

ANNUAL REVIEW **2008**

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The Royal Academy of Arts aspires, in the words of our founders, ‘to promote the arts of design’. Our mission is to present a broad range of visual art to the widest possible audience, to stimulate debate, understanding and creation through education, and to provide a focus for the interests of artists and art-lovers.

The Academy is an independent charity governed by artists and architects. We receive no government subsidy and are therefore reliant on diverse sources of income, from sponsorship and admission charges to exhibitions, lectures and events, to Friends, Patrons and corporate membership schemes, donations, bequests and sales from our shops and restaurants.

This annual review covers the financial year from 1 September 2007 to 31 August 2008 and highlights the many activities that have taken place at the Academy during that period. All of these have been made possible by the continuing, generous support of our Friends, Patrons, corporate partners, charitable trusts and foundations. We owe them our sincere gratitude.



Cover illustration: A section taken through the Royal Academy from Burlington House to 6 Burlington Gardens

ABOUT THE ROYAL ACADEMY

The Royal Academy of Arts was founded by George III in 1768. Governed by artists 'to promote the arts of design' it was the first institution in Great Britain devoted solely to the promotion of the visual arts and raising the standing of art, artists and architecture.

The Royal Academicians

There are almost 80 Royal Academicians, all of whom are practising painters, sculptors, engravers, printmakers, draughtsmen or architects. On reaching the age of 75, Royal Academicians become Senior Royal Academicians and thus create vacancies for new members. Elections are held annually and new members and a President are nominated and voted in by the Royal Academicians and Senior Royal Academicians at a meeting of the General Assembly.

Annual Dinner 2008

Each year the Royal Academicians host an Annual Dinner to which they invite luminaries from the fields of art, culture and government. By longstanding tradition a speaker, who must be a leader in his or her field, is invited to address the Royal Academicians and their guests. This year's speaker was Boris Johnson, who had just been elected Mayor of London. A recording of his speech can be downloaded from the Royal Academy's website, www.royalacademy.org.uk.

Elections 2007–2008

President

Sir Nicholas Grimshaw CBE was re-elected President for a fourth year at a meeting of the General Assembly held on 11 December 2007.

The year saw the deaths of two renowned Royal Academicians, R. B. Kitaj and Jean Cooke. A memorial display of works by R. B. Kitaj formed part of the Summer Exhibition 2008. A memorial display of Jean Cooke's work will appear in the Summer Exhibition 2009. Both artists were vibrant members of the Royal Academy and will be sorely missed.

New Royal Academicians

David Chipperfield

Born in London in 1953, the architect David Chipperfield studied at Kingston School of Art and the Architectural Association in London. David Chipperfield Architects was formed in 1984 and currently employs around 150 architects, with its main office in London and two further practices in Berlin and Milan.



Michael Landy

Born in 1963, the artist Michael Landy studied at Goldsmiths College in London and showed work in Damien Hirst's *Freeze* exhibition. He is best known for his performance-installation pieces such as *Breakdown* (2001) a project with Artangel in which he systematically destroyed all his possessions, and *Scrapheap Services* (1995).



Gillian Wearing

Born in Birmingham in 1963, the artist Gillian Wearing works in the media of photography and video, describing her working method as 'editing life'. She was associated with the Young British Artists and has shown work in their group exhibitions, including the *Sensation* exhibition at the Royal Academy in 1997. She won the Turner Prize in the same year.



07/08

EXHIBITIONS

The Royal Academy's exhibitions programme began with the first Annual Exhibition in 1769, and has grown to include at least five major loan exhibitions each year.

