




SAINSBURY CENTRE

Annual Review 2020 – 2021



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Chair’s Foreword

As you will see from this report, the Sainsbury Centre has faced the challenges of the last year exceptionally well, delivering an exciting programme for the region and beyond, while also consolidating financial and organisational resilience. The staff showed immense dedication in overcoming the acute ‘pingdemic’ of the spring and summer and kept the Centre open and running. They also continued to work towards our key strategic goals.

For the many communities that use the UEA campus, the Centre remained committed to enhancing the Sculpture Park, adding several major new works and developing the learning programme and tours during the course of the year. The Sculpture Park plays an important part in our aims to increase access, support health and wellbeing, and promote outstanding learning and visitor engagement experiences. Despite periods of closure over 112,000 people enjoyed us.

The programme this year has presented a wide range of themes through a diverse group of artists, from Japanese-Swiss artist Leiko Ikemura’s delicate explorations of the human form and natural world, to Bill Brandt and Henry Moore’s gritty depictions of life during World War II. Our resident artist from South Africa, Sethembile Msezane, interrogated colonial approaches to display and interpretation, past and present.

The Centre’s work in building creative communities has also been extraordinary this year with the distribution of over 500 art materials and activity packs to low-income households, homeless charities and other community groups. The Centre’s innovative digital responses to the pandemic have continued to grow and have enhanced our offer. From the New Perspectives podcasts to the Virtual Gallery project, exciting digital tools are reaching new and existing audiences.

This activity would not have been possible without our partnership work and the support of our funders. We were particularly grateful this year to receive a Culture Recovery Fund grant from Arts Council England which enabled us to proceed with several projects and support our Associate Artists programme. I would like to thank ACE and all our funders, particularly the Gatsby Charitable Foundation and the University.

As always, the Board has made an invaluable contribution this year and I would particularly like to thank outgoing member Charles Barrett. Charlie not only financially supported the exhibitions programme but also introduced many friends to the Centre. His passion for the collection was infectious and his ambassadorship helped bring our activities to the wider region, helping the Centre immeasurably.



It is traditional for a Chair to thank his Board and in particular the senior leadership group for their contribution. Never have I have felt this more acutely or with such pride. I would especially like to offer my enormous thanks and that of my Board colleagues to Ghislaine Wood who has led our beloved Centre with extraordinary fortitude, confidence and sensitivity. Ghislaine has been simply outstanding. Through her efforts and that of those around her we look forward with energy, enthusiasm and hope as we bring forward once again the Sainsbury Centre’s magnificent collection to a wider audience.

Dominic Christian

Director's Overview

The Centre experienced significant challenges over the last year, but embraced the many opportunities presented by the pandemic. The increased geographical and social reach achieved through the move to digital has been an exciting development, as has the focus on health and well-being, which the Centre has supported through investment in the Sculpture Park. Our links with our communities have strengthened and deepened in many ways this year, and we hope to build on this work in the future.



Despite the difficulties of lockdown, the Centre continued to deliver a huge range of projects and activities, including major exhibitions, Sculpture Park initiatives, publications and innovative online learning resources. The Centre successfully secured over £400,000 in new grants and awards, and made several significant acquisitions.

Internationally, our exhibitions in Los Angeles (*Fiji: Art and Life in the Pacific*), Madrid (*The Body Observed*) and New York (*Brian Clarke: The Art of Light*), were extended, reaching wider audiences, while in the UK *Art Deco by the Sea* toured to Newcastle. At home, the Centre opened the major exhibitions *Bill Brandt|Henry Moore* and *Leiko Ikemura: Usagi in Wonderland*. The latter, part of the Japan-UK Season of Culture and a collaboration with the Sainsbury Institute for the Study of Japanese Arts and Culture, is the first major showing of Leiko's work in the UK. Sustained research on key Sainsbury Centre collections and artists continued and is evidenced in the new publications *Henry Moore: Friendships and Legacies* and *Ceramic, Art and Civilisation*.

The Sculpture Park provided a key resource for many communities during lockdown, helping to build the reputation of the Centre as a major regional amenity. Two works by Spanish artist Cristina Iglesias were installed in the West End Garden, and Anthony Caro's monumental *Goodwood Steps* is now on display in the meadow, and hopefully will be with us for years to come.

Sainsbury Centre staff contributed substantially to the University's REF return, providing a significant number of outputs, and one of the two impact case studies. Sainsbury Centre exhibitions and publications submitted to REF covered a range of artists and subjects including Giacometti, Frink, Art Nouveau, Art Deco, Henry Moore, world ceramics and ocean liner material culture.

Highlighting some outstanding examples of online engagement over the year, we were thrilled to be selected to feature in the Art Fund film '*Stories from the Sainsbury Centre*' with Josie Long. With wonderful drone footage of the Centre and park, the film interviewed several members of staff about their favourite works. The collection also received significant engagement through the Gatsby Cataloguing project, which sees information on all the Centre's objects made available online.

External authors were commissioned to produce new texts while many staff members have been involved in the research and delivery of the project.

The Centre's digital learning offer has also developed in exciting new directions. The Learning team delivered the Online Studio and the Virtual Study Centre - a digital render of the Living Area that can be used remotely by many different audiences. The 'New Perspectives' podcasts see UEA colleagues bring their unique disciplinary perspective to illuminate objects in the Sainsbury collection.

Encouraging creativity during lockdown, in communities across the region, was supported through the distribution of over 500 creative materials packs to households in need and through housing trusts. I would like to thank all our donors, both public and private for their commitment to the many, many different projects delivered this year.

Finally, the Sainsbury Centre is committed to doing more to increase access and to make its collections relevant to contemporary audiences from diverse backgrounds in the region and beyond. The decolonisation of the gallery space, both digital and physical, is an evolving process and one that affects all areas of our activity. Decolonisation has come to embrace a whole host of issues for museums and the Sainsbury Centre acknowledges the need to reassess many areas of practice. This year we made our decolonisation aims and activity accessible through our website. We acknowledge that decolonisation is a long-term objective and requires sustained action, but we hope that the Centre's initiatives open-up space to think about how and with whom we engage, how we acquire and display objects and how we communicate.

Ghislaine Wood
Acting Director

Programme



Programme

With much of this year enormously affected by lockdown, the Centre remained flexible, extending the run of exhibitions where possible and postponing others. Again, this year our programme has been marked by important partnership work, collaborating with the Yale Center for British Art and the Hepworth Wakefield on *Bill Brandt | Henry Moore* and the Sainsbury Institute for the Study of Japanese Arts and Cultures on *Leiko Ikemura: Usagi in Wonderland*.

Bill Brandt | Henry Moore

20 November 2020 – 22 August 2021

This major exhibition traced the parallel and intersecting careers of two leading artists of the 20th century. The photographer Bill Brandt (1904–1983) and sculptor Henry Moore (1898–1986) first crossed paths during the Second World War, when they created images of civilians sheltering in the London Underground during the Blitz. With almost 200 objects, the exhibition included sculpture, photography, drawing and collage, showing some lesser known aspects of these artists' work.

