



Royal Academy of Arts

Annual Report 2009

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Illustrations

- 4 The Royal Academicians in General Assembly, Thursday 28 May 2009 (see key below). Photo © Dennis Toff
- 6 Installation view of the 241st Summer Exhibition. Photo John Bodkin
- 10–11 Installation view of 'Byzantium 330–1453'. Photo Marcus Leith
- 13 The Royal Academy of Arts Library
- 15 The Schools Corridor. Paul Tozer, V&A Images
- 17 Insight Investment's drinks reception during the 241st Summer Exhibition, June 2009. Photo Jo Fraser © Fraserface Ltd
- 19 Installation view of 'Andrea Palladio: His Life and Legacy'. Photo Marcus Leith
- 21 David Chipperfield Architects, Feasibility Study for the Burlington Masterplan, longitudinal section and floor plan
- 23 Installation view of the 241st Summer Exhibition. Photo John Bodkin



Key to the photograph on page 4

1 Dr Leonard McComb RA	15 Chris Wilkinson OBE RA	29 Gus Cummins RA	43 Albert Irvin RA
2 Prof Michael Sandle RA	16 Richard Wilson RA	30 Prof Norman Ackroyd CBE RA	44 Eileen Cooper RA
3 Sonia Lawson RA	17 Prof Stephen Farthing RA	31 John Maine RA	45 Joe Tilson RA
4 Anthony Whishaw RA	18 Prof Bryan Kneale RA	32 Peter Freeth RA	46 Prof Ken Howard RA
5 David Remfry MBE RA	19 Prof Ivor Abrahams RA	33 Ann Christopher RA	47 Prof Ian McKeever RA
6 Prof Paul Huxley RA	20 Christopher Le Brun RA	34 Basil Beattie RA	48 Anthony Green RA
7 Sir Philip Dowson CBE PPRA	21 Spencer de Grey RA	35 Leonard Manasseh OBE RA	49 Frank Bowling OBE RA
8 Dr Barbara Rae CBE RA	22 Stephen Chambers RA	36 Diana Armfield RA	50 Anthony Eyton RA
9 Mick Moon RA	23 Alison Wilding RA	37 Tom Phillips CBE RA	51 Allen Jones RA
10 Frederick Cuming RA	24 John Carter RA	38 Bill Jacklin RA	52 Prof Trevor Dannatt RA
11 Prof Phillip King CBE PPRA	25 Nigel Hall RA	39 Dr Jennifer Dickson RA	53 Dawn Ades OBE FBA (HON. MEMBER)
12 Prof Ian Ritchie CBE RA	26 Sir Anthony Caro OM CBE RA	40 Michael Rooney RA	54 William Bowyer RA
13 Edward Cullinan CBE RA	27 Dr Charles Saumarez Smith CBE	41 Prof Chris Orr MBE RA	55 Jeffery Camp RA
14 Sir Nicholas Grimshaw CBE PRA	28 Prof Maurice Cockrill RA	42 Tony Bevan RA	

Contents

President's Foreword	4
Sir Nicholas Grimshaw CBE PRA	
Introduction	5
Dr Charles Saumarez Smith CBE	
Exhibitions	8
Kathleen Soriano	
Academic Affairs	12
MaryAnne Stevens	
Royal Academy Schools	14
Professor Maurice Cockrill RA	
Development	16
Jane Marriott	
RA Enterprises Ltd	18
David Breuer	
Buildings and Estate	20
Ian Blackburn	
Financial Review	22
Dominic Anghileri	
Appendices	
1 Membership and Committees	24
2 Trustees and Benefactors	26
3 Permanent staff of the Royal Academy of Arts, 31 August 2009	29
4 241st Summer Exhibition Prizewinners	31
5 Loans from the Collections, 1 September 2008 – 31 August 2009	32
6 Acquisitions, 1 September 2008 – 31 August 2009	34
7 Royal Academy Schools Premiums 2009, Schools Show 2009, Schools Scholarships and Maintenance Funds, and Other Trusts	35

President's Foreword

2009 was a great year for the Royal Academy. There were huge crowds for our *Byzantium* exhibition. The Summer Exhibition goes from strength to strength. It is a showcase for the best of contemporary work and terrifically successful, not just in terms of sales. This year a particular feature was the inclusion of a room of films curated by Richard Wilson RA. The Schools are recruiting strongly from all around the world. Last year, they produced a brilliant end-of-year show. And the Academicians themselves are much in the public eye, with four new recruits this year.

Spencer de Grey RA is the son of two former Academicians as well as a senior partner of Foster and Partners, responsible for much of the design of our own Sackler Wing of Galleries as well as, last year, the new opera house in Dallas. Tacita Dean RA trained as a painter, but is best known as a film-maker, which shows how we can accommodate new categories of work into the traditional mix. Both Terry Setch RA and Hughie O'Donoghue RA are painters with long-established reputations. These elections illustrate how the Academy is constantly renewing itself by enlisting new Members.

Perhaps the most important part of the year and the thing to which I devoted a lot of my energies was planning for the future. In May 2008 we recruited David Chipperfield CBE RA as the architect for the development of 6 Burlington Gardens and, during the last year, he has come up with a project for linking the old Museum of Mankind building

with Burlington House. The best way of linking the two buildings is by drawing a straight line between their two front doors. David has found a way of doing this with the least possible interruption to the Schools. We're really grateful to him for all his help with this project in a year when he has also been knighted and opened his total renovation of the Neues Museum in Berlin. We've also recruited Ian Blackburn as Director of Buildings and Estate to oversee all this work, after his success in a similar job on the South Bank.

I hope you will agree that the Royal Academy is in good shape. Please remember that we receive no Government support whatsoever. Everything we do is thanks to the hard work that the Royal Academicians, members of Council, all the various committees and the staff put in to making the place work. We should also remember all the people who give us so much time, money and support, including our Trustees and the Board of AARAT in the United States. A big thank you to everyone involved!

Sir Nicholas Grimshaw CBE
President



Introduction

The financial year under review, 1 September 2008 – 31 August 2009, was dominated by *Byzantium 330–1453*, a spectacular exhibition that filled the main galleries of the Royal Academy with important and mystical works of art. Throughout the autumn and the spring our visitors studied and contemplated textiles, icons and ivories, works from the court and from everyday life. The show culminated in a group of magnificent icons from the Holy Monastery of St Catherine, Mount Sinai. As with all great exhibitions, there were some anxious moments in the lead-up to the opening, including a flying visit to Cairo to sign agreements for the temporary export of the monastic icons, but all this work behind the scenes was richly rewarded by the numbers of people who came. We are deeply indebted to all those involved, most especially Professors Robin Cormack and Maria Vassilaki, the show's curators, the Benaki Museum in Athens, our partners, and the three Greek foundations who generously provided funding.

A colourful and beautifully presented exhibition of post-war French art, *Miró, Calder, Giacometti, Braque: Aimé Maeght and His Artists* was made possible by members of the Maeght family, and looked particularly well in the Sackler Wing of Galleries. *Andrea Palladio: His Life and Legacy*, which came to us from Vicenza, where it had been shown in celebration of the quincentenary of Palladio's birth, provided a comprehensive survey of Palladio's career through models and drawings. The prints in *Kuniyoshi* came largely from the collection of one man, Arthur Miller, who had become a passionate collector of the artist's work while staying in London on visits from Harvard. Before the exhibition opened he decided to present his collection to the British Museum. Finally, during the summer months, the works of J. W. Waterhouse RA, once so prominently displayed in the Academy's annual exhibitions, proved unexpectedly popular with modern audiences.

Overseen this year by Ann Christopher RA, Eileen Cooper RA and Will Alsop RA as co-ordinators, the 241st Summer Exhibition was memorable for being full of large, light and bright works of art at a time when the world was darkened by recession, as well as for the inclusion, for the first time, of a gallery devoted to video art. Unexpectedly, sales held up well, again defying economic circumstances, reaching £3m. Installation views appear on pages 6 and 23. Germaine Greer spoke at the Annual Dinner on Tuesday 2 June and reminded the Academicians and their guests of the virtues of untutored, primitive art.

The strength of the year's exhibition programme enabled us to maintain visitor numbers of just under one million, at 969,693. All exhibitions enjoyed wide coverage in the media, *Byzantium 330–1453* in features and on front covers in newspapers and magazines worldwide, on

television and radio, and in faith publications and significant websites. For the fourth year running the Summer Exhibition enjoyed strong links with the BBC. Numerous promotional partnerships brought high visibility for our shows and cultivated new audiences, and we introduced advertising on the ticket barriers at Green Park station and on the backs of London buses.

Two particularly significant changes of staff took place in the year. In January, Kathleen Soriano joined as Director of Exhibitions, having previously been Director of Compton Verney in Warwickshire and, for many years, Head of Exhibitions at the National Portrait Gallery. Kathleen has embarked on instituting better long-term planning of major exhibitions, in order to ensure that we capitalise on their benefits. In June, Peter Schmitt, our long-standing Surveyor to the Fabric, retired; he will be much missed, as will his unrivalled knowledge of the history of our buildings. We have been fortunate to recruit Ian Blackburn as Director of Buildings and Estate, and he brings invaluable experience of managing major building projects, including the Royal Festival Hall, to the task of overseeing the major building developments that we envisage over the next decade, in the run up to the Royal Academy's 250th anniversary in 2018.

David Chipperfield CBE RA with Andrew Phillips and Sara Hengsbach of the Chipperfield office have made admirable progress on our plans for the future (see page 21). They have completed a study of the future development of 6 Burlington Gardens, which will include the creation of a major lecture theatre on the eastern side in space originally occupied by a full-height Victorian lecture theatre. They have also looked at ways of connecting 6 Burlington Gardens to Burlington House, and have come to the perhaps fairly obvious but still potentially revolutionary conclusion that we should connect the two buildings by the shortest and most convenient route between their front doors, through the undercroft of Sydney Smirke's galleries, across the Cast Corridor and through the Schools. An exceptional donation of £6m from a most generous donor will make it possible for us to install the lecture theatre in 2012.

Meanwhile, we have leased 6 Burlington Gardens to Haunch of Venison, who are making good use of the building for their contemporary exhibitions and whose rent has made it possible for us to create offices and install new lifts in 6 Burlington Gardens in an ingenious scheme by Carl Cairns of the architectural practice Dannatt Johnson. In the autumn, GlaxoSmithKline sponsored the first of a series of three Contemporary Seasons, which allowed us to show bold and international contemporary art in the galleries at 6 Burlington Gardens.



Since it was a year of the deepest economic gloom on all fronts, it is particularly important that we record our gratitude to those who have remained loyal to us, and especially our corporate sponsors. BNP Paribas sponsored our Maeght exhibition, and enjoyed the experience sufficiently to pledge support for our forthcoming show *Wild Thing*. A consortium of donors and supporters, led by Harvey McGrath, a member of our Corporate Board, and including many architect-Academicians, made *Palladio* possible. Perhaps most importantly, JTI became long-term supporters of exhibitions in the Sackler Wing of Galleries just at the moment when we feared corporate support might run dry. JTI have become such good allies of the Royal Academy that they have also stepped into the breach to make *Anish Kapoor* possible.

Alongside our corporate supporters, we remember the role of the Friends in providing the core financial support that underpins the operation of the Royal Academy. They are our staunchest supporters, and their organisation has existed for more than thirty years now. Many current Friends joined at the outset and the majority continue their support year on year. We cannot thank them enough and look forward to working closely with the Friends' Committee on developing new facilities for the Friends in the old Keeper's House.

Finally, we record the election of Spencer de Grey CBE RA and Tacita Dean RA in December, and Terry Setch RA and Hughie O'Donoghue RA in May; and the sad news of the deaths of H. T. Cadbury-Brown OBE RA on 9 July 2009, Flavia Irwin RA (Lady de Grey) on 1 August 2009, and Frederick Gore CBE RA and Barry Flanagan OBE RA, both on 31 August 2009.

