



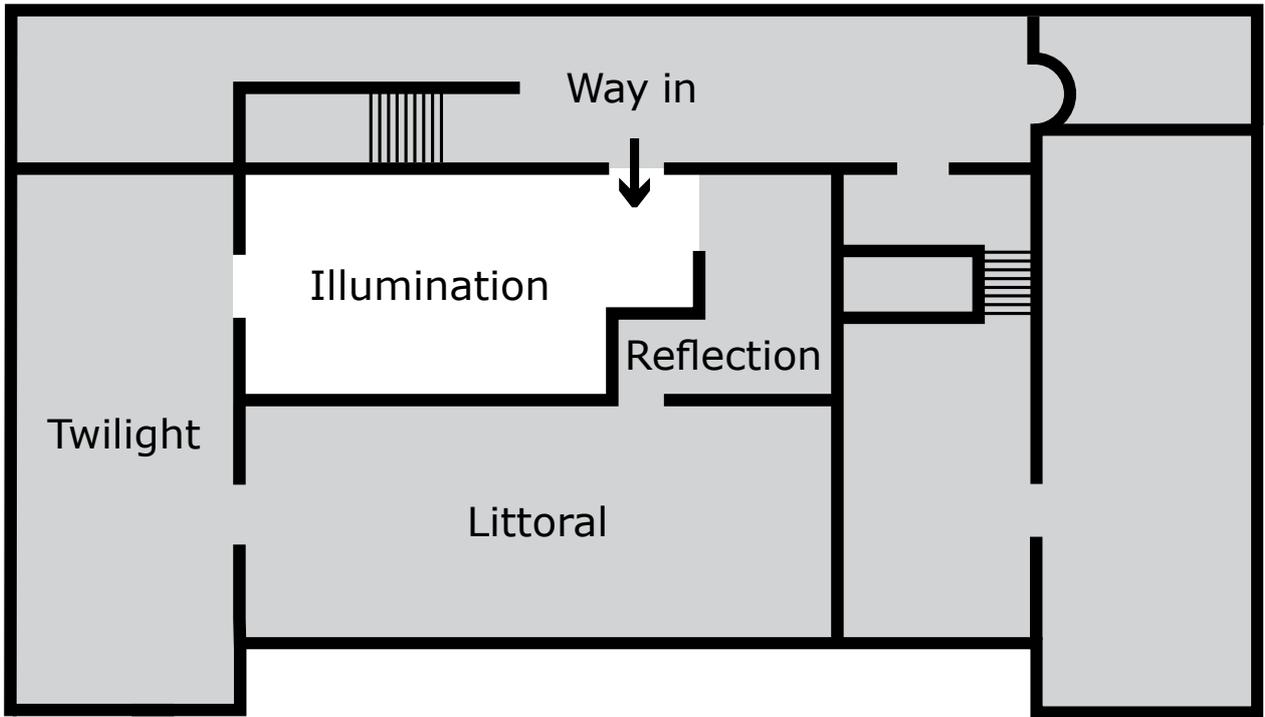
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Léon