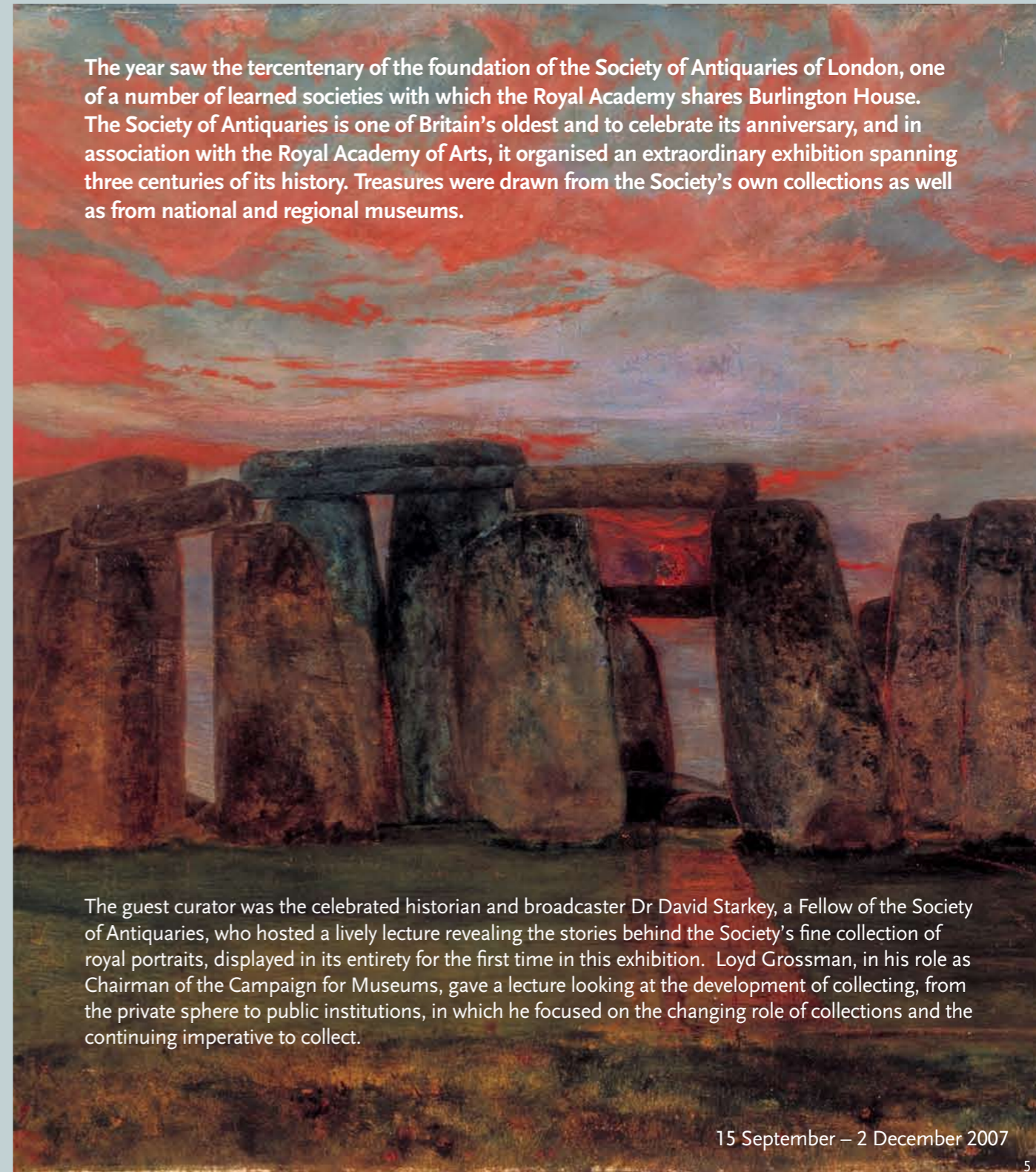
The Summer Exhibition, which has been held for the last 240 years, was the sole annual exhibition until the Academy took over responsibility for major loan-exhibitions from the British Institution in 1870. Originally known as the *Winter Exhibitions*, these increased in scope and frequency over the years, with the 1920s seeing the most significant expansion of the programme and the introduction of the blockbuster exhibition. The development of the exhibitions programme was integral to the Academy's aim to promote the visual arts.

Exhibition ticket sales do not cover the full cost of staging an international loan-exhibition programme; we are therefore reliant upon donations, sponsors and corporate partners. Their dedicated support enables us to continue to present our wide-ranging exhibitions programme.

