



## ROYAL ACADEMY OF ARTS ANNOUNCES ELECTION OF A NEW ROYAL ACADEMICIAN AND TWO NEW HONORARY ROYAL ACADEMICIANS

At a recent General Assembly meeting, the Royal Academy of Arts elected Amanda Leveté as a Royal Academician in the category of Architecture. In addition, Ellen Gallagher and Pipilotti Rist were elected as Honorary Royal Academicians.

### Royal Academician

#### [Amanda Leveté RA Elect](#) (b. 1955)

Amanda Leveté is a RIBA Stirling Prize-winning architect and principal of architecture studio AL\_A. Collaborating with ambitious and visionary clients, AL\_A develop designs that are conceptualised not just as buildings, but as urban propositions – projects that express the identity of an institution, reflect the ambitions of a place, and hold the dreams of a community.

Recently completed projects include two new buildings for Wadham College at the University of Oxford; a new centre for the cancer care charity Maggie's in Southampton; the Victoria & Albert Museum Exhibition Road Quarter in London, the V&A's largest building project in over 100 years; and MAAT, a Museum of Art, Architecture and Technology in Lisbon, commissioned by EDP, one of the world's foremost energy companies. Ongoing commissions around the world include the renovation and expansion of Paisley Museum in Scotland; three hospital buildings in Cyprus; the reimagining of the D'leteren Headquarters in Brussels; and the design of a prototype fusion plant for clean energy firm General Fusion at Culham.

Leveté trained at the Architectural Association and worked for Richard Rogers RA before joining Future Systems as a partner in 1989, where she realised ground-breaking buildings including the Media Centre at Lord's Cricket Ground and Selfridges department store in Birmingham. In 2017 Leveté was recognised in the Queen's Birthday honours list and made a CBE for services to architecture. In 2018 she was awarded the Jane Drew Prize and in 2019 she was elected an Honorary Fellow of the American Institute of Architects.

### Honorary Royal Academicians

#### [Ellen Gallagher Hon RA](#) (b. Providence, Rhode Island, 1965)

Gallagher builds intricate, multi-layered works that pivot between the natural world, mythology and history. Her process involves undoing and reforming trains of thought often over long periods of time and across linked bodies of works. Over a highly multifaceted career, Gallagher's work has been united by what she calls a 'jitter', an intellectual approach in which aesthetic possibilities are shook loose from seismic cracks beneath the surface of cultural entities normally thought to be unshakable and impermeable.

Encompassing painting, drawing, collage and celluloid based projections that fuse technique and material into syncretic form, her arresting compositions are a process of recovery and reconstitution through the accumulation and erasure of media, which results in palimpsestic and topographic surfaces that are often carved, inlaid, mounted, printed, blotted and inscribed. The subtle textures of her work bear witness to a singular process that is materially and conceptually intertwined. Gallagher creates a geographic timeline in which interlocking forms appear to mutate between figuration and abstraction, like agents in a musical composition coming together in an evolving continuum.

Gallagher's work is included in many major international museum collections including MoMA, New York; Albright Knox Art Gallery, Buffalo; The Metropolitan Museum of Art, New York; The Art Institute of Chicago; MCA Chicago; MOCA, Los Angeles; Philadelphia Museum of Art, New York; Whitney Museum of Art, New York; and Tate, London.

Ellen Gallagher lives and works between Rotterdam, Netherlands and New York.

### [Pipilotti Rist Hon RA](#) (b. Grabs, Switzerland, 1962)

Pipilotti Rist, a pioneer of spatial video art, has been a central figure within the international art scene since the mid-1980s.

Astounding the art world with the energetic exorcistic statement of her now famous single channel videos, such as 'I'm Not The Girl Who Misses Much', 1986 and 'Pickelporno', 1992, her artistic work has co-developed with technical advancements and in playful exploration of its new possibilities to propose footage resembling a collective brain. Through large video projections and digital manipulation, she has developed all-encompassing installations that draw life from slowly caressing showers of vivid colour tones, like her works 'Sip My Ocean', 1996 or 'Worry Will Vanish', 2014.

For Rist, showing vulnerability is a sign of strength on which she draws for inspiration. With her curious and lavish recordings of nature (to which humans belong as an animal), and her investigative editing, Rist seeks to justify the privileged position we are born with, simply by being human. Her installations and exhibition concepts are expansive, finding within the mind, senses and body the possibility for endless discovery and poetical invention. 'Pixel Forest', 2016, made from 3,000 thousand LEDs hung on strings, resembles a movie screen that has exploded into the room, allowing viewers an immersive walk through 3-dimensional video. As Anna Katz, curator at LA MOCA, puts it: 'Ever watchful of the power dynamic between camera and viewer, insistently eschewing panoptical or omniscient views, Rist invites the viewer to be the agent of her own movement through the spatialized video field.'

Since 1984, Rist has had countless solo and group exhibitions, and video screenings worldwide. Her recent solo exhibitions are 'Big Heartedness, Be My Neighbor' at The Geffen Contemporary, MOCA, Museum of Contemporary Art Los Angeles (2021 – 2022) and 'Your Eye Is My Island' at MoMAK, The National Museum of Modern Art Kyoto and ART TOWER MITO (2021). 'Åbn min Lysning. Open my Glade' at Louisiana Museum of Modern Art Humlebæk Denmark (2019), 'Sip My Ocean' at the Museum of Contemporary Art Sydney (2017 – 2018), 'Pixel Forest' at New Museum New York (2016 – 2017), 'Your Saliva is My Diving Suit of the Ocean of Pain' at Kunsthaus Zürich (2016) and 'Come On Honey... ' at Kunsthalle Krems (2015), all resulted in record-breaking attendance numbers for each institution. The next solo exhibition is planned to open at Tai Kwun Hong Kong in May 2022.

## **About the Royal Academy of Arts**

The Royal Academy of Arts was founded by King George III in 1768. It has a unique position in being an independent, privately funded institution led by eminent artists and architects whose purpose is to be a clear, strong voice for art and artists. Its public programme promotes the creation, enjoyment and appreciation of the visual arts through exhibitions, education and debate. [Royalacademy.org.uk](http://Royalacademy.org.uk)

The Royal Academy is an independent charity. It does not receive revenue funding from the government so is reliant upon the support of its visitors, donors, sponsors, patrons and loyal Friends.

The Royal Academy of Arts is governed by 80 Royal Academicians who are all practising artists or architects. On reaching the age of 75 they become Senior Academicians thus initiating vacancies for new Members. Elections are held at regular meetings of the General Assembly, when new Members are voted in by existing RAs. Royal Academicians can elect Honorary RAs – artists from outside the UK – and Honorary Fellows and Honorary Members, eminent individuals from beyond the art world.

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