





# Annual Report 2016/17

## Royal Academy of Arts

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

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The redevelopment of Burlington Gardens and link with  
Burlington House is supported by the National Lottery  
through the Heritage Lottery Fund.



**Covering the period  
1 September 2016  
– 31 August 2017**



**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.**

**This year, the RA entered the final stages of the most significant redevelopment in its history. Our public programme of exhibitions, learning and debate continued uninterrupted and we welcomed more than 1 million visitors and Friends.**

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## President's foreword

The Royal Academy is on the cusp of marking its 250th anniversary in 2018. Two and a half centuries is an impressive duration. It marks not just the foresight of Reynolds, Gainsborough and the other founder members, but the enduring commitment of all the artists and architects who have since been elected to the Academy and promoted its efforts to foster the appreciation, understanding and practice of art.

Preparations for RA250 are in full swing. Among the many important developments we have been working on this past year to open up the RA is the selection for display of the Royal Academy Collection, insufficiently known outside the world of experts and a rich resource which will soon be shared more widely.

As we welcome a number of new artists and architects into the Royal Academy, we regret the passing of architects John Partridge CBE RA and Leonard Manasseh OBE RA, artist Bernard Dunstan RA, and Honorary Fellow Dame Jennifer Jenkins DBE. Their contributions will be missed. I would like to express my gratitude for the contribution of Eileen Cooper OBE RA, who concluded her six-year term as Keeper of the Royal Academy, and to welcome her successor Rebecca Salter RA. I am grateful to all the Academicians for their participation and commitment in managing to solve the conundrum of showing the RA to be both venerable in its history and lively and forward-looking in its readiness for the future.

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Christopher Le Brun PRA  
*President of the Royal Academy*

**‘Preparations for RA250 are in full swing. Among the many important developments is the selection for display of the Royal Academy Collection.’**



Secretary and  
Chief Executive's  
introduction

With two thirds of the works completed for our redevelopment of Burlington Gardens, the RA is on course to launch one of the largest changes ever to its campus. It is a busy time for everyone at the Academy and, as this Annual Report reveals, the redevelopment has not diminished our rich programme of exhibitions, education and events.

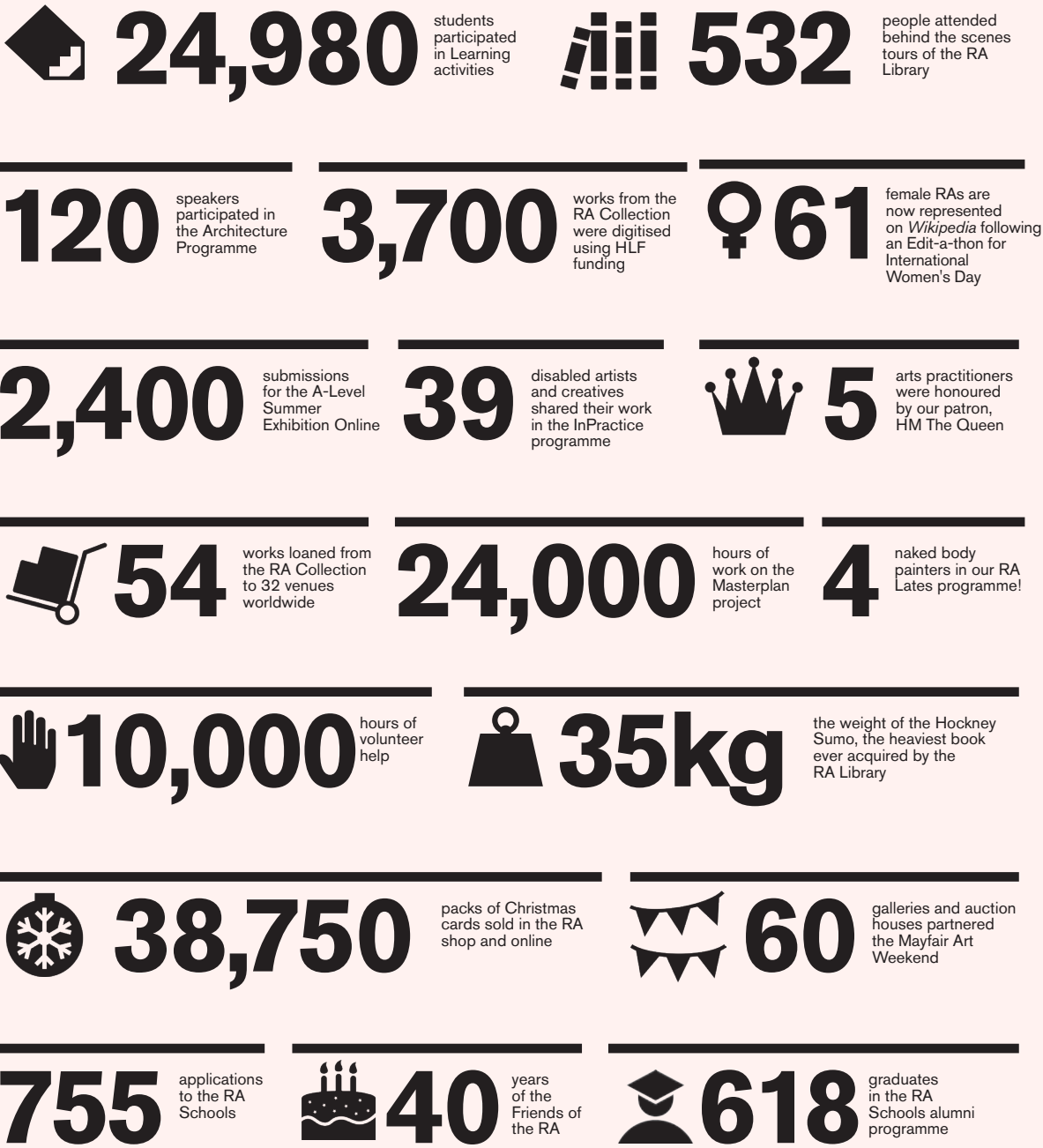
The Royal Academy attracted more than 1.1m visitors in 2016/17. The exhibitions *Abstract Expressionism* and *Revolution: Russian Art 1917–1932* alone drew over half a million people. *America After the Fall* became one of our most visited exhibitions in The Sackler Galleries and attendances at the *Summer Exhibition* remained buoyant despite the downturn experienced across much of the sector. Critical and public reception of our programme was extremely positive, and the loyal base of Friends of the Royal Academy remains very strong with nearly 99,000 members.

Our work has benefited from the generosity of our many Friends, donors and supporters, including a major gift from the Dorfman Foundation to enhance how we display and discuss architecture at the RA. Clive Humby was appointed Chairman of the Friends Board and, among our advisors, the Trustees of the RA Development Trust under the Chairmanship of Lord Davies of Abersoch provided essential support through this crucial phase of our redevelopment. I am grateful to all the staff and students. In dealing with the many challenges of the building project, not least many working temporarily in Blackfriars, they continue to make the RA an outstanding forum for art and architecture as we prepare to mark our first 250 years and begin our next.

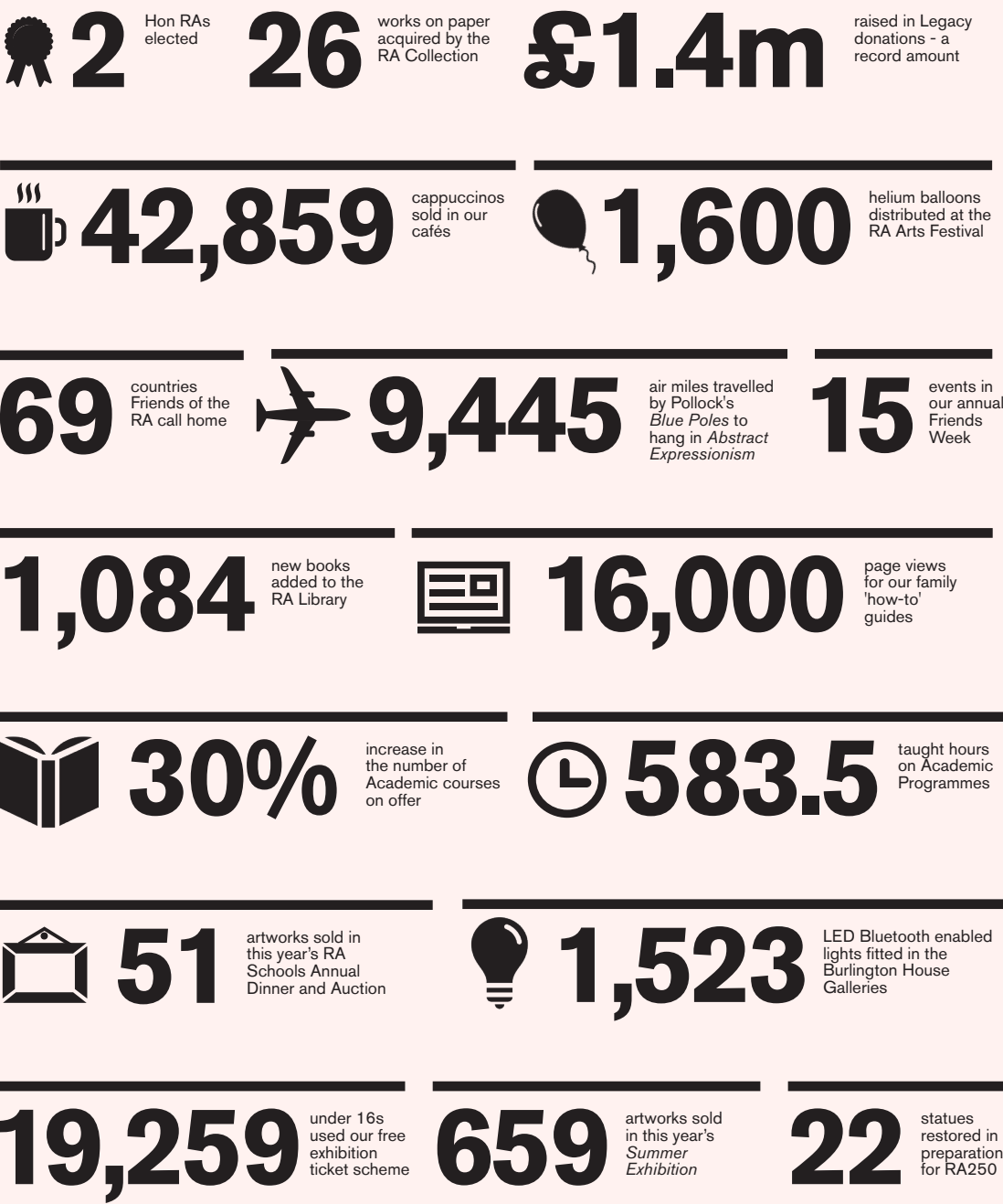
Dr Charles Saumarez Smith CBE  
*Secretary and Chief Executive*

**‘Attendances remained buoyant, critical and public reception of our programme was extremely positive, and the loyal base of Friends remains very strong.’**

# The year in figures



The RA is an independent charity that does not receive revenue funding from government. Our achievements are made possible by the continued support of our loyal Friends, Patrons, donors and sponsors, to whom we are deeply grateful.



# Public

To inspire and engage  
a wider public

World-class exhibitions have long been at the core of what the RA offers its many Friends and visitors. Our public programme also includes a wealth of talks, events, courses and learning programmes for all. The RA's digital presence increasingly enables this engagement with art and architecture to have global reach.

A critically acclaimed exhibition on *Abstract Expressionism* opened the Royal Academy's 2016/17 season. The exhibition – 'raw, authentic and big in every sense', wrote the *Telegraph* – was sponsored by BNP Paribas with additional support from the Terra Foundation for American Art. Jake and Hélène Marie Shafran, Phillips and Brooke Brown Barzun also supported the show. *Abstract Expressionism* was the first major survey of the movement in the UK in more than half a century. It explored one of the great watersheds in the history of modern art, when New York-based artists such as Willem de Kooning, Jackson Pollock and Mark Rothko unleashed a radical approach to their painting: expressive, boldly coloured, often huge in scale. Nearly 318,000 people came to view some of the movement's greatest works, including a major group by Clyfford Still, loaned for the first time from the Clyfford Still Museum in Denver. The *Sunday Times* deemed it the 'Show of the Year'.

To mark the centenary of the Russian Revolution, the RA presented *Revolution: Russian Art 1917–1932*, supported by LetterOne, with additional support from Petr Aven, The Blavatnik Family Foundation and The Polonsky Foundation. With loans from the State Russian Museum, State Tretyakov Gallery and major private collections, *Revolution* was unusual in setting out the avant-garde of early 20th-century Russian art alongside the Socialist Realist movement. Together with works by Chagall, Kandinsky and Malevich were portraits of textile workers, tractor builders, propaganda posters and photographs. The *Independent* praised this 'hugely ambitious show, with loans obtained from Russia that you will never have seen and many that you will not see again'. Over 209,000 people attended.

The 249th *Summer Exhibition*, sponsored by Insight Investment, drew just over 197,000 visitors to its array of works submitted by professional and amateur artists. One in ten of the 12,000 entries received was selected for display. The Annenberg Courtyard featured *Wind Sculpture VI*, a 6m high vision of colourful moving fabric made of steel and fibreglass by Yinka Shonibare RA. Co-ordinated by the Academy's Keeper, Eileen Cooper RA, the 2017 show extended its range in several directions, with more artists from across the world, artists working in different media such as performance art, and a greater number of young artists, including recent graduates from the RA Schools. The BBC World Service broadcast a radio feature on the show, while BBC Arts again produced a one-hour programme for television. Hosted by Kirsty Wark and Brenda Emmanus, it was broadcast to over 800,000 viewers on BBC2.

**'The 249th Summer Exhibition drew just under 200,000 visitors to its array of works submitted by professional and amateur artists.'**

#### The Sackler Galleries

The unsettling, darkly humorous paintings of James Ensor took centre stage in *Intrigue: James Ensor by Luc Tuymans*, supported by JTI, the Government of Flanders and David Zwirner, New York/London. One of Belgium's foremost contemporary artists, Tuymans curated an in-depth study of his Belgian predecessor, an innovator and outsider who rebelled against the artistic conservatism of late 19th-century academic teaching.

Revolutionary Russia was counterpoised in The Sackler Galleries by *America after the Fall: Painting in the 1930s*, supported by JTI, the Terra Foundation for American Art, Ömer Koç, Brooke Brown Barzun, Cate Olson and Nash Robbins. The Wall Street Crash and the Great Depression generated a devastation in the United States that could be witnessed in Dorothea Lange's photographs of migrants, Edward Hopper's moody cityscapes or, most famously, the sombre portraiture of Grant Wood's *American Gothic*, loaned for the first time outside North America. With 176,000 visitors, it became the 8th most popular show in The Sackler Wing since it opened in 1991.



