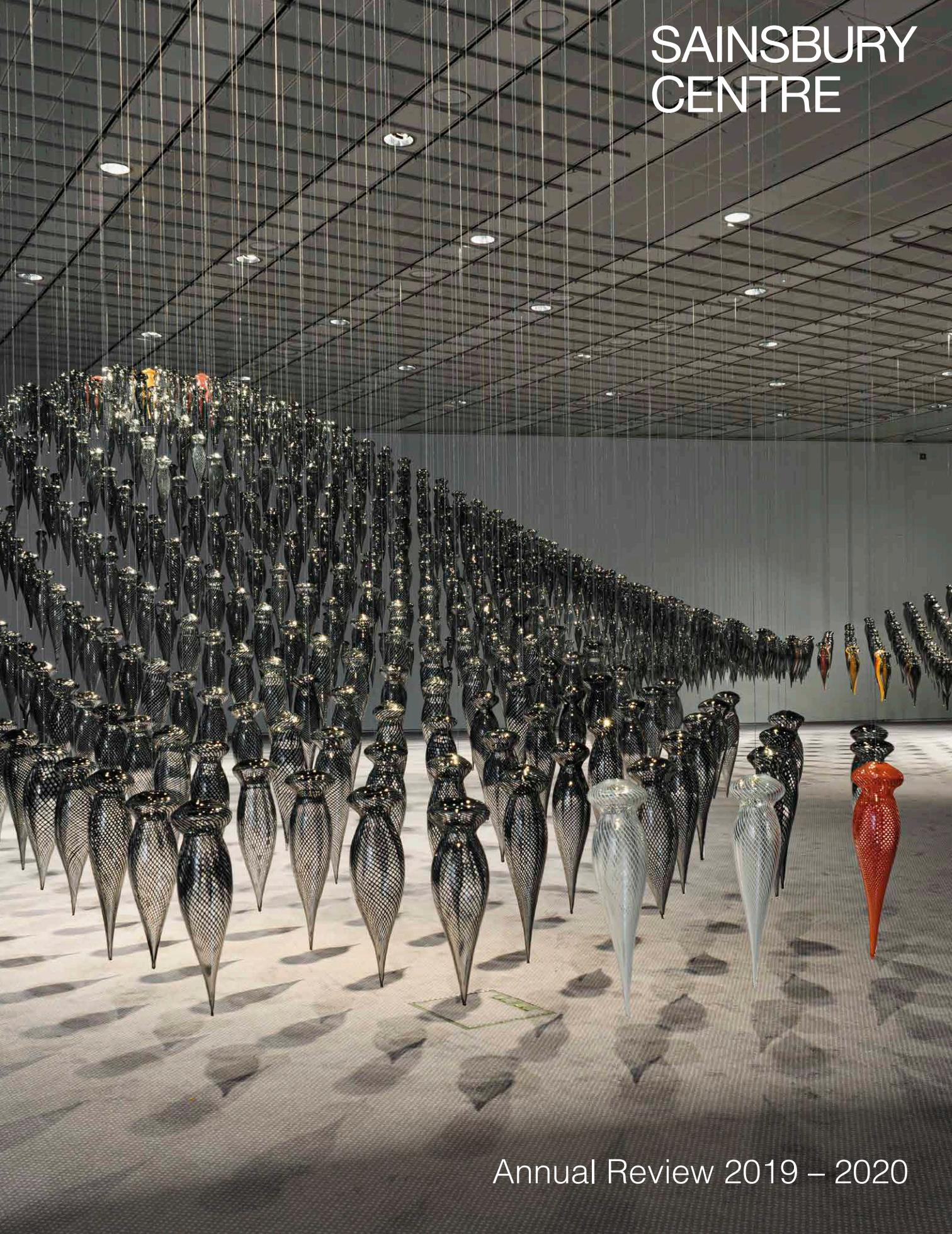


# SAINSBURY CENTRE



Annual Review 2019 – 2020



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Cover: Magdalene Odundo, *Transition II*, 2014.

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## Chair's Foreword

First and foremost, the health and wellbeing of our staff, visitors, supporters and the wider University community, is of paramount concern during this pandemic. The Sainsbury Centre team has done a great deal to reduce the risks to all those who visit, and I am particularly proud that we were one of the very first museums in the country to reopen, with rigorous safety measures in place.



Despite the pandemic, the Centre has achieved a remarkable range of activity this year. Four major new exhibitions opened in Norwich, while the international touring programme saw shows travel to Los Angeles, New York and Madrid. The Centre lent 93 works, helping to foster knowledge of the collection worldwide. Three important new sculptures took up residence in the Sculpture Park, which has fast become a tremendous amenity for the campus, city and region, providing a place of escape and sanctuary.

Over 4,000 school and college students visited the galleries before lock down and after, and the Learning team produced a dazzling range of online engagement activities for all ages. The autumn saw the launch of the new website, which massively increased the Centre's ability to connect with visitors, bringing exciting new content and stories into people's homes and allowing them to enjoy the collections, albeit remotely!

The Centre received over £350,000 in new grants, much of the funding given to support innovative digital projects. The Gatsby Charitable Foundation generously provided a major grant for the online catalogue and we are immeasurably grateful to Lord Sainsbury of Turville for his continued support of all the Centre's activities. Thank you also to the University and to all our donors and patrons, whose support this year has been more important than ever.

Our relatively secure position at the end of the financial year is a remarkable achievement this year and testament to the careful path taken by the University and Acting Director, Ghislaine Wood, during these uncertain times. I would particularly like to thank Ghislaine and all the staff for their dedication and professionalism in adapting to the new conditions. From the Gallery Assistants and Front of House team who deal with the public, to all those working back of house and from home, your sense of common purpose, commitment and care has been truly extraordinary.

**Dominic Christian**



## Director's Overview

**This year must surely be the most extraordinary in the Centre's history. Last autumn's anxieties over our post-Brexit future were overshadowed by the global Coronavirus pandemic and the lockdown of the spring and early summer. During lockdown the urgent call to action, precipitated by the murder of George Floyd in the US, led to the emergence of the most powerful anti-racism movement in a generation. These momentous events, seem to have changed the museum landscape forever, as we have adapted to new ways of living and working, restructured our priorities, embarked on a new digital age, and committed ourselves to a process of reflection and change.**



Like most cultural organisations, the Sainsbury Centre was impacted heavily by lockdown. Projects were cancelled or postponed, and the Centre suffered substantial loss of income. However, we came to the end of the financial year in a stronger position than many organisations. The Centre reopened early on 7th July, and extended the runs of the popular exhibitions *Art Deco by the Sea* and *Art Nouveau: The Nature of Dreams*, which did much to mitigate the worst of the financial impact. It is important to note though that without the support of our benefactors, and most especially the Gatsby Charitable Foundation, the effects of the pandemic would have been much more severe. We are immensely grateful to Gatsby and to all our patrons for their continued support.

Although the COVID-19 pandemic has dominated the year, the Centre achieved a huge amount before going into lockdown. The autumn shows *Magdalene Odundo: The Journey of Things* and *Doris Lessing 100* were both critically acclaimed and received significant national coverage. These shows aimed to promote to wider audiences the work of internationally important women artists. The Odundo exhibition, a collaboration with The Hepworth Wakefield, included works from the Sainsbury Centre's collections to illuminate Odundo's creative journey, while the Lessing project utilised the writer's archive held in the University's British Archive for Contemporary Writing.

Highlight East End displays included *Sonny Assu: Unknown Maker*, the result of an artist residency by the Kwakwaka'wakw nation artist, Assu. This was another significant UEA collaboration, on this occasion with the American Studies Department and the *Beyond the Spectacle: Native North American Presence in Britain* research project. The residency led to a major acquisition of Assu's work, the first in the UK. Both the Odundo and Assu projects contributed to the Centre's aim to diversify the programme, and engage new audiences.

*Art Deco by the Sea* followed and was the first major exhibition in the UK on British Art Deco since 1976. Critically acclaimed, the exhibition was one of only six projects selected for the BBC's *Culture in Quarantine*. *Art Deco by the Sea* has attracted visitors to Norwich from around the UK, and it travels on to The Laing Art Gallery in Newcastle later this year. *Art Nouveau: The*

*Nature of Dreams* opened in July, and for the first time, revealed the influence of Britain on continental Art Nouveau. The exhibition showcases loans by the great fin-de-siècle architects Victor Horta and Antoni Gaudí, from Brussels and Barcelona respectively.

This year also witnessed the continued success of the Centre's touring initiative, with the exhibition *Fiji: Art and Life in the Pacific* opening at the Los Angeles County Museum in December and the *Brian Clarke: The Art of Light* exhibition installed at the Museum of Arts and Design in New York. *The Body Observed*, a collaboration with Magnum Photo, was scheduled to open at Fundación Canal in Madrid in May, but has been postponed until the autumn. The touring programme brings the Centre's collections and expertise to audiences around the world.

With the closure of the Sainsbury Centre galleries to the public on 18th March, staff adapted quickly to working from home. The management team identified a number of new strategic priorities and initiatives, including digital public engagement, research and expertise development, and online learning activity. The Sculpture Park remained open during lockdown and provided a tremendously important civic amenity throughout. Laurence Edwards' *Man of Stones*, installed in the autumn, was joined during lockdown by Phillip King's *Sun's Roots II* and John Davies' monumental *Head*. The Sculpture Park project has aided the health and wellbeing of our communities significantly over this challenging period.

One positive aspect of the crisis has been the opportunity to focus on the digital museum experience and the Centre has aimed to generate world-class digital content that inspires creativity, research and learning online. The new website launched in November, and our major cataloguing project, supported by Gatsby, could not have come at a better moment. Many of the staff have been involved in cataloguing during lockdown, producing new research, and we continue to increase the proportion of the collection accessible online, with high quality information and images.

The Learning team delivered a huge range of activities prior to lockdown, and since, have developed exciting digital initiatives, generating new learning tools and

activities, many of which can be accessed through the Sainsbury Centre Online Studio. The Learning team continued to work closely with schools developing bespoke projects to engage students working outside the classroom. The creation of remote learning assets will help the Centre reach national audiences with its learning activities in the future.

The Centre's research plan encourages knowledge sharing across the sector and this year we continued to develop research focussed on subject areas covered by the collection. New publications included *The Nature of Dreams: England and the Formation of Art Nouveau*, *Art Deco by the Sea* and *Site Writing, Volume 1* a publication that brings together texts by authors such as Ali Smith, Gaston Bachelard and Chimamanda Ngozi Adichie, alongside new writing to form new interpretations of the Robert and Lisa Sainsbury Collection. Staff produced various essays and articles and facilitated research visits by scholars and students, fostering scholarly study of the collection.

