

Royal Academy of Arts

Allen Jones

Entrance, 1 & 2



Do not remove from gallery

Allen Jones RA

6 Burlington Gardens

13 November 2014 — 25 January 2015

Lead Series Supporter



Supported by

Sotheby's

Contents

Page 3

Introduction to this exhibition

Page 5

Works outside main exhibition

Page 7

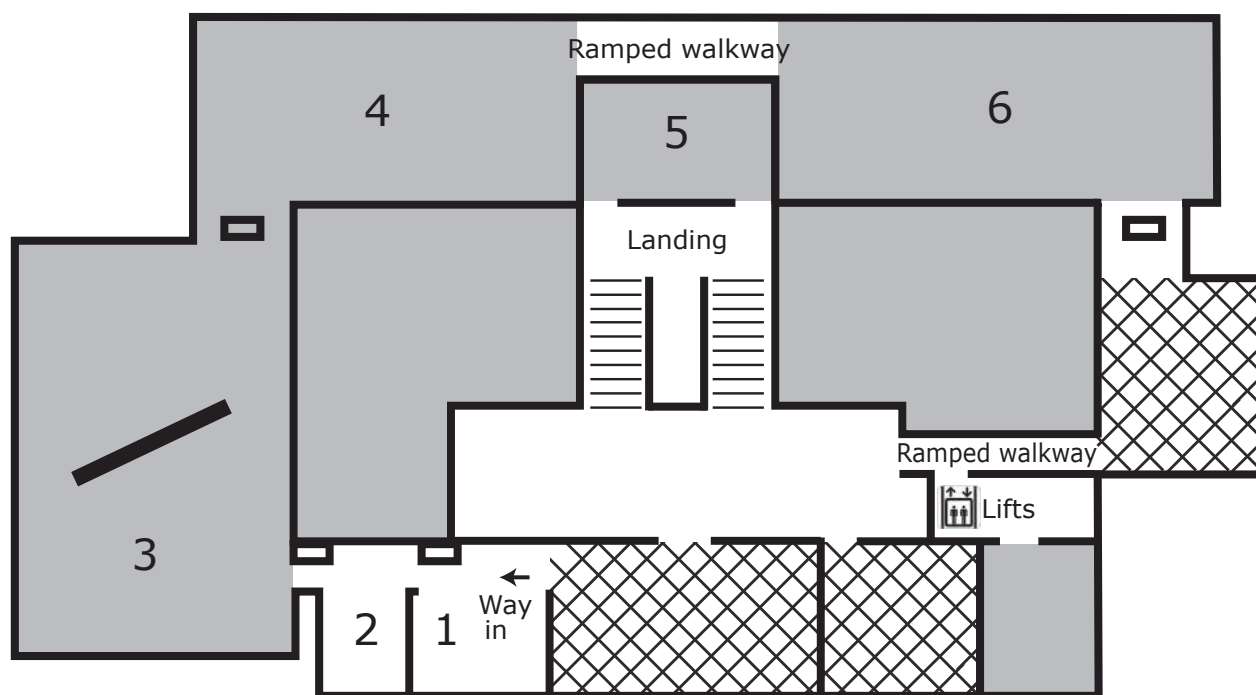
Introduction to 1 and list of works



Page 10

Introduction to 2

Page 11

Works on shelves



 Columns
 Stairs

If you have mobility difficulties and need to use a lift, please ask a member of staff for assistance.

You may find changes of level at some room entrances.

Introduction to the exhibition

Allen Jones has been celebrated as one of Britain's foremost Pop artists since the 1960s, when he and a number of fellow students and friends at the Royal College of Art in London, among them Patrick Caulfield, David Hockney, Ron Kitaj and Peter Phillips, first captured the attention of the art world.

Building on the innovations of older British artists such as Richard Hamilton, Eduardo Paolozzi and Peter Blake, this group of young and ambitious students developed their own visual style that brought together intentionally discordant imagery gleaned from popular culture.

Their confidence and imagination transformed the mundane into vibrant contemporary images, many of which returned the figure to a central position compositionally.

Allen Jones did not attempt to shake off the Pop Art label in the way that many of his contemporaries had done. Taking inspiration from popular culture – particularly mass-media imagery of women, from the erotic to the glamorous – is a practice that has continued to fascinate him.

This retrospective exhibition charts the development of Jones's work over five decades, from his Royal College years to the present day. It is arranged so that the majority of the paintings are seen together, with works of sculpture grouped separately.

Rarely seen drawings and sculptural maquettes give an insight into both Jones's draughtsmanship and the development of his artistic processes and ideas.

Outside

Ex cat Dancers

2014

Painted steel

Private collection

Atelier café

Cat. no. tbc Mezzo

1995

Oil on MDF panels

Sir Terence Conran, private collection

Staircase

Ex cat High Wire

2006

Painted steel

Private collection

Landing

33 Secretary

1972

Mixed media

Private collection

Introduction to 1

By the late 1960s Jones's work had moved from the two-dimensional into an exploration of sculpture, prompted by his quest to find an alternative artistic language in which to express his artistic ideas. Jones first showed his furniture sculptures, 'Chair', 'Table' and 'Hat Stand' (1969), at a solo exhibition at Arthur Tooth & Sons in London in 1970.

They achieved an instant iconic status that has endured to this day. Their lifelike and life-size figures, provocatively posed and attired, elicited a very strong negative reaction at the time, which the artist had neither courted nor anticipated.

It was not his intention to shock the public but rather to make a radical statement about sculpture – or as Jones himself put it, “to shock Art”.

The naturalism and life-sized proportions of the sculptures removed the comfortable distance between the work of art and the viewer. Jones stated that by “presenting the figures as objects that would demand an immediate non-art reflex, i.e. ‘chair = sitting’, ‘table = using’, I attempted to dislocate the normal expectations when the viewer wishes to confront a work of art”.

He considered that everyday clothing would have confused the works with window mannequins or have been perceived as an attempt to set up an explicit dialogue with Surrealism, while fetish clothing achieved his aim of accentuating the shape of the body.

Although all three furniture works are in the exhibition, they are shown separately as they were not conceived as one piece. Here ‘Table’ is displayed with a later related work, ‘Green Table’ (1972), whose glass top takes on the form of an artist’s palette, allowing the figure to look up.

Both figures exercise a degree of control with the direction of their gaze, albeit a reflected gaze in the case of 'Table'.

List of works

29

Table

1969

Painted fibreglass, resin, Plexiglas, mixed media and tailor-made accessories

Private collection, United Kingdom

35

Green Table

1972

Painted fibreglass mannequin with leather, and glass table

The Gallery Mourmans

Introduction to 2

Replicating his studio shelving, which holds maquettes and sculptural 'drawings', this display gives an insight into how Jones develops work in three dimensions.

The achievement of the large painted steel sculpture 'Dancers' (2003–14; seen outside the building to the right of the entrance on Burlington Gardens), 'High Wire', (2006; suspended halfway up the main staircase) and the group of steel figures arranged in Room 4 is that they give the appearance of having been cut and twisted from a two-dimensional painting, creating highly mobile forms that require the viewer to move around them.

The models shown here reveal the stages of development of a number of sculptural works in which Jones pushes the limits of both his materials and their production methods.

Top shelf from left:

'Concept for Hong Kong sculpture'
(4m diameter), painted plastic

'Screen', aluminium on paper

'Mirror Mirror', 3D oil sketch

'Expressionist figure', wood and cardboard

'Expressionist figure', wood and cardboard

'Gallery goers', pen on card

'Model for **Prima Donna**', aluminium on
paper

Middle section:

'Janet's Thigh', photograph, c. 1970,
Allen Jones

'Sketch for **Echo**', paper

'Sketch for **Echo**', metal

'Little Echo', edition of 8, painted wood

Right hand top shelf:

'Portrait of Allen Jones' by Dan Flavin, c. 1974

'Cardboard observer'

'Modified postcard from Derek Boshier'

'Framed cartoon from Daily Mirror', Franklin

'Three seaside postcards'

'Printer proof sheet for Vogue magazine'
c. 1969, featuring 'Table' and 'Hat Stand'
with Janet Jones reading the Financial Times
(photo by Norman Parkinson)

'Snapshot on London Underground'

'Sketch for **Crouching Torso**', cardboard

'Two maquettes for **Banquet**' (10m), Guilin,
China and Shanghai, paper

'Maquette for **Banquet**' (10m), Guilin, China
and Shanghai, paper

'Paper heads in conversation'

'Sketch for seaside sculpture' (unrealised),
Cleethorpes, paper

'Sketch for **Dejuner Sur L'herbe**',
Chatsworth Park, paper

Bottom left

'Acropolis', car park fragment with diva

'Maquette for Red Dancers' (sculpture on
Burlington Gardens)

'Cadillac maquette' for Festival of Speed,
Goodwood. Homage to 'Ant Farm'

'Maquette for a seat sculpture', aluminium

'Maquette for 10m steel sculpture for GSK',
West London

'Pottery fragment'

'Maquette for a tiny seat', steel

Bottom right

'Maquette for gates', Maastricht

'Maquette for **Rendezvous**', painted wood

'Private view invitation'; Jemima Stehli

'Postcard'; Penny Bateman

'Publicity card for Wonderland', California

'Multiple for shoe box folio', cast aluminium

'Head fragment', painted steel

'Maquette for **Temple** sculpture' (7.5m),
Portugal, painted MDF

Marilyn Cole, 'Bunny of the Year award', c. 1972



Royal Academy Large Print is supported by GSK

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access Officer



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com
© Copyright Royal Academy of Arts, London, 2014.