Grant Wood's *American Gothic* in The Sackler Galleries during *America after the Fall*

*Matisse in the Studio*, supported by The Mead Family Foundation, Ömer Koç, the Exhibition Supporter's Circle and Royal Academy International Patrons, opened in August 2017 and was warmly received by public and press alike. On display were the treasured objects that inspired the French artist: Buddhist statues from Thailand, Spanish glass and Chinese porcelain, a Muyombo mask from the Congo. 'The object is an actor,' said Matisse, 'A good actor can have a part in ten different plays.' Critics admired the insight the show afforded into a great artist's creative process. By presenting the real objects with their artistic transformations, the show encouraged visitors to use their imaginations in the way Matisse did.

### The art of architecture

The Architecture Programme, made possible by the Drue Heinz Endowment for Architecture and supported by Turkishceramics and Scott and Laura Malkin, organised 39 events attended by 5,700 people. An array of international speakers and topical debates were recorded for podcast, and the Annual Architecture Lecture, given in July 2017 by pioneering Indian architect Balkrishna V. Doshi, was live-streamed on Facebook. The lecture has since been viewed 47,000 times. For professional audiences,



Balkrishna V. Doshi delivers the 27th Annual Architecture Lecture

breakfast talks were introduced, 45-minute discussions that take place before the start of the workday.

*Origins* was a collaboration with the practice Ordinary Architecture, whose interventions around Burlington House examined the origin myths of architecture. Spectators could encounter images of primitive huts, animal hide wall hangings or a cornice with a profile in the shape of the Essex coastline. *Futures Found* in the Architecture Space looked at the cityscapes of post-war Britain. Six guest curators contrasted the ambitions of post-war planners with the varied results that appeared.

The RA is grateful for a major gift from the Dorfman Foundation which will enable the Academy to launch two new international architecture awards and restore the majestic Senate Rooms in Burlington Gardens to house a new architecture space and café.

### Public events

A year-long programme of events welcomed over 50 artists to speak, including Tacita Dean RA and Gilbert & George RA. Roundtable discussions looked at artist biographies, gender as material and virtual studio spaces. Partnerships with the Royal College of Music and London Jazz Festival saw saxophonist Evan Parker and others perform in Burlington House as they responded to works of art. Family events included Art Detectives trails, supported by the Flow Foundation, and Family Studios, supported by William and Jeanne Callanan, in which over 3,000 participants explored digital art, marbling and other topics. For the first time, an RA exhibition included a dedicated family corner. In *Second Nature: The Art of Charles Tunnicliffe RA*, children could read Ladybird Books with illustrations by Tunnicliffe or listen to storytelling.

RA Lates remain a distinctive offer in London's arts scene. These combine performance, making, ideas and entertainment in an immersive environment. For *America Dreaming* participants wore costumes that ranged from Hollywood starlets to prairie farmers. Installations for the Summer Late *Electric Forest* included a yurt and neon UV life drawing. The Lates attracted over 4,000 participants.

### Learning and access

Primary and secondary pupils enjoyed workshops at the RA and at their schools. Sessions included figure drawing and portraiture. *Journey to Abstraction* saw more than 700 students create large-scale collaborative paintings using varied approaches to abstract art. Overall 36,000 pupils and teachers from 600 schools attended RA visits, tours and workshops.

The attRAct programme, supported by the Nicholas Bacon Charitable Trust and the Worshipful Company of Chartered Architects, ran over 50 events for A-level students, from lino-printing inspired by Russian posters to redesigning the Annenberg Courtyard as a play area. The A-level Summer Exhibition Online received a record 2,400 submissions from 310 secondary schools and sixth-form colleges in the UK. *Here, There and Everywhere* featured 51 works, with a further 65 shown on the RA Tumblr site. As one art teacher wrote, 'Having work acknowledged by the Royal Academy is something that will stay with them for the rest of their lives.'

The RA ran a number of workshops for the homeless. The Women's Art Group met every two months

## 'The A-level Summer Exhibition Online received a record 2,400 submissions from 310 secondary schools and sixth-form colleges in the UK'

to encourage vulnerable women to share ideas, create art and build their confidence. *Dream Up*, developed with BNP Paribas Foundation and Vital Regeneration, gave 180 children and adolescents living in precarious circumstances opportunities to engage with the visual arts.

Multi-sensory workshops, supported by the Lord Leonard and Lady Estelle Wolfson Foundation, were held for students with special educational needs. InPractice welcomed disabled artists and others to present their work over a series of events, one of several access programmes supported by Robin Hambro. InMind used works by Academicians as a starting point for people living with dementia to make their own prints and watercolours. Writing in the *Observer*, novelist Nicci French praised the RA workshops for their humanising and generous approach.

### Digital media

Museums and the Web awarded the RA its second Glami in 2017 for its digital content strategy. Generating highly creative, digital-only content, rather than simply repackaging offline material for an online channel, enabled the RA to engage new audiences. Content that was praised included a quiz that told you which Abstract Expressionist you were; an article on the RA blog featuring the ten most parodied artworks; and the video series *Artists in 60 Seconds*, one-minute introductions that drew over 780,000 views on Facebook and YouTube.

Overall the RA website attracted 6.3m visits. New videos supported by the Heritage Lottery Fund reveal, celebrate and explore the RA and its redevelopment. Short films in the series showed the Burlington Gardens facade being conserved; diploma works and other treasures from the Collection; and the construction of the Weston Bridge that will unify the Academy's two buildings. Winsor & Newton collaborated with the President of the RA,

Christopher Le Brun, on a video demonstrating the use of watercolour. It is the RA's most watched video ever, with over 600,000 views on Facebook.

Web resources included how-to workshops for families, showing techniques such as relief printing and colour mixing. The first four received 16,000 page views. For the exhibitions *Abstract Expressionism* and *Revolution: Russian Art 1917–1932*, the RA designed its first teachers' packs for free download. These included historical material, activities for a self-guided tour, and ideas for teaching before and after a school visit.

Working with Wikimedia, the RA ran a marathon session to train participants in editing *Wikipedia* pages. The object was to improve the online profiles of female Royal Academicians. Drawing on research in the RA Library, participants created new entries and expanded existing ones to ensure all 61 female RAs are represented on *Wikipedia*.

Some activities explored the interaction between the digital and the real. Visitors to the RA could recreate the pose of Grant Wood's *American Gothic* and post their pictures on Twitter and Instagram. Such platforms contributed to an increase of 65% in the RA's Instagram following. Overall the RA's social media audience grew to 900,000.

At Burlington House and later Waddesdon Manor, the RA presented *The Veronica Scanner: Live 3D Portraiture*. In partnership with Factum Foundation for Digital Technology in Conservation and the Rothschild Foundation, the experiment saw members of the public scanned and three-dimensional busts printed. This latest phase in representing the human form received widespread print and radio coverage.



Guests enjoy craft making at the RA Late Manhattan Swing

*Revolution: Russian Art 1917-1932*  
looked at the impact on artists of the  
tumultuous events of October 1917,  
presenting work by avant-garde and  
socialist realist artists

# SALUTE THE LEADER



In October 1917 Lenin and his Bolshevik Party seized power from the provisional government that had dissolved the Duma in March of that year. A group that had brought the Russian Empire to an end, the Bolsheviks became the ruling party, but with Lenin's followers they were a significant minority in a country of 100 million people. Lenin's propaganda was, therefore, a vital tool in spreading Bolshevik ideology to an overwhelmingly rural and largely illiterate population.

In April 1918 Lenin announced the Plan for Monumental Propaganda, a series of posters and murals to be created by artists who would glorify Bolshevik ideology and glorify the leader. Lenin's portrait was a central theme, and the posters and murals were designed to be seen by workers.

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An installation view of the 249th  
*Summer Exhibition*, coordinated  
this year by the Keeper,  
Eileen Cooper RA



Learning to draw at a drop-in Family  
Studio event inspired by *Abstract  
Expressionism*



Inside the Veronica Scanner,  
a machine which takes 96  
photographs from multiples angles  
to enable rapid creation of 3D  
portraits, as part of a special project  
in the Weston Rooms

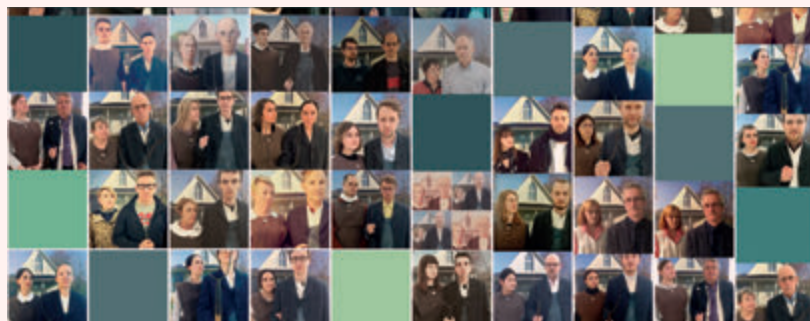
# Digital

The RA's reach is greatly extended by its award-winning digital presence, and our social media channels engage a lively community of artists and art lovers.



## A design competition engaged our creative audience

Inspired by the Soviet design in our *Revolution* exhibition, we asked our social media followers to design a new profile picture for the Royal Academy's Twitter and Instagram. We received 19 strong entries, including this one, chosen by the curators as our winner.



## #AmericanGothPic

Over 200 RA visitors took up our challenge to recreate the iconic *American Gothic* – complete with costumes, pitchfork and house – sharing their images on Twitter and Instagram using the hashtag #AmericanGothPic.



## How to make a wood engraving

We gave our YouTube audience a glimpse into the creative process of a leading artist. 'How to make a wood engraving' with Anne Desmet RA has so far been watched almost 16,000 times.

## The most parodied artworks of all time

Grant Wood's famous *American Gothic* got us thinking about other artworks that often inspire reworking... A Miss Piggy *Mona Lisa* and Marge Simpson *Girl with a Pearl Earring* were among those to feature in this article, one of our most popular of the year.



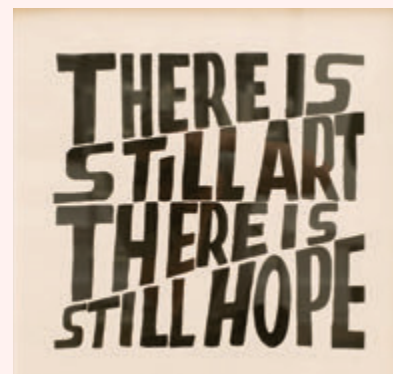
## Artists in 60 seconds

'Pls continue these 60 second guides they are a boon for those of us learning to appreciate these beautiful works & learn about the artists themselves. I've thoroughly enjoyed these videos & am hoping there will be more soon. Thank you!' *Anahita Mody*



## Jumoké @jumokefashola

With one simple tweet you've introduced me to an artist I have immediately fallen in love with! Thanks @royalacademy #letmegocountmypennies

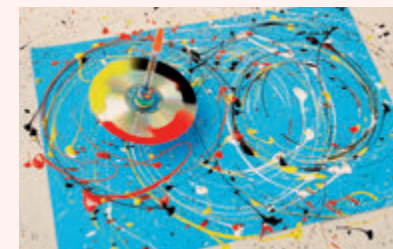


## We've grown our Instagram audience by 65% this year, bringing our total social media audience to over 900k

We engaged Instagram's younger demographic by showing them a range of art and introducing the artists behind it – sharing quotes, video clips and Instagram Stories. At 4,634 likes, this is our most successful Instagram post ever!

## DL @chaoslinkDL

Succinct and concise #matissestudio at @royalacademy no space wasted or objects out of place. Relevant and just right!



## Family how-to

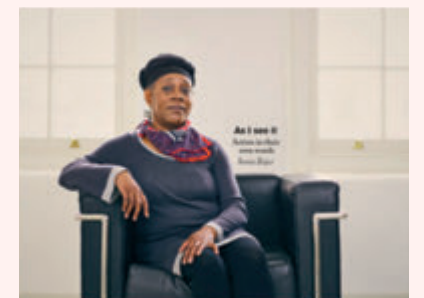
We engaged family audiences with a new online series, taking families step-by-step through a creative project to try at home.

## Tim Thomas @timofnewbury

At @royalacademy for #RASchools exhibit – plenty to appreciate #free




@timofnewbury



## Sonia Boyce RA 'As I see it'

Introducing a range of artists in their own words, this series on our website offers reflections on art, life and lessons learnt.



 @katiebattock Thank you @royalacademyarts for the best party ever



## Which Abstract Expressionist are you?

Over 26,000 people found their kindred Abstract Expressionist with our personality quiz.

# Academic

To engage scholars  
and nurture the artists  
of the future

The RA Schools nurtures the intellectual and professional skills of artists. Our Library, Collection and Archive are invaluable resources for researchers that will soon be more accessible online. Our publications and academic programmes support scholarship and learning for a wide range of audiences.

The art school at the heart of the Royal Academy welcomes candidates from around the world to its three-year postgraduate course, which remains free to students. In 2016, out of more than 700 applicants, 16 students were admitted to the RA Schools.

Studio work was extended through an intellectually broad range of lectures and seminars. Guest speakers included probability theorist Elie Ayache and Donna McCormack, who used film to discuss parallels between organ transplant and immigration. A seminar with art historian Stephen Melville and RA Schools Resident in Critical Practice Martin Westwood looked at fraudulence and truth in public discourse.

RA Schools graduate Eddie Peake returned to give a performed talk. Other talks were given by artists such as Harold Offeh and Hannah Black. The RA Schools welcomed 55 visiting artists throughout the year, including sculptor Alison Wilding RA and Turner Prize nominee Mark Titchner.

We are grateful to Piers Gough RA, who concluded his term as Professor of Architecture, and to our two Visiting Professors, the photographic artist Helen Sear and cultural theorist Jan Verwoert. The latter's term finished in summer 2017. He will be succeeded by Henry Rogers from Glasgow School of Art.

#### **Beyond the Academy**

The work of the RA Schools reaches beyond Mayfair. Third-year students travelled across the UK – from the University of the West of England to Glasgow School of Art – to give tutorials and artist's talks to undergraduates studying fine art.

Public talks, supported by the David Lean Foundation, included a conversation among artists Andreas Reiter Raabe, Laura Owens and Albert Oehlen, which was interpreted in dance by Louis McMiller of Studio Wayne McGregor. *Screen Memory* saw Jamian Juliano-Villani, Stephen Sutcliffe, Jim Shaw and RA Schools graduate Eoin Donnelly discuss memory and cultural perspectives on history. Curator Mark Godfrey interviewed American artist Jordan Wolfson. This sold-out event took up topics such as how the violence in Wolfson's art implicates the spectator.

