



'Now they'll paint the town red'
Puck, 1906

Royal Academy Illustrated 2001

A selection from the
233rd Summer Exhibition

Edited by Peter Blake RA

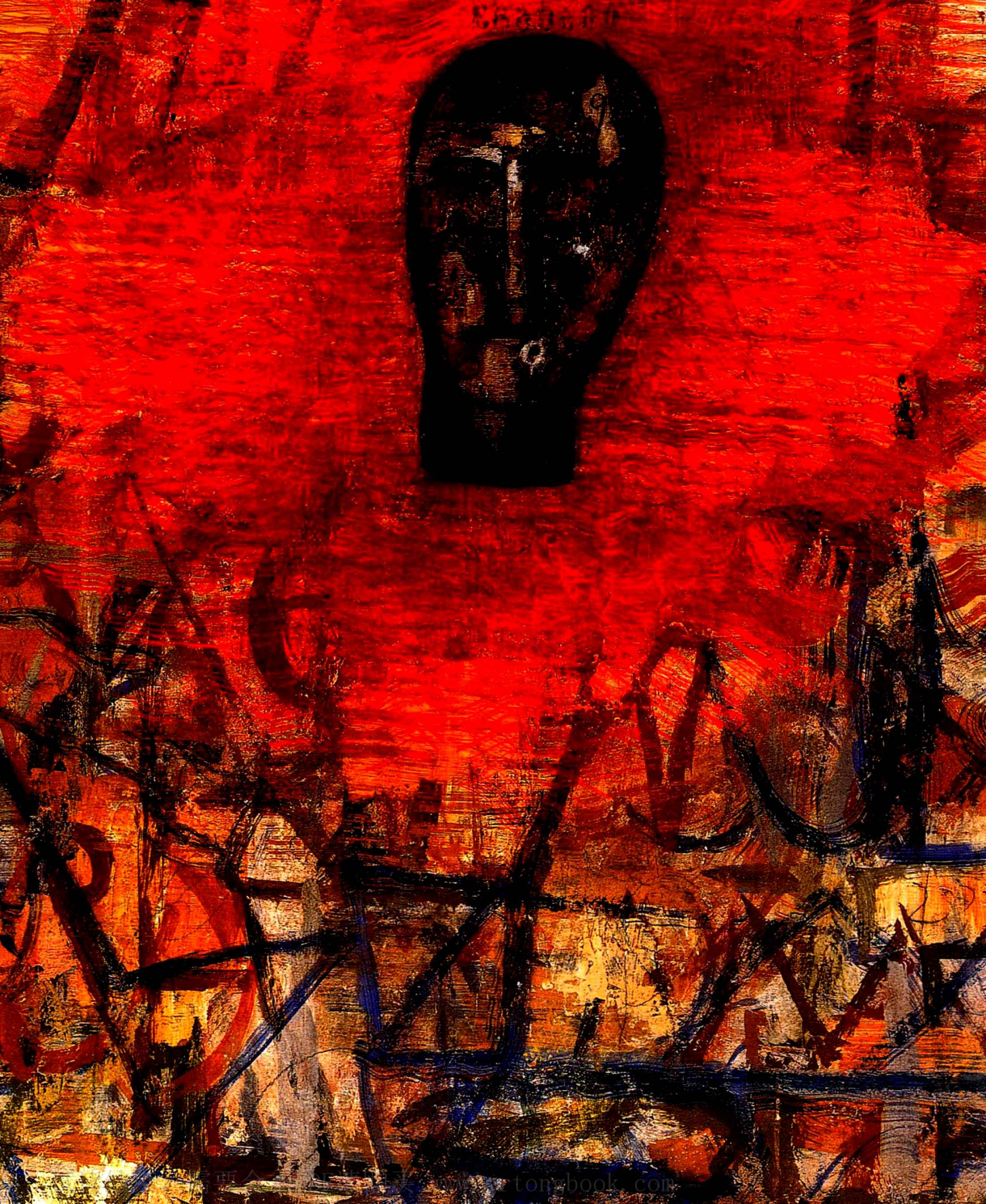
Royal
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of Arts

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Acknowledgements

The organisers of the Royal Academy Summer Exhibition 2001 would like to thank the following institutions and individuals for their kind assistance: Angela Flowers Gallery; Anthony d'Offay, Susanna Greeves, Lorcan O'Neil and Joanna Thornberry of Anthony d'Offay Gallery; Charles Asprey of asprey jacques; Alan Cristea; Mollie Dent-Brocklehurst, Larry Gagosian and Stefan Ratibor of the Gagosian Gallery; Bernard Jacobson; Martin Summers of the Lefevre Gallery; Lisa Rosendahl and Jill Silverman van

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Sponsor's Preface

One of the first and easiest decisions I took as the new Managing Director at A.T. Kearney in London was to extend our role as sponsor of the Summer Exhibition at the Royal Academy of Arts, through to 2004. The Summer Exhibition is part of the fabric of British life and we have found our relationship with it to be more rewarding each year. In particular, the Royal Academy's nurturing of creativity is extremely attractive to us because we seek to promote this vital ingredient in every aspect of our work.