Royal Academy of Arts

Allen Jones

3



Do not remove from gallery

Allen Jones RA

6 Burlington Gardens

13 November 2014 — 25 January 2015

Lead Series Supporter



Supported by

Sotheby's

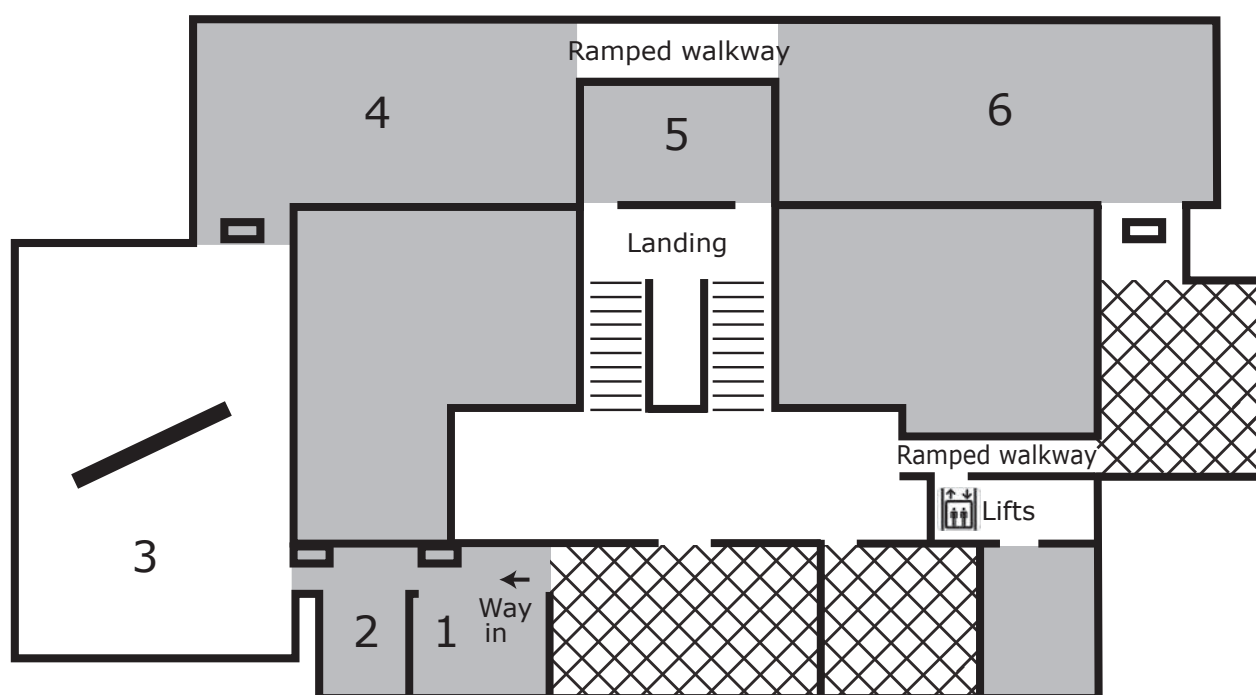
Contents



Page 3

Introduction to this exhibition

Page 6

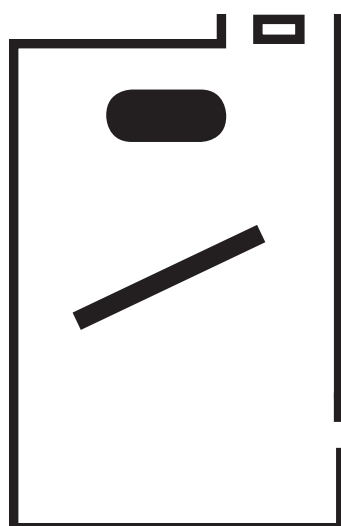
List of works in order of hang



 Columns
 Stairs

If you have mobility difficulties and need to use a lift, please ask a member of staff for assistance.

You may find changes of level at some room entrances.



 Seating

Introduction to 3

Although sculpture has provided Jones with more expansive means of artistic expression, painting has remained central to his work.

Paintings on canvas spanning five decades are displayed here, and the selection seeks to draw comparisons between earlier and later work.

Jones has remained engaged by the dominance of the figure in imagery coming from outside the confines of fine art, while adhering to traditional ideas of composition.

The earliest paintings reveal that not only were Jones's knowledge and understanding of the European traditions of art broad, but also that he had the confidence to assimilate and appropriate ideas and apply them to his own highly individual work.

'The Artist Thinks' (1960) is perhaps the first painting in which Jones's artistic voice is fully expressed. His absorption of the work of both the Abstract Expressionists and the Surrealists and the palette of the Fauves detectable here, both in choice of colour and composition.

In addition, the complexity of the Freudian notion of deciphering and recording thoughts is wonderfully balanced by the humour of the comic-strip-like thought bubble. After 'The Artist Thinks', it is perhaps unsurprising that Jones quickly moved on to examine the complexity of the relationship between the sexes, and of the artist and his muse.

The looseness of composition in '2nd Bus' (1962), its dynamic forms inspired in part by Futurism, is continued in 'Man Woman' and 'Hermaphrodite' (both 1963). These two works build on the eroticism first seen in 'Bikini Baby' (1962), also in this room.

From the mid-1960s onwards the figures inhabiting Jones's work become more strongly outlined, for example in the ambitious work 'Interval' (2007), making their sexuality appear increasingly deliberate and confident.

His economical application of paint places further emphasis on his draughtsmanship, but this economy does nothing to diminish the strength and effect of colour in the works.

List of works (clockwise in order of hang)

1

Space Face

1960

Oil on canvas

Private collection

2

Grey Self-portrait

1960

Oil on canvas

National Portrait Gallery, London

11

Interesting Journey

1962

Oil on canvas

Private collection

3

The Artist Thinks

1960

Oil on canvas

Private collection

51

The Sitter

1986

Oil on canvas

Private collection, courtesy of Pym's Gallery, London

48

Night Moves

1985

Oil on canvas

Private collection

24

First Step

1966

Oil on canvas

Private collection

25

Drama

1966

Oil on canvas

Private collection, Italy

22

Sheer Magic

1967

Oil on canvas

Private collection

20

**Male Female Diptych,
1965**

Oil on canvas

Hirshorn Museum and Sculpture Garden, Smithsonian
Institute, Washington D. C. Gift of Joseph H. Hirshorn
Foundation, 1972

32

Hot Wire, 1970

Oil on canvas

Gil Weiss

37

Luxe, calme et volupté

1978

Oil on canvas

Private collection

12

Hermaphrodite

1963

Oil on canvas

National Museums Liverpool, Walker Art Gallery

36

Strange Music

1977

Oil on canvas

The Gallery Mourmans

10

10th Bus/Cornering

1962

Oil on canvas

Swiss private collection

16

Sun Plane

1963

Oil and acrylic on cotton duck

Sunderland Museum and Winter Gardens

15

Cockpit

1963

Oil on canvas

F. C. Gundlach Collection, Hamburg

9

2nd Bus

1962

Oil on canvas

Private collection

7

8th Bus

1962

Oil on canvas

Private collection

17

Wunderbare Landung

1963

Oil on canvas

Ferens Art Gallery, Hull Museums

8

Bikini Baby

1962

Oil on canvas

Private collection

52

Daze

1986

Acrylic on canvas

Private collection

30

Sin-Derella

1969

Oil on canvas

Ivor Braka

39

Double Act

1980

Oil on canvas

Private collection

Centre section

5

The Battle of Hastings

1961

Oil on canvas

Tate. Presented by E. J. Power through the Friends of the Tate Gallery 1980

14

Man Woman

1963

Oil on canvas

Tate. Presented by the Contemporary Art Society 1968

6

Thinking About Women

1961–1962

Oil on canvas

Norfolk Museums Service (Norwich Castle Museum and Art Gallery), loan from the Norfolk Contemporary Art Society 1967

72

Interval

2007

Oil on canvas, three panels

Private collection

70

Play for Today

2003

Oil on canvas

Private collection



Royal Academy Large Print is supported by GSK

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access Officer



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com
© Copyright Royal Academy of Arts, London, 2014.

Royal Academy of Arts

Allen Jones

4



Do not remove from gallery

Allen Jones RA

6 Burlington Gardens

13 November 2014 — 25 January 2015

Lead Series Supporter



Supported by

Sotheby's

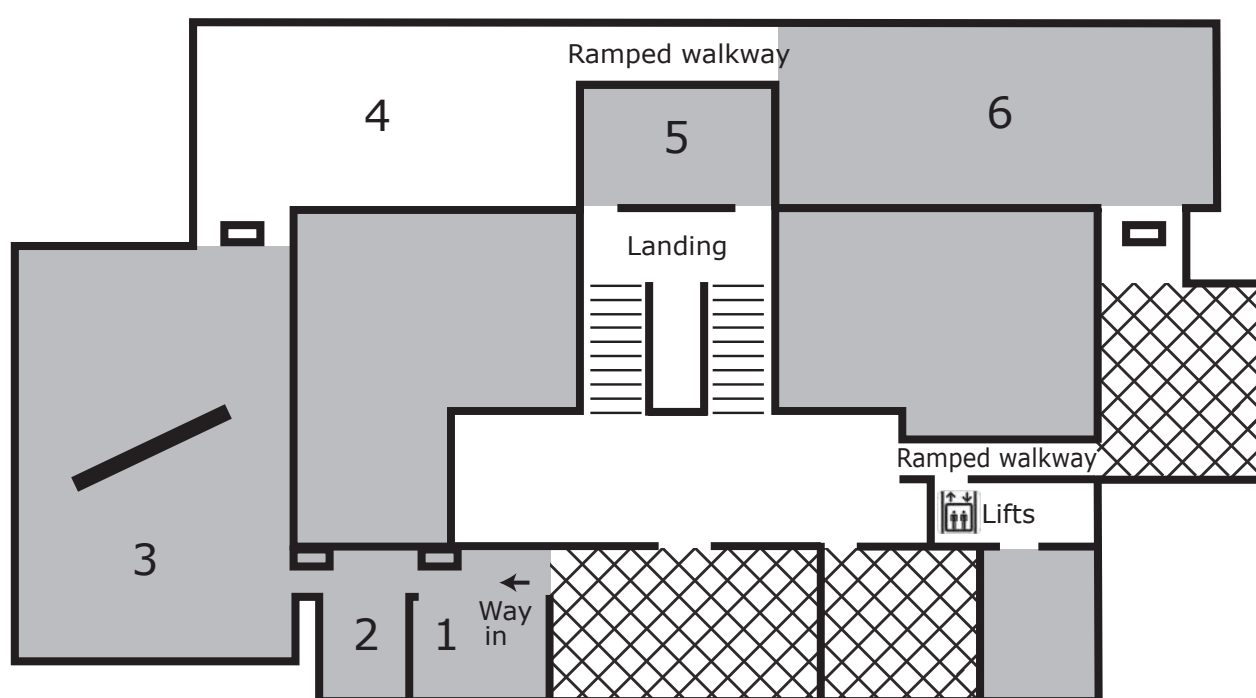
Contents



Page 3

Introduction to this exhibition

Page 4

List of works in order of hang



 Columns
 Stairs

If you have mobility difficulties and need to use a lift, please ask a member of staff for assistance.