*Virtually Real*, a collaborative pop-up with virtual reality platform HTC Vive, saw 2017 graduating student Jessy Jetpacks and graduates Adham Faramawy and Elliot Dodd create works using HTC Vive technology. Virtual objects were then 3D printed, so the viewer could interact with them both virtually and in real life. Visitors could also create a virtual reality work of their own. The sold-out event received wide media coverage and was nominated for a Best UK Arts & Culture sponsorship award.

***'Virtually Real, a collaborative pop-up with HTC Vive, saw 2017 graduating student Jessy Jetpacks and graduates Adham Faramawy and Elliot Dodd create works using HTC Vive technology.'***

Work by second-year students was shown in the annual exhibition *Premiums: Interim Projects*, which drew over 4,000 visitors. The *RA Schools Show* featured the work of 17 graduating artists in a variety of media, including video, photography, painting and performance. Over 8,000 people attended. Four graduates created new works in a collaboration with designers from the British Fashion Council. The works were shown at Christie's in November 2016.

In the Life Room of the RA Schools, Professor of Sculpture Cathie Pilkington RA exhibited *Life Room: Anatomy of a Doll*. Inspired by wax figures of dancers by Edgar Degas, the 'dollies' created an unsettling commentary on representation, life drawing and the creative process.



Prof Cathie Pilkington RA in her studio, with her 'Degas dolls'

‘RA Academic Programmes offered a diverse portfolio of educational and scholarly events for adult audiences. They ranged from short practical workshops in drawing and painting to classes on the history, theory and business of art’

Alumni

Solo shows by recent graduates could be seen around the UK, from Cardiff to Newcastle. Their work was also exhibited in Berlin, Cologne, Taipei, Hong Kong and Miami Beach. The *Summer Exhibition*, curated by Eileen Cooper RA with a view to achieving greater inclusivity, brought in art by a number of recent alumni, including performance art by India Mackie and Declan Jenkins and a spoken word work by Alana Francis. Overall, 36 RA Schools alumni were featured. With the addition of the Tiffany & Co. x Outset Studiomakers Prize, three graduates are now offered studio space for the first 12 months after they leave the RA Schools.

Fostering contact among RA Schools graduates benefits their professional development. Graduate profiles have been created for the RA website to give them greater prominence, and a Facebook group encourages alumni to post information on shows, news and opportunities such as studio availability.

Sponsors

To raise funds for the RA Schools, the Annual Dinner and Auction generated £336,000. Marina Abramović Hon RA, Frank Gehry Hon RA and Wolfgang Tillmans RA were among the Academicians who donated work for auction. RA Editions, sold throughout the year to support the work of the RA Schools, included new prints by Academicians Basil Beattie, Stephen Farthing, Gary Hume, Allen Jones and Christopher Le Brun PRA, Ed Ruscha Hon RA, Mary Maclean and Luc Tuymans. The works also featured at the London Original Print Fair.

The RA Schools is immensely grateful for the long-term support of Newton Investment Management. We also thank the Eranda Foundation, David Lean Foundation, Red Butterfly Foundation, Taylor Family Foundation, Nelson Leong and all our supporters who are helping us to secure the futures of the next generation of artists.

Academic Programmes

RA Academic Programmes offered a diverse portfolio of educational opportunities and scholarly events for adult audiences, building on the tradition of the RA as a leading international centre for education, discussion and debate. In 2016/17, the RA ran 35 courses for adults, a 30% increase over the previous year. These ranged from short practical workshops in drawing and painting to classes on the history, theory and business of art. Among those most highly rated by participants were courses on managing an artist’s legacy and the valuation of art. Classes drew on the RA’s wide range of facilities, including the RA Schools Life Room, the John Madejski Fine Rooms, the Learning Studio and the Library and Archive.

The RA’s Academic Programmes complement existing activities at the RA by developing relationships with scholars, practising artists and art world professionals. Academic symposia included a two-day conference held in February 2017 in partnership with the Courtauld Institute of Art. *Art Born in the Revolution* drew speakers from the UK, USA, Italy, Russia and Hungary to discuss Russian art’s changing relationship to the state.



Dr Tim Hunter delivering the *Art of Valuation* and the *Value of Art* course in the General Assembly Room

Publications at the RA

RA Publications produced a range of books on individual artists. *Italian Journey* by Anne Desmet RA reproduced her watercolour sketchbooks, while a volume on Leonard Rosoman OBE RA, supported by Mrs Roxanne Rosoman, examined the painter’s life and work. A study of Michelangelo’s *Taddei Tondo* was published, as was a book on the waning fortunes of post-war architecture in Britain, *Lost Futures*. Exhibition catalogues sold well, with *Abstract Expressionism* selling over 24,000 copies. The RA’s first e-book, *Sensing Architecture*, will be a collection of articles arising from the 2014 exhibition, *Sensing Spaces*.

In the Studio interviews in the *RA Magazine* profiled recently elected Academicians such as Farshid Moussavi and Wolfgang Tillmans. Popular features included artist’s responses to art: Frank Bowling RA on Franz Kline, Vanessa Jackson RA on Joan Mitchell and Sean Scully RA on Willem de Kooning and Barnett Newman. As part of a regular series of debates on topical issues, the magazine published contrasting views by David Mach RA and Bob & Roberta Smith RA on whether artists should unionise. The *RA Magazine* remained a market leader in terms of advertising yield, enhancing the magazine’s financial support for the RA’s work.

Collection and research

New acquisitions included diploma works by Academicians Brian Catling, Richard Wilson, Thomas Heatherwick and Chantal Joffe, and ten drawings by Eileen Cooper RA. Italian artist Mimmo Paladino Hon RA donated a large mixed-media work, *Senza Titolo*. The library acquired the tallest and heaviest book in its history. Known as the ‘Hockney Sumo’, *David Hockney: A Bigger Book* is 70cm high and weighs 35kg.

Major work on the Collection is underway for its display in a new dedicated gallery, which will open in 2018. Christopher Le Brun PRA, Richard Deacon RA and Spencer de Grey RA are the selectors of objects involved in the design of the displays and the planning and testing of interpretation of the works for the wider public. Conservation work included the restoration of the ceiling painting *Assembly of the Gods* (1719–20) by William Kent, in the Lee and James C. Slaughter Room.

In March 2017, a project to catalogue and photograph the RA’s collection of historic frames was completed, funded by the Andrew W. Mellon Foundation. Volunteers helped catalogue 700 RA exhibition posters, as well as prepare 10,000 new images of the Collection for dissemination online. Supported by the Heritage Lottery Fund,



Sales of Gary Hume RA’s print *Ticket* raised money for the RA Schools as part of RA Editions

the digitisation of works held by the RA, many accompanied by transcripts of related historical documents, will enhance the RA’s online presence for public and professional audiences. It will complement the new physical displays to give a much wider knowledge of the RA Collection than ever before.

Displays of the Collection included paintings and drawings by Leonard Rosoman OBE RA in the Print Room, and in the Library, drawings of drapery from the 19th century. The exhibition *Constable and Brighton* at the Brighton Museum & Art Gallery featured the artist’s *Seascape Study: Boat and Stormy Sky* (1824–8). Other loans included paintings by Turner and Fuseli shown in Japan. The year’s major loan, Michelangelo’s *Taddei Tondo*, took a central role at the National Gallery as part of the exhibition *Michelangelo and Sebastiano*.



Second-year student  
Eva Gold in her studio in  
the RA Schools

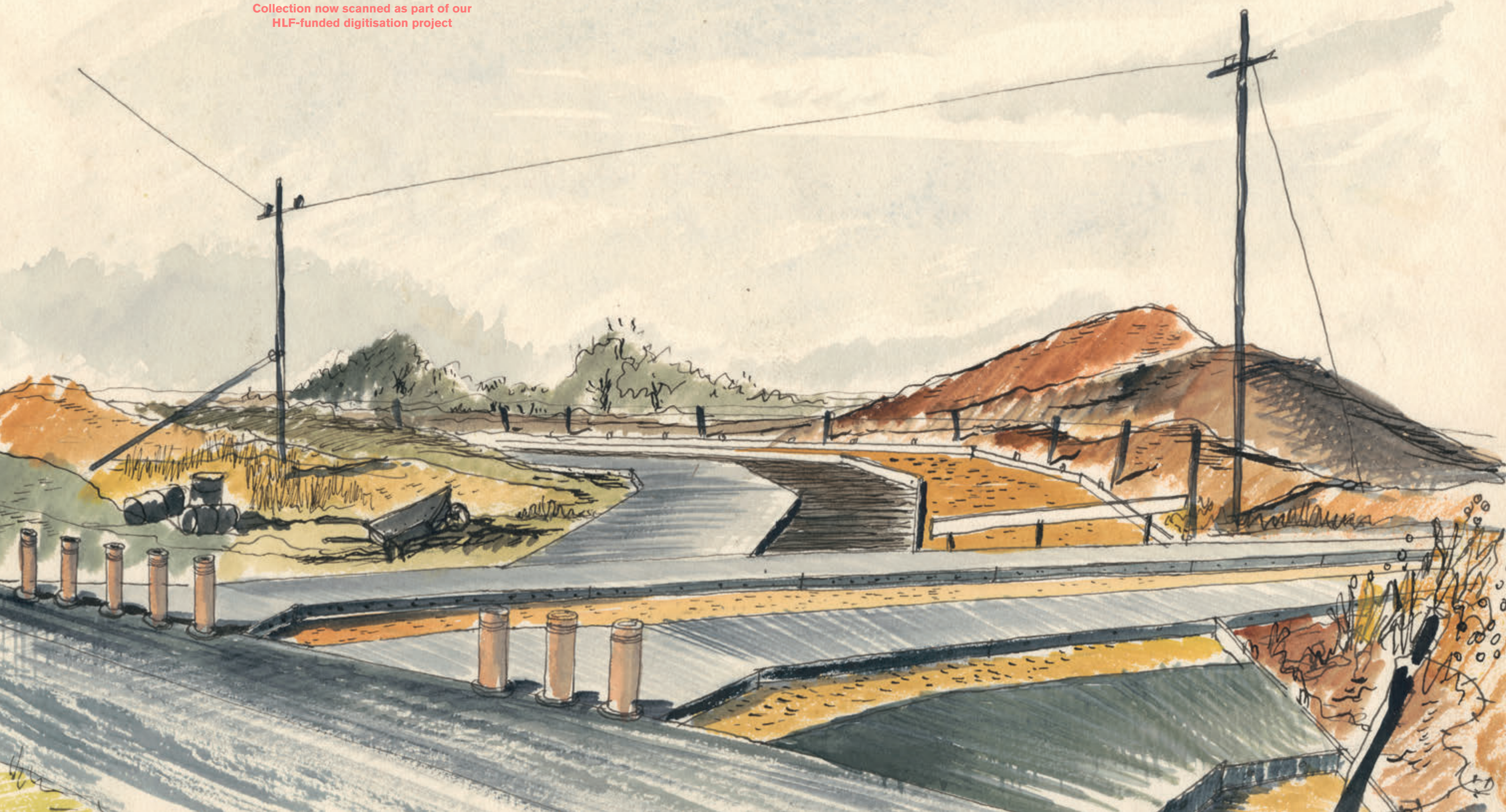




Dmitri Galitzine and Thomas Bolwell's film *Cowboys* in the Life Drawing Room at the RA Schools Show Opening Reception



*Military Roads* by Sir Hugh Casson  
PRA. One of 10,000 items from the RA  
Collection now scanned as part of our  
HLF-funded digitisation project



# Spaces

To establish  
spaces fit for a  
21st century Academy

# The RA's redevelopment of Burlington Gardens shifted firmly from demolition to the construction of our new campus. A new suite of exhibition galleries and Collection displays, a grand lecture theatre, learning centre and much improved visitor facilities will open in 2018 as part of our RA250 celebrations.

The redevelopment of Burlington Gardens and its linking with Burlington House are set to transform the Royal Academy and the public's experience of it in 2018. With major support from the Heritage Lottery Fund and other generous donors, the major project marking the RA's 250th anniversary will unite our two buildings, creating new spaces for exhibitions, learning and debate.

New galleries will show works by Royal Academicians, RA Schools students and from the RA Collection, a significant resource that deserves to be much better known. Learning at the Academy, so essential an element for both young artists and the general public, will be supported by a new lecture theatre and the Clore Learning Centre, where schools, families and community partners can engage with the making of art.

## Creating new spaces

Having taken back the building to its original framework, contractors John Sisk & Son began construction of important elements of the new design. The works are now two thirds complete, with the South East Extension to Burlington Gardens nearly finished and the new Weston Bridge taking shape as its concrete walls are poured. The new bridge – the symbolic centrepiece of the architectural plans by Sir David Chipperfield CBE RA – will allow the public for the first time to move directly between the buildings in Burlington Gardens and Burlington House. Creating a single, expanded campus, it will unite the RA's celebrated and much-loved galleries with the new learning and display spaces, and with the RA Schools, giving these greater visibility in the public eye.

The massive temporary roof, which has protected Burlington Gardens during roof works, has been removed and the building's wrap, designed by Yinka Shonibare RA, has been taken down. The building's restored façade was unveiled in autumn 2017, including its many statues and the clock and weather vane that adorn the two towers. Waterproofing of the roof of the two-storey South East Extension was completed, and work on the South West Extension, which will provide new art-handling facilities for Burlington Gardens, was started. Fit-out of the Wolfson British Academy Room also commenced.

Development of the RA's new gallery spaces included upgrading rooflight windows and laying oak floors for the new suite of three day-lit galleries, the Gabrielle Jungels-Winkler Galleries, which will enable the RA to present an expanded programme of world-class exhibitions and a new commitment to an annual exhibition devoted to architecture. Floors were lowered as part of refurbishing the Vaults, where free displays from the RA Collection will bring to life the story of how, in the past, students learned to draw in the RA Schools. Work also proceeded on the RA

**'Chipperfield's project creates a greater variety of spaces for arts of different kinds, interconnected like an 'art arcade' cutting through Piccadilly. This will enrich public engagement at the RA with art, artists and art students through serendipitous encounters.'**

Farshid Moussavi RA

Collection Gallery, which will present works of art from the RA Collection; as well as the new Weston Studio, which will show art by RA Schools students and alumni; the Ronald and Rita McAulay Gallery for contemporary work by Academicians; and the Dorfman Architecture Court.

Progress on the lecture theatre saw mechanical and engineering installations, followed by the fit-out of the curved banks of seating. This spectacular new space will enable the RA to become a new hub for debates about visual arts and culture in central London, hosting talks, film screenings and performances for over 250 visitors.