The exhibition was organised by the Yale Center for British Art in partnership with the Hepworth Wakefield and was curated by Martina Droth, Deputy Director and Chief Curator at the Yale Center for British Art; Eleanor Clayton at the Hepworth Wakefield and Tania Moore at the Sainsbury Centre.

The exhibition was accompanied by a major new book published by the Yale Center for British Art in association with Yale University Press.



Above and right: Bill Brandt | Henry Moore exhibition.



Leiko Ikemura: Usagi in Wonderland

18 July – 12 December 2021

Japanese-Swiss artist, Leiko Ikemura, presented a selection of paintings, sculptures, drawings and photography in her first exhibition in the UK, *Usagi in Wonderland*. Ikemura chose 50 works that span three decades of her career. The exhibition's dominant theme was the connectivity of all aspects of nature, be it human, animal, plant or mineral, in an eternal circle of life. Through her fantastical figures and primeval landscapes, Ikemura explores fragility, transience and slow evolutionary change – choosing to address environmental issues from an empathetic, global perspective. The exhibition debuted cast glass heads and busts, which showed Ikemura extending the range of her multi-media practice.



Architect Philipp von Matt worked in consultation with the artist to create an imaginative exhibition design. The exhibition was developed in collaboration with the Sainsbury Institute for the Study of Japanese Arts and Cultures to coincide with the Japan-UK Season of Culture.

The exhibition was supported by the Toshiba International Foundation, Great Britain Sasakawa Foundation, Ikemura Foundation and the Henry Moore Foundation.



Top and above: Leiko Ikemura: Usagi in Wonderland exhibition.

ARTIST IN RESIDENCE

Sethembile Msezane

Multidisciplinary South African artist Sethembile Msezane spent three months in Norwich making new work in a residency in collaboration with the Sainsbury Research Unit. Taking as its starting point a snuff spoon in the Sainsbury Centre collection, Msezane made two new works which were presented in a display *Nibizwa Ngabangcwele* in the East End Gallery. Comprising a video work and installation with snuff powder blended into waxen limbs emerging from a sand-swept landscape, the work explores the magic of snuff, a traditional medicine that also operates as a spiritual connector in several South African cultures.

During her residency, Msezane received a special visit from High Commissioner Tambo of South Africa to the United Kingdom and the Honorary Consul, Anne Page.

Funded by the UEA Global Talent Fellowship and supported by Dr Alison Dow.



(L-R) Ghislaine Wood (Acting Director), Tania Moore (Chief Curator of Art), High Commissioner of South Africa to the United Kingdom, Sethembile Msezane, Honorary Consul, Chris Wingfield (Associate Professor in the Arts of Africa).



Sethembile Msezane, Pahla and Nibizwa Ngabangcwele, 2021 © Sethembile Msezane.

Artist Sethembile Msezane examines a snuff spoon from the Sainsbury Centre collection, May 2021.



Displays

This year we have featured Anish Kapoor in collaboration with Houghton Hall. In a spectacular intervention, two sculptures were chosen to resonate with works in the collection. The display was extended until the summer of 2021. In addition, we were delighted to receive the sculpture, *Hollow Head* from internationally acclaimed British sculptor, Tony Cragg, again a project in collaboration with Houghton.



Anish Kapoor, Involute, 2017.



Tony Cragg, Hollow Head, 2019.



Visitor looking at the Alfred Cohen display.

Alfred Cohen

12 October 2020 – 6 June 2021

Marking his centenary year, the Centre presented a display of Alfred Cohen's work in our East End Gallery. The paintings from the Sainsbury Centre collection mapped out important places and milestones from Cohen's lifetime, from the ports of France and Italian Street Theatre in London, to the idyllic seaside town of Southwold.

Born to Latvian-Jewish émigré parents in Chicago, Cohen moved to Europe after the Second World War. In the 1950s he immersed himself in the Parisian art world, experimenting with the abstract approaches to colour associated with the *Tachisme* movement. Cohen moved to London in 1960, where he continued to be fascinated by the effects of light on water. In 1978 he moved to Wighton in North Norfolk.

This display was part of a range of activities celebrating Cohen's life with others at King's College, London; The School House Gallery, Wighton; and Norwich Castle Museum & Art Gallery.

Japan-UK Season of Culture

18 June – 3 October 2021

In celebration of the Japan-UK Season of Culture to mark the Tokyo Olympic Games of 2021, the Centre presented two East End displays titled *Faces of Faith* and *Framing Nature*.

Working in collaboration with the Sainsbury Institute for the Study of Japanese Arts and Cultures, the Sainsbury Centre's Collection was the focus of a digital intervention that acknowledged the role of Prince Shōtoku Taishi and the influence of Buddhism on Japan's cultural development. *Faces of Faith* presents a video of the *Illustrated Biography of Prince Shōtoku* from the Tokyo National Museum alongside the Centre's rare and beautiful wooden carving of a female Shinto deity. Co-curated by the Sainsbury Institute's Simon Kaner, Oliver Moxham and Ryōko Matsuba.



Cibachrome prints from Nobuyoshi Araki's Flower Rondeau series and Hiroshi Sugimoto's black and white Seascapes and Dioramas were on show in *Framing Nature*. Sugimoto and Araki are two of Japan's most celebrated living photographers. Obsessional in their exploration of the themes of life and death, they share an abiding fascination in photography's ability to manipulate the viewer's perception of time and reality. Curated by Vanessa Tothill, Assistant Curator at the Sainsbury Centre.

Faces of Faith - Female Shinto Deity, Japan, Kamakura period, AD 1185-1332, Sainsbury Centre, University of East Anglia.

Touring





Art Deco by the Sea © Laing Art Gallery.



Above and right: The Body Observed: Magnum Photos © Fundación Canal.

Touring Exhibitions

Despite the challenges to touring exhibitions following the pandemic, the Sainsbury Centre continued to partner with venues nationally and internationally to tour our programme of exhibitions. This allowed us to showcase key aspects of our collections and share our research.

Art Deco by the Sea

17 October – 5 November 2020

The Sainsbury Centre were pleased to send our popular *Art Deco by the Sea* exhibition to the Laing Art Gallery in Newcastle this year. The exhibition opened in October 2021 but was unfortunately affected by widespread closures, despite this the exhibition enjoyed high praise in the press.

Curated by Acting Director Ghislaine Wood, *Art Deco by the Sea* examined British coastal culture between the First and Second World Wars, exploring how in the 1920s and '30s the British seaside developed in a new age of mass tourism. The show included works in all media including paintings, posters, brochures, drawings, photographs, fashion, furniture, ceramics, glass and textiles, exploring such themes as tradition vs modernity, transport and travel, architecture and seaside industry.