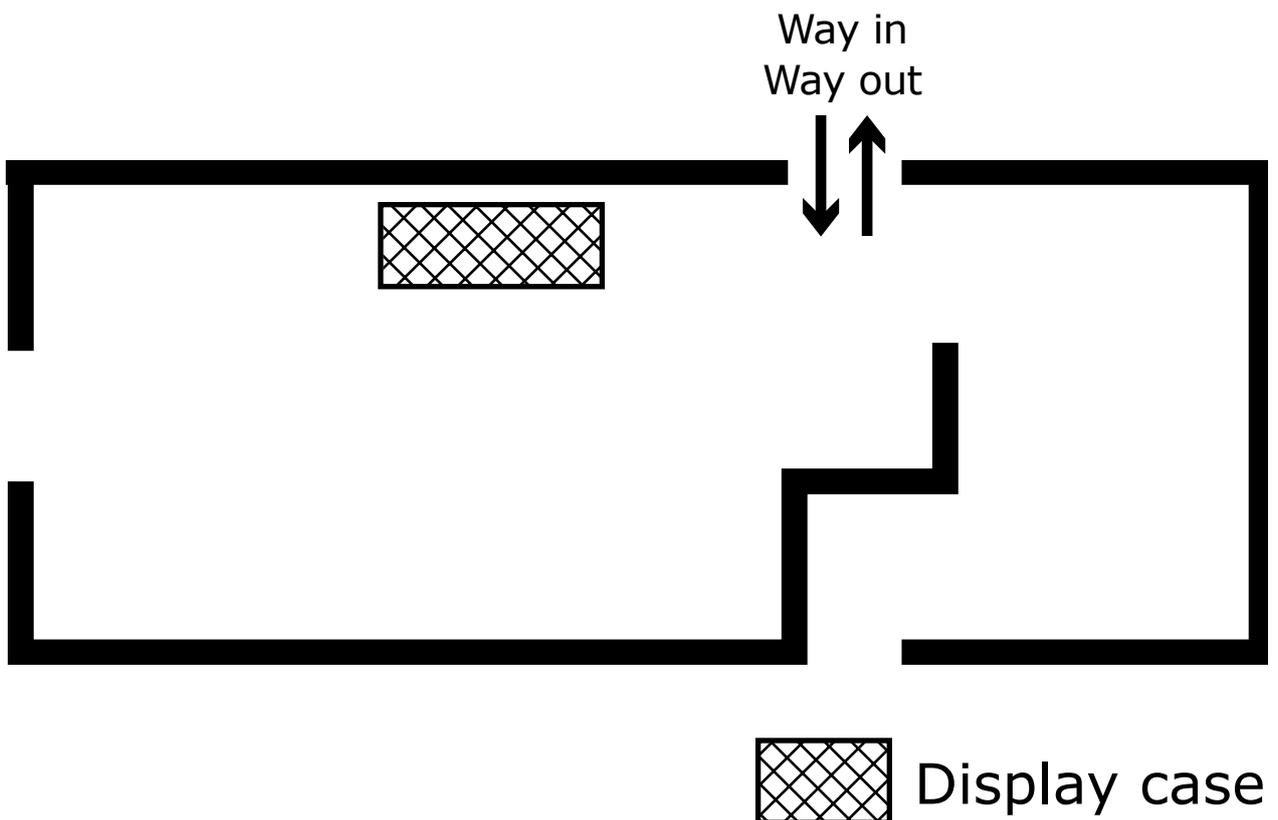
Spilliaert

Illumination

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Léon Spilliaert

The Jillian and Arthur M Sackler Wing
of Galleries

23 February – 25 May 2020

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 Department for Digital, Culture, Media & Sport

Introduction

Leon Spilliaert was born on 28 July 1881 in Ostend, the North Sea resort patronised by the Belgian royal family. He was the eldest child of Leonard-Hubert, who owned a successful perfumery, and Leonie, who ran the Spilliaert household.

Aged 18, Spilliaert enrolled in the Academy of Fine Arts in Bruges but left after a few months because of ill health and never returned to formal art education.

In December 1916, Spilliaert married Rachel Vergison, and the following March, when Ostend was occupied by the forces of the German Empire, the couple tried unsuccessfully to move to Geneva to join the Pacifist movement led by the French writer Romain Rolland.

Short of money and expecting a baby, they settled in Brussels instead where Madeleine, their only child, was born in November 1917.

From that time on, they moved between Brussels and Ostend.

Spilliaert's choice of medium played an important role in the character of his finished work.

Largely eschewing oil paint, he worked with a variety of media, including Indian ink wash, watercolour, gouache, charcoal, pencil, pen and Conté crayon, mostly on paper or cardboard.

An avid walker, he was much inspired by the local landscape, with a particular love of the North Sea and trees, subjects he engaged with throughout his career.

In later life, Spilliaert produced many images of the ancient trees of the Forêt de Soignes (Sonian Forest), a favourite haunt of his located to the southeast of Brussels.

Illumination

In 1902, Spilliaert was engaged by the successful Brussels publisher Edmond Deman to illustrate books by Belgian Symbolist writers such as Maurice Maeterlinck and Emile Verhaeren.

Spilliaert hand-illustrated Deman's personal copies of Maeterlinck's three volume 'Théâtre' (Theatre) with 348 drawings, and Verhaeren's 'Pour les Amis du poète' (For the Poet's Friends); both of these unique copies are on display here.

Many of Spilliaert's early images exhibited here revolve around the artist's fascination for characters in Maeterlinck's first play, 'Princess Maleine', published in 1889.

Two years later, Spilliaert travelled to St Cloud on the outskirts of Paris with a letter of introduction from Deman to Verhaeren.

The two struck up an enduring friendship; over the years, Verhaeren would introduce Spilliaert to numerous artistic and literary figures, including the Austrian author Stefan Zweig and the Belgian playwright Fernand Crommelynck.

That year, 1904, Verhaeren helped Spilliaert secure a window display at Clovis Sagot's gallery at 46 rue Laffitte in Paris where his work was shown alongside that of Pablo Picasso.

Spilliaert had an enduring passion for literature, as revealed by a sketch inspired by Edgar Allan Poe's 'The Fall of the House of Usher'. He was also drawn to the writings of Friedrich Nietzsche.

As well as book illustrations, Spilliaert made several prints. These include the small triple-portrait of himself with Deman and Verhaeren and a portfolio of ten lithographs illustrating Maeterlinck's collection of poems, 'Serres chaudes' (Hothouses).

Two of these prints can be seen here alongside the original works that inspired them.

List of works

Light on the Mountain at Night, 1905

Indian ink wash, brush and gouache on paper

KBR, Brussels, Prints

The Cloud, c. 1902

Pencil, Indian ink wash and brush on paper

Luc de Vleminck Collection

Cloud Unfurling over a Beach, c. 1900–1902

Indian ink wash, brush and pen on paper

KBR, Brussels, Prints

Contemplation, c. 1900

Indian ink wash, brush, pen and watercolour on paper

KBR, Brussels, Prints

Cemetery, c. 1900–1902

Indian ink wash, brush, pen and coloured pencil on paper

KBR, Brussels, Prints

Landscape with Slender Trees, c. 1900–1902

Indian ink wash, brush, pen and Conté crayon on paper

Private collection Courtesy Patrick Derom Gallery

Boughs, 1918

Conté crayon on paper

KBR, Brussels, Prints

Tree Behind a Wall, 1936

Watercolour, gouache, Indian ink and pen on paper

Private collection

Beech Trunks, 1945

Pencil, watercolour, Indian ink and pen on paper

Private collection

White Robes, 1912

Black chalk, coloured chalk and gouache on cardboard

Mu.ZEE, Ostend

The Dominoes, 1913

Like many Belgian towns, Ostend has an annual carnival that takes place before Lent and culminates in a masquerade ball, inaugurated in 1898, called the 'Bal du rat mort' ('Dead Rat Ball').