A.T. Kearney is one of the leading management consulting firms in the world. We assist organisations to develop practical plans for growth in new and existing markets and business sectors. We help businesses develop world-class operations that serve their customers in a superior and competitively differentiated manner. Our people combine industry experience with creative insight to deliver rapid, sustainable results as part of a team with our clients.

An artist will deconstruct the familiar, rearrange all the elements and create from this foundation a new awareness of the original. This process is mirrored in all our client work as management consultants, and is exemplified by our Portraits of Business project – an exciting and unique initiative, launched last year, to demonstrate the tie between the arts and business.

Once again, we have enjoyed our relationship with the Royal Academy of Arts sponsoring this year's Summer Exhibition. We look forward to strengthening the relationship between arts and business through our continued sponsorship over the next three years.

We hope that visitors will be inspired by this year's display of variety and innovation.

Carl Hanson

UK Managing Director

A.T. Kearney Limited

Every year the Summer Exhibition has a different profile, moulded by the Academician in charge. This year, Peter Blake has combined the offices of Senior Hanger and Editor of the *Illustrated*. His involvement, from selection and hanging to designing the poster and banner, has been comprehensive.

In a controversial move, Blake asked Academicians to submit four works instead of the usual six, so that more room would be available for other work: 'It's four exhibitions: the Honorary Membership in Galleries I and II; invited artists in the Large Weston Room; Members in Galleries III and IV and in the Wohl Central Hall, with Fred Cuming, this year's featured artist, in the Small Weston Room; and non-Members in Galleries V, VI and VII. There'll also be a mixed sculpture exhibition in Gallery VIII, hung by Richard Deacon, and mixed works on paper in the Lecture Room. Gallery IX is for the architects.'

Blake's poster echoes this division. Its source – a 1906 penny dreadful called *Puck* – displays the gentle humour typical of Blake: 'It's like a comic book. The banner at the top just has the word "Summer" in flowers and then some little comic figures and a dog – an early version of Bonzo – who's saying "Now they'll paint the town red!"' Pictures on the poster by an Honorary RA, a non-Member, an invited artist and a Member all feature flowers: 'Flowers were the other motif in my mind,' says Blake. 'It's not exactly a contrast to *Apocalypse*, but it's a joyful summer flower mood.'

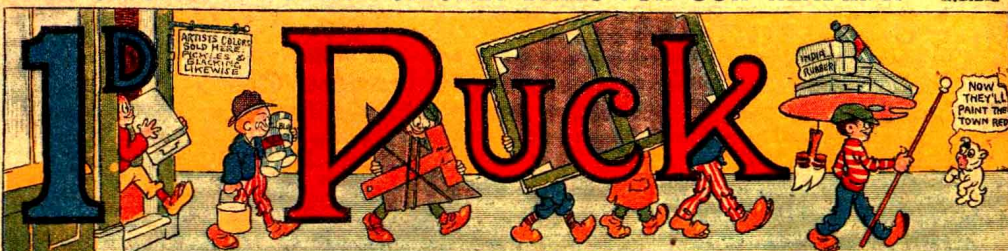
Reactions to limiting the Members' send-in were not entirely positive. Did this worry Blake? 'I don't mind being unpopular, I just want to make it a wonderful exhibition. I thought there'd be a boycott, but there doesn't seem to have been.' A notable feature this year is the quality and quantity of work by Honorary Academicians – international painters and sculptors recognised by the RA as artists of special stature. Work by invited artists – Blake's friends and contemporaries, or simply artists he admires – gives the show a very particular flavour.

Blake continues: 'Outside in the Courtyard will be a 25-foot-high anvil on its side with a hare dancing on it by Barry Flanagan; a red, cut-out steel figure by Allen Jones; and a Jeep full of figurative collection-boxes by David Mach.' In effect, it will look rather like a Peter Blake installation.

Opposite: The issue of *Puck* that provided Peter Blake with the source material for this year's Summer Exhibition poster.

Previous page: Rankin's 'Wax Kylie', C-type photograph

FREE CRICKET BATS AND CRICKET BALLS FOR OUR READERS. SEE INSIDE.