The Laing Art Gallery added regional examples of Art Deco objects manufactured in the North East, including Newcastle's Maling Pottery, wares with bright geometric patterns, Davidson Glass from Gateshead and Jantzen swimwear, stocked locally in Whitley Bay.

The Body Observed: Magnum Photos

27 October 2020 – 4 April 2021

The Sainsbury Centre continued our partnership with Magnum Photos to tour the co-curated exhibition *The Body Observed: Magnum Photos* to Madrid's Fundación Canal. Despite a delayed opening, the exhibition ran from October 2020 to March 2021, welcoming 19,756 visitors. The show also received outstanding critical coverage.

The Body Observed: Magnum Photos explored how Magnum photographers have turned their lens to the body, presenting works that examine a range of subjects from identity, intimacy, sexuality and ritual, to voyeurism and performance, among others. Exploring over 100 works from the 1930s to the contemporary, this group exhibition focused on the social and cultural structures that affect the representation of the human form.

Fundación Canal created a virtual interactive walk-through of the exhibition to allow access to a wider audience, receiving almost as many visitors as the galleries. Fundación Canal also published a fully illustrated catalogue for the exhibition in Spanish.



Sculpture Park



Sculpture Park

Over the last five years the Sainsbury Centre Sculpture Park has grown significantly with the addition of more than two new works a year. While the sculptures by Henry Moore, gifted by Robert and Lisa Sainsbury, remain much loved highlights of the park, new additions including works by Elisabeth Frink, Phillip King, John Davies, Lynn Chadwick, Antony Gormley, Laurence Edwards, Cristina Iglesias and Anthony Caro, now provide a richer and more varied experience for our visitors. The park combines outstanding architecture and the natural environment with the work of some of the world’s most renowned sculptors and is fast becoming an important centre for the study and appreciation of the discipline.

Cristina Iglesias

14 November 2020 – 14 November 2021



Cristina Iglesias, *Vegetation Room III*, 2005 © The artist, Cristina Iglesias Studio and Marian Goodman Gallery.

Cristina Iglesias, *Celosía XI (Hafsa Bint Al-Hayy)*, 2006, installed in the Sculpture Park in November 2020.

Internationally acclaimed Spanish installation artist and sculptor, Cristina Iglesias, presented two major sculptures at the Sainsbury Centre. *Celosía XI (Hafsa Bint Al-Hayy)* (2006) consists of seven terracotta screens that evoke the lattices in Arab architecture. Iglesias co-opts their traditional geometric patterns by incorporating words into the structure of the screens – here a love poem by Hafsa bint al-Hayy (c.1135–1190), one of the most renowned Andalusian women poets.

The immersive installation *Vegetation Room III* (2005) is a defined architectural space. The interior walls are casts of organic vegetation. The combination of natural and architectural elements complements the aims of the Sainsbury Centre Sculpture Park to bring together art, architecture and the natural environment.

Anthony Caro, *Goodwood Steps* 1996

From 30 July 2021

Made from mild steel, this dramatic work is 33-metre-long, almost 4 metres tall and weighs over 20 tonnes. *Goodwood Steps* consists of seven stepped ziggurats, joined by five floor plates that form sweeping arcs and the work has been placed in a powerful visual relationship with Denys Lasdun’s famous Brutalist campus. Caro is recognised as one of the most important British sculptors and internationally recognised as a master of Twentieth Century sculpture. The project was made possible by a partnership with the Anthony Caro Centre. We are grateful to John Talbot for his generous support.



Above and pages 22-23: Anthony Caro, *Goodwood Steps*, 1996 © Barford Sculptures.



Green Creativity for Families

For families, the Sculpture Park has been a tremendous asset, allowing us to offer fun, artist-led activities in a green space.

Family Sunday ran throughout the year. With numbers of around 70 even in the cold wet months of October and November, it was clear that these events provided a welcome opportunity to combine a wander round the park with creativity. As one parent commented: 'It's just what we needed - an excuse to be outside'. When full lockdown prevented group events on site, Family Sunday continued via video and online resources, with a focus on outdoor activities that could be enjoyed at home or as part of an independent visit to the Sculpture Park.



In May, we launched a Sculpture Park Pocket Map for families as part of the Norwich and Norfolk Festival. Throughout the day, families could pick up the maps – designed by Norwich-based illustrator Rose Feather – and join drop-in creative activities in the Sculpture Park. The maps are now available at the front desk or to download from the website.

Building on our work with families in the Sculpture Park during the pandemic, we were delighted this year to support the Families Connect bid, headed up by Nigel Boldero of Norfolk's Green Care Network. Thanks to funding from the Norfolk

Community Foundation and the Thriving Communities fund we look forward to joining a range of fantastic community partners in the network, including our friends Art at Work, to provide opportunities for struggling families to creatively connect to nature.



Above and right: Participants at various Family Sunday events.

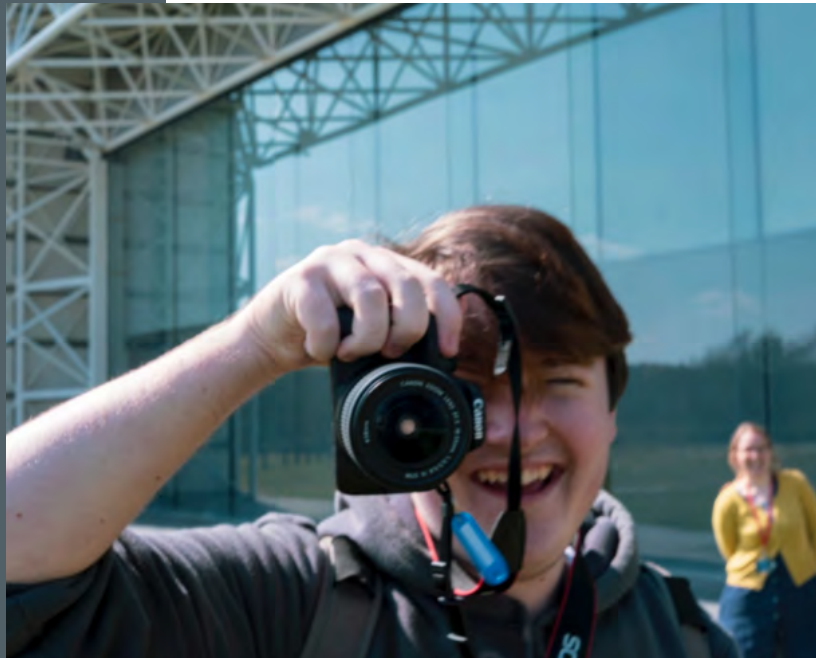


HIGHLIGHT PROJECT - SCHOOLS AND OUTREACH

Sculpture Lens Landscape

Thanks to generous support from The Ranworth Trust, 37 Key Stage 4 students from East Norfolk Sixth Form College took part in *Sculpture Lens Landscape*. This creative photography project explored the crossovers between sculpture and photography as featured in the Sainsbury Centre *Brandt/Moore* exhibition. Investigating the ways in which sculpture and its surrounding landscape can be viewed in fresh ways through the photographic lens, students applied some of the common themes and working practices of Bill Brandt and Henry Moore to create their own artwork in response to the Sainsbury Centre Sculpture Park.

