



# Annual Report 2014/15

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Covering the period  
1 September 2014  
- 31 August 2015

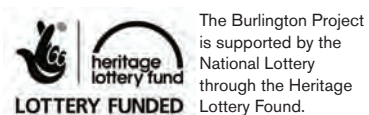
## Royal Academy of Arts

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**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

Tradition and innovation are at the heart of the Royal Academy. The 247th *Summer Exhibition* drew nearly a quarter of a million people to our galleries. A hundred thousand more were able for the first time to see the works online, anywhere in the world. It was a combination that showed how the RA remains true to its founding principles and yet continues to evolve, supporting the creation and display of art as it always has done, but promoting new ways of sharing that art more widely.

This success reflects the wider appeal the modern RA is cultivating. Academicians are increasingly visible within and beyond the RA, online, in print and as part of the busy public programme. With the redevelopment of our buildings, more of our Collection than ever before will soon be on display. High-profile public art by present Academicians, such as the major new annual commission for St Pancras Station, furthers the RA's reputation.

In 2015/16 we present the inspiring work of artists such as Ai Weiwei and Edmund de Waal and that of our own Members. I would like to honour as well the creativity and talent of Professor Ivor Abrahams RA, William Bowyer RA, Robert Clatworthy RA, Geoffrey Clarke RA and Albert Irvin RA. Their work outlives them. Their deaths are mourned by all of us at the Academy.

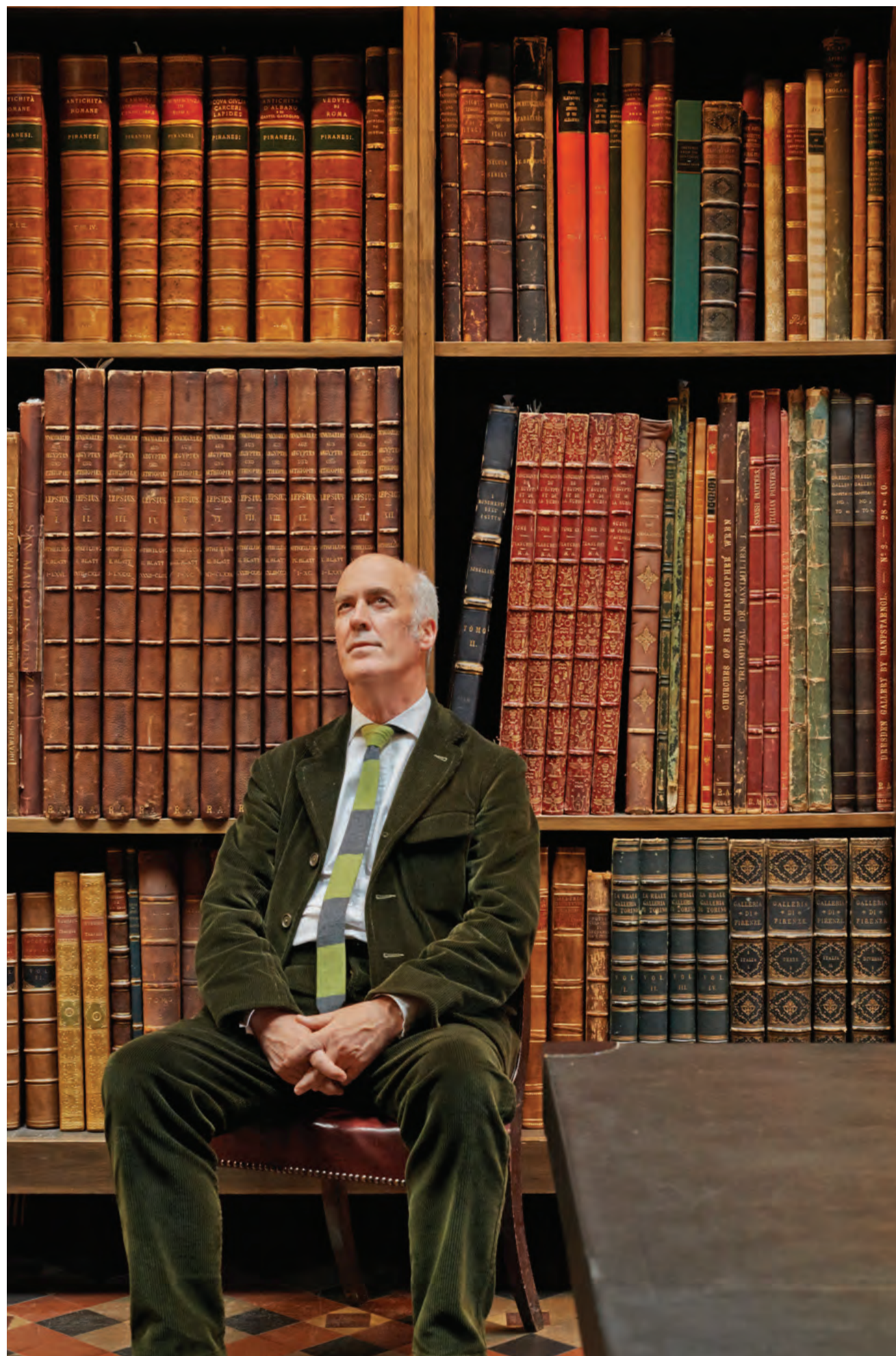
I am happy to thank my fellow Academicians once again for their contribution in making the RA the unique place that it always has been, and continues to be.

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Christopher Le Brun PRA  
*President of the Royal Academy*

‘The RA remains true to its founding principles and yet continues to evolve, supporting the creation and display of art as it always has done, but promoting new ways of sharing that art more widely.’





## Secretary and Chief Executive's Introduction

The move towards 2018, the 250th anniversary of the RA, is seeing the renewal of the building and our ways of working. To prepare for RA250, the past year saw the major task of moving the RA's Collection off-site and the RA administration settled temporarily in Blackfriars. At Unilever House we continue to co-ordinate RA activities – from exhibition and events planning to fundraising and communications – before returning to Mayfair in two years' time. For the Academicians, the public and the RA Schools, Burlington House remains open for our regular programme of high-profile exhibitions, events and post-graduate training.

2014/15 has been an exciting year. Exhibitions in the Sackler Wing drew wide critical acclaim. New initiatives included offering a programme of art courses and classes for the public as well as making available for purchase art by Royal Academicians throughout the year. We witnessed the impact of our award-winning new website, and the continued support of our many donors and sponsors. Our first ever Kickstarter campaign, to raise money for an installation by Ai Weiwei, broke the European record for crowd-funding an art project.

With the generous support of artists such as Anselm Kiefer Hon RA, we saw record income in a number of areas and achieved financial success well beyond what we forecast. Overall, there were 850,000 visits to the RA in 2014/15.

To our staff and supporters, the Academicians and the public, I extend my thanks for their enthusiasm, their ideas and their drive to help us create an even better RA for the future.

—  
Dr Charles Saumarez Smith CBE  
*Secretary and Chief Executive*

‘To prepare for RA250, the past year saw the major task of moving the RA's Collection off-site and the RA administration settled temporarily in Blackfriars... Burlington House remains open for our regular programme of high-profile exhibitions, events and post-graduate training.’





# Public Engagement

To inspire and engage a wider public



# We are best known for our world-class exhibitions but our public programme also includes lectures, courses and classes, tours, Lates, family workshops, and a wide range of outreach and access events. Our award-winning website and social media channels are becoming ever more important in extending our reach.

Gallery view from inside the  
*Anselm Kiefer* exhibition.  
Photo © Howard Sooley.  
© Anselm Kiefer



Exhibitions devoted to single artists have proved to be the Royal Academy's most popular in the past decade. In 2014, a solo show devoted to Anselm Kiefer Hon RA created a rich, composite portrait of the German artist's work through his books and sculptures, paintings and installations. The impact of Kiefer's monumental works in the Main Galleries was thrilling. *The Telegraph* noted the strong fit in displaying Kiefer at the RA: 'Not many artists could thrive by themselves within the lofty Beaux-Arts galleries of the Royal Academy, but the German painter Anselm Kiefer is one who can . . . [His] operatic paintings demand a sufficiently grand setting.' Sponsored by BNP Paribas and additionally supported by White Cube, the exhibition drew 185,000 visitors.

*Rubens and His Legacy: Van Dyck to Cézanne*, sponsored by BNY Mellon, examined the impact of the Flemish master Peter Paul Rubens. The show created a dialogue between Rubens and his successors and suggested new ways of looking at both. Masterpieces by Rubens such as *Christ on the Straw* and *The Garden of Love* were set alongside portraits by Van Dyck, prints by Picasso and Rembrandt, landscapes by Constable and Gainsborough, and hunting scenes and religious works by Delacroix. Jenny Saville RA curated a personal and contemporary response to what one critic called Rubens's 'full-throttle' approach to the female nude. Saville's selection ranged from Andy Warhol's devotional image of Jackie Kennedy in mourning to the provocative eroticism of British artists Sarah Lucas and Rebecca Warren RA. Over 160,000 people attended.

#### Portraits to Pop Art

The 2014/15 season of exhibitions in The Sackler Wing of Galleries began in the Renaissance with *Giovanni Battista*

*Moroni*, supported by JTI and UBI Banca. Born near Bergamo, Moroni rose to become one of 16th-century Italy's greatest portraitists. Moroni's intense realism was seen in different contexts: in his religious paintings of *The Last Supper* and *Madonna and Child on a Throne*; in his full-length aristocratic portraits, such as that of the poetess Isotta Brembati dressed in luxurious fabrics; and in his close-up portraits painted from life of more modest sitters, such as his *Portrait of a Lateran Canon*. The exhibition attracted widespread acclaim, with *The Guardian* finding it 'quietly magical and erotically charged'. The first major UK exhibition to focus on Moroni's work, the show attracted an audience of 89,000.

Two shows celebrating 20th-century artists followed, both supported by JTI and the Terra Foundation for American Art. The first was *Richard Diebenkorn*, a survey of the career of one of the United States' greatest post-war painters. The exhibition drew out the qualities of his colour range and intricately balanced compositions, from his early abstract works, his subsequent move into figurative portraits and still lifes, to the sunlit east-coast sensibility of his Ocean Park series. As the *Evening Standard* noted, the RA show was 'a rare chance to see this later American master's paintings in the UK: their sumptuous colour and glorious Californian light make him a worthy heir to Matisse.'

'Spellbinding' was how *The Telegraph* described *Joseph Cornell: Wanderlust*, an exhibition that traced the imaginative journeys undertaken by the American artist from the basement of his home in Queens, New York. There Cornell assembled collages, films and the remarkable 'shadow boxes' for which he is now famous. Admired by artists as diverse as Marcel Duchamp and Robert Motherwell, Cornell sifted the everyday



**This page**  
 Gallery view from the *Rubens and His Legacy: Van Dyke to Cézanne* exhibition. Photo © Benedict Johnson

Installation shot of the *Allen Jones RA* exhibition. Photo © Benedict Johnson

**Opposite**  
 Michael Craig-Martin RA on the stairs of Burlington House with Jim Lambie's *ZOBOP* installation for the *Summer Exhibition 2015*. Photo © Royal Academy of Arts

Printing at the Summer RA Late *The Other Garden Party*. Photo © Benedict Johnson



– bric à brac, newspapers, postcards, maps and other ephemera – into carefully shaped time capsules that were both avant-garde and deeply nostalgic for worlds he would never visit. The eighty boxes displayed at the RA drew wide critical acclaim for this once-in-a-generation show.

In Burlington Gardens, *Allen Jones RA*, supported by JTI, reappraised the British artist's 50-year career. Playful, joyous, satirical, confrontational – Jones's sculptures, paintings and drawings had lost none of their capacity to challenge the spectator, from the gentle eroticism of a man-woman in the painting *Hermaphrodite* to the explicitness of a coffee table depicting a kneeling woman with a giant artist's palette balanced on her back. With the conventions of 20th-century life in their sights, Jones and his Pop Art peers formed a visual language that pervaded art, fashion, music and popular culture.