The new art-handling suite in Burlington House – the first element of the project to be completed and already in use by staff – includes a special lift with a weight-bearing capacity of ten tonnes, enabling large-



Cornelia Parker RA with a newly restored statue on the Burlington Gardens façade

‘One of the great achievements to date of the RA250 redevelopment has been our continuation of a full public programme of exhibitions and events for Friends and visitors!’

scale works of art to be moved more easily and securely within the building. It is adjacent to a fully conditioned multi-storey art store, offices and other spaces for management and technical staff.

Challenges and discoveries

The project has thrown up some unexpected challenges. Hazardous material was discovered in several areas including the service trenches in Burlington Gardens, where former pipework turned out to be lagged in asbestos. The areas were sealed off and the harmful matter safely removed. Some ceilings over the new galleries turned out to be in such poor condition that these had to be remade, applying layer upon layer of lime-ash mortar.

The changing use of a historic site such as Burlington House and Burlington Gardens means that records are often incomplete. During construction of the lift for the art-handling suite in Burlington House, an 18th-century water main, not marked on any existing plans but still in use providing water to the building, was discovered. The pipe was re-routed to enable both the new lift and a continuing water supply.

Another discovery appeared in Burlington Gardens during the removal of brown floor tiles from the 1920s. Underneath was a beautiful floor of sandstone from Craigleith, a greyish stone used in many of Edinburgh’s finest buildings which is no longer quarried. The floor has been restored and integrated into the overall design with its celebration of the buildings’ historic fabric. These significant discoveries have led to additional work beyond that originally anticipated.

Up and running

One of the great achievements to date of the RA250 redevelopment has been our continuation of a full public programme of exhibitions and events for Friends and visitors. We have also continued to train artists in the RA Schools during the construction.

A free installation, *Richard Deacon RA Selects* was launched as a foretaste of the new displays to come. Mounted on The Sackler Landing, sculptures from

the 18th to 21st century were chosen to show an array of works from the RA Collection and their artistic resonances, both as works of art in contrasting media and styles and as aspects of the Academy’s own history. The sculptures ranged from *The Falling Titan* (1786) by Thomas Banks RA to *Sieben* (2013) by Rebecca Warren RA. Using the Smartify app, visitors could access interpretation on any work of art they scanned with their smartphones.

Overall, work on the redevelopment has run smoothly, with close co-ordination with our neighbours at Pace Gallery, Albany and further afield. Arts and architecture journalists have attended special ‘hard hat’ tours to witness the work in progress. On average, there have been 24,000 hours of labour each month on the RA250 project, which is on schedule to open for the RA’s 250th anniversary in 2018.

Beyond the building

The RA collaborates widely to develop its role beyond the building. Its many partnerships with businesses and galleries in Mayfair continue to enhance the area’s reputation as a cultural quarter and destination for visitors and tourists.

One of the year’s most successful events was the Mayfair Art Weekend, which took place in July 2017. The RA was a key partner in the arts festival, which brought together over 60 galleries. Highlights included a pop-up exhibition in Burlington Arcade as well as informal artist talks, street food stalls and live music in the Annenberg Courtyard. Over 2,000 people joined in each day. As one participant wrote, ‘So nice to see the Royal Academy reaching out’.

The RA also participated in a number of London-wide ventures. These included West End: Everyone Welcome; Open House London; and Open Senses, a weekend of live events for which the RA hosted a site-specific performance in the Life Room.




Visitors enjoy the atmosphere in the RA courtyard during the Mayfair Art Weekend



The Weston Bridge connects Burlington Gardens with Burlington House, uniting the RA's buildings as one campus



The lecture theatre takes shape in Burlington Gardens. Situated on the site of the original University of London auditorium, it will seat over 250 people and provide a spectacular new home for debate in the heart of London



The view from the central staircase of Burlington Gardens during construction. The addition of this grand 19th century building, and the link with Burlington House, will provide the RA with 70% more public space



The RA is a regular participant in the Open House architecture festival. Visitors to the Reynolds Room took part in a performance entitled *Bittersweet*



In August, a public display of sculpture drawn from the RA Collection opened in The Sackler Wing of Galleries. Curated by Richard Deacon RA, it gives a foretaste of the new free displays of art and architecture that will enrich audiences' experience of the RA from Spring 2018

# People

To realise the full  
potential of our  
Members and staff

The Royal Academicians and staff make the RA a vibrant place to discuss, explore and celebrate art and architecture. As the redevelopment of our campus progressed, everyone across the organisation has met the challenges with flexibility and a determination to make the RA better than ever over the months and years to come.

In October 2016, the Royal Academy of Arts welcomed its Royal Patron, Her Majesty Queen Elizabeth II, to a reception and awards ceremony to celebrate her 90th birthday. Accompanied by The Duke of Edinburgh, The Queen met Royal Academicians, artists and supporters, as well as representatives of the Royal Academies of Dance, Dramatic Art and Music. In recognition of her support for the arts, The Queen was presented with a bronze sculpture, produced by Factum Arte, of a 900-year-old oak tree from Windsor Great Park.

The occasion also saw awards granted to five individuals who have made a significant contribution as practitioners or educators in the fields of visual arts or architecture. Each was nominated by a Royal Academician: architect Sir David Adjaye OBE RA Elect (nominated by Yinka Shonibare RA); Iwona Blazwick OBE, director of the Whitechapel Gallery (nominated by Farshid Moussavi RA); artist and teacher Chris Fisher (nominated by Chantal Joffe RA); photographer Martin Parr (nominated by Grayson Perry RA) and artist Cornelia Parker RA (nominated by Conrad Shawcross RA Elect). As Christopher Le Brun, President of the Royal Academy, noted, 'the list of award winners shows the great breadth of achievements during Her Majesty's reign'.

#### New Members

In something of a first for the Academy, Gilbert & George were elected as a single Member. Sir David Adjaye OBE was also elected as a Royal Academician, and Dame Paula Rego DBE was elected as a Senior Royal Academician. American artists Bill Viola and Kiki Smith were both elected Honorary Academicians.



Sir David Adjaye OBE, who was elected as a Royal Academician this year

**'One of the defining strengths of the Royal Academy Schools is that we encourage a multiplicity of voices. This invites innovative and exciting work and it is a privilege to be involved as the new Keeper.'**

Rebecca Salter RA

Rebecca Salter RA was elected Keeper of the Royal Academy. She succeeds Eileen Cooper RA, whose term as Keeper ended in August 2017. Eileen Cooper was the first woman to be elected Keeper of the RA since its foundation in 1768. The RA is enormously grateful for all that she contributed during her six years in the position.

#### Exhibition spotlight

In the Tennant Gallery, the RA exhibited the work of Academicians past and present. *John Gibson RA: A British Sculptor in Rome* included a marble sculpture of Narcissus, plaster reliefs and drawings by an artist known in Victorian England as 'Gibson of Rome'. *Anthony Green RA: The Life and Death of Miss Dupont* marked 40 years since the artist's appointment as an Academician, and 50 consecutive years that his paintings have been shown at the *Summer Exhibition*. Its centrepiece was a recent work featuring a life-sized figure of Green's mother, Madeleine Dupont. New monographs accompanied both exhibitions.

Charles Tunnicliffe RA was one of the best-known wildlife artists of the 20th century. *Second Nature: The Art of Charles Tunnicliffe RA* featured his meticulously observed etchings and watercolours alongside the commercial illustrations he produced for Ladybird Books and Brooke Bond tea cards. A catalogue raisonné of Tunnicliffe's prints was published to coincide with the exhibition.

For the series *Academicians in Focus*, present Academicians exhibited work in the Keeper's House. Drawings and paintings by Olwyn Bowey RA were accompanied by a pair of limited edition prints of Victorian greenhouses at West Dean. The work of Fred Cuming RA explored the dramatic light and shade of the natural world, whether in Italy or along

the coastline of East Sussex. Both artists produced new works for the shows.

Outside the gallery walls

*Terrace Wires* is a four-year art partnership between the RA and HS1 Ltd (owners of London’s St Pancras International station). The third commission was a mechanical sculpture by Conrad Shawcross RA Elect. Stretching 16m beneath the station roof, the work’s ‘optic sails’, carried on articulated arms, fold and rotate as they orbit one another. The installation attracted widespread media attention.

A three-year collaboration between the RA and The Peninsula Hong Kong saw Michael Craig-Martin RA produce the third and final work in the series. *Bright Idea* was a site-specific installation that emerged out of the fountain in the hotel forecourt. The giant bright yellow lightbulb made from powder-coated steel was widely reproduced in the Asian press.

Advocacy for the wider welfare of art included strong support from Academicians to preserve the UK’s Art History A-level course, which the Government announced in October 2016 would be axed. The *Telegraph*, *Guardian* and other news media cited Academicians such as Cornelia Parker RA and Anish Kapoor RA on the course’s importance to them and to the country. The decision was reversed and the Art History A-level will continue to be offered.



Anthony Green RA's work *The Fur Coat, 'Hazana'* (detail), 1963–2014

Staff

Most RA staff continued to be based at Unilever House in Blackfriars while construction took place in Burlington Gardens. Operating across two sites while continuing to stage a full public programme in Burlington House presented many challenges but RA staff have proved resourceful and remarkably resilient. Their work is bringing about the huge changes that will help shape the RA as it marks its 250th anniversary.

Improvements to staff pay and conditions included the introduction of enhanced maternity leave and shared parental pay. From September 2017, qualifying employees are entitled to 22 weeks’ leave at full pay, followed by 17 weeks at the prevailing rate of statutory maternity pay. Other measures saw greater access to flexible working opportunities whether part-time, remote working or job-share arrangements. The Academy took the difficult decision to close to future accrual its defined benefit pension scheme, for reasons of long-term affordability. This particular scheme had been closed to new members for many years. The vast majority of permanent staff are now enrolled in a best-in-class defined contribution pension scheme with Hargreaves Lansdown.

Professional development included schemes such as *Inspiring Managers* and *RA Visionaries*, a new programme for non-management staff with leadership potential. Learning opportunities ranged from free evening courses on the history of art, held at Unilever House, to sessions on writing, creativity and personal effectiveness. For the RA’s support for the health and well-being of its staff through a number of fitness and other measures, Westminster City Council awarded it a Healthy Workplace Charter.

Changes to the RA staff included a number of appointments to the Executive management team. Tzo Zen Ang was appointed Chief Operating Officer, Jo Prosser Commercial Director, Stephen Grant Director of Estates and Carl Hitchcock, Director of Finance, also joined the Executive team.

‘Volunteers helped to run the busy RA Lates as well as *Demonstrate & Create*, free artist-led Saturday afternoon workshops’

Volunteers and trainees

The RA is committed to offering a wide range of volunteering opportunities. In 2016/17 volunteers gave more than 10,000 hours of their time to departments across the Academy. Many programmes supported by the Heritage Lottery Fund drew on volunteer involvement – from digitising the collection to running RA Tours, including designing a new tour for International Women’s Day.

Volunteers helped to run the busy RA Lates as well as *Demonstrate & Create*, free artist-led Saturday afternoon workshops, which introduce the public to different artistic techniques. Nine out of ten participants rated the popular workshops as excellent, and they are attracting a younger, more diverse audience to the RA.

The structure of the volunteer programme is evolving with the redevelopment project and changes to our campus and offer. Construction work meant that some aspects of our volunteer programmes have had to be scaled back or curtailed. In particular, the RA bid farewell to the Friends Volunteers in their current role in the Entrance Hall of Burlington House. We are extremely grateful for their years of dedication and hard work. Many new volunteer roles are being devised and piloted for 2018. These new opportunities will better match the skills and interests of volunteers with the needs of the audiences visiting our enhanced campus.

Training opportunities, with support from the Heritage Lottery Fund, saw three heritage trainees recruited to work in the Collections, Digital & Marketing, and Learning departments. A stonemason apprentice was invited to work on the façade of Burlington Gardens. The RA also organised work placements in sculptural conservation and collections management, where trainees helped with cataloguing and projects supporting the display of the Collection in 2018.



Conrad Shawcross RA Elect's *The Interpretation of Movement* (a 9:8 in blue) in situ at St. Pancras International

‘Training opportunities, with support from the HLF, saw three heritage trainees recruited to work in the Collections, Digital & Marketing, and Learning Departments’



At the close of the reporting year Eileen Cooper OBE RA stepped down from her role as Keeper of the RA after six years' energetic stewardship of the RA Schools. She was also coordinator of the 249th *Summer Exhibition*



The election of Gilbert & George was a first for the Academy in that two artists were elected as one Royal Academician

Michael Craig-Martin RA's  
*Bright Idea* was the third and  
final work in the RA's three-year  
collaboration with The  
Peninsula Hotel, Hong Kong





The RA Choir performing at  
Glamour in the Galleries, our  
triennial fundraising gala

# Finance and sustainability

To fulfil our  
objectives and  
safeguard our future

# The RA is sustained by the support of our many Friends, Patrons, donors and sponsors, and by income from exhibitions, events, courses, art sales, retail and e-commerce. Every contribution enables the RA to continue to promote art and artists, and to ready itself for its next 250 years.

The RA had a successful year in financial terms, ending the reporting period slightly ahead of budget. Despite a challenging economic climate and an overall downturn in visitor figures for museums and galleries across the capital, attendances at RA exhibitions were very strong. Sponsorship and commercial activities held up well and support for the RA remained solid.

## Friends

The Friends of the Royal Academy, a separate registered charity, was founded in 1977 to support the RA. The group has been instrumental to the success of the RA ever since, supporting the RA through their donations, and engaging in the life of the Academy through tours, talks, courses, art sales and retail.

To mark their 40th anniversary, a series of events welcomed Friends to visit the Schools, Library and off-site Collections Store to learn about the recent achievements and future ambitions of the RA. The family of Sir Hugh Casson PRA helped to mark the occasion by donating almost 80 of the architect's sketchbooks to the RA. This generous gift was displayed in May 2017 during *Friends Week*, which recognises and celebrates our loyal Friends. The events are a way for us to thank the Friends for helping to make us who we are – an independent home for art, education and debate. One third of Friends who had never been to an event joined us for the occasion, with recruitment increasing by 27% during the week. Overall 12,000 new Friends joined in 2016/17, with an overall retention rate of over 86%. The Friends donated £9.4m to the RA in the year, representing nearly 25% of the RA's income from ongoing activities.

Friends campaigns included limited edition membership packages offering bespoke experiences such as dinner in the Keeper's House and Zaha Hadid RA homewares. Reported in *Grazia* magazine and other media, gift memberships reached new audiences, with 82% of over 3,500 new gift memberships given by non-Friends.