Dr Charles Saumarez Smith CBE
Secretary and Chief Executive

Exhibitions

Miró, Calder, Giacometti, Braque: Aimé Maeght and His Artists (4 October 2008 – 2 January 2009, 89 days) told the extraordinary story of a dealer and patron of genius. The exhibition focused on the leading artists of Aimé Maeght (1906–1981): an introduction included Bonnard and Matisse; a Calder mobile and Miró's paintings and ceramics made an exuberant display; while Braque's more sombre tones complemented Giacometti's attenuated sculptures. The final section, dedicated to Maeght's publishing endeavours, included limited-edition artists' books and prints, and over 170 issues of his periodical *Derrière Le Miroir*, each cover an original lithograph by an artist in his gallery's stable. Archival material, including rare film and ephemera, brought the story to life. Our collaboration with the Fondation Marguerite et Aimé Maeght, the Maeght family and the Galerie Maeght in Paris brought over 120 paintings, drawing and prints to the Sackler Wing of Galleries. This generous loan was supported by two paintings, one lent by The Metropolitan Museum of Art, New York, and the other by the Nahmad Collection, Switzerland. The exhibition was curated by Ann Dumas and designed by SH Architects. The accompanying catalogue featured essays by Nicholas Watkins and an interview with Isabelle and Yoyo Maeght. The exhibition was supported by BNP Paribas. Mr Rabih Hage also provided a generous donation. There were 92,587 visitors, an average of 1,040 daily.

Byzantium 330–1453 (25 October 2008 – 22 March 2009, 147 days), a collaboration with the Benaki Museum, Athens, was among the most ambitious and complex exhibitions we have ever mounted. Some 320 objects from over 90 different lenders were assembled in the Main Galleries to recount the history of Byzantium by reference to its great capital Constantinople, inaugurated by Constantine the Great in 330 and captured by the Ottoman Sultan Mehmet the Conqueror in 1453. A breathtaking range of material included jewellery, manuscripts, ivories, enamels and textiles and culminated in a group of nine icons from the Holy Monastery of St Catherine, Mount Sinai. HRH The Prince of Wales graciously agreed to be the Patron of the exhibition, which was curated by Robin Cormack, Professor Emeritus of the Courtauld Institute of Art, and Professor Maria Vassilaki of the University of Thessaly at Volos and the Benaki Museum, and designed by Calum Storrie. Nearly 100 scholars contributed to the magnificent catalogue. The exhibition was generously supported by the J. F. Costopoulos Foundation, the A. G. Leventis Foundation and the Stavros Niarchos Foundation. The exhibition Travel Partner was Cox & Kings and additional support came from The Hellenic Foundation, Dean Menegas

and the St Catherine Foundation. There were 342,726 visitors, an average of 2,347 daily. An installation view appears on pages 10–11.

GSK Contemporary 2008 (31 October 2008 – 19 January 2009, 80 days) was the first of an annual programme of three exhibitions of contemporary art in 6 Burlington Gardens, sponsored by GlaxoSmithKline. Curated by David Thorp, the exhibition was a multidisciplinary season of cutting-edge visual culture and events. It introduced international artists, surveyed emerging trends and provided a new platform for experimentation, discussion and debate. In addition to a changing programme of events, talks and films, the main displays changed halfway through the exhibition. The first part, 'Molten States', explored the links between art and performance and included work from four international artists known for their focus on film, theatre and narrative: Olaf Nicolai, René Pollesch, Julian Rosenfeldt and Catherine Sullivan. The second part, 'Collision Course', included a focus on the writer William Burroughs, a curated gallery by Mark Beasley, and a collection of works from the Frank Cohen Collection. There were 13,677 visitors, an average of 175 daily.

Andrea Palladio: His Life and Legacy (31 January – 13 April 2009, 74 days) marked the quincentenary of the birth of the great sixteenth-century architect. Organised in collaboration with the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza, and the Royal Institute of British Architects, London, the exhibition told the story of a boy of humble origins who became the most famous architect in the world, guiding the visitor through his approach to architecture, celebrating his achievement and reviewing his legacy. Visitors were introduced to Palladio's patrons, friends and rivals through a series of portraits by his contemporaries Titian, Veronese and El Greco, studied his wonderful pen-and-ink designs through which he conceived his masterpieces and came to understand the classical past, and experienced the aesthetic and spatial brilliance of his buildings through magnificent large-scale models, painted records by Canaletto and Zuccarelli and computer-generated animations. The profound resonance that Palladio's language of architecture has had for contemporary architects was also explored. The exhibition was curated by Professor Howard Burns, Professor of the History of Architecture at the Scuola Normale Superiore, Pisa, and Chairman of the Scientific Committee of CISA, and Dr Guido Beltramini, Director of CISA, in association with Charles Hind, Assistant Director (Special Collections) and H. J. Heinz Curator of Drawings at RIBA. The exhibition was designed by Eric Parry RA and accompanied

by a catalogue that incorporated much new research. A consortium of donors and supporters, led by Harvey McGrath, made the show possible. There were 82,115 visitors, an average of 1,125 daily. An installation view appears on page 19.

Kuniyoshi (21 March – 7 June 2009, 79 days) explored the art of one of the four great Japanese woodblock artists of the nineteenth century. Alongside Hokusai, Hiroshige and Kunisada, Utagawa Kuniyoshi (1797–1861) remains relatively unknown outside Japan. Working across the four principal genres of Japanese prints, Kuniyoshi depicted warriors, landscapes, beauties and the theatre with dazzling skill, defying strict state censorship and revolutionising the *ōban* triptych in the process. The exhibition in the Sackler Wing of Galleries, a collaboration with the British Museum, was based on the recent gift to the museum, through the American Friends of the British Museum, of a collection of some 2,000 Kuniyoshi prints by the eminent American legal scholar Professor Arthur R. Miller; it was supplemented with a select number of additional loans. *Kuniyoshi* was curated by Timothy Clark, Head of the Japanese Section at the British Museum, with the collector and dealer Israel Goldman, and will travel to the Japan Society, New York, in 2010. The installation was designed by Eric Pearson and the catalogue was written by Timothy Clark. The exhibition was supported by Canon and the exhibition Travel Partner was Cox & Kings. Additional support was given by The Japan Foundation, The Great Britain Sasakawa Foundation and JTI, our 2009 Season Supporters. There were 85,291 visitors, an average of 1,080 daily.

The 241st Summer Exhibition (8 June – 16 August 2009, 70 days) was co-ordinated by Ann Christopher RA, Eileen Cooper RA and Will Alsop OBE RA, who oversaw the three categories of entry and determined the show's final shape on behalf of this year's Summer Exhibition Committee, whose members are listed on page 24. This year's theme, 'Making Space', was suggested by Ann Christopher RA, in response to the challenge of arranging two-dimensional and three-dimensional works in the same galleries. The work of Honorary Academicians was a strong feature, with monumental paintings by Anselm Kiefer and Cy Twombly, two new sculptures by Frank Stella and a work by the late Robert Rauschenberg. A memorial display of five decades of work by the late Jean Cooke RA was selected by Dr Leonard McComb RA. Photography continued to be popular and the send-in in this category was so strong that it warranted an entire gallery. A gallery, curated by Richard Wilson RA, was dedicated to film and video art for the first time. We again collaborated with the BBC as part of its Culture Show programming. The presenter

this year, for the first time, was Andrew Graham Dixon, with Lauren Laverne, and the programme took an in-depth look at artists and their practice. The 241st Summer Exhibition was sponsored by Insight Investment for the fourth consecutive year. There were 150,655 visitors, an average of 2,145 daily.

John William Waterhouse: The Modern Pre-Raphaelite (1849–1917) (27 June – 13 September 2009, 79 days) was the first retrospective of the work of this important Academician. Arranged chronologically, the exhibition traced Waterhouse's engagement with the institution, from his student days at the Schools to the establishment of his fame and fortune through his appearances in the annual exhibitions and culminating in his election to full Academician in 1895. His artistic development was charted throughout, from the classical style of his early career to his later engagement with the Pre-Raphaelites' interest in emotionally charged subject-matter drawn from archetypal myths and English literature. Like Rossetti, he sought subjects that presented Woman as temptress, witch and *femme fatale*, but his painterly manner distinguished him from his Pre-Raphaelite forerunners. The exhibition consisted of some seventy works, primarily richly coloured canvases characterised by lively brushwork, compelling compositions and deft drawing. These were accompanied by studies in oil, chalk and pencil, sketchbooks, and the volumes of Tennyson and Shelley that Waterhouse annotated with sketches. Created in collaboration with the Groninger Museum, The Netherlands, and the Museum of Fine Arts, Montreal, the exhibition was curated by Dr Peter Trippi, author of the latest monograph on the artist, Elizabeth Prettejohn, Professor of History of Art at the University of Bristol, Robert Upstone, Curator of Modern British Art at Tate, London, and Patty Wageman, Acting Director of the Groninger Museum. It was designed by Jasper Jacobs and accompanied by a fully illustrated catalogue. The exhibition was supported by JTI, with additional support from Perrier-Jouët and John H. Shaeffer AO of Sydney. There were 111,947 visitors, an average of 1,555 daily.

Kathleen Soriano
Director of Exhibitions



1365-1382
Manuscript illumination
from the Vatican Museums

1365-1382
Manuscript illumination
from the Vatican Museums





ART GALLERY



174
The Book of Hours
of the Duke of Burgundy
1400-1410
The Book of Hours
of the Duke of Burgundy
1400-1410

175
The Book of Hours
of the Duke of Burgundy
1400-1410
The Book of Hours
of the Duke of Burgundy
1400-1410

Academic Affairs

The Royal Academy was founded in the spirit of the Enlightenment to engage in making, exhibiting, debating and discussing art. The institution's academic remit, which also embraces research, is delivered by three areas of activity: Architecture, Education, and Collections, Library and Archives. In order to maximise the potential of this central and historic aspect of the Academy's work, these three areas of activity were brought together in January 2008. Given their shared roots and purpose, the Royal Academy Schools have become a valuable partner of the group.

In the year under review, alongside the successful delivery of individual programmes, we have worked vigorously towards interdisciplinary collaboration and integration: four-monthly, fully integrated RA Events leaflets and a computerised booking system for public events were introduced; Architecture and Education produced support programmes for *Andrea Palladio: His Life and Legacy*; Education and the Schools presented joint lectures; displays from the Collections provided the rationale for collaborations between all three areas of activity; and our three final briefs for the Burlington Project have been closely co-ordinated with the brief for the Schools.

Academic Affairs also fosters collaborations with other arts and academic bodies. Lectures, forums and symposiums have been organised with King's College London, the Courtauld Institute of Art, the Bartlett (UCL), University College, London, the Architectural Association, the Paul Mellon Centre for Studies in British Art, the British Museum and the Victoria and Albert Museum. The highly successful RA Outreach Programme, seminars for PGCE trainee teachers, attRAct and the A-level Summer Exhibition Online, and architectural walking tours have all taken Academic Affairs beyond Burlington House to schools, students, scholars and the general public across the UK.

Architecture

The Architecture Programme, supported by the Drue Heinz Endowment for Architecture, promotes the Royal Academy as a centre for architectural discourse. The programme's activities during the year increased significantly, driven by *Andrea Palladio: His Life and Legacy*. The Architecture Space hosted an adjunct exhibition, *Andrea Palladio through the Eyes of Contemporary Architects*, which included five video interviews with architects, among them Sir Richard MacCormac CBE RA, David Chipperfield CBE RA and Arata Isozaki HON RA. Both exhibitions provided the stimulus for an extensive programme of lectures, forums, a symposium (in collaboration with the Architectural Association) and sketching tours that explored Palladio's work and broad contemporary architectural issues. Two walking tours

looking at Palladian buildings near Burlington House were downloadable from the RA website.