#### 'Never looked so impressive'

Press coverage of the 247th *Summer Exhibition*, sponsored by Insight Investment, was enthusiastic. The *Evening Standard* review stated: 'It's the best *Summer Exhibition* I've seen.' *The Times* awarded the show four stars: 'The Royal Academy's *Summer Exhibition* has never looked so impressive.'

The public agreed. The exhibition attracted the highest number of visitors in 60 years. Over 230,000 people attended. Led by Michael Craig-Martin RA, the Hanging Committee chose 1,131 works from amateurs and Academicians alike to fill the Central Hall and 13 surrounding rooms. The exhibits started at street level, with a large sculpture by Conrad Shawcross RA in the Annenberg Courtyard, then a brightly striped stairwell designed by Jim Lambie and works by Rose Wylie RA carrying visitors

up into the galleries. It was a year of firsts: photography was allowed in the galleries and the entire exhibition could be accessed via our website. Online users were able to follow guided tours by well-known figures such as Richard E. Grant, Cath Kidston and Sebastian Faulks. They could also create and share their own galleries of favourite works. The online artworks were viewed nearly one million times during over 100,000 visits.

A one-hour BBC Arts programme on preparing the *Summer Exhibition* was hosted by Kirsty Wark and Morgan Quaintance. The exhibition was also complemented by the RA's annual A-level Summer Exhibition Online, which showcased the best A-level art in the UK. Over 2,000 works of art were submitted to this, the only online exhibition for secondary school students aged 16 to 19 years in the UK.

#### Displays throughout the building

Major exhibitions were complemented by smaller displays around the RA. In the Tennant Gallery, *Charles Stewart: Black and White Gothic* set the illustrator's pen and ink drawings for Sheridan Le Fanu's novel *Uncle Silas* alongside film stills, theatre designs and archival material on Stewart held in the RA Collection. Promoting the display on Twitter, the RA issued a podcast and a helpful summary of the novel in 12 tweets.

In Burlington Gardens, the *Converse x Dazed Emerging Artists Award* offered a platform for new talent. Five young artists no longer in education but not yet supported by a commercial gallery were given a chance to display recent work. Also in Burlington Gardens, *Unexpected Hill* was an outside installation by Istanbul-based architectural practice SO? Using tiles, they built a ceramic 'hill' in the overlooked space just outside the building, where visitors could

'Each year we aim to create an exhibition programme that will excite, challenge and grow our very thoughtful and increasingly diverse audience.'

Stephen Farthing RA  
*Chair of the Exhibitions Committee*



rest, explore or play. The exhibit, co-commissioned with Turkishceramics, complemented the opening works of the RA's *Summer Exhibition*, with both Burlington House and Burlington Gardens creating transitional artistic spaces between street and gallery.

#### Spilling out into the street

In July 2015, the RA held its first ever street festival – a symbol of the RA's ongoing plans to move beyond its traditional boundaries. The Burlington Gardens Festival made a pedestrian zone north of the building with art installations, workshops, performances, music and food. Visitors played miniature golf along the RA Schools' West Yard linking Piccadilly to Burlington Gardens. With the participation of Bob and Roberta Smith RA and other Academicians, the festival drew 4,000 visitors.

Following a pilot scheme last year, the RA launched a full programme of RA Lates in 2015. The themed evenings linked the exhibitions to creative programming; for example, an evening entitled 'California Soul' was inspired by Richard Diebenkorn. 'The Other Garden Party' took up the eclectic spirit of the *Summer Exhibition* with an Alice in Wonderland-themed ball, featuring a silent disco in the RA's Victorian vaults, surreal characters and brass bands.

#### Public events

Over 10,000 people attended RA talks, tours, lectures and debates. To celebrate International Women's Day, a panel chaired by Radio 4's Kirsty Lang discussed women in today's art world. Exhibition-related discussions explored topics such as 16th-century costume in Moroni's portraits, forests in the work of Anselm Kiefer, and Germaine Greer and others on body image and

the 'Rubenesque'. The sold-out annual Architecture Lecture was delivered by the young Danish architect Bjarke Ingels, and was streamed live for online listeners.

Artists who spoke about their work during the year included Frank Auerbach, John Stezaker and Sir Peter Blake. Writers discussed their books at the RA Book Club and, in a partnership with Pin Drop, the RA welcomed Lionel Shriver, Sebastian Faulks and Julian Barnes. A short story competition inspired by the *Summer Exhibition* culminated in Stephen Fry reading aloud the winning entry in June 2015.

#### Materials, studios, housing

As part of the architecture programme supported by Turkishceramics, Meaning in Materials was an engaging three-week season of talks and debates, held in partnership with fanzine P.E.A.R. (Paper for Emerging Architectural Research). Dialogues on artists' studios brought together artists and architects to discuss how we shape spaces for creativity. Pairings included Edmund de Waal and David Hills, Allen Jones RA and Piers Gough RA, and Anselm Kiefer Hon RA and Sir David Chipperfield CBE RA.

To coincide with the 2015 General Election, the RA held a season on the future of housing. Debates and lectures by economists, journalists, writers and housing executives grappled with such complex issues as where to build new homes and the rising costs of housing, and how to design homes people feel a connection to. International perspectives were provided by Dutch architect Winy Maas of MVRDV and Mexican architect Tatiana Bilbao. An exhibition invited four practices to put together their visions for the future of housing. All events sold out and the season received significant press coverage.





### Young people and wider access

The RA's programmes for young people are linked to both formal education and informal learning. Sessions to train teachers included advice on how to talk to students about art and how to teach life drawing. Over 21,000 pupils came to the RA for a gallery visit or talk, and 2,700 more were visited through RA Outreach workshops to learn how to draw from life and encourage creativity in the classroom. The attRAct programme supported by the Nicholas Bacon Charitable Trust continued, inviting 48 A-level art students from 24 state schools to connect with fellow artists in other schools.

Community events targeted hard-to-reach young people. In 2014/15 the RA ran 79 workshops for over 1,500 people, from projects with Westminster Drugs Project, Crisis and others, including the monthly Art Club for homeless people, supported by GSK. *The Guardian* praised the Art Club for its 'outstanding results'. At an evening with award-winning pop star Usher, held in support of the Learning Programme, the singer spoke warmly of the RA: 'This is what an establishment should be in terms of creativity and education.'

Family events offered Art Detective trails, supported by The Flow Foundation, drop-in workshops and one-off special activities such as a giant mural of sunflowers for children to colour and change, set up for The Big Draw in October 2014. The event was one of the RA's ever-popular Family Studios, supported by Jeanne and William Callanan – monthly events at which parents and children can learn about various artistic media and create their own pieces. Over 3,000 people participated in 2014/15.

Many events are designed to support varied access to the RA. Bespoke workshops for children with special educational needs, supported by GSK,

were praised by participating parents, and the RA's experience was presented at a special needs conference for arts professionals in Jerusalem in June 2015. Other programmes supported disabled artists and those with dementia or mental health issues. Participation in access events rose by 22%.

### Digital RA

In Chicago, at Museums and the Web 2015, the RA won an international Best of the Web award. The prize honoured the RA's highly successful web redesign and long-term digital strategy.

Web traffic saw a 24% increase over the previous year, with the average time spent by each online visitor rising by 12%. The RA's digital presence is growing. With support from the Heritage Lottery Fund (HLF), a major project to digitise 10,000 new items from the Collection began. They range from early printed books to historical picture frames. The RA produced a digital version of Daniel Maclise's *Waterloo Cartoon*. The interactive resource encouraged users to journey into and around the drawing, using multimedia and video content. It is available online, on mobile devices and in the gallery where the original is displayed.

On social media the RA gained over 100,000 followers on Twitter and 60,000 on Facebook. With photography permitted in the *Summer Exhibition* for the first time, over 5,000 people posted photographs on Instagram. The most shared and liked Facebook post was a time-lapse installation of Jim Lambie's *ZOBOP* stairs, viewed 173,000 times. Tweets from the RA were seen 230 million times, with mentions of the RA rising 30% over 2013/14. Popular posts included a curator's Twitter tour of the exhibition *Rubens and His Legacy* and the new #CreativeWisdom strand of quotes and inspiring advice from artists, Academicians, students and exhibitors.





# @royalacademy

A year of Tweets, Instagrams and posts from our social community of artists and art-lovers.

**Michael Saxton** @MichaelSaxton - Dec 15  
I've seen some great art this year but **#Kiefer** @royalacademy topped the bill



**David Johnstone** - Jun 3  
Excellent **#painting** advice Richard Diebenkorn's 10 rules for painting @RoyalAcademy <http://roy.ac/10rules...>

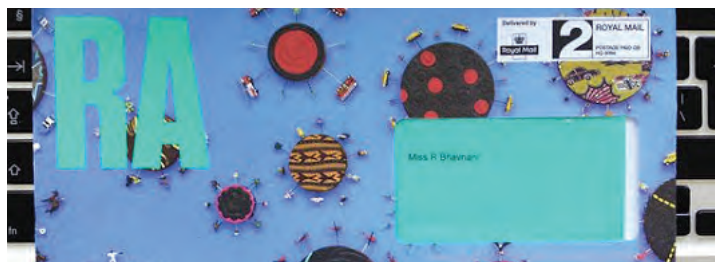


**Phil Morton** - Mar 12  
Visited @royalacademy as a new friend for some **#rubens**. It's an education and pleasure. Thank you to the RA team



'Royal Academy belts out some fantastic shows. **#Moroni** was my latest eye-opener. Now **#Rubens** is on the way. Fabulous curators.'  
**Atlanta Weiss** – via Twitter

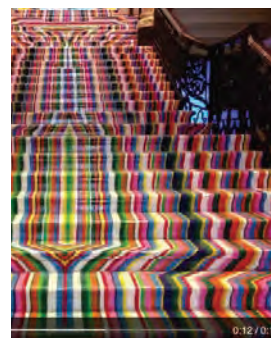
**Ria Bhavnani** @riabhavnani - Apr 8  
a **#letter** that stands out amongst the pile. Thank you @royalacademy for being so **#cool** and brightening up my **#morning**



**Jessie Ware** - Jun 3  
Thank you @royalacademyarts for letting me sing at your wonderful Summer Exhibition opening, it was a special London evening xx **#RASummer**



**Sheena Howard** - May 30  
Looks fantastic. A lot of hard work to create that. Well done all involved.



'**#AllenJonesTour** was a great Twitter moment, I managed to experience the exhibition whilst having breakfast in **#Sydney**'  
**Julie Lomax** – via Twitter

**Lizzy Simpson** @Lizzy24a - Jun 14  
Thank you for an amazing evening @royalacademy



'Today was struck again by best ever courtyard installation by @Conradshawcross @royalacademy, a rare sample that big is beautiful.'  
**Marcelle Hanselaar** – via Twitter

'Moroni exhibition @royalacademy is a hidden treasure. Brilliant portraiture. Didn't know much about him before, recommend the audio guide!'  
**Mark Hadley** – via Twitter

**eileen\_cooper\_ra** - Jun 4  
A beautiful butterfly **#graysonperry** **#royalacademyofarts** **#summershow** **#exhibition**

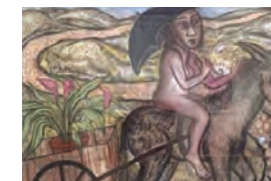


'Skin still tingling and heart still pounding after seeing the Kiefer show this afternoon @royalacademy **#AnselmKiefer**'  
**Sarah Gould** – via Twitter

**Manuela Hübner** @MH\_Artist - Apr 28  
This has saved me today: <http://roy.ac/MCMadvice> ... Thank you @Studio\_MCM @royalacademy



**Ann** @intoarts - Aug 23  
I loved Eileen Cooper exhibition. It feels so unusual, fresh and magnifying. Thank you @royalacademy



'Just brought my tickets to @royalacademy summer exhibition - happy to support the only art college in the UK to give free education'  
**Huston Hayley** – via Twitter

**Aldwickbury School** @aldwickbury - Mar 2  
Thank you to @royalacademy for a fabulous day of art



**Kate Wilson** - Jul 25  
Possibly the most tweeted shot @royalacademy **#RASummer** exhibition. And why not?



**LouiseClazey** - Aug 4  
My daughter(10) was so inspired by **#JosephCornell** exhibition @royalacademy last wk. Here's her collection so far...