Finally, the Black Lives Matter movement has had an enormous impact this year and has particularly required of cultural organisations a profound re-evaluation of their activity. The call for institutional change has been embraced by the museum sector, with many organisations reviewing their policies and practices. The Centre has embarked on a process of reflection, establishing as a first step, an Anti-Racism working group, which will make recommendations to the Executive and Board. We are committed to doing more to increase access and diversity and to draw attention to the colonial histories of acquisition of many of the works in the collection. In line with the founding mission of the Centre, to display works of art from different cultures and regions of the world with equality, we will over the coming year look at all aspects of the Centre's activity with the aim of extending that mission of equity and transformation.

**Ghislaine Wood, Acting Director**



## Responses to COVID-19

**Due to the COVID-19 pandemic, the Sainsbury Centre was closed to the public from Wednesday 18 March to Sunday 5 July. During this period, our security, maintenance, technical and conservation teams cared for our building, collections and loans and the rest of the teams continued to operate whilst working remotely.**

Sainsbury Centre was one of the first museums in the country to reopen to the public on 7 July 2020. We introduced numerous measures to make the building safe for visitors. These include timed tickets to moderate visitor numbers, one-way systems throughout the building with clear signage, Perspex barriers at reception, hand sanitiser stations and additional cleaning.

The reopening of the Centre was welcomed by our museum visitors, who posted the following positive feedback on social media:

*“SCVA has created a safe one-way system with sanitiser at the entrance, which works well. We felt safe the whole time we were there and we enjoyed coffee and a snack before entry into the exhibition.... Because entry was staggered it never felt uncomfortable and we were safely socially distanced from other visitors.”*

*“I’m semi-retired and the Arts are a large and important part of my life. I really appreciate the work and effort the Sainsbury Centre has put in to enable visitors to come back in spite of the strange and difficult times we are in. You are a beacon of much-needed light!”*

### Exhibitions

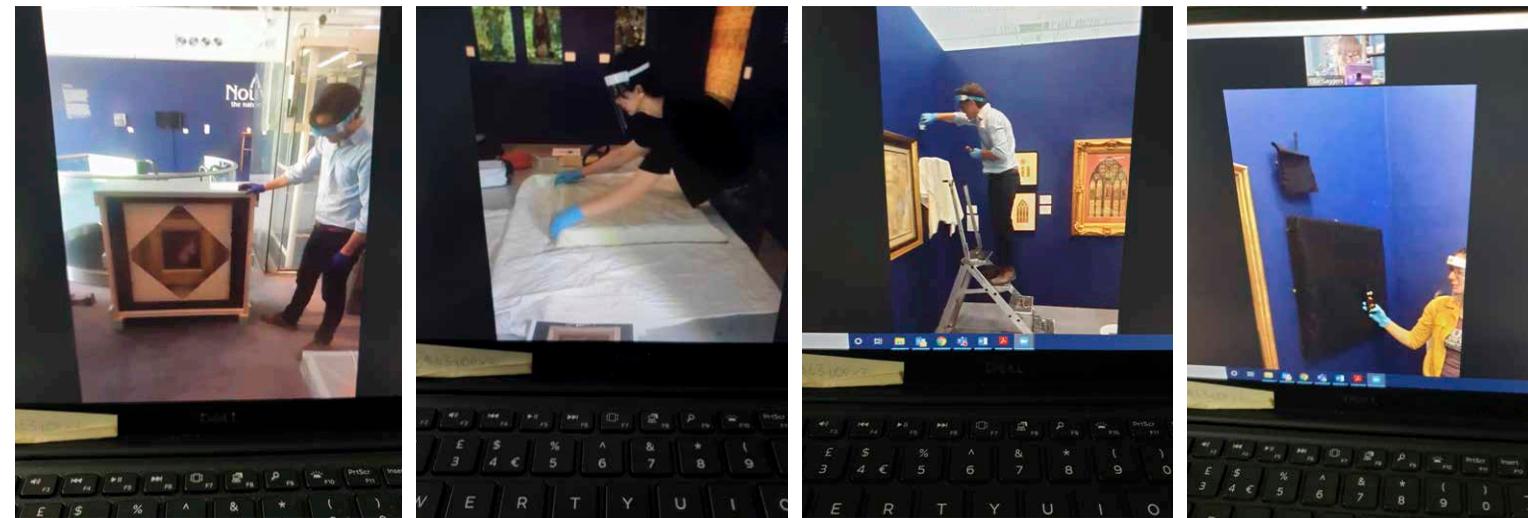
*Art Deco by the Sea* was one of six exhibitions selected by the BBC to be featured in their *Culture in Quarantine* series, allowing access to the exhibition while we were physically closed. The 15-minute film was produced from exhibition images and is available on BBC iPlayer.

The temporary closure of the Sainsbury Centre during the COVID-19 epidemic forced the Centre to adapt our exhibition schedule. *Art Deco by the Sea* was originally intended to run from 9 February – 14 June 2020 but the exhibition was extended to 20 September 2020, after which it will travel to the Laing Art Gallery, Newcastle. *Art Nouveau: The Nature of Dreams* was due to open 29 March 2020, however the lockdown meant that the exhibition could not open until we reopened to the public on 7 July. In the meantime, we reconfigured the exhibition to make it suitable for socially distanced visits. The exhibition has been extended to 3 January 2021.

In summer 2020 we were due to celebrate Japanese art and culture to coincide with the Tokyo Olympics and Paralympics. An exhibition of Japanese-Swiss artist Leiko Ikemura would have been presented alongside a selection of objects from Japan from our collection. The Leiko Ikemura exhibition has been postponed to 2021.

### Tours

The Centre’s touring exhibitions programme was greatly impacted by the closure of museums across the world. We worked closely with our hosting venues and with lenders to mitigate the impact for all concerned and provided flexibility to allow programmes to be rearranged. We thank our lenders for their unwavering support in extending their loans to the Centre. All touring exhibitions currently showing or due to open were either extended or postponed and we look forward to welcoming visitors to those exhibitions when the individual institutions are able. Unfortunately, some exhibitions suffered more with venues having to withdraw from the tour due to financial pressures. To those we offer our continued support and best wishes and we extend our thanks to those remaining venues for their understanding in these challenging times.



The Sainsbury Centre team during virtual couriering of Dante Gabriel Rossetti’s *Bruna Brunelleschi* for *Art Nouveau: The Nature of Dreams*.

### Conservation

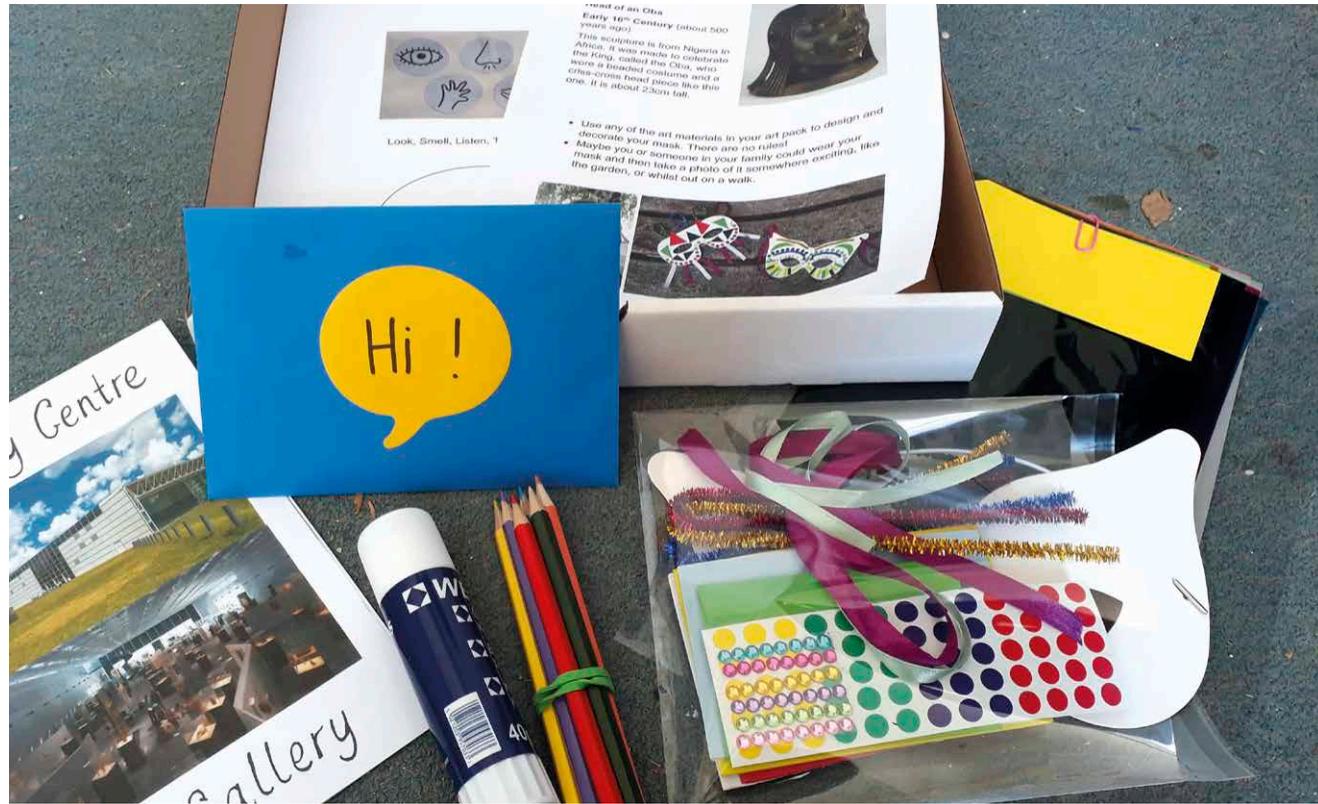
COVID-19 had a huge impact on conservation work. Installation of the Art Nouveau exhibition and other projects had to stop abruptly as the country went into lockdown. In the preceding weeks, the Sainsbury Centre team worked fast to provide safe and secure art storage for an unknown period of time. Vulnerable objects were moved into stores, made secure, and shielded from light.

During lockdown, the Sainsbury Centre Conservator continued to monitor environmental conditions remotely and worked closely with essential security and maintenance staff ‘on the ground’. A reduced Sculpture Park maintenance and monitoring regime was in operation throughout.

Post-lockdown, new operations and procedures were assessed and trialled prior to re-opening to the public. A new one-way visitor route in the Lower Galleries meant that visitors would need to exit through the Crescent Wing Lobby, allowing an influx of external air to enter climate-controlled gallery spaces. In preparation, the Conservator carried out a test, which simulated proposed conditions; it clearly showed a detrimental effect on

relative humidity (RH) in the galleries. On the basis of this report, motion sensors were added to external and internal doors around the Lobby, effectively creating an airlock around the area and reducing the effect of outside air. Air conditioning in the building had to be adjusted to allow in a greater proportion of fresh to recirculated air, in line with government guidelines. This change was also trialled before re-opening to ensure the gallery environment remained stable. As a result of the lockdown, several conservation projects planned for this year were interrupted and extended, which had a knock-on effect on next year’s workload, staffing, and budgets.