The project was designed to help students catch up on the skills deficit created by lockdown, develop their portfolios, and build confidence in their own ideas. Working closely with our Associate Artist, Genevieve Rudd, they gained insight into the career of a professional artist local to Great Yarmouth, and also a former student of their college. The trip to the Sculpture Park in April was a highlight for the students, introducing them to the Sainsbury Centre and UEA campus as a place of creative inspiration, exploration and an example of future opportunities in Higher Education.



"Before this project I had little knowledge on these two artists and what they did, but after some research I now know all about Bill Brandt and Henry Moore. Their work has inspired me and through that I have been able to construct some of my own pieces through some of their sculptures and works."

Millie, Creative Media student, Level 2

"It has been such a challenging time for young people and giving them a chance to respond to an external brief... was excellent; getting out and about has been very tough and they have missed these opportunities generally. The (Sculpture Park) visit was massively positive for emotional wellbeing – the students returned to the college site in fantastic spirits."

Ellie Buchan, Curriculum Team Leader:
Creative Media, IT & Computing

Left and above: Sculpture Lens Landscape photography project.



Saturday Studio

The Sculpture Park became the focus for activities and provided an outdoor space as an alternative when indoor facilities were out of bounds. At the end of March, we launched our new Saturday Studios which provided families with rich creative opportunities during the half-term holiday inspired by the building, collections and current exhibitions. *Portrait Pots* led by artist Kate Munro was inspired by Grayson Perry's *Map of Essex* plate. As we were still unable to host group activities in our studio, creative packs were sent out to families to use at home. Vitally, we were able to round off the week with a session in the Sculpture Park allowing families to meet socially and share the wonderful pieces they had made.

"It was great to have an end point [the exhibition at the Sculpture Park]. It helped [the children] to focus their attention and work together."

Parent.

Participants enjoying Saturday Studio sessions.

"You don't often get a chance to have your artwork displayed at the Sainsbury Centre!"

Parent.



Collections



Collections

The Collections team this year focussed on several major projects and policies, these included the conservation of the Morris Bequest, the Gatsby cataloguing project and the drafting of a new Restitution policy. Once the Centre was able to reopen after lockdown, the permanent collection displays were refreshed with four new cases presenting various aspects of studio ceramics, including an in-focus display of works by Martin Smith. The temporary exhibition programme continued to provide opportunities to undertake new research on aspects of the collection. This year's major show *Bill Brandt / Henry Moore* featured a significant number of works from the collection and saw Moore's monumental *Reclining Figure* moved from the West End garden into the gallery, providing a striking new perspective on a much-loved work.



Martin Smith ceramic case in the East End Gallery.



Visitors in the Living Area, looking at the Sainsbury Centre collections.

New Acquisitions

In recent years, the Centre has received some outstanding donations. This year we celebrated the planned bequest (1984) of 207 works from Michael and Joyce Morris. A major collection of post-war art, consisting of British and international artists working in the field of abstract and constructed art. Highlights include works by Mary Martin, Kenneth Martin, Anthony Hill, John Ernest, Stephen Gilbert, Michael Kidner, Eduardo Chillida, Raoul Dufy, Sonia Delaunay, Jean Tinguely, Cesar Domela, Charles Biederman and Hans Hartung. Perhaps most significant is an unrivalled group of sculptures by the British artist Robert Adams. Over the last year, we undertook a major conservation project of the Morris bequest, led by our Conservator, Maria Ledinskaya. The project has secured these important and often complex works for the future and has aided research for a major exhibition project and publication. The Morris bequest will be celebrated in the forthcoming exhibition, *Rhythm and Geometry: Constructivist art in Britain since 1951*. With the Morris bequest the Sainsbury Centre now holds the most significant collection British abstract and constructed art in the country.

Stephen Gilbert, *Construction*, 1954 Sainsbury Centre © Gilbert Weikert Family.



In 2019, the Centre received a New Collecting Award of £80,000 from the Art Fund, granted to Tania Moore to acquire sculptors' drawings by contemporary women artists. This year, two new works by Lubna Chowdhary were acquired as part of this award. Chowdhary is a prominent contemporary artist, predominantly known for her sculptural objects and site-specific artworks in ceramics. The two works on paper are from her Switch series that were first exhibited at her recent exhibition, *Code Switch* in Mumbai, India. Code switching is the act of conversing in different languages, referencing how Chowdhary's work crosses cultural and artistic barriers. The Switch series is rooted in European constructivist traditions.

And finally, this year we received a late bequest from Lady Sainsbury. A Neolithic, Longshun culture vessel from China had been deposited at the British Museum for conservation during Lady Sainsbury's lifetime and has now arrived at the Centre.



Chairs, Art Deco by the Sea at the Laing.

Loans and Tours

This year, our touring exhibitions and loan programme have ensured the collection is seen by audiences around the world. Highlights include four works in *Fiji: Art and Life in the Pacific* at the Los Angeles County Museum of Art, Los Angeles, USA. The Francis Bacon painting, *Study for a Portrait of Van Gogh I* (1956) was at the Linea d'ombra srl in Padua, Italy. The exhibition, *Art Deco by the Sea* travelled to the Laing Art Gallery, Newcastle. This included eight works including important chairs designed by Alvar Aalto, Marcel Breuer, Gerald Summers and Serge Chermayeff, and the wonderful Beehive Electric Fan Heater by Christian Barman.



Christian Barman, Electric fan heater, 1934-38.

Cataloguing Project

In 2019, we received a grant from the Gatsby Foundation to undertake a systematic re-cataloguing project of the entire collection of some 5000 works to make them accessible online via the website. The project has continued this year with both new and existing content collated and made available online. The Centre's curators, and external specialist contributors, are writing new catalogue entries which will add to the richness of the content. A central aim of the project is the removal of colonial era language from descriptions and to ensure that we are respectful of indigenous cultural concerns. Research this year has focussed on artists Henry Moore and Francis Bacon, and the collections of Abstract Art, Studio Ceramics, outdoor sculpture and Art Nouveau. External specialists have contributed entries on the Arctic region and Egyptian antiquities. As the project continues, the online catalogue will feature provenance information, bibliographies and exhibition histories, and there will be enhanced search capabilities with more resources available including photography, film and audio recordings. Alongside this, we are undertaking new photography so that wherever possible the online catalogue will include a good quality image of every work. The project will run until the summer of 2022.