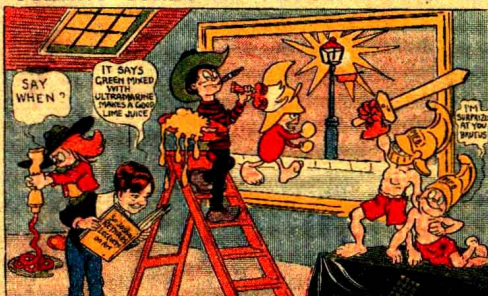


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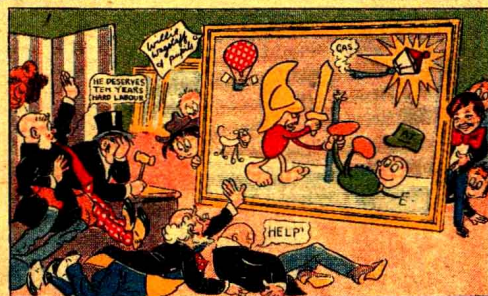
EVERY FRIDAY, ONE PENNY.

MAY 6th, 1906.

JOHNNY JONES AT THE ACADEMY. ANOTHER NOBLE WORK OF ART REJECTED.



1. It is rumoured that Johnny Jones and his chums recently took up art as a profession. Interviewed by a Puck representative, Professor Willie Wagstaff said: "Yes, it's quite true. With proper grown-up paints and a north light anybody can be an artist, and write R.A.T.S. after his name." So now, dear readers, you are privileged to see our young friends at work upon their great masterpiece, "Why Julius Caesar Didn't Come Home to Tea."



2. A Puck man called at the Royal Academy yesterday to find out why the magnificent work had been rejected; but the committee merely stated that hanging was too good for it, and would not commit themselves further. Many of the members are still suffering from shock and severe injuries to the eyesight. "Perhaps we ought not to have let 'em see it all at once," chirped Johnny to his brother brains; "some of the gentlemen don't look very strong."



3. Then a stout person in a pretty uniform (the president, no doubt) came up and pushed the Casey off the premises with his academic boot, whilst Johnny, who hates to give unnecessary trouble, took a special non-stopping route on his own responsibility, and so saved his dignity, and his trousers.



4. The next day our hero obtained some tickets for the private view, and the Casey boys arrived in full Court dress, which for style and cut would have made Johnny Barns turn black and blue with envy. The giddy old check-taker was so busy reading Chips that he failed to notice the mysterious bundle they had brought with them.



5. And this is where neglected genius gets a little of its own back. "Say, boys," chirped Johnny, "how does old Nap go as Queen of the May, mother?" "All right!" scorled Willie Wagstaff. "But you just wait till we've dressed Mr. Justice Fauntian up for a conn song and dance! Work!"



6. No wonder grandpa thought that he'd taken the wrong turning, and got himself fairly twisted with surmise. "Come along, boys!" piped Willie Wagstaff. "let's get right off the page—we've done quite enough good for one week, I don't think."

Gallery I

This year's Summer Exhibition is distinguished by an altogether clearer hang than usual. Categories of work have been kept distinct and separate, bringing a recognisable identity to each gallery. Under Peter Blake's guidance, Galleries I and II have been given over to the work of the Honorary RAs, artists of international celebrity such as Georg Baselitz and Robert Rauschenberg. Good examples of their work have been rigorously sought out to raise the calibre of these rooms. In cases where an artist is both a painter and sculptor, for example Chillida, Tàpies or Paladino, pieces in each medium have been borrowed and hung together. There's a watercolour by Andrew Wyeth, 'the only one in the country', Blake thinks. Next to it hang two paintings from one series by Cy Twombly. 'What I found fascinating is that in the scribbled writing you can just work out "Think of Chet", which I like to think is Chet Baker, who's my great hero,' comments Blake. Two works by Jasper Johns, a drawing and a print, follow, and then comes a wonderfully textured work on paper, like a black sun, by Richard Serra. Across the room is a mysterious new Rauschenberg, a vegetable-dye transfer on polylaminate. A large and unframed recent canvas by the nonagenarian Chilean painter Matta is stapled to the wall. As Blake says, it looks like an octopus facing a crystalline box explosion.

Antoni Tàpies Hon RA

Baignoire

Enamel and terracotta

H 62 cm



Antoni Tàpies Hon RA

Pensament (Thought)

Oil

90 × 120 cm





Robert Rauschenberg Hon RA
 EE (*Apogamy Pods*)
 Vegetable-dye transfer on poly laminate
 217 × 216 cm



Richard Serra Hon RA
Huddie Leadbelly
Paintstick on paper
156 × 139 cm