Standard conservation activities were risk assessed for COVID-19 transmission and modified to reduce shared use of equipment, close-contact working, overcrowding, and other identified hazards. The Sainsbury Centre became one of the first museums in the UK to pilot virtual couriering, with a courier from the Fitzwilliam Museum overseeing the installation of *Bruna Brunelleschi* via video link.



## Learning

Art lives on constraint, and this has certainly been true for the Learning team, where the need to radically revise our practice post-lockdown has been a creative driver. This has led to a greater use of digital tools, as with the Online Studio, but it has also led us to distinctly analogue solutions, such as delivering pizza-box art packs and making optimum use of outdoor spaces as sites for creativity and wellbeing.

The Sculpture Park became a key asset: a place where visitors could continue to wander safely, combining art with their daily exercise. To capitalise on this, our Schools Managers commissioned a number of resources that could be used remotely, or in combination with an independent visit to the park. Artist, Kaitlin Ferguson, designed an activity pack for A Level Art and Design students themed on site-specific sculpture. She also devised a bird-themed activity pack, including simple art materials, for primary pupils.

Arts Awards Box contents, and the boxes piled up in Sophie's studio before delivery in June.

To enable the Living Area to be accessible remotely, the team quickly worked to create remote resource packs for teachers. 'Art Gallery in My Mind' introduces students from KS1-5 to Robert and Lisa Sainsbury and their Collection, whilst the 'African Masks' pack, aimed at KS1 and KS2 groups, contains images, information, question prompts and creative activities to support engagement with this ever-popular topic.

Bespoke support to schools remained a priority during this particularly difficult and uncertain time for teachers. A project with Heartsease Primary School repurposed the distinctly old school idea of 'pen pals', inviting KS2 children to start an email correspondence with artworks in the Sainsbury Centre Collection. Artists Annie Brundrit and Holly Bodmer went into character as figures or objects in the artworks, prompting children to notice



aspects of the work and make their own creative responses. All participants who wrote back received bespoke replies leading to new questions and activities.

Thanks to generous funding from David Kogan and Leah Schmidt, the Learning team were able to send pizza-box art packs to 121 students at local SEND schools. These were carefully designed to introduce young people with special needs and disabilities to the Sainsbury Centre; to support their life skills; to provide creative activity as part of home learning; and to support their work towards Arts Award qualifications.

For the Artist's Programme, working remotely during the pandemic sharpened the focus for peer working and support. This very much chimed with our general commitment to support the artists we work with throughout the crisis, creating opportunities for their professional development, as well as seeking funding so that we could continue to offer paid work.

## Finance and Development

In the wake of COVID-19, the Sainsbury Centre has ambitions to develop its digital and outdoor resources for the widest access, to grow and diversify audiences and professional networks and support all our communities, to innovate with interpretative and creative outputs, to maintain artistic and scholarly excellence, and ensure our organisational resilience. In a challenging financial climate, grants from charitable trusts and foundations are playing a key role in achieving these aims. We are extremely grateful for this support.

In March the focus of development activity switched to online. Our strategy turned from transactional to impact to engage our donors.

Key messages from our corporate supporters were integrated into our social communications via Facebook, Twitter and Instagram. We are grateful to our donors and Exhibition Circle members who generously continued or renewed their support and made additional donations at this difficult time. Our monthly e-news turned into the Uplifting Armchair Art E-mailing with news of our initiatives as well as links to podcasts and tips of what to tune into, which related back to the collections.

As in-gallery events were not permissible we launched **At Home with the Sainsbury Centre**, a monthly Zoom meeting for all our supporters. The programme began with Acting Director, Ghislaine Wood, updating on activities during lockdown and future programming. Paul Greenhalgh gave "a virtual personal tour" of the Art Nouveau exhibition. Being virtual provided the wonderful opportunity to include and welcome donors living outside the local area. These will continue for the foreseeable future on the third Wednesday of the month but every effort is being made to establish opportunities for socially-distanced occasions to enjoy art in the gallery and around the Sculpture Park.

We are immensely grateful to the support from our Chairman and all our donors at this extremely challenging time and are optimistic that many conversations with potential corporate supporters will bring results in the forthcoming year.



## Exhibitions

Overcoming unprecedented challenges, the Sainsbury Centre staged four inspirational exhibitions this reporting period in its Lower Galleries and West Mezzanine Gallery. Generously supported by the Gatsby Charitable Foundation and Research England, our successful exhibitions inspired visitors, attracted praise on social media and critical acclaim from the national and international press.

*“Human expression in all its myriad diversity seems to be coded into the DNA of Odundo’s works, breaking down the barriers of such polarising classifications as art and craft, beauty and function, African and European, pot and sculpture. Displayed to resonate with the sources of her inspiration, her art proves itself to be at once timeless and contemporary, earthbound and transcendent, profoundly intimate and universally human...”*

Robert Weinberg, *The Telegraph*



### Magdalene Odundo: The Journey of Things 3 August – 15 December 2019

*Magdalene Odundo: The Journey of Things* brought together more than 50 of her works with a large selection of objects chosen by Odundo from across the globe and spanning 3000 years. The show revealed the rich and diverse range of objects and making traditions that have informed the development of her work. The installation *Transition II*, formed of 1,001 individually suspended glass pieces, was shown in a new site-specific configuration.

Dame Magdalene Odundo DBE is one of the world’s most esteemed artists working in the field of ceramics. Born in Kenya in 1950, Odundo moved to the UK in 1971 to attend art school. After choosing ceramics as a preferred medium, she travelled to Kenya, Uganda and Nigeria to study their ceramic traditions. Her journeys around the globe have led Odundo to explore her own diasporic identity and the charged role that objects have played, and continue to play, in intercultural relationships today.

The exhibition design, by Sir David Adjaye OBE reflected its transnational themes with islands of plinths, allowing for juxtapositions of objects across the entire gallery.

Organised in partnership with The Hepworth Wakefield, the exhibition was curated by Andrew Bonacina, Chief Curator at the Hepworth Wakefield and Tania Moore at the Sainsbury Centre. *The Journey of Things* received support from the Henry Moore Foundation and was accompanied by a book published by InOtherWords.



Magdalene Odundo with *Transition II* installation.



### Art Deco By The Sea

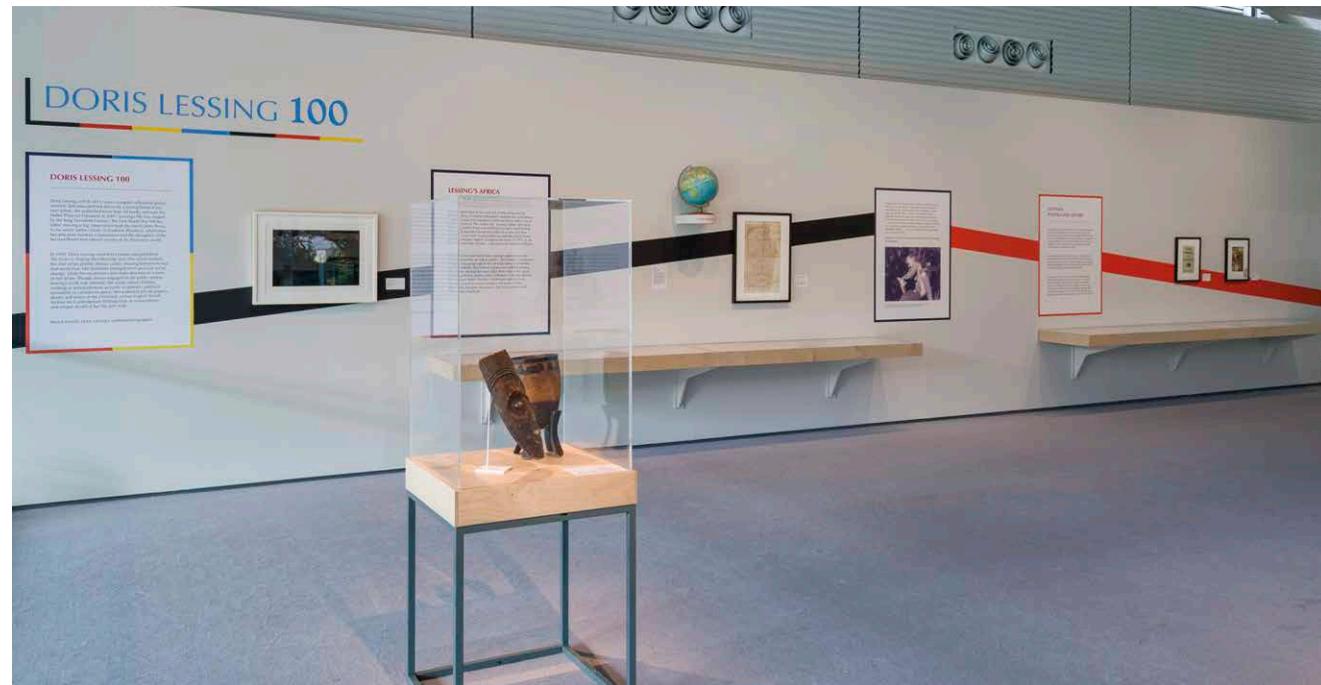
9 February – 20 September 2020

Curated by Ghislaine Wood, Acting Director of the Sainsbury Centre, *Art Deco by the Sea* was a major new exhibition exploring how the Art Deco style shaped the modern British seaside during the 1920s and '30s, in a new age of mass tourism. From the Midland Hotel in Morecambe to the villas of Frinton-on-Sea or Hunstanton, Art Deco became *the* seaside style. The exhibition featured iconic examples of Art Deco architecture from hotels and apartment blocks to cinemas and amusement parks. The show explored a number of themes including the depiction of the seaside, travel and transport, design and industry, sport and amusements, popular culture and women's liberation.

*Art Deco by the Sea* presented around 150 works in all media including paintings, posters, brochures, drawings, industrial design, fashion, furniture, ceramics and textiles and was drawn from public and private collections across the UK. The exhibition was selected for the BBC's *Culture in Quarantine* series.

*"What's unique to 'Art Deco by the Sea' is that it touches on aspects of Art Deco that haven't before been examined. With over 150 objects, the show explores all media, from clothing and swimming costumes to sporting games, furniture, advertising posters, artworks, photography, ceramics, design, textiles and plenty more, and the exhibition is, as curator Ghislaine Wood put it, 'shockingly beautiful'."*

Jessica Douglas,  
*Bbys Magazine*; Barenbys UK



### Doris Lessing 100

13 September 2019 – 9 February 2020

On the centenary of her birth, an exhibition commemorating the life and work of Nobel Laureate Doris Lessing (1919–2013) was presented by the Sainsbury Centre working in collaboration with the University's British Archive for Contemporary Writing. Using her personal correspondence, notebooks and diaries, this exhibition provided an unprecedented insight into Lessing's life.