The third series of lectures under the title 'The Architects Who Made London with Maxwell Hutchinson' evaluated the work of six post-1945 architects; these were held at the Royal Institution because of exceptional public demand. Two experimental series looking at innovative ideas emerging from architectural schools and specific relationships between architects and creative clients accompanied the *GSK Contemporary* exhibition. The Annual Architecture Lecture, this year supported by the Royal Norwegian Embassy, was delivered during the Summer Exhibition to a capacity audience by Craig Dykers and Kjetil Thorsen of the Norwegian practice Snøhetta.

The Architecture Programme was celebrated in *Diverse Minds*, an exhibition in the Architecture Space. Powerful photographic portraits by Alexander McIntyre showed the scope and variety of participants over the past four years.

Collections, Library and Archive

The task of cataloguing and publishing online the Academy's important Collections has continued, with a special focus on the architectural drawings, including Diploma Works by recently elected Academicians and a large, previously unrecorded reference collection of photographs of architectural drawings, sketch models for sculpture and paintings in progress by Academicians, among them Frank Brangwyn, W. Curtis Green, Sir George Clausen and Francis Derwent Wood. Public access to the online catalogue was launched last year and since then we have seen an overall increase of 10.5% in public use of the Research Library, while consultation of the Archives alone increased by nearly 60%: 891 researchers used these resources free of charge. Loans from the Collections totalled 100, of which 56 were to temporary exhibitions.

Over 91,000 visitors enjoyed admission-free highlights from the Collections in the John Madejski Fine Rooms. A private collector generously lent *Private View at the Royal Academy, 1881* by William Powell Frith RA. The Tennant Room and the Library Print Room were used for an ongoing programme of displays of works on paper from the Collections, Library and Archive: prints by Peter Freeth RA (curated by the artist), large-scale studies for paintings by Benjamin West PRA (generously funded by the Benjamin West Group), a celebration of the friendship between Sir Joshua Reynolds PRA and Samuel Johnson (to mark the tercentenary of the lexicographer's birth), and prints and drawings by Robert Austin RA, almost all of which were lent by the artist's daughters. Some 2,700 visitors received free introductory tours of the John Madejski Fine Rooms, including the Tennant Room, given by the 24 RA Docents.



Education

The Education Department has had a very successful year, delivering a programme focused on the Academy's exhibitions and ranging from events and lectures to workshops, excursions and publications. Many Academicians have generously participated in these, among them Eileen Cooper, Michael Craig-Martin CBE, Dr Jennifer Dickson, Sir Nicholas Grimshaw CBE, Ian McKeever, Humphrey Ocean, Chris Orr MBE, Eric Parry, Gillian Wearing and Richard Wilson.

Events and lectures featured such high-profile participants as the Archbishop of Canterbury, Isabelle and Yoyo Maeght, Sir Tim Rice, Father Justin of the Holy Monastery of St Catherine, Mount Sinai, and Byzantine cantors in performance. Collaboration with the Victoria and Albert Museum resulted in a Study Day in Russian and Byzantine Luxuries, while other partnerships with the RA's Architecture Programme, King's College London, the Courtauld Institute of Art and the Paul Mellon Centre for Studies in British Art distinguished the programme.

Within the Academy's galleries, spotlight talks drew capacity audiences each week, and public gallery talks and exhibition PowerPoint presentations saw ever-growing demand. Audiences with access requirements were

provided with BSL and lipspeaking tours and visual-description events. Nearly 100 events, London-based visits, excursions, evening events and long weekends were organised for the Friends of the Royal Academy.

The practical workshop programme reflected continuity through 52 primary and secondary sessions and 100 workshops in schools from Devon to Teesside delivered by the RA Outreach Programme, expansion into the community through workshops for Kids Company, and innovation through drop-in family workshops and, for *GSK Contemporary*, a project in partnership with Complicite theatre company, Activ8 Technology and students at Ashmole School, London, and St Xavier's College, Mumbai. Over 70 students participated in attRAct, and the A-level Summer Exhibition Online drew over 1,000 submissions from schools across Britain. Education publications included Education Guides for five exhibitions, Art Detective trails for children, a Junior Guide for *Byzantium 330–1453*, and special web features for *Kuniyoshi* and *John William Waterhouse: The Modern Pre-Raphaelite (1849–1917)*.

MaryAnne Stevens
Director of Academic Affairs

Royal Academy Schools

This has been another significant and successful year for the Royal Academy Schools, and the flood of applications from the UK and all parts of the world shows no sign of abating. From the 603 students who applied, we interviewed about 70 of the strongest candidates and chose seventeen truly exceptional and talented young artists.

The Royal Academy Schools have been accredited by the British Accreditation Council for Independent Further and Higher Education as an independent higher-education institution. Two representatives of the British Accreditation Council, Professor William Callaway and Camilla Bunt, inspected the Schools on 13–14 May 2009. They met all the management staff and observed a workshop session and critiques. They assessed our premises in terms of health, fire, first aid and safety, our academic facilities, and our management and teaching staff in terms of delivering the course and providing learning resources. They were thorough and meticulous, and we have since received an excellent report from them.

Our current students have achieved numerous important accolades: Nicholas Hatful (first year) has won the Richard Ford Award to visit Spain this summer; Nicky Carvell (third year) has won the Land Securities award, a free studio in Oxford Street for next year; Alex Knell (third year) has won the Hines project 'One Spirit Showcase', and his work, along with that of the thirteen runners-up, is still on display on the scaffolding wrap of the building that Hines are redeveloping on the corner of Hay Hill and Dover Street; Hayoung Kim (first year), from South Korea, has won the Dover Street Arts Club Excellence in Drawing Award, a valuable prize of £2,000 plus a year's Club membership and £250 of food and/or drinks; and Esmeralda Valencia has won the Red Mansion Award to visit Beijing this summer. We are still arranging exchanges with the Düsseldorf Academy (Maria Hogbacke, second year) and Leipzig (Michael Armitage, second year).

Many students sold their work from the Final Year Show, which was received with admiration, enthusiasm and critical acclaim by its numerous visitors, 200 up on last year at 4,955. Charles Saatchi made substantial purchases of the work of several students, and works by two of these will be included in an exhibition at the State Hermitage Museum, St Petersburg, in October 2009, and at the Saatchi Gallery, King's Road, in 2012. Sales stood at £71,000, a remarkable achievement given the present economic climate.

Sales from the Premiums exhibition were slightly down, with ten works being sold for £11,475. A selected small exhibition of works from Premiums was staged at the expert services and consulting firm LECG in a new building off the Strand, where the management held an interesting

reception for exhibiting students and company staff that created much interest and interaction.

An extremely varied show of students' work from across all three years was held in August at the Dover Street Arts Club, which generously provided refreshments for the opening. The Keeper gave a brief address thanking the Club's Secretary and staff for their efforts and support.

Julian Schnabel was guest of honour at this year's Royal Academy Schools Annual Dinner and Auction, and he gave an address, as did Tracey Emin RA. Yet again, the event was a great success, and raised some £70,000 for the Schools Endowment Fund. We are currently working with the Events Department on next year's evening, 23 March 2010, and a number of celebrities have already been enlisted to secure a high-profile guest of honour.

Our strong academic programme has benefited from some illustrious visiting tutors, among them Marc Camille Chaimowicz, Thomas Joshua Cooper, Gus Cummins RA, Jeremy Gilbert-Rolfe, Ian McKeever RA, Lisa Milroy RA, Eva Rothschild, Jane Simpson, Andrew Stahl, John Stezaker, David Thorpe and Alison Wilding RA.

Many of our accommodation problems are being addressed in the new Chipperfield development plans for linking Burlington House to 6 Burlington Gardens. Fruitful meetings have taken place with Andrew Phillips and Sara Hengsbach of David Chipperfield Architects to discuss the proposed link and additional buildings and, although storage remains a concern, the outlook certainly seems promising.

The Schools initiated a public programme this year, which was sponsored by the David Lean Foundation. Four lectures were given by such distinguished artists as Richard Wentworth, Tracey Emin RA and Thomas Hirschhorn, among others.

Overall, the Royal Academy Schools are moving forward strongly, and staff and students alike are working in a conscientious, energetic and inspired way.

Professor Maurice Cockrill RA
Keeper of the Royal Academy Schools



Development

Friends of the Royal Academy

Founded by Sir Hugh Casson PRA in 1977 as a separate charity, the Friends support the Royal Academy through annual subscriptions. The group is the largest of its type in Europe, with over 87,000 members. Its net contribution in 2008–09 was £6m, including £1.1m of Gift Aid. The membership retention rate currently stands at 87%, and continues to be greatly supported by the fact that over 90% of Friends pay their annual subscription by Direct Debit. The Friends are indebted to 58 dedicated volunteers and to the members of its Council of Management, chaired by Mr Ronald Zeghibe.

Patrons

A new Head of Patrons and Friends has been recruited to offer stability and a high level of donor care to our loyal Patrons, who currently number over 240. Patrons' events in the year included a successful Benjamin West Group dinner, a visit to the Grimshaw Architects practice and a breakfast at the National Gallery. We remain especially grateful to our Patrons for their continued support, and to Lady Judge for her work as Chairman of the Benjamin West Patrons Group.

Trusts and Foundations

This year, Trusts and Foundations raised over £2m in charitable support; we are extremely grateful to charities that continue to support the Academy, despite the recent downturn. Without government support it is vitally important for us to secure the backing of trusts and foundations to fund the activities and events of our Education Department; the training of artists at the RA Schools; the restoration and conservation of works of art; our international loan-exhibition programme; and our capital undertakings. We look forward to continuing and renewing our relationships with the valued trusts and foundations that support the Academy.

Legacy Giving

Income from legacies has increased in the year, bringing in over £95,000 to the RA Trust Endowment Fund. Plans to increase the effectiveness of this legacy campaign are currently being developed.

Project Giving

Despite the economic downturn targets for exhibition fundraising were exceeded. *Byzantium 330–1453* was supported by the J. F. Costopoulos Foundation, the A. G. Leventis Foundation and the Stavros Niarchos Foundation, with additional support from Travel Partner Cox & Kings. The Royal Academy is proud that the first major UK arts

sponsorship of BNP Paribas was *Miró, Calder, Giacometti: Aimé Maeght and His Artists*. GlaxoSmithKline began three years of support for *GSK Contemporary* at 6 Burlington Gardens. *Andrea Palladio: His Life and Legacy* was supported by a consortium of 23 donors, led by the RA Corporate Board member Harvey McGrath. *Kuniyoshi* saw the beginning of a five-year relationship with JTI, for support of the entire season of exhibitions in the Sackler Wing of Galleries. Support for *Kuniyoshi* was also provided by Canon, Cox & Kings, The Great Britain Sasakawa Foundation, The Japan Foundation and the Toshiba International Foundation. The 241st Summer Exhibition was the fourth to be sponsored by Insight Investment. *John William Waterhouse: The Modern Pre-Raphaelite (1849–1917)* had support from Champagne Perrier-Jouët as well as JTI. The Royal Academy is privileged to maintain the support of 66 Corporate Members in its 21-year-old scheme.

The Project Giving team has been expertly supported by the Corporate Board. Lord Davies of Abersoch CBE stepped down as Chair in February and Philip Marsden, founder of Ridgeway Partners, succeeded him.

Susie Allen Huxley and John Entwistle OBE continued to serve as dedicated Chairs of the Contemporary Patrons and RA Schools Patrons committees.

Events

The team has had a busy and productive year, organising and managing 157 events. The corporate-hire business has proved resilient despite a difficult financial climate, and the two successful fundraising events brought in approximately £0.52m. The Summer Exhibition Preview Party was a terrific success thanks to the outstanding co-Chairs Tracey Emin RA and Anya Hindmarch MBE. Media coverage included the BBC's Culture Show and various leading publications. The post-event party was generously supported by Nick Jones and Cecconi's. The third Royal Academy Schools Annual Dinner and Auction, chaired by Penny Lovell, raised £0.215m for the Schools. The art auction was conducted by Lord Poltimore of Sotheby's. Julian Schnabel was the guest of honour and speaker.