You may find changes of level at some room entrances.



 Seating

Introduction to 4

A symbiotic relationship exists between Jones's paintings and his painted sculptures.

These three-dimensional works seem to have 'emerged' from the canvas and the qualities of paint on steel appear to have developed directly from the two-dimensional medium.

Most notable is the sense of flux that Jones achieves in these works. The majority of the sculptures depict dancing couples, their intertwined limbs strongly reminiscent of paintings such as 'Hermaphrodite' and 'Male Female Diptych' (both in Room 3).

The paintings here add to the sense that we are witnessing a dynamic staged performance.

The large early work 'Male and Female Composition' (1964–65), its two figures in apparent free fall, is balanced by the equally large 'Float' (1972), hanging opposite, which shows a single female figure suspended in mid-air like an acute accent.

List of works (clockwise in order of hang)

19

**Male and Female
Composition**

1964–1965

Oil on canvas

The Frank Cohen Collection

69

Three-Part Invention

2002

Oil on canvas

Private collection

62

Levitation

2000

Oil on canvas

Chatsworth House

64

Shazam

2002

Oil on canvas

Private collection

74

Tumble

2008

Oil on canvas

Private collection

63

Caught in the Act

2001

Oil on canvas

Private collection

34

Float

1972

Oil on canvas

Private collection, France

50

In the 20th Century

1986

Oil on canvas

Private collection

49

Encounter

1984

Oil on canvas

Private collection

Sculptures (from left to right, from ramp end of the gallery)

56

Carefree Man

1991

Painted steel

Private collection, United Kingdom

46

Fascinating Rhythm

1982–1983

Enamel on plywood

Private collection

75

Prima Donna

2008

Painted steel

Private collection

73

Echo

2008

Painted steel

Private collection

55

Carefree Man

1991–92

Painted steel

Private collection

71

Jour de Fête

2003

Painted steel

Gérard Pons-Seguin

80

Man About Town

(1986) 2013

Painted steel

Private collection

Ex cat

Passionate Fan Dance

1982

Painted Wood

Stiftung Museum Kunstpalast, Düsseldorf



Royal Academy Large Print is supported by GSK

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access Officer



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2014.

Royal Academy of Arts

Allen Jones

5



Do not remove from gallery

Allen Jones RA

6 Burlington Gardens

13 November 2014 — 25 January 2015

Lead Series Supporter



Supported by

Sotheby's

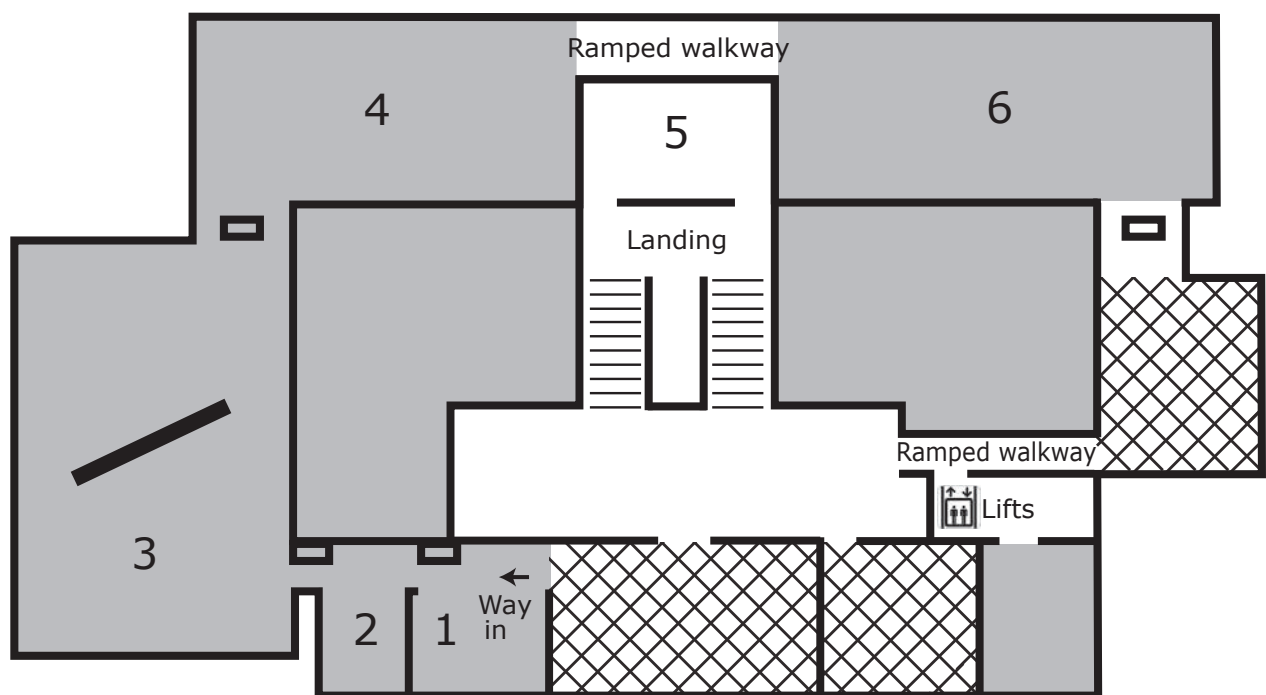
Contents



Page 3

Introduction to this room

Page 5

List of works in order of hang



-  Columns
-  Stairs

If you have mobility difficulties and need to use a lift, please ask a member of staff for assistance.

You may find changes of level at some room entrances.

Introduction to 5

The selection of drawings displayed here illustrates the variety of ways in which Jones employs the technique in his work. He has drawn since his student days, and included are two early academic drawings that he made as part of his application to the Royal College of Art in 1959.

In 'Rehearsal' (1980), a large and ambitious finished drawing, the hard angle of the stage is contrasted with the fluidity of the limbs, whose motion is further suggested by the **pentimento** rendering of them in differing positions.

Many drawings shown here are related directly to finished paintings and works of sculpture, and there are examples of Jones working through ideas with a view to their further development on canvas.

The storyboards reveal how Jones builds up his compositions; how he thinks through drawing. As the narrative progresses across the grid of scenes and the images become increasingly complex, a fully formed moment becomes apparent.

Jones's employment of a technique related to cinema demonstrates his fascination with other contemporary art forms and his eagerness to utilise them to discover new means of artistic expression.

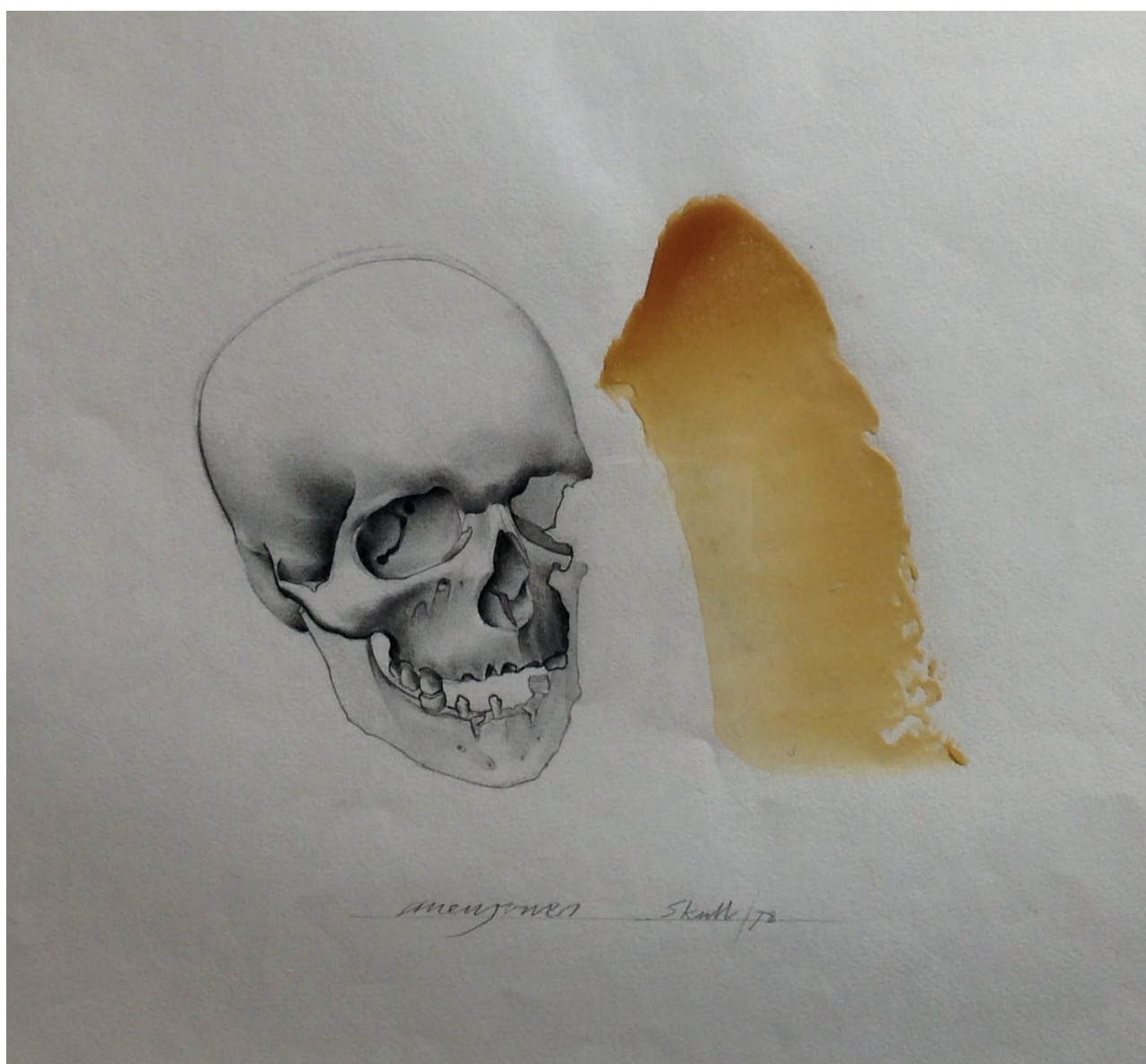
List of works (clockwise in order of hang)

