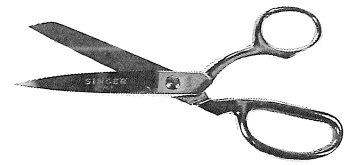


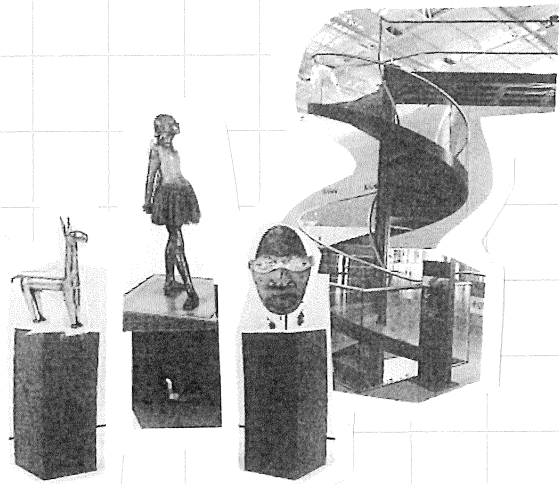
CUT AND STICK RESOURCE



Notes for teachers and group leaders in the Sainsbury Centre Living Area

On the following pages are stories about the gallery, Robert and Lisa Sainsbury and key artworks in the collection. The stories are starting points for your own ideas as well as your groups' responses.

You could bring some of these stories along to share with your students in the gallery, or print sections out to give to groups of students as they explore.

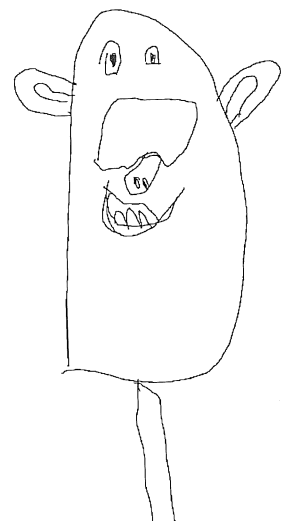


Important note:

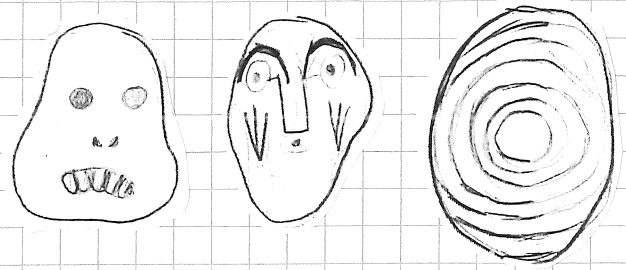
Robert and Lisa Sainsbury were not art history experts, world explorers or anthropologists, and did not expect their visitors to be.

Their vision for the Centre was to create a comfortable space for people to enjoy looking closely and making personal connections between human creativity from all around the world from different cultures and eras.

Without text panels explaining the histories, contexts and environments of the works, Robert and Lisa hoped that visitors would be able to connect on an emotional level to the art and be guided around the gallery by their own instincts – just as they had been themselves.



Who collected the art and why?



Sir Robert Sainsbury was the grandson of the founder of Sainsbury's supermarkets, he married Lady Lisa Sainsbury in 1937 and they lived in London for most of their lives.

Robert and Lisa Sainsbury were art lovers who filled their home with works from around the world and bought works from artists they befriended and supported. These artists, often at very early stages of their art practice, included Henry Moore, Jacob Epstein, Alberto Giacometti, and Francis Bacon.

Their approach to collecting and displaying art was unconventional. According to Lady Sainsbury's obituary in the Telegraph, she once said: 'as a girl my father dragged us round museums and told us what we had to like and what we shouldn't and that put me off.' Like Lisa, Robert also needed to follow his own path in looking at artworks. He talked about a 'gut instinct' in choosing which art to buy and which artists to support.

How did it end up here?

There are sculpture busts and portraits of Robert and Lisa to find in the Living Area.

Their collection outgrew their home in London and in 1973 they donated their collection to the University of East Anglia. David Sainsbury (their son) funded the building to house the works and The Sainsbury Centre was opened in 1978.