Royal Academy Trust

The Hon. Richard S. Sharp, Chairman, and Lord Aldington, Deputy Chairman, have commanded another successful year of support and events for the Royal Academy Trust, including a number of delightful Chairman's Recitals by students from the Royal College of Music which were attended by over 700 people.

The annual Joint Trustees Meeting with AARAT was a great success. The presentation of the feasibility study



by David Chipperfield CBE RA for the Burlington Project was well received by all.

The Trust was also delighted to announce the election of two new Trustees: Anya Hindmarch MBE, CEO of Anya Hindmarch Ltd, and Philip Marsden, Partner, Ridgeway Partners.

American Associates of the Royal Academy Trust

The American Associates Executive Committee are pleased to announce two new Board members: Sir David Manning CCMG CVO and Mr David F. M. Stileman.

In celebration of the 25th Anniversary, a dinner was held at the home of Dame Jillian Sackler DBE, at which HRH The Earl of Wessex was the honoured guest. The main celebration was the annual Gala Dinner Dance in the presence of the TRH The Duke and Duchess of Gloucester. Ambassador Robert H. Tuttle and Mrs Tuttle received the Benjamin West Award. John Richardson received the John Singleton Copley Award.

AARAT's Board of Trustees voted generous gifts of funds towards 6 Burlington Gardens, courtesy of the Horace W. Goldsmith Foundation; a gift from Martin

J. Sullivan OBE for the Collections Project; and funds courtesy of the Thaw Charitable Trust and a gift from Lucy McGrath for the exhibition *Andrea Palladio: His Life and Legacy*.

The American Associates of the Royal Academy Trust, an autonomous 501(c) 3 charity, fulfils its mission of raising visibility and financial support for the Royal Academy under the leadership of C. Hugh Hildesley, Acting Chairman, and Kathleen B. Hearst, Executive Director.

Japanese Committee of Honour

Founded in 1991, the Japanese Committee of Honour provides a presence for the Royal Academy in Japan by promoting cultural exchange between artists, students and institutions in Britain and Japan. We are grateful for the Committee's annual contribution and to Mrs Minoru Mori for her roles as both a member of the Japanese Committee of Honour and as a Trustee of the Royal Academy Trust.

Jane Marriott

Director of Development and the Royal Academy Trust

RA Enterprises Ltd

It is pleasing to report that RAE's retail activities have generated record-breaking results in the year, improving on last year's spend-per-visitor by 12% and spend-per-customer by 10%. Visitor numbers were down by 12% on 2007/08, but RAE's leap in performance meant both that this drop was entirely compensated for by improved retail activity and that last year's exceptional profit contribution was matched by net profits this year. In all RAE posted a turnover of £6.7m (this figure does not include annual revenue from our subcontracted restaurant and catering business, merely the fee and profit share of this contract), and a net profit of £2m was covenanted back to the Academy. These results are particularly pleasing in a financial year that almost exactly matches the timeframe of the worldwide recession. The business benefited from the strength of the loan exhibitions and, unusually, all merchandise and catalogue sales exceeded targets. Particular success was achieved supporting *Byzantium 330–1453* and *Kuniyoshi*. New non-exhibition retail ranges were created, featuring the works and collaboration of the Academicians Edward Bawden, Elizabeth Blackadder, Fred Cuming, Terry Frost, Lisa Milroy and Barbara Rae. A new shop was opened at 6 Burlington Gardens to support the *GSK Contemporary* exhibition held there. RAE published catalogues to accompany all the Academy's major exhibitions in the year: *Miró, Calder, Giacometti, Braque: Aimé Maeght and His Artists, Palladio, Byzantium 330–1453, Kuniyoshi* and *Royal Academy Illustrated 2009*. It also published *Paul Sandby: Picturing Britain*, to accompany an exhibition that will take place here in 2010. These titles were supported by several other books, including the first major monograph on Philip Sutton RA, Christa Lichtenstern's *Henry Moore: Work, Theory, Reception* and *A Line in the Water*, a collaboration between Norman Ackroyd CBE RA and the award-winning poet Douglas Dunn OBE. The reception of these books in the trade via RAE's international distribution network meant that distributed-book revenues improved on last year. *Byzantium 330–1453* generated some 40% of the book-publishing revenue for the year: with texts from nearly 100 contributors translated and edited from various languages, late arrivals and confirmations of exhibition content, and more than 500 illustrations and maps, this work was produced in a frenzy of concentrated activity amid the ever-present threat of its not being ready on time. That it was, and is now likely to be the standard work on the subject for years to come, is testament to the professionalism of those involved in its production.

The restaurant and catering business also had a more successful year than last, making improvements to the quality and presentation of dishes in the main restaurant through alterations to the hot counter and the use of new

crockery. The business operated a champagne and Pimm's bar on Friday evenings throughout the Summer Exhibition, which delivered extra turnover and, with evening jazz in the restaurant, has ensured that Friday summer evenings at the Academy are now an established feature of London life.

Under the guidance of a single web editor the website has continued to expand its multimedia offerings, with online video and audio downloads as well as podcasts from the events and lectures programme. In March the website underwent a site-widening and a refreshment of its homepage. A number of microsites were also developed, among them sites for the Schools and the Education Outreach Programme. These activities and the greater sophistication of the site have increased numbers of unique visitors and time spent on the site. Online and mail-order turnover of merchandise and publications was up 46% on last year: online turnover now accounts for 62% of sales.

The year proved exceptionally strong for *RA Magazine*, which celebrated its 100th edition with a 140-page issue, the largest ever. Over the year the magazine managed to meet its robust pre-recession advertising targets. As a marketing and communication tool freely distributed to the 90,000 or so Friends of the Royal Academy, it is the only such organ that operates profitably rather than at a cost to its institution. The contract-publishing unit expanded its activities by adding the London Library to its portfolio of clients with the launch of their quarterly magazine in September; overall, this business unit increased its turnover and profit. The economic downturn's impact on the corporate sector also did little to dent the contract-retail business at Lloyd's of London, where the shop entered its third year by again posting record growth and profits.

Academy Framing had a difficult start to the year, with a new manager brought in to re-establish trade confidence in a business that had started to disappoint some important clients. New management, reorganisation of staff responsibilities, tight cost controls and pricing reviews have worked wonders, with old customers returning and new clients engaged. After a worrying start the year closed triumphantly. Profit margins and efficiency were increased and the business posted a record net profit of over £0.1m, reaffirming the importance of this highly appropriate addendum to the Academy's core activities.

In all, this has been a remarkably successful year for RAE and, under any measure of commercial, aesthetic, scholarly or other subjectively appropriate standards, those who have delivered these results are to be warmly thanked and congratulated.

David Breuer
Chief Executive, RA Enterprises Ltd



Buildings and Estate

This has been a year of transition, with emphasis moving from surveying to preparations for the development of the Royal Academy's buildings and estate.

Haunch of Venison took a three-year lease of 6 Burlington Gardens in February 2009. They were able to exhibit in the galleries and occupy refurbished offices at second- and third-floor level immediately, but reinstatement of Gallery 8 (following fire damage in 2007), the installation of two new lifts, and construction of new offices within the roof space over Gallery 8 continued until August. Great care was required to minimise the impact of finishing these works with the building in occupation. Haunch of Venison's lease provides for the RA to reoccupy parts of the building for its *GSK Contemporary* season and for the Summer Exhibition.

Events and exhibitions are rewarding to work on, always demanding creative engineering and construction solutions. Experience gained over the first *GSK Contemporary* season, which took place from November 2008 to February 2009, informed the receiving, judging and storing of works for the 241st Summer Exhibition, which took place from March to June in a temporary building erected behind 6 Burlington Gardens. This worked well and is likely to be repeated.

Detailed proposals and costings have been prepared for the Library and Print Room, and for projects concerning Gallery 3. Although the full replacement of the roof-mounted plant for Gallery 3 must wait, funding is expected to be sufficient to replace the antiquated ventilation plant that serves the Library and Print Room and works within Gallery 3, commencing in January 2010.

David Chipperfield Architects have completed two feasibility studies during the year. The first concluded that 6 Burlington Gardens 'can provide a suite of rooms able to handle a multitude of events and activities'; the challenge is to establish how the building is to be used. The second study established the viability of a new, central public link, an overall built envelope and a basic configuration of spaces. It also highlighted shortfalls in accommodation and operational challenges that will need to be resolved before commencement of the next stage of design. We are grateful to David Chipperfield Architects for allowing us to reproduce the illustrations opposite.

Long and Kentish have completed a separate feasibility study for the Keeper's House, which is proposed as a private members' club for Academicians, Patrons and Friends, occupying three floors in the east wing of Burlington House. Potential catering operators are being invited to respond to this proposal.

There have been some changes in personnel and governance. In June Peter Schmitt retired as Surveyor to

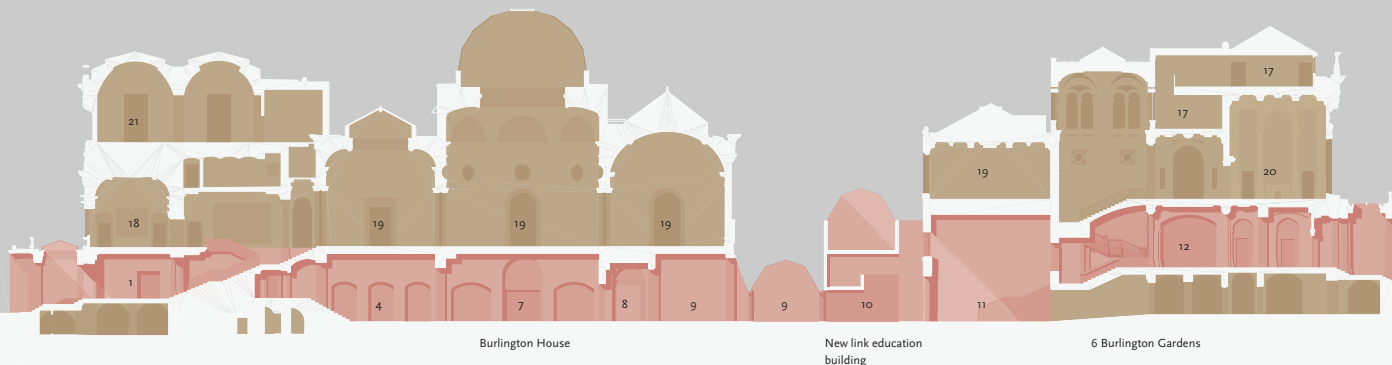
the Fabric after fifteen years' dedicated service, celebrated at their June meeting by the Works Committee. This followed the arrival of Ian Blackburn as Director of Buildings and Estate and Steve Watson as Engineering Manager. Council has approved new governance arrangements, which give the Client Committee, to be co-chaired by the President and Chris Wilkinson OBE RA, formal responsibility for the strategic direction of the Academy's buildings and estate. The Briefing Group (formally the Development Working Party), chaired by Christopher Le Brun RA, will act as a think-tank, developing recommendations on policy and proposals. The Buildings and Estate Committee, chaired by Ian Blackburn, will manage the buildings and estate, reporting to the Client Committee and providing analysis and decision support to the Briefing Group.

These new arrangements respond to the need to manage the estate over a period of change, by pulling together the necessary engineering, surveying, project management and building management disciplines into a team. Despite these changes, the commitment of all those involved to design, workmanship and service remains the same.