Of £1.4m of the RA's legacy income in 2016/17, £1.1m was received from Friends who left a gift to the RA in their will. Leaving a legacy is one of the most significant and generous ways that Friends and supporters can help the RA continue its mission. To give one specific example, this year a legacy from Professor H Swanston enabled the RA to publish a new book on Michelangelo's *Taddei Tondo*. We are extremely grateful to everyone who pledges support through a legacy gift.

## Patrons

Patrons continued to join at the highest two levels, with Gold or Platinum membership accounting for



A selection of RA retail products including a catalogue about the late Zaha Hadid RA

67% of new Patron revenue. The retention rate for existing Patrons was 74%. Patron events this year included trips to Boston, Chicago and Venice for the 57th Biennale. Young Patrons travelled to Athens to see contemporary art at Documenta 14, while International Patrons attended a dinner with Michael Craig-Martin RA in Hong Kong.

The Academicians' Room, the RA's club for artists and art lovers, grew to just under 1,500 members. Events ranged from interviews *On the Big Green Sofa* with actor Lenny Henry and novelist Howard Jacobson, to DJ sessions and barbecue banquets.

The Summer Exhibition Preview Party had its most successful year ever. Chaired for the third year by Grayson Perry RA, the fundraising event generated £361,000 in ticket sales, with £1.1m of art sales on the night, from which the RA receives a commission.

## Royal Academy America

Royal Academy America (RAA) enjoyed a wide-ranging programme throughout the year. The first RAA international trip welcomed RAA Patrons to the 2017 *Summer Exhibition*. Members were given a behind-the-scenes tour of the RA, a day trip to Chatsworth House and enjoyed afternoon tea with HRH Princess Alexandra.

Guests at the annual fundraising gala included Lord Norman Foster RA and Jenny Holzer Hon RA. The event, sponsored by Moët Hennessy USA, took place in the Hearst Tower. Over \$700,000 was raised.

## Capital fundraising and sponsorship

The RA's most ambitious public appeal, launched in May 2017, was reported in the *Telegraph* and *Evening Standard*. Social media coverage included celebrity endorsements by Nick Grimshaw and Stephen Fry. Supporters were invited to 'make their mark' by adopting a statue on the façade of Burlington

## ‘The RA’s most ambitious public appeal launched in May 2017. Supporters were invited to ‘make their mark’ by adopting a statue on the façade of Burlington Gardens or naming a seat in the new lecture theatre.’

Gardens, naming a seat in the new lecture theatre or simply donating to the appeal. The goal is to raise £3.0m to complete the redevelopment and support future projects at the RA. Nearly one third of the target was achieved by the close of the financial year.

Four new corporate sponsors supported exhibitions and projects in 2016/17: LetterOne, HTC Vive, Phillips, and Winsor & Newton. We are grateful for their support and that of our many returning exhibition sponsors, including BNP Paribas, Insight Investment, JTI, and Turkishceramics. We also express our gratitude to the many other public and private sponsors of our work. In 2016/17 these included the Government of Flanders, who sponsored the exhibition on James Ensor; Turkishceramics and Arup for their support of the Architecture Programme; and Newton Investment Management who support the RA Schools.

### Commercial income

RA Enterprises Limited, a trading subsidiary of the RA, generated sales of £8.4m in 2016/17. Sales of merchandise were 6% higher than budget, while Publishing sales surpassed their budget by more than 30%. All performance indicators for e-commerce rose, with the number of orders up 38%. Revenue from online sales of merchandise was higher than budget and 50% higher than the prior year.

In person and online, the RA shop sold 348,805 postcards, 64,629 exhibition catalogues and 7,177 mugs. Best-selling items included a framed poster by David Hockney RA, a scarf designed by Barbara Rae RA, and Mr Darcy cufflinks. New ranges included homewares inspired by the work of Mary Fedden RA; limited edition cushions with designs by Academicians, produced in collaboration with Liberty; and streetwear inspired by the paintings of

Rose Wylie RA. Christmas card sales increased by 22% over the previous year, generating £0.26m.

Revenue from art sales continued to rise. By the close of the year, at nearly £0.4m, revenue was behind an ambitious budget by 23%, but has shown year on year growth of 240%. Works sold included selections curated by Eileen Cooper RA and David Remfry RA. The sale of 80 works by Gary Hume RA generated £50,000 revenue. Sales of the print *Thinks I, To Myself* by Ed Ruscha Hon RA and a selection of works by Gary Hume RA generated sales of nearly £150,000. A partnership with publisher Kelly & Walsh saw 30 works sold at Art Basel Hong Kong.

### Investing in the future

Alongside the redevelopment of Burlington Gardens, the RA has a programme of ongoing investment in its infrastructure. A long-term £18.0m schedule of works to upgrade the plant and refurbish gallery interiors will be complete in 2018, with final elements seeing improvements to Gallery 9 and the Lecture Room in Burlington House.

A new electricity contract will supply the RA with fully renewable energy for the next two years. Further sustainable measures included a major improvement to gallery lighting. In partnership with iGuzzini, 1,500 new spot and flood lights will be installed. Energy use from flood lights is predicted to be reduced by 80%, while the new spot lights will consume 30% less energy. The measures will ensure the RA can remain resilient in light of environmental needs.

The benefits of continued investment are seen across the organisation. Measures range from investing in technology upgrades to key IT systems (finance and retail) to improving the customer experience. Progress on better visitor facilities, flexible staffing, using portable technologies and more will ensure not only the success of our new campus when it launches in 2018 but set the stage for the next 250 years of the Royal Academy.

Brian Catling RA performs in the Academicians' Room





Marina Abramović Hon RA's *Portrait with Falcon* is sold at the RA Schools Annual Dinner and Auction. The generosity of artists and buyers helps the RA Schools continue to provide free postgraduate training for more than 50 artists





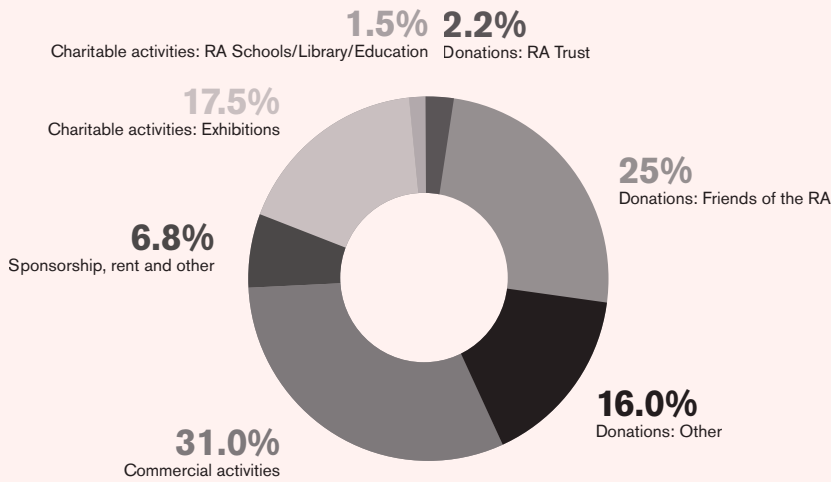
The Friends of the RA 40th Anniversary Party celebrated the essential contribution of Friends to the life of the RA. The General Assembly Room played host to exhibition catalogues and posters from the past 40 years

# 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 Consolidated Statement of Financial Activities, which form part of the audited financial statements, and represent the income and expenditure from ongoing activities and therefore exclude the Burlington Project financial activities.

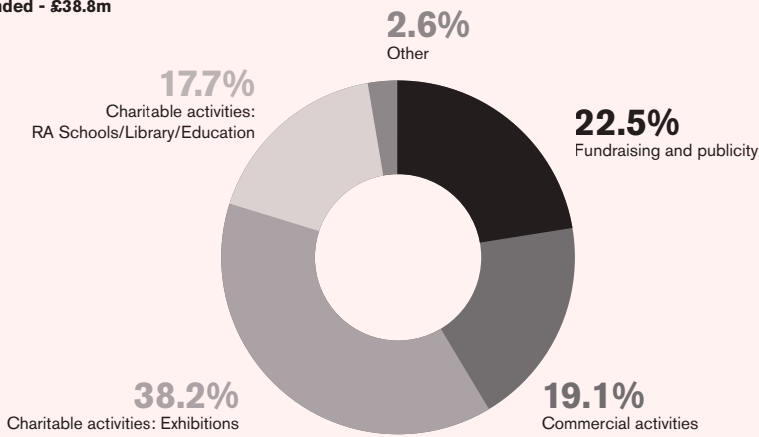
## Income

2016/17 Incoming resources - £37.5m



## Expenditure

2016/17 Resources expended - £38.8m

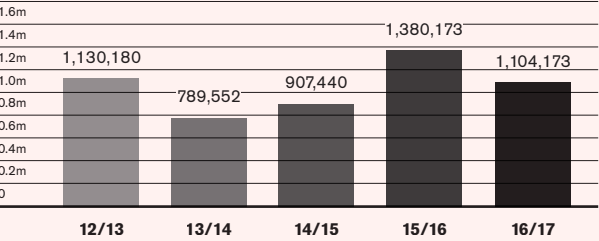


## Visits

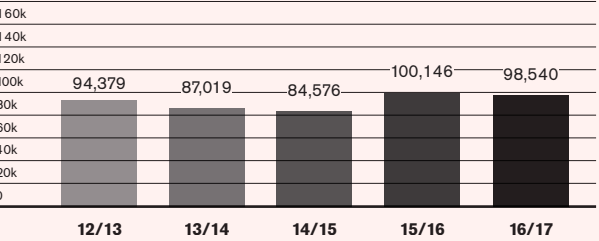
2016/17 Exhibitions	Paid	Friends	Free	Average Daily	Total visitors
Abstract Expressionism	143,822	121,106	52,977	3,211	317,905
Intrigue: James Ensor by Luc Tuymans	18,758	31,445	9,643	658	59,846
Revolution: Russian Art 1917 - 1932	91,601	95,266	22,192	3,168	209,059
America After the Fall: Painting in the 1930s	77,941	84,663	13,773	1,764	176,377
Summer Exhibition 2017	75,729	84,966	36,707	2903	197,402
Premiums: Interim Projects 2017			4,005	401	4,005
RA Schools Show			7,093	645	7,093
Tennant Gallery					65,443
	407,851	417,446	146,390		1,037,130

Note: Aggregated figure for total visits by exhibition/project differs from number of annual site visits below as the total site visits below records the total number of visitors to our Burlington House campus during the period 1 September 2016 – 31 August 2017 and includes the final weeks of *David Hockney: 82 Portraits and 1 Still-life* which closed on 2 October 2016 and the opening weeks of *Matisse in the Studio* which opened on 5 August 2017.

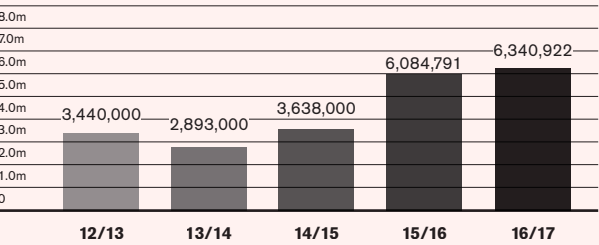
## Total site visits



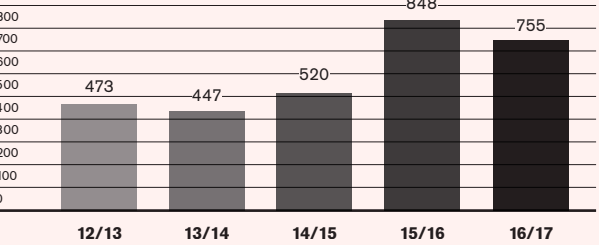
## Total Friends



## RA website sessions



## Applications to the RA Schools



## Digital reach



Twitter followers:  
407,860 - 12% increase



Facebook likes: 290, 469  
- 22% increase



Instagram followers:  
233,334 - 75% increase

# The year in art

Abstract Expressionism

24 September 2016 – 2 January 2017

Clyfford Still, *PH-950*, 1950. Oil on canvas, 233.7 x 177.8 cm.  
Clyfford Still Museum, Denver. © City and County of Denver / DACS 2016  
Photo courtesy the Clyfford Still Museum, Denver, CO



Intrigue: James Ensor by Luc Tuymans

29 October 2016 – 29 January 2017

James Ensor, *Skeletons Fighting over a Pickled Herring*, 1891  
Oil on panel, 16 x 21.5 cm  
Royal Museums of Fine Arts of Belgium  
Photo: © Royal Museums of Fine Arts of Belgium, Brussels.  
Photography: J. Geleyns - Ro scan / © DACS 2017



**Premiums: Interim Projects**  
**27 January 2017 – 5 February 2017**  
Deborah Olakigbe  
*from me with Rose*, 2016-17  
Digital video projection, 43 mins



**Revolution: Russian Art 1917-1932**  
**11 February 2017 – 17 April 2017**  
Marc Chagall, *Promenade*, 1917-18  
Oil on canvas, 175.2 x 168.4 cm  
State Russian Museum, St Petersburg  
Photo © 2017, State Russian Museum, St Petersburg  
Marc Chagall ® / © ADAGP, Paris and DACS, London 2017