Now widely regarded as one of the most important post-war writers in English, Lessing used literature to comment on the politics of race and gender, and the role of the family and the individual in society. The exhibition showed how the dramas of her political and spiritual life became the backbone of her powerful and enduring novels. Lessing's trustees in consultation with her official biographer, Patrick French, agreed the release of previously embargoed material for use exclusively within the exhibition. The exhibition was curated by academics from UEA Creative Writing and the Library including Paul Cooper, Dr Matthew Taunton, Dr Nonia Williams and Justine Mann.



*"Georges Fouquet's extraordinary brooch from c. 1898, with its squishy, mollusc-like pearl encased in gold, like a heart within a ribcage... is no eager-to-please bauble of the rich, but a thing of compelling, sophisticated strangeness, suggestive of narcotic hallucination and dark psychological complexity."*

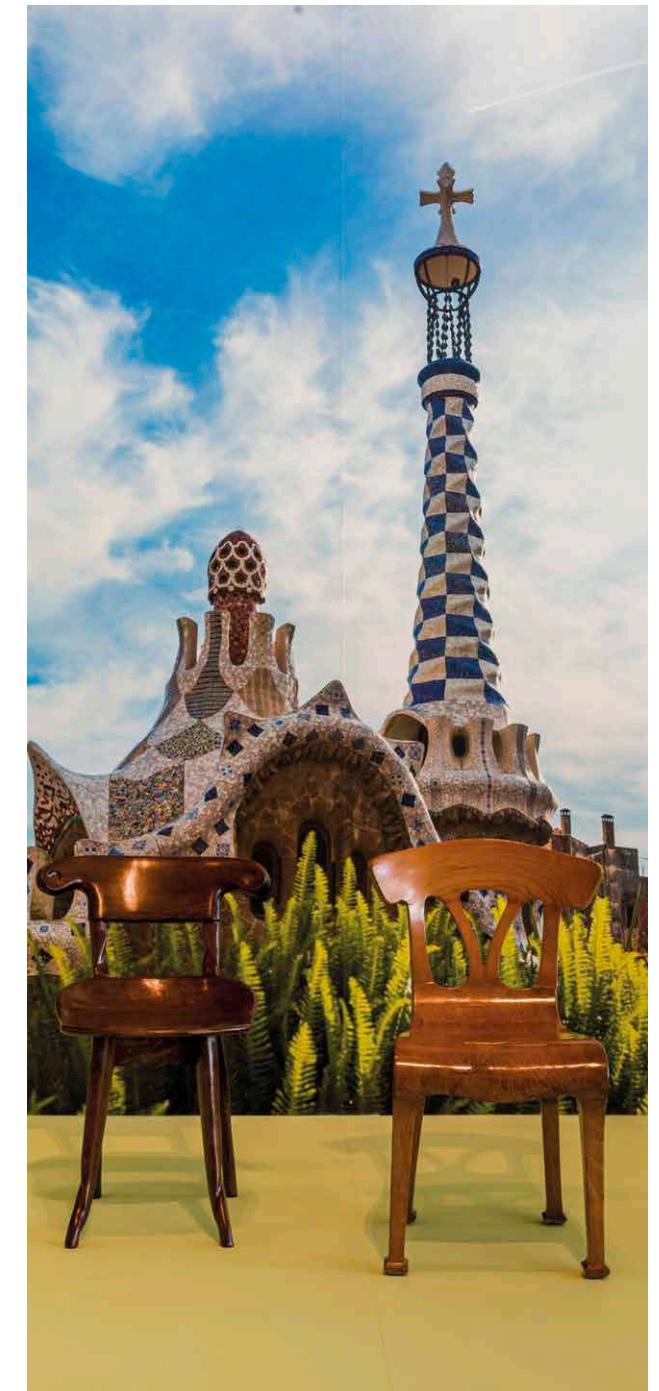
Alastair Sooke, Daily Telegraph

### Art Nouveau: The Nature of Dreams

7 July 2020 – 3 January 2021

*The Nature of Dreams* explored how the progressive designers and artists of Art Nouveau integrated all the arts – architecture, design, ornament, painting, sculpture – to create a single, complete environment or *gesamtkunstwerk*. Through the treasures of the Anderson Collection at the Sainsbury Centre and select loans, *The Nature of Dreams* revealed how English masterpieces in avant-garde design influenced Art Nouveau in Belgium, France, Germany, the Netherlands, Austria, and the United States.

Over 150 examples of ceramics, furniture, glass, jewellery, paintings, posters and prints, sculpture, and textiles introduced audiences to the flowing tensile lines and organic imagery of Art Nouveau. Featured artists and designers included Aubrey Beardsley, René Lalique, William Morris, Alphonse Mucha and Gabriel Dante Rossetti. The exhibition was curated by Professor Paul Greenhalgh, Director of the Sainsbury Centre and accompanied by a publication *The Nature of Dreams: England and the Formation of Art Nouveau*, edited by Greenhalgh.





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MALE G2-16-01 ②

G2  
MALE G2-16-01 ①

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MALE G2-16-01 ③

G2  
MALE G2-16-01 ④

HENI  
Manhattan G2-20-01 ③  
G2

## Touring Exhibitions



Installation photograph, *Fiji: Art & Life in the Pacific*, Los Angeles County Museum of Art, photo © Museum Associates/LACMA.

**The Centre continues to collaborate with museums, nationally and internationally, to tour our programme of exhibitions and showcase key objects from our collections as an opportunity to extend knowledge of the permanent collections and the Centre's research.**

### Fiji: Art and Life in the Pacific

The Sainsbury Centre, with the Sainsbury Research Unit, were pleased to reassemble the exhibition *Fiji: Art and Life in the Pacific* at the Los Angeles County Museum of Art this year. The exhibition is the first substantial project on the art of Fiji to be mounted in the United States. It opened in December 2019 and has been extended to January 2021. The exhibition was curated by Professor Steven Hooper, Dr Karen Jacobs and Katrina Talei Igglesden of the Sainsbury Research Unit.

The exhibition focuses on the highly skilled artworks of the 19th century, including wood sculpture, bowls, canoes, weapons, breastplates, jewellery, barkcloths, pottery, mats, fans and a wealth of ivory ornaments, stressing the importance of artworks and valuables (*iyau*) for establishing and maintaining relationships. Examples of contemporary canoe-building, woodcarving, barkcloth, mat-making, and fashion demonstrate continuity in art practice in Fiji today.

The Centre and the Sainsbury Research Unit were pleased to continue our relationship with the Fiji Museum as a major lender to the exhibition, bringing star objects from their collections to the US. The team collaborated with many original lenders including the British Museum, the Museum of Archaeology and Anthropology, Cambridge, and the Pitt Rivers Museum, Oxford. 145 objects from the UK were joined by objects from private collections and institutions in the US such as the Peabody Essex Museum and the Smithsonian National Museum of Natural History.

As at the Sainsbury Centre, LACMA commissioned their own 8m-long double-hulled sailing canoe (*drua*), constructed in Fiji using traditional materials and techniques. It was shipped to Los Angeles to take pride of place at the exhibition entrance.



Installation photograph, *Brian Clarke: The Art of Light* at the Museum of Arts and Design, New York. Photo: Jenna Bascom, Courtesy of the Museum of Arts and Design.

### Brian Clarke: The Art of Light

Continuing our collaboration with stained glass artist Brian Clarke, the Sainsbury Centre is pleased to present our 2018 exhibition, *Brian Clarke: The Art of Light*, at the Museum of Arts and Design, New York. Unfortunately delayed by widespread closures, the exhibition opened in September 2020 and will run to February 2021. The exhibition is the first US museum presentation of Clarke's practice.



The exhibition brings together over 100 works and elaborates on themes of colour, light, life and death, demonstrating Clarke's ground-breaking practice in stained glass. An entire light-filled floor is dedicated to an arrangement of 30 free-standing screens, each telling a story in colour and bathing the space in jewel tones. As if entering another world the second floor is painted in dark hues, revealing two other bodies of work, the *Night Orchids* and earlier leaded works. An expanded series of *Night Orchid* drawings, in colour, monotone and leaded glass, fill one room floor to ceiling, contrasting against neighbouring metre-high glowing lead skulls.

A new film about Clarke from HENI sits alongside an archival display, detailing the artist's continued relationship with New York and his friendships there. The exhibition is generously supported by David Yurman, master jeweller, who showcased a spectrum of screens in their nearby boutiques during New York Fashion Week, as well as a newly commissioned film about the exhibition.

Collections





## Collections

The professional stewardship of the permanent collection is central to the Sainsbury Centre's mission. The display, acquisition, research and care of nationally and internationally significant artworks are the core activities of the Sainsbury Centre. Exhibited across the ground floor, the Living Area display remains at the heart of the Institution's identity as a lasting legacy of Robert and Lisa Sainsbury. Culturally diverse works, from across time and place, have been exhibited as the Sainsburys wished their objects to be enjoyed. The temporary exhibition programme provides opportunities to undertake new research on aspects of the Sainsbury Centre Collection.

*Art Deco by the Sea* showcased eight works from the Collection including important chair designs by Alvar Aalto, Marcel Breuer, Gerald Summers, Serge Chermayeff, and the wonderful Beehive Electric Fan Heater by Christian Barman. The selection of works in *The Nature of Dreams* was drawn predominantly from the Anderson Collection of Art Nouveau.

The Centre borrowed three works for the East End Gallery exhibition, *Monet/Hockney: Modern Landscapes*. A display that revealed affinities between Claude Monet's *Allée de sapins à Varengeville* (Avenue of Fir Trees in Varengeville, 1882) and two of David Hockney's *Yosemite* iPad drawings from 2011. Working in collaboration with Houghton Hall, the Centre's East End project space featured *Untitled* (2010) and *Involute* (2017) by Anish Kapoor. This spectacular intervention of Kapoor's two sculptures was chosen to resonate with works in the Sainsbury Centre Collection.

Left: Anish Kapoor, *Involute*, 2017.

Previous page: Sonny Assu, *Dance As Though the Ancestors Are Watching*, 2019.

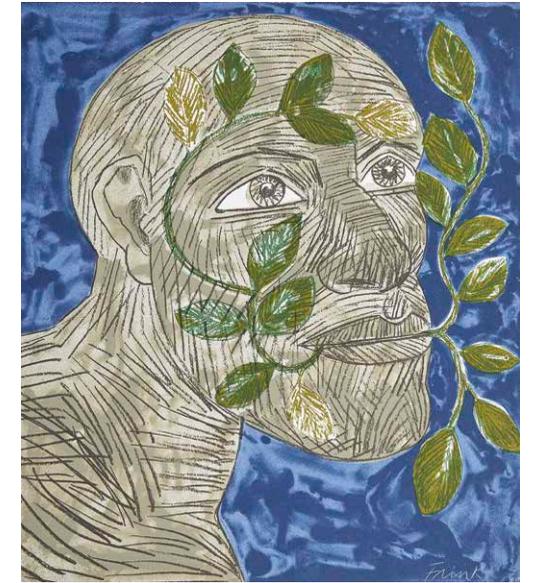
## New Acquisitions

In recent years, there have been significant donations and this year was no exception.

