

SAINSBURY CENTRE



Annual Review 2022

The Board of the Sainsbury Centre

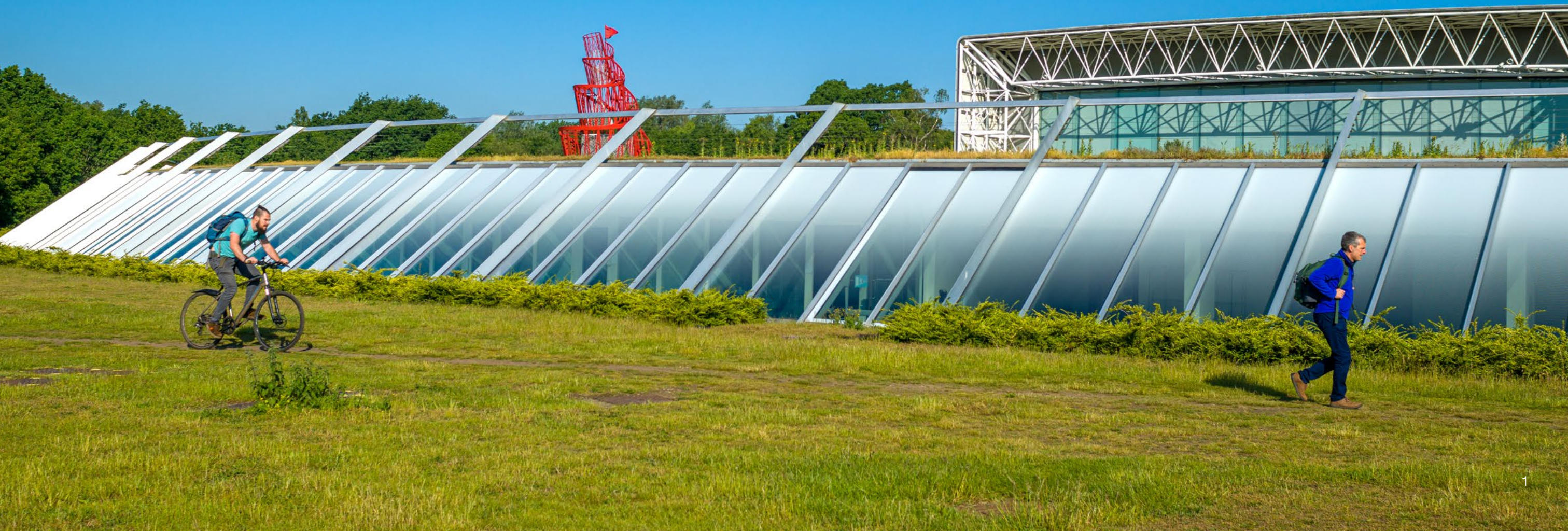
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Vice Chancellor (ex officio)





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Chair's Foreword

The Sainsbury Centre is the perfect place for peaceful inspiration and thoughtful reflection. This year has witnessed a whole series of exciting exhibitions and events to create that special experience for visitors this year. From the fervent Paris Salon discussions of Picasso to the bustling global crossroads of the Nile Valley, the Sainsbury Centre has given people an opportunity to escape into an exciting world of new knowledge and creative imagination. The board is proud of how the Sainsbury Centre is adapting to the ever changing cultural and economic landscape of the UK. The passion and energy of staff at the Sainsbury Centre evidenced on every page within this Annual review, hold us in good stead for an exciting future as plans for the fiftieth-year anniversary next year come to fruition.

Mr Dominic Christian
Chairman



The Chairman of our Board, Dominic Christian giving a speech at the Sainsbury Centre.

Director's Overview

This has been an extraordinary year at the Sainsbury Centre. Everyone has come together during a period of great uncertainty for the cultural sector. Facing down the major challenges of post-pandemic visitor confidence and national funding reductions has required the Sainsbury Centre to be incredibly creative and bold to build something special for the future. The highlights of activities in this Annual review have demonstrated the talent and resourcefulness of staff to engage the public's imagination and inspire new wonder about the world around them. 2023 will be the fiftieth-year anniversary of the original gift of the Sainsbury Centre and so the perfect time for the Institution to re-set and re-imagine its founding mission and to plan a new future for this wonderful art museum.

