk

Exhibition: Turner and the Sea
Venue 1: The National Maritime Museum, London
Dates: 22 November 2013 – 21 April 2014
Venue 2: The Peabody Essex Museum, Salem, Massachusetts, United States
Dates: 31 May – 1 September 2014
Loans: David Lucas after John Constable RA, *Hadleigh Castle [Large plate]*, (06/1733), Mezzotint and drypoint on steel, John Constable RA, *Rainstorm over the Sea*, (03/1390), Oil on paper, laid on canvas*

Exhibition: Constable at Petworth
Venue: National Trust - Petworth House
Dates: 11 January – 14 March 2014
Loans: Edward Davis, *Bust of John Constable RA*, (03/1702), Marble

Exhibition: The Beautiful, Art for Art’s Sake: The Aesthetic Movement 1860-1900
Venue: The Mitsubishi Ichigokan Museum, Tokyo, Japan
Dates: 30 January – 6 May 2014
Loans: Anna Alma-Tadema, *The Drawing Room, Townshend House*, (08/3530), Watercolour, pencil, pen and ink on card, David Wilkie Wynfield, *Photograph of W.S. Barber*, (03/6186), Albumen print, David Wilkie Wynfield, *Photograph of Frederic Leighton PRA*, (03/6188), Carbon print

Exhibition: Brits who Built the Modern World
Venue: RIBA, London
Dates: 13 February – 27 May 2014
Loans: Nicholas Grimshaw, PPRa, *Book 16, January 1988-1989*, (11/3635), Sketchbook

Exhibition: Ralph Brown, RA: A Memorial
Venue: Pangolin, London
Dates: 28 February – 29 March 2014
Loans: Ralph Brown RA, *Relief Lovers VI*, (03/1683), Metal relief on board

Exhibition: Genius and Ambition:
Venue 1: Bendigo Art Gallery, Victoria, Australia
Dates: 1 March – 9 June 2014
Venue 2: Ishikawa Prefectural Museum of Art, Japan
Dates: 1 August – 31 August 2014
Venue 3: Tokyo Fuji Museum of Art, Japan
Dates: 17 September – 24 November 2014
Venue 4: Shizuoka City Museum of Art, Japan
Dates: 6 December 2014 – 25 January 2015
Venue 5: Aichi Prefectural Museum of Art, Nagoya, Japan
Dates: 3 February – 5 April 2015
Loans: Agostino Carlini RA, *Bust of George III*, (03/1685), Marble, Princess Louise, Duchess of Argyll, *Queen Victoria*, (03/2435), Marble, Edwin Austin Abbey RA, *A Lute Player*, (02/874), Sir Lawrence Alma-Tadema RA, *The Way to the Temple*, (03/1021), Sir William Beechey RA, *The Prince of Wales (later George IV)*, (03/1380), G.H. Boughton RA, *Memories*, (03/943), Frank Bramley RA, *Confidences*, (03/260), Sir George Clausen RA, *Interior of an Old Barn*, (03/1233), Sir George Clausen RA, *View of a Lady in Pink Standing in a Cornfield*, (06/3137), Sir George Clausen RA, *A Farmyard*, (06/3409), Sir George Clausen RA, *Study of a young Dutch boy*, (06/3053), Sir George Clausen RA, *Study of Wooden Houses on a Beach at Sunset (Holland)*, (06/3458), George Vicat Cole RA, *Autumn Morning*, (03/1351), John Constable RA, *Cloud Study: Horizon of Trees*, (03/1994), Oil on paper, laid on board, John Constable RA, *Landscape Study: Cottage and Rainbow*, (03/686), Oil on paper, laid on board, John Constable RA, *A Boat passing a Lock*, (03/923), John Constable RA, *Flatford Mill from a Lock on the Stour*, (03/1393), Oil on paper, laid on canvas, Charles West Cope RA, *The Council of the Royal Academy selecting Pictures for the Exhibition, 1875*, (03/1288), John Singleton Copley RA, *The Tribute Money*, (03/994), Frank Cadogan Cowper RA, *Vanity*, (03/1013), Oil on panel, Thomas Creswick RA, *Landscape with Artist resting beside a Road*, (03/574), Thomas Daniell RA, *Hindoo Temples at Bindrabund, East Indies*, (03/1331)**, Philippe Jacques de