Following the success of our exhibition, *Elisabeth Frink: Humans and Other Animals* in 2018, the Centre acquired 29 sculptures and drawings, made possible in accordance with the wishes of the artist's late son, Lin Jammet. The acquired works, produced by one of the most important British sculptors of the 20th century include powerful examples from all periods of Frink's artistic practice. This includes *Vulture* (1952), shown in her first exhibition while still a student at Chelsea College of Art. She created a series of expressionist bird sculptures, which, for her evoked 'strong feelings of panic, tension, aggression and predatoriness', such as *Harbinger Bird III* (1961). Frink's most famous theme is a series of monumental heads, the 'Goggle Heads' (1967-69) and 'Tribute Heads' (1970s-80s). The acquisition includes examples of both series. *Mirage I* and *Mirage II* (1969) illustrate her work in large-scale bronze and take up residency in the Sainsbury Centre's Sculpture Park. They represent a more playful and abstracted form of depiction set against the backdrop of a Norfolk Broad. Frink was one of the 20th century's great draughtsmen and the acquisition of nine drawings and four prints includes her *Green Man* series (1992), which she made at the end of her life.

Following the success of the residency of First Nation contemporary artist Sonny Assu, the Centre acquired *Dance As Though the Ancestors Are Watching* (2019) with the help of a grant from the Art Fund. The work relates and responds to the important, historic Chilkat Robe in the Collection. This project supported the Centre's mission of integrating historical and contemporary art to encourage greater accessibility and understanding. Assu's residency was part of the research project *Beyond the Spectacle: Native North American Presence in Britain*, a collaboration with the University's Department of American Studies.

In October 2019, we accessioned a planned bequest of 207 works from Michael and Joyce Morris. This is a major collection of post-war abstract art consisting of both British and international artists working in the field of abstraction and Constructivism. The highlights include works by Mary Martin, Kenneth Martin, Anthony Hill, John Ernest, Stephen Gilbert, Michael Kidner, Eduardo



Above: Elisabeth Frink, *Green Man (Blue)*, 1992.  
Below: Julian Stair, *Monumental Jar VIII*, 2011.



Chillida, Raoul Dufy, Jean Tinguely, César Domela, Charles Biederman and Hans Hartung. There is a significant and important group of sculptures by the important British artist, Robert Adams. The Bequest will receive an extensive project to both research and document the works and prepare them for an exhibition project and publication.

The Centre accepted a donation of three works by Natalie Dower (b.1931). Dower was recently cited by Paula Rego as: 'the most underrated' cultural figure, 'practically unknown after a lifetime's work' – (The Art Newspaper, December 2019). She is closely associated with the British Constructivist groups of the 1950s – 1970s.

In 2019, Tania Moore received the New Collecting Award of £80,000 from the Art Fund, granted to acquire sculptors' drawings by contemporary women artists. So far, Tania has acquired two exceptional works by prominent contemporary artists, Cornelia Parker, *Bullet Drawing* (2011) and Mona Hatoum, *Composition with Circles I* (2018).

David Queensbury on behalf of the Paolozzi Foundation donated one of Eduardo Paolozzi's highly polished chromed sculptures of the 1960s. Queensbury also donated a work by the celebrated Japanese ceramic artist, Shimaoka Tatsuzō (1919–2007), a student of Hamada Shōji.

Another major acquisition this year was *Monumental Jar VIII* (2011) by Julian Stair, acquired with help from the Arts Council/V&A Purchase Fund and Martin and Katharine Pinfold. Stair is one of the most prominent ceramic artists working today and *Monumental Jar VIII* is an outstanding example of his large-scale work. The piece recently featured in the exhibition *Magdalene Odundo: The Journey of Things*.

Finally, a small etching *Footbridge at Cringleford*, (c.1810) by the celebrated Norwich School artist, John Crome was donated by Lysiane Bysh, in memory of her husband UEA alumnus Gordon Maclean who studied in the then School of European Studies 1966–1969.

Elisabeth Frink, *Cat*, 1953.



### Loans and Tours

This year, our touring exhibitions and loan programmes ensured that the Collection was seen by audiences around the world. Highlights included four works in *Fiji: Art and Life in the Pacific* at the Los Angeles County Museum of Art, Los Angeles, US. Three works were exhibited in *British Surrealism 1783–1952* at Dulwich Picture Gallery, London, and a sculpture and seven drawings in *Henry Moore/Bill Brandt* at The Hepworth Wakefield.

### Cataloguing Project

This year's major project has been the re-cataloguing of our 5000-strong Collection generously made possible by a grant from the Gatsby Charitable Foundation. The Collections Database has been upgraded alongside work on our new website to establish a more comprehensive online presence and capacity for new content. This will allow an enhanced 'search the Collection' capability. The curatorial team have been engaged in writing new catalogue texts. This has included updating descriptions, core data, provenance information, exhibition history and bibliography. Part of this project will see an enhanced visual presentation of works in the Collection. Although a very high percentage of the Collection is photographed, some of the older image assets need improving, in line with the contemporary standards of digital photography. The topical issue of restitution forms an important part of the cataloguing project, and we intend to fully disclose provenance information via the online catalogue. This part of the project focuses on works that were removed from their indigenous context during the colonial period.

### Sculpture Park

The Sainsbury Centre Sculpture Park continues to grow with the addition of *Man of Stones* (2019) by Laurence Edwards. This sculpture was commissioned by former Trustee, Paul Cooke through the Paul and Loulou Cooke Endowment, as a site-specific work that responded to one of the more remote locations on the University campus. Two further works have been added to the grounds: *Sun's Roots II* (2008) by Phillip King and *Head* (1997) by John Davies, which came to the Centre from Cass Sculpture Foundation with the support of Ivor Braka.

Laurence Edwards,  
*Man of Stones*, 2019.



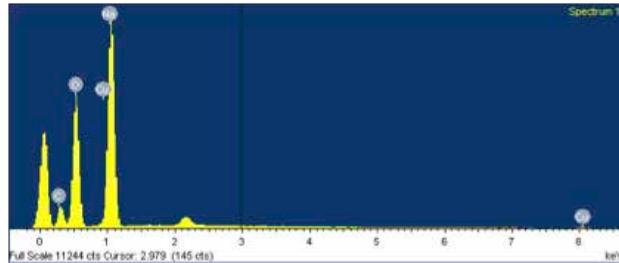
Conservation



## Sculpture Park

The maintenance programme for the Sculpture Park was expanded to include new arrivals by Laurence Edwards, John Davies, and Phillip King. Chemical analysis of salt encrustations on Lynn Chadwick's *Pair of Walking Figures* was carried out in collaboration with the UEA Science Analytical Facility, and identified as sodium carbonate hydrate, a component of flux and grog used in bronze casting, which is not harmful to the bronze.

Analysis of flaking patina on all three outdoor Henry Moore sculptures was carried out in collaboration with Tate and AntiqueBronze Ltd, and identified as degraded lacquer coating; further investigations and treatment proposals are underway.



Top and above: Analysis of salt encrustations on Lynn Chadwick's *Pair of Walking Figures* (Long loan L.105): salt deposits and SEM imagery.

Left: Sculpture Park maintenance – Conservation Technician Laura Robinson with Lynn Chadwick's *Crouching Beast II* (Loan L.91).



## Collections

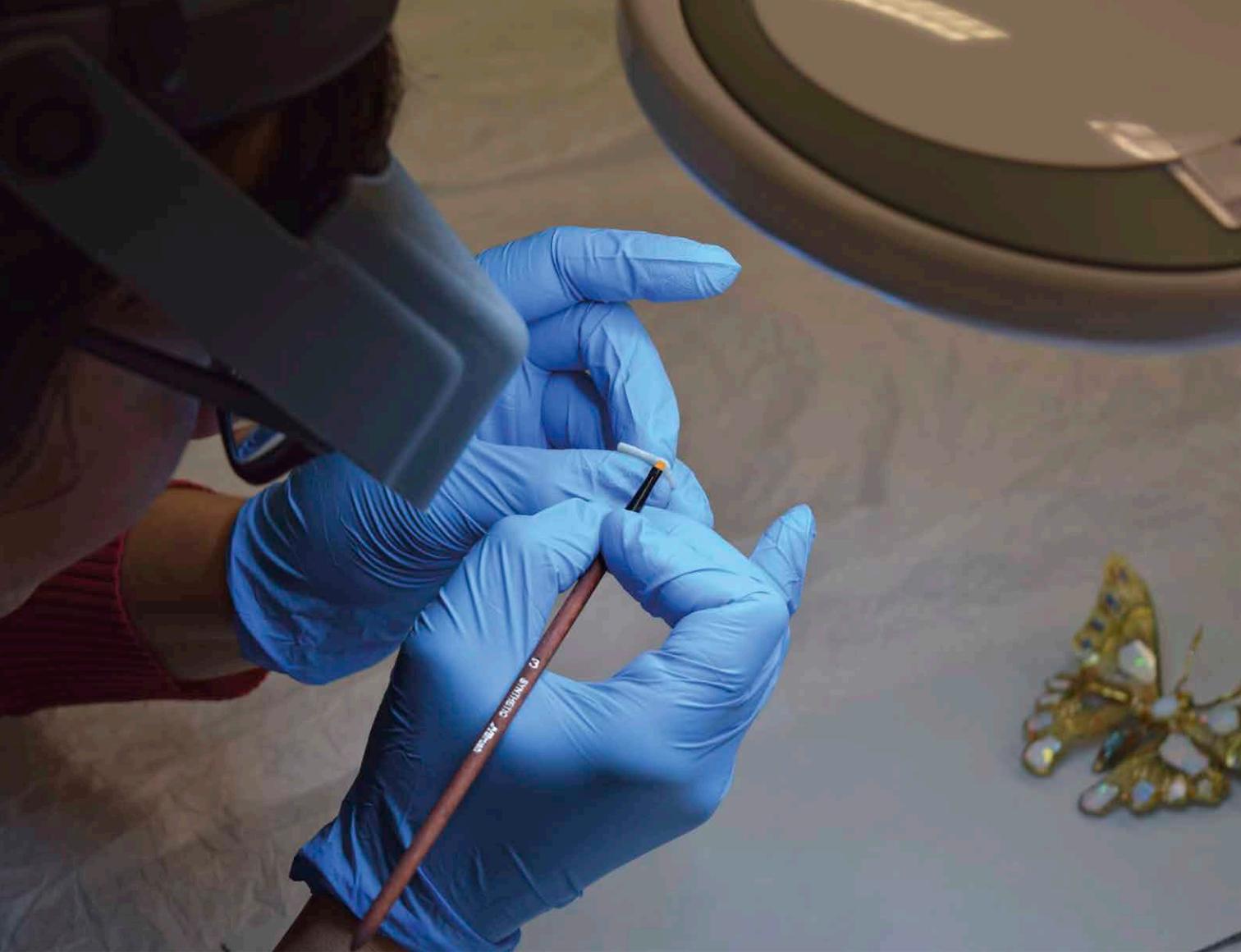
A variety of objects from our collections have been conserved or remounted this year.