'... wonderfully arresting from first to last'
The Independent, 14 September 2007

MAKING HISTORY ANTIQUARIES IN BRITAIN, 1707–2007

The year saw the tercentenary of the foundation of the Society of Antiquaries of London, one of a number of learned societies with which the Royal Academy shares Burlington House. The Society of Antiquaries is one of Britain's oldest and to celebrate its anniversary, and in association with the Royal Academy of Arts, it organised an extraordinary exhibition spanning three centuries of its history. Treasures were drawn from the Society's own collections as well as from national and regional museums.



The guest curator was the celebrated historian and broadcaster Dr David Starkey, a Fellow of the Society of Antiquaries, who hosted a lively lecture revealing the stories behind the Society's fine collection of royal portraits, displayed in its entirety for the first time in this exhibition. Loyd Grossman, in his role as Chairman of the Campaign for Museums, gave a lecture looking at the development of collecting, from the private sphere to public institutions, in which he focused on the changing role of collections and the continuing imperative to collect.

15 September – 2 December 2007

'This is a big, powerful retrospective'
Sunday Times Culture, 20 September 2007

GEORG BASELITZ

Sponsored by Eurohypo AG

This first major UK retrospective of the work of Georg Baselitz Hon RA featured over 60 of the artist's paintings and a significant number of monumental sculptures. The exhibition provided a unique opportunity to view works produced over five decades by one of Germany's most prolific and well-known living artists.

Baselitz is perhaps best known for painting his motifs upside down as a strategy to liberate their subject-matter. As well as taking part in the Royal Academy's seminal exhibition *A New Spirit in Painting* in 1981, Baselitz also delivered his renowned manifesto lecture, 'The Painter's Equipment', at the Royal Academy in 1985. In October 2007, in association with the Royal Academy Schools, Baselitz gave a follow-up lecture to a packed auditorium, entitled simply 'A Statement'.

Further lectures and discussions included Dr Christine Haase's exploration of elements linking the cinematic German Expressionist movement of the 1920s with the work and times of Georg Baselitz, and Prof. Richard Schiff's presentation of Baselitz's view of modern German history as a dark comedy.

22 September – 9 December 2007

'...an unrivalled collection of the greatest names in British art...'
The Daily Telegraph, 17 October 2007

PAUL MELLON'S LEGACY

A PASSION FOR BRITISH ART

Supported by The Bank of New York Mellon

The legacy of Paul Mellon, a longstanding supporter of the Royal Academy of Arts, has been an extraordinary one. This exhibition featured many works not seen in Britain since their purchase by Mellon, such as Turner's *Dort or Dordrecht: The Dort Packet-Boat from Rotterdam Becalmed*, as well as major works by such important figures as Reynolds, Gainsborough, Stubbs, Constable and Blake. Following in his father's footsteps, Mellon was a passionate supporter of the arts. He built up the most important collection of British art outside the UK.

The exhibition was a significant collaboration with the Yale Center for British Art, New Haven, and a series of joint lectures culminated in a conference looking at collecting in the twentieth century. The exhibition was open at the same time as *Making History*, and provided an excellent opportunity for visitors to follow the historical path of British art and its collectors.



20 October 2007 – 27 January 2008

‘...the most visually splendid and intellectually ambitious exhibition to grace Burlington House in a decade’
Financial Times, 26 January 2008

FROM RUSSIA

FRENCH AND RUSSIAN MASTER PAINTINGS
 1870–1925 FROM MOSCOW AND ST PETERSBURG

Sponsored by E.ON



This blockbuster hit of 2008 attracted almost 390,000 visitors over a period of three months. Focusing on the relationship of two major powers, France and Russia at a period of great turmoil, the exhibition followed the dramatic developments and cross-fertilisation of artistic practice in two nations as they grappled with revolution and war.

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Diaghilev and the 'World of Art'

Sergei Diaghilev (1872–1929) played a pivotal role in the interchange of Russian and French culture in the late nineteenth and early twentieth centuries. Best known as the founder of the Ballets Russes, a company which caused a sensation when it appeared in Paris in May 1909, Diaghilev was equally important as an impresario of the visual arts. He was a leader of the famous group of artists, writers and musicians founded in St Petersburg in 1898 who became known as the World of Art (the *Miro* group). He edited their journal of the same name from 1902 to 1904. Between 1895 and 1904 he organised eleven exhibitions in conjunction with the World of Art, which introduced to the French public the work of Russian artists. He was responsible for a Russian season in Paris which included concerts of Russian music and an exhibition of Russian art at the Salon d'Automne directed by John Ruskin.