Restitution

During the last year, calls for the return works removed from indigenous communities during the colonial period has intensified. In response to this we have written a Restitution Policy which is available online and implemented other measures as part of the cataloguing project. For example, we are publishing provenance information via the online catalogue and being transparent about the histories of objects. We have also joined online groups such as the Digital Benin project to help disseminate information on the works in the collection.



Head of an Oba, Nigeria, Benin, Early 16th Century.

Learning



Learning

The learning team have enjoyed the creative challenge of expanding our remote delivery methods, and making full use of the Sculpture Park for onsite activities. Our Associate Artists, and wider network of community partners, have played a vital role in helping us provide a creative hub for the region. We have shared our assets with our neighbouring communities, fostered dialogue and creative inquiry around our artworks, and provided a brave space for negotiating complex and urgent issues. Our key themes are Art & Environment; Art & Word; Art & Wellbeing; and Art & Crossing Boundaries, and we present here just some of the projects delivered over the last twelve months.

Art, Nature and the Environment

Virtual Study Centre for Art & Environment

In September 2020, we were delighted to receive a grant of £30,000 from the Esmée Fairbairn Foundation to create a Virtual Study Centre for Art and the Environment. The first phase saw the completion of a virtual render of the permanent collection that allows visitors to wander among the artworks and access related video, audio, images and text. An augmented reality app for Sculpture and Environment is now complete and can be downloaded from the App Store and Google Play. It enables key works from the Sculpture Park to be explored in the user's own space. Both are being piloted with schools and colleagues at UEA and will be integrated into an online platform for the study of art and environment. Visitors can access and contribute interpretations from diverse perspectives, enjoy rich immersive experiences of the works, download related study packs for all ages, and sign up for structured programmes of study.

Art and the Broads

Over spring and summer, we partnered with West Earlham Infant and Nursery School, Cordelia Spalding from Natural England, and environmental artist Kaitlin Ferguson on the Art and the Broads project. 60 Year 2 children enjoyed a series of artist-led explorations of Hoveton Broad, the Sculpture Park and their own playground, gaining insights into the world beyond their doorstep and learning about innovative ways to live and work in harmony with the natural world. The project furthered our strong relationship with the students and teachers at the school and was supported by UEA Outreach.

Left: A year 2 pupil explores the Sculpture Park as part of the Art and the Broads.
Pages 38-39: Sculpture Park Pocket Map launch event.



Year 2 pupils on a boat as part of the Art and the Broads project.

Localities

This project was co-created with Ro Mason, Head of Art & Design and Photography at City Academy Norwich, and artist Genevieve Rudd. Running throughout the autumn and spring, 75 Year 10 Photography students explored the Sculpture Park and campus as a point of inspiration for their GCSE coursework. In response to Covid, the team devised a range of resources that could be used remotely. These inspired students to capture images of their immediate surroundings, as a source of creative ideas and subjects. In the Spring Term, Genevieve created a bespoke video resource, inviting students to develop their ideas in response to the *Brandt* | *Moore* exhibition and the interplay between photography and sculpture. This was supplemented by a filmed tour of the exhibition by Sainsbury Centre Chief Curator, Tania Moore. After their return to school, students continued to use the video resource as inspiration for the creation of their final GCSE project pieces.

Throughout the project, students were encouraged to see the links between their creative processes and those of major artists such as Moore and Brandt. They also saw their creative practice in relation to that of a professional artist, following the process from creative brief to production. As the lead teacher noted, “*students are always very excited to meet and work with real life (living!) artists.*” She stated how this helped to model “*real life career options in the arts*” and had “*the benefit of making that career seem more achievable*”.

Schools Resources

This year, a range of new environment-themed resources have been developed for schools. ‘A Focus on Frink’, for example, introduces students to Elizabeth Frink and other women sculptors and their relationship to the natural world; whilst ‘Arctic Climate Change’ draws on artist Kate Munro’s experiences of working in Greenland and Lapland, inviting students to consider works in our collection from an environmental perspective.

Crossing Boundaries

New Perspectives

This year we launched New Perspectives, a podcast series that invites artists, writers, thinkers and curators to bring their unique disciplinary perspectives to bear on works in our collection. The aim is to cross boundaries by challenging traditional museum interpretation. In the first of the series, Dr Martin Mahony from the Department of Environmental Science at UEA, discusses a pair of Alaskan Snow goggles from the perspective of climate change and colonialism. This was followed by Dr Claire Hynes from the Department of Literature, Drama and Creative writing. Claire reflected on the theme of motherhood from her own experiences as a woman of African Caribbean descent. The latest podcast in the series comes from Norwich-based artist, Karis Upton, who talks about her complex, often painful connection with the Sainsbury Centre where 'black art is everywhere and nowhere'. All podcasts can be accessed via the Sainsbury Centre website.



Young Associates

Guided by artist Anna Brass, the Young Associates explored digital, art historical and counter-cultural practices, and used the Sainsbury Centre Collections as a starting point for creative projects.

Unable to be at the Sainsbury Centre, the Young Associates explored alternative approaches to experiencing art from afar. Asking questions such as 'how do museums communicate ideas of time?' they developed collaborative strategies; making films, writing poems in the chat box on Zoom, scripting radio plays, and making collaborative collages, clay sculptures, gifs and poster exhibitions. In May, after a year of online collaboration, the group finally met and staged an exhibition of their creative work - the pop-up display – 'it is expanding'. As a testament to their fantastic work, the group were invited by BBC Radio Norfolk to talk about the project on air.

Young Associates outdoors installing their pop-up display.

Artists Programme

This year the Artists Programme took inspiration from historical examples of artists collaborating and working across boundaries. In the Autumn Term, the group returned to the 1960s and looked at the work of Signals Gallery and their accompanying news bulletin. At monthly 'in focus' sessions, members of the group discussed their responses to a newsbulletin's themes – Art and Technology, Art and Science, Art and Architecture, Art and Environment. This fed into the groups' own news bulletin which reflected current debates. In the Spring Term, the artists focussed their attention on the permanent collection, finding new understandings and inspiration for their own practice.

Art and Word

Writing Matters

This annual extra-curricular programme is led by Dr Claire Hynes in the Department of Literature, Drama and Creative Writing at UEA. It offers students the opportunity to respond to a professional brief, and work with top-level industry professionals to produce a creative digital output. This year, the Sainsbury Centre were delighted to co-host the programme, working alongside professional mentors, Eddie Botsio, Errol Murray, Monica Joy, Amy Nomvula, Paul Cooper, and Naomi Sutherland, who brought with them a wealth of experience from the worlds of music, journalism, television production, broadcasting, sound engineering, writing and photography. Students responded to the provocation 'Can Art Cross Boundaries?' Through a ten-day programme of online workshops, project surgeries, onsite and virtual visits to the gallery, mentoring sessions, and support from Sean Thompson in UEA's media suite, the students worked in small teams to produce their own creative piece. The project culminated in a presentation of the students' films, which demonstrated an impressive blend of criticality, reflection, creativity and professional production skills. The winning film, selected by the student participants, will be showcased on our website, and all films will be available to view on the project page within the Learning area of the website.