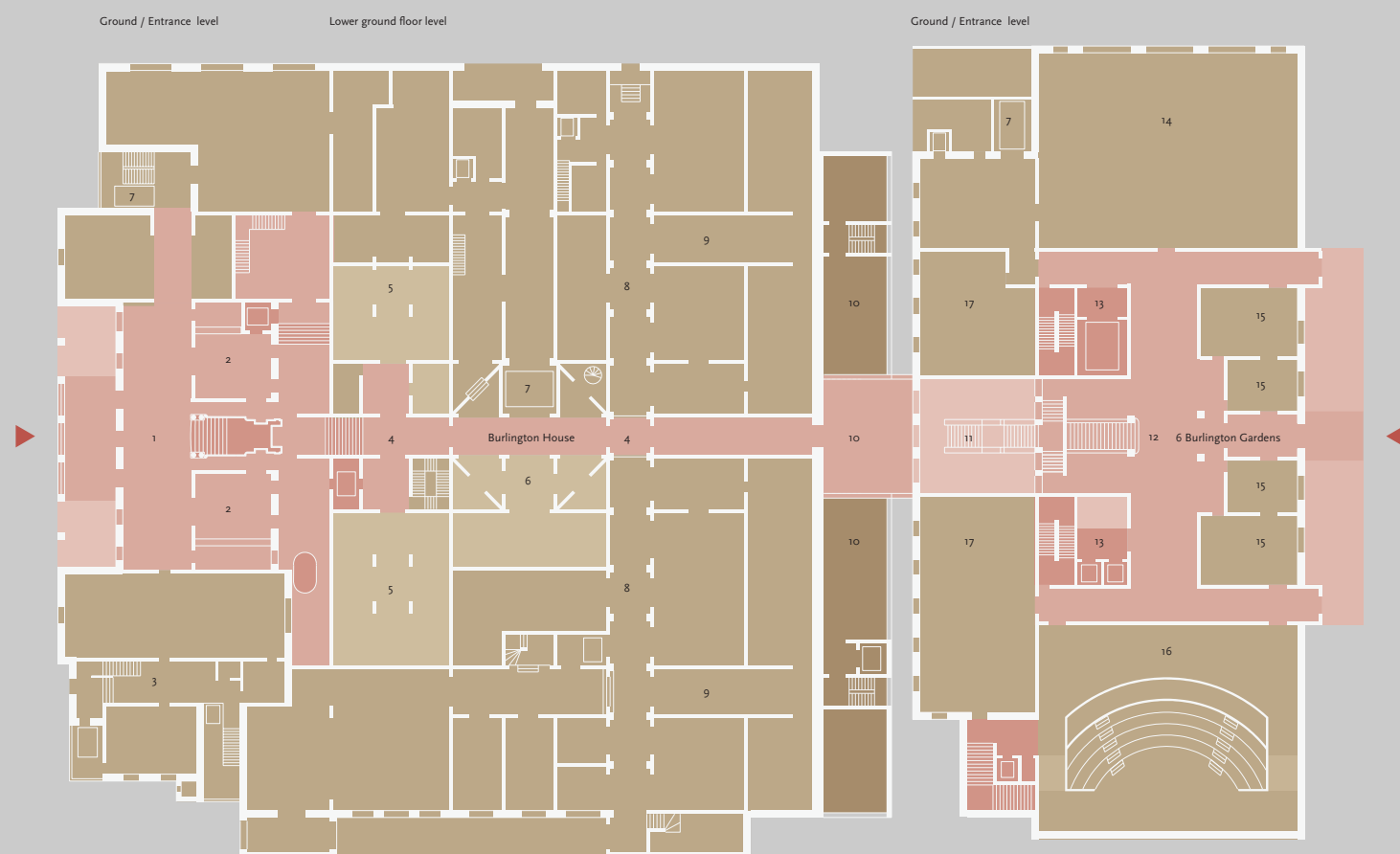
Three papers have been prepared over the summer in response to the challenges ahead. Preparation of a draft Outline Brief has involved most of the management team. This focuses on operation of the new facilities, the costs and benefits, and priorities for the next stage of development. The draft Estate Management Plan describes the operation of the new committee structure and decision-making processes. A draft Overall Programme to 2018 sets out a practicable sequence for projects with their funding requirements; this is an essential document with which to realise the transformation of the estate.

Sustainability remains at the head of the agenda. Over the next year our focus will be on enhancing our ability to monitor energy consumption and improving our energy-procurement processes.

Ian Blackburn
Director of Buildings and Estate

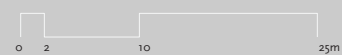


Longitudinal section



Floor plan

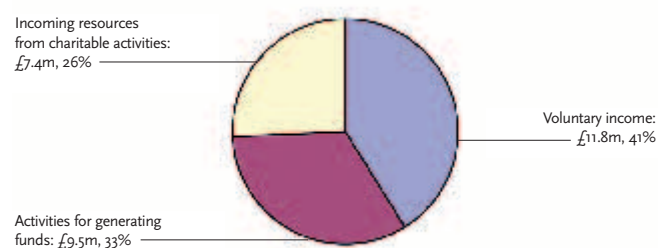
- | | |
|--|--|
| 1 Burlington House main entrance hall | 12 6 Burlington Gardens main entrance hall and staircase |
| 2 New extension of Burlington House main entrance hall | 13 New secondary cores |
| 3 Keeper's House | 14 New restaurant / brasserie |
| 4 New central public link connecting Burlington House and 6 Burlington Gardens | 15 New retail units |
| 5 New extended visitors' facilities – male and female wcs | 16 New 300 seat double height lecture theatre |
| 6 New extended visitors' facilities – cloakroom | 17 Retained and new offices for RA staff |
| 7 New goods lift connecting back of house area to galleries | 18 The Fine Rooms |
| 8 RA Schools Casts Corridor | 19 Main Galleries |
| 9 RA Schools | 20 The Senate Room Suite |
| 10 New three storey link building with additional RA Schools accommodation and foyer | 21 The Sackler Galleries |
| 11 New entrance hall and staircase connecting the central link to the main entrance hall of 6 Burlington Gardens | |



Financial Review

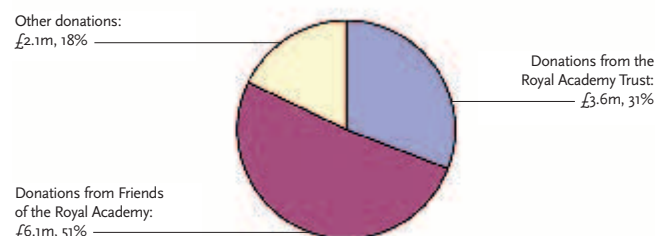
Established in 1768 by Royal Charter, the Royal Academy of Arts is a registered charity that until the end of the 2008/09 financial year operated as an unincorporated association. On 1 September 2009 it incorporated as a company limited by guarantee. The Royal Academy has three trading entities: RA Enterprises Limited, Burlington House Limited and RA (Arts) Limited, whose results are consolidated within the financial statements. The figures quoted on these pages are drawn from the full audited financial statements that have been prepared in accordance with the *Statement of Recommended Practice (SORP)* and can be accessed at www.royalacademy.org.uk/accounts.

Total incoming resources from generated funds: £28.7m



The Royal Academy's incoming resources for the year totalled £28.7m, with the largest element (£11.8m, 41%) coming from voluntary income (donations). Trading and other activities provided the next largest source of income (£9.5m, 33%) with the balance (£7.4m, 26%) generated by the Academy's exhibitions, Schools, Library and Education activities. The Royal Academy receives no Government funding.

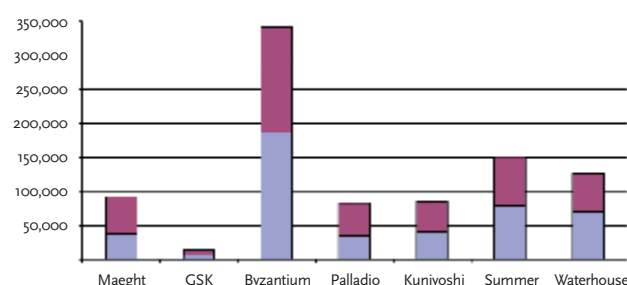
Analysis of voluntary income: £11.8m



The generosity of our loyal supporters has resulted in a total donation income of £11.8m, of which the largest element comes from the significant contribution made by the Friends of the Royal Academy (£6.1m, 51%), who numbered approximately 87,000 at the year end. In addition to valued support from the Royal Academy Trust (£3.6m, 31%), the balance (£2.1m, 18%) was received

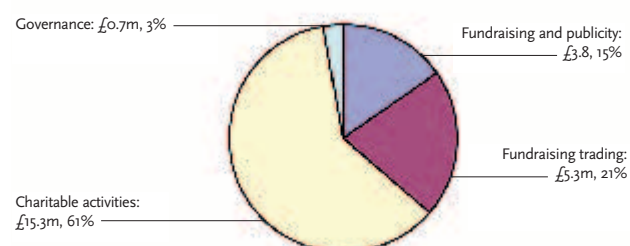
from a combination of donations from the American Associates of the Royal Academy, Patrons and Corporate Members.

Exhibition attendances



This year the Royal Academy introduced an additional exhibition (GSK Contemporary), sponsored by GlaxoSmithKline. Exhibition attendances during the year totalled just under 900,000, split equally between paying visitors (in the lighter colour in the table above) and Friends (in the darker colour). Visitor numbers were 15% up on last year, with *Byzantium 330–1453* attracting a total of 342,726. With visitors to the John Madejski Fine Rooms and other events, overall visitor numbers stood at nearly one million.

Resources expended: £25.1m



The £25.1m expenditure total includes all costs of supporting the public programme of Exhibitions and Education (charitable activities), fundraising, publicity, trading, governance and support costs.

Net movement in funds

The net reduction in funds of £0.8m includes £1.4m, being the increase in the funding deficit for the defined-benefit pension scheme (£3m of additional funding offset by £4.4m of actuarial losses). Excluding these adjustments, the underlying net operating result is a surplus of £0.6m.

Dominic Anghileri
Director of Finance and Operations



Appendix 1

Membership and Committees

Members

(as at 31 August 2009)

Senior Royal Academicians

Craigie Aitchison CBE
Diana Armfield
Gillian Ayres OBE
Adrian Berg
Dame Elizabeth Blackadder DBE
Sir Peter Blake CBE
William Bowyer
Ralph Brown
James Butler MBE
Jeffery Camp
Sir Anthony Caro OM CBE
Geoffrey Clarke
Robert Clatworthy
John Craxton
Edward Cullinan CBE
Frederick Cuming
Prof Trevor Dannatt
Sir Philip Dowson CBE PPRA
Bernard Dunstan
Anthony Eyton
Mary Fedden OBE
Donald Hamilton Fraser
Prof Ken Howard
Albert Irvin
Michael Kidner
Prof Bryan Kneale
Paul Koralek CBE
Dr Leonard McComb
Leonard Manasseh OBE
Michael Manser CBE
John Partridge CBE
Lord Rogers of Riverside CH
Leonard Rosoman OBE
Philip Sutton
Joe Tilson
Dr David Tindle
Anthony Whishaw

Royal Academicians

Prof Ivor Abrahams
Prof Norman Ackroyd CBE
Prof William Alsop OBE
Basil Beattie
Dr John Bellamy CBE
Prof Gordon Benson OBE
Tony Bevan
Olwyn Bowey
Frank Bowling OBE
John Carter
Stephen Chambers
Prof David Chipperfield CBE
Ann Christopher
Prof Maurice Cockrill
Prof Sir Peter Cook
Eileen Cooper
Prof Tony Cragg CBE
Michael Craig-Martin CBE
Gus Cummins
Richard Deacon CBE
Dr Jennifer Dickson
Kenneth Draper
Jennifer Durrant
Tracey Emin
Prof Stephen Farthing