**Jo Allen** @RareRadish - Aug 26  
@royalacademy Thank you so much. Over the moon to be chosen by your curator to go on your website. **#cornellchallenge**







# Academic Engagement

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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.

Sebastiano Ricci's *The Triumph of Galatea and Diana and her Nymphs Bathing*, being temporarily removed from the main staircase in Burlington House.  
Photo © Royal Academy of Arts



The RA Schools, sponsored by Newton Investment Management, nurture talented artists through the UK's only three-year postgraduate fine art programme. Scholars draw on the Library and Collection, and the RA and the Academicians explore topical ideas about art and architecture internationally.

While most staff moved temporarily from Burlington Gardens, the RA Schools remained active in Mayfair. They will continue to do so until 2018, when they will relocate for one academic year to allow for necessary building works.

Places for the RA Schools' three-year postgraduate fine art degree were increasingly in demand. In 2014, there were 520 applicants – an increase of 16% over the previous year. The Schools interviewed 78 prospective candidates and offered places to 14, all of whom accepted.

With the architectural masterplan for RA250 bringing significant change to the RA, the future of the RA Schools was examined in a feasibility study by David Chipperfield Architects. The need for updated spaces will be complemented by better access for those with disabilities, increased studio space and rationalised workshops.

## The student year

Monday morning lectures saw political theorist Chantal Mouffe discuss the state of western democracy, poet Jo Shapcott explore artistic collaborations and filmmaker Patrick Keiller examine social geography.

Term-time weeks closed on Friday afternoons with an artist's talk, organised and hosted by the second-year students. Speakers in 2014/15 included Jeremy Deller, Richard Wilson RA and performance artist Linder Sterling. Among those who taught were newly appointed Visiting Professor Jan

Verwoert, and the internationally acclaimed art critic and American painter Frank Stella Hon RA, who also gave the RA Schools Annual Lecture to a packed auditorium of students, Academicians and the public.

Students exhibited their work at two annual shows. *Premiums: Interim Projects* attracted a record attendance for works by second-year students. The well-received degree show at the end of the third year, the *RA Schools Show*, took place in June 2015. Seventeen artists presented projects that ranged from painting, sculpture and collage to animation, performance and video. Together the two shows drew 16,000 visitors. The RA Schools are supported by Newton Investment Management, David Lean Foundation and Epsom.

## Support for the RA Schools

The success of recent graduates is an important affirmation of the RA Schools' reputation. In the past year many RA Schools artists exhibited widely in the UK, in Los Angeles and Amsterdam, and further afield. Five showed at the London Open at Whitechapel Gallery.

To develop this important international network, in May 2015 the RA Schools, with support from the David Lean Foundation, set up a new association for alumni and contacted over 1,000 graduates to invite them to join. Take-up was good, and over 300 attended an initial reception in June.

The RA Schools Annual Dinner and Auction to support the Schools took place in March 2015 and was the most successful ever. With support from the Academicians and Schools alumni, over £200,000 net was raised. Annual fundraising from trusts and foundations attracted £320,000, well over our target of £280,000. Major support continued from Newton Investment Management, as well



**This page**  
A student's studio at the RA Schools.  
Photo © Benedict Johnson

**Opposite**  
Gallery view from the RA Schools  
*Premiums: Interim Projects* exhibition.  
Photo © Benedict Johnson



‘Offering our postgraduate students exceptional tuition, studios and workshops for three years, absolutely free – the RA Schools is a living entity always developing and changing, responsive to the needs of contemporary artists and central to the ethos of the Academy.’  
**Eileen Cooper RA Keeper**

as the RA Schools Patrons, all of whom are vital to the ongoing success of the RA Schools.

#### Library and Collection

The books, archives, works on paper and digital material held in the RA Library were consulted by international scholars from Japan to the USA. External research visits increased by 10% in 2014/15, while the use of the library by RA staff and students rose by 27%.

Diploma works by recently elected Academicians were among 120 works of art added to the Collection, as were life drawings and prints by Christopher Le Brun PRA, and the first ever artist's film the RA has acquired: *Love has no reason* by recent RA Schools graduate Julie Born Schwartz. Prior to the staff move, large numbers of photographs of RA events and building works previously held in individual departments were added to the Photographic Archive. The departments also donated over 2,000 books to the RA Library's circulating collection.

Despite the upheaval of moving much of the RA Collection off-site (to allow for the major renovations of the RA250 masterplan) the Collection remained an active resource. International loans saw the RA lend 87 works to 30 venues worldwide, including a Gainsborough self-portrait to the Hermitage in St Petersburg, John Singer Sargent's *Interior in Venice* to the Metropolitan Museum of Art in New York, and a pair of classical plaster casts to The Hepworth in Wakefield.

The RA touring exhibition, *Genius and Ambition: The Royal Academy of Arts, London, 1768–1918*, was shown in Tokyo, Shizuoka and Nagoya, its final venue. Over 200,000 people saw the show during its 13-month tour of Australia and Japan. Also exhibited was *The Meeting of Wellington and Blücher*

*after the Battle of Waterloo*, a large-scale fresco by the Victorian artist Daniel Maclise RA. To mark the bicentenary of the Battle of Waterloo in 2015, Maclise's 13-metre-wide preparatory drawing was, with support from Arts Council England, restored, digitised and put on display. The cartoon was shown at the Royal Armouries in Leeds, before returning to London for display in September 2015.

#### Writing about art

Academic publications included a catalogue raisonné of prints by Stanley Anderson RA and a reprint of the RA's 1999 catalogue on the architect Sir John Soane RA. *The Blue Cupboard*, a series of reflections on art and life by Tess Jaray RA, was praised in *The Art Newspaper*: 'Jaray's richly evocative and precisely descriptive writing is a joy to read.'

Catalogues accompanied major exhibitions on Moroni, Rubens, Allen Jones, Richard Diebenkorn and Joseph Cornell. The catalogue for Anselm Kiefer sold 10,500 copies, while the *Summer Exhibition Illustrated* sold 7,200 copies. Monographs focused on single works, such as Daniel Maclise's *Waterloo Cartoon*. A 100-year history of the *Summer Exhibition* was told through its promotional posters.

Wider debates about art and ways of responding to it were published in *RA Magazine*. Art and politics featured in essays by critics Louisa Buck, Kelly Grovier and others. The magazine published short stories prompted by individual works by authors such as Jeanette Winterson and Ali Smith, while a poem by Owen Sheers responded to the *Waterloo Cartoon* by means of the RA's new high-definition interactive version. A video of George Szirtes reading a poem inspired by the work of Anselm Kiefer Hon RA was published on the RA website.







# Spaces

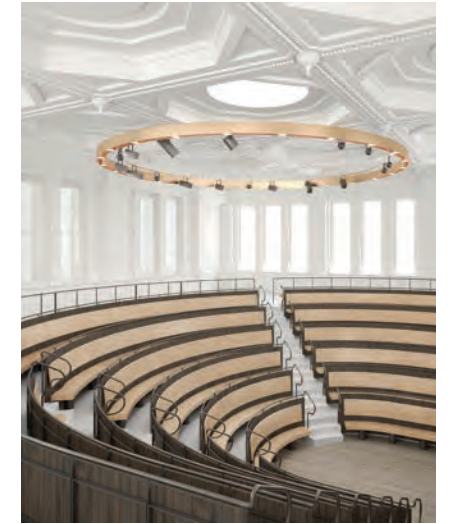
To establish spaces  
fit for a 21st century  
Academy



# Moving the majority of our Collection and RA staff off-site, progressing detailed architectural designs, and launching RA250 to the press marked major steps forward in advance of construction starting in October 2015.

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Architectural impressions of the RA250 masterplan.  
Photo © Sir David Chipperfield CBE RA



In May 2015, the RA held a press briefing to showcase its redevelopment plans. The RA250 masterplan, supported by the HLF and a generous array of trusts, foundations, companies and private individuals, will revitalise the two-acre site in Mayfair. Designs by architect Sir David Chipperfield CBE RA will for the first time create a bridge between Burlington House and Burlington Gardens. The plans will open up the RA's essential spaces for display, teaching and engagement with art and architecture, celebrating the RA as a busy, thriving Academy.

There will be new public areas for exhibitions, as well as dedicated galleries for contemporary art and new work by Royal Academicians. New displays – curated by the RA's President Christopher Le Brun, Richard Deacon RA and Spencer de Grey RA – will make the RA Collection more prominent and publicly visible. Learning areas include new spaces for the RA Schools, with a bespoke project space to display work by RA Schools students, a new Clore Learning Studio, and a 260-seat lecture theatre to promote education and debate about art, architecture and visual culture. Enabling works began to prepare the site, and the main contractor, John Sisk & Son, was appointed in 2015, with work commencing in October and due for completion by 2018.

Press coverage of the RA's masterplan for its 250th anniversary extended across the UK, with prominent features in a wide range of national newspapers, BBC London and on social media under the hashtag #RA250.

## **Working at Unilever House**

In July 2015, Unilever House, the landmark 1930s building designed by John James Burnet RA, became home to 200 of the RA staff. To make way for the architectural renovations in Mayfair, offices were emptied and the administration moved to Blackfriars, where staff will spend the next two years until the building works are complete. The move coincided with a range of internal work, from archiving departmental materials in the RA Library to considering how the staff could benefit from working in a new space.

Preparation for the building works also necessitated the vast endeavour of moving the RA Collection. By the end of August 2015, the RA's entire painting and sculpture stores at Burlington House, along with works of art normally displayed in public areas, had been moved to secure off-site storage. Some of the 46,000 works will remain in their new stores; others are set to return in 2018 once the works are complete.

## **Telling the story of the Academy**

The masterplan will facilitate greater public recognition that the RA is not only a venue for world-class art exhibitions, but also a longstanding creative enterprise, where for two and a half centuries artists have trained, exhibited and debated art and architecture. In advance of the architectural changes, the RA has undertaken a number of measures to encourage this understanding.

Free hour-long guided tours run by RA volunteers in 2014/15 saw over 1,500 people introduced to the RA's rich



**This page**  
The RA Library in 1953 included in the architecture display *Stories from the Past – Visions of the Future*.  
Photo © Russell Westwood

**Opposite**  
A guided tour of The John Madejski Fine Rooms in Burlington House.  
Photo © Benedict Johnson



‘The forthcoming development will draw on the uniqueness of this institution, helping it evolve to become the world’s leading independent centre for visual culture, led by artists and architects.’  
**Sir David Chipperfield**  
**CBE RA**

history, the evolution of the architecture of Burlington House, the RA Collection and Royal Academicians. With support from the HLF, a series of behind-the-scenes videos is being created. The first saw architects introduce the complex work of upgrading a building for modern use, responding imaginatively to its past and conserving its historical features.

The RA’s architectural displays encouraged visitors to engage with this dynamic between past and present. Following a display entitled *100 Buildings 100 Years: Views of British Architecture since 1914*, organised with the Twentieth Century Society, the RA displayed *Stories from the Past – Visions of the Future*. To coincide with the launch of the RA250 masterplan, images showed the evolution of Burlington House from its beginnings in the 1660s to its future reopening in 2018.