Art, Health and Wellbeing

Community Art Packs

Thanks to generous gift of Sainsbury Centre Board member, Simon Blakey, we were able to deliver almost 500 creative packs to support the wellbeing of key groups in our neighbouring communities.

350 packs were distributed to local families in need. Each pack included inspiring activity sheets designed for a range of ages by our Associate Artists, colourful materials and basic equipment. The packs were distributed through a range of partners including the Family Support teams at West Earlham Junior and Infant Schools, English+, Connecting Bowthorpe, Magdalen Gates Primary School, Pathways Care Farm in Lowestoft, and Action for Children.



Recipient enjoying the Fill Your Cup art pack.



ArtatWork community art pack.

“Thanks so much for the wonderful packs, the teachers were blown away by the generosity of the Sainsbury Centre and the children were over the moon with the packs we showed them.”

Emily Walmsley, Country Trust /
Magdalen Gates Primary School



Learning Team’s Lynn Gray helping to put together the Community learning packs.

30 sensory art packs were created by artist Sophie Bennett for SEND pupils at the Clare School. The funding also allowed us to make a second batch of the popular Fill Your Cup care boxes, designed for local people who became new parents during lockdown, and distributed through local primary care providers. The sensory activities, materials and gifts were accompanied by a series of mindful podcasts relating to the Sculpture Park made by artist Rach Anstey Sanders.

A further 50 packs were created through our collaboration with ArtatWork: a local organisation delivering art for wellbeing in the community. The group of women involved in the project – all of whom have lived experience of mental health issues and are accomplished makers in their own right – took inspiration from the Grayson Perry exhibition. They devised a booklet of creative prompts that were packaged with a range of art materials to inspire others to use creativity to support their wellbeing. A display of the women’s own work will take place at the gallery in the autumn.

The final packs to be delivered were co-devised with St Martins Housing Trust, a local organisation who support people experiencing a range of housing difficulties. Drawing on the work of Eduardo Chillida, an activity booklet offers easy to follow activities accompanied by 6 large boxes of materials for use at facilitated sessions run by the Trust.

St Martin’s Photography Project

We continue to collaborate with St Martins on a project devised and delivered by two UEA student interns from the Department of Development. Christopher Alford and Amber Whitelock worked with around 14 participants across four weeks on a participatory photography project, supporting the group to use disposable cameras to document their experiences, interests and creativity between sessions. Activities took place at various St Martin’s sites and at the Sainsbury Centre. In the final sessions, the participants were joined by artist Ian Brownlie who showed them how to create new artworks from their photographs using a range of media. A digital display of the work co-curated with the group will be showcased on the Sainsbury Centre website. We look forward to exploring ways to continue working with the Trust.

Campus

Following the success of the Campus project in the first lockdown, we were delighted to relaunch it this academic year to support the creativity and wellbeing of UEA students during these difficult times. In the Autumn Term, students worked remotely with artists Ali Hewson, James Metsoja, and Hannelore Smith, using a range of creative activities, including making pots, and curating their own window displays, to slow down, tune in and connect with their environment and each other.

In the Spring Term, still working remotely, artist Rachel Kurdynowska invited students to move imaginatively out of the dark and towards the light. In January they looked at Janus forms in the Centre’s collection, reflecting backwards and forwards, and February was celebrated as the month of promise. As the days lengthened, and the project drew to a close, students contributed their own video pieces towards a joint film celebrating the Spring Equinox.

Campus will run again next year working with the Student Union at UEA as part of their wider initiative to support student wellbeing.



Campus, Design
by Lily Alden.

Figures at a glance

These figures reflect periods of lockdown.

Exhibitions, Collections and Publications

	Total Number
Exhibitions and Displays	11
Touring Exhibitions	4
Sculpture Park Newly Displayed Works	3
Acquisitions	14
Object Loans	26
Books published	1

Social Media and Digital

	Total Number
Website Hits	794,589
Website Online Studio Total Views	7,344
Website Online Shop hits	25,649
Website Stories	21,498
Website Arts and Objects	33,250
Twitter	12,020
Facebook	7,187
Instagram	9,048

Visitors
112,282

Members
709

Schools and Outreach in person
165

Volunteer Events
312

Schools and Outreach participants
709



Learning

2020-21 Schools and Outreach Programme Summary	Number of schools/ colleges/ UEA student groups engaging	Total number of participants
School and student groups (not including UEA Outreach) In person engagements	1	30
School and student groups (not including UEA Outreach) Direct digital engagements	11	153
UEA Outreach - In person engagements	9	135
UEA Outreach - Direct digital engagements	5	556
School and Student Groups to the Sculpture Park	3	133

	Events/Sessions/ Groups	Total number of participants
Public Programme and Projects	50	1328
Children and Families Programme sessions	17	572*
School and student groups - In person (total)	10	165
School and Student groups - Direct digital engagements (total)	21	709





Research and Publications

The Centre continued to make a significant impact on the research culture of the University and several staff contributed to the Research Excellence Framework (REF21), providing outputs and one of the two impact case studies for UoA32. Submissions included exhibitons and publications on a range of subjects and artists including Alberto Giacometti, Elisabeth Frink, Art Nouveau, Art Deco, Henry Moore, world ceramics and ocean liner material culture and design.

Despite the difficulties of this year, the Centre maintained its research collaboration and partnership work, developing projects with range of organisations from the Sainsbury Institute for the Study of Japanese Arts and Culture, and the Sainsbury Research Unit, to external partners including the Yale Centre for British Art. Beyond our own research activity, we also remained committed to supporting the wider research community, providing access to the collections and archives, and sharing research with the widest possible audience including through the Gatsby Cataloguing project.