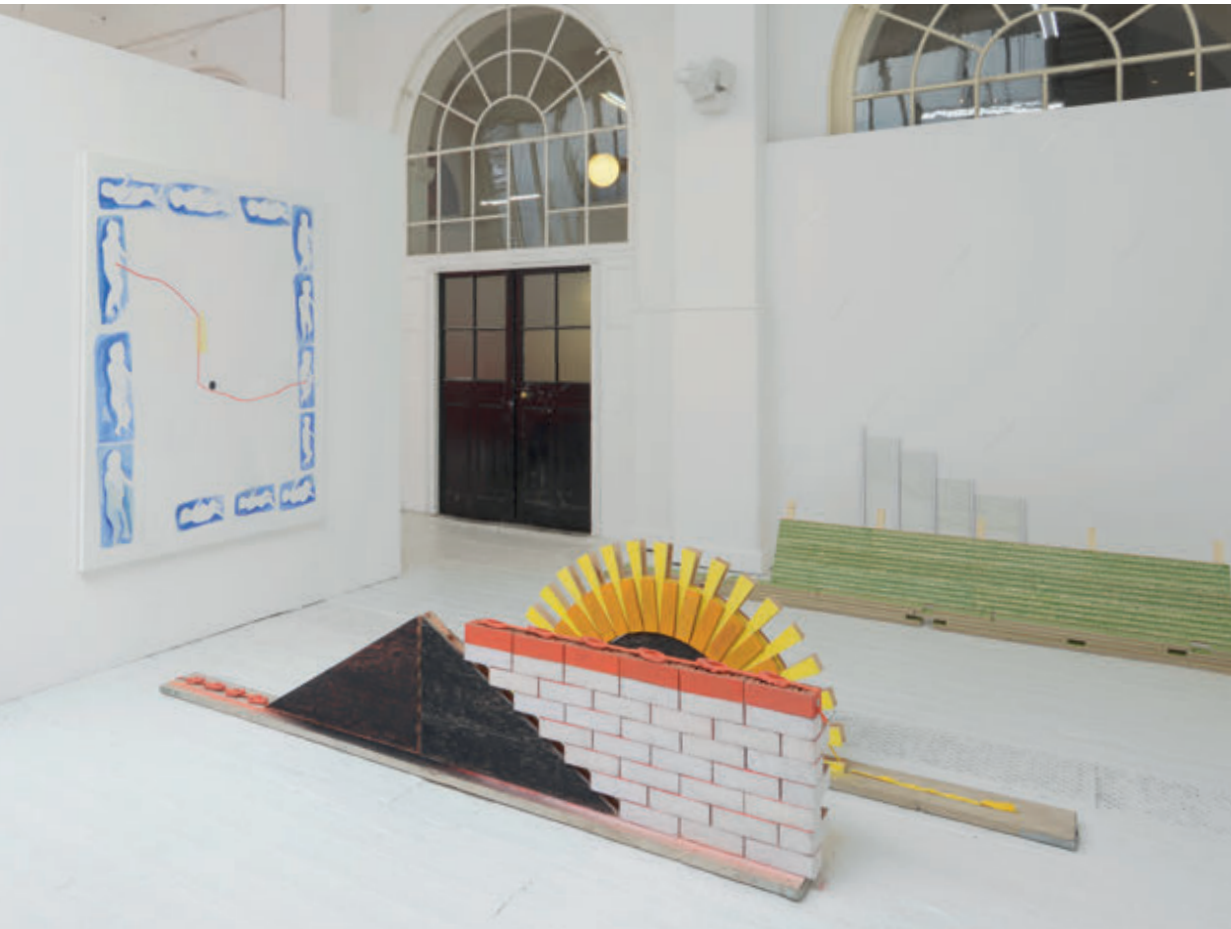
**America after the Fall: Painting in the 1930s**  
**25 February 2017 – 4 June 2017**  
Thomas Hart Benton, *Cotton Pickers*, 1945  
Oil on canvas, 81.3 x 121.9 cm  
The Art Institute of Chicago, Prior bequest of Alexander Stewart  
© Benton Testamentary Trusts/UMB Bank Trustee/VAGA, NY/DACS, London 2017  
Exhibition organised by the Art Institute of Chicago in collaboration with the Royal Academy of Arts, London, and Établissement public du musée d'Orsay et du musée de l'Orangerie, Paris



**Summer Exhibition 2017**  
**13 June 2017 – 20 August 2017**  
Isaac Julien  
*Western Union Series no. 9 (Shipwreck - Sculpture for the New Millennium)*, 2007  
Duratrans image in lightbox  
120 x 300 cm



**RA Schools Show**  
**22 June 2017 – 2 July 2017**  
Josephine Baker-Heaslip  
*Sun Wall*, sculpture  
*Mountain Wall*, sculpture.  
Gabriella Boyd  
*Map*, 2017



**Matisse in the Studio**  
**5 August 2017 – 12 November 2017**  
Henri Matisse, *Red Interior: Still Life on a Blue Table*, 1947  
Oil on canvas, 116 x 89 cm  
Kunstsammlung Nordrhein-Westfalen, Düsseldorf  
Photo © bpk / Kunstsammlung Nordrhein-Westfalen, Düsseldorf / Walter Klein  
Artwork: © Succession H. Matisse/DACS 2017  
Exhibition organised by the Royal Academy of Arts, London and the Museum of Fine Arts, Boston, in partnership with the Musée Matisse, Nice.



# Appendices

## Appendix 1

### Membership and committees

#### Members

(as at 31 August 2017)

#### Senior Royal Academicians

Prof Norman Ackroyd CBE (1988)  
Diana Armfield (1989)  
Gillian Ayres CBE (1982)  
Basil Beattie (2006)  
Dame Elizabeth Blackadder DBE (1971)  
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**Ramon Mota Davalos**  
Deputy Retail Shops Manager