*Reimagining Mayfair*, undertaken with the *Architects’ Journal*, moved beyond Burlington House to examine how the RA sits within its wider neighbourhood. Ideas for Mayfair as a cultural zone were commissioned from leading architects and displayed during Open House weekend. Changes to the area are imminent. It is estimated that by 2026, Crossrail will bring an extra 67 million people a year into nearby Bond Street Station. The RA is responding not just on its own, but also by furthering its links with neighbouring businesses and other groups.







# People

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To realise the full  
potential of our  
Members and staff



# Royal Academicians continue to be involved in all aspects of the Academy – from exhibitions, events and the Schools, through to Friends, retail and publishing. The relocation of most staff to Blackfriars enabled teams to be co-located for the first time and the testing of new working practices.

Cornelia Parker RA with her artwork  
*One More Time* at St Pancras  
International as part of the Terrace Wires  
programme.  
Photo © Royal Academy of Arts



‘In my first year as an Academician I have particularly enjoyed meeting fellow Academicians and the people who shape the RA’s world-class programme and make it happen. It is all a huge honour!’

Rebecca Salter RA

Royal Academicians contributed to the RA in a variety of ways. Architect Sir David Chipperfield CBE RA edited the Summer 2015 issue of *RA Magazine* – the first guest-editor in the magazine’s 30-year history. His editorship coincided with the press launch of the RA250 masterplan, and featured articles by Sir John Tusa and others focusing on the artist-led nature of the RA and what it has accomplished in its 250 years.

More broadly, exhibitions, articles, workshops, talks and online interviews were among the many ways the RA benefited from the wide range of expertise and personalities of its Academicians.

In 2014/15, four new Royal Academicians were elected: Farshid Moussavi, Peter Randall-Page, Eva Rothschild and Rebecca Salter. The painter Rose Wylie at the age of eighty was elected Senior Royal Academician. Two Honorary Academicians were also appointed: American Pop Artist Jim Dine and the South African artist William Kentridge, whose prints and drawings featured in the Small Weston Room in the *Summer Exhibition*.

#### Academicians’ work on display

Work by Royal Academicians could be seen across the RA. In the John Madejski Fine Rooms, *Hide and Seek: Drawings by Eileen Cooper RA* included ten previously unseen mixed media drawings which the artist donated to the RA Collection. In the Tennant Gallery, *An Abiding Standard: The Prints of Stanley Anderson RA* was supported by the Punter Southall Group. The exhibits included Anderson’s best-known series of prints, evoking England’s vanishing rural crafts. Both exhibitions were accompanied by RA publications about the artists. The series ‘Academicians in Focus’ saw Mick Rooney RA and Timothy Hyman

RA exhibit drawings and paintings in the Keeper’s House. Hyman’s were drawn from his residency with the UK’s Maggie’s Centres for cancer care. ‘My year with Maggie’s,’ wrote Hyman, ‘has been among the most privileged experiences of my art-life.’

#### A wider public

In Hong Kong, an installation by Richard Wilson RA opened in March 2015. *Hang On a Minute Lads . . . I’ve Got a Great Idea* was inspired by the 1969 film classic, *The Italian Job*, and featured a full-sized replica Harrington Legionnaire coach teetering on the edge of the seventh floor terrace of Hong Kong’s Peninsula Hotel. It was the first instalment of a three-year collaboration between the RA and the hotel and received worldwide press attention.

In London, Cornelia Parker RA was the first commission in a four-year partnership between the RA and HS1, owners of St Pancras International. The programme, ‘Terrace Wires’, will suspend new works from the station’s roof, offering 48 million travellers a year the chance to experience the latest contemporary art as they pass through the station. Parker’s inaugural piece, *One More Time*, was a working replica of the station’s DENT London clock, but reversed out and suspended 16 metres in front of the original. The sense of eclipse, as the two discs intersect, offered hurried travellers what Parker called ‘a parallel frame of reference, that of a slower astronomical time’.

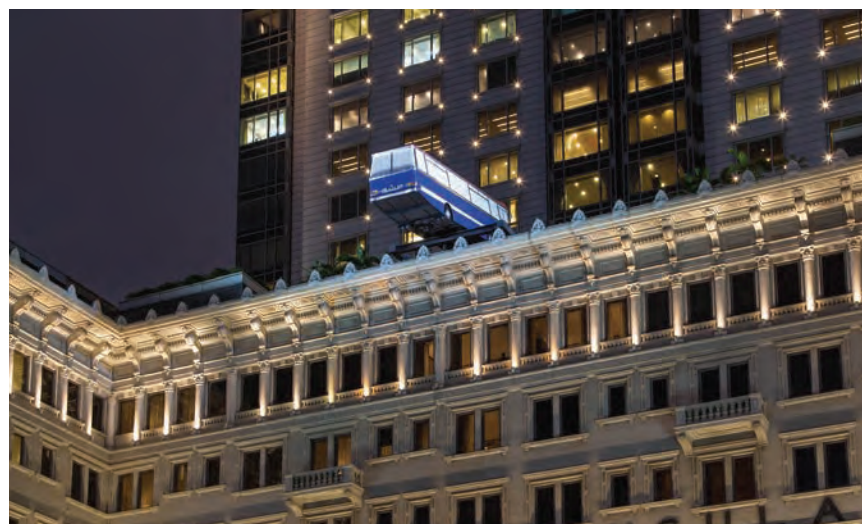
#### Supporting RA staff

From March 2015, the RA committed to pay the London Living Wage or more to all permanent and casual staff. To improve visitor services as we move towards 2018, a new public-facing team called Visitor and Friends Experience



**This page**  
Richard Wilson RA, *Hang On A Minute Lads, I've Got A Great Idea*, 2015. Courtesy of the artist and Michelle D'Souza Fine Art. Originally commissioned by the De La Warr Pavilion, UK and generously supported by Eddie Izzard, the Arts Council England Grants for the Arts via the National Lottery and the Henry Moore Foundation, as part of the London 2012 Festival.

**Opposite**  
A guided tour in the RA Schools during Friends Week in May 2015. Photo © Benedict Johnson



was created by merging various dispersed functions. The new team will offer a more streamlined service for visitors, and began by devising a new Customer Charter. The relocation of administrative staff to Unilever House in Blackfriars was a huge undertaking this summer, but was executed remarkably smoothly. Our presence at Unilever House has the advantage of uniting all teams on a single floor and offers an excellent opportunity to improve communications among departments, and trial new, more flexible work practices.

There were closer partnerships between staff and the Academicians. At staff talks, Eileen Cooper RA discussed her career and answered questions, Rebecca Salter RA explained her fascination with Japanese woodblock printing, and Norman Ackroyd RA discussed how the hanging process worked in the *Summer Exhibition*.

Staff development included evening lectures in art history, run with Sotheby's Institute of Art, the RA's Inspiring Managers programme and a two-day masterclass in negotiation delivered by the London Business School. Activities encouraging staff engagement ranged from playing rounders to participating in *The Big Sing* alongside staff choirs from Channel 4, Debenhams, The Telegraph and BNP Paribas.

### Friends and volunteers

Nearly 85,000 Friends supported the RA through their annual subscriptions and involvement in RA activities. Friends events in 2014/15 drew record participation, with 146 London and UK events, as well as overseas tours, attracting more than 4,000 people.

The RA held its first dedicated Friends Week, offering Friends a chance to go behind the scenes at the Royal Academy and hear from staff and Academicians,

including Humphrey Ocean RA.

The Friends are both participants and ambassadors for the RA. Popular Friends events included private evening views of corporate art collections, the annual Christmas Carol Service at St James's Piccadilly with readings from actors Sheila Hancock and Una Stubbs, and private visits to William Wordsworth's Dove Cottage and Brantwood, John Ruskin's house in Cumbria with its stunning views across Coniston Water.

With the support of the HLF, a new Volunteer Development Manager was appointed. The programme recruited not just Friends, but a wider range of volunteers who supported RA activities such as greeting visitors to the Rubens exhibition. New Heritage Volunteers have been trained to widen access to the RA Collection by providing information in spaces such as the John Madejski Fine Rooms.

The American Associates of the Royal Academy of Arts Trust was renamed 'Royal Academy America' following the appointment of a new director, programme director and chairman, as well as six new board members. It also organised visits by Grayson Perry RA and Thomas Heatherwick RA, as well as events related to US exhibitions of Royal Academicians such as Yinka Shonibare RA and Chantal Joffe RA.

In Spring 2015, Nick Savage, the Academy's Director of Collections announced his retirement. He leaves the Academy in September 2015 after 28 years at the RA. His extensive knowledge and enthusiasm will be greatly missed by staff, Academicians and the many users of the Academy's Collections, Library and Archive.







# Finance and Sustainability

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To fulfil our  
objectives and  
safeguard our future



# Strong attendances and retail, the success of our fundraising campaigns and our new Art Sales initiative, together with effective management of costs, meant that we ended the year well ahead of our financial forecast. All of which enables continued investment in getting ready for RA250 and beyond.

Guests express their support for the Academy's Ai Weiwei Kickstarter campaign at the Summer Exhibition Preview Party.  
Photo © Red Photographic



The Royal Academy's financial performance was significantly ahead of forecast in 2014/15 and we are well placed to achieve the targets set out in our five-year Medium Term Plan.

#### **Friends, Patrons and other supporters**

The Friends of the RA continue to provide the largest single contribution to our income, for which we are extremely grateful. In 2014/15 this amounted to £8.4m. The number of Friends at the close of the year was 84,576. During the course of the year, a project was initiated to better understand the make up of the Friends, to measure the true value of their contribution above and beyond their subscriptions, and to better recognise their importance and loyalty to the RA.

The RA Patrons, led by Robert Suss, raised £1.2m to support the Academy's work. We are grateful to him and the other Patron Committee Chairs, May Calil, Lady Barbara Judge and Keir McGuinness, as well as Susan Elliott, who joined as Chair of the Contemporary Circle Patrons Group. Over 100 new Patrons joined in 2014/15, an increase of 10% over the previous year. Two new groups were established: International Patrons, whose donations directly fund the RA exhibitions programme, and Architecture Patrons, who support the RA's architecture programme. Patrons events included exhibition tours and dinner with Allen Jones RA.

Many supporters choose to support the future of the RA through legacy giving. Over £630,000 was received through legacies in 2014/15, and 32 new pledges of a legacy gift were made during the year.

#### **Capital, corporate and other fundraising**

The Burlington Project campaign – which will fund the masterplan

work completed in time for RA250 – has reached 90% of its target, with major support from the HLF, trusts, foundations and private individuals. As the Chairman of the Maurice Wohl Charitable Foundation, Professor David Latchman CBE, put it: 'Creativity and discovery in the arts must be sustained and nourished. Everyone at the Maurice Wohl Charitable Foundation is delighted to be continuing this partnership with the Academy by lending our support to this landmark project.' The RA is enormously grateful for the outstanding generosity of all the donors to the campaign as well as to Lord Davies and the Trustees of the Royal Academy Trust who play such a fundamental role in our fundraising activities.

In addition to major exhibition support from BNP Paribas, BNY Mellon, Insight Investment, JTI and the Terra Foundation for American Art, the year saw three new sponsors support RA projects. UK fashion brand Jack Wills sponsored 'Courtyard Cinema' in August 2015. Casablanca and other films were screened outdoors in conjunction with The Nomad Cinema. 1,800 people attended the five screenings. A four-year partnership with HS1, owners of St Pancras International, will see an annual commission by a Royal Academician displayed in the towering reaches of St Pancras Station. UBI Banca supported the Moroni exhibition.

Events continue to make an important contribution to the RA's public offer and to our finances. The Summer Exhibition Preview Party, chaired by Grayson Perry RA, received wide media coverage, with a performance by UK singer-songwriter Jessie Ware. This event alone brought in a gross income of £1.14m.