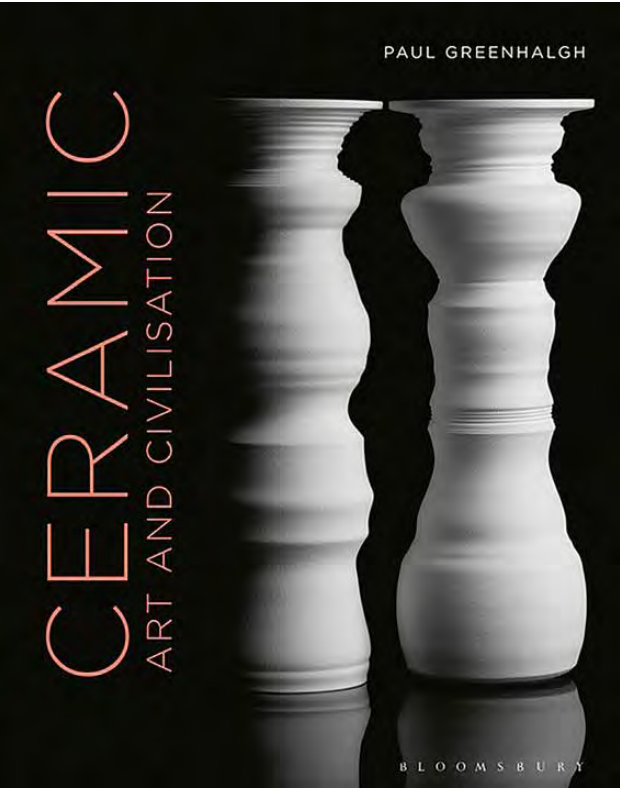
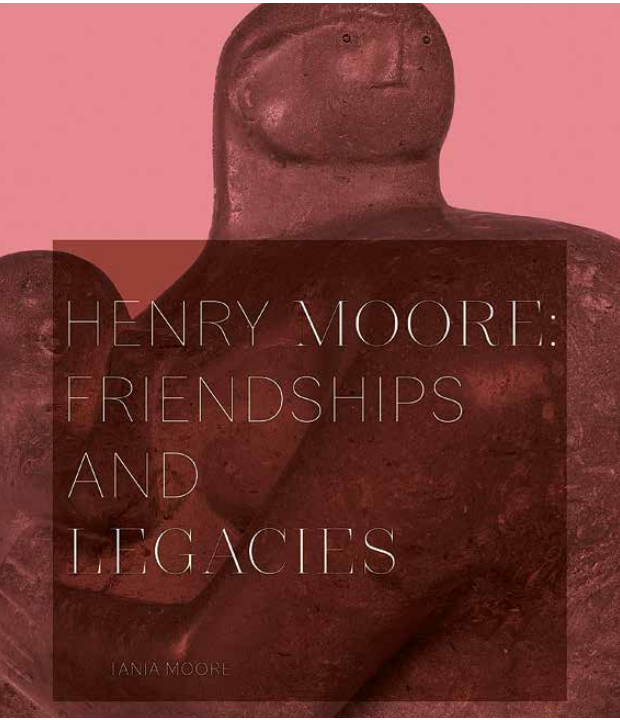
Two new books this year focussed on key subjects areas for the Centre, while many staff produced articles and participated in lectures and online events.

Henry Moore: Friendships and Legacies

Tania Moore, Sainsbury Centre, 2020

This publication focuses on Henry Moore's friendships, to illuminate the networks in which he was working and how they affected the legacy of the man and his work. Through his friendship with collectors Robert and Lisa Sainsbury, the book demonstrates the fundamental place Moore held in the foundation of the Sainsbury Centre and in the collection today. Written by Tania Moore, the Joyce and Michael Morris Chief Curator at the Sainsbury Centre, the book features a new text by architect Norman Foster, which describes how Moore sited his sculpture in the surroundings of the Sainsbury Centre, and the impact this has had on Foster's ongoing practice.

Supported by the Henry Moore Foundation.



Ceramic, Art and Civilisation

Paul Greenhalgh, Bloomsbury 2020

This major new history tells the story of ceramics as part of human civilisation, from the Ancient Greeks to the present day. As a core craft technology, pottery has underpinned domesticity, business, religion, recreation, architecture and art for millennia. Indeed, the history of ceramics parallels the development of human society. Interwoven in this journey through time and place is the story of the pots themselves, the *culture* of the ceramics, and their character and meaning. Ceramics have had a presence in virtually every country and historical period and have worked as a commodity servicing every social class. The book explores ceramic culture in its broadest sense.



Development

In a challenging year when donor events were virtually impossible and with limited opportunity to enjoy art together, the Centre developed a vibrant digital strategy to demonstrate the continuing impact of our programmes and exhibitions, and to engage new and existing supporters.



Supporters' tour of Laurence Edwards' Foundry, pictured with the sculptor.



At Home with the Sainsbury Centre zoom event.

With the doors closed, our digital engagement programme comprised monthly E-news communications and Zoom social events, which covered a range of talks and topics. We were able to host a couple of outdoor events in the Sculpture Park, and enjoy a tour of bronzes at Laurence Edwards' Halesworth foundry.

The newly launched Corporate Club memberships were extended, and the Sculpture Park enjoyed an increased awareness, in-part through the Sculpture Stars giving campaign which was launched to support the park and to develop public engagement programmes.

Despite lockdown, we welcomed new donors as well as successfully benefitted from increased funding from both regional and national trusts and grants. A major success saw Viking Cruises support the Centre for the first time, with their sponsorship of the major exhibition *Visions of Ancient Egypt* scheduled for autumn 2022. This is the first time Viking have supported an exhibition outside London, and we are very grateful for their commitment.

Exhibition Circle

The Exhibition Circle has gone from strength to strength and the support of our donors has directly impacted our ability to deliver exhibition and learning programmes. Members of the Circle join to learn more about the Centre, the collections, art and artists, as well as to meet and enjoy a calendar of bespoke and exclusive events. This year, many of the events were offered digitally.

Events

At Home with the Sainsbury Centre events ran monthly via Zoom and we were delighted to be joined by donors based outside of the region. Zoom events showcased the Centre's many talented curatorial, collections, conservation and learning staff. As one supporter stated:

"I've learned more about what goes on at the Sainsbury Centre while you have been closed than I think I would have done if you were open."

We attracted a regular core audience of 16-25 households, and we are grateful to our donors who invited friends, and to our Ambassadors and Board for their support.

The programme

- Sculptor Phillip King and Head of Collections Calvin Winner presented a talk and Q&A session which gave a real insight into the artist's relationship with Henry Moore. Sadly, Phillip passed away in July, so we are particularly grateful to have enjoyed this special conversation.
- Kate Dunton, Head of Learning, discussed the process and challenges of taking the Centre's learning programme online. We are particularly grateful to the Norwich Freeman's Charity for funding the Associate Artists online learning programmes that were established as a direct result of the pandemic.
- Maria Ledinskaya, Sainsbury Centre Conservator, gave a fascinating overview of the lockdown conservation of the Joyce and Michael Morris Collection. She showed short films of some of the processes.
- Chief Curator of Art, Tania Moore took us on an "online private view" of *Brandt | Moore* which included insight from exhibition designer Hannah Wooller MD of Hudson Architects. We are immensely grateful to Simon Blakey and to The Ranworth Trust for their support of this exhibition.
- We enjoyed a private view of *Grayson Perry: The Pre-Therapy Years* with Assistant Curator Vanessa Tothill, who was joined by Exhibition Curator and Director of the Wedgwood Museum, Catrin Jones. This event attracted our largest audience.
- We experienced a behind-the-scenes journey of how exhibitions come together, by Gallery Registrar Jo Roberts and Exhibitions Coordinator Natalie Baerselman Le Gros, who described their roles and the importance of touring exhibitions for the Centre.
- Katherine Malcolm and Thom Haley, the Project Curators for the online cataloguing project, so generously supported by Gatsby, gave a demonstration on the website and talked about the significance of the project globally.
- A highlight was the launch of Professor Paul Greenhalgh's new book *Ceramic, Art and Civilization*, kindly introduced by our Chairman, Dominic Christian. The event was enhanced by the presence of artists including Magdalene Odundo, whose works feature in the book.