Dominoes refer to the large, often hooded capes worn with masks on such occasions to conceal the identity of the wearer.

Indian ink wash, brush, gouache, pastel and black chalk on cardboard

Musée d'Orsay, Paris

Triple portrait, Léon Spilliaert, Emile Verhaeren, Edmond Deman, 1908

Drypoint etching on paper

NF Art Gallery

Vision of a Man with an Emaciated Face, 1904

Indian ink wash, brush and pen on paper

KBR, Brussels, Prints

Princess Maleine, 1910

Indian ink wash, brush and white chalk on paper

Private collection

Love, 1901

Pencil, Indian ink wash, brush, pen and watercolour on paper

OF Collection, Belgium

The Constables, c. 1902

Indian ink wash and brush on paper

Private collection

On the Seabed with Whales, 1918

Indian ink wash, brush, watercolour, Conté crayon and charcoal on paper

The Phoebus Foundation, Antwerp

Les Serres chaudes: Cloche à plongeur, 1918

Lithograph on Japan paper, enhanced with coloured pencils and Indian ink

Private collection

Les Serres chaudes: Serre d'ennui, 1918

Lithograph on Japan paper, enhanced with coloured pencils and Indian ink

Private collection

Hothouses I, 1917

Conté crayon, Indian ink wash, brush, pen and coloured chalk on paper

Private collection

Display case

**Sketchbook with
drawing inspired by
Edgar Allan Poe, 'The
Fall of the House of
Usher' (1839), 1935**

Pencil, Indian ink wash and brush on paper

Private collection

**Hand-illustrated copy
of Maurice Maeterlinck,
'Théâtre' (3 volumes),
1903**

Brussels: P. Lacomblez Paris: Per
Lamm, 1901–1902

Pencil, Indian ink wash and brush on paper

Private collection

Hand-illustrated copy of Emile Verhaeren, 'Pour les Amis du poète', 1902–1903

Brussels: Edmond Deman, 1896

Indian ink wash, brush, pen, watercolour, gouache
and coloured pencil on paper

Antwerp, Museum Plantin-Moretus UNESCO World
Heritage

Marcel Lecomte, 'La Servante au miroir', illustrated by Léon Spilliaert, 1941

Brussels: Editions des Artistes, 1941

Printed book with eight black-and-white illustrations

Royal Academy of Arts, London

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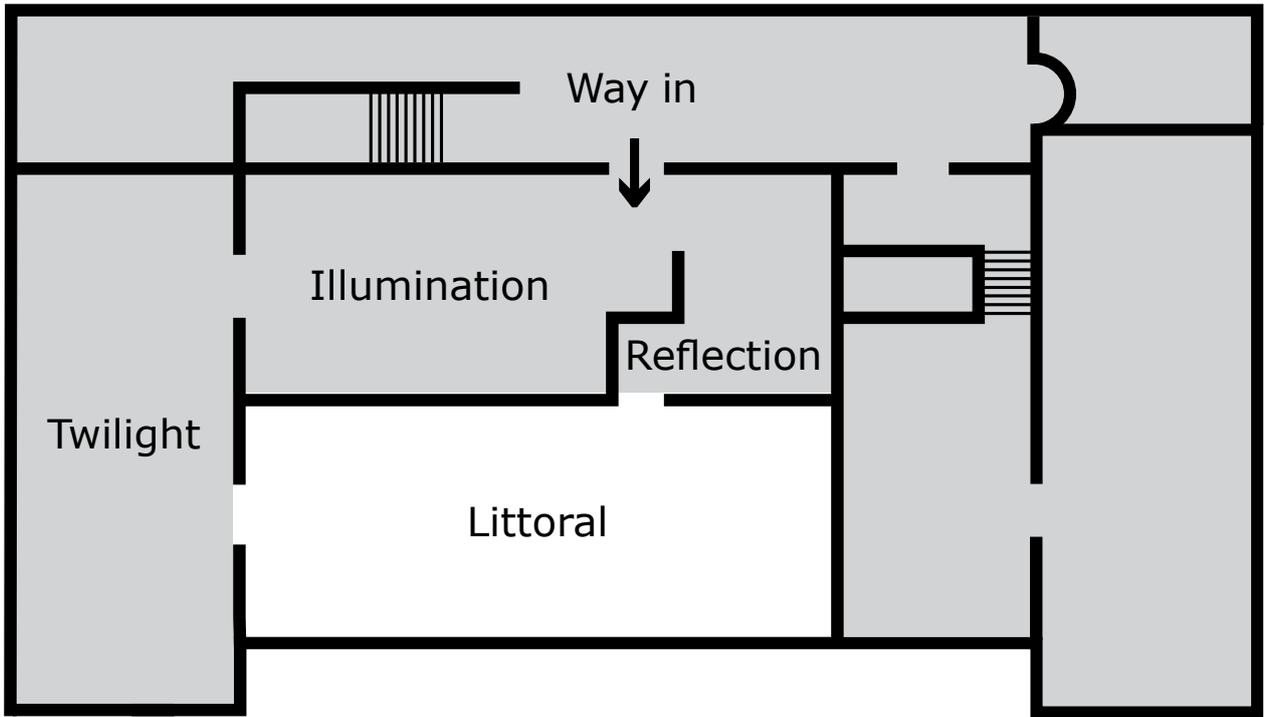