Professor Jago Cooper
Director



Our Director, Jago Cooper, giving the keynote address at the Annual Art Fund Trustees Dinner in November and sharing some of our vision for the future of the Sainsbury Centre with the leaders of all the major cultural institutions and organisations in the UK.



GRAYSON PERRY
The Pre-Therapy Years

Uncovering Clay

Claire

Programme

This year we have delivered a range of exhibitions with the Sainsbury Centre collection and loans from around the UK and internationally to develop narratives on art from the ancient to the present day. We have continued to work in collaboration with curators and institutions, including the Holburne Museum and the Fleming Collection.

Grayson Perry | The Pre-Therapy Years

19 September 2021 – 30 January 2022

This exhibition reunited Grayson Perry's groundbreaking 'lost' pots made between 1982 and 1994 to focus on the formative years of one of Britain's most recognisable artists. Often challenging and explicit, the works reveal the early development of Perry's distinctive voice that has established him as a compelling commentator on contemporary society. In these works, he addresses the themes of gender, identity, fetishism, his home county of Essex, and the quirks of the art world.

The exhibition was developed by the Holburne Museum, where it opened in January 2020 before touring to York Art Gallery and then the Sainsbury Centre. A book of the same title, edited by Catrin Jones and Chris Stephens was published by Thames & Hudson.



Rhythm and Geometry | Constructivist Art in Britain since 1951

19 September 2021 – 17 July 2022

Drawn from the Sainsbury Centre collection, this exhibition celebrated the abstract and constructivist art made and exhibited in Britain since 1951. The works ranged across sculpture, reliefs, mobiles, paintings, drawings and printmaking. Around half of the 120 objects in the exhibition were new acquisitions following the major bequest from private collectors Joyce and Michael Morris. Many were seen publicly for the first time in decades and their inclusion followed a major conservation project that was funded by the Henry Moore Foundation, Pilgrim Trust and Gabo Trust.

The exhibition was curated by Tania Moore, the Joyce and Michael Morris Chief Curator at the Sainsbury Centre and designed by Hannah Wooller and Daniel Swift Gibbs at Hudson Architects, who provided the services in kind.



Above: Exhibition: Rhythm and Geometry: Constructivist art in Britain since 1951.
Opposite left: Grayson Perry, *Self-Portrait Cracked and Warped*, 1985.
Opposite right: Grayson Perry, *Cocktail Party*, 1989.

ARTIST IN RESIDENCE

Sara Sallam

Coinciding with the exhibition *Visions of Ancient Egypt*, which included her work, multidisciplinary artist Sara Sallam came to the Sainsbury Centre as artist-in-residence for a month from November to December 2022. Through her work Sallam reflects on growing up in Egypt and criticises the colonial attitudes embedded in tourism, archaeology and museum practices. Her research-based practice focuses on the retelling of history by imagining counter-narratives. During her residency, she developed new work in response to the Sainsbury Centre collection, carried out workshops with schools and gave a public talk.

The residency was funded by Arts Council England.



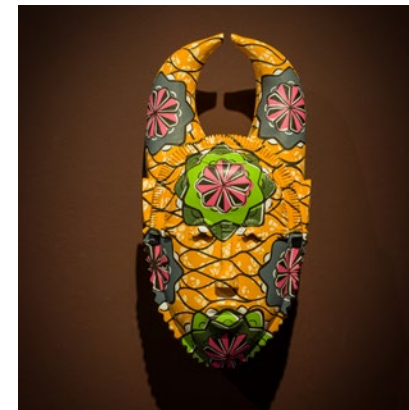
Postcards featuring the work of Sara Sallam, for sale in the Sainsbury Centre shop.



Left: Artist-in-residence, Sara Sallam.



Exhibition: Pablo Picasso: The Legacy of Youth.



Yinka Shonibare, *Hybrid Mask* (Baule/Yaure), 2021.

Pablo Picasso | The Legacy of Youth

13 March – 17 July 2022

This focused exhibition looked at the early artistic formation of Pablo Picasso, from his teenage years to his thirties (1896–1914). It traced the artist's progress from his childhood in Malaga to his rise in Paris as acknowledged leader of the international avant-garde. It compared his achievement with the artists he admired and referenced, including Monet, Degas, Toulouse-Lautrec, Bonnard, Gauguin and Redon. It also demonstrated how Picasso freely appropriated material from diverse cultures while developing a visual language rich in symbolism. The exhibition was curated by Professor Paul Greenhalgh.