**Claire Mothersole**  
Assistant Buyer

**Magdalena Pilch**  
Assistant Merchandiser

**Ella Riley**  
Senior Buyer

**Ian Sankey**  
Warehouse Assistant

**Neil Shepperson**  
Team Leader, RA Shop

**James Starbuck-Machin**  
Shop Assistant

**Scott Valentine**  
Team Leader, RA Shop

**Development**  
**Charlotte Appleyard**  
Director of Development

**Vacancy**  
Executive Assistant to the Director of Development

**Development – Major Gifts**

**Sarah Hilliam**  
Head of Major Gifts

**Sarah Fallon**  
Campaigns Officer

**Joseph Green**  
Senior Campaigns Manager

**Emily James**  
Campaigns Development Manager

**Karin Grundy**  
Head of Patrons

**Christine Knight**  
Patrons Manager

**Lucinda Lovell**  
Senior Patrons Manager

**Cassy Martell\***  
Development Manager

**Charlotte Masters**  
RA Development Trust and International Projects Manager

**Isobel Morris**  
Patrons Administrator

**Jessye Parke\***  
Grants Manager

**Jonathan Stubbs**  
Patrons Manager

**Development – Loyalty and Partnerships**

**Annie Wong**  
Head of Loyalty and Partnerships Development

**Melanie Brown**  
Senior Loyalty Manager

**Frances Craven**  
Loyalty Development Assistant

**Sofia Desbois**  
Membership Assistant, the Academicians' Room

**Frances Griffiths**  
Legacy Manager

**Clare Taylor**  
Head of Keeper's House

**Development – Sponsorship**

**Michael Eldred**  
Deputy Director

**Natalie Bone**  
Senior Sponsorship and Partnerships Manager

**Jessica Bramfitt\***  
Senior Corporate Events Manager

**Verity Casey**  
Events Officer, Patrons

**Alice Castle**  
Senior Corporate Membership Manager

**Rania Clark**  
Database and Training Officer

**Sarah Cranmer**  
Head of Events

**Philippa Forester**  
Partnerships Manager

**Patrick Frazier Wood**  
Events Manager

**Katie Giddens**  
Manager, Sponsorship and Partnerships

**Sarah Grant Duff**  
Senior Events Manager

**Ian Grierson**  
Events Operations Manager - Public Programmes

**Isabelle Hanson**  
Events Assistant

**Su-Fang Hsiao**  
Senior New Business Development Manager

**Harriet Jarman**  
Research and Resources Manager

**Sorcha Peaston**  
Events Assistant

**Deborah Rawlings\***  
Senior Events Manager

**Alison Strawbridge**  
Database Manager

**Florence Sumption**  
Events Manager - Friends

**Mayumi Tomita**  
Events Manager, Keeper's House

**Eddie Walker**  
Head of New Business

**Alice Warley**  
Database Assistant

**Navasha Wray**  
Trusts and Foundations Manager

**Joanna Wolfarth**  
Research Officer

**Stefanie Woodford**  
Sponsorship and Partnerships Administrator

**Vacancy**  
Research and Resources Assistant

**Vacancy**  
Trusts and Foundations Manager

**Operations**

**Tzo Zen Ang**  
Chief Operating Officer

**Alice Horsley**  
Executive Assistant to the Chief Operating Officer

**Operations – Art Handlers**

**Dan Cowap**  
Galleries Manager and Head of Art Handling

**Richard Ascroft**  
Art Handler

**Jeremy Dart**  
Deputy Head of Art Handling

**Philip Drewry**  
Art Handler

**Max Holder**  
Art Handler

**John Robinson**  
Art Handler

**Simon Streather**  
Art Handler

**Vacancy**  
Art Handler

**Operations – Cleaners and Porters**

**John O'Reilly**  
Manager, Cleaners and Porters

**Malgorzata Andrulewicz**  
Cleaner and Porter

**Maria Batista**  
Morning Cleaner

**Daniel Burnage**  
Cleaner and Porter

**Oziel Camacho**  
Cleaner and Porter

**Tomasz Hajduk**  
Cleaner and Porter

**Rona Hamilton**  
Cleaner and Porter

**Terence Hamilton**  
Cleaner and Porter

**Anabela Henriques**  
Cleaner and Porter

**James Howe**  
Cleaner and Porter

**Umbelina Jardim**  
Morning Cleaner

**Odilla Matias**  
Morning Cleaner Supervisor

**Victor Pablo Mendez-Muzia**  
Cleaner and Porter

**Dejan Mitrovikj**  
Cleaner and Porter

**Dean Nunn**  
Cleaner and Porter

**Paul Nunn**  
Cleaner and Porter

**Margarida Reis**  
Cleaner and Porter

**Operations – Estates**

**Stephen Grant**  
Director of Estates

**Alexandra Bass**  
Senior Project Manager

**Ian Blackburn**  
Director of Special Projects

**Beatrice Moran**  
Build Manager

**Philip Pearce**  
Architect

**Kyle Peters**  
Senior Project Manager

**Claire Sadler**  
Estates Operations Supervisor

**Beth Smith**  
Departmental Administrator and FM Helpdesk Assistant

**Steve Watson**  
Head of Engineering

**Emily Whitaker**  
Masterplan Projects Administration Manager

**Francine Williams**  
Helpdesk Assistant

**Operations – Facilities**

**David Vobes**  
Head of Facilities

**Stjøn Bavin**  
Logistics Manager

**Sophie Nicole Ellison**  
Audio-Visual Technician

**Eileen Gallagher**  
Post Room Manager

**Daniel Gunning**  
Lighting and AV Manager

**Laura New**  
Building Manager

**Roland Philbert**  
Health and Safety Advisor

**Christopher Rowan**  
Audio-Visual Technician

**Operations – Finance**

**Carl Hitchcock**  
Director of Finance

**Linda Beeton**  
Friends Finance Assistant

**Lee Bennett**  
Accounts Payable and Purchasing Supervisor

**Patricia Blackledge**  
Cashier

**Inmaculada Clemente Gomez**  
Cashier

**Paul Cooper**  
Payroll and Pensions Manager

**Jacintha Cusack**  
Friends Finance Assistant

**Cristina Drake**  
Senior Finance Analyst - Masterplan

**Terry Gee**  
Cashier

**Joseph Gooding**  
Senior Financial Accountant

**Bruce Henderson**  
Print Procurement Officer

**Neringa Krutkeviciute**  
Finance Analyst, Development

**Caroline Lamont**  
Head of Procurement

**Danyel Madrid**  
Finance Assistant

**Nicola Mills**  
Deputy Director of Finance, Decision Support

**Melissa Morris**  
Sales Ledger/Credit Controller

**Wioletta Olzsewska**  
Accounts Payable Assistant

**Nicky Rihal**  
Finance Analyst

**Helena Sawbridge**  
Finance Analyst

**Stephen Tilbury**  
Head of Decision Support

**Ajita Vyas**  
Senior Cashier

**Theresa Webster**  
Friends Finance Manager

**Steve Woolnough**  
Accounting Services Manager

**Rose Wright**  
Head of Accounting Services

**Operations – IT**

**Igor Saucek**  
Head of IT

**Aly Bakhtiar**  
IT Security Analyst

**Brenda Hillary**  
Senior IT Systems Administrator

**Surjeet Hullen**  
IT Systems Manager

**Pavlos Kanakis**  
IT Systems Administrator

**Gary Philip**  
IT Support Officer

**Mutahir Siddik**  
IT Support Officer

**Jess Thomas**  
IT Support Manager

**Operations – Legal**

**Susan Gent**  
General Counsel

**Sarah Iddon**  
Legal Counsel

**Operations – People**

**Sarah Myers**  
Head of Human Resources

**Sarah Blome**  
Volunteer and Apprenticeships Assistant (HLF-funded post)

**Vashti Sime**  
Volunteer Development Manager (HLF-funded post)

**Amy Thompson**  
HR Business Partner

**Vacancy**  
HR Business Partner

**Vacancy**  
HR Assistant

**Operations – Security**

**Michael O'Halloran**  
Deputy Head of Security

**Philip Carson**  
Security Guard and Duty Front of House Manager

**Pedro Da Costa**  
Security Guard and Duty Front of House Manager

**Carl Harris**  
Security Guard and Duty Front of House Manager

**Abel Kiros**  
Security Guard and Duty Front of House Manager

**Terry Gee**  
Security Guard and Duty Front of House Manager

**Massimo Lorusso**  
Security Guard and Duty Front of House Manager

**Peter Lukwata**  
Security Guard and Duty Front of House Manager

**Sherwyn Mason**  
Security Guard and Duty Front of House Manager

**Amer Najmaden**  
Security Guard and Duty Front of House Manager

**Daniel Phillips**  
Security Guard and Duty Front of House Manager

**Victor Pinto**  
Security Guard and Duty Front of House Manager

**Steve Rampasard**  
Security Guard and Duty Front of House Manager

**Sainey Sabally-B**  
Security Guard and Duty Front of House Manager

**Operations – Strategy**

**Natasha Mitchell**  
Head of Strategy

**Vacancy**  
Strategy Manager

**Public Engagement**

**Will Dallimore**  
Director of Public Engagement

**Vacancy**  
Executive Assistant to the Director of Public Engagement

**Public Engagement – Communications**

**Susie Gault**  
Head of Communications

**Johanna Bennett**  
Senior Press Officer

**Alexandra Bradley**  
Senior Press Officer

**Daisy Drury**  
Internal Communications Manager

**Eugenia Ellanskaya**  
Press Assistant

**Annabel Potter**  
Press Officer

**Public Engagement – Digital**

**Nick Sharp**  
Digital Director

**Adam Anderson**  
Front End Web Designer/Developer

**Radu Busuioac**  
Ruby Developer

**Louise Cohen**  
Social Media and Content Manager

**Joel Enfield**  
Assistant Digital Product Manager

**Thomas Grimley**  
Ruby Developer

**Kate Huckle**  
Digital Product Manager

**Alice Lawrence**  
Digital Assistant

**Sandra Mackenzie**  
Digital Production Co-ordinator

**Amy Macpherson**  
Senior Digital Producer

**Jessica Poole**  
Digital Production Co-ordinator

**George Smith**  
Ruby Developer

**Public Engagement – Insight**

**Claire Clutterbuck**  
Head of Insight

**Public Engagement – Marketing**

**Margaux Simms**  
Head of Marketing

**Daisy Bell\***  
Marketing Manager, Development

**Helen Butcher**  
Marketing Assistant

**Tessa Daniel**  
Marketing Manager, Commercial Operations

**Jennifer Gould**  
CRM Executive

**Rebekah Holloway**  
Deputy Head of Marketing

**Matthew Hunt**  
Graphic Designer

**Michelle Kettner**  
CRM Manager

**Kathryn Lewis**  
Design and Production Manager

**Julia Ross**  
Marketing Manager

**Vacancy**  
Marketing Manager, Events

**Vacancy**  
Marketing Executive, Loyalty Programmes and B2B

**Public Engagement – Visitor and Friends Experience**

**Kate Topham**  
Head of Visitor and Friends Experience

**Vickie Andrew**  
Ticketing Assistant

**Jonathan Andrews**  
Duty Manager, Visitor and Friends Experience

**Jono Ayling**  
Friends Membership Assistant

**Alison Barlow**  
Visitor Services Assistant

**Nick Barrett**  
Visitor and Friends Experience Co-ordinator

**Ivona Camacho**  
Switchboard Operator

**Jim Clarke**  
Visitor Experience Host

**Francesco Desideri**  
Friends Membership Assistant

**Harriet Dopson**  
Visitor Experience Host

**Olivia Harrison**  
Friends Membership Assistant

**Daniel Hawkins**  
Ticket Office Manager

**Lee Jackson**  
Visitor Services Assistant

**Eleni Kitsou**  
Visitor Services Assistant

**Gina Longhitano**  
Friends Membership Assistant

**Philippa Merrett**  
Visitor Services Assistant

**Andreas Podias**  
Ticket Office Supervisor

**Hannah Pratt**  
Friends Membership Assistant

**Susan Reitsis**  
Ticket Office Assistant

**Lauren Seaton**  
Friends Membership Assistant

**Thomas Waters**  
Visitor Experience Host

**Tuesday Yearwood**  
Visitor Services Assistant

**Vacancy**  
Visitor Experience Hosts x2

**Royal Academy Schools**

**Eileen Cooper RA**  
Keeper of the Royal Academy

**Eliza Bonham Carter**  
Curator and Head of RA Schools

**Guler Ates**  
Digital Print Tutor

**David Cooper**  
Schools Programme and Alumni Relations Manager

**Peter Donaldson**  
Sculpture Tutor

**Richard Elliott**  
Sculpture and Workshop Manager

**Brian Griffiths**  
Senior Tutor

**Mark Hampson**  
Head of Fine Art Processes

**Barton Hargreaves**  
Digital Print Tutor

**Yasu Ichige**  
Digital Instructor

**Catherine Jay**  
EA to the Keeper of the Royal Academy and Curator of RA Schools

**Richard Kirwan**  
Senior Tutor

**Simon Lawson**  
Print Tutor

**Mary Maclean**  
Senior Tutor

**Joanna Thomas**  
RA Schools Administrator

## Appendix 4

### Summer Exhibition Prize Winners

**The Royal Academy of Arts Charles Wollaston Award**  
£25,000 awarded by a panel of judges appointed by the President and Council for the most distinguished work in the exhibition.  
Winner: Isaac Julien, *Western union: small boats* (Cat no. 1091, Gallery X)  
Judges: Richard Wilson RA, David Harsent, Hannah Firth

**The Jack Goldhill Award**  
£10,000 for a sculpture.  
Winner: Eva Rothschild RA Elect, *What we know* (Cat no. 534, Gallery IV)  
Judges: Judy Goldhill, Neil Jeffries RA, Ann Christopher RA

**Turkishceramics Grand Award for Architecture**  
*£10,000 awarded to the most outstanding work of architecture.*  
The prize was split between two winners:  
*£5,000 Prize:* Herzog & De Meuron, *Elbphilharmonie hamburg, hamburg, germany, 2001 - 2016, level 17 floorplan with mechanical ductwork of the main concert hall* (Cat no. 407, Architecture Room)  
*£5,000 Prize:* Rogers Stirk Harbour + Partners, *One of seven, geneva airport* (Cat no. 349, Architecture Room)  
Judges: Bahadır Kayan, Farshid Moussavi RA, Rob Wilson

**The Arup Prize for Emerging Talent in Architecture**  
£5,000 for emerging talent in architecture.  
Winner: Yuji Tanabe, *Flower apartment* (Cat no. 390, Architecture Room)  
Judges: Nigel Tonks, Farshid Moussavi RA, Niall Hobhouse

**The British Institution Awards for Students**  
The British Institution Fund was established to promote excellence in the arts through the awarding of prizes to students. Work is assessed across a comprehensive range of disciplines from painting to architecture. Two prizes of £5,000 and £3,000 were awarded by the trustees.  
Winners:  
£5,000 Prize: Laura Niculescu, *Uncontrollable clearance delay # 2* (Cat no. 176, Gallery I)  
£3,000 Prize: Gaia Evans, *Despair* (Cat no. 255, Gallery I)  
Judges: Michael Claridge, Rosa Sepple PRI, Dr Jenny Powell, Andrew Stahl

**The Hugh Casson Drawing Prize**  
£5,000 for an original work on paper in any medium, where the emphasis is clearly on drawing. This prize was split between two winners:  
£3,000 Prize: Lok-kan Chau, *Construction manual for lantau commune* (Cat no. 353, Architecture Room)  
£2,000 Prize: Peter Matthews, *9 hours in and with the atlantic ocean (england)* (Cat no. 194, Gallery I)  
Judges: Dinah Casson, Timothy Hyman RA, Anthony Howell

**The Sunny Dupree Family Award for a Woman Artist**  
£4,000 for a painting or sculpture.  
Winner: Selma Parlour, *Sideline* (Cat no. 729, Gallery VI)  
Judges: Sunny Dupree, Humphrey Ocean RA, Dr Mel Jordan, Sacha Craddock

**The Arts Club Award**  
£2,500 awarded to an artist aged 35 or under for a work in any medium except architecture.  
Winner: Cristina Banban, *Pepperoni* (Cat no. 300, Gallery I)  
Judges: Tony Bevan RA, Aurore Ogden, Inge Borg-Scott

**The London Original Print Fair Prize**  
£2,500 awarded for a print in any medium.  
Winner: Barton Hargreaves, *Progression 2* (Cat no. 889, Gallery VII)  
Judges: Helen Rosslyn, Lyndsey Ingram, Rebecca Salter RA

**The Rose Award for Photography**  
£1,000 for a photograph or series of photographs.  
Winner: Mathilde ter Heijne, *Woman to Go* (Cat no. 27A, Wohl Central Hall)  
Judges: Peter Rose, Bill Woodrow RA, Julia Alvarez

## Appendix 5

Loans from the Collections,  
1 September 2016 – 31 August 2017

<b>Loans for Exhibition</b> (All loans are oil on canvas unless otherwise stated)

<b>Exhibition: Turner and Colour*/ JMW Turner: Adventures in Colour**</b>
Venue 1: Caumont Centre d'art, Aix-en-Provence, France
Dates: 4 May – 18 September 2016
Venue 2: Turner Contemporary, Margate, UK
Dates: 8 October 2016 – 8 January 2017
Loans: JMW Turner, RA, <i>Dolbadern Castle</i> , (03/1383); Watercolour palette owned by Turner, (03/7070); Palette owned by William Hogarth, (04/502); <i>Travelling watercolour box owned by Turner</i> , (03/7072)
*Title in France, **Title in UK

<b>Exhibition: Painting with Light: Art and Photography from the Pre-Raphaelites to the modern age</b>
Venue: Tate Britain, London, UK
Dates: 11 May – 25 September 2016
Loans: Frederick Goodall, RA, <i>The Song of the Nubian Slave</i> , (03/841); Arthur Hacker, RA, <i>A Wet Night at Piccadilly Circus</i> , (03/1019); P. H. Emerson and T. F. Goodall, <i>Wild life on a tidal water: the adventures of a house-boat and her crew... illustrated with thirty photo-etchings by P. H. Emerson and T. F. Goodall</i> , London, Sampson, Low, Marston, Searle and Rivington, Book, (09/1505)

<b>Exhibition: Painters' Paintings: From Freud to Van Dyck</b>
Venue: The National Gallery, London, UK
Dates: 23 June – 4 September 2016
Loans: Sir Joshua Reynolds, RA, <i>Self-portrait of Sir Joshua Reynolds, PRA</i> , Oil on panel, (03/1394); Sir Thomas Lawrence, RA, <i>Self-portrait of Sir Thomas Lawrence PRA</i> , (03/950)

<b>Exhibition: Stubbs and the Wild</b>
Venue: The Holburne Museum, Bath, UK
Dates: 25 June – 2 October 2016
Loans: George Stubbs, ARA, <i>Finished study for Anatomy of the Horse: 10th anatomical table</i> , Pencil on laid paper, (03/5717); George Stubbs, ARA, <i>Finished study for Anatomy of the Horse: 4th anatomical table</i> , Pencil and black chalk on laid paper, (03/1582)

<b>Exhibition: Kenneth Armitage 1916 - 2002 Centenary sculpture exhibition</b>
Venue 1: Victoria Art Gallery, Bath, UK
Dates: 10 September – 27 November 2016
Venue 2: The Stanley and Audrey Burton Gallery at the University of Leeds
Dates: 15 March 2017 – 15 July 2017
Loans: Kenneth Armitage, RA, <i>Reclining Figure Relief</i> , Bronze, (03/1670)

<b>Exhibition: Victorians Decoded: Art and Telegraphy</b>
Venue: Guildhall Art Gallery, London, UK
Dates: 20 September 2016 – 22 January 2017
Loans: Henry Moore, RA, <i>Summer Breeze in the Channel</i> , (03/648)

<b>Exhibition: Douglas Gordon: Searching for Genius</b>
Venue: Peninsula Arts/Plymouth University, Plymouth, UK
Dates: 23 September – 19 November 2016
Loans: Sir Joshua Reynolds spectacles, (04/2490)

<b>Exhibition: Alma-Tadema: Classical Charm*/ Lawrence Alma-Tadema: Decadence &amp; Antiquity**/ Lawrence Alma-Tadema: At Home in Antiquity***</b>
Venue 1: Fries Museum, Leeuwarden, The Netherlands
Dates: 1 October 2016 – 7 February 2017
Venue 2: Österreichische Galerie Belvedere, Vienna, Austria
Dates: 24 February – 18 June 2017
Venue 3: Leighton House, London, UK
Dates: 7 July – 29 October 2017
Loans: Lawrence Alma-Tadema, RA, <i>The Way to the Temple</i> , (03/1021); Lawrence Alma-Tadema, RA, <i>A Family Group</i> , Oil on panel, (03/408); Lawrence Alma-Tadema, RA, <i>Improvvisatore</i> , Oil on panel, (03/917); Lawrence Alma-Tadema, RA, <i>Miss Anna Alma-Tadema</i> , (03/908); Anna Alma-Tadema, <i>The Drawing Room, Townshend House</i> , Watercolour over pencil and pen and ink on card (08/3530)****, Edward Onslow Ford, RA, <i>Bust of Lawrence Alma-Tadema</i> , Bronze, (03/1720)
*Title in the Netherlands, **Title in Austria, ***Title in UK, ****Leighton House Museum only

<b>Exhibition: The Mythic Method: Classicism in British Art 1920–1950</b>
Venue: Pallant House Gallery, Chichester, UK
Dates: 22 October 2016 – 19 February 2017
Loans: Meredith Frampton, RA, <i>Still Life</i> , (03/955); Gerald Kelly, PRA, <i>Jane XXX</i> , (03/253)

<b>Exhibition: Peter Cook. Retrospective</b>
Venue: Tchoban Foundation Museum for Architectural Drawing, Berlin, Germany
Dates: 30 October 2016 – 12 February 2017
Loans: Peter Cook, RA, <i>Medina Circle Tower, Tel Aviv, Israel</i> , Print with coloured washes, coloured pencil and red plastic film, (07/3180)

<b>Exhibition: Flaming June: The Making of an Icon</b>
Venue: Leighton House, London, UK
Dates: 4 November 2016 – 2 April 2017
Loans: Lord Leighton, PRA, <i>Squared up tracing for 'Summer Slumber'</i> , Pencil on tracing paper, (04/720); Lord Leighton, PRA, <i>Squared up tracing for 'Flaming June'</i> , Pencil on tracing paper, (04/721); Lord Leighton, PRA, <i>Squared up tracing for 'Flaming June'</i> , Pencil on tracing paper, (04/722)

<b>Exhibition: Battle of the Sexes: Franz von Stuck to Frida Kahlo</b>
Venue: Städel Museum, Frankfurt, Germany
Dates: 24 November 2016 – 19 March 2017
Loans: Sir George Frampton, RA, <i>Lamia</i> , Ivory, bronze, opals, glass, (03/1723)

<b>Exhibition: Making Nature: How we See Animals</b>
Venue: Wellcome Collection, London, UK
Dates: 1 December 2016 – 21 May 2017
Loans: Sir Hugh Casson, PRA, <i>Record drawing for the Elephant and Rhinoceros Pavillion</i> , Zoological Society of London Zoo, <i>Regents Park, London:plan, elevation and section</i> , Pencil, pen with black ink and coloured washes on polyester sheet, (03/4191)

<b>Exhibition: Sheer Pleasure: Frank Brangwyn and the Art of Japan</b>
Venue: William Morris Gallery, London, UK
Dates: 4 February – 14 May 2017
Loans: Frank Brangwyn, RA, <i>Sketchbook with drawings for the proposed Kyoraku Art Museum (showing portrait of Kojiro Matsukata)</i> , Pencil and black chalk on wove paper, (08/2643)

<b>Exhibition: In Focus: Eileen Agar – Bride of the Sea</b>
Venue: Jerwood Gallery, Hastings, UK
Dates: 15 March – 4 June 2017
Loans: Eileen Agar, RA, <i>Collective Unconscious</i> , Acrylic on canvas, (03/346)

<b>Exhibition: Michelangelo &amp; Sebastiano</b>
Venue: The National Gallery, London, UK
Dates: 15 March – 25 June 2017
Loans: Micheangelo Buonarroti, <i>The Virgin and Child with the Infant St John (Taddei Tondo)</i> , Marble, (03/1774)

<b>Exhibition: Queer British Art 1861 – 1967</b>
Venue: Tate Britain, London, UK
Dates: 5 April 2017 – 1 October 2017
Loans: Henry Scott Tuke, RA, <i>A Bathing Group</i> , (03/258); Henry Scott Tuke, RA, <i>July Sun</i> , (03/710)

<b>Exhibition: Constable and Brighton</b>
Venue: Brighton Museum & Art Gallery, Brighton, UK
Dates: 8 April – 8 October 2017
Loans: John Constable, RA, <i>Rainstorm over the Sea</i> , Oil on paper laid on canvas, (03/1390); John Constable, RA, <i>Seascape Study: Boat and Stormy Sky</i> , Oil on paper laid on board, (03/830); John Constable, RA, <i>Seascape Study: Brighton Beach looking west</i> , Oil on paper laid on canvas, (03/831)