*Untitled (13)*, a 1976 mixed media construction by Brian Falconbridge, has undergone conservation in preparation for the artist's retrospective exhibition at Peterborough Museum and Art Gallery. Due to historical storage in a sealed wooden container, the sculpture's VOC-sensitive lead components had acquired a layer of white corrosion (a mixture of lead carbonate, acetate and formate), which was so thick and uniform it was previously misdiagnosed as "white paint". This stubborn corrosion layer, built up over many years, was removed in stages, using a combination of chemical poultice and mechanical cleaning with glass brushes, with extreme care being taken to protect adjacent areas of the construction. Throughout the treatment, Sainsbury Centre Conservator, Maria Ledinskaya, communicated directly with the living artist in order to restore all elements of the work to his original vision. Brian Falconbridge was very pleased with the outcome of this challenging treatment and for preserving what he considers to be an important early work.



Top: *Untitled (13)* by Brian Falconbridge (Acc. no 31275) after treatment.

Above: During treatment. Mechanical removal of outer layer of lead corrosion using brushes, conservation vac, glass bristle brushes and Micromesh.



Another project entailed the repair of the PEL chair, which has been in the Centre's Abstract and Constructivist Collection since 1990. Unfortunately, it has never been on display due to a large tear at the edge of the canvas seat. As the fabric needed to be stretched and held under tension, an insert was made from new canvas material, which was sewn to the structurally sound seam of the original seat. This allowed the seat to be re-stretched over the steel frame, with frayed edges of the original damaged fabric couched over the top of the new insert. This reversible, structural intervention allowed this object to finally have its moment in the limelight, as part of the *Art Deco by the Sea* exhibition.

Philippe Wolfers' Grand Papillon brooch, one of the most striking objects in the Anderson Collection, had a small repair to one of its wings as a piece of opal had become loose in its mount as a result of vibration during transit.

Grand Papillon brooch by Philippe Wolfers (Acc no 21150) during treatment.

Another iconic Sainsbury Centre object, the Chilkat Robe, has been given a new conservation-grade mount and returned to display after several years in dark storage. Our entire collection of Henry Moore drawings was unframed for the first time in 20 years, revealing secondary sketches and artist's inscriptions on the verso of some objects. The drawings were conserved and re-hinged where needed, and re-mounted in better quality housing.

## Exhibitions and Tours

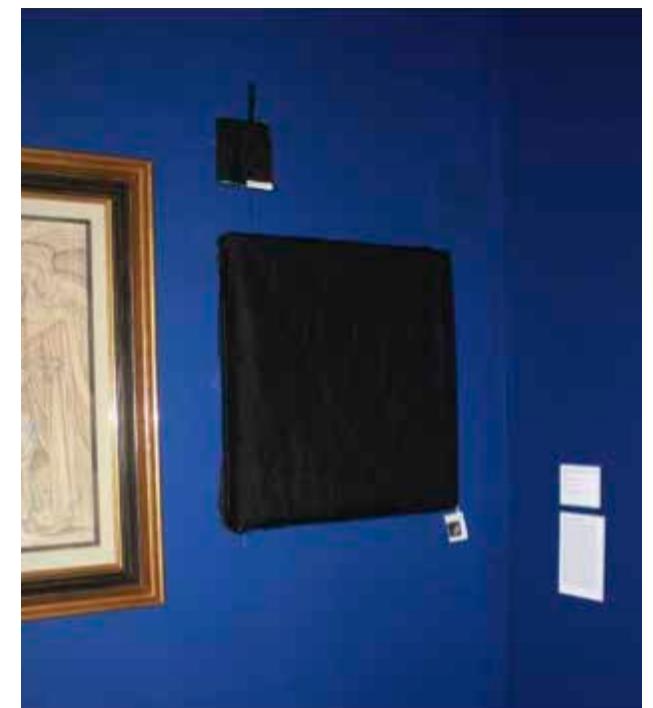
A significant number of external loans this year for both *Art Deco by the Sea* and *Art Nouveau: The Nature of Dreams* required remedial conservation before they could go on display. In particular, both exhibitions featured a variety of textiles, which needed cleaning, humidification, and custom mounting. This presented an interesting new challenge for the Conservation team, who rarely work with historic textiles in the context of the Sainsbury Centre Collection. Other conserved external objects included painting, works on paper, furniture and ceramics.

## Preventive conservation

The Sainsbury Centre continued to work closely with our colleagues in Estates at the University of East Anglia to deliver a programme of planned improvements to our systems. Notable collaborative projects this year included full LED re-lamping of the Living Area, East End and West Mezzanine. Humidifier interlocks were added to the climate control plant as part of our emergency planning. Controlled HV shutdown of the building was carried out in May, in order to assess building efficiency in the event of power outage.

More analysis and predictive modelling in Power BI was done for lux monitor data on West Mezzanine. This work enabled us to secure the loan of the light-sensitive painting *Bruna Brunelleschi* by Dante Gabriel Rossetti for *Art Nouveau: The Nature of Dreams*. As in previous years, light-restricted loans are continuously monitored and covered outside gallery opening hours, in order to reduce exposure.

Further improvements were made to art storage facilities.



Light control measures on West Mezzanine: blackout covers and lux monitor.



Learning at the Sainsbury Centre offers a wide range of programmes for all ages, using close-looking, dialogue, material inquiry, and creative making to animate our collections and exhibitions.

### Bold Contact Zones

This year, people from across the region joined us in our spaces (physical and virtual) to consider the relevance of the gallery to the world today, creating a bold contact zone for dialogue around complex and urgent concerns.

Environmental issues were important for our 20 Young Associates, aged 15-25, who began the year asking how art museums can engage in contemporary social and political issues. This culminated in a zine, bringing together their creative responses, and written reflections. This will be an important resource as we reconsider the purpose of museums beyond 2020.

Environmental issues were also investigated with educators from the region who joined us in December for an INSET day to consider the impact of their own art practices. At the end of the session, an environmental manifesto was drafted for display in classrooms and staffrooms.

### Young people developing project ideas

The relationship between artistic practice and political activity also emerged as a key theme for us this year, inspired by the *Doris Lessing 100* exhibition. Eight students from the University of East Anglia worked with the British Archive for Contemporary Writing and the Sainsbury Centre to put together a display in the Millennium Library. Drawing on material from the Doris Lessing archive, students explored the writer as a 'voice of resistance', challenging societal expectations and the professional limitations she experienced.

Lessing was also the initial point of inspiration for artist, Ian Brownlie, who created the 'Review Reassemble Reform' schools activity pack. This invites KS3 students to creatively disrupt, subvert and appropriate the words and images they find around them as a way to voice their current experiences and concerns during these unsettling and challenging times. It will be rolled out to support our schools' 'recovery curriculum' in September.



Facing Page:  
Young Associates.

Left: Lessing in  
the Library.





For adult audiences, contemporary artist, Nicky Deeley, drew on Lessing to investigate her own concerns with sci-fi futures, hybrid bodies, feminism, fiction and folklore. She created a new, site-specific performance in the area around the Broad, attracting over 60 people. The event was part of our 'Interpretations' programme. This asks contemporary artists and writers to respond to our exhibitions with a new, public-facing work, allowing audiences to make connections between our programme and current research and practice.

Facing page:  
Nicky Deeley interpretations.

### Art and Home

The homely, informal ethos of the Living Area has always been a central point of reference in our Learning work. This year, it inspired a new approach to our popular Sunday Studio for families and Children. Retitled 'Family Sunday', the event held in the main collections space, was an informal drop-in, allowing visitors of different ages to engage with objects and make their own creative responses. It offered parents welcome social opportunities to chat to each other or grab a coffee in the cafe.

The idea of homeliness took on a whole new relevance when the country went into lockdown at the end of March. Thanks to generous support from the Art Fund, we were able to launch the Online Studio in April, offering artist-led creative activities for all ages using everyday materials.

Our participants' homes became a substitute museum and studio. Artist, Annie Brundrit, invited children in the 5–11 age group to turn a windowsill in their home into an exhibition space, whilst for adults, Paul Patrick Fenner showed how even the most mundane household objects could be seen anew through drawing.

### CASE STUDY

#### Site Writing

Site Writing is a programme of looking, shared reading and writing in response to the Robert and Lisa Sainsbury Collection, co-led with writer, curator and researcher, Sarah Lowndes. Each session starts by looking at and talking about an artwork in the Living Area. Sometimes it is easier to circle the peripheries of an object than address it directly, so conversation might focus on the way something is lit, the display case it is in, the label beside it. Next, a chosen piece of text is offered as a device to begin to talk about ideas. The session ends with a creative writing exercise, reflecting on participants' own lived experiences. The resulting texts tell stories of birth, death, power, family dynamics, friendship and the way we adapt to our environment. This, in turn, reveals a particular quality of the artworks in the Living Area: at once intensely personal and universal, timeless and urgent.

CASE STUDY

**Architecture and the Body**

Artists, Paul Patrick Fenner and Anna Brass, created a four-week drawing course for 12–18 year olds. In a series of four videos, they shared a range of inspiring artworks that imaginatively linked architecture and the human body. They offered practical guidance on how participants could explore buildings and bodies in their own drawings, and stay inspired during social distancing. Each week, participants enjoyed a 40-minute tutorial with the artists, where they looked at their drawings together, and received bespoke feedback and advice.

*“Walking around the art to find an object to draw was a novel experience. Exciting and fun.”*



School visit to the Sainsbury Centre.

**Neighbourliness**

We have always enjoyed close links with schools and nurseries in our neighbouring community of West Earham, and this year was no exception. From October – November 2019, the school’s team and artist Ian Brownlie delivered a weekly after-school club at West Earham Infant and Nursery School, culminating in a visit to the Centre with parents and friends. Our long-standing collaboration with West Earham Nursery School also continued.

Neighbourliness is not always about connecting with communities in our immediate vicinity. Thanks to generous funding from the Ranworth Trust, we were able to work with students from East Coast College who used the Art Deco exhibition to explore the architectural heritage of their own locality in Great Yarmouth. Starting with an on-location photography workshop with Associate Artist, Genevieve Rudd, the project culminated in a display of their own work alongside the main exhibition. The students were excited and proud to see their own photographs in the gallery and, in turn, brought an important regional story about art deco coastal architecture to our audiences.

As with so much of our work this year, the idea of neighbourliness took on a new urgency following the lockdown. Networks began to form in our neighbouring communities as we asked how we could help and support each other during the crisis.

With the generous support of the Art Fund and the Norwich Freeman’s Charity, we have been able to use these networks to work with target groups in the community. We are currently providing weekly artist-led creative activities for the Henderson Trust. These will be used as part of their summer programme at the Cadge Road Community Centre for local children eligible for free meals. Also in development are baby boxes that will be delivered to new parents via local maternity services and groups, and dementia-friendly resources that can be shared with local care homes and support groups.