Ex cat Skull

1978

Pencil and oleo pastel on paper

Private collection



Ex cat

Untitled (Like Rehearsal Drawing)

1982

Pencil and charcoal on paper

Private collection courtesy of Jonathan Clark Fine Art,
London



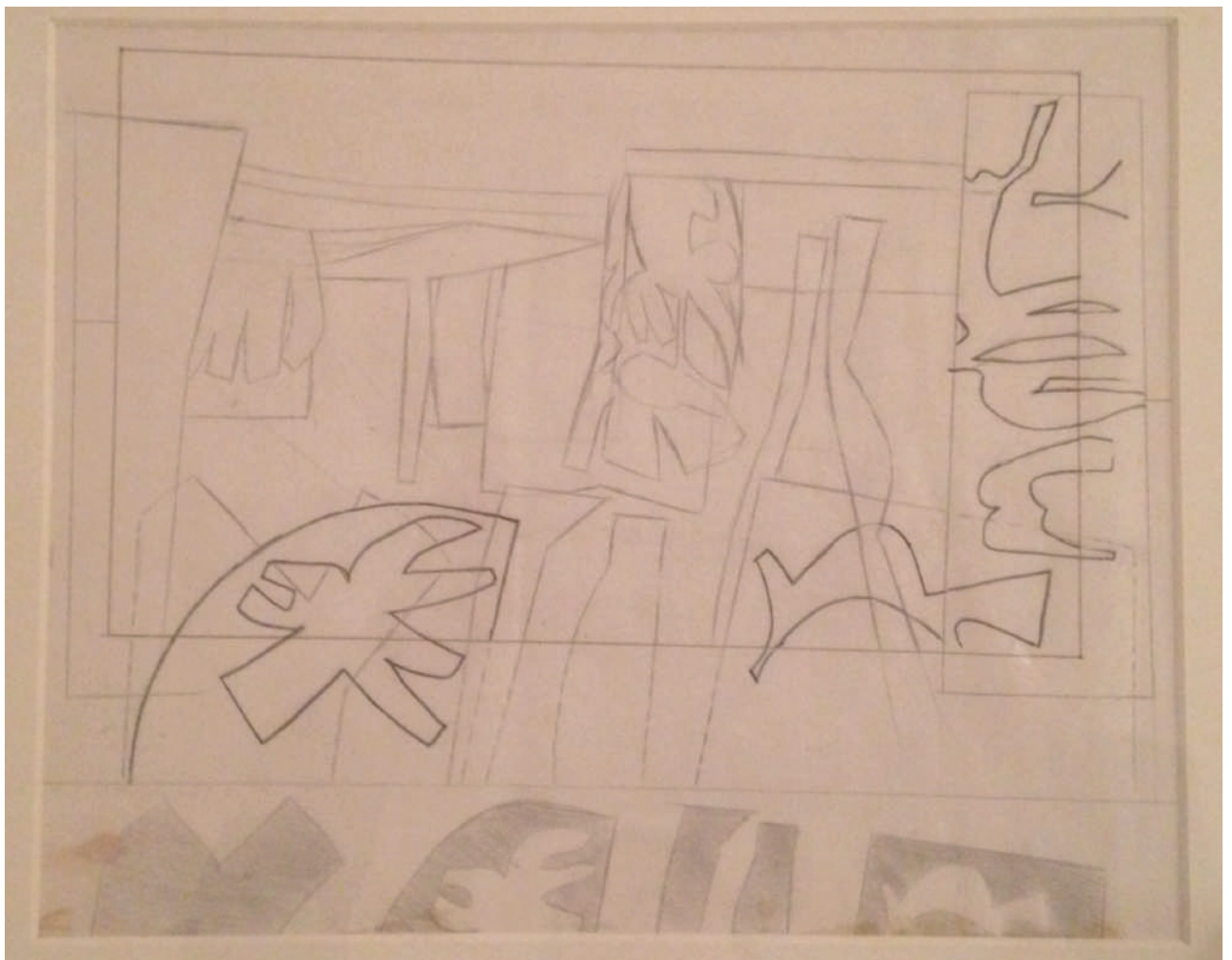
Ex cat

Firebird Set Design

1959-1960

Pencil on paper

Private collection



Ex cat

Life Drawing

1958-1959

Pencil and charcoal on paper

Private collection

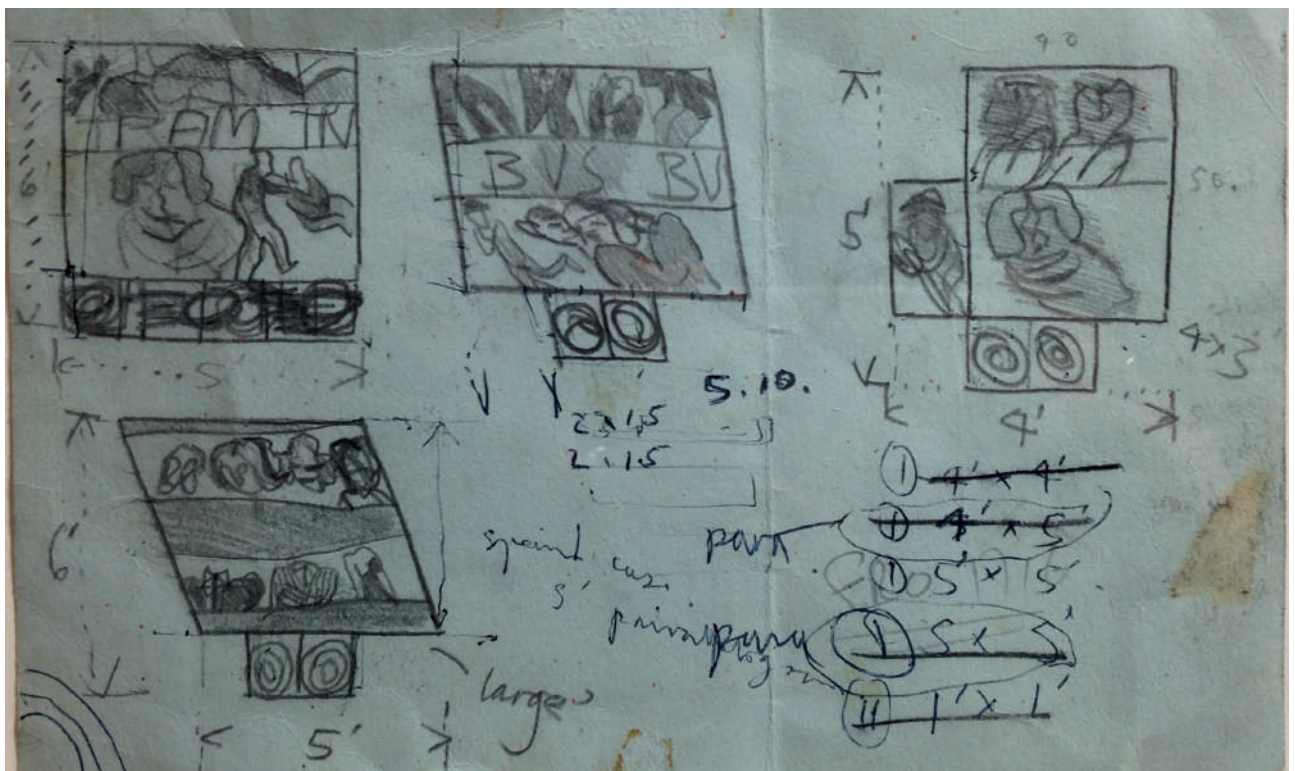


Ex cat Buses

1962