Agnes Miller Parker, *The Uncivilised Cat*, 1930.

Scottish Women Artists:
Transforming Tradition

9 April – 4 September 2022

Curated with the Fleming Collection, this exhibition brought together exciting historical, modern and contemporary works that span over one hundred years of social transformation, innovation and individualism. It presented fifty engaging works, largely from the Fleming Collection, which addressed a wide and eclectic range of themes. The paintings, drawings, assemblages and photography explored human relationships, encounters with places, structural forms and recognisable objects.

With works by mid-twentieth century greats, such as Joan Eardley, Margot Sanderman and Wilhelmina Barns-Graham shown alongside contemporary artists such as Caroline Walker and Sekai Machache, *Scottish Women Artists* served as a 'curatorial corrective' for the historic absence of women artists in artistic institutions. The exhibition was curated by Gemma Batchelor (Fleming Collection) and Vanessa Tothill (Sainsbury Centre).

Centre: Exhibition: Visions of Ancient Egypt.



Visions of Ancient Egypt | Supported
by Viking

3 September 2022 – 1 January 2023

This major exhibition explored the enduring appeal of ancient Egypt in art and design from the ancient past to the present day. Over 150 works from collections in the UK and internationally examined how ancient Egypt has shaped our cultural imagination. The exhibition examined how the iconic motifs and visual styles of Egypt have been re-imagined and re-invented over time – revealing a history closely entwined with conquest and colonial politics.

Curated by Anna Ferrari (Science Museum) and Benjamin Hinson (V&A) with Ghislaine Wood as Consultant Curator, the exhibition featured work from artists as wide ranging as Joshua Reynolds, Hector Horeau, Lawrence Alma-Tadema, David Hockney and Chris Ofili alongside works by modern and contemporary Egyptian artists rarely exhibited in Britain such as Anna Boghigian, Khaled Hafez, Mahmoud Mokhtar and Mahmoud Saïd. The exhibition coincided with the 2022 anniversaries of two key events: the bicentenary of Jean-François Champollion's decipherment of hieroglyphs and the centenary of Howard Carter's discovery of Tutankhamun's tomb.

Sotheby's

Visions of Ancient Egypt mural, painted by Andrew Johnson, Johnson Design.



Displays

This year we have contextualised our collection in focused displays in our East End gallery and through the intervention of visiting artworks in our Living Area display. *Through the Ancestral Lens* brought several video works by contemporary artists into dialogue with specific objects in the collection.



Above: Still from *Three Thousand* by Asinnajaq.
Below: Richard Slee, *Swans*, 2019.

Through the Ancestral Lens

6 – 21 November 2021

Video works by four international artists revealed how the past, present and future trajectories of objects can be disrupted and the museum as a place that lives and grows rather than preserves. The award winning *Three Thousand* by Asinnajaq combined archival footage and animation of Inuit life. *The Walking Building* by Andreas Angelidakis asked how in the digital age conventionally motionless art museums might become more agile. The display included work made during Sethembile Msezane's 2021 residency at the Sainsbury Centre as well as her earlier work, *Falling* (2017), which explored the popular belief among Zimbabweans that the country's turbulent political situation stems from the theft of several carved soapstone birds from the medieval fortress of Great Zimbabwe during colonial rule.

We also displayed a work created by Nigerian writer Ayòbámi Adébáyò with public art company Mutiny for the Future & Form project, which celebrated the 50th anniversary of UEA's Creative Writing Course. *Provenance* was presented as a three-part video work with a one-off live performance.

The exhibition was presented as part of Being Human, the UK's national festival of the humanities and we held a late event on 19 November 2021.



Sonia Delaunay, *Project for a cover for Vogue*, 1916.

Slee's Swans

12 March – 11 September 2022

Acclaimed ceramic artist, Richard Slee uses the subversive power of humour to interpret and reframe familiar objects. His *Swans*, fourteen unique creatures, are a mischievous nod to the traditions of illustrious porcelain manufactories, such as Meissen, whose graceful and naturalistic swans were famous from the eighteenth century onwards. The work was presented in a display conceived by the artist as a 'wedge' of swans, a visual pun on the collective noun for the animal.