Influenced by French Symbolism, Art Nouveau and Jugendstil, a number of artists associated with the World of Art gathered away from the harsh truths of nineteenth-century realism towards a more decorative art inspired by the realms of fairy-tale or mythology. Paintings such as Serov's *The Singer of France* or Vladimir Stankov's *Portrait of a Young Girl* are examples of this style. Diaghilev's *World of Art* artists, including Bakst, Alexeev, Benois, Sergei Sudeikin, Nikolai Roerich and Alexander Golovitskiy, designed sets and costumes for his Ballets Russes productions in which music, photography and design were fused in concert with the spectacles.

The extraordinary popularity of this exhibition saw the extension of late-night opening on Fridays as well as Saturdays, with a further two special ticketed private views on Sunday evenings. A varied series of lectures and events included John Richardson on Picasso's collaboration with the Ballets Russes and Hilary Spurling on the extraordinary story of the Russian collectors Sergei Shchukin and Ivan Morosov.

Five hundred teachers attended a special preview for education group leaders at the beginning of the exhibition, which resulted in just under 6,000 students visiting throughout the course of the exhibition. The Royal Academy's Education Department uses these private views to distribute detailed information to teachers about each exhibition and the variety of events available to their students.

26 January – 18 April 2008

‘The pictures are so striking, so fresh in composition...’
The Independent, 23 July 2007

CRANACH

In collaboration with the Städel Museum, Frankfurt am Main, the Royal Academy brought together over 70 paintings, drawings and prints to form the first major exhibition in Britain of Lucas Cranach the Elder. After *From Russia*, *Cranach* was one of the Academy's most popular exhibitions, with over 120,000 visitors. The high attendance may have been due in part to the volume of press coverage caused by Transport for London's decision to ban the exhibition poster for its depiction of a nude, a decision that was ultimately reversed.

Dr Susan Foister of the National Gallery lectured a capacity audience on Cranach and Hans Holbein the Elder, examining their parallel lives as court painters and occasions when they might have crossed paths. Inspired by Cranach's use of printmaking, Peter Freeth RA held an adult monotype printing workshop in the RA Schools.



8 March – 8 June 2008

'... an unprecedented example of contemporary works year after year...'
Artists and Illustrators, August 2008

'This first UK retrospective is beautifully installed and choreographed'
Financial Times, 5 July 2008

SUMMER EXHIBITION 2008

Sponsored by Insight Investment

The 240th Summer Exhibition was co-ordinated by Gordon Benson RA, Tony Cragg RA and Humphrey Ocean RA. The theme was 'man-made'. Of the 10,226 entries, 1,129 were selected to hang in the galleries, almost a quarter of which were by first-time exhibitors.

Tracey Emin RA was invited to curate a gallery and selected work ranging from well-known international artists, such as Julian Schnabel and Louise Bourgeois, to exciting emerging figures, like the Israeli video artist Sigalit Landau.

The sculpture entries were very strong with Sir Anthony Caro RA's monumental *Promenade* in the Annenberg Courtyard, works by Anish Kapoor RA and Richard Long RA in the Lecture Room and Jeff Koons's *Cracked Egg (Blue)* in the Wohl Central Hall, the latter the winner of the 2008 Charles Wollaston Award for the most distinguished work in the exhibition. The Insight Investment Image of the Year Award, given by the exhibition sponsors, went to a printmaker, Freya Payne, for her work *Stranger Song*. This year marked the Summer Exhibition's third successive collaboration with the BBC. *The Culture Show* produced a special one-hour programme which was seen by over a million viewers, enabling the Summer Exhibition to reach out far beyond Burlington House to engage with new audiences. The coverage had a positive effect on visitor numbers, which totalled 147,000 with sales of works reaching a total of £2.6m.

9 June – 17 August 2008

VILHELM HAMMERSHØI THE POETRY OF SILENCE

Supported by OAK Foundation Denmark
and Novo Nordisk

This was the first Vilhelm Hammershøi retrospective ever to be held in the UK. Only two works by the artist reside in UK collections, and so the exhibition brought together over 60 pieces, covering his entire career, from museums and private collections all over the world. The Sackler Galleries were transformed, with the design echoing the artist's most famous interiors at Strandgade 30. Organised in association with the National Museum of Western Art, Tokyo, the exhibition travelled on for display there in October 2008.