Pencil and biro on paper

Private collection



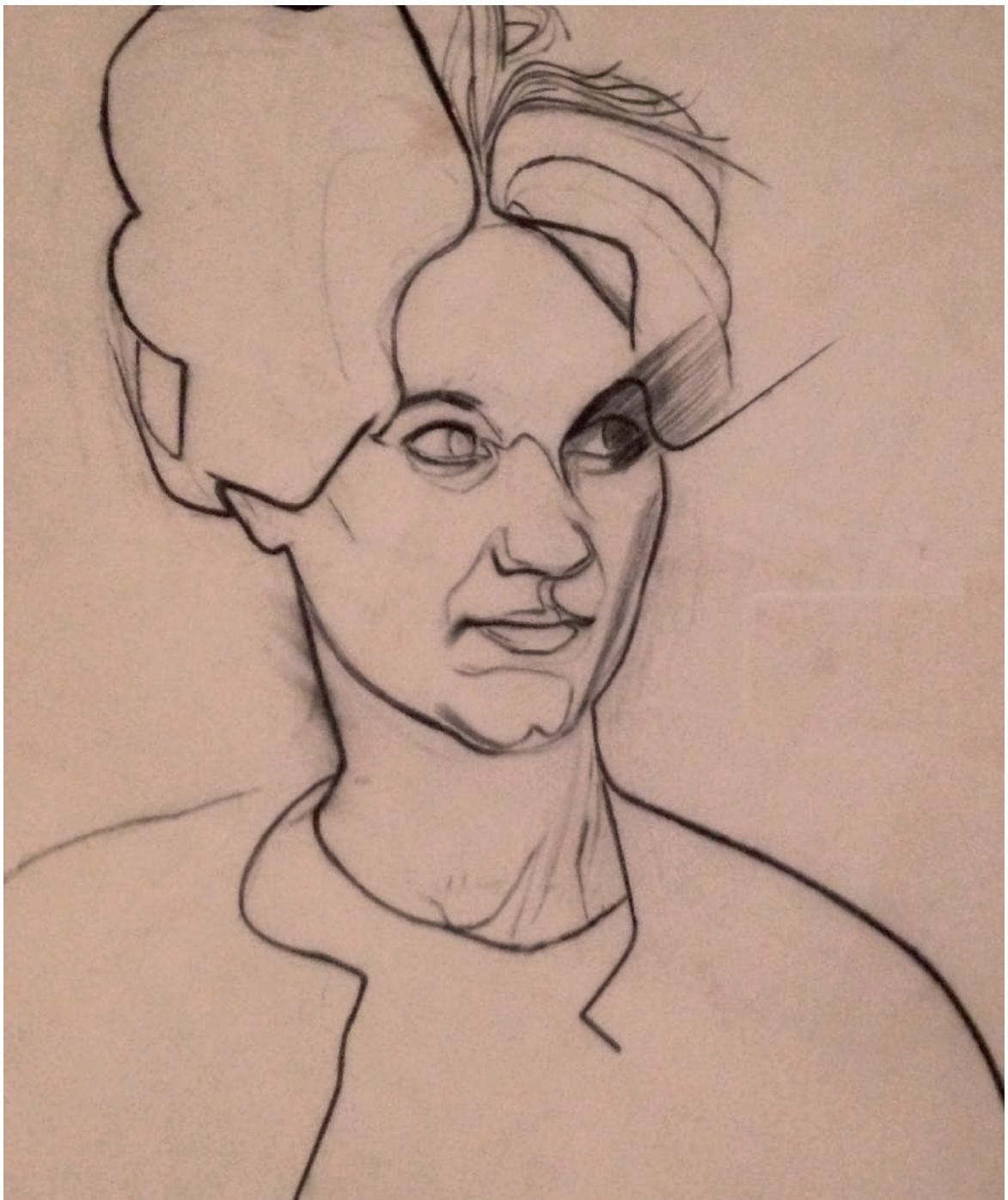
Ex cat

Head of Judy

1959

Pencil and charcoal on paper

Private collection



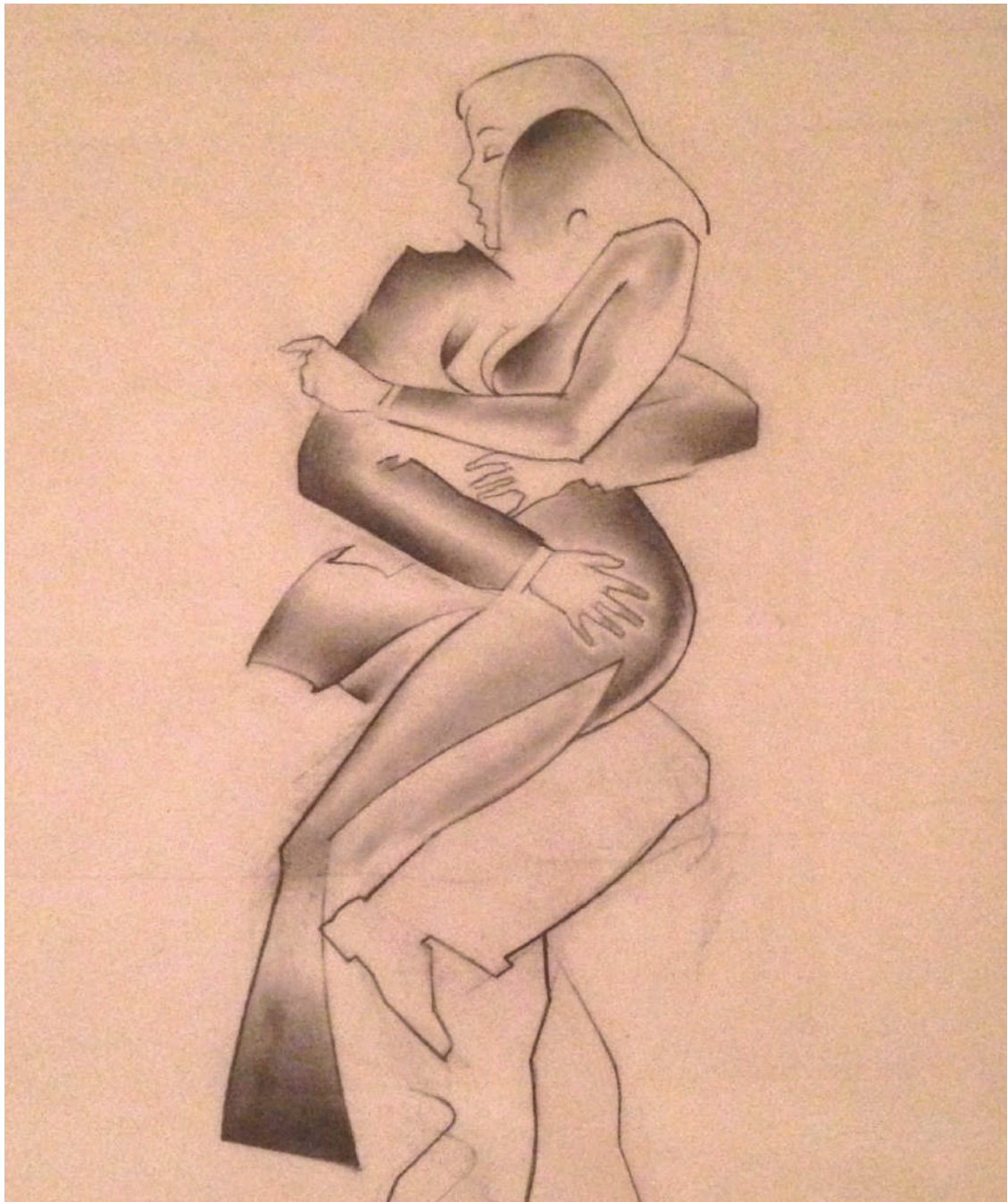
Ex cat

Sketch for Fugue

1983

Pencil on paper

Private collection



57

Darcey Bussell

1994

Oil on canvas

Private collection



Ex cat

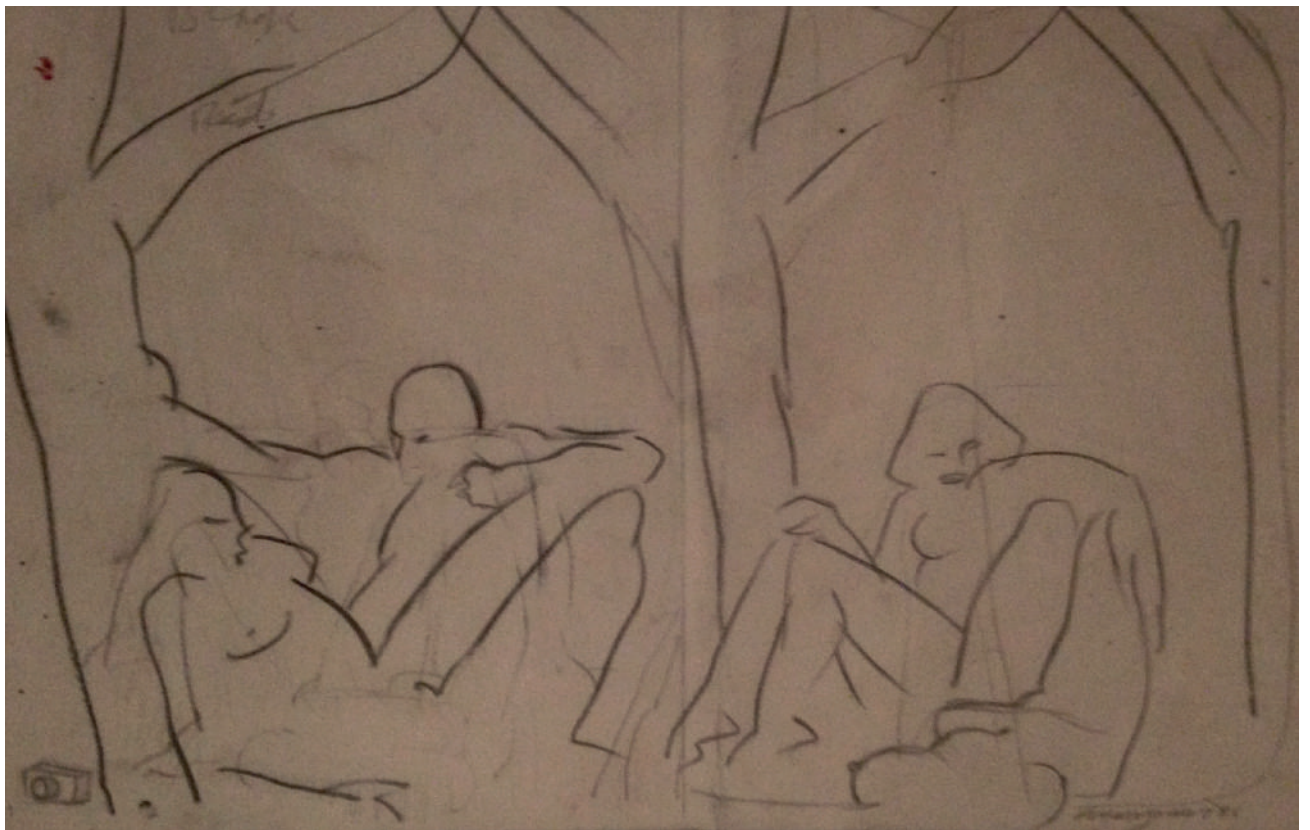
Study for 'Island'

Dyptich

1986

Pencil on paper

Private collection



Ex cat

Study for 'Becoming'