<b>Exhibition: John Armstrong: Dream and Reality</b>
Venue 1: The Atikinson Gallery, Southport, UK
Dates: 3 June – 3 September 2017
Venue 2: Penlee House Gallery & Museum
Dates: 16 September 2017 – 18 November 2017
Loans: John Armstrong, ARA, <i>Victory</i> , (03/912); John Armstrong, ARA, <i>The Nest</i> , (03/592); John Armstrong, ARA, <i>Inscription</i> , (03/3612); John Armstrong, ARA, <i>Still Life</i> , (03/810)

<b>Exhibition: Orchestrating Elegance: Alma Tadema and Design</b>
Venue: The Sterling and Francine Clark Art Institute, Williamstown, United States
Dates: 4 June – 4 September 2017
Loans: Lord Leighton, PRA, <i>Squared up tracing for Marquand's Music Room</i> , Pencil on tracing paper, (04/1115)

<b>Exhibition: Henry James and American Painting</b>
Venue 1: The Morgan Library & Museum, New York, United States
Dates: 9 June – 10 September 2017
Venue 2: Isabella Stewart Gardner Museum, Boston, United States
Dates: 19 October 2017 – 21 January 2018
Loans: John Singer Sargent, RA, <i>An Interior in Venice</i> , (03/1387)

<b>Exhibition: Stanhope Forbes: Father of the Newlyn School</b>
Venue: Penlee House, Penzance, UK
Dates: 10 June – 9 September 2017
Loans: Stanhope Forbes, RA, <i>The Harbour Window</i> , (03/251); George Clausen, RA, <i>Portrait of Stanhope Forbes</i> , (03/597)

<b>Exhibition: Air: Visualising the Invisible in British Art 1768-2017</b>
Venue: Royal West of England Academy, Bristol, UK
Dates: 16 June – 3 September 2017
Loans: John Constable, RA, <i>Cloud Study, Hampstead, Tree at Right</i> , Oil on paper laid on board, red ground, (03/455); John Constable, RA, <i>Cloud Study, Horizon of Trees</i> , Oil on paper laid on board, red ground, (03/1994)

<b>Exhibition: G. F. Watts: England's Michelangelo</b>
Venue: Watts Gallery – Artists' Village, Compton, Surrey, UK
Dates: 20 June – 26 November 2017
Loans: George Frederic Watts, RA, <i>Portrait of Frederic, Lord Leighton, PRA</i> , (03/713); George Frederic Watts, RA, <i>The Death of Cain</i> , (03/1348)

<b>Exhibition: Frank Bowling – Mappa Mundi</b>
Venue: Haus der Kunst, Munich, Germany
Dates: 23 June – 7 January 2018
Loans: Frank Bowling, RA, <i>Wintergreens</i> , Acrylic on canvas, (06/2415)

<b>Exhibition: True to Life: British Realist Painting in the 1920s and 1930s</b>
Venue: Scottish National Gallery of Modern Art, Edinburgh, UK
Dates: 1 July – 29 October 2017
Loans: Sir James Gunn, RA, <i>Pauline Waiting</i> , (03/503); Meredith Frampton, RA, <i>Still Life</i> , (03/955)

<b>Exhibition: Fear in Painting</b>
Venue 1: Hyogo Prefectural Museum of Art
Dates: 22 July – 18 September 2017
Venue 2: The Royal Ueno Museum
Dates: 7 October – 17 December 2017
Loans: Henry Fuseli, RA, <i>Thor Battering the Midgard Serpent</i> , (03/995), JMW Turner, RA, <i>Dolbadern Castle</i> , (03/1383), Philip Reinagle, RA, <i>Eagle and Vulture disputing with a Hyena</i> , (03/828), Philip Hermogenes Calderon, RA, <i>Whither?</i> , (03/848), Charles Sims, RA, <i>Clio and the Children</i> , (03/1215)

<b>Long Term Loans Renewed</b>

<b>Borrower: Jesus College, Cambridge</b>
Dates: 1 October 2016 – 31 October 2018
Loans: David Nash, RA, <i>Crack and Warp Column</i> , Oak, (07/2355)

<b>Borrower: Magdalen College, Oxford</b>
Dates: 1 October 2016 – 31 August 2017
Loans: Giovan Pietro Rizzoli, called Giampietrino, <i>The Last Supper</i> , (03/1230)

<b>Borrower: Spencer House, London</b>
Dates: 1 October 2016 – 31 October 2018
Loans: Unknown, after Raphael, <i>The School of Athens</i> , (03/189)

<b>Borrower: Royal Institute of British Architects, London</b>
Dates: 1 October 2016 – 31 October 2018
Loans: Architectural fragment: Corinthian pilaster capital from interior of the Pantheon, Rome, Marble, (04/1277)

<b>Borrower: Trinity College of Music, London</b>
Dates: 1 October 2016 - 31 October 2018
Loans: Sir James Thornhill, after Raphael, <i>The Miraculous Draft of Fishes</i> , (03/1229); Sir James Thornhill, after Raphael, <i>Elymas the Sorcerer Struck with Blindness</i> , (03/1099); Sir James Thornhill, after Raphael, <i>Paul Preaching at Athens</i> , (03/1101)

<b>Borrower: British Embassy, Washington DC, United States</b>
Dates: 1 November 2016 – 30 November 2018
Loans: Sir William Reid Dick, RA, <i>Sir Edwin Landseer Lutyens, PRA</i> , Bronze, (03/3622); William McMillan, RA, <i>George VI</i> , Bronze, (04/1276); Edwin Witney Smith, <i>Sir Alfred J Munnings, PRA</i> , Bronze, (03/3756); Sir Alfred Gilbert, RA, <i>Lionel Percy Smythe, RA</i> , Bronze, (03/1666)

<b>Borrower: Tate Britain, London</b>
Dates: 30 May 2017 – 1 May 2019
Loans: John Bacon, RA, <i>Sickness</i> , Marble, (03/1672); Richard Westmacott, RA, <i>Jupiter and Ganymede</i> , Marble relief (03/1852)

<b>Borrower: Bridgewater House, London</b>
Dates: 1 June 2017 – 30 June 2019
Loans: John Gibson, RA, <i>Venus</i> , Marble, (03/6185); John Gibson, RA, <i>Grazia, Puella Capuensis</i> , Plaster, (03/2415); John Gibson, RA, <i>Lilah Clifden</i> , Plaster, (03/2414); John Gibson, RA, <i>Luisa</i> , Plaster, (03/2413); John Gibson, RA, <i>Bust of Edith Margaret Mozley</i> , Plaster, (03/2411); Edward Onslow Ford, <i>John Bagnold Burgess</i> , Bronze, (03/1224); Domenico Trentacoste, <i>Philip Hermogenese Calderon</i> , Bronze, (03/3618); Thomas Woolner, RA, <i>Edward Middleton Barry</i> , Marble, (03/3757); Unknown maker, <i>Laocoön</i> , 19 <sup>th</sup> century plaster cast, (04/297); Unknown maker, <i>Queen Victoria</i> , 19 <sup>th</sup> century plaster cast, (04/446)

## Appendix 6

Immunity from Seizure


<b>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.</b>
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**During the year under review, the Royal Academy was granted Immunity from Seizure for 242 artworks as follows:**

<b>Abstract Expressionism</b>
24 September 2016 – 2 January 2017
Main Galleries
Works on paper: 2
Sculpture: 2
Paintings: 37

<b>Revolution: Russian Art 1917–1932</b>
11 February — 17 April 2017
Main Galleries
Works on paper: 32
Sculpture: 2
Paintings: 98
Print: 1
Textiles: 6

<b>America after the Fall: Painting in the 1930s</b>
25 February — 4 June 2017
Sackler Wing of Galleries
Paintings: 38

<b>Matisse in the Studio</b>
5 August – 12 November 2017
Sackler Wing of Galleries
Works on paper: 10
Sculpture: 2
Paintings: 12

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

## Appendix 7

Acquisitions 1 September 2016 – 31 August 2017

<b>September 2016</b>

<b>Kira Freije</b>
<i>Q Love Stand In</i>
Steel, 230 x 105 x 51 cm
RA Keeper's Purchase Prize 2016

<b>Charles Stewart</b>
12 illustrations for 'Gormenghast' by Mervyn Peake
List available on application to the Curator of Works on Paper
Purchased from Lou Greenshields

<b>October 2016</b>

<b>Mimmo Paladino Hon RA</b>
<i>Senza Titolo</i> , 2016
Mixed media on wood
300 x 300 cm
Presented by the artist

<b>November 2016</b>

<b>Brian Catling RA</b>
<i>Flea Bowl 2</i> (after Blake), 2016
Steel, Perspex, oak and glass
35 x 130 x 35 cm
Diploma Work

<b>January 2017</b>

<b>Drawings, portfolios and sketchbooks by Sir Hugh Casson PRA</b>
List available on application to the Curator of Works on Paper
Presented by Carola Zogolovitch

<b>February 2017</b>

<b>John Bratby RA</b>
<i>Portrait of Jean Cooke</i> , c.1953-58
Oil on canvas on board
47 x 33 cm
Presented by Bill Woodrow, RA

<b>March 2017</b>

<b>10 drawings by Eileen Cooper RA</b>
List available on application to the Curator of Works on Paper
Presented by the artist

<b>April 2017</b>

Two RA Schools medals awarded to RA student Mary Constance Buzzard, a small silver relief by M. C. Buzzard and dies for the Neville Walford Medal by John Pinches.
Private Donation

<b>June 2017</b>

<b>Chantal Joffe RA</b>
<i>Looking Towards Bexhill</i> , 2016
Oil on canvas
Diploma Work



Captions

**Cover:** Construction work on the West Core stairwell in Burlington Gardens.

Photo © Rory Mulvey  
**Inside front cover:** Lee Krasner's '*The Eye is the First Circle*', 1960, in the Abstract Expressionism exhibition, at the Royal Academy of Arts, London. © ARS, NY and DACS, London 2017  
Photo © James Harris.

**Page 4:** RA Schools Studio. Photo © Cat Garcia

**Page 8:** Christopher Le Brun PRA in the Academicians' Room. Photo © Cat Garcia

**Page 10:** Dr Charles Saumarez Smith CBE in the Academicians' Room. Photo © Cat Garcia

**Page 17:** Installation image of '*America after the Fall: Painting in the 1930s*' at the Royal Academy of Arts, London, showing American Gothic by Grant Wood. Photo © James Harris

**Page 18:** B. V. Doshi delivers 27<sup>th</sup> Annual Architecture Lecture in the 2017 Summer Exhibition.

Photo © Benedict Johnson Photography

**Page 19:** Guests enjoy craft making at the RA Late Manhattan Swing. Photo © Samantha Milligan

**Page 20:** Installation view of *Revolution: Russian Art 1917–1932* at the Royal Academy of Arts. Photo © James Harris

**Page 22:** Installation image of the *Summer Exhibition* 2017 with *Petrol Cargo* by Romuald Hazoumé in the foreground. © Romuald Hazoumé/ ADAGP, Paris, and DACS, London, 2017. Photo © James Harris

**Page 24:** Learning to draw at a drop-in Family Studio inspired by *Abstract Expressionism*, October 2016.

Photo © Roy Matthews  
**Page 26:** The Veronica Scanner. Photo © David Parry

**Page 33:** Sculptor Prof Cathie Pilkington RA with works in progress in her London studio.

Photo © Eamonn Mccabe  
**Page 34:** The Art of Valuation and the Value of Art Course, 2017. Photo © Justine Trickett

**Page 35:** *Ticket*, 2017  
Gary Hume  
Medium: Screen print with woodcut  
72 x 54cm

Edition size: 40  
£1195  
Courtesy the artist and RA Schools

**Page 36:** Second-year student Eva Gold in her RA Schools Studio. Photo © Cat Garcia

**Page 38:** Dmitri Galitzine and Thomas Bolwell  
*Cowboys*, 2015-17  
Dual screen HD video, 39 mins. Photo © Red Photographic

**Page 40:** Sir Hugh Casson PRA *Military Roads*, 1943

Pen and ink and watercolour on paper  
© Courtesy of the Estate of Sir Hugh Casson PRA

**Page 45:** Cornelia Parker at the Revealing the Façade event at the RA, 2017. Photo © Getty Images / Tristan Fewings

**Page 46:** The Mayfair Art Weekend. Photo © David Parry

**Page 47:** Redevelopment building works in progress. Photo © Francis Ware

**Page 48:** The Lecture Theatre works in progress. Photo © Francis Ware

**Page 50:** The view from the central staircase of Burlington Gardens during construction. Photo © Rory Mulvey

**Page 52:** Bittersuite performance at Open House 2016. Photo © Carolina Faruolo

**Page 54:** The Richard Deacon RA Sculpture Shelf. Photo © David Parry

**Page 59:** Portrait of Sir David Adjaye OBE RA. Photo © Ed Reeve

**Page 60:** Anthony Green RA, *The Fur Coat, 'Hazana'* (detail), 1963–2014. Oil on board and MDF with five independent panels and real objects.

Photo © Shelagh Bidwell / Montage Photography

**Page 61:** Installation view of Conrad Shawcross RA Elect's *The Interpretation of Movement (a 9:8 in blue)*  
Photo © Getty Images / Tim Whitby

**Page 62:** Portrait of Eileen Cooper. Photo © Cat Garcia

**Page 64:** Gilbert & George RA in the Academicians' Room. Photo © Getty Images / Tristan Fewings

**Page 66:** *Bright Idea*, 2016  
Michael Craig Martin RA  
© Michael Craig-Martin. Courtesy the artist, Gagosian and The Peninsula Hong Kong. Photo © Simon J Nicol

**Page 68:** The RA Choir performing at Glamour in the Galleries, our triennial fundraising gala. Photo © Thomas Alexander

**Page 75:** Brian Catling performs in the Academicians' Room. Photo © Red Photographic

**Page 76:** The live auction in action at this year's Schools Annual Dinner and Auction: Marina Abramović Hon RA, *Portrait with Falcon*, 2010. Sold for £8000. © Marina Abramović. Courtesy of Marina Abramović and Sean Kelly Gallery, New York. DACS 2017. Photo © Red Photographic

**Page 78:** The Friends of the RA 40th anniversary party, featuring poster and catalogue highlights from the past 40 years. Photo © Jarrod Moore

**Back inside cover:** Third-year student Gabriella Boyd installing the RA Schools Show 2017. Photo © Cat Garcia

Icons by the Noun project



**The Royal Academy of Arts is transforming itself for its 250th birthday. In Spring 2018, we will open new spaces and free displays that will enable us to promote the appreciation, understanding and practice of art as never before.**