Lord Foster of Thames

Bank OM
Peter Freeth
Anthony Gormley OBE
Piers Gough CBE
Anthony Green
Sir Nicholas Grimshaw CBE PRA
Zaha Hadid CBE
Nigel Hall
David Hockney CH
Sir Michael Hopkins CBE
Prof John Hoyland
Gary Hume
Prof Paul Huxley
Bill Jacklin
Eva Jiricna CBE
Allen Jones
Anish Kapoor CBE
Prof Phillip King CBE PPRA
Michael Landy
Sonia Lawson
Christopher Le Brun
Ben Levene
Richard Long
Sir Richard MacCormac CBE
David Mach
Prof Ian McKeever
John Maine
Lisa Milroy
Prof Dhruva Mistry CBE
Mick Moon
David Nash OBE
Humphrey Ocean
Prof Chris Orr MBE
Eric Parry
Tom Phillips CBE
Dr Barbara Rae CBE
Fiona Rae
David Remfry MBE
Prof Ian Ritchie CBE
Michael Rooney
Prof Michael Sandle
Jenny Saville
William Tucker
Gillian Wearing
Alison Wilding
Chris Wilkinson OBE
Richard Wilson
Bill Woodrow
John Wragg

Election of Members

9 December 2008
Tacita Dean, painter (Royal Academician)
Spencer de Grey CBE, architect (Royal Academician)
28 May 2009
Hughie O'Donoghue, painter (Royal Academician)
Terry Setch, painter (Royal Academician)

Council

President (Chairman)
Prof Ivor Abrahams RA
Prof Norman Ackroyd CBE RA
Prof William Alsop OBE RA
Basil Beattie RA
Prof Gordon Benson OBE RA
John Coombe
Gus Cummins RA
Peter Freeth RA
Anthony Green RA
David Mach RA
John Maine RA
Lisa Milroy RA
Sir Alan Moses
Michael Rooney RA
Chris Wilkinson OBE RA (in attendance: Treasurer, Keeper, Secretary and Chief Executive)

Committees of Council (as at 31 August 2009)

Architecture Committee

Eric Parry RA (Chairman)
President
Keeper
Secretary and Chief Executive
Prof Sir Peter Cook RA
Anthony Green RA
Sir Richard MacCormac CBE RA
Jeremy Melvin
Peter Murray
Dr Margaret Richardson (Honorary Curator of Architecture)
Prof Ian Ritchie CBE RA
Chris Wilkinson OBE RA (in attendance: Kate Goodwin [secretary], Paul Koralek CBE RA, Michael Manser CBE RA, Nicholas Savage, MaryAnne Stevens)

Audit Committee

John Coombe (Chairman)
Prof Norman Ackroyd CBE RA
Tony Bevan RA
Sir James Butler
Ronald Zeghibe (in attendance: Treasurer, Secretary and Chief Executive, Dominic Anghileri [secretary], Jenny Ryall)

Client Committee

President (Chairman)
Treasurer
Secretary and Chief Executive

Christopher Le Brun RA
Michael Manser CBE RA
Chris Wilkinson OBE RA
Roger Zogolovitch RIBA (in attendance: Dominic Anghileri, Ian Blackburn, John Fairclough, Simon Lewis, Jane Marriott, Peter Schmitt, MaryAnne Stevens)

Collections and Library Committee

Prof Ian Ritchie CBE RA (Chairman)
Nicholas Savage (secretary)
President
Treasurer
Keeper
Secretary and Chief Executive
Prof Stephen Farthing RA
Prof Ken Howard RA
Allen Jones RA
Prof Chris Orr MBE RA
Tom Phillips CBE RA
MaryAnne Stevens
Dr Andrew Wilton (Honorary Curator of Prints and Drawings)
Bill Woodrow RA

Education Committee

Humphrey Ocean RA (Chairman)
Beth Schneider (secretary)
President
Treasurer
Keeper
Secretary and Chief Executive
Prof Gordon Benson OBE RA
Dr Adrian Locke
Lisa Milroy RA
MaryAnne Stevens
Richard Wilson RA

Executive Committee

Secretary and Chief Executive (Chairman)
Dominic Anghileri
Eliza Bonham Carter
John Entwistle OBE
Alison Myners
Professor by rotation
Staff representative by rotation
Student representative by rotation

Exhibitions Committee

Anthony Green RA (Chairman)
Kathleen Soriano (secretary)
President
Treasurer
Keeper
Secretary and Chief Executive
Prof Ivor Abrahams RA

Prof Dawn Ades OBE FBA
Prof Sir Peter Cook RA
Allen Jones RA
Christopher Lloyd CVO
Prof Ian McKeever RA
John Maine RA
Mick Moon RA
Humphrey Ocean RA
Eric Parry RA
Alison Wilding RA (in attendance: Edith Devaney, Ann Dumas, Dr Adrian Locke, MaryAnne Stevens, Kerry Styles, Joe Tilson RA, Cecilia Treves)

Finance Committee

Treasurer (Chairman)
Dominic Anghileri (secretary)
Secretary and Chief Executive
Lord Aldington
David Breuer
Sir James Butler
John Coombe
Prof Stephen Farthing RA
The Hon Richard S Sharp (in attendance: Jane Marriott, Jenny Ryall)

Remuneration Committee

The Hon Richard S Sharp (Chairman)
President
Treasurer
Secretary and Chief Executive
Eva Jiricna CBE RA (in attendance: Dominic Anghileri, Anne de Silva [secretary])

Schools Committee

Prof Chris Orr MBE RA (Chairman)
President
Keeper
Treasurer
Secretary and Chief Executive
Eliza Bonham Carter
John Entwistle OBE
Alison Myners
Professor by rotation
Staff representative by rotation
Student representative by rotation
Summer Exhibition Committee
President (Chairman)
Prof Ivor Abrahams RA
Prof William Alsop OBE RA
Basil Beattie RA
Ann Christopher RA
Eileen Cooper RA
Gus Cummins RA
Sir Michael Hopkins CBE RA

Prof John Hoyland RA
Allen Jones RA
Mick Moon RA
Eric Parry RA
Michael Rooney RA
Richard Wilson RA (in attendance: Secretary and Chief Executive, Edith Devaney, Lorna Dryden [acting secretary])

Works Committee

(final meeting 17 June)
Chris Wilkinson OBE RA (Chairman)
Peter Schmitt (secretary)
President
Treasurer
Secretary and Chief Executive
Dominic Anghileri
Gus Cummins RA
Spencer de Grey CBE RA
Eva Jiricna CBE RA
Paul Koralek CBE RA
Michael Manser CBE RA (in attendance: Ian Blackburn, Simon Dowling, John Ellis, John Fairclough)

Other Committees

(as at 31 August 2009)

Appeal Committee

Sir Richard Carew Pole Bt OBE DL (Chairman)
President
Treasurer
Secretary and Chief Executive
Colin Amery
Léonie Booth-Clibborn
Francis Carnwath CBE
Lady Sarah Chatto
Ambassador Edward E Elson
Lord Foster of Thames Bank OM RA
Fiona Hare
Christopher Le Brun RA
Lady Catherine Manning
The Rt Hon Lord Marland of Odstock
Simon Robertson
The Hon Richard S Sharp
Julian Tregar (in attendance: Dominic Anghileri, Ian Blackburn, Victoria Legge-Bourke, Andrew McGowan, Jane Marriott, MaryAnne Stevens)

Contemporary

Circle Board
Susie Allen (Chairman)
Colin David
Helen David
Angie Drake

Chris Drake	Paul A Chapman	Prof Ian Ritchie CBE RA
Penelope Mather	Eileen Cooper RA	Beth Schneider
Isabelle Schiavi	Tracey Emin RA	Kathleen Soriano
Richard Shoylekoy	John Entwistle OBE	Nick Tite
John Tackaberry QC	Peter Freeth RA	
Inna Vainshtock	Antony Gormley OBE RA	<i>Trustees of the</i>
Cathy Wills	Andrew Hanges	<i>Chantrey Bequest</i>
	James Holland-Hibbert	President (Chairman)
<i>Corporate Board</i>	Nicola Horlick	Treasurer
Philip Marsden	Prof Ken Howard RA	Judith Collins
(Chairman, Ridgeway	Prof John Hoyland RA	Paul Moorhouse
Partners LLP)	Anish Kapoor CBE RA	Sir Alan Moses
(Chairman)	Richard Lockwood	Duncan Robinson
Guy Beringer	Helen Macintyre	Richard Verdi
Guy Dawson (Partner,	Philip Marsden	(in attendance: Secretary
Tricorn Partners LLP)	Prof Chris Orr MBE RA	and Chief Executive,
Christian de Juniac	Michael Petry	Dominic Anghileri)
(Vice President,	Campbell Rigg	
HDF Group SAS)	Stuart Rose	<i>Trustees of the</i>
Carolyn McCall OBE (Chief	Diane Shiach	<i>Pension Scheme</i>
Executive, Guardian	Selina Skipwith	Derek Stevens (Chairman)
Media Group PLC)	Kathleen Soriano	Cristina Drake
Harvey McGragh	Patrick Spencer	Dr Adrian Locke
(Chairman,	Zara Szczepanczyk	Peter Moxom
Prudential PLC)	Matthew Westerman	Paul Sirr
Helena Morrissey	Anthony Wishaw RA	Andrew Threadgold
(Chief Executive,	Alison Wilding RA	(in attendance: Bryony
Newton Investment	Tyrone Wood	Medus [secretary])
Management Ltd)		
Khaled Said	<i>Summer Exhibition</i>	
(Managing Partner,	<i>Preview Party Committee</i>	
Capital Generation	Tracey Emin RA (Co-chair)	
Partners LLP)	Anya Hindmarch MBE	
Amanda Walsh	(Co-chair)	
	Christopher Bailey	
<i>RA Enterprises Ltd Board</i>	Harry Blain	
Secretary and Chief	Sadie Coles	
Executive (Chairman)	Sophie Dahl	
John Barford (secretary)	Tom Dixon	
Dominic Anghileri	Catherine Farquharson	
David Breuer (Chief	Eric Fellner	
Executive, RA	Bryan Ferry	
Enterprises Ltd)	Stephen Fry	
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Emma Prior
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Sandra Veiga
Visitor Services Assistant

Tuesday Yearwood**
*Visitor Services Assistant
and Switchboard
Operator*

* Maternity leave
** Maternity cover

Appendix 4

241st Summer Exhibition Prizewinners

The 2009 Royal Academy of Arts Charles Wollaston Award

£25,000 to be awarded by a panel of judges appointed by the President and Council for the most distinguished work in the exhibition

JUDGES

Ann Christopher RA, John McEwen, Cornelia Parker, Tom Phillips CBE RA

WINNER

Cat. 1266, Richard Wilson RA, *Turning the Place Over*

SHORTLIST

Cat. 6, Anselm Kiefer HON RA, *Tryptique*

Cats 652 and 653, Beate Gütschow, *S#2* and *S#25*, from 'S' series

Cat. 662, Mick Moon RA, *Tree Line*

Cat. 842, Renzo Piano HON RA, *California Academy of Sciences, study model of the roof*

Cat. 1200, Prof Michael Sandle RA, *Iraq: The Sound of Your Silence*

The Jack Goldhill Award for Sculpture

£10,000 for a sculpture. Two prizes of £5,000 were awarded

JUDGES

Prof Edward Allington, Jack Goldhill, Richard Wilson RA

WINNERS

Cat. 48, William Tucker RA, *Greek Horse*

Cat. 1088, James Capper, *Rota – Carve*

The Hugh Casson Drawing Prize

£5,000 for an original work on paper in any medium, where the emphasis is clearly on drawing

JUDGES

Basil Beattie RA, Prue Bramwell-Davis, Nicky Hessenberg

WINNER

Cat. 747, Patrick Gilmartin, *Untitled (Police Saddle)*

The British Institution Awards

Four prizes of £1,000 each are awarded by the Trustees of the British Institution for Promoting the Fine Arts in the United Kingdom. Students entering paintings, works on paper, sculpture and architecture are eligible for the awards