1982

Pencil on paper

Private collection



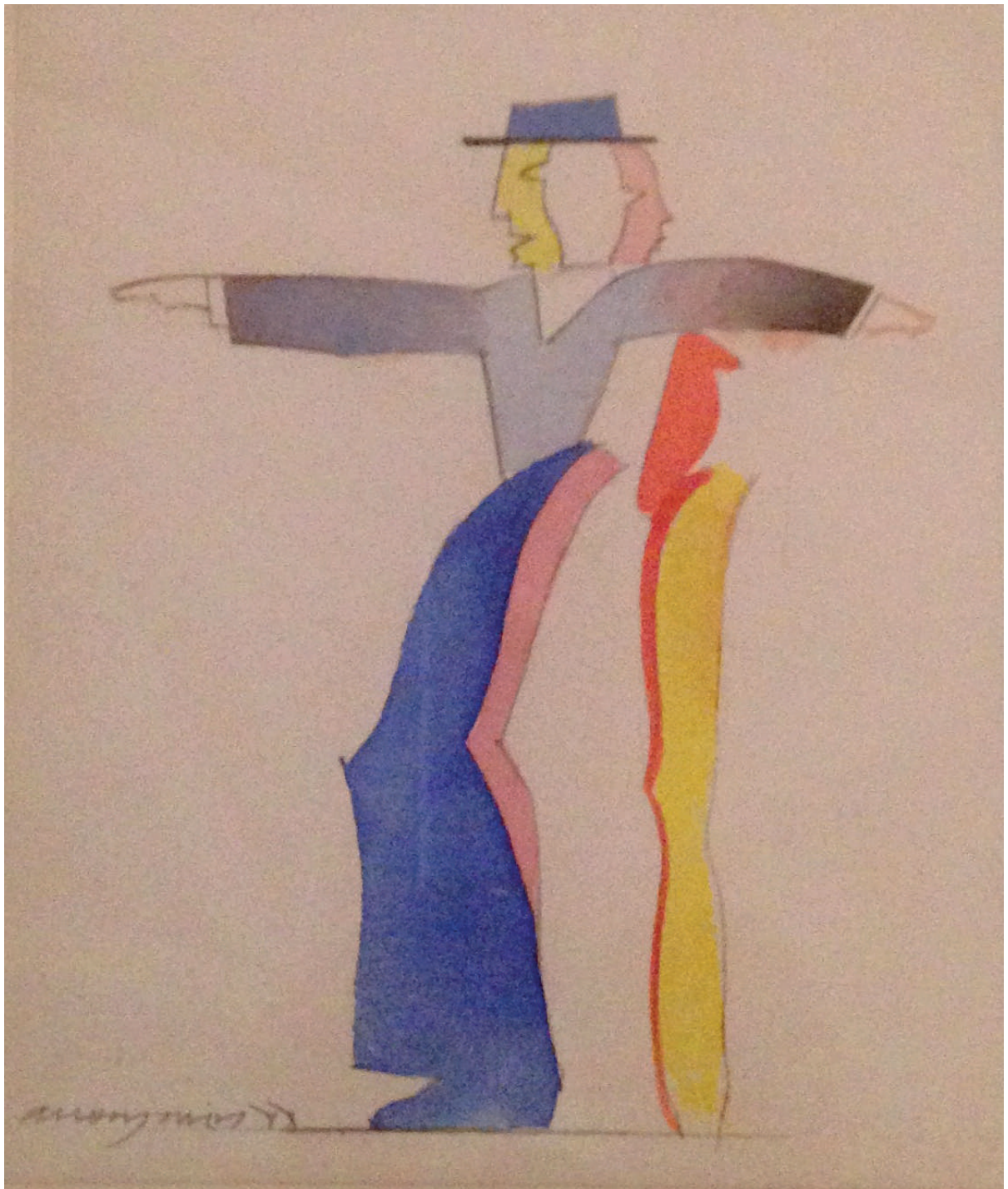
Ex cat

Study for 'Large Dancers'

1988

Watercolour on paper

Private collection

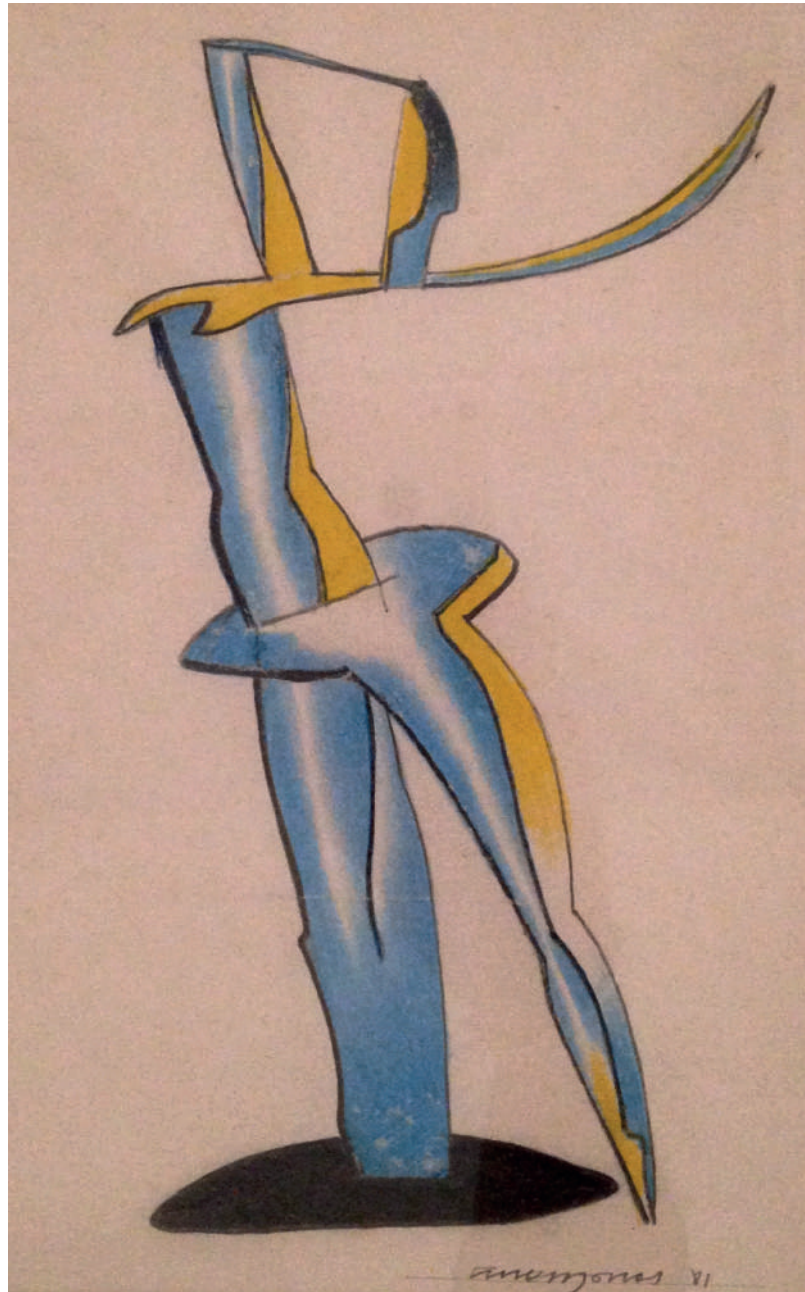


Ex cat Study for 'Blue and Yellow Dancer'

1981

Coloured pencil on paper

Private collection



31

Desire Me

1969

Watercolour on card

Victorial and Albert Museum, London



Ex cat

Study for 'Painted Object 2'

1982

Watercolour, pen and crayon on paper

Private collection



13

Untitled ('Man Woman')

1963

Oil and pencil on paper

Thomas Gibson



Ex cat

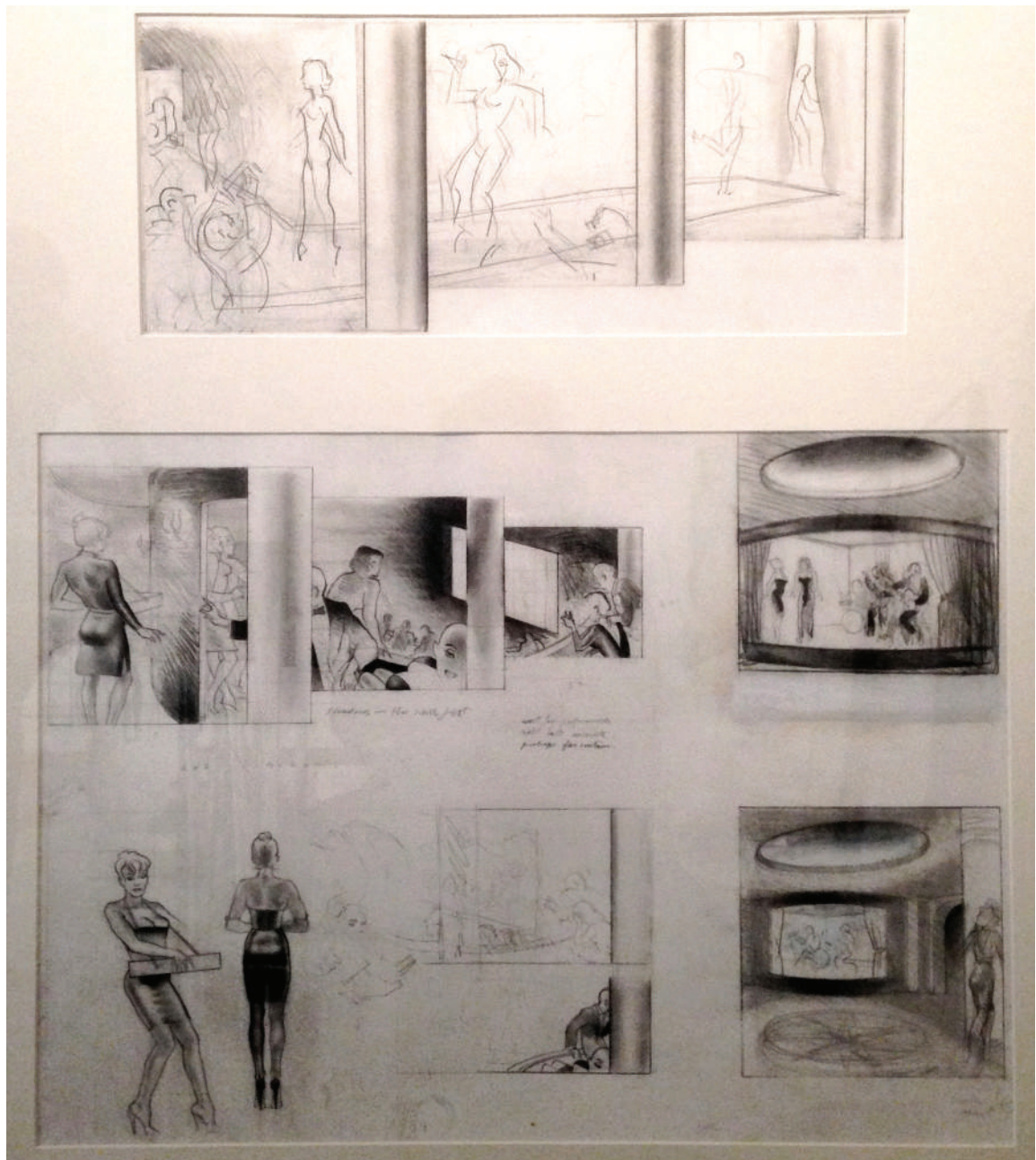
Storyboard for 'Interval'