Finally, we are not forgetting our closest neighbours. Launching in September, the ‘Campus’ project will invite new and returning UEA students to work with three artists over the autumn term. A range of creative prompts will inspire them to engage with the special and distinctive qualities of the University campus, helping them connect with their environment and with other students whilst social distancing is still in place.



Partnership with Earham Early Years 2.

CASE STUDY

**‘Abundance’ Project with Earham Nursery School**

‘Abundance’ began in November when 80 children visited the Odundo exhibition in small groups. In the spring term, artist Rach Anstey-Sanders worked with the children in small groups to explore the material properties of empty containers – squashing them, filling them, blowing into them – allowing us to pursue our own research questions about how children learn through the objects they play with. When the work was interrupted by the COVID-19 lockdown, Rach worked with the nursery school to develop a series of short videos allowing the children to continue the project.



Norwich School Year 7, Odundo Workshop.

### Creative Ecologies

A key aim of Learning at the Sainsbury Centre is to support creativity in the region. This year, the Magdalene Odundo exhibition provided a dynamic hub, bringing together old and young, amateur and professional alike.

A study day, for example, invited artists, museum professionals, and researchers to consider Odundo's relationship with objects from our collection, asking how contemporary artists can illuminate collections and their histories in new ways. In response to a high demand for places, a second study day took place in December, with post-graduate and undergraduate students from University of East Anglia and Norwich University of the Arts.

At the same time, our Associate Artists worked with school children to develop creative responses to Odundo's work. In November, Year 7 students from the Norwich School joined artist, Genevieve Rudd, for a felt-making session, whilst Year 5 students from Kessingland Primary made drawings, playful sculptures and coil pots with artist, Kate Munro.

Our volunteers, a key part of our creative ecology, offered daily guided tours of the exhibition. They were thrilled when Magdalene Odundo wandered into one of their training sessions, chatting to them about her work and thanking them for their commitment and support.

## CASE STUDY

### Artists' Programme

The Artists' Programme brings together up to 20 professional artists from the region each month. This became a particularly important lifeline during the COVID-19 pandemic, offering peer support and impetus for collaborative projects.

Faced with the constraints of lockdown, Nell Croose-Myhill, the Learning Manager for Adults and Young People, looked to models of remote, collaborative art projects from the past. This led to three innovative new projects.

'Situations' drew inspiration from an untitled magazine exhibition for *Studio International* in 1970, the brainchild of curator and critic, Lucy R. Lippard. Reconstructing Lippard's approach, each artist was asked to pass onto the next a situation within which to work. The resulting work was collated as a magazine-exhibition.

The second model was *Parallel of Life and Art*, an exhibition of found images and various materials from print media, by members of the Independent Group at the ICA in 1953. This inspired 'Sources', a project that invited artists to bring together, interrogate and share their own source material, and to work collectively to establish shared concerns, ideas, and interests.

As lockdown began to ease, the final project, 'Sites', invited the artists to revisit a familiar place with fresh eyes, or explore somewhere new. This was informed by a field trip made by the artists, Bernd and Hilla Becher and Robert Smithson, to the large industrial complex Oberhausen in Germany, in December 1968.

### Story Pot

Saturday morning Story Pot family activity sessions continued into 2020 with sponsorship from the Goodman Trust. These weekly free, gallery-based story-making sessions were set up by Children and Families Manager, Lawrence Bradby, and facilitated by Sainsbury Centre associate artists. Each week, an artist led a group of children on an imaginative adventure in the Living Area or Sculpture Park. On the way, they met objects from the collection, which became characters embedded in a co-created story. Children were encouraged to draw on their own knowledge and ideas, working constructively together with adults and other children. Activities within the sessions included drawing, drama, puppetry, mapping and music making.



Story Pot: *Wolf Shell*, illustrated by Rose Feather.

## Figures at a glance

In the last reporting year, our programme strands attracted:

Visitors	53,412
Members	862
School and Outreach Participants	4,440
Volunteer Events	560

### Exhibitions, Collections and Publications

	Total Number
Exhibition and Displays	7
Touring Exhibitions	2
Sculpture Park Newly Displayed Works	3
Acquisitions	246
Object Loans	93
Books Published	3

### Social Media and Digital

	Total Number
Website Hits	732,387
Online Studio Total Views	3,139
Twitter Followers	11,725
Facebook Followers	6,686
Instagram Followers	6,300
Total of Social Media Followers	24,711

53,412  
Visitors

862  
Members

4,440  
School and Outreach  
Participants

560  
Volunteer Events



INSET Sensory Learning.

### Learning

	Events/Sessions/ Groups	Total Number of Participants
Public Programme and Projects	58	1,076
School and Student Groups	103	3,839
Artist-led Events	65	2,519
Exhibitions Visits	46	1,444
Outreach Visits	17	490
Teachers INSET Sessions	3	45
Children & Families Programme Sessions	45	496



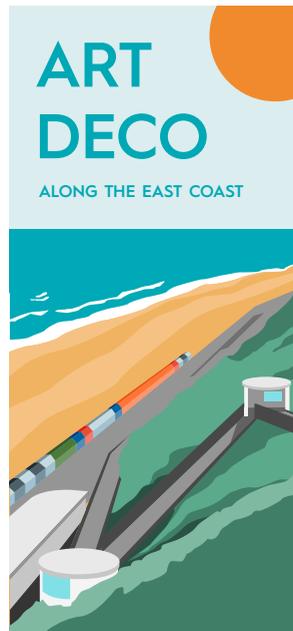
Three new titles edited and published by the Sainsbury Centre demonstrate our active participation in collaborative research projects and our commitment to sharing and disseminating new knowledge within and beyond the University campus. Connections with national and international academic networks enable us to deliver exciting exhibitions that are supported by scholarly publications. In addition to making the Centre's collections and archives accessible to our visitors, we encourage subject specialists to communicate directly with our audiences through symposia, public talks and learning initiatives.

## Digital Publications

### Art Deco Along the East Coast

Published by the Sainsbury Centre, 2020.

The Centre, in collaboration with architectural design practice Purcell UK, produced an illustrated guide to Art Deco buildings in East Anglia highlighting heritage at risk.



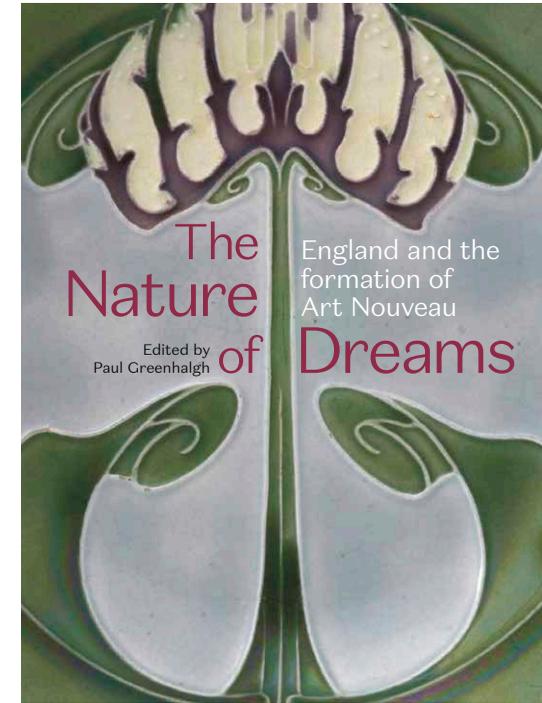
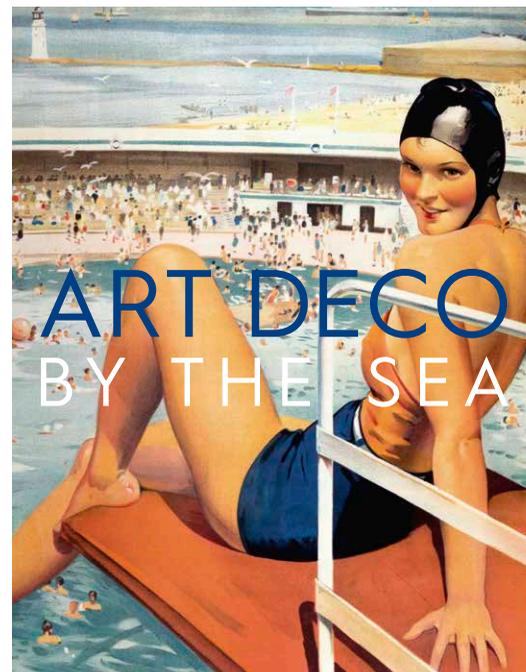
## Book Publications

### Art Deco By The Sea

Edited by Ghislaine Wood and published by the Sainsbury Centre, 2020

*Art Deco by the Sea* is a major new book examining British coastal culture between the First and Second World Wars. Beautifully illustrated, this book traces how the British seaside changed during a new age of mass tourism. It examines how coastal resorts developed, and how transport networks, by road, rail and sea, were transformed to meet the needs of the modern traveller. The book celebrates iconic examples of Art Deco architecture, from hotels and apartment blocks to cinemas and lidos.

Art Deco's influence on architecture, transport, painting, posters, interiors and amusement-park and fairground design are discussed in feature essays by Ghislaine Wood, Acting Director of the Sainsbury Centre, Professor Bruce Peter, Glasgow School of Art, Gill Saunders, Victoria & Albert Museum, and Professor Vanessa Toulmin, Sheffield University.



### The Nature of Dreams: England and the Formation of Art Nouveau

Edited by Paul Greenhalgh and published by the Sainsbury Centre, 2020

*The Nature of Dreams* explores the formation of Art Nouveau as an artistic practice and its spread across Europe as the dominant force in architecture and design between 1890 and 1914. Offering new perspectives on the role of English art in the genesis of Art Nouveau, Greenhalgh examines how the Pre-Raphaelites, William Morris, the Arts and Crafts and Aesthetic movements were the founding inspiration for this spectacular vision that swept across the continent. Other essays focus on the case studies of Belgium, Paris and Catalonia. These essays were written by Lluís Bosch of the Barcelona City Council (Urban Landscape Institute, IMPUIQV), Françoise Aubry, Honorary Curator of the Horta Museum, Saint-Gilles (Brussels), and Barbara Bessac of the University Paris (Nanterre) and the University of Warwick.



*Site Writing Volume 1*, designed by Emily Benton Book Design.

### Site Writing, Volume 1

Co-edited by Sarah Lowndes and Nell Croose Myhill and published by the Sainsbury Centre, 2020

This publication brings together extracts of texts by authors such as Ali Smith, Gaston Bachelard and Chimamanda Ngozi Adichie, alongside new pieces of writing by eight Site Writing participants to form new interpretations of the Robert and Lisa Sainsbury Collection from a contemporary perspective.

## Conference Papers

Calvin Winner: *Laurence Edwards, Man of Stones, Ecology of Art*, British Art Network in conjunction with Tate Britain. Part of the Art Science Nature Seminar Series by Colchester and Ipswich Museums, 14th June 2020.