In July 2015 the RA enjoyed success in its first-ever crowd-funding campaign. The initiative would fund a monumental





site-specific installation in the Annenberg Courtyard: desiccated Chinese trees reassembled by Ai Weiwei Hon RA to coincide with his major retrospective at the RA. Through Kickstarter anyone could donate money. The RA hoped to raise £100,000 in 37 days, but the target was reached one week before the campaign closed. In the end 1,300 people donated nearly £124,000, making this the most successful visual arts campaign in Europe to have been crowd-funded on Kickstarter.

The RA is grateful to all its sponsors, trusts, foundations and Corporate Members for their support of the RA250 masterplan, RA Schools and our public programme.

### Commercial enterprises

A new year-round Art Sales initiative was launched in October 2014. Purchasers could buy works by Academicians online or at exhibitions held at the Keeper's House. Prices ranged from £150 to more than £5,000 and sales surpassed all targets for the first year. RA Enterprises saw sales of £3.6m in 2014/15, an increase of 79% over 2013/14. Both the shop and sales of RA Publications surpassed annual targets, with publications income more than doubling year on year. Revenue was significantly boosted by the sale of hand-made catalogue covers and artworks donated by the artist Anselm Kiefer for the RA to sell. The sale of Kiefer's 90 small lead planes generated £926,000. Artist-developed products remained popular. Best-selling items included a poster and Christmas card by David Hockney RA. RA Editions brings together Academicians and students, who work together in the RA Schools workshops. The prints are sold online and at the London Original Print Fair to raise funds for the Schools bursary endowment and running costs. Popular

prints included artwork by RA Schools graduate Suzanne Moxhay, while new editions were produced by Academicians Jeffery Camp, Tess Jaray and Cathie Pilkington. Image licensing this year ranged from supplying pictures for a book on sculptor Francis Derwent Wood RA to issuing 67 high-resolution art scans to Surface View for their collection of interior furnishings. Contract publishing launched a new magazine for the Royal Institute of British Architects (RIBA) and saw an increase in the advertising it sells on commission for several external titles, including the Bonhams and British Museum magazines and the Asian Art Newspaper. A year-round programme of courses and classes was launched in February 2015. As with the Art Sales initiative, this new paid learning offer complements our existing programme and will help diversify our revenue streams. The public can study topics ranging from the history of portraiture to art criticism, and practical sessions including painting *en plein air*, life drawing, collage and poetry. The connections to the Collection and exhibitions made the classes special for many. As one participant wrote, 'It's been stimulating and thought-provoking to see what an artist such as [Joseph] Cornell did and to push my own work to a different level.'

### Net financial results

The results for the year show net incoming resources of £1.6m (2014: net outgoing of £0.9m) for core activities, being those ongoing activities directly associated with delivering the charitable objectives, and net incoming resources of £5.4m (2014: £5.4m) for the Burlington Project, being the refurbishment and redevelopment of the RA's buildings and estate. Total net movement in funds includes the recognition of the actuarial loss on the

pension scheme totalling £1.6m (2014: £0.4m) and net gain on investments of £0.1m (2014: £0.1m) resulting in a surplus of £5.5m (2014: £4.1m). The ongoing activities surplus of £1.6m was significantly ahead of the annual budget target primarily due to the commercial success of the *Anselm Kiefer* exhibition and the *Summer Exhibition*, which attracted a total paid audience 25% greater than the previous year. The *Summer Exhibition* also generated a 60% increase in art sales compared with 2014 and a 75% increase in RA sales commission. We continued to invest in digital strategy, including systems technology; enhancing the visitor experience; and improving the Friends scheme. In July 2015, when the majority of staff were moved off site to accommodate the construction works, exceptional costs of £0.4m were incurred. Annual offsite accommodation costs of about £1.1m are expected until staff move back on site in 2017. The £19.1m gallery plant upgrade programme is progressing well, albeit with an estimated further £7.3m to be committed over the next four to five years, of which £6m has been authorised or contracted for. In December 2014, the RA put in place and drew down a £10m loan facility. This facility, which is repayable in ten instalments of £1m each from 2034 until 2043 and has a fixed rate of interest of 4.21%, is to fund the ongoing gallery plant upgrade, costs which experience has shown us are difficult to fundraise for, and exceptional operating costs over the period to 2018. It will also provide the required working capital facilities to manage our construction programme. The current programme of investment in both building infrastructure and technology over the medium term is to ensure the Academy is equipped not just to celebrate its 250th anniversary in 2018, but to meet its requirements in future.

'The Royal Academy is a financially independent institution supported by wonderful donors, Patrons, Friends and corporate supporters. This has made possible the start of the project to unite our campus all the while putting on world class exhibitions and running a prestigious free art school'

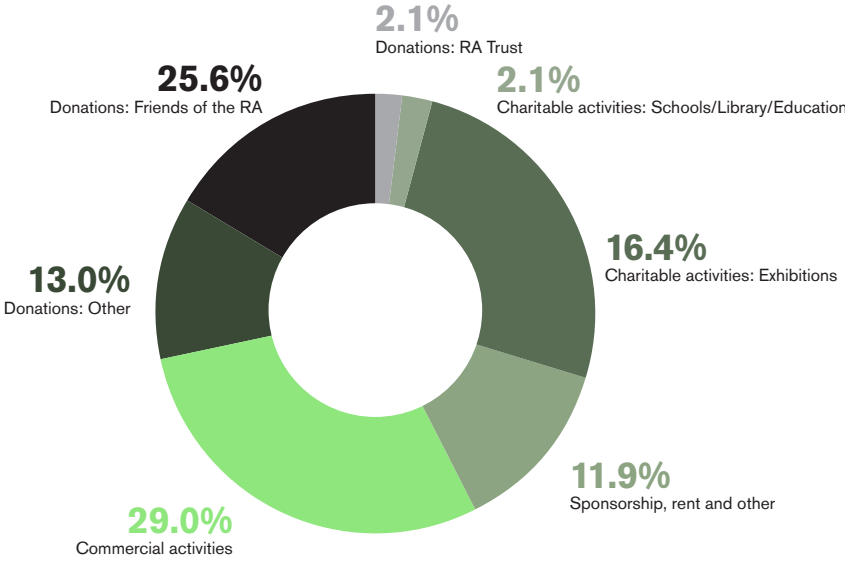
Chris Orr MBE RA  
Treasurer



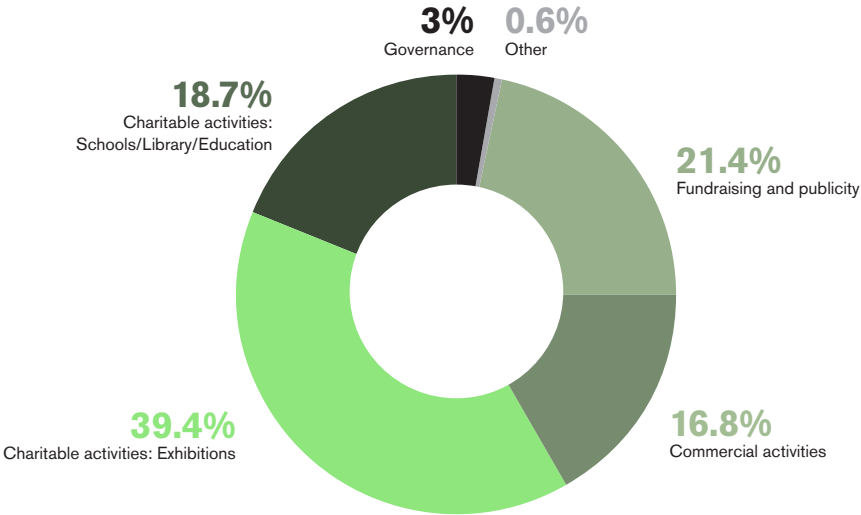
# Key Figures

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 audited financial statements, which have been prepared in accordance with the *Statement of Recommended Practice (SORP)*.

## Income



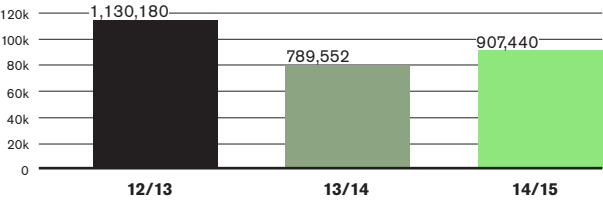
## Expenditure



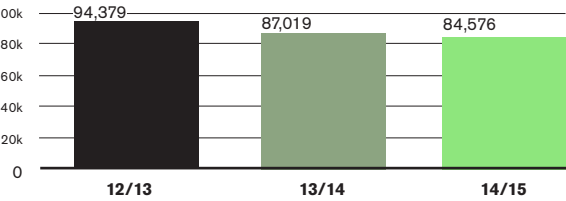
## Exhibition visits

Exhibition	Paid	Friends	Free	Average Daily Visitors	Total Visits
Anslem Kiefer	74,861	85,318	24,731	2,177	184,910
Giovanni Battista Moroni	24,577	57,650	6,640	915	88,867
Rubens and His Legacy	58,070	87,650	14,874	1,843	160,594
Richard Diebenkorn	30,178	45,257	7,466	902	82,901
Joseph Cornell	34,480	37,871	10,384	867	82,735
Allen Jones	19,180	20,068	5,080	624	44,328
Summer Exhibition 2015	96,059	75,711	22,997	2,783	194,767
Tennant Gallery	1,043	-	42,422	217	43,465
Premiums: Interim Projects	-	-	6,355	236	6,355
Schools Show	-	-	9,557	598	9,557
Totals	338,448	409,525	150,506		898,479

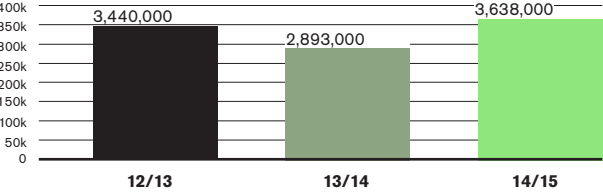
## Total visits



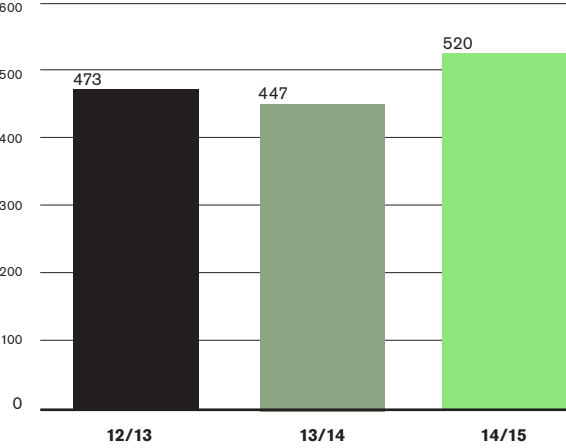
## Total Friends



## RA website sessions



## Applications to the RA Schools



## Digital reach

Twitter followers	272,615	▲ 47%
Facebook likes	180,097	▲ 43%
Instagram followers	64,402	▲ 795%
Pinterest followers	4,200	-

## Other numbers from 2014/15

**500 hours** to install Jim Lambie's *ZOBOP* in the Summer Exhibition

**41,064** exhibition catalogues sold

**96,371** hot drinks sold in the Keeper's House

**1,619** guided tours of Burlington House

**37** events in our inaugural Friends Week

**87** works of art loaned from the RA Collection, to 32 venues worldwide

**1,856,795,844** estimated reach of our press activity across the year

**£9,147,006** value of gifts and pledges to our capital fundraising campaign

**1,336** number of crates used in moving RA staff to Unilever House



# Appendices

## Appendix 1

### Membership and committees

#### Members

(as at 31 August 2015)