Robert and Lisa chose a radical young architect called Norman Foster to design the building as his first large scale commission. He is now world renowned and has created buildings such as *The Gherkin* in London.

Robert and Lisa Sainsbury's vision for the Centre was to create a place for people to feel comfortable and at home with art, just like they did in London. The carpets, comfy seating and opportunity to view objects at 360° degrees make this gallery a 'Living Area'.



Art in the collection

Note: The artworks on display sometimes change due to loans, exhibitions and conservation. This short selection is made from objects often popular with student groups, there are many more artworks on display in the Living Area to discover.

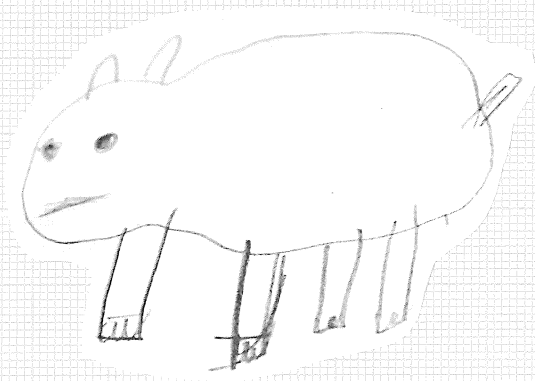


Figure of a walking hippopotumas 1880 BC

Egypt

Faience

h 9 x w 18.4 x d 7 cm

Although this stout, ambling hippo appears friendly, these animals would have been a real threat to ancient Egyptians, their crops and transport links. It is thought this sculpture may have been made as a burial object to transfer some of its power and reverence to the dead.

Faience is a paste made from ground quartz and fired in a kiln. This hippo would have been covered in painted black waterlilies and detailing on its face and body. Thousands of years have faded the hippo's decoration, but it is still many student's favourite object in the gallery.

Mother and Child 1932

Henry Moore (1898 - 1986)

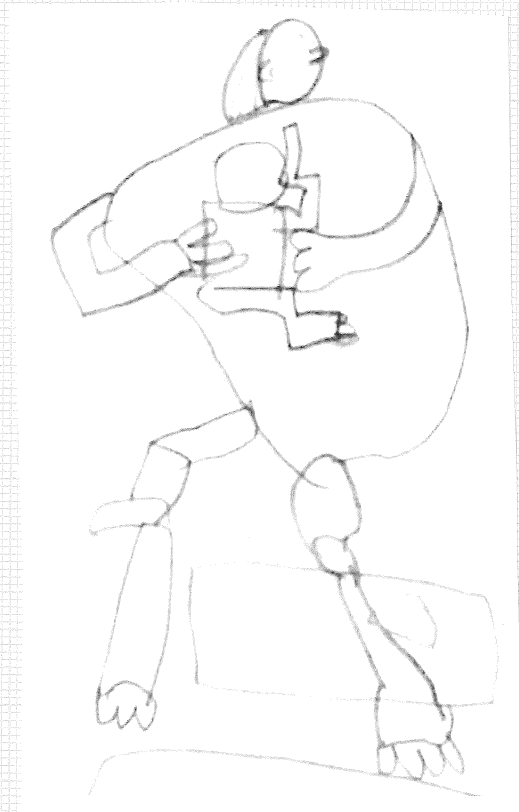
England

Green Hornton stone

h 99.5 x w 53.5 x d 38 cm

Lots of the artworks that Robert and Lisa collected were unconventional and pushed the boundaries of art at the time. When he was 27 years old, Robert collected this sculpture from a new friend called Henry Moore. The reaction from his friends and family on seeing the sculpture in Robert's hall was shock and even fear of the sculpture's small head, large shoulders and beady eyes.

Today, the sculpture usually sits in the middle of the Living Area looking out at the rest of the collection. One student recently described the mother figure as looking dismissive and neglecting of her baby, but many others used words like 'protective' and 'strong'. The sculpture has been made by chipping away at stone and has a hole carved all the way through.