Tryptich

2006

Pencil and crayon on paper

Private collection

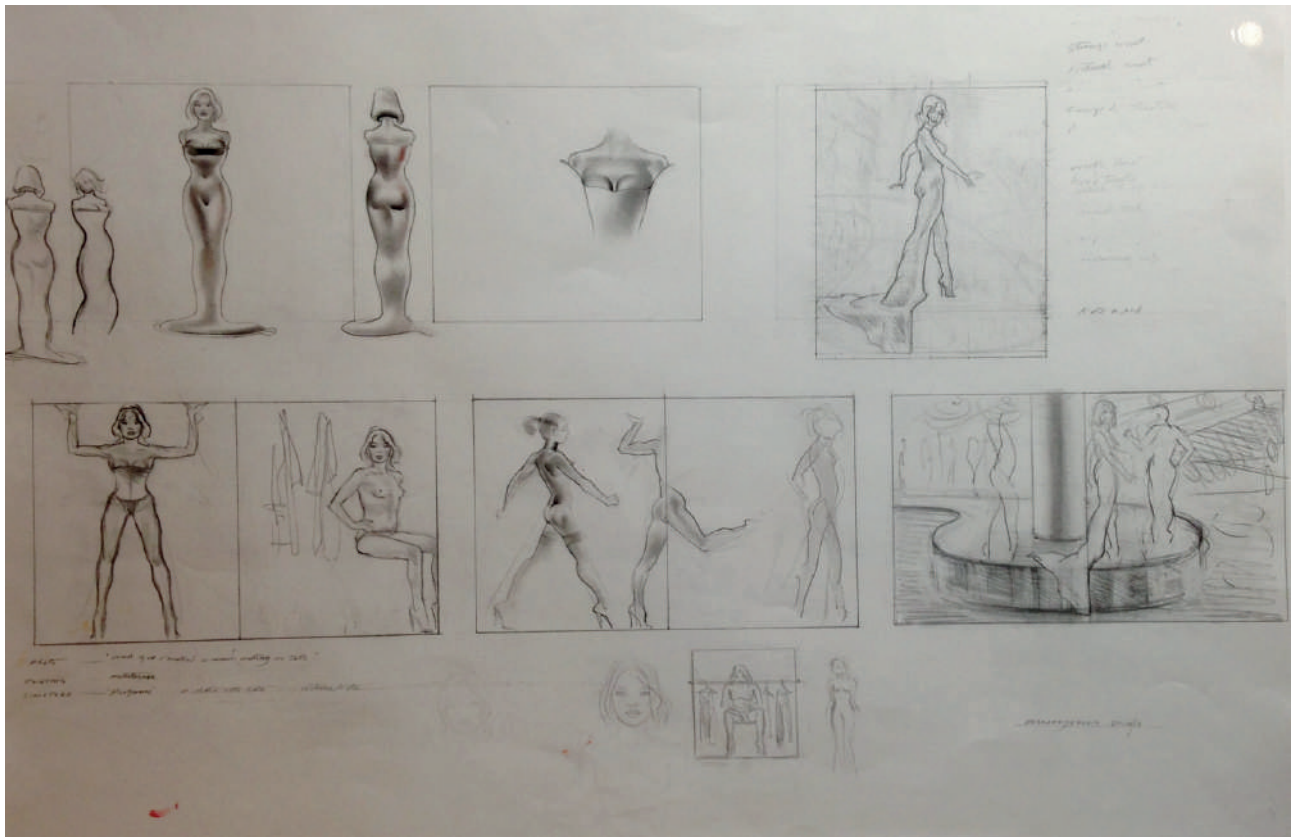


Ex cat Kate's Sheet

2012-2013

Pencil on paper

Private collection



Ex cat Storyboard for 'Sheet Music'

2002

Pencil on paper

Private collection



Ex cat Storyboard for 'Play for Today'

2002

Pencil on paper

Private collection



Ex cat

Drawing for 'Night Moves'

1995

Charcoal on paper

Private collection

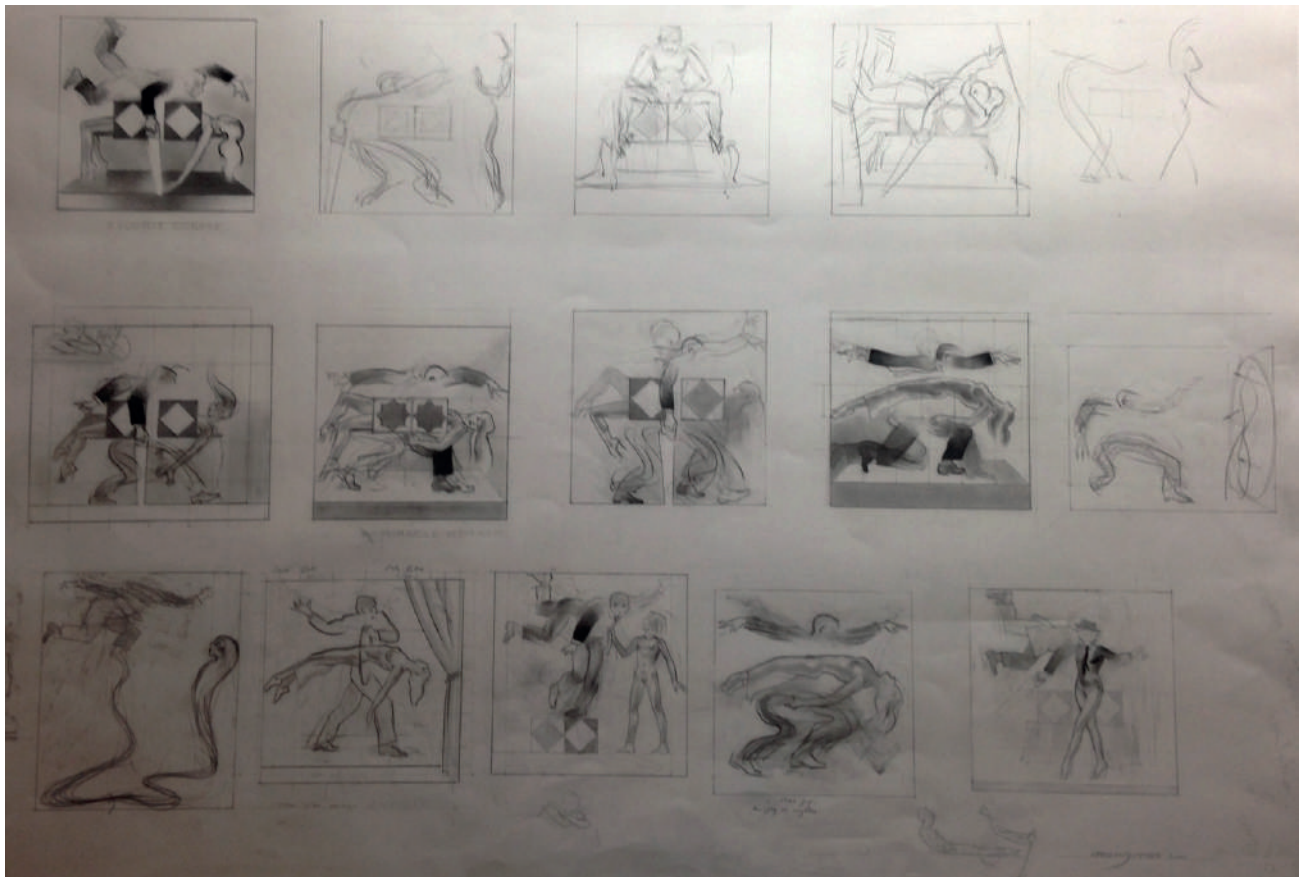


Ex cat 'Magician' sheet

2000

Pencil on paper

Private collection



42

Masterclass

1982

Charcoal drawing on wood

Private collection, Hamburg. Courtesy of Levy Galerie,
Hamburg



Ex cat

Study for 'Levitation'