#### Senior Royal Academicians

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)  
James Butler MBE (1964)  
Jeffery Camp (1974)  
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)  
Peter Freeth (1990)  
Anthony Green (1971)  
David Hockney OM CH (1985)  
Sir Michael Hopkins CBE (1992)  
Ken Howard OBE (1983)  
Prof Paul Huxley (1987)  
Tess Jaray (2010)  
Allen Jones (1981)  
Eva Jiricna CBE (1997)  
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)  
Rose Wylie (2014)

#### 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)  
Sir Antony Gormley OBE (2003)

Prof Piers Gough CBE (2001)  
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)  
Timothy Hyman (2011)  
Bill Jacklin (1989)  
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)  
Farshid Moussavi (2015)  
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)  
Peter Randall-Page (2015)  
David Remfry MBE (2006)  
Prof Ian Ritchie CBE (1998)  
Michael Rooney (1990)  
Eva Rothschild (2014)  
Rebecca Salter (2014)  
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)

#### Election of Members

**10 December 2014**  
Eva Rothschild  
(Royal Academician)  
Rebecca Salter  
(Royal Academician)  
Rose Wylie  
(Senior Royal Academician)  
Jim Dine  
(Honorary Royal Academician)  
William Kentridge  
(Honorary Royal Academician)

**11 March 2015**  
Farshid Moussavi  
(Royal Academician)

**28 May 2015**  
Peter Randall-Page  
(Royal Academician)

#### Council

President (Chair)  
Stephen Chambers RA  
Ann Christopher RA  
Anne Desmet RA  
Brendan Finucane QC  
Mariella Frostrup  
Prof Piers Gough CBE RA  
Julian Heslop  
Timothy Hyman RA  
Jock McFadyen RA

Prof Ian McKeever RA  
Cornelia Parker OBE RA  
Grayson Perry CBE RA  
Dr Barbara Rae CBE RA  
Prof Ian Ritchie CBE RA  
Emma Stibbon RA  
Bill Woodrow RA  
(In attendance: Treasurer, Keeper, Secretary and Chief Executive)

#### Committees of Council

(as at 31 August 2015)

**Architecture Committee**  
Alan Stanton OBE RA (Chair)  
Kate Goodwin (Secretary)  
President  
Secretary and Chief Executive  
Dr Neil Bingham  
Eliza Bonham Carter  
Prof Stephen Farthing RA (Chair, Exhibitions Committee)  
Prof Piers Gough CBE RA (Prof of Architecture, RA Schools)  
Niall Hobhouse  
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 [Artistic Director], Owen Hopkins [Architecture Programme Curator], Nicholas Savage [Head of Collections], Beth Schneider [Head of Learning])

**Audit Committee**  
Julian Heslop (Chair)  
Jonathon Cornaby (Secretary)  
Steve Caine  
Hughie O'Donoghue RA  
Prof Ian Ritchie CBE RA (from Dec 2014)  
Tim Shaw RA (from Dec 2014)  
Denise Wilson (Chair of Friends Board)  
(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: Charlotte Appleyard, Jonathon Cornaby, Stephen Grant)

**Collections and Library Committee**  
Hughie O'Donoghue RA (Chair) (from Dec 2014)  
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)  
(In attendance: Mark Hampson [Head of Material Processes], Tim Marlow [Artistic Director], Mrs Margaret Richardson OBEFSA [Honorary Curator of Architecture], Dr Andrew Wilton

FSA Hon RWS FRSA [Honorary Curator of Prints and Drawings])

**Executive Committee**  
Charles Saumarez Smith, Secretary and Chief Executive (Chair)  
Charlotte Appleyard, Director of Development  
Jonathon Cornaby, Chief Financial Officer  
Eliza Bonham Carter, Curator and Head of RA Schools  
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## Appendix 4

247th Summer Exhibition  
Prizewinners

**Arts Club Charitable Trust Award**  
£2,000 awarded to an artist aged 35 or under for a work in any medium except architecture.  
**Winner:** Ade Adesina (770) *The Questions*  
**Judges:** Mychael Barratt, Peter Batkin, Brian Clivas, Inge Borg-Scott, Peter Nahum

**Jack Goldhill Award for Sculpture**  
£10,000 for a sculpture.  
**Winner:** Tim Shaw (1100) *Erebus (Man On Fire Version II)*  
**Judges:** Pauline Daly, Michael Goldhill, Conrad Shawcross RA

**British Institution Awards**  
Four prizes of £1,000 each are awarded by the Trustees of the British Institution for Promoting the Fine Arts in the United Kingdom, which was established in 1805 to encourage the study of the fine arts. Students entering paintings, works on paper, sculpture and architecture will be eligible for the awards.  
**Winner:** Simon Dean (421) *Flow, 1944*; Tom Palin (165 and 166) *The Hill and The Tent*; Petra Regent (610) *Lamp, Spiegelzaal, Berlin*; Richard Seymour (957) *Baotou Toxic Tailings Lake, Inner Mongolia*  
**Judges:** Michael Clairidge, Sokari Douglas Camp, Tom Evans, Mark Hampson

**The Sunny Dupree Family Award for a Woman Artist**  
£4,000 for a painting or sculpture.  
**Winner:** Vanessa Jackson (12) *Homage a Henri*  
**Judges:** Sunny Dupree, Emma Hill, Cathie Pilkington RA

**The London Original Print Fair Prize, sponsored by Towry**  
£2,500 for a print in any medium.  
**Winner:** Ian McNicol (697) *Red Versus Blue*  
**Judges:** Lyndsey Ingram, Helen Rosslyn, Rebecca Salter RA

**The Rose Award for Photography**  
£1,000 for a photograph or series of photographs.  
**Winner:** Caroline Abbotts (984) *Floor Studies*  
**Judges:** Ackroyd and Harvey, Hannah Gruy

**The AKT II Architecture Prize**  
£5,000 awarded to an architect aged 35 or under for a work in any medium.  
**Winners:** : Laurence Pinn, Ben Kirk & Andrew Diggie (467) *Urban Flora Propagation Field Box*  
**Judges:** Farshid Moussavi RA, Rory Olcayto, Ian Ritchie RA

**Turkishceramics Grand Award for Architecture**  
£10,000 awarded to the most outstanding work of architecture.  
**Winner:** Peter Barber Architects (447) *Coldbath Town - Mount Pleasant Sorting Office Site*  
**Judges:** Bahadir Kayan, Farshid Moussavi RA, Rory Olcayto, Ian Ritchie RA

## Appendix 5

Loans from the Collections,  
1st September 2014 – 31st August 2015

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

**Exhibition: Sculpture Victorious: Art in an Age of Invention, 1837-1901**  
**Venue 1:** Yale Center for British Art, New Haven, CT, United States  
**Dates:** 11 September 2014 – 30 November 2014  
**Venue 2:** Tate Britain, London, UK  
**Dates:** 25 February 2015 – 25 May 2015  
**Loans:** John Gibson, RA, *Phaeton driving the Chariot of the Sun*, (03/1931), plaster relief, John Gibson, RA, *The Hours leading the Horses of the Sun*, (03/2044)\*, plaster relief

**Exhibition: John Constable: The making of a master**  
**Venue:** Victoria & Albert Museum, London, UK  
**Dates:** 20 September 2014 – 11 January 2015  
**Loans:** John Constable, RA, *The Leaping Horse*, (03/1391), oil on canvas, *Etienne Baudet after Nicolas Poussin, Landscape with a Roman Road*, 05/4888, etching, *Etienne Baudet after Nicolas Poussin, Landscape with a Man washing his Feet at a Fountain*, (05/4889), etching, John Constable, RA, *Rainstorm over the Sea*, (03/1390), oil on paper, laid on canvas, Sebastien Bourdon, *Landscape with a Two Wheeled Cart Stuck in a Rut*, (06/2390), etching

**Exhibition: Reciprocal loan for 'Rubens and his Legacy'**  
**Venue:** The Barber Institute of Fine Arts, Birmingham, UK  
**Dates:** 25 September 2014 – 10 April 2015  
**Loans:** Johann Zoffany, RA, *A Life Class at St Martin's Lane Academy*, (03/621)

**Exhibition: Rubens and his Legacy**  
**Venue 1:** Centre for Fine Art, Brussels, Belgium  
**Dates:** 25 September 2014 – 4 January 2015  
**Venue 2:** Royal Academy of Arts, London, UK  
**Dates:** 24 January 2015 – 10 April 2015  
**Loans:** Simon Gribelin, *The Ceiling in the Banqueting House at Whitehall: The Benefits of Government of James I*, 1720, (03/2755), hand coloured engraving, Simon Gribelin, *The Ceiling in the Banqueting House at Whitehall: The Apotheosis of James I*, 1720, (03/2754), hand coloured engraving, Simon Gribelin, *The Ceiling in the Banqueting House at Whitehall: The Union of England and Wales*, 1720, (03/2756), hand coloured engraving, Jean - Baptiste Nattier, *The Destiny of Marie de Medici, after Rubens*, 1704-10, (06/2918), hand coloured engraving, Jean - Baptiste Nattier, *The Birth of the Princess*, after Rubens, 1704-10, (06/2927), hand coloured engraving, Jean - Baptiste Nattier, *The Education of the Princess*, after Rubens, 1704-10, (06/2928), hand coloured engraving, Jean - Baptiste Nattier, *The Presentation of her Portrait to Henri IV*, after Rubens, 1704-10, (06/2930), hand coloured engraving, Jean - Baptiste Nattier, *The Wedding by Proxy of Marie de Medici to King Henri IV*, after Rubens, 1704-10, (06/2931), hand coloured engraving, Jean - Baptiste Nattier, *The Disembarkation at Marseilles*, after Rubens, 1704-10, (06/2932), hand coloured engraving, Jean - Baptiste Nattier, *The Meeting of Marie de Medici and Henry IV at Lyons*, after Rubens, 1704-10, (06/3013), hand coloured engraving, Jean - Baptiste Nattier, *The Birth of*



*the Dauphin at Fontainebleau*, after Rubens, 1704-10, (06/2933), hand coloured engraving, Jean - Baptiste Nattier, *The Consignment of the Regency*, after Rubens, 1704-10, (06/2934), hand coloured engraving, Jean - Marc Nattier, *The Coronation of Saint- Denis*, after Rubens, 1704-10, (06/2935), hand coloured engraving, Jean - Marc Nattier, *The Death of Henri IV and the Proclamation of the Regency*, after Rubens, 1704-10, (06/2938), hand coloured engraving, Jean - Marc Nattier, *The Council of the Gods*, after Rubens, 1704-10, (06/2993), hand coloured engraving, Jean - Marc Nattier, *The Regent Militant: the Victory at Julich*, after Rubens, 1704-10, (06/2996), hand coloured engraving, Jean - Marc Nattier, *The Exchange of the Princesses at the Spanish Border*, after Rubens, 1704-10, (06/2997), hand coloured engraving, Jean - Marc Nattier, *The Felicity of the Regency*, after Rubens, 1704-10, (06/2999), hand coloured engraving, Jean - Marc Nattier, *The Flight from Blois*, after Rubens, 1704-10, (06/3003), hand coloured engraving, Jean - Marc Nattier, *Louis VIII Comes of Age*, after Rubens, 1704-10, (06/3000), hand coloured engraving, Jean - Marc Nattier, *The Negotiations at Angoulême*, after Rubens, 1704-10, (06/3004), hand coloured engraving, Jean - Marc Nattier, *The Queen Opts for Security*, after Rubens, 1704-10, (06/3006), hand coloured engraving, Jean - Marc Nattier, *The Reconciliation of the Queen and her Son*, after Rubens, 1704-10, (06/3009), hand coloured engraving, Jean - Marc Nattier, *Portrait of Jeanne of Austria, Grand Duchess of Tuscany*, after Rubens, 1704-10, (06/2924), hand coloured engraving, Jean - Baptiste Nattier, *Portrait of Francois de Medici, Grand Duke of Tuscany*, after Rubens, 1704-10, (06/2922), hand coloured engraving, Jean - Marc Nattier, *Portrait of Marie de Medici in the Guise of Minerva*, after Rubens, 1704-10, (06/2925), hand coloured engraving, Jean - Baptiste Nattier, *The Triumph of Truth*, after Rubens, 1704-10, (06/3010), hand coloured engraving