Loutherbourg RA, *Landscape with Cattle and Figures, a Storm coming on*, (03/1375), Alfred Elmore RA, *Subject from “Two Gentlemen of Verona.”*, (03/1014), Stanhope Forbes RA, *The Harbour Window*, (03/251), Henry Fuseli RA, *Thor battering the Midgard Serpent*, (03/995), Thomas Gainsborough RA, *Romantic Landscape*, (03/1396), Sawrey Gilpin RA, *Horses in a Thunderstorm*, (03/191), Frederick Goodall RA, *The Song of the Nubian Slave*, (03/841), William Hodges RA, *The Ghauts at Benares*, (03/210), John Callcott Horsley RA, *A Pleasant Corner*, (03/944), Henry Herbert La Thangue RA, *Violets for Perfume*, (03/811), Sir Edwin Landseer RA, *The Faithful Hound*, (03/945), Sir John Lavery RA, *The Van Dyck Room, Wilton*, (03/254), Sir Thomas Lawrence PRA, *Self-portrait of Sir Thomas Lawrence PRA*, (03/950), Benjamin Williams Leader RA, *The Sandpit, Burrow’s Cross*, (03/1011), John Frederick Lewis RA, *The Door of a Cafe in Cairo*, (03/1006), Oil on board, Sir John Everett Millais Bt PRA, *A Souvenir of Velazquez*, (03/721), Sir William Quiller Orchardson RA, *On the North Foreland*, (03/910), William Powell Frith RA, *The Sleeping Model*, (03/837), Sir Edward Poynter Bt PRA, *The Fortune Teller*, (03/1081), Sir Henry Raeburn RA, *Boy and Rabbit*, (03/703), Richard Redgrave RA, *The Outcast*, (03/720), Sir Joshua Reynolds PRA, *Theory*, (03/202), David Roberts RA, *The Gateway to the Great Temple at Baalbec*, (03/842), Oil on panel, John Singer Sargent RA, *An Interior in Venice*, (03/1387), John Singer Sargent RA, *At Torre Galli: Ladies in a Garden*, (03/1388), Sir James Jebusa Shannon RA, *Black and Silver*, (03/256), Walter Sickert RA, *Santa Maria della Salute, Venice*, (03/257), Charles Sims RA, *Clio and the Children*, (03/1215), Solomon J. Solomon RA, *St. George*, (03/1311), Clarkson Stanfield RA, *On the Scheldt near Leiskenshoeck: a Squally Day*, (03/1366), Henry Tuke RA, *A Bathing Group*, (03/258), J.M.W. Turner, RA, *Dolbadern Castle*, (03/1383), John William Waterhouse, RA, *A Mermaid*,

(03/805), Sir Ernest Albert Waterlow RA, *The Banks of the River Loing*, (03/1018), George Frederic Watts RA, *Portrait of Frederic, Lord Leighton PRA*, (03/713), Sir David Wilkie RA, *Boys digging for Rats*, (03/1379), Oil on board, Eadweard Muybridge, *Buffalo*; galloping, (04/2760), Collotype, Eadweard Muybridge, *Jumping a hurdle; saddle; bay horse Daisy*, (04/2534), Collotype, James Barry RA, *Male Nude sitting on a Rock*, (04/496), Pen and ink over chalk on paper, Charles Bestland after Singleton, *The Royal Academicians in General Assembly*, (03/5028), Engraving, Edward Francis Burney, *The Antique School at New Somerset House*, (03/7484), Pen and ink with watercolour wash on paper, Sir William Chambers RA, *Design of a Capital Illustrating the supposed origin of the Corinthian Order: elevation*, (09/761), Pen and ink wash, Giovanni Battista Cipriani RA, *Design for the Headpiece of the Royal Academy diploma*, (03/1601), Pen and ink with wash on paper, C.R. Cockerell RA, *Forum of Julius Caesar, Rome*, (03/997), Watercolour on paper, Giorgio Ghisi after Luca Penni?, *The Dream of Raphael*, (04/1927), Engraving, Valentine Green ARA after Sir Joshua Reynolds, PRA, *Self-portrait of Sir Joshua Reynolds PRA*, (04/160), Mezzotint, Valentine Green ARA after Sir Joshua Reynolds PRA, *Sir William Chambers, KPS., Treasurer of the Royal Academy*, (06/1627), Mezzotint, Benjamin Robert Haydon, *Musculature and bones of the lumbar spine, pelvis and thighs*, (02/277), Pen and ink on paper, Sir Edwin Landseer RA, *Chalk study of the hand of Laocoön*, (07/4244), Chalk on paper, Sir John Everett Millais Bt PRA, *The Pancrastinae*, (02/265), Pencil and chalk on paper, William Mulready RA, *Standing Female Nude*, (03/114), Chalk on paper, Samuel Palmer, *The Lonely Tower*, (06/39), Etching, Giovanni Battista Piranesi, *The Lion Bas-Reliefs, plate V (2nd edition, 3rd issue) published in 'Carceri D' Invenzione Di G. Battista Piranesi'* by G.B. Piranesi, Roma, early 1770s, (09/2812), Etching, George Richmond RA, *Figure of a River God from the Elgin Marbles*, (07/3675), Pencil and chalk on paper, Thomas Stothard RA, *Standing male nude viewed from the back*, (05/3163), Pencil, pen and ink on paper, Thomas Stothard RA, *Seated Female Nude*, (05/3134), Watercolour and pencil on paper, Thomas Stothard RA, *Reclining Female Nude with Red Backdrop*, (05/3130), Watercolour and pencil on paper, Thomas Stothard RA, *Standing Male Nude viewed from the Back*, (05/3123), Watercolour on paper, Thomas Stothard RA, *Reclining Female Nude viewed from the Back*, (05/3086), Pencil on paper, Thomas Stothard RA, *Reclining Female Nude viewed from the Back*, (05/3085), Pen and ink on paper, Thomas Stothard RA, *Sketches of a reclining male nude*, (05/3146), Pen and ink on paper, George Stubbs ARA, *A Horse Affrighted at a Lion*, (03/5713), Etching, George Stubbs ARA, *Finished study for 'The Tenth Anatomical Table of the Muscles ... of the Horse'*, (03/5717), Pencil on paper, J.M.V. Turner RA, *Solway Moss, published in JMW Turner, 'Liber Studiorum', London 1807-19*, (03/3327), Etching and mezzotint, Unknown artist, *Study of the Figure of Laocoön*, (05/1223), Chalk on paper, George Frederic Watts RA, *Studies of two female heads*, (04/578), Pencil and chalk on paper, Angelica Kaufman RA, *Self-portrait*, (06/5024), Etching, Michel Eugène Chevruel, *Exposé d'un moyen de définir et de nommer les couleurs. Paris, 1861 (4th). (Open fig 5), (12/4743) (book); 13/2312 (plate))*, Leonardo da Vinci, *Trattato Della Pittura I Di Lionardo Da Vinci, Nuov. dato in luce, con la vita ... R. du Fresne ... giunti i tre Libri della pittura & trattato della statua di L.B. Alberti ... Parigi, 1651. (Folio) [Bound with 2 others] (1802 RA catalogue) O*, (03/2009 (book); 13/2454 (plate)), Francisco Goya, *Los Desastres de la Guerra: coleccion de ochenta láminas inventadas y grabadas al agua fuerte por Don Francisco Goya' - Madrid, 1863, Open plate 39*, (06/1763 (book); 13/2249 (plate)), David Lucas after John Constable RA, *Weymouth Bay, Dorsetshire, mezzotint by David Lucas after John Constable, published in Constable's 'Various subjects of landscape, characteristic of English scenery', London 1830-32*, (04/604 (book); 04/235 (plate)), Jean François Niceron, *La Perspective Curieuse I Du Rev. P. Niceron Paris, 1663. (Quarto) (1802 RAA cat.) Open at plate 15*, (03/2832 (book); 13/2390 (plate)), Ippolito Rosellini, *I Monumenti Dell' Egitto ... dal Dottore Ippolito Rosellini ... Vol 3. Pisa, 1832. Open page 59*, (06/2363 (book); 13/2505 (plate)), Andreas Vesalius, *Andreae Vesalii ... de Humani corporis fabrica ... Basileae (1555). (Folio In-6) (1802 RA cat) Open at 'The fourth muscle figure' woodcut illustration, plate 10/2807*, (03/2867 (book);