Attracting over 120,000 visitors, *Vilhelm Hammershøi* proved to be one of our most popular exhibitions and it provoked a varied series of events looking at this most enigmatic of artists. Dr Claire Thompson compared Hammershøi with his countryman, the filmmaker Carl Theodor Dreyer; Ian McKeever RA led a practical workshop on painting light and space; and Michael Palin, following on from his 2005 BBC documentary, revealed his fascination with the artist.

28 June – 7 September 2008

In addition to the Main and Sackler Galleries, other spaces within Burlington House host changing displays of works throughout the year

Support and sponsorship for exhibitions reached £2.1m in 2008

This most generous support is only a fraction of the cost of such a full and vibrant exhibitions programme, and over 20 exhibitions were funded directly by other activities at the Royal Academy

OTHER EXHIBITIONS AT THE ROYAL ACADEMY



TENNANT ROOM

The Tennant Room is one of the John Madejski Fine Rooms and its exhibitions focus on works on paper from the Royal Academy's Collections.

Allen Jones RA: Watercolours
2 November 2007 –
17 February 2008

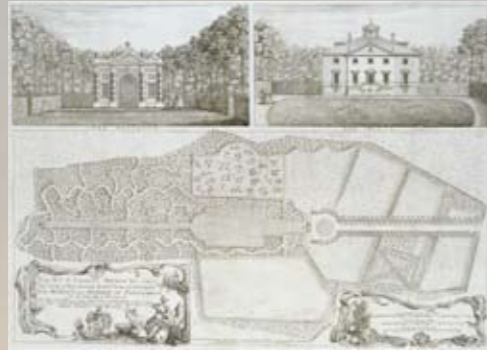
Artful Practice: Architectural Drawings by Richard Norman Shaw RA (1831–1912)
23 February – 25 May 2008

The Young Lion: Early Drawings by John Frederick Lewis RA (1804–1876) (pictured)
30 May – 26 October 2008

THE JOHN MADEJSKI FINE ROOMS

The original state rooms of Burlington House have been fully restored and now host changing displays from the Royal Academy's Collections

From All Walks of Life: Genre Paintings from the RA Collection
1 December 2007 –
7 December 2008



LIBRARY PRINT ROOM

Exhibitions focus on works on paper from the Royal Academy's Collections.

Drawings for William Cheselden's 'Osteographia'
24 July – 26 October 2007

'A Secure Delight': Engravings of Landscape Gardens from 'Vitruvius Britannicus' (1739) (pictured)
22 February – 11 July 2008

The Magic of a Line: Drawings by Dame Laura Knight RA
22 July – 31 October 2008

6 BURLINGTON GARDENS

Limited displays due to site development.

Objects of Desire: The LAPADA London Fair
8 – 11 May 2008

The London Original Print Fair
23 – 27 April 2008



FRIENDS' ROOM

Exhibitions display the work of Royal Academicians.

Exhibition for the 30th Anniversary of the Friends of the Royal Academy
21 September – 3 December 2007

The Power of Place: Ann Christopher RA
17 December 2007 –
12 March 2008

Tristram Hillier RA (pictured)
14 March – 25 June 2008

William Bowyer RA
27 June – 24 September 2008



ARCHITECTURE SPACE

Exhibitions related to the Architecture Programme.

Marking 30 Years: Architecture in 1977 by Royal Academicians
16 August – 6 November 2007

Working Spaces: Eric Parry RA
8 November 2007 –
13 February 2008

The Architects Who Made London
15 February – 4 June 2008

Kengo Kuma: Nature and Architecture
6 June – 12 August 2008

Diverse Minds: Photographic Portraits from the Architecture Programme, Part I (pictured)
15 August – 4 November 2008

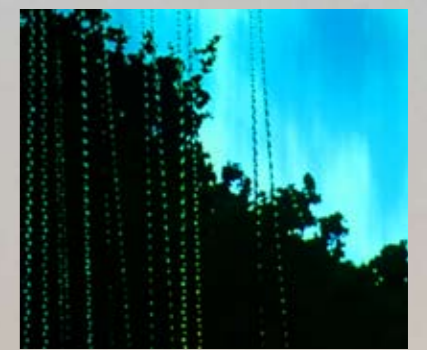


ANNENBERG COURTYARD

Dedicated display area for sculpture.