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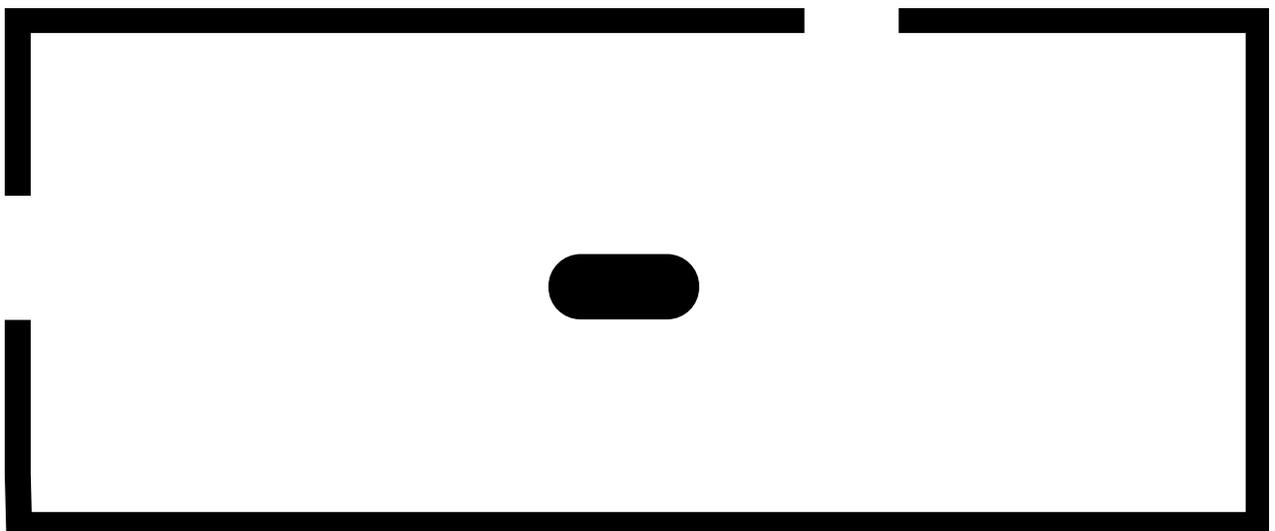
Spilliaert

Littoral

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 Seating

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Littoral

The North Sea was a source of endless fascination for Spilliaert.

In 1908, he rented an attic studio on the Visserskaai overlooking the bustling port below. With its wide beach, lighthouse, grand promenade, fishing industry and dramatic, ever-changing skies, Ostend enthralled him and provided much inspiration for his art.

His solitary night-time walks through the familiar streets and along the seafront both calmed and enthused him.

Often responding to the diffused light of the street lamps and the reflected moisture on the streets and pavements, or the moonlight over the dark, brooding sea, Spilliaert created powerful, atmospheric images of his home town.

He was very experimental, too, introducing highly unusual perspectives and bold geometries into his work.

These remarkable viewpoints challenged the perceptions of those who knew the town well; the familiar became unfamiliar. Bold, dynamic angles create paths that seem to disappear in the distance, leading nowhere. These unnerving images perhaps refer subconsciously to the artist's sense of solitude and loneliness.

There are also depictions of people on the famous beach of Ostend. A solitary man walks along the sand; another runs from the sea towards a beach hut. Young girls stand at the water's edge while others let the waves break around them. A lone woman looks out over the unseen sea, the surf breaking at her feet, as if searching for someone, waiting for their return.

These images seem tinged with melancholy, conveying a sense of loss or sadness and, at times, isolation.

List of works

The Window of the Studio on the Visserskaai, c. 1908–1909

In 1908, Spilliaert took an attic studio on the Visserskaai that, as the masts suggest, had a commanding view over the bustling activity of the wharves below and across the Voorhaven, the man-made channel through which boats left the open sea and entered the protected harbour where they could safely moor and unload.