## Development

**This year, we were delighted to welcome new donors and members to the Exhibition Circle, launch the new Corporate Club and the donor recognition wall. A packed programme of bespoke events and initiatives got underway and new corporate sponsors aligned themselves with our vibrant exhibitions programme.**

A challenging year for development began energetically with a dynamic, well-supported events programme for potential and existing supporters. Partnerships were formed with development colleagues across major London galleries and the regional arts organisations, resulting in planned reciprocal tours to the Cecil Beaton *Bright Young Things* exhibition at the National Portrait Gallery, *Blithe Spirit* at the Theatre Royal, and *Aubrey Beardsley* at Tate.



Ghislaine Wood, Curator of Art Deco by the Sea.

### New Corporate Club launched

In a challenging environment, the new Corporate Club offered a “toe in the water” opportunity for small and medium-size businesses with a core package of benefits to which bespoke initiatives for health and wellbeing, entertaining and brand awareness could be added.

We are hugely grateful to our inaugural members Alan Boswell Group, Loveday and Partners, MHA Larking Gowen, T W Gaze, Adnams and the Fairhurst Gallery, who receive donor recognition in the gallery and across our print and digital communications as well as invitations to private views and a bespoke corporate networking opportunity. All were present at the Art Deco party to launch the exhibition and the Corporate Club itself.

### Corporate Partnerships

*Art Deco By the Sea* was generously supported by Southwold-brewer Adnams, and seaside neighbours Collen and Clare, owners of “coastal chic boutiques” who had wonderful plans for a stylish fashion show at the Centre before Coronavirus struck. Purcell Architects capitalised on the Art Deco theme regionally and designed an informative downloadable map featuring Art Deco buildings throughout East Anglia in time for the summer holiday season. Loveday and Partners, with its impressive peacock logo – an Art Nouveau motif - extended their support to sponsor *Art Nouveau: The Nature and Dreams*.

We remain indebted to Anthony Hudson and his team at Hudson Architects for continuing to provide planning expertise for additions to the Sculpture Park, a very significant contribution to the activity of the Centre. We are also grateful to Conisbee Civil Engineers for their expertise in enabling the installation of Magdalene Odundo’s wonderful glass 1,001-piece *Transition II*, evocative of East Anglia’s starling-filled skies.

### Paint Out

The Centre was delighted to host ‘Norfolk Paint Out’, James Colman’s week-long ‘En Plein Air’ painting initiative, which attracted 30 artists from across the country. After a warm day’s painting in north Norfolk, the artists sat in the East End Gallery focussing on Claude

Monet’s painting *Allée de sapins à Varengeville*, a generous loan from a private collection. They discussed *en plein air* techniques and styles led by Professor Paul Greenhalgh. The Centre sponsored the Private View and awards during the week.

### Exhibition Circle

The Exhibition Circle is our donors’ club which directly supports our exhibition programme. The Exhibition Circle and Exhibition Circle Plus have their own logos, which have featured across all our exhibitions, emphasising the significance of this support. Entry level is a donation of £500 rising to £1000 for Exhibition Circle Plus membership. Supporters enjoy a range of benefits comprising opportunities to hear about our plans and exhibitions in advance, meeting our artists, and enjoying a calendar of bespoke exclusive events. This year they included:

- Sculpture Park tea and tours with the curator continue to be popular and more than 80 people have joined us
- Meet the artist – an opportunity for members to meet internationally renowned ceramic artist, Magdalene Odundo
- A talk by Cassie Davies-Strodder, a Doctoral Researcher in textiles and fashion at the V&A and Central St Martins, followed by drinks.

Regretfully our planned donors’ trip to tour Art Nouveau in Brussels in April, visiting Victor Horta buildings, had to be postponed.

### Support for Acquisitions and Loans

*Monumental Jar VIII* by artist Julian Stair was acquired for the collection through the generous support of friends Martin and Katharine Pinfold and match funded by the V&A Purchase Development Fund.

Donors Paul and Loulou Cooke through their Foundation kindly commissioned *Man of Stones* by Suffolk-based sculptor Laurence Edwards, which was a new addition to the Sculpture Park. More than 40 people attended the launch and Laurence spoke about his inspiration for the work. We are grateful to both Messums and Laurence for generously donating 10 per cent from the sale of each maquette of this moving and impressive bronze.



Julian Stair and *Monumental Jar VIII*.



Calvin Winner, Head of Collections, presenting talk on *Man of Stones*.

### Potential Donor Events

Two 'Behind the Scenes' tours were offered with Professor Paul Greenhalgh, in areas normally closed to the public. This opportunity to discover more about the back of house operations attracted over 60 guests. Few will forget Paul's five-minute lesson on abstract art in the paintings store, a response to the comment "I don't get this abstract thing?" You could have heard a pin drop.

### Art Deco by the Sea Launch Party

Dress Deco was the theme for the launch party for our "blockbuster" show and who could resist? A thank you to our lenders, sponsors and donors, the event also marked the launch of the Corporate Club. Adnams Copper House Gin cocktails and Champagne and music from the UEA Music Society Jazz quartet greeted 120 guests on arrival before they headed into Acting Director Ghislaine Wood's glamorous exhibition. Special lighting effects were used in the Modern Life Café where a coastal-themed dinner, hosted by Chairman Dominic Christian and the Vice-chancellor David Richardson, was served against the backdrop of Fred Astaire and Ginger Roger's first film *Flying Down to Rio*.



### Ambassadors

Our Ambassadors have kindly introduced many new friends and contacts to us at special events which offered private curator-led tours of either an exhibition or the Sainsbury Collection followed by a gallery lunch. Many enjoyed a closer look with the curator at Magnum photography, Magdalene Odundo's exhibition *The Journey of Things* and *Art Deco by the Sea*.

We are grateful to Henrietta Lindsell and Lucy Cubitt, Caroline Jarrold, Didi Goodenough, Sara Foster and Jane Colman for their kindness, enthusiasm and energy. We are delighted to welcome two new ambassadors: Davina Barber, curator of pop-up exhibitions, owner of The Beach House and co-founder of Norfolk by Design and Anya Waddington Smeeton, daughter of the late Leslie Waddington and a director of his gallery as well as a journalist living between London and Suffolk. We continue to grow this influential group throughout the region to help us develop personal relationships and supporters within our key demographics.

### Trusts and Foundations and Public Funding

In the last year, trusts and foundations and public funders have generously awarded the Sainsbury Centre a total of over £1.25 million in grants. In the period 1 August 2019 to 31 July 2020, two major grants were received to support our core activity focussed on the Centre's principal collections and developing our role as a Higher Education Museum and Gallery (HEMG). In addition, important grant support was achieved for innovative projects which enhance the Centre's remit, accessibility, audiences and resources, including an ambitious digital cataloguing initiative and art acquisitions by Sonny Assu and Julian Stair. We also secured assistance for conservation and cataloguing of a substantial Abstract and Constructivist collection with archive bequeathed to us by Joyce and Michael Morris. The Online Learning Programme Summer 2020 was grant-funded, as was our forthcoming publication, *Henry Moore: Friendships and Legacies*. We have also received grant pledges for our Japan season 2021.

### Sainsbury Centre trust and foundation and public grant supporters, 1 August 2019 to 31 July 2020

Art Fund  
The Gabo Trust  
Gatsby Charitable Foundation  
The Golden Trust  
The Goodman Trust  
Henry Moore Foundation  
Norwich Freeman's Charity  
Paul Bassham Trust  
Paul and Louise Cooke Endowment  
The Pilgrim Trust  
The Ranworth Trust  
Research England  
Toshiba International Foundation  
V&A Purchase Fund

### Exhibition Circle

Davina Barber  
Andrew and Rose Barnes  
Charles Barratt  
Mark and Gay Bedini  
Debbie Carslaw  
Henry Cator  
Jane Colman  
Alison Dow  
Frank and Di Eliel  
Mike Fitzroy  
Sara Foster  
Margaret Masterson and Simon Goodman  
Richard Gurney  
Susan Jack  
Caroline Jarrold  
Henrietta and Michael Lindsell  
Lissie Macfarlane  
Joanna Miles  
James Mullan  
Kevin and Helen Murphy  
Mel and Stuart Ralph  
Keith Roberts  
Nicole Roberts  
Gerard Stamp  
Han Yang Yap and Patrick Lines



### Exhibition Circle Plus

Didi Goodenough  
Jackie Higham  
Tom and Lindi Staunton  
Anya Waddington



### Private donors

Dominic Christian  
David Kogan and Leah Schmidt  
John Normand  
Martin and Katharine Pinfold

### Corporate Club Members

Adnams  
Alan Boswell Group  
Fairhurst Gallery  
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### Corporate Partners

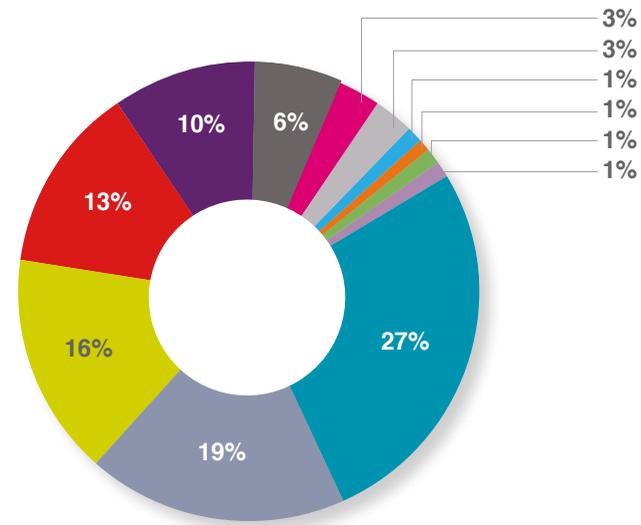
Adnams  
Collen and Clare  
Hudson Architects  
Loveday and Partners  
Messums Gallery  
Purcell UK

*And others who prefer to remain anonymous*

**SAINSBURY  
CENTRE**  
CORPORATE CLUB

## Financial Statement

### Income streams 2019–2020



	Gatsby Charitable Foundation	27%
	UEA Contribution	19%
	Endowment	16%
	Retail and Exhibition Admissions	13%
	UKRI Funding	10%
	Touring Exhibitions	6%
	HMRC Tax Relief	3%
	Development	3%
	Members	1%
	Other External Income	1%
	Hospitality	1%
	Learning	1%

The Sainsbury Centre forms part of the University of East Anglia. Its financial accounts are consolidated and audited as part of the University's annual published accounts.

Further information on both the Sainsbury Centre and the University published accounts is available on request.

The University is formed by Royal Charter and because it is not required to be registered with either Companies House or the Charity Commission, it has neither a Company nor a Charity number. The University of East Anglia is an Exempt Charity, number XN423.

For the financial year ended 31st July 2020, the Sainsbury Centre received a net income of £2,548,367 subject to completion of 2019/20 accounts being verified by external auditors.

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