Zhang Huan: Three-legged Buddha (pictured)
8 October 2007 – 11 January 2008

Sir Anthony Caro RA: Promenade (part of Summer Exhibition 2008)
9 June – December 2008



CAFÉ GALLERY

Exhibitions are selected and curated by the Royal Academy Schools.

Jesse Leroy Smith: Vigil
3 August – 23 October 2007

Philippa Merrett: Elephant Proof
26 October – 21 November 2007

Arturo Di Stefano: Tuccia and Rome Drawings
23 November 2007 –
3 February 2008

Work by Tutors and Fellows of the Royal Academy Schools
19 February – 18 March 2008

Eloise Rowley: Churnet View (pictured)
21 March – 1 May 2008

Work by Final Year Students in the Royal Academy Schools
4 May – 30 June 2008

New Paintings by David Hegarty
1 July – 7 August 2008

Lisa Wright: The Histories
7 August – 23 October 2008

EDUCATION

The department presented over 900 events reaching over 30,000 people

Promoting education and debate is one of the Royal Academy's core purposes, and in 2007–2008 our Education Department presented over 900 events reaching over 30,000 people. Their work covered community workshops, school visits, exhibition guides for our younger visitors and other educational activities for teachers, children and adults. Many of these were generously supported by trusts and foundations, individuals and corporate partners.

attRAct is a scheme which engages students with the Royal Academy in a sustained relationship. *The A-level Summer Exhibition Online* is a unique programme, piloted in 2007, and extended across the UK in 2008. It runs simultaneously with the Summer Exhibition to showcase work from students in secondary education, and this year over 760 works were submitted. A panel of judges comprising Sir Norman Rosenthal, Eileen Cooper RA and Gabriel Hartley, a third-year post-graduate Schools student, viewed all submissions and selected 51 works for commendation and exhibition online. Over 17,500 visitors viewed the exhibition online from 9 June to 17 August. Rather than having work selected by their tutors, students make their own selection and submit the works themselves. For many this marks the start of their lives as artists and we hope it will encourage a continuation of an education and engagement with the arts.

The Education Department also organises a series of events for the Friends of the Royal Academy. The 2008 programme offered over 100 events ranging from London-based visits, half-day and full-day excursions, evening events and long weekends. The events are planned as a form of cultural exchange and often involve collaborations with other organisations. April 2008 saw a joint event with the Philharmonia Orchestra, when visitors attended a private view of *From Russia* followed by a performance of Russian music in St James's Church, Piccadilly.



RA SCHOOLS

Applications increased this year to 597. 72 applicants were interviewed and 17 were selected for admission to the three-year postgraduate course – the only such course currently available in Britain. This brought the total number of students studying in the RA Schools to 53 across all three years.

Supported by the David Lean Foundation and in association with the Education Department, the Royal Academy Schools hosted a series of popular events for students and members of the public, one of whose highlights was Tracey Emin RA in conversation with Matthew Collings. Having curated a gallery in the Summer Exhibition 2008, Emin explored her relationship with the Royal Academy, the role of the artist as curator, and her relationship with the contemporary art world.

The second Royal Academy Schools Annual Dinner and Auction took place in March, and it was opened by Ronnie Wood. The auction of works donated by a number of Royal Academicians, former students and Ronnie himself was a huge success, raising over £250,000 for the Schools.

Installation view of the Schools Show 2008

Providing the only three-year postgraduate fine arts course in the UK

The staff at the Royal Academy Schools are all practising artists and many are eminent Royal Academicians, including the Keeper, Professor Maurice Cockrill RA. This year they were joined by visiting tutors Dexter Dalwood, Peter Doig and Basil Beattie RA, and lectures were given by other distinguished artists and professionals, such as the Turner Prize winner Jeremy Deller.