**Exhibition: Vesalius. Imagining the Body/Vesalius Het Lichaam in Beeld**  
**Venue** 1: Museum Leuven, Leuven, Belgium  
**Dates:** 2 October 2014 – 18 January 2015  
**Loans:** William Pink, *Smugglerius*, (03/1436), plaster

**Exhibition: Traingone**  
**Venue:** SpritMuseum, Stockholm, Sweden  
**Dates:** 23 October 2014 – 6 April 2015  
**Loans:** Frank Bowling, *Wintergreens*, (06/2415)

**Exhibition: Picturing Sheffield**  
**Venue:** Museum of Sheffield, Sheffield, UK  
**Dates:** 29 November 2014 – 12 April 2015  
**Loans:** John Hoyland, RA, *Backyards*, Sheffield, (03/1015)

**Exhibition: Edgar Degas: Classicism and Experimentation**  
**Venue:** Staatliche Kunsthalle Karlsruhe, Karlsruhe, Germany  
**Dates:** 8 November 2014 – 1 February 2015  
**Loans:** Eadweard Muybridge, *Horse Trotting: bareback; rider*, 43, light-grey horse, Plate 602 from: *Animal Locomotion. An Electrophotographic Investigation of Consecutive Phases of Animal Movements*, (04/2695), collotype on white wove paper

**Exhibition: Re-figuring the Fifties: Joan Eardley, Sheila Fell, Eva Frankfurter, Josef Herman and LS Lowry**  
**Venue:** Ben Uri Gallery, London, UK  
**Dates:** 14 November 2014 – 22 February 2015  
**Loans:** LS Lowry, RA *Woman with Shopping Bag*, (03/417), oil on board, LS Lowry, RA, *Figures in a Street*, (03/420), oil on board

**Exhibition: William Blake, Apprentice & Master**  
**Venue:** Ashmolean Museum of Art and Archaeology, Oxford, UK  
**Dates:** 4 December 2014 – 1 March 2015  
**Loans:** Edward Francis Burney, *The Antique School at Old Somerset House*, 1779, (03/7485), pen and ink with watercolour wash on laid paper, Vincenzo Scamozzi, *L' Idea della Architettura Universale*, Venice: Giorgio Valentiano, 1615. To be displayed at page 40, (03/2788), book

**Exhibition: Mr. Turner**  
**Venue:** Petworth House, West Sussex, UK  
**Dates:** 10 January – 11 March 2015

**Loans:** Attrib. to John Ruskin, *Silhouette of J. M. W. Turner*, (04/2407), cut paper and watercolour, *Signet ring owned by J.M.W. Turner, RA*, (04/438), gold and coralline, *Fishing rod belonging to J. M. W. Turner, R.A.*, (04/556)

**Exhibition: Homage to Manet**  
**Venue:** Norwich Castle Museum and Gallery, Norwich, UK  
**Dates:** 31 January – 19 April 2015  
**Loans:** David Wilkie Wynfield, *Portrait of Edouard Manet*, (03/7379), albumen print

**Exhibition: The Divine, Homage to Michelangelo**  
**Venue:** Kunst – und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany  
**Dates:** 6 February – 25 May 2015  
**Loans:** Sir Joshua Reynolds, PRA, *Self-portrait of Sir Joshua Reynolds*, (03/1394), oil on panel, John Flaxman, RA, *Michelangelo*, (03/3632), plaster

**Exhibition: Sir Joshua Reynolds: Experiments in Paint**  
**Venue:** The Wallace Collection, London, UK  
**Dates:** 12 March – 7 June 2015  
**Loans:** Sir Joshua Reynolds, *Studio Experiments in Colour and Media*, (03/576)

**Exhibition: Drawn from the Antique: Artists & the Classical Ideal**  
**Venue** 1: The Teylers Museum, Haarlem, The Netherlands  
**Dates:** 11 March – 31 May 2015  
**Venue 2:** Sir John Soane's Museum, London, UK  
**Dates:** 25 June – 26 September 2015  
**Loans:** Edward Francis Burney, *The Antique School at Somerset House*, (03/7485), pen and ink and watercolour wash on laid paper

**Exhibition: Arts and Foods**  
**Venue:** La Triennale di Milano, Milan, Italy  
**Dates:** 9 April 2015 – 1 November 2015  
**Loans:** William Orpen, RA, *Le Chef de L'Hotel Chatham*, Paris, (03/1237)

**Exhibition: John Bratby and Jean Cooke: Who is Slaving at the Kitchen Sink?**  
**Venue:** Pembroke College, Oxford, UK  
**Dates:** 5 May 2015 – 12 June 2015  
**Loans:** Jean Cook, RA, *Early Portrait of John Bratby, RA*, (03/850), Jean Cook, RA, *Blast Boadicea*, (03/1192), Jean Cook, RA, *Through the Looking Glass*, (03/269), Jean Cook, RA, *Jamais je ne pleure et jamais je ne ris*, (03/465), John Bratby, RA, *Jean and Dayan*, (03/585), John Bratby, RA, *Still-life with Check Table Cloth*, (03/705)

**Exhibition: Plaster Casts and Copies**  
**Venue:** The Hepworth, Wakefield, UK  
**Dates:** 2 May 2015 – 8 May 2016  
**Loans:** *Esquiline Venus*, (03/1466), plaster cast, *Discobolus* (standing), (03/1477), plaster cast, *Belvedere Torso*, (03/1442), plaster cast

**Exhibition: Self-Portrait and Romantic Landscape by Thomas Gainsborough, the Royal Academy of Arts, London**  
**Venue:** The State Hermitage Museum, Saint Petersburg, Russia  
**Dates:** 25 April 2015 – 26 July 2015  
**Loans:** Sir Thomas Gainsborough, RA, Self-portrait, (03/1395), Sir Thomas Gainsborough, RA, Romantic Landscape, (03/1396)

**Exhibition: Turner's Wessex – Architecture and Ambition**  
**Venue:** Salisbury & South Wiltshire Museum, UK  
**Dates:** 22 May 2015 – 27 September 2015  
**Loans:** Fishing rod belonging to JMW Turner, (04/556)

**Exhibition: Waterloo 1815: The Art of Battle (Leeds), Daniel Maclise: The Waterloo Cartoon (London)**  
**Venue** 1: Royal Armouries Museum, Leeds, UK  
**Dates:** 22 May 2015 – 23 August 2015  
**Venue 2:** Royal Academy of Arts, London, UK  
**Dates:** 2 Sept Daniel Maclise, Cartoon for The Meeting of Wellington and Blücher After the Battle of Waterloo, (04/2437), (04/2441), (04/2442), (04/2444), (04/2445), (04/2446), (04/2447), (04/2448), (04/2449), (04/2450) (panel 1 of 10)

**Exhibition: Sargent: Portraits of Artists and Friends**  
**Venue:** The Metropolitan Museum of Art, New York, United States  
**Dates:** 30 June 2015 – 4 October 2015  
**Loans:** John Singer Sargent, RA, Interior in Venice, (03/1387)

**Exhibition: Lincolnshire's Great Exhibition 2015**  
**Venue:** Usher Gallery Lincoln, UK  
**Dates:** 27 June 2015 – 27 September 2015  
**Loans:** George Stubbs, ARA, working drawing for The Eighth Anatomical Table of the Muscles ... of the Horse, (03/5715), pencil, black chalk, George Stubbs, ARA, working drawing for The Twelfth Anatomical Table of the Muscles ... of the Horse, 1756-1758, (03/5727), pencil, black and red chalk

**Exhibition: William Gear: Centenary Exhibition (TBC)**  
**Venue** 1: Towner, Eastborne, UK  
**Dates:** 18 July 2015 – 27 September 2015  
**Venue 2:** City Art Centre, Edinburgh, UK  
**Dates:** 24 October 2015 – 1 February 2016  
**Loans:** William Gear, RA, Black Tree, (03/219)

\*Tate Britain only

## Appendix 6

Immunity from Seizure

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:

**Modern Art of South America from the Patricia Phelps de Cisneros Collection**  
5 July – 28 September 2014  
Sackler Wing of Galleries  
Works on Paper: 1  
Sculpture: 1

**Anselm Kiefer**  
27 September 2014 – 14 December 2014  
Main Galleries  
Works on Paper: 8  
Paintings: 4

**Giovanni Battista Moroni**  
25 October 2014 – 25 January 2015  
Sackler Wing of Galleries  
Works on Paper: 1  
Paintings: 6

**Rubens and His Legacy: Van Dyck to Cézanne**  
24 January – 10 April 2015  
Main Galleries  
Works on Paper: 5  
Paintings: 20

**Richard Diebenkorn**  
14 March – 7 June 2015  
Sackler Wing of Galleries  
Works on Paper: 1  
Paintings: 4

**Joseph Cornell: Wanderlust**  
4 July 2015 – 27 September 2015  
Sackler Wing of Galleries  
Works on Paper: 1  
Sculptures: 4

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 1st September 2014 – 31st August 2015

**September 2014**  
**Peter Freeth, RA**  
34 works on paper including aquatints, watercolours and ink drawings  
Various sizes  
List available on request  
Presented by the artist

**Michael Kenny, RA**  
8 sketchbooks and archival material  
Gift of Susan Kenny and Brian Falconbridge

**Julie Born Schwarz**  
*Love has no reason*, 2014  
HD Video, 18 mins  
Edition 1/3 + 2 AP  
Purchased from the artist

**October 2014**  
**Ralph Brown, RA**  
*How pleasant to meet Mr Robertson! How Pleasant to meet Mr. Brown!*, 1988  
Pen and ink drawing  
297 x 210 mm  
Gift of Ann Christopher RA and Ken Cook

**November 2014**  
**David Mach, RA**  
*1900 Art at the Crossroads*, c. 2000-2003  
Collage  
153 x 199.6 x 1.2 cm  
Presented by the artist

**February 2015**  
**Ulla Fries**  
*Kurrajong*, 1993  
*Engraving, 71/90*  
*22.8 x 35.8 cm*  
*Gift of Ulla Fries, President of the Royal Swedish Academy of the Fine Arts, Stockholm*

**Chris Orr, RA**  
20 prints, 2005-2015  
Various sizes  
List available on request  
Presented by the artist

**March 2015**  
**J. E. Hodgson, RA**  
*Portrait of a Lady*, c. 1870  
*Watercolour and gouache on board*  
*15 x 7 cm*  
Gift of Mr. Robin Muirhead  
F. Ernest Jackson, ARA  
3 drawings, 2 etchings and 14 lithographs, ca. 1910-22  
Various sizes  
List available on request  
Gift of Mrs. Margaret Bear

**April 2015**  
**Christopher Le Brun, PRA**  
*50 Etchings*, 2005  
Artist's proof 4/6.  
Portfolio series printed by Paupers Press and published by Paragon Press, London.  
Presented by the artist



**Christopher Le Brun PRA**  
Life drawing of female nude viewed from side  
Pencil on paper  
61 x 38 cm  
Presented by the artist

**Christopher Le Brun PRA**  
Life drawing of female nude viewed from back  
Pencil on paper  
61 x 38.5 cm  
Presented by the artist

**Christopher Le Brun PRA**  
Life drawing of reclining female nude  
Charcoal on paper  
43.5 x 34.2 cm  
Presented by the artist

**Christopher Le Brun PRA**  
Study of a girl resting her chin on her hands  
Pencil on paper  
26.1 x 35 cm  
Presented by the artist

**May 2015**  
  
**John Carter, RA**  
Study for *Four Diagonals I*, 1997  
Pencil and white crayon on wash-toned paper  
20 x 20 cm  
Presented by the artist