Standing Woman 1958

Alberto Giacometti (1901-1966)

France

Bronze

h 130.7 x w 20.0 x d 34.5 cm

After the Second World War, Giacometti's work focused on frail, fragile human forms. His male sculptures are always striding forward, whereas his female figures, like this one, stand still. Unlike carving away at a material like stone, this sculpture has been made by building up layers. Giacometti created his figures sculpting from the front only. He would pinch, pull and add more material until he felt it was ready to cast in bronze.

When Robert and Lisa Sainsbury visited his Paris studio, it took a lot of convincing for Giacometti to take a bronze cast of the plaster Standing Woman as he was often unsatisfied with his artworks. There are drawings and paintings by Giacometti in the collection too, sometimes including portraits of Robert and Lisa's son David which they exchanged for a M&S raincoat for Giacometti's wife.

Eccentric Flint AD 600-900

Guatemala : Maya style

Brown flint, traces of white stucco and red paint

h. 30.5 x w. 17.5 x d. 1.5 cm

Looking closely at this Mayan artefact it is possible to make out eight human profiles all looking outward from the central rod. Flint is as brittle as glass and has been expertly knapped into this complex shape by a very experienced artist over one thousand years ago.

There are lots of examples of flint knapping on the churches and buildings of Norwich and Norfolk, but none as finely detailed as this!



Little Dancer Aged Fourteen 1880

Degas, Edgar (1834 - 1917)

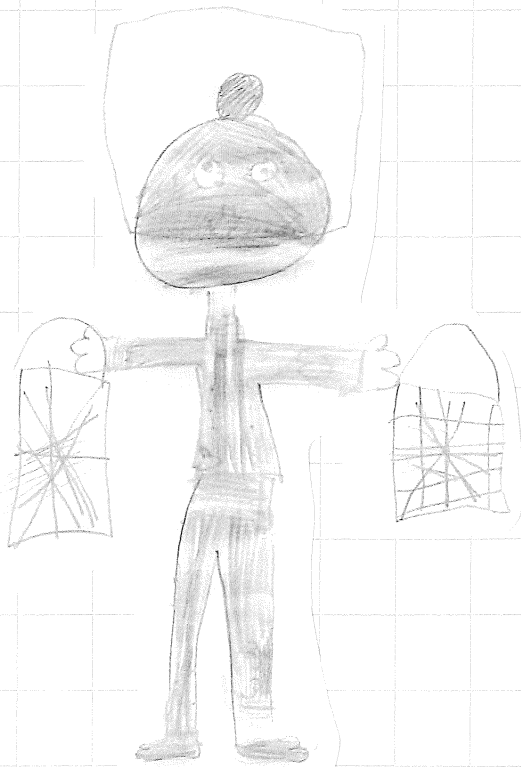
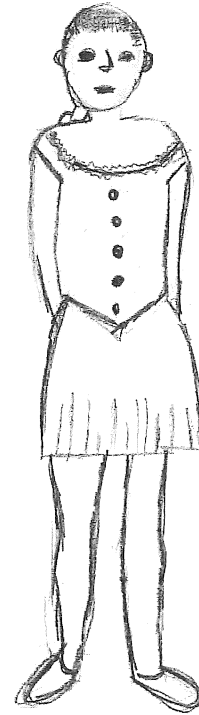
France

Bronze, fabric

h 98.0 x w 51.0 x d 51.0 cm

This dancer is often a favourite with students, however it was only after Degas' death that the figure was cast in bronze. The artist originally made the sculpture for the 1880 Impressionist exhibition in wax. With her waxy skin, wig of real hair and real tutu, Degas shocked his audience with an unnervingly life-like sculpture.

The sculpture was based on a real young dancer from Belgium called Marie van Goethem who was a student at the Paris Opera where Degas often sketched. Students often discuss her expression and raised chin which could be seen as haughty or nervous, proud or mistrusting.



Bucket Man 1974

John Davies (1946 -)

England

Mixed media

h 210.0 x w 152.2 x d. 137.0 cm

Lots students find these sculptures uncanny, their glassy eyes and real clothes make them seem very life-like. However, alongside these familiar elements are unusual details and things difficult to explain such as the ball on his head and board on his back.

John Davies was supported by Robert and Lisa Sainsbury as a young artist and their funding enabled him to develop his art practice. In a book called 'Masterpieces of the Sainsbury Centre', he recalls that the making of this sculpture frustrated him so much that he threw water and clay all over it. The next morning he returned to find the splashes of clay were, in his eyes, the perfect finishing touch.