The annual *Premiums* and *Schools Show* exhibitions were extremely popular, with the end-of-course show attracting nearly 5,000 visitors. Sales of works achieved over £88,000 and the year saw the introduction of a 10% commission, which will go directly into the Schools' endowment and hardship fund.

Alumni

Peter Macdonald (RA Schools, 1997–2000) won first prize in the 25th Annual John Moores Contemporary Painting Prize in 2008.

Matthew Draper (RA Schools, 2004–2007) was a winner in the Jerwood Contemporary Painters Exhibition in 2008.

RA Schools sponsored by Mizuho International plc.

Over 120 works were loaned to 33 exhibitions, reaching a total of 46 different venues

Requests for loans of works were made from the USA, Australia, Spain, Denmark, and Germany, among others, as well as a substantial number of British requests

RA COLLECTIONS

This year the Royal Academy Collections, Library and Archive entered a new era in which the full effect of the Cataloguing Project (a seven-year programme completed in December 2007) began to be shared with the world at large. With the soft launch of a radical upgrade of the 'Search the Collections' function on the website in August 2008, the Royal Academy became the first institution in the world to begin to publish a fully integrated, online catalogue of its holdings of works of art, rare books, historic objects, photographs and archives. Access to this extraordinary resource allows visitors to explore the hidden links between works of art, people and events that make the Royal Academy's collections so revealing of its history and ethos.

The John Madejski Fine Rooms, the Tennant Room and the Library Print Room hosted seven exhibitions drawn from the Academy's Collections. These included an exhibition of work by J F Lewis RA of drawings and watercolours from a previously unknown album. The exhibition received generous funding from the Heritage Lottery Fund, which paid not only for conservation of the complete album but also made it possible to offer a series of imaginative educational events designed to engage a younger audience.

There were 320 new acquisitions to the Royal Academy Collections, by 21 artists. The majority of works were presented by the artists themselves, with 8 Royal Academicians presenting their Diploma Works.

The imaginative display and interpretation of the Collections depend upon the maintenance of a complex infrastructure of physical care and documentation. The department is reliant on the enthusiasm and expertise of a group of volunteers who give their time unstintingly. Daily tours of the John Madejski Fine Rooms, detective work on the photographic archive and prints collection, the refurbishment of the historic bindings in the Library, and maintenance of the Royal Academicians' files in the Archive: the cost of all these essential tasks would be prohibitive without volunteers' assistance.



Items awaiting conservation in the sculpture store

With 16 architect-Academicians at any one time, the Architecture Programme highlights the important contribution, both historic and current, of architecture to the visual arts

ARCHITECTURE PROGRAMME

February saw the second instalment of our popular lecture series *The Architects Who Made London* with Maxwell Hutchinson, and to accompany this discussion the Architecture Space hosted a display of drawings, plans and photographs of major London buildings. Against a backdrop of contextual photographs of London by Richard Bryant, the display looked at six architects from the mid-nineteenth to the mid-twentieth centuries who were key contributors to the iconic skyline of today's capital. One of the architects, Richard Norman Shaw RA, was the subject of a simultaneous Tennant Room display featuring his own architectural drawings, drawn from the Academy's Collections.

As a further resource for visitors an interactive map with images and information on the buildings featured was hosted on the Academy's website, with a suggested walking route for those who wished to visit each site. All events in this series were made available on our website as podcasts, as were several other lectures and events from the general programme.

This popular programme is made possible in part by the Drue Heinz Endowment for Architecture. However, additional funding has to be sought each year to ensure that we can offer a full and varied programme.