Indian ink wash, brush, coloured pencil and pastel on paper

Private collection

Beach Hut, 1902

Indian ink wash, brush, pen and charcoal on paper

Private collection

Returning from a Swim, 1907

Indian ink wash, brush, watercolour, coloured chalk and coloured pencil on paper

Private collection

Girls on the Beach, Royal Palace Hotel, 1908

Indian ink wash, brush, pen and pastel on paper

Private collection

Girls in the Waves, 1908

Indian ink wash, brush, pen and pencil on paper

Private collection

The Mermaids, 1908

Indian ink and coloured pencil on paper

Private collection

The Breakwater, 1907

Pencil, Indian ink wash, brush and watercolour on paper

Private collection Courtesy Van Herck-Eykelberg

Breakwater with Pole, 1909

Indian ink wash, brush, charcoal and coloured pencil on paper

Belfius Art Collection

Signal Pole on the Pier, 1907

Indian ink wash, brush, pen and coloured pencil on paper

Private collection

The Old Lighthouse at Dusk, c. 1901

Indian ink wash, brush, pen and coloured pencil on paper

Vanmoerkerke Collection, Ostend

Storm at Sea, 1908

Indian ink wash, brush and coloured pencil on paper

Vanmoerkerke Collection, Ostend

Promenade and Lighthouse, 1908

Indian ink wash, brush and coloured pencil on paper

Private collection

The Royal Galleries at Ostend, 1908

Indian ink wash, brush and coloured pencil on paper

Private collection

Promenade, Light Reflections, 1908

Indian ink wash, brush and coloured pencil on paper

Musée d'Orsay, Paris

Hofstraat, Ostend, 1908

Gouache, watercolour and pastel on paper

Private collection Courtesy of Francis Maere Fine Arts,
Ghent

Moonlight and Lights, c. 1909

Indian ink wash, brush and coloured pencil on paper

Musée d'Orsay, Paris Gift of Madeleine Spilliaert, 1981

Woman at the Shoreline, 1910

Indian ink, coloured pencil and pastel on paper

Private collection

The Gust of Wind, 1904

Indian ink wash, brush, watercolour and gouache on paper

Mu.ZEE, Ostend

Seascape Seen from Mariakerke, 1909

Indian ink wash, brush and coloured pencil on paper

Vanmoerkerke Collection, Ostend

Seascape, 1905

Indian ink wash, brush, coloured pencil and varnish on paper

KBR, Brussels, Prints

Blue and Yellow Seascape, c. 1934

Watercolour and gouache on paper

Private collection

Seascape with Reflections, c. 1907

Indian ink wash, brush, wax crayon and coloured pencil on paper

Private collection

Beach at Low Tide, c. 1909

Indian ink wash, brush, watercolour and coloured pencil on paper

Private collection

Seascape with Beacons, c. 1900

Pastel on paper

Private collection

The Shipwrecked Man, 1926

Watercolour, gouache, Indian ink wash and brush on paper

Collection of Barry Sloane

The Mast, 1914

Indian ink, gouache, casein, watercolour and coloured chalk on cardboard

Axel Roch de Bellefroid

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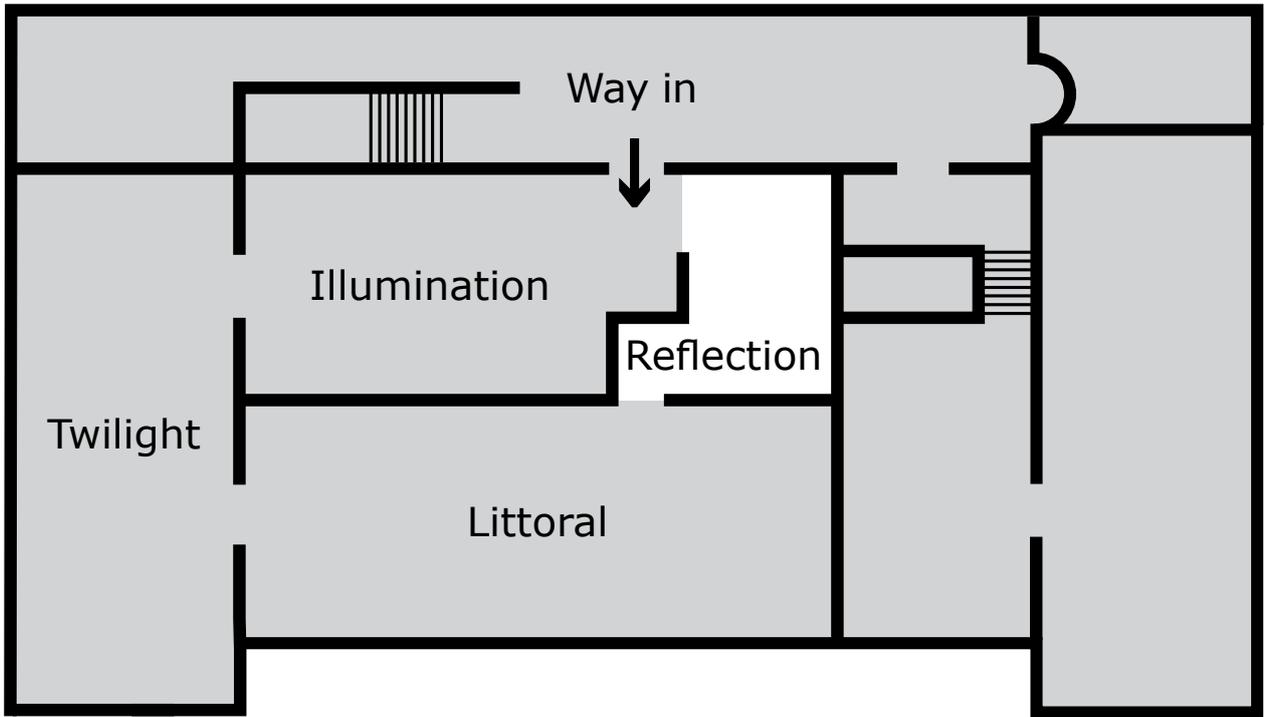
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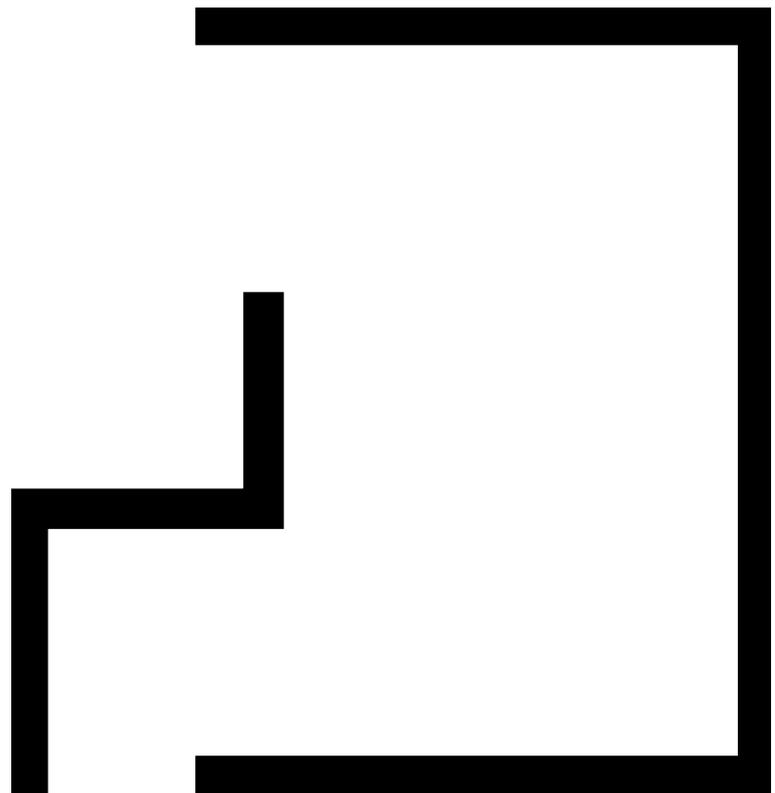
Spilliaert