10/2807 (plate)), Ippolito Rosellini, *I Monumenti Dell' Egitto ... dal Dottore Ippolito Rosellini ... Vol. 1 Pisa, 1832. Open page 86*, (06/2363 (book); 13/2504 (plate))

Exhibition: Michael Kenny
Venue: Quest Gallery, Bath
Dates: 4 March – 24 April 2014
Loans: Michael Kenny RA, *Station 1*, (04/3717), Charcoal and oil paint on paper, Michael Kenny RA, *Station 2*, (04/3718), Charcoal, oil paint and collage on paper, Michael Kenny RA, *Station 3*, (04/3719), Charcoal, oil paint and collage on paper, Michael Kenny RA, *Station 4*, (04/3720), Charcoal, oil paint and pastel on paper, Michael Kenny RA, *Station 5*, (04/3721), Charcoal, oil paint and pastel on paper, Michael Kenny RA, *Station 6*, (04/3722), Charcoal, oil paint and pastel on paper, Michael Kenny RA, *Station 7*, (04/3723), Charcoal, oil paint and pastel on paper, Michael Kenny RA, *Station 8*, (04/3724), Charcoal, oil paint and pastel on paper, Michael Kenny RA, *Station 9*, (04/3725), Charcoal, oil paint, collage and pastel on paper, Michael Kenny RA, *Station 10*, (04/3726), Charcoal, oil paint, pastel and collage on paper, Michael Kenny RA, *Station 11*, (04/3727), Charcoal, pastel and oil paint on paper, Michael Kenny RA, *Station 12*, (04/3728), Charcoal, oil paint, pastel and pencil on paper, Michael Kenny RA, *Station 13*, (04/3729), Charcoal, oil paint and collage on paper, Michael Kenny RA, *Station 14*, (04/3730), Charcoal and oil paint on paper

Exhibition: Michael Kenny
Venue: Bath Abbey
Dates: 3 March – 24 April 2014
Loans: Michael Kenny RA, *Crucifixx*, (04/586), Plaster, wood, aluminium, glass and found objects.