Ghislaine Wood leading a tour of the Sculpture Park.

Major Gifts

We are immensely grateful to Dominic Christian, Simon Blakey, David Kogan and Leah Schmidt for their generosity to the Centre and our learning and exhibitions programme.

Corporate Club and Partnerships

Corporate sponsorship of exhibitions has been challenging while the doors are shut, as hosting events in this remarkable space is often the major draw. We are hugely grateful for the support of our inaugural Corporate Club members Alan Boswell Group, Loveday & Partners, Larking Gowen, Adnams and the Fairhurst Gallery, who receive donor recognition in the gallery, across our print and digital communications as well as invitations to private views and well-being opportunities.

We remain immensely grateful to Loveday and Partners for their support of our ongoing exhibition programme and are indebted to Anthony Hudson and his team at Hudson Architects for providing planning expertise for the additions to the Sculpture Park.

Sculpture Stars Campaign

Our first “giving campaign” was launched online on International Giving Day and aimed to develop donations to the Sculpture Park. The campaign was enthusiastically supported, and we are grateful to the many new donors, as well as the Timothy Colman Charitable Trust for their generosity and to the Geoffrey Watling Charitable Trust for supporting learning programmes in the park and the new Sculpture Park Pocket Map.



Children enjoying an Outdoor Family Sunday workshop.

We are also highly indebted to John Talbot for his generous contribution to enable installation of Anthony Caro’s *Goodwood Steps*.

Ambassadors

We were grateful for the support and enthusiasm of our Ambassadors who have generously aided our initiatives with their time and financial commitment. We look forward to continuing our hosted events in the gallery once again.

Visiting support

In a year of online events, Development was delighted to invite the High Commissioner for South Africa, Nomatamba Tambo, who was accompanied by the Honorary Consul, Anne Page, to meet South African artist in residence Sethembile Msezane who received the UEA Global Fellowship Research Award. We are grateful to the generosity of Dr Alison Dow who supported the exhibition and Sethembile’s residency.

Trusts, Foundations
and Public Funding

This year, the Sainsbury Centre received exceptional engagement from trusts, foundations and public funders, who supported a range of our research and public engagement work, core activities and strategic development plans.

Established funding relationships with Research England/UKRI and Gatsby Charitable Foundation continued, and, in addition, funding was received from a range of other foundations including the Art Fund, V&A Purchase Fund, Henry Moore Foundation, and the Museum Association/Esmée Fairbairn Collections Fund.

Together, these funders have enabled acquisitions, strategic development and programming and new digital initiatives, including our major cataloguing and digitisation project, and the creation of the Online Studio and Virtual Gallery, as part of Learning and Outreach’s digital expansion.

The Centre has also received generous grant funding for exhibitions from the Great Britain Sasakawa Foundation for the 2021 Leiko Ikemura show and from the High Commission of Canada in the United Kingdom for our forthcoming Northwest Coast exhibition project.

Beyond this, in March 2021 the Centre was delighted to receive very significant financial support from the DCMS, Arts Council England administered, Culture Recovery Fund.

As a response to the COVID emergency, our Culture Recovery Fund grant of £305,725 supported the Centre’s transition to sustainable operating in the period April and December 2021 and constitutes a notable new funding relationship for us with Arts Council England.

The Culture Recovery Fund grant particularly facilitated organisational recovery and resilience at the Centre and essential innovations for public access and engagement.

Thank you to all our donors and supporters listed and to those who prefer to remain anonymous.



Exhibition Circle

- Davina and Tom Barber
- Rose and Andrew Barnes
- Debbie Carslaw
- Henry Cator
- Jane Colman
- Alison Dow
- Jon Howkins
- Frank and Di Eliel
- Clare Parsons and Tony Langham
- Gerard Stamp
- Margaret Goodman
- Susan Jack
- Sara Foster
- Richard Gurney
- Caroline Jarrold
- Charlie Barratt
- Ian Lonsdale
- Keith and Nicky Roberts
- James Mullan
- Annie Tempest
- Henrietta Lindsell
- Mel and Stu Ralph
- Miranda Kendall
- Jacki Higham
- Mark Jeffries
- Mike Fitzroy



Exhibition Circle Plus

- Tom and Lindi Staunton
- Didi Goodenough
- Anya Waddington
- Simon Blakey
- Dominic Christian
- David Kogan and Leah Schmidt

Private donors

- Simon Blakey
- Dominic Christian
- David Kogan and Leah Schmidt
- John Normand
- Dr Alison Dow

SAINSBURY
CENTRE
CORPORATE CLUB

Corporate Club
Members

- Loveday and Partners
- Fairhurst Gallery
- Alan Boswell Group
- Larking Gowen
- Adnams

Corporate Partners

- Hudson Architects
- Loveday and Partners

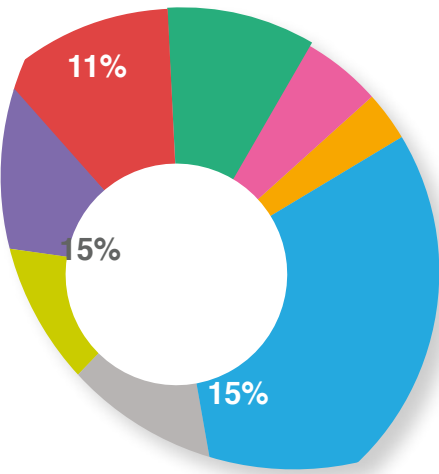
Trusts and Funds -
regional

- Geoffrey Watling Charitable Trust
- Timothy Colman Charitable Trust
- The Ranworth Trust
- Paul Bassham Charitable Trust
- Norwich Freeman’s Charity

*Other individuals who prefer
to remain anonymous.*

Financial Statement

Income streams 2020–2021



	Gatsby Charitable Foundation	27%
	Grants	15%
Hi	Endowment	15%
Uf	UKRI Funding	11%
Ot	Retail & Exhibition Admissions	11%
Rc	Other Income, including donations	9%
Uf	UEA Contribution	5%
Er	HMRC Tax Relief	3%
Gr		
Gt		

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 2021, the Sainsbury Centre received a net income of £2,230,608. This figure is subject to completion of 2020/21 accounts being verified by external auditors

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Erin Patel: 28
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Stephanie Renouf: 42, 50-53

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