Installation view of the Architecture Space

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Cover image: Survey drawing of the Burlington site, 2008
Pages 2–3: The Members' Room, April 2005. Designed by Patrick Caulfield RA © Royal Academy of Arts, London
Photo Marcus Leith
Page 3 (inset from top): Portrait of David Chipperfield. Photo Nick Knight. Michael Landy drawing. Courtesy the artist and Thomas Dane Gallery, London © Michael Landy, 2008. Portrait of Gillian Wearing © Johnnie Shand Kydd
Page 5: John William Inchbold, *Stonehenge from the East*, 1866–69 (detail). Oil on canvas, 85.1 x 181.6 cm. Society of Antiquaries of London. Photo © Society of Antiquaries of London
Page 6 (from left): Georg Baselitz Hon RA, *Woman of Dresden – The Elbe*, 1990. Ash and tempera, 154 x 65 x 67 cm. Private collection. Photo © Jochen Littkemann. © Georg Baselitz. '45 (Forty-five), 1989. Oil on tempera on 20 wood panels, each panel 200 x 162 cm. Kunsthau Zurich. © Georg Baselitz.
Page 7 (from left): James Jefferys, *Self-portrait*, c.1771–1775. Pen and brown ink on wove paper, 54 x 41.3 cm. Joseph Wright of Derby, *Portrait of a Man*, c.1768. Black, white, and brown chalk and charcoal on laid paper, 36.2 x 29.8 cm. Louis-François Roubiliac, *Alexander Pope*, 1741. Marble, 63 cm. Sir Joshua Reynolds, *Mrs Abington as Miss Prue in William Congreve's 'Love for Love'*, 1771. Oil on canvas, 76.8 x 63.7 cm. All works Yale Center for British Art, New Haven, Paul Mellon Collection.
Page 8: Boris Grigoriev, *Portrait of Vsevolod Meyerhold (1874–1940)*, 1916. Oil on canvas, 247 x 168 cm. The State Russian Museum, St Petersburg. © 2008, The State Russian Museum, St Petersburg
Page 9 (from left): All works Lucas Cranach the Elder: *Venus*, 1532. Oil and tempera on red beechwood, 37.7 x 24.5 cm. Städel Museum, Frankfurt am Main. *Venus with Cupid Stealing Honey*, 1529. Oil and tempera on red beechwood, 38.7 x 25.2 cm. Private collection on loan to the Metropolitan Museum of Art, New York. *The Three Graces*, 1535. Oil and tempera on wood, 49 x 34 cm. Nelson Atkins Museum of Art, Kansas City, 57-1
Page 10: Installation in the Lecture Room, Summer Exhibition 2008. Photo John Bodkin, DawkinsColour
Page 11 (from left): Vilhelm Hammershøi, *Interior Looking out on the Exterior, Strandgade 30*, 1903. Oil on canvas, 72 x 58.5 cm. The David Collection, Copenhagen, B307. Photo Pernille Klemp. Vilhelm Hammershøi, *White Doors or Open Doors (Strandgade 30)*, 1905. Oil on canvas, 52 x 60 cm. The David Collection, Copenhagen, B309. Photo Pernille Klemp. Vilhelm Hammershøi, *Sunbeams or Sunshine. Dust Motes Dancing in the Sunbeams*, 1900. Oil on canvas, 70 x 59 cm. Ordrupgaard, Copenhagen. Photo Pernille Klemp
Page 12: John Frederick Lewis RA, *Two Drawings of the Head of a Lion*, c. 1820 (detail). Black and white chalk on brown paper. © Royal Academy of Arts, London, Photo Prudence Cumming Associates Ltd. John Rocque (c. 1704–1762), *A Plan of the Gardens and View of the Buildings ... at Esha [i.e. Esher]*, Surrey, 1737. Etching. © Royal Academy of Arts, London. Tristram Hillier RA, *Alcañiz*, 1961. Oil on canvas, 70 x 80 cm. Presented by the Trustees of the Chantrey Bequest, 1962. Tate, London Gallery view. Photo © Francis Ware
Page 13: Alexander McIntyre, Photograph of Arata Isozaki Hon RA (detail). © The artist. Zhang Huan, Installation view of *Three-legged Buddha*, 2007. Welded copper with steel inner frame, H. 8.6 m. Eloise Rowley, Still from *Chumet View*, 2008. Film, 2:50 mins. © The artist
Pages 14–15: attRAct Architecture Workshop led by Will Alsop RA, 2008. Photo Ann Gilmore
Pages 16–17: Installation view of *Schools Show 2008*, featuring Zara Schofield, *Punch* (2008) and *Judy* (2008). Photo Fraser Marr
Pages 18–19: Items from the Royal Academy Collection. Photo Angela Moore
Pages 20–21: Installation photograph of *The Architects Who Made London* © Richard Bryant, araid.co.uk