Exhibition: Richard Wilson RA (1714-1782) and the Transformation of European Landscape Painting
Venue 1: Yale Center for British Art, New Haven, Connecticut, United States
Dates: 6 March – 1 June 2014
Venue 2: Amgueddfa Cymru-National Museum, Cardiff, Wales
Dates: 5 July – 26 October 2014
Loans: Richard Wilson RA, *The White Monk*, (03/1083), Richard Wilson RA, *Landscape with Vesuvius*, (03/1876), Chalk on painted paper, Richard Wilson, RA, *Landscape with the crater of Vesuvius*, (03/1877), Chalk on painted paper, Edward Rooker after Richard Wilson RA, *Circus of Caracalla*, (05/4500), Etching, Joseph Wood after Richard Wilson RA, *The Lake of Nemi or Speculum Dianae*, (05/3023), Etching and engraving, Joseph Wood after Thomas Gainsborough RA, *The Gipsies*, (05/3022), Etching and engraving

Exhibition: The Artists Rifles
Venue: Southampton City Art Gallery
Dates: 4 April – 28 June 2014
Venue: Sainsbury Gallery, The Willis Museum, Basingstoke
Dates: 5 July – 27 September 2014
Venue: Gallery @ Gosport Discovery Centre
Dates: 4 October – 27 December 2014
Loans: James Gunn RA, *Pauline Waiting*, (03/503), John Seymour Lucas RA, *News from the Front*, (03/653), Arthur Stockdale Cope RA, *Portrait of Sir Edward Poynter Bt. PRA*, (03/890), Walter William Ouless RA, *Portrait of Henry Stacy Marks RA*, (03/575), William Frederick Yeames RA, *La Biccolante*, (03/1350)**

Exhibition: Power of the Sea
Venue: Royal West of England Academy, Bristol
Dates: 5 April – 6 July 2014
Loans: John Constable RA, *Seascape Study: Boat and Stormy Sky*, (03/830), Oil on paper, laid on board, John Constable RA, *Seascape Study: Brighton looking West*, (03/831), Oil on paper, laid on board

Exhibition: Hogarth, Reynolds, Turner: British Painting and the Rise of Modernity
Venue: Fondazione Roma, Italy
Dates: 15 April – 20 July 2014
Loans: John Hamilton Mortimer ARA, *John Hamilton Mortimer, ARA with Joseph Wilton RA, and a Student*, (03/970), Paul Sandby RA, *Roche Abbey, Yorkshire*, (03/244), Pencil and watercolour on paper, Paul Sandby RA, *Wenlock Abbey, Shropshire*, (03/243), Pencil and watercolour on paper

Exhibition: The Invention of the Past, Tales of Heart and Sword in Europe 1802-1850
Venue: Musée des Beaux-Arts de Lyon, France
Dates: 19 April – 21 July 2014
Loans: Augustus Egg, RA, *The Night before Naseby, 1859*, (03/1291)

Exhibition: Hanover's Rulers on the British Throne, 1714-1837
Venue: Niedersächsische Landesmuseum Hannover, Germany
Dates: 17 May – 5 October 2014
Loans: Sir Francis Chantrey RA, *Bust of William IV*, (03/3615), Marble, John Nash RA, *View of the West Front, Royal Pavilion, Brighton*, (09/2046), Hand coloured etching with aquatint, George Stubbs ARA, *Finished study for 'The Ninth Anatomical Table of the Muscles ... of the Horse'*, (03/5706), Drawing on laid paper, Agostino Carlini RA, *Model for an Equestrian Statue of King George III*, (03/1684), Plaster

Exhibition: The Wonder of Birds
Venue: Norwich Castle Museum & Art Gallery
Dates: 24 May – 14 September 2014
Loans: Philip Reinagle RA, *The Blue Jay*, (02/833), Pencil, watercolour and varnish on paper, Philip Reinagle RA, *Study of two Tectarius coronatus shells*, (02/832), Pencil and watercolour on paper, Philip Reinagle RA, *Study of a limpet shell*, (02/834), Pencil and watercolour on paper

Exhibition: 1564-2014 Michelangelo, a universal artist
Venue: Capitoline Museums, Rome, Italy
Dates: 27 May – 14 September 2014
Loans: Rosso Fiorentino, *Leda and the Swan*, (04/282), Chalk on paper

Exhibition: Karl Friedrich Abel (1723 - 1787)
Venue: Gainsborough's House, Sudbury
Dates: 7 June 2014 – 11 January 2015
Loans: Sir Thomas Gainsborough, RA, *Self-portrait*, (03/1395)

Exhibition: Making Colour
Venue: The National Gallery, London
Dates: 18 June – 7 September 2014
Loans: Moses Harris, *The Natural System of Colours, London, between 1769 and 1776* (03/5967), Book

Exhibition: We Will Remember Them: London's Great War Memorials
Venue: Quadriga Gallery, London
Dates: 16 July – 30 November 2014
Loans: Gilbert Ledward RA, Six sketchbooks (11/1171; 11/1174; 11/968; 11/644; 11/1012; 11/88), Pencil, Francis Derwent Wood RA, *Caricature of Sir Reginald Blomfeld*, (06/4659), Pencil and wash, Francis Derwent Wood RA, *Caricature of Sir Edwin Lutyens*, (06/4657), Pencil and wash, Sir George Clausen RA, *Study of a head for the portrait of Monsieur Victor Rousseau*, (05/2899), Pencil on wove paper