Head of a Woman 1918

Modigliani, Amedeo (1884 - 1920)

France

Oil on canvas

h 53.7 x w 36.8 cm

Modigliani was inspired by African masks and sculpture when they emerged from collectors and art dealers in the 1910s and 1920s. Many students spot connections between the hollow eyes of this portrait with the many of masks on display at the Centre.

In his paintings and sculptures, the figure is flattened with long shapes and bold lines. Modigliani aimed to depict his subject with the least amount of line and tone as possible.

Llama effigy AD 1400-1532

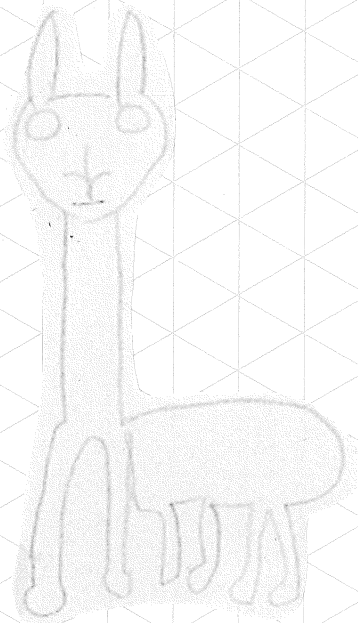
Peru : Inca

Silver or silver alloy

h. 23.0 cm

Another favourite for students, this 500 year old smiling sculpture is an artefact from the Inca Empire. For Inca people in Peru, llamas were vital as food, a source of wool and transport and were also kept as pets. This silver llama sculpture may have been given to someone with high status as an important gift or made to be buried with other offerings at a sacred place.

This llama is four times bigger than many other similar sculptures found from a similar time. However, there is evidence of life-size silver and golden llamas in temple gardens!

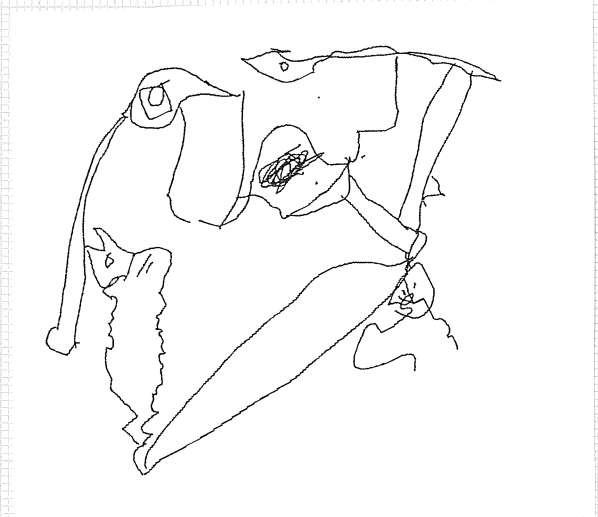


Hornbill carving

Late 19th century
Northern New Ireland
Wood, shell and pigment
l. 81.3 x h. 34.5 x d. 10.5 cm

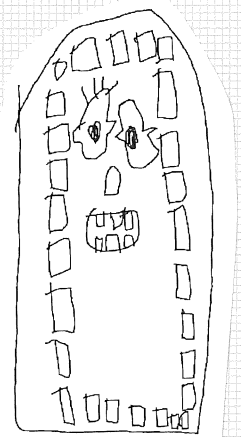
This inventive wooden sculpture is an ideal discovery during a finding animals challenge as there are many different animals and human figures depicted in its form. Surrounding a Papuan hornbill are two skeletal fishes, a human figure and a frigate bird.

The carving could have been mounted on a Totenboot (mortuary boat) during feasts and activities to honour the dead in New Ireland. This is called a Malagan ceremony and would traditionally end with the burning of intricate and beautifully made carvings such as this one.