Reflection

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Léon Spilliaert

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Reflection

Among some of Spilliaert's best known and most admired works are the numerous self-portraits he produced throughout his life.

The selection here focuses on those produced over a two-year period between 1907 and 1908 when he was in his midtwenties and still living with his parents in Ostend.

Plagued by insomnia and frustrated by his lack of recognition as an artist, his mind was full of unanswered existential questions.

Many of these self-portraits were produced at night in the glass-roofed sun room, seen here, which was populated with mirrors and pot plants. This unassuming room not only served as his studio, a place of intense creativity and experimentation, but was akin to a sanctuary for the troubled young artist.

Like many artists, Spilliaert examined himself dispassionately, representing what he saw without embellishment.

Sitting or standing, he depicted himself reflected in the mirrors, at times working intensely with a drawing board propped up on the ubiquitous bentwood chair or drawing in a sketchbook, at others simply capturing his likeness.

In other works, however, he seeks something else, delving beyond his appearance and attempting to reach into the inner workings of his mind.

Often, he depicts himself with dark rings around his sleepless eyes as if hallucinating from tiredness. Wrestling with inner demons, plagued with self-doubt and sleep deprivation, he often mercilessly confronts himself as a person on the edge of reason. Physically and mentally spent, Spilliaert bares himself before the viewer.

List of works

Portrait of Rachel, the Artist's Wife, 1917

Spilliaert depicted Rachel Vergison, whom he married in 1916, on numerous occasions.

Here we see Rachel, heavily pregnant with their only child Madeleine, on the harbour overlooking the Voorhaven channel. Nearby a more intimate study captures a seated Rachel sewing in the window of their home.

Pencil, Indian ink wash, brush, black gouache and pen on laid paper

KBR, Brussels, Print

Needlework, 1917

Watercolour, Indian ink wash, brush and pen on paper

Private collection

Lady with Lorgnette, 1907

Although it is not known who this assured and sophisticated young woman is, it has been suggested that she is the artist Paule Deman, as implied by the prominence of the painting on the wall behind her.

Paule was the daughter of the Brussels publisher Edmond Deman who employed Spilliaert as an illustrator.

Indian ink wash, brush, watercolour and coloured pencil on paper

Collection of Stefan Campo, Antwerp

The Glass Roof, 1909

Indian ink wash, brush and coloured pencil on paper

Private collection

Self-portrait with Masks, 1903

Pencil, Indian ink wash, brush, pen and coloured pencil on paper

Musée d'Orsay, Paris

The Silhouette of the Artist, 1907

Indian ink wash, brush and coloured pencil on paper

Museum voor Schone Kunsten, Ghent

Self-portrait, 3 November, 1908

Indian ink wash, brush, coloured pencil, pastel and Conté crayon on paper

Private collection

Self-portrait, 2 November, 1908

Indian ink wash, brush, coloured pencil, pastel and gouache on paper

The Hearn Family Trust

Self-portrait in front of a Mirror, 1908

Indian ink wash, brush, watercolour and coloured pencil on paper

Mu.ZEE, Ostend

Self-portrait (with Drawing Board), 1907

Indian ink wash, brush, coloured pencil and watercolour on paper

Lent by The Metropolitan Museum of Art, New York.
Gift of William S. Lieberman, in honour of A. Hyatt
Mayor, 1980

Self-portrait with Blue Background, 1907

Indian ink wash, brush, pastel, coloured pencil and coloured chalk on paper mounted on canvas

Quintet Private Bank (Europe) S.A.