Exhibition: Brothers in Art: John and Paul Nash
Venue: Royal West of England Academy, Bristol
Dates: 19 July – 14 September 2014
Loans: John Nash RA, *The Barn, Wormingford*, (03/1020), John Nash RA, *The Lake, Little Horkesley Hall*, (03/1007), John Nash RA, *The Fallen Tree*, (03/471)

Exhibition: The DCMS approved the Royal Academy of Arts for the purposes of Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan) with effect from 17 September 2008.

During the year under review, the Royal Academy was granted Immunity from Seizure for 56 artworks as follows:

Australia
21 September – 8 December 2013
Main Galleries
Works on Paper: 6
Paintings: 10
Barks: 1
Photographs: 1
Mixed media: 1
Film: 1

Daumier (1808-79): Visions of Paris
26 October 2013– 26 January 2014
The Sackler Wing of Galleries
Paintings: 7
Works on Paper: 22
Sculptures: 5

Radical Geometry: Modern Art of South America from the Patricia Phelps de Cisneros Collection
5 July – 28 September 2014
The Sackler Wing of Galleriese
Paintings: 1
Sculpture: 1

Due diligence was carried out by following Royal Academy procedures, which include identifying areas for further research and holding internal staff meetings to review and discuss any issues arising as appropriate, as well as consulting external specialists as required. The Royal Academy's Exhibitions Office has received no enquiries or claims under Section 7 of the Protection of Cultural Objects on Loan (Publication and Provision of Information) Regulations 2008 (provision of information: potential claimants).

*RA works shown at Peabody Essex Museum only

**At Bendigo Art Gallery only

*** RA works shown at Southampton Art Gallery only

Appendix 6

Immunity from Seizure

Exhibition: The DCMS approved the Royal Academy of Arts for the purposes of Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan) with effect from 17 September 2008.

During the year under review, the Royal Academy was granted Immunity from Seizure for 56 artworks as follows:

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The Sackler Wing of Galleriese
Paintings: 1
Sculpture: 1

Due diligence was carried out by following Royal Academy procedures, which include identifying areas for further research and holding internal staff meetings to review and discuss any issues arising as appropriate, as well as consulting external specialists as required. The Royal Academy's Exhibitions Office has received no enquiries or claims under Section 7 of the Protection of Cultural Objects on Loan (Publication and Provision of Information) Regulations 2008 (provision of information: potential claimants).

Appendix 7

Acquisitions, 1 September 2013– 31 August 2014

September 2013

A collection of 68 artworks, including paintings, drawings and/or prints by Carel Weight, William Bowyer, Rodney Burn, Lord Methuen, Peter Coker, Sidney Nolan, Leonard Rosoman, John Nash and Ruskin Spear. List available on application to the Director of Collections. Bequest of Victoria Sternfield

Edward Augustus Gifford: RA Schools student's ivory for admission to Antique Academy dated 27 April 1836
Gift of E.J.D. Gifford

2 oval silver meat dishes made by Joseph Craddock & William Reid, London 1814
1 oval silver meat dish made by Robert Williams, Dublin 1802
Gift of anonymous donor

Noel Seton Morris
Student competition designs, Royal Academy Architecture School, 1935-37
24 sheets (various sizes)
List available on application to the Director of Collections
Purchase funded by Niall Hobhouse

Stephen Chambers RA
The Big Country, 2012
78-sheet screen-print in solander box
58 x 79 cm
Artist's proof 4/4
Presented by the artist

October 2013

Sir Albert E. Richardson PRA
The Starecase
Pencil, pen-and-ink and watercolour, 1962
33 x 51 cm
Gift of Lowell and Rowena Libson in honour of Diane A. Nixon

Sir Albert E. Richardson PRA
Sketch for 'The Starecase' Pencil and watercolour, 1962
57.8 x 64.5 cm
Gift of Diane A. Nixon, Bart and Nini Tiernan, Loyd Grossman, Rosemary Lomax-Simpson, and Lowell and Rowena Libson, in honour of MaryAnne Stevens

Gilbert Howes
Student competition design for a maritime museum, Royal Academy Architecture School, 1950
7 sheets (various sizes)
Presented by the architect

December 2013

Grayson Perry RA
A Map of Days, 2013
Etching from four plates, special edition
111.5 x 151.5 cm (sheet)
Diploma Work

Jock McFadyen RA
K. M. B., 2007
Oil on canvas
123 x 183 cm
Diploma Work

Sir Hugh Casson PRA
Sketches of an entrance gateway, small church and country house, 1977
Pen & ink drawing
25.4 x 20.3 cm
Gift of Lord Sterling

Noel Seton Morris
Student sketch designs, measured details, free-hand drawings, and project drawings for a new house in Hampstead, London NW3, 1931-38
25 sheets (various sizes)
List available on application to the Director of Collections
Gift of Abbott & Holder Ltd.