Other key artists, topics and objects on display include:

Cycladic figures



Jacob Epstein



Elizabeth Frink

Pablo Picasso

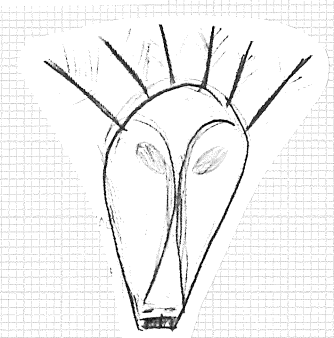
Egyptian figures

Indian paintings and miniatures

a display of tiny objects Robert Sainsbury would keep in his pockets

Chaim Soutine

Francis Bacon

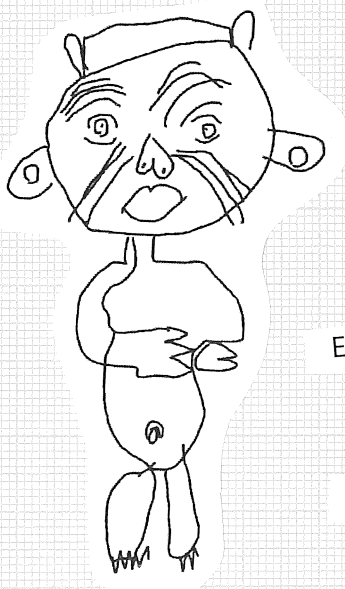


Leonora Carrington

African Masks

Chinese Tomb Figures

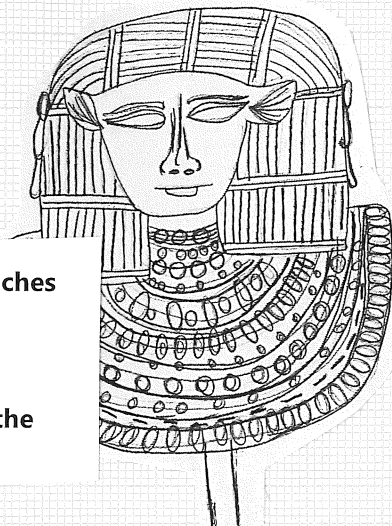
Roman paintings and sculptures



Further reading

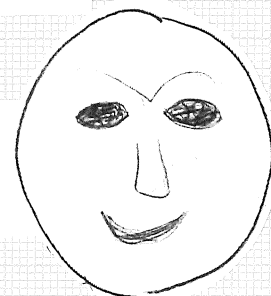
For a great deal more writing on the Sainsbury Centre collection, **approaches to engage students in the gallery** and ideas about the artworks, visit www.scva.ac.uk/education-research/resources/teachers-resources

Download '**Starting Points**', '**Interpretations**', '**Art as a Window onto the World**' and '**Approaching Art**' for papers, books and essays.



You can find more information about a large variety of **artworks on display** here: www.scva.ac.uk/art-and-artists/highlights

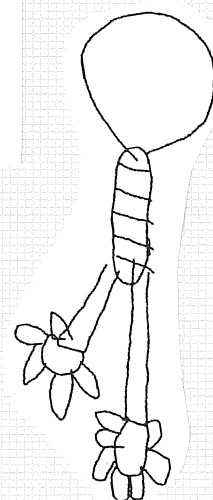
To read **more about Robert and Lisa Sainsbury**, the book '*Biography of a Building*' by Witold Rybczynski tells the whole story before, during and after the Sainsbury Centre was built.



To read the rest of **Lady Lisa Sainsbury's obituary**, visit the 2014 article www.telegraph.co.uk/news/obituaries/10634286/Lady-Sainsbury-obituary.html

In the gallery itself are **volunteer guides** who would be very happy to answer any questions about the artworks or the gallery itself. There are also **three large volumes of information** and a publication called **Masterpieces of the Sainsbury Centre** about the art available to look through on the tables. Use the objects' 'UEA number' to help you find the objects in the books.

The **Sainsbury Centre Education Pinterest** page provides groupings of images of the collection around themes including 'Sport', 'Dancing' and 'Masks'. There are also images of workshops and tours in response to the collection on the **Sainsbury Centre Education Flickr** page.



To get in touch with the schools and outreach team email scvagroupvisits@uea.ac.uk or ring 01603 591597



This resource was produced by

Lynn Gray and Rose Hughes 2018

SAINSBURY
CENTRE 40 YEARS
1978-2018