JUDGES

Maria Chevska, Ann Christopher RA, Michael Claridge, Prof Stephen Farthing RA, David Scrase

WINNERS

Cat. 251, Nick Mobbs, *Cellar*

Cat. 848, Elena Tsolakis, *National Opera Studio, design study*

Cat. 903, Kyle Buchanan, *Mural Sextant, Canvey Island, Essex*

Cat. 1025, Abdul Hakim Onitolo, *JtB Series*

The Sunny Dupree Family Award

£3,500 for a painting or sculpture

JUDGES

Eileen Cooper RA, Aubin Dupree, Mali Morris

WINNER

Cat. 47, Tess Jaray, *After Damascus*

The London Original Print Fair Prize

£2,000 for a print in any medium

JUDGES

Gordon Cooke, Eileen Cooper RA, Peter Freeth RA

WINNER

Cat. 67, Matthew Coombes, *Shear Descent*

The Worshipful Company of Chartered Architects Award

£1,300 donated by the Worshipful Company of Chartered Architects for a drawing (or set of drawings) of a work of architecture. This may be of any age or style and any medium can be used. Two prizes of £650 were awarded

JUDGES

The Master of the Worshipful Company of Chartered Architects (Ian Head), David Cole-Adams, Mrs Ian Head, Edward King

WINNERS

Cat. 94, Liz Collini, *Untitled (It Really Doesn't Matter At All)*

Cat. 920, Peter Hull, *Oxford Quadrangle* (MJP Architects)

The Rose Award for Photography

£1,000 for a photograph or series of photographs

JUDGES

Martin Barnes, Stephen Chambers RA, Peter Rose

WINNER

Cats 1026 and 1080, Bridget Smith, *General Browning Moth Club, Hackney* and *North London Bee Keepers Association, Highgate*

Appendix 5

Loans from the Collections,

1 September 2008 – 31 August 2009

Loans for Exhibition (all loans are oil on canvas unless otherwise stated)

EXHIBITION: 'Whistlejacket and Scrub: Large as Life, The Great Paintings of Stubbs'
VENUE: Leeds Art Gallery, 11 September – 9 November 2008

LOANS: George Stubbs ARA, *Finished study for 'The First Anatomical Table of the Skeleton of the Horse'*, black chalk on paper (03/5720); George Stubbs ARA, *Finished study for 'The First Anatomical Table of the Muscles ... of the Horse'*, pencil and black chalk on paper (03/5730); George Stubbs ARA, *Finished study for 'The Second Anatomical Table of the Muscles ... of the Horse'*, pencil and black chalk on paper (03/5729); George Stubbs ARA, *Finished study for 'The Third Anatomical Table of the Muscles ... of the Horse'*, pencil on paper (03/1580); George Stubbs ARA, *Finished study for 'The Fourth Anatomical Table of the Muscles ... of the Horse'*, pencil and black chalk on paper (03/1582); George Stubbs ARA, *Finished study for 'The Fifth Anatomical Table of the Muscles ... of the Horse'*, pencil and black chalk on paper (03/1583); George Stubbs ARA, *Finished study for 'The Seventh Anatomical Table of the Muscles ... of the Horse'*, black chalk on paper (03/5710); George Stubbs ARA, *Finished study for 'The Ninth Anatomical Table of the Muscles ... of the Horse'*, pencil and black chalk on paper (03/5706); George Stubbs ARA, *Finished study for 'The Twelfth Anatomical Table of the Muscles ... of the Horse'*, pencil and black chalk on paper (03/5707); George Stubbs ARA, *Finished study for 'The Eleventh Anatomical Table of the Muscles ... of the Horse'*, pencil and black chalk on paper (03/5708)

EXHIBITION: 'Benjamin West and the Venetian Secret'

VENUE: Yale Center for British Art, New Haven, 15 September 2008 – 4 January 2009
LOANS: Benjamin West PRA, *Cicero Discovering the Tomb of Archimedes* (04/1254); Benjamin West PRA, *System of painting according to the several great Italian Schools [transcribed by Jos[eph]. Farington]*, manuscript (634/A); Benjamin West PRA, *An Agreement ... between Thomas Provis and Anne Mary Provis his Daughter ... and John Francis Rigaud ... [et al.]*, *Members of the Royal Academy of Arts of London...*, manuscript (634/B)

EXHIBITION: 'The Magic of a Line: Newlyn and Lamorna Drawings and Prints'

VENUE: Penlee House, Penzance, 20 September – 22 November 2008
LOANS: Dame Laura Knight RA, *Study of two female bathing figures sitting on rocks by the sea*, pencil and brown ink on cream wove paper (07/2867); Dame Laura Knight RA, *Study of a seated ballerina tying her shoe*, pencil on wove paper (07/4017); Dame Laura Knight RA, *Portrait of a woman with a cigarette*, pencil on wove paper (07/4423); Dame Laura Knight RA, Sketchbook, chalk on wove paper (07/3594); Dame Laura Knight RA, Sketchbook, crayon and pencil on wove paper (07/3659); Dame Laura Knight RA, Sketchbook, black crayon on wove paper (07/4716); Harold Knight, Sketchbook, black crayon on wove paper (08/770)

EXHIBITION: 'The Lure of the East: British Orientalist Painting, 1830–1925'

VENUE 1: Yale Center for British Art, New Haven, 7 February – 28 April 2008
VENUE 2: Tate Britain, London, 4 June – 31 August 2008
VENUE 3: Pera Museum, Istanbul, 23 September 2008 – 4 January 2009
VENUE 4: Sharjah Art Museum, United Arab Emirates, 19 February – 30 April 2009
LOAN: Henry William Pickersgill RA, *The Oriental Love Letter* (03/1364)

EXHIBITION: 'Tea and Coffee in the Age of Dr Johnson'

VENUE: Dr Johnson's House Trust, London, 26 September – 13 December 2008
LOAN: Tea caddy set owned by Sir Joshua Reynolds PRA (03/4895)

EXHIBITION: 'Venice: From Canaletto and Turner to Monet'

VENUE: Foundation Beyeler, Basel, 28 September 2008 – 15 February 2009
LOAN: John Singer Sargent RA, *An Interior in Venice* (03/1387)

EXHIBITION: 'Anthony Caro, papiers et volumes'

VENUE: Musée du Dessin et de l'Estampe Original, Gravelines, 10 October 2008 – 21 February 2009
LOAN: Sir Anthony Caro OM CBE RA, *Cascade Series 'Mouchoir'*, rusted and waxed steel (05/1782)

EXHIBITION: 'Daniel Maclise (1806–1879)'

VENUE: Crawford Municipal Art Gallery, Cork, 24 October 2008 – 14 February 2009
LOAN: Daniel Maclise RA, *The Woodranger* (03/1298)

EXHIBITION: 'Turner and Italy'

VENUE 1: Palazzo dei Diamanti, Ferrara, 16 November 2008 – 22 February 2009
VENUE 2: National Gallery of Scotland, Edinburgh, 27 March – 7 June 2009
VENUE 3: Szépművészeti Múzeum, Budapest, 15 July – 25 October 2009
LOANS: J M W Turner RA, *Dolbadern Castle* (03/1383)*; George Dance RA, *Portrait of J M W Turner*, pencil and chalk (03/33)*; J M W Turner RA and Charles Turner, *Liber Studiorum, Part I – Woman and Tambourine*, etching and mezzotint (03/4137); J M W Turner RA and Charles Turner, *Liber Studiorum, Part II – Mt St Gothard*, etching and mezzotint (03/4101); J M W Turner RA and Charles Turner, *Liber Studiorum, Part V – Temple of Minerva Medica*, etching and mezzotint (03/1061); J M W Turner RA and Charles Turner, *Liber Studiorum, Part VI – Little Devil's Bridge*, etching and mezzotint (03/4124); J M W Turner RA and William Say, *Liber Studiorum, Part VIII – Scene in the Campagna*, etching and mezzotint (03/4068); J M W Turner RA and F C Lewis, *Liber Studiorum, Part IX – Bridge and Goats*, etching and mezzotint (03/3178); J M W Turner RA and Henry Dawe, *Liber Studiorum, Part XIII – Isleworth*, etching and mezzotint (03/5541); J M W Turner RA and William Say, *Liber Studiorum – Apulia in Search of Appulus*, etching and mezzotint (03/4033); J M W Turner RA and William Say, *Liber Studiorum – Clausus and Scylla*, etching and mezzotint (03/4037); Oval china watercolour palette owned by J M W Turner RA (03/7070)**; Travelling watercolour box owned by J M W Turner RA (03/7072)**
* Ferrara, Edinburgh only
** Edinburgh only

EXHIBITION: 'J W Waterhouse: The Modern Pre-Raphaelite'

VENUE 1: Groninger Museum, Groningen, 14 December 2008 – 3 May 2009
VENUE 2: Royal Academy of Arts, London, 27 June – 13 September 2009
VENUE 3: Montreal Museum of Fine Arts, 1 October 2009 – 7 February 2010
LOANS: J W Waterhouse RA, *A Mermaid* (03/805); Programme cover for 'Pallettaria' [musical in two acts by 'the Brothers Brush'], performed by the Royal Academy Students' Dramatic Club, 1895 (08/3034)*
* Royal Academy and Montreal only

EXHIBITION: 'Utmost Fidelity: Exhibition of Paintings by Marianne and Adrian Stokes'

VENUE 1: Wolverhampton Art Gallery, 31 January – 28 March 2009
VENUE 2: The Atkinson Art Gallery, Southport, 11 April – 12 June 2009
VENUE 3: The Mercer Art Gallery, Harrogate, 27 June – 31 August 2009
VENUE 3: Royal Cornwall Museum, Truro, 19 September – 21 November 2009
LOAN: Adrian Stokes RA, *Lago Maggiore* (03/199)*
* Not shown at Southport

EXHIBITION: 'In Search of the Orient. From Bellini to Klee'

VENUE: Zentrum Paul Klee, Bern, 7 February – 24 May 2009
LOANS: Frederic Leighton PRA, *Studies for 'portions of the Interior of the Grand Mosque of Damascus'*, architectural details, pencil on tracing paper (03/3968); Frederic Leighton PRA, *Studies for 'portions of the Interior of the Grand Mosque of Damascus'*, chandelier, pen and black ink, over pencil on tracing paper (03/4589)

EXHIBITION: '"Endless Forms": Charles Darwin, Natural Science and the Visual Arts'

VENUE 1: Yale Center for British Art, New Haven, 12 February – 3 May 2009
VENUE 2: The Fitzwilliam Museum, Cambridge, 16 June – 4 October 2009
LOAN: Hubert von Herkomer RA, *On Strike* (03/1294)

EXHIBITION: 'Mark Wallinger Curates: The Russian Linesman'

VENUE 1: Hayward Gallery, London, 18 February – 4 May 2009
VENUE 2: Leeds Art Gallery, 16 May – 28 June 2009
VENUE 3: Glynn Vivian Art Gallery, Swansea, 18 July – 20 September 2009
LOAN: William Pink, after Agostino Carlini RA, *Smugglerius*, plaster cast (03/1436)

EXHIBITION: 'The Pre-Raphaelites'

VENUE: National Museum of Fine Arts, Stockholm, 26 February – 24 May 2009
LOAN: Frank Cadogan Cowper RA, *Vanity*, oil on panel (03/1013)

EXHIBITION: 'Constable Portraits: The Painter and His Circle'

VENUE 1: National Portrait Gallery, London, 5 March – 14 June 2009
VENUE 2: Compton Verney, Warwickshire, 27 June – 6 September 2009
LOAN: Charles Robert Leslie RA, *Portrait of John Constable RA* (03/681)

EXHIBITION: 'Andrea Palladio'