Emma Stibbon RA
Whaling Station, Deception Island, 2006
Woodcut print on Japanese paper
117 x 238 cm
Diploma Work

Wolfgang Tillmans RA
blacks, 2011
Inkjet print, edition of 1 + 1 AP (AP1)
210 x 145 cm
Diploma Work

February 2014

Sir Nicholas Grimshaw PPRA
(1) Drawing exploring population density in a tower block, 1963
Ink on tracing paper
30 x 56 cm
(2) Design for a circular tower block, 1963
Ink on tracing paper
30 x 54 cm
(3) Student design for a boathouse: plans and perspective, 1959
Pencil on paper
57.5 x 78 cm
Presented by the architect

Yinka Shonibare RA
Cheeky Little Astronomer, 2013
Life-size mannequin, Dutch wax printed cotton textile, leather, resin, chair, globe and telescope
Figure: 48 x 67 x 94 cm
Chair: 82 x 52 x 52 cm
Diploma Work

Sir Peter Blake
Under Milk Wood, 2013
Portfolio of six original digital prints by Peter Blake, signed and editioned by the artist 33/100
29.7 x 39.2 cm (sheet); published by Enitharmon Editions.
Purchased through the Ellerman Fund May 2014

Norman Stevens ARA
Levens Hall Garden, 1985
Screen-print
71.7 x 52.3 cm

Black Walnut Tree, 21st October 1987, 1988
Screen-print
106.5 x 83.6 cm
Gift of Mrs. Jean Stevens

June 2014

Stanley Anderson RA
Self-portrait, c.1920
Etching
15 x 13 cm (approx.)
Purchased through the Ellerman Fund

John Linnell
Portrait of Sir William Charles Ross when a Student at the RA, c.1810
Pencil
21 x 11 cm (approx.)
Purchased through the Ellerman Fund

Bob and Roberta Smith RA
Make Your Own Damn Art Oil on board
100 x120 cm
Diploma Work

July 2014

Louisa Hutton RA Etude-b4, 1
Print
68 x 59 cm
Diploma Work

Cornelia Parker RA
Alter Ego (Boat with Reflection), 2010
Silver plated objects, one crushed by a 250 ton industrial press, wire
Lip to tip of handle 26 cm, height of uncrushed boat 12cm
Diploma Work

Rebecca Warren RA
Sieben
Hand-painted bronze from an edition of three
212 cm (height)
Diploma Work

28 prints commissioned by RA Schools
by various artists
Published by RA Editions, 2009-14
List available on application to the Director of Collections
Gift of RA Schools

Sir William Beechey RA (after) Portrait of Paul Sandby RA
Mezzotint engraved by S. W. Reynolds,
published by J. Manson, 1796.
38.5 x 29.7 cm (sheet)
Purchased through the Olive Pettit Fund

P. J. de Loutherbourg RA (after) Halte de Guerriers
Engraving by Chrétien de Mechel, published Basle, 1788
58 x 74 cm (sheet)
Purchased through the Olive Pettit Fund

C. F. Tunnicliffe RA
The Spotted Sow, ca. 1925
Etching, signed & numbered 34/45
21.8 x 28.7 cm (sheet)
Purchased through the Olive Pettit Fund

Robert Dighton, sen.
A Noble Commander from South Gloucester [Lord Berkeley], 1801
Hand-coloured etching
34.5 x 28.2 cm (sheet)
Purchased through the Olive Pettit Fund

Ian Ritchie RA
16 etchings, 2011-14
Various sizes with accompanying poems
List available on application to the Director of Collections.
Diploma Work (supplement)

August 2014

Michael Kenny RA
17 sketchbooks
Various sizes
Gift of Susan Kenny

Appendix 8

Trusts and Special Funds Administered by the Royal Academy Trust, 1 September 2013–31 August 2014

Bird's Charity

Bequeathed by Mr W. M. Lutyens Bird to make awards to poor and deserving young artists of British nationality who are under 33 years of age and possess reasonable diligence and ability.

The British Institution Fund

Established to offer awards of up to £1,000 to students under the age of 25 who are currently following recognised courses, both full- and part-time, in painting, sculpture, printmaking and architecture in art schools, colleges or architectural institutions in the United Kingdom and the Republic of Ireland.

The Sir Hugh Casson Drawing Award

Given annually in recognition of the best drawing in the Summer Exhibition, in memory of Sir Hugh Casson PRA.

The Chantrey Bequest

Received under the will of Sir Francis Chantrey ra. Provides for the purchase of works of art of the highest merit in painting and sculpture, executed entirely within the shores of Great Britain, in order to form a public national collection of British fine art.

The Selina Chenevière Travel Award

Established in 2000 by Antoine Chenevière in memory of his late wife Lady Selina Chenevière. Awards an annual bursary to a third-year student in the Royal Academy Schools to help further his or her practice through travel.