**John Carter, RA**  
Study for *Four Diagonals II*, 1997  
Pencil and white crayon on wash-toned paper  
20 x 20 cm  
Presented by the artist

**John Carter, RA**  
*Green Square*, 1990-2012  
Watercolour  
41.5 x 45.5 cm  
Presented by the artist

**John Carter, RA**  
*To the Edge*, 2006  
Oil and pencil on paper  
50 x 70 cm  
Presented by the artist

**Sir Albert E. Richardson, PRA**  
23 architectural lecture drawings, ca. 1950-60  
Black and coloured crayons on tracing paper  
Various sizes  
Gift of Mr. Simon Houfe

**June 2015**  
  
**Rebecca Salter, RA**  
*Untitled AG48*, 2014  
Woodblock print and drawing on Japanese paper on Somerset paper  
94 x 120 cm  
Diploma Work

**Cathie Pilkington, RA**  
*Reclining Doll*, 2013  
Oil paint on patinated bronze  
43 x 77 x 40 cm  
Diploma Work

**Tim Shaw, RA**  
*Tank on Fire* (version 2), 2015  
Wax, black polythene and steel  
51.8 x 42 x 55 cm (sculpture)  
122 x 55 x 75 cm (plinth)  
Diploma Work

**July 2015**  
  
**Painting easel used by Peter Coker RA.**  
Bequest of Peter Coker, RA  
  
**Michael Kenny, RA**  
20 sketch books  
Gift of Susan Kenny

**Sir Thomas Monnington, PRA**  
Study of olive branch for '*Allegory*', ca. 1924  
Pencil on tracing paper  
38 x 49.5 cm (sight size)  
Gift of Hughie O'Donoghue, RA

**Sir Eduardo Paolozzi, RA**  
Donation Box  
Lost wax bronze cast with a black patina and wax coating  
169 x 72.5 x 75 cm  
Gift of the Paolozzi Foundation

**August 2015**  
  
**Mali Morris, RA**  
*Toussaint I-IV*, 2014  
AP 6/10  
4 screen-prints  
31 x 40 cm  
Presented by the artist to mark the retirement of Nick Savage, Director of Collections

**F. L. Griggs RA**  
*Tattershall, Holy Trinity*, 1912  
Pencil on paper  
21.2 x 21.7 cm  
Gift of Rebecca Salter, RA

## 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	Amount (£)	Awardee
Bert Irvin Prize	430	Anna Paterson
Celia Walker Print and Landscape Prize (£200) + Tony Smith Award (£50) + Various Small Prizes	430	Anna Hughes
E. Vincent Harris Prize	517	Rafal Topolewski
E. Vincent Harris Prize	517	Robin Seir
E. Vincent Harris Prize	517	Neill Kidgell
"Edna Rose Weiss Award (for working in a figurative style)"	500	Alana Francis
Hiscox Prize	2,500	Elliot Dodd
Hiscox Prize	2,500	Jack Killick
Ivor Abrahams Prize	430	Rhys Coren
Ivor Rey Scholarship Fund	5250	Molly Palmer
Landseer Prize	550	Wanda Weiser
Landseer Prize	550	Frank Kent
Machin Foundation Prize	2000	Gery Gergana
Machin Foundation Prize	2000	Tom Worsfold
Peter T. Rippon Travel Scholarship*	2750	Claire Undy
Sir Frank and Lady Short Award	550	Kira Freije
The Maccabeans Prize	500	Rian Coughlan
* Travel Scholarship split between both participating artists		

RA School Show 2015 Prizes		
Sponsor/ Name of Award	Amount (£)	Awardee
Agnes Ethel Mackay Award	700	Adam Collier Declan Jenkins Evelyn O'Connor Hannah Bays Laurence Owen Matt Ager Rebecca Ackroyd Sofie Alsbo
Agnes Ethel Mackay Award	925	Maria de Lima
"Agnes Ethel Mackay Award + Royal Academy Collection Purchase"	700	Ziggy Grudzinskas
Artist's Collecting Society Prize	1000	Henry Coleman
Artist's League of New York Residency Prize	500	Joel Wyllie
Artist's League of New York Residency Prize	500	Max Prus
Gold Medal	-	Sean Steadman
"Land Securities Studio Award + Dissertation Distinction"	-	Josie Cockram
Patricia Turner Award	3500	Henry Coleman
Patricia Turner Award	3500	Victoria Adam
Selina Cheneviere Travel Award	2000	Caroline Abbotts

Maintenance Funds and Scholarships 2015		
Sponsor	Amount	Name
Alma Tadema Fund	1300	Maria de Lima
Archie Sherman Charitable Trust	15000	Gabriella Boyd
The Charlotte Bonham Carter Trust	4000	-
Celia Walker Art Foundation	4000	Wanda Wieser Tom Worsfold
Ernest Cook Fund	1100	Zsofia Margit
The Eranda Scholarship	45000	Rian Coughlan Anna Hughes Anna Paterson
Holbeck Charitable Trust	15000	Adam Shield
The Taylor Family Foundation	20000	Richard Orasinski
Intrinsic Value Investors (IVI) LLP	15000	Jessica Richards
Ivor Rey Scholarship	10500	Adam Collier
JM Finn	10000	Ziggy Grudzinskas
The Leverhulme Trust	63000	Sam Austen Josephine Baker-Heaslip Jack Burton Sebastian Jefford Aniko Kuikka India Mackie Alana Francis Claire Undy Elliot Dodd Gergana Georgieva Kira Freije Molly Palmer Rhys Coren Sofie Alsbo Hannah Bays Henry Coleman Declan Jenkins Evelyn O'Connor Laurence Owen Max Prus Joel Wyllie
Victoria Levin Fund	150	Jonathan Kelly
The Mr Ronald and The Hon. Mrs Rita McAulay Scholarship	4000	Dmitri Galitzine
Paul Smith & Pauline Denyer-Smith	12000	Sean Steadman
Heritage Peters Fund	3750	Matthew Ager Victoria Adam
Pitchforth Fund	7000	Caroline Abbotts
Edith and Ferdinand Porjes Charitable Trust	16500	Martin Gross Jonathan Kelly
Pauline Sitwell Bursary Fund	7500	Josie Cockram
The Peter Greenham Scholarship Fund	2000	Zsofia Margit
Alfred Teddy Smith and Zsuzsi Roboz Art Trust	4000	Lewis Hammond
South Square Trust	7000	Maria de Lima
SIV Cooke Fund	1600	Rebecca Ackroyd Martin Groß
Catherine Sparkes	250	Jonathan Kelly
Stanley Picker Charitable Trust	6000	Frank Kent Neill Kidgell Jack Killick Robin Seir Rafal Topolewski
The Starr Fellowship Fund	13000	Felipe Castelblanco
Harold Hyam Wingate Foundation	5000	Fani Parali
Vandaleur Fund	3150	Rebecca Ackroyd Victoria Adam Martin Groß

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

The Year in Art





# Anselm Kiefer

**27 September — 14 December 2014**  
 Anselm Kiefer Hon RA, *Ages of the World*, 2014  
 Installation, mixed media  
 Private collection.  
 Photo © Royal Academy of Arts  
 Photography: Howard Sooley / © Anselm Kiefer



# Allen Jones RA

**13 November 2014 — 25 January 2015**  
 Allen Jones RA, *Chair*, 1969  
 Painted fibreglass, resin, plexiglas, mixed media and tailor made accessories, 78 x 96 x 57 cm  
[More Gallery](#)  
 Photo image courtesy of the artist  
 © Allen Jones





## Giovanni Battista Moroni

**25 October 2014 — 25 January 2015**  
 Giovanni Battista Moroni, *Portrait of a Tailor*, c.1565-70  
 Oil on canvas, 99.5 x 77 cm  
 The National Gallery, London, inv. NG 697. Purchased, 1862  
 Photo © The National Gallery, London



## Rubens and His Legacy Van Dyck to Cézanne

**24 January — 10 April 2015**  
 Peter Paul Rubens, *Tiger, Lion and Leopard Hunt*, c. 1617  
 Oil on canvas, 256 x 324 cm  
 Musée des Beaux-Arts, Rennes  
 Photo © MBA, Rennes, Dist. RMN-Grand Palais / Adélaïde Beaudoin  
 Exhibition organised by the Royal Museum of Fine Arts, Antwerp,  
 Royal Academy of Arts, London, and BOZAR (Centre for Fine Arts), Brussels





# Premiums Interim Projects

**13 February — 11 March 2015**  
 Gery Georgieva, *You Don't Know My Name*, 2015  
 Three channel HD video installation, 1 min 52 secs, Edition of 5



# Richard Diebenkorn

**14 March — 7 June 2015**  
 Richard Diebenkorn, *Ocean Park #79*, 1975  
 Oil on canvas, 236.2 x 205.7 cm  
 Philadelphia Museum of Art. Purchased with a grant from the National Endowment  
 for the Arts and with funds contributed by private donors, 1977  
 © 2015 The Richard Diebenkorn Foundation





# Hide and Seek Drawings by Eileen Cooper RA

**29 May — 23 August 2015**  
 Eileen Cooper RA, *Moving a Picture*, 2002  
 Charcoal and pastel  
 Private collection © Eileen Cooper



# Summer Exhibition 2015

**8 June — 16 August 2015**  
 View of Burlington House with artworks by Jim Lambie, *ZOBOP*, 2014  
 and Rose Wylie RA, *Sack, Barrow, Factory Pin-Up* (films notes), 2014  
 and *The Young and Old Herr Rehlinger*, 2014





## RA Schools Show 2015

12 June — 28 June 2015  
Henry Coleman, *The Great Order*, 2015  
Banner, flag, curtain, installed across three sites



## Joseph Cornell

### Wanderlust

4 July — 27 September 2015  
Joseph Cornell, *A Parrot for Juan Gris*, 1953-54  
Box construction, 45.1 x 31.1 x 11.7 cm  
Collection of Robert Lehrman, courtesy of Aimee and Robert Lehrman  
Photo Collection of Robert Lehrman, courtesy of Aimee and Robert Lehrman. Photography: Quicksilver Photographers, LLC  
© The Joseph and Robert Cornell Memorial Foundation/VAGA, NY/DACS, London 2015  
Exhibition organised by the Royal Academy of Arts, London, and Kunsthistorisches Museum, Vienna



## Captions

### Front cover

Gallery view of  
*Summer Exhibition 2015*.  
Photo © James Harris

### Inside cover

Gallery view of  
*Summer Exhibition 2015*.  
Photo © James Harris

### Page 4

A guided tour in the RA Schools during  
Friends Week in May 2015.  
Photo © Benedict Johnson

### Page 8

Christopher Le Brun PRA  
in his New York studio.  
Photo © Scott Mead

### Page 10

Dr Charles Saumarez  
Smith CBE in the RA Library.  
Photo © James Harris

### Page 12 & 13

Bob and Roberta Smith RA,  
visitors and performers at the  
Burlington Gardens Festival  
in July 2015.  
Photo © Benedict Johnson

### Page 22 & 23

Claire Undy,  
*Still from Notwithstanding*, 2015.  
View from RA Schools  
*Premiums: Interim Projects*.  
Photo © Benedict Johnson

### Page 28 & 29

Conrad Shawcross RA in the  
Annenberg Courtyard with his work  
*The Dappled Light of the Sun*, 2015.  
Photo © Benedict Johnson

### Page 34 & 35

Gallery view of the  
*Allen Jones RA* exhibition.  
Photo © Benedict Johnson

### Page 40 & 41

Gallery view of the  
*Rubens and His Legacy:  
Van Dyck to Cézanne* exhibition.  
Photo © Alastair Fyfe

### Inside back cover

Gallery view of  
*Jospeh Cornell: Wanderlust*.  
Photo © James Harris

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