VENUE 1: Palazzo Barbaran da Porto, Vincenza, 20 September 2008 – 6 January 2009

VENUE 2: Royal Academy of Arts, London, 31 January – 13 April 2009

VENUE 3: Fundación 'la Caixa', Barcelona, 22 May – 6 September 2009

VENUE 4: Fundación 'la Caixa', Madrid, 10 October 2009 – 17 January 2010

LOANS: Colen Campbell, *Vitruvius Britannicus*, 1715–1717, vol. 1, book (03/2803)*;

Robert van Voerst, after Anthony van Dyck, *Portrait of Inigo Jones*, line engraving (05/3583)*; John Rocque, *Plan du Jardin et Vue des Maisons de Chiswick*, line engraving (07/4419)*

* Barcelona, Madrid only

EXHIBITION: 'The Discovery of Spain: From Goya to Picasso'

VENUE: National Gallery of Scotland, Edinburgh, 18 July – 11 October 2009

LOANS: John Philip RA, *Partial copy of 'Las Meninas'* (03/1097); Sir John Everett Millais PRA, *Souvenir of Velazquez* (03/721)

EXHIBITION: 'Picturing Britain: Paul Sandby (1731–1809): A Bicentenary Exhibition'

VENUE 1: Nottingham Castle Museum and Art Gallery, 25 July – 18 October 2009

VENUE 2: National Gallery of Scotland, Edinburgh, 7 November 2009 – 7 February 2010

VENUE 3: Royal Academy of Arts, London, 13 March – 13 June 2010

LOANS: Paul Sandby RA, *Roche Abbey, Yorkshire*, pencil and watercolour (03/244);

Paul Sandby RA, *Part of Wenlock Abbey in Shropshire*, pencil and watercolour (03/243)

New Long-term Loans

BORROWER: Victoria and Albert Museum, London

DATES: March 2009 – March 2011

LOAN: Frederic Leighton PRA, *The Sluggard*, plaster (03/1765)

BORROWER: McDonald Institute for Archaeological Research, Cambridge

DATES: 20 March 2009 – 31 October 2010

LOAN: Antony Gormley OBE RA, *Plant*, cast iron (08/3928)

Long-term Loans Renewed

BORROWER: Gainsborough's House, Sudbury

DATES: 1 May 2008 – 31 May 2010

LOAN: Paint scraper owned by Thomas Gainsborough RA, ivory and silver with steel blade (03/4355)

BORROWER: Cambridge University (Sidgwick site)

DATES: 1 October 2008 – 31 October 2010

LOAN: Prof Phillip King PRA CBE, *Span*, gauge steel (03/3638)

BORROWER: Royal Institute of British Architects, London

DATES: 1 February 2009 – 28 February 2011

LOAN: Marble capital from the Pantheon (04/1277)

Appendix 6

Acquisitions, 1 September 2008 – 31 August 2009

September 2008

Julian Trevelyan RA
The South, Land of the Sun, 1944
 Watercolour on paper
 Purchased through the Ellerman Fund

November 2008

Stephen Chambers RA
 All works presented by the artist

Hover, 1999, artist's proof
 Etching with *chine collé* and aquatint

East, 2003, artist's proof
 Etching

Grapeshot, 2003, artist's proof
 Etching with *chine collé*

Couple, 2004, edition 23/50
 Soft-ground etching

Family, 2004, artist's proof
 Etching

Woman with Bird, 2004, edition 15/50
 Soft-ground etching

Venture into the Exterior, 2008, artist's proof
 Screenprint

January 2009

Various artists
Royal College of Art '10' Collection, 2008
 Portfolio of 10 prints
 Purchased through the Ellerman Fund

February 2009

Prof David Chipperfield CBE RA
Neues Museum, Berlin, Germany: Longitudinal Section, 2009
 Mixed media on canvas
 Diploma work

Peter Freeth RA
A View from the War Ministry (I), 1998–99, edition 7/20
 Aquatint
 Presented by the artist

Reflections on a Theme of Canaletto, 1999, edition 14/30
 Aquatint
 Presented by the artist

March 2009

Prof Gordon Benson OBE RA
Section and plan for the Museum of Scotland, 1998
 Hand-drawn, same-scale trace copies with coloured-pen additions
 Diploma work

Michael Landy RA
Portrait of Norman Rosenthal, 2008
 Pencil on paper
 Purchased through the Ellerman Fund

Chris Wilkinson OBE RA
Design model of the Mary Rose Museum, Portsmouth, and supplementary material including a section and plan, 2009
 Diploma work

June 2009

Samuel William Hayter HON RA
 Collection of artworks and archival material relating to Samuel William Hayter HON RA (details available from the Head of Collections)
 Bequest of Angela Reeves

Feliks Topolski RA
Harlem
 Soft-ground etching
 Gift of Darby Hawker

July 2009

Prof Ivor Abrahams RA
 All presented by the artist

 Sketchbook containing pen-and-ink and chalk studies for sculptures, photographs, press cuttings and printed ephemera compiled by the artist, 1951–60

 Sketchbook containing pen-and-ink, pencil and charcoal figure studies, 1955–56

 Sketchbook containing gouache studies for sculptures, 1985–86

E A Poe Tales and Poems, 1976
 Portfolio of 14 screenprints

Appendix 7

Royal Academy Schools Premiums 2009, Schools Show 2009, Schools Scholarships and Maintenance Funds, and Other Trusts

Prize List: Premiums 2009

<i>Sponsor/name of award</i>	<i>Award winner</i>	<i>Total amount (£)</i>
Peter T Rippon Travel Scholarship	Hannah Sawtell	1,250.00
Peter T Rippon Travel Scholarship	Craig Wilson	1,250.00
Edna Rose Weiss Award, for working in a figurative style	Juliette Losq	500.00
Armitage	Matthew Coombes	493.20
Vincent Harris	Michael Armitage	493.20
Vincent Harris	Christopher Baker	493.20
Vincent Harris	Carina Brand	493.20
Landseer	Fahd Burki	493.20
Landseer	Peter Donaldson	493.20
Landseer	Maria Hogbacke	493.20
Landseer	Dunstan James	493.20
Landseer	John Lawrence	493.20
Landseer	Jonathan Trayte	493.20
Michael Moser RASA (cheque for £270 given directly)	Katharina Stoever	493.20
Sir Frank and Lady Short	Rachel Champion	493.20
Solomon J Solomon and various small prizes (for painting or drawing)	Sarah Poots	493.20
Dover Art Club Award (cheque for £500 given directly)		
Tony Smith, Celia Walker (£100 for landscape, £100 for print) and Geoffrey Ball	Dzenana Hozic	493.20
Various small prizes	Maciej Urbanek	493.20

Prize List: Schools Show 2009

<i>Name of award</i>	<i>Award winner(s)</i>	<i>Total amount (£)</i>
Deutsche Bank Pyramid Award	Barbara Wolff	8,000 (given first instalment of £4,000 only) + Congratulation
Selina Chenevière Fellowship	Julian King	3,500.00
Patricia Turner	Timothy Ellis	3,500.00
Patricia Turner	Robert Pratt	3,500.00
British School of Rome	Maria Zahle	1,500.00
May Cristea	Jack Newling	1,000.00
Dunoyer de Segonzac Gold Medal	Eem Yun King	601.83
Dunoyer de Segonzac Hugh Merrell Books Award	Alex Knell	601.83
Dunoyer de Segonzac	Benjamin Pritchard	600.83
Dover Art Club award		500.00 cheque
Dunoyer de Segonzac	Peter Busk	601.83
Dunoyer de Segonzac	Caline Aoun	600.83
Dunoyer de Segonzac	Joanna Bryniarska	600.83
Dunoyer de Segonzac	Nick Goss	600.83
Dunoyer de Segonzac	Alana Lake	600.83
Dunoyer de Segonzac	Robert Leech	600.83
Dunoyer de Segonzac	Katherine Thomas	600.83
Nicholas and Andre Tooth Award	Catherine Story	600.83
Highly Commended for dissertation	Joanna Bryniarska, Alex Knell, Catherine Story, Maria Zahle	

Schools Scholarships and Maintenance Funds

The Royal Academy Schools benefit annually from a number of funds, bequests and donations that provide scholarships and maintenance for students, and support upkeep of the Schools

<i>Name of fund/award</i>	<i>Award in year (£)</i>	<i>Recipient(s)</i>
Carlton House Charitable Trust	1,000	Jane Bryniarska
Dover Arts Club	1,000	Sarah Poots and Benjamin Pritchard
Gilbert and Eileen Edgar Foundation	6,000	Romain Toret
Fenton Arts Trust	5,000	Nick Goss
Richard Ford Award	1,000	Andrew Farmer, Nicholas Hatfull, Polly Huggett and Matthieu Leger. For travel to Madrid to study paintings in the Museo del Prado
Peter Greenham Fund	2,000	Craig Wilson and Maciej Urbanek
Sir Roger de Grey Memorial Fund	2,500	Maintenance support distributed equally among all students
Leverhulme Scholarships	50,000	Maintenance support distributed equally among all students
McAulay Fund	1,000	Jonathan Trayte
Newby Trust Limited	6,500	Peter Busk
Stanley Picker Charitable Trust	5,000	Lucy Coggle, Laurence Chalk, Inez De Co, Katherine Kirbach and Amy McDonough
Edith and Ferdinand Porjes Charitable Trust	15,000	Eoin Donnelly and Marco Palmieri
RA Alumni	770	Nicola Carvell and Katharina Stoever
Archie Sherman Charitable Trust	2,000	Hayoung Kim
Sir Paul and Lady Smith	7,500	Jack Newling
South Square Trust	6,500	Timothy Ellis
Starr Fund	12,000	Lika Yurkovetsky
Celia Walker Art Foundation	4,000	Fahd Burki, Nicholas Hatfull, Eem Yun Kang, Oliver Osborne, Benjamin Pritchard and Jonathan Trayte
Harold Hyam Wingate Foundation	7,500	Tomas Downes
Worshipful Company of Painter-Stainers	1,740	Caline Aoun and Craig Wilson

Alma Tadema Fund	Victoria Levin Fund	Catherine Adeline Sparkes
Ernest Cook Fund	Mackay Endowment	Fund
Goldman Fund	David Murray Travel	Turner Award
Haite Travel Award	Award	Vandaleur Fund
Heritage Peters Fund	Reynolds Club Prize	

The Schools also receive an annual fund from the Eranda Professorship of Drawing Bequest, which funds a two-year teaching post currently held by Prof Ian McKeever RA

Other Trusts

The Royal Academy remains responsible for several trust funds which were too large to be merged with the assets of the Royal Academy Trust

<i>Fund</i>	<i>Award in year (£)</i>	<i>Recipient</i>
George Frampton Fund	14,820	Nigel Hall RA, for the fabrication and installation of his sculpture <i>Bigger Bite</i>
Jack Goldhill Sculpture Fund	10,000	James Capper and William Tucker RA in the Summer Exhibition (£5,000 each)
Lord Leighton Fund	2,000	Conservation of the tomb of Richard Norman Shaw RA in Hampstead Churchyard
Agnes Ethel MacKay Fund	7,222	Various travel awards were made to final-year students in the Schools
Pitchforth Scholarship Fund	7,657	£1,950 was awarded as maintenance to students in the Royal Academy Schools with the remainder supporting student fees
Sir John Reeves Fund	20,340	£600 for the watercolour <i>The South, Land of the Sun</i> by Julian Trevelyan RA; £900 for three letters by and to Ozias Humphry RA; £8,040 for a Royal College of Art '10' Collection print portfolio; £4,800 for the drawing <i>Portrait of Norman Rosenthal</i> by Michael Landy RA; £6,000 in part payment for the painting <i>An Academy</i> by John Hamilton Mortimer ARA
Charles Wollaston Fund	25,000	Richard Wilson RA in the Summer Exhibition