The Sir John Reeves Ellerman Picture Purchase Fund

Bequeathed by Sir John Reeves Ellerman, 1st Baronet. The purpose of the Ellerman Fund is to support the growth of the Royal Academy of Arts Collection by applying the income to the purchase of works of art, in accordance with the Acquisitions and Disposals policy.

The Eranda Drawing Professorship

Awarded by the Eranda Foundation to establish a professorship of drawing in the Royal Academy Schools.

The Eranda Scholarship

Received from the Eranda Foundation in 2013 to provide a scholarship allowing three students to pursue a three-year postgraduate course of study at the Royal Academy Schools.

The Richard Ford Award

Received from Brinsley Ford in 1976, in memory of his great-grandfather Richard Ford, to enable British figurative painters to visit Spain for the purpose of studying paintings, particularly in the Prado.

The Frampton Fund

Bequeathed by Sir George Frampton ra for executing in permanent material works by British sculptors currently existing only in material of a non-permanent nature, to be presented to the nation or placed in any park, open space, museum or art gallery in the United Kingdom or its dominions, colonies or dependencies.

The Jack Goldhill Award for Sculpture

Donated by Jack Goldhill, an award is made annually in recognition of the best sculpture in the Summer Exhibition.

The Peter Greenham Fund

Donated in memory of Peter Greenham ra, former Keeper of the Royal Academy Schools, a full three-year scholarship to a student in the Schools.

The de Grey Memorial Fund

Established in memory of Sir Roger de Grey pra to provide maintenance grants to students in the Royal Academy Schools and the City and Guilds of London Art School.

The Drue Heinz Endowment for Architecture

Donated by Mrs Drue Heinz in 1993, The Drue Heinz Endowment for Architecture supports the development of the Architecture Programme of the Royal Academy of Arts.

The McAulay Scholarship

Donated by Mr Ronald McAulay and the Hon Mrs McAulay in 1997. Provides fees and maintenance to a student in the Royal Academy Schools.

The Paul Mellon Endowment Fund

Received following a bequest in 2000, the Paul Mellon Endowment Fund supports the general purposes of the Royal Academy.

The Agnes Ethel Mackay Fund

Received in 1981 from the estate of Miss Agnes Ethel Mackay, in memory of André Dunoyer de Segonzac HON RA, to award travelling scholarships to students in the Royal Academy Schools.

The Pitchforth Fund

Proceeds from the sale of pictures donated by (Roland) Vivian Pitchforth ra to provide a scholarship fund for the Royal Academy Schools.

The Pauline Sitwell Bursary Fund

Received in 2012 from the estate of the late Pauline Sitwell, the fund awards an annual maintenance bursary to a student in the Royal Academy Schools.

The Ivor Rey Scholarship Fund

Established following a gift in the Will of the late Ivor Alan Rey. An annual award is made to students of the Royal Academy Schools to visit Paris, for the purpose of studying art.

The Starr Fund

Donated by the Starr Foundation to endow an artist-in-residence scholarship for an American student in the Royal Academy Schools.

The Patricia Turner Award

Bequeathed by James Turner, in memory of his wife Patricia, to provide a bursary to a graduating sculpture student to support his or her professional development in his or her first year after leaving the Royal Academy Schools.

The Edna Rose Weiss Award

Donated by Edna Rose Weiss. Provides an annual prize to a student in the Royal Academy Schools working in a figurative style.

The Charles Wollaston Award

Donated by Charles Wollaston in 1977. Provides an annual award for the most distinguished exhibit in the Summer Exhibition, on the recommendation of a specially appointed panel.

Appendix 9

Royal Academy Schools Awards, Scholarships and Maintenance Funds

Premiums: Interim Projects 2014 Prizes

Sponsor/Name of Award	Awardee	Award in year (£)
Peter T Rippon Travel Scholarship**	5000	Maria de Lima
Hiscox Prize*	2,500	Rebecca Ackroyd
Hiscox Prize*	2,500	Ziggy Grudzinskas
Edna Rose Weiss Award (for working in a figurative style)	500	Sofie Alsbo
Celia Walker Print and Landscape Prize (£200) + Tony Smith Award (£50) + Various Small Prizes	433	Caroline Abbott
Jerwood Prize*	5,000	Hannah Bays
Landseer Prize	550	Declan Jenkins
Landseer Prize	550	Josie Cockram
Armitage Prize + Various Small Prizes	433	Matt Ager
E Vincent Harris Prize	517	Joel Wyllie
E Vincent Harris Prize	517	Max Prus
E Vincent Harris Prize	517	Laurence Owen
Machin Foundation Prize	2,500	Sean Steadman
Soloman J Soloman Prize + Various Small Prizes	433	Henry Coleman
The Maccabeans Prize	450	Evelyn O'Connor
Frank and Lady Short Prize	550	Victoria Adam
Ivor Rey Scholarship Fund	5250	Adam Collier

* Prize awarded directly to artist via awarding body.
** Travel Scholarship split between both participating artists