Self-portrait with Blue Sketchbook, 1907

Indian ink wash, brush, coloured pencil and pastel on paper

Koninklijk Museum voor Schone Kunsten, Antwerp

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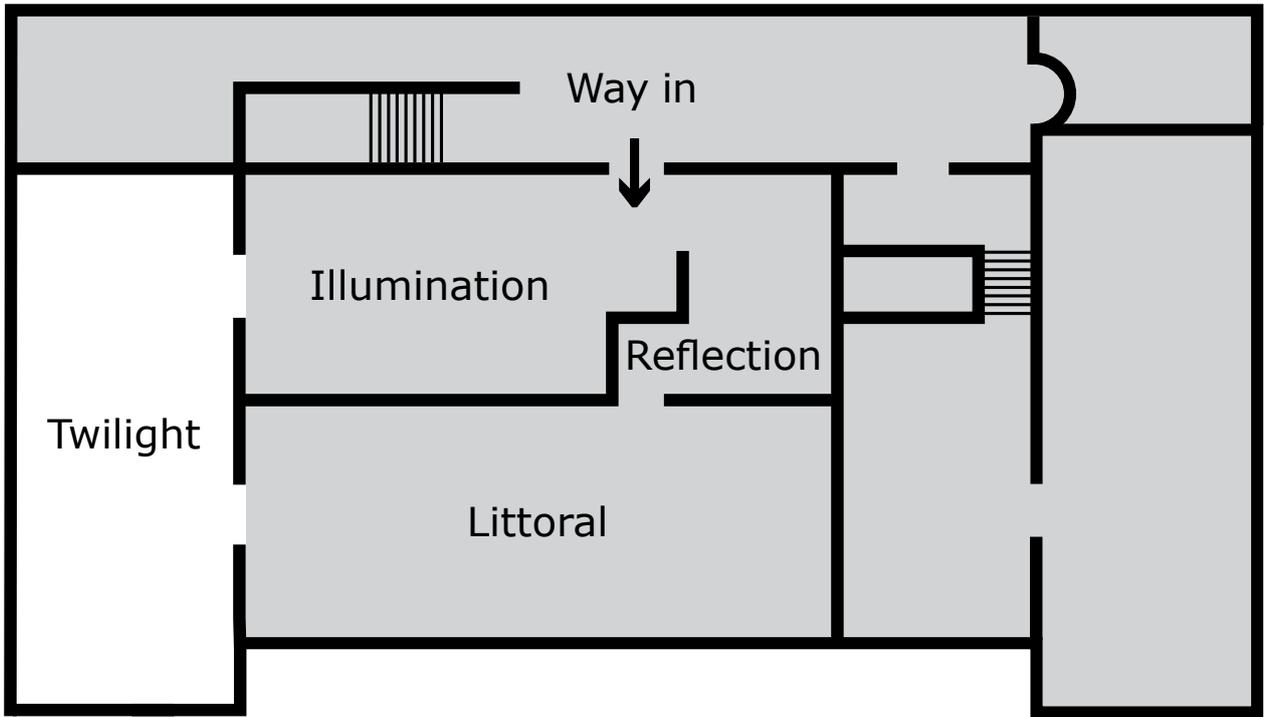
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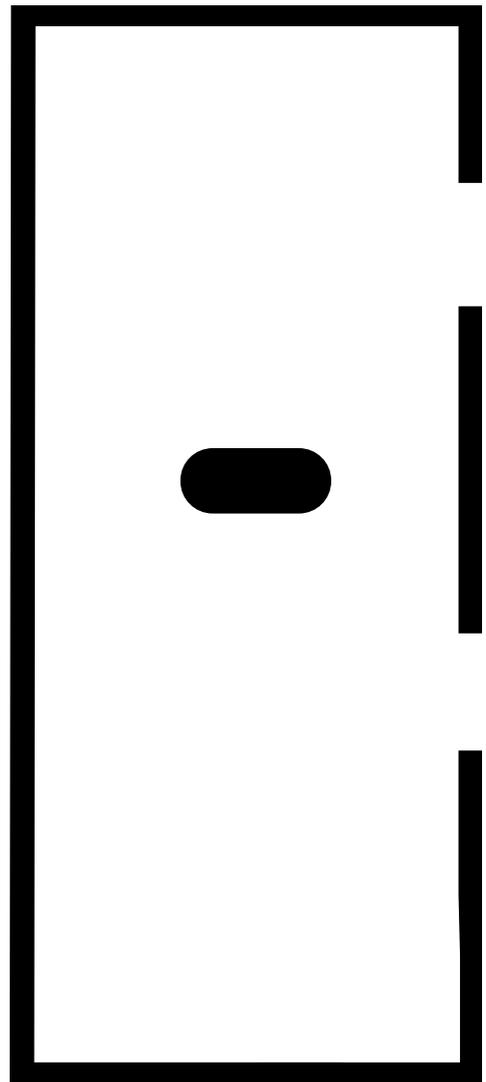
Spilliaert

Twilight

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– Twilight



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Léon Spilliaert

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Twilight

As a young man, Spilliaert suffered from a chronic stomach ailment. To combat the resultant insomnia, he regularly paced through the deserted streets and along the seafront of Ostend at night. His love of walking and keen observation fuelled his imagination, and allowed him to process the existential thoughts that dogged him.