2002

Pencil on paper

On Loan from Lord and Lady Bamford



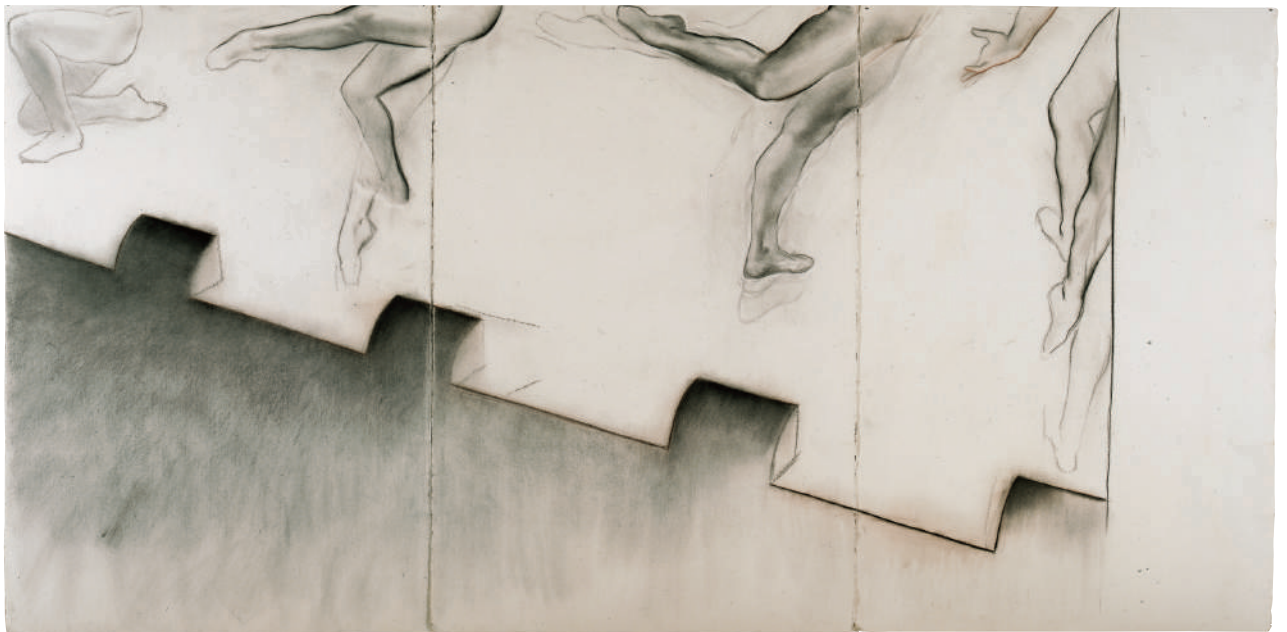
40

Rehearsal

1980

Pencil on paper

Private collection, London



Central Display

27 Chair

1969

Painted fibreglass, resin, Plexiglas, mixed media and tailor-made accessories

More Gallery, Switzerland



SOME OBSERVATIONS ABOUT YOUR CHAIR

With the care normally accorded to art works, your Chair should last a lifetime - and more.

She is built to withstand the inevitable urge to sit on her, but do not abuse this privilege. Rather be content to contemplate this radical contribution to sculpture.

The Sculpture is made of fibreglass and painted with Rowney Cryla Colour. She may be wiped with a damp, soft cloth if necessary.

Her clothing has been custom made and is not strengthened in the normal way for human usage.

The real hair wig has been set and kiln dried and it should need no special attention. When the wig is removed from its box, brush out in the normal manner.

Reverse selotape is recommended for fixing the wig to the skull.

A key is provided for screwing down the base onto the figure. Do not screw too tightly, as refraction of light through the perspex gives the impression of paint loss.

This Sculpture is in an edition of six.

You have No. _____

82

Hole Chair

2014

American maple and American walnut

'The Wish List', courtesy of private collection



Reproduction of the images in this book is strictly forbidden



Royal Academy Large Print is supported by GSK

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access Officer



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com

© Copyright Royal Academy of Arts, London, 2014.

Royal Academy of Arts

Allen Jones

6



Do not remove from gallery

Allen Jones RA

6 Burlington Gardens

13 November 2014 — 25 January 2015

Lead Series Supporter



Supported by

Sotheby's

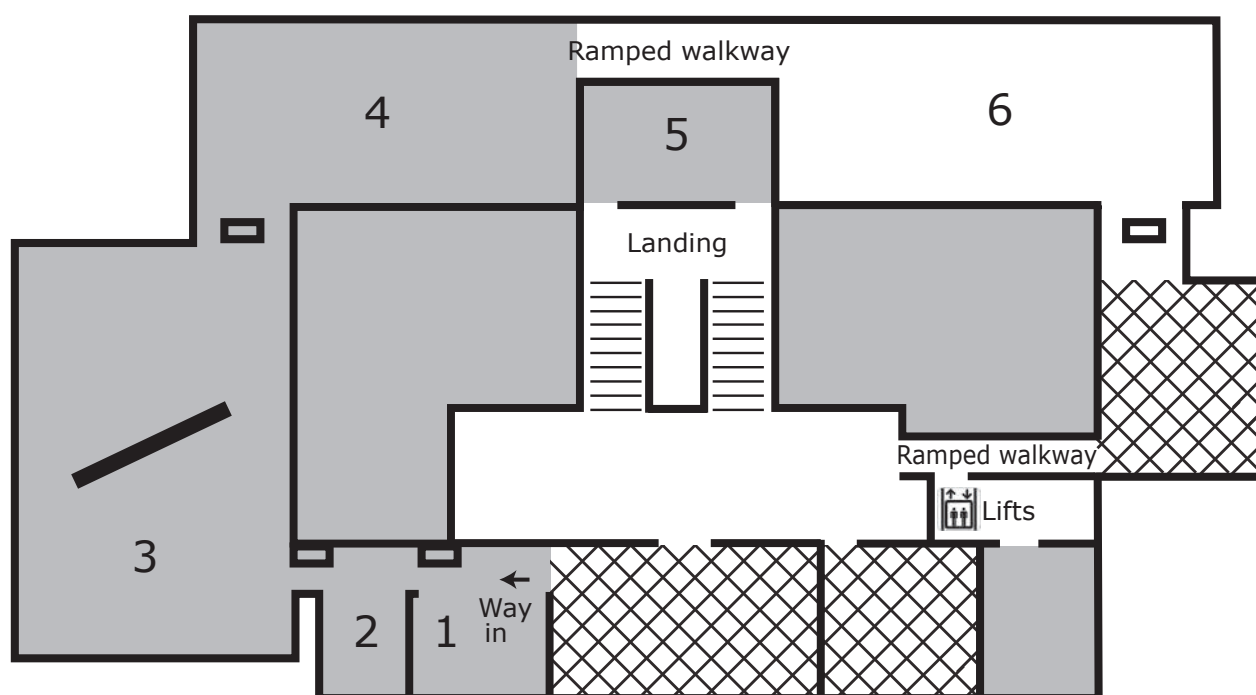
Contents



Page 3

Introduction to this exhibition

Page 6

List of works in order of hang



-  Columns
-  Stairs

If you have mobility difficulties and need to use a lift, please ask a member of staff for assistance.

You may find changes of level at some room entrances.

Introduction to 6

The vitality and energy of Jones's painted steel sculptures here gives way to the static pose of his figure sculptures. They exude a sense of confident reserve; their extraordinary detail and finish affords them status, as if they should be observed on a stage or pedestal.

Walking between them and engaging with them at eye level gives the viewer a sense of privileged access.

The strength of public reaction to his three furniture works has ensured that Jones's figure sculptures remain an instantly recognisable element of his artistic output. One of them, 'Hat Stand' (1969), appears in this room's 'chorus line' of figures.

The chronological arrangement illustrates not only Jones's engagement with the 'perfection' of the female form, but also his long interest in examining and deconstructing the figure representationally.

'Third Man' (1965), for example, represents the figure in a very abstracted form, while 'Red Queen' (2014), the most recent work in the chorus line, repeats the curvaceous outline of 'Third Man' but in a wholly feminine guise, with its glossy red finish.

'Curious Woman' (1965), 'Stand In' (1991/92) and 'Cover Story' (2014) chart Jones's development in moving from two dimensions to three, the figure gradually emerging from the canvas. 'Cover Story' has completely left it behind, the only connection being the shared and abstracted painted surface.

Since its origins in the Pop Art movement, and across what he describes as the "three artistic languages" of figure sculpture, painted steel sculpture and painting on canvas, Allen Jones's work has been closely aligned with shifts in contemporary culture.

His examinations of sexuality and gender remain as relevant today as in the 1960s, and his presentation of the female figure, linked with the notion of performance, ensures that his work is as challenging and controversial now as when he first emerged.

List of works (clockwise in order of hang)

60

Waiting on Table

(1987) 2000

Painted fibreglass

Private collection

23

Curious Woman

1965

Oil, plaster and epoxy resin on wood

Private collection, New York City

83

To be or not to be

2014

Mixed media

Private collection

61

Waiting on Table

2000

Fibreglass, leather and stainless steel

Private collection

79

Kate in Red

2013

Oil on canvas

Private collection

57

Darcey Bussell

1994

Oil on canvas

Private collection

77

Body Armour

2013

Photograph

Private collection

78

Cover Story

(1976) 2014

Mixed media

Private collection

26

Barely There

1967

Oil on canvas

Carlo Eleuteri, private collection, Rome

54

Stand In

1991–1992

Oil on plywood and painted fibreglass

Private collection

**Central works (from right to left,
from ramp end of the gallery)**

21

Third Man

1965

Wood and acrylic

Private collection

28

Hat Stand

1969

Painted fibreglass, resin, Plexiglas, mixed media and tailor-made accessories

Private collection

38

London Hollywood

1979

Painted steel

Private collection

41

Red Ballerina

1982

Painted fibreglass

Private collection

53

Totem

1986–1989

Wood with embedded steel blades

Private collection

66

Leather Figure

2001

Mixed media

Maleki Collection

67

Refrigerator

2002

Mixed media

Private collection

68

Light Green

2002

Mixed media

Private collection

76

A Model Model

2013

Mixed media

Private collection

81

Red Queen

2014

Perspex and resin

Private collection



Royal Academy Large Print is supported by GSK

Your feedback, please

As we are committed to access for all, we would like your feedback on our large-print provision. Feedback forms are available from the Information Desk on the ground floor.

We also offer one-to-one audio descriptive tours of the exhibitions with trained volunteer audio describers.

Wheelchair users can also benefit from our volunteers, who can assist with taking you around the galleries so you can enjoy our exhibitions at your leisure. With prior notice we can arrange these at a time that fits in with your schedule. Contact me for further information.

Thank you.

Molly Bretton, Access Officer



InTouch  **at the RA**

Design & typography by WfS Create: mail@wfscreate.com
© Copyright Royal Academy of Arts, London, 2014.