RA Schools Show 2014 Prizes

Sponsor/Name of Award	Amount (£)	Name
The Selina Chenevière Travel Award	2000	Daniel Lipp
Tiranti Sculpture Prize	500	Ariane Schick
Patricia Turner Sculpture Prize	3500	Gabriel Stones
Patricia Turner Sculpture Prize	3500	Coco Crampton
Deutsche Bank Pyramid Award	10000	Marisa J. Futernick
Land Securities Studio Award*	Studio	Ellen Macdonald
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Alice Theobald
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Julie Born Schwartz
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Alex Clarke
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Murray O'Grady
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Hannah Perry
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Natalie Dray
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Alex Chase White
Denoyer de Segonzac HON RA Award (The Agnes Ethel Mackay Fund)	900	Paul Eastwood
Dover Arts Charitable Trust Award*	1000	Paul Schneider
Chelsea Arts Club Bursary Prize	2000	Ellen MacDonald
Artist's League of New York Residency	-	Aimee Parrott
Artist's League of New York Residency	-	Ariane Schick
Artists Collecting Society*	1000	Ellen MacDonald
Dissertation Distinction John Merrill Book Award	-	Marisa J. Futernick
Dissertation Distinction	-	Ellen MacDonald
Dissertation Distinction	-	Gabriel Stones
RA Collection Purchase	1600	Julie Born Schwartz
RA Schools Gold Medal	-	Alice Theobald

* Prize awarded directly to artist via awarding body.

Maintenance Funds and Scholarships 2014

Sponsor/Name of Award	Amount (£)	Name
Archie Sherman Charitable Trust	15000	Aimee Parrott
Celia Walker Art Foundation	3800	Wanda Wieser Tom Worsfold
Holbeck Charitable Trust	15000	Alice Theobald
JM Finn	10000	Ziggy Grudzinskas
The Liverpool John Moores University Bursary Fund	2000	Gabriel Stones
The Leverhulme Trust	63000	Rhys Coren Elliot Dodd Alana Francis Kira Freije Gergana Georgieva Molly Palmer Claire Undy Sofie Alsbo Hannah Bays Henry Coleman Adam Collier Declan Jenkins Evelyn O'Connor Laurence Owen Max Prus Joel Wyllie Coco Crampton Natalie Dray Daniel Lipp Ellen MacDonald Murray O'Grady
Paul Smith & Pauline Denyer-Smith	12000	Sean Steadman
Edith and Ferdinand Porjes Charitable Trust	16500	Ariane Schick Paul Schneider
Pauline Sitwell Bursary Fund	7500	Josie Cockram
South Square Trust	7000	Maria de Lima
Stanley Picker Charitable Trust	5000	Frank Kent Neill Kidgell Jack Killick Robin Seir Rafal Topolewski
The Mr Ronald and the Hon. Mrs Rita McAulay Scholarship	4000	Rebecca Ackroyd
Harold Hyam Wingate Foundation	10000	Julie Born Schwartz
Vandaleur Fund	3000	Victoria Adam Rebecca Ackroyd Caroline Abbots
The Peter Greenham Scholarship Fund	2000	Gabriel Stones
The Gilbert and Eileen Edgar Foundation	6000	Murray O'Grady
The Eranda Scholarship	45000	Rian Coughlan Anna Hughes Anna Paterson
The Starr Fellowship Fund	13,000	Mathew Tom

* Amounts are shown as total funding. In some cases funding is split between student maintenance and scholarships.

Captions

Front cover:
Detail of studio materials in the
Royal Academy Schools.
Image © Benedict Johnson

Inside cover: Gallery view of the
*Radical Geometry: Modern Art of
South America from the Patricia
Phelps de Cisneros Collection*
exhibition in The Sackler Wing of
Galleries.
5 July – 28 September 2014.
Image © James Harris

Page 4: Alex Clarke studio space
in the Royal Academy Schools.
Image © Benedict Johnson

Page 8: Christopher Le Brun PRA
in front of his work, *Painting as
Sunrise*, 2013.
Image © Adam Reich

Page 10: Dr. Charles Saumarez
Smith CBE in front of Sean Scully's
work *Doric Night*, 2013.
Image © James Harris

Page 12: Diébédó Francis Kéré in
the *Sensing Spaces: Architecture
Reimagined* exhibition.
25 January - 6 April 2014.
Image © Benedict Johnson

Page 20: Studio space in the Royal
Academy Schools.
Image © Benedict Johnson

Page 26: Participating architect,
Yvonne Farrell, in the *Sensing
Spaces: Architecture Reimagined*
exhibition. 25 January - 6 April 2014.
Image © Benedict Johnson

Page 32: Studio space in the Royal
Academy Schools.
Image © Benedict Johnson

Page 38: Visitors in the *Sensing
Spaces: Architecture Reimagined*
exhibition. 25 January - 6 April 2014.
Image © James Harris

Inside back cover: Ariane Schick's
Studio space in the Royal Academy
Schools.
Image © Benedict Johnson



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