Vivid memories of these twilight walks informed his art.

Spilliaert referenced his father's profession as a parfumeur with studies of the glass flacons he used as well as the elegant presentation boxes he made. He also depicted his father's hairdressing salon.

In 1910, he was commissioned by the scientist, inventor and amateur aviation enthusiast Robert Goldschmidt to immortalise the airship that the scientist had financed.

'Belgique II' was housed in a hangar near to the Sonian Forest. Perhaps influenced by photography, Spilliaert portrays the dirigible from unusual perspectives, amplifying its scale and giving it an almost lifelike presence.

Spilliaert's sense of loneliness at this time is captured in his depictions of empty spaces such as his bedroom, and the solitary bentwood chair. Likewise, the wives of the fishermen standing waiting on the quays, often looking out to sea, convey an impression of longing or absence.

A sense of mystery pervades many of his works, particularly 'Misery' and 'Alone'. The bare attic is depicted twice: first empty, and then with a young woman present. The viewer is left to wonder what is about to take place, or to contemplate what has just happened.

List of works

Human Skull, 1914

Pencil, Indian ink wash, brush and coloured pencil on paper

KBR, Brussels, Prints

The Blue Bowl, 1907

Indian ink wash, brush, watercolour and coloured pencil on paper

Mu.ZEE, Ostend

Boxes in front of a Mirror, c. 1904

Pastel and charcoal on paper mounted on cardboard

Musées royaux des Beaux-Arts de Belgique, Brussels

Flasks, 1909

Indian ink wash, brush and pen on paper

Private collection

The Absinthe Drinker, 1907

The absinthe drinker was a popular subject among artists. Edouard Manet, Edgar Degas, Henri de Toulouse-Lautrec and Pablo Picasso, for instance, reflected on the freedom of the Bohemian life and the perils of living it too fully.

Spilliaert's version may be a reflection on the time he spent in Paris and what he saw and experienced there.

Indian ink wash, brush, gouache, watercolour and coloured chalk on paper

King Baudouin Foundation, Brussels

Fisherman's Wife on a Jetty, 1909

Indian ink wash, brush and coloured pencil on paper

Private collection

Fishermen's Wives on the Quay, 1910

From the window of his studio on the Visserskaai, Spilliaert looked down onto the busy wharves where the women of the close-knit fishing community would gather to await the safe return of the fishermen and help unload their catch.

The solitary figure, standing looking out to sea, is suggestive of Spilliaert's own sense of isolation at the time.

Indian ink wash, brush, coloured pencil and pencil on paper

Private collection

Fisherman's Wife, 1910

Indian ink wash, brush, wax crayon, pastel and coloured pencil on paper

Private collection

Young Woman on a Stool, 1910

Indian ink wash, brush, coloured pencil, coloured chalk and gouache on paper

The Hearn Family Trust

Waiting, 1908

A young woman sits waiting. The mantel clock indicates someone (or something) is late, while her demeanour suggests disappointment. Spilliaert conveys an element of mystery in the work, leaving the viewer to puzzle over what might happen next.

The bentwood chair features in many of Spilliaert's representations of the family home.

Pencil, Indian ink wash, brush, coloured pencil, coloured chalk and sgraffito on paper

The Hearn Family Trust

Interior with Chair and Opaline Lamp, 1909

Indian ink wash, brush, coloured chalk and coloured pencil on paper

Private collection

Interior (Bedroom with Beam of Light), 1908

Indian ink wash, brush, watercolour and coloured pencil on paper

Musée d'Ixelles, Brussels

The Bedroom, c. 1908

These three works depict Spilliaert's bedroom at his parents' home on Kapellestraat, Ostend.

The austerity of the room, shorn of any comfort or personal adornment, suggests that Spilliaert had no emotional attachment to it, perhaps in part because he associated it with the insomnia he suffered from at the time.

Indian ink wash, brush, pastel, coloured pencil and watercolour on paper

Musées royaux des Beaux-Arts de Belgique, Brussels

The Bedroom, 1908

Indian ink wash, brush, watercolour, gouache and coloured pencil on paper

Belgian State, managed by the Wallonia-Brussels Federation

Alone, 1909

Indian ink wash, brush and wax crayon on paper

Museum Dhondt-Dhaenens, Deurle

Misery, 1909

Indian ink wash, brush and coloured pencil on paper

Private collection

The Hairdresser's Salon, 1909

Indian ink wash, brush and coloured pencil on paper

Private collection

The Airship in the Hangar, 1910

Robert Goldschmidt, a successful chemist and aviation enthusiast, commissioned Spilliaert to record his airship Belgique II and its hangar at Oudergem-Bosvoorde, to the southwest of Brussels.

Spilliaert produced fourteen preparatory drawings of the airship over three days in April 1910 that included witnessing a test flight. These were developed into fifteen finished works, three of which are displayed here.

Indian ink wash, brush and coloured pencil on paper

Private collection

The Hangar, 1910

Indian ink wash, brush, gouache, coloured chalk and pastel on paper

The Phoebus Foundation, Antwerp

The Airship Emerging from the Hangar, 1910

Indian ink wash, brush, gouache and pastel on paper

Musées royaux des Beaux-Arts de Belgique, Brussels

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