Woman Pioneers of Abstraction

22 January – 11 September 2022

This collection display included important works by woman artists who were at the vanguard of developments in abstraction between the First and Second World Wars. Sonia Delaunay, Sophie Taeuber-Arp and Natalia Goncharova were all key innovators of abstraction who forged a multidisciplinary practice that ignored the established hierarchies that had traditionally separated craft from art. Florence Henri was part of the group Cercle et Carré founded in 1929, while Vézelay was a member of the Abstraction-Création Group founded in 1931. Both groups were important in disseminating the principles of abstract art internationally.

The display was presented to coincide with the exhibition *Rhythm and Geometry: Constructivist Art in Britain since 1951*.

Sacred Sovereigns

30 April – 11 September 2022

Featuring depictions of sovereigns or objects used by them, *Sacred Sovereigns* demonstrated the status of monarchs around the world. It encompassed objects ranging from the first to the twenty-first centuries and from Africa, Asia, Europe and North America.

The display was curated by the Sainsbury Centre to coincide with Norwich Castle Museum's *Keeping it Regal* programme, part of the Royal Palace Reborn redevelopment project and Castle 900 celebrations. The Sainsbury Centre was one of nine trail sites which linked to creative responses to the question, what does being regal mean today? We also hosted *Regally Blind*, a play developed by UEA drama students to explore this question.



Regally Blind performed by UEA Drama students.

Touring





Installation of *Henry Moore: Threads of Influence* at The Amelia Scott, Tunbridge Wells, 28 April - 3 July 2022. PHOTO: The Amelia

Henry Moore: Threads of Influence

28 April 2022 – 3 June 2023

Henry Moore: Threads of Influence was curated by Tania Moore, Chief Curator of Art and featured 31 objects from our collection. Spanning the artist's career, the exhibition featured early life drawings and carvings by the artist to his iconic drawings and late prints, alongside a selection of objects to illuminate some of his influences.

In a year-long run at four venues across the UK, the exhibition started at The Amelia Scott in Tunbridge Wells, as the institution's inaugural exhibition. It then toured to The Rozelle House Museum and Gallery, Ayr, Scotland, before The Museum of Making, Derby; and The Cooper Gallery, Barnsley. Some of these venues have augmented the exhibition with objects by Henry Moore from their own collection and have accessed external funding to provide complimentary learning and public programmes.



Henry Moore, *Half-Figure no. 2*, 1929.

Touring Exhibitions

In 2022 we trialled a new approach to touring, developing a small-scale focused and accessible exhibition drawn from our collection for regional museums around the country. This provides the opportunity to share our collection and research with broader audiences.

The Terrace



The Terrace

The Café has gone through a huge transformation over the past 16 months. It was returned to the Centre's control after the space was previously leased to Kofra. A new team has been recruited, a new manager appointed, a new menu delivered, and new local suppliers engaged with. The team have all been trained in Basic Food Hygiene and the entire team are now working across the whole Visitor Experience department during times of increased pressure. Significant building works have started which has resulted in the Modern Life Café being closed for a 4-week period. During this time, we have capitalised on engaging with all visitors requiring refreshments, solely from the Terrace. This has been a great opportunity to showcase the café, our service, and our delightful new cake delicacies.

Visitor Experience and Retail

We have had some amazing block buster shows during the last 16 months, Grayson Perry, Picasso, Scottish Woman Artists and Vision of Ancient Egypt to name a few. We have worked on developing some bespoke ranges and branded products as well as our catalogues to compliment the exhibitions. We have collaborated with artists on creating bespoke pieces for sale for our visitors in our shop and online, and have started to stock individual pieces from artists on residency like Sara Sallam



Sara Sallam postcards and handmade books in the Sainsbury Centre shop.



Clockwise from top left: Delicious cakes in the Terrace Café; visitors enjoying the shop and cafe; visitors browsing products in the shop; Visions of Ancient Egypt merchandise in the shop.

Sculpture Park



Sculpture Park

The Sainsbury Centre campus Sculpture Park continues to grow with the addition of Leiko Ikemura’s *Usagi Kannon*, installed to celebrate a solo exhibition of the artist’s work at the Sainsbury Centre in 2021. Translating as ‘Rabbit Bodhisattva of Mercy’, Ikemura created the hybrid character in 2011 as a response to the Fukushima nuclear disaster in Japan. Henry Moore’s sculpture, *Draped Reclining Woman* (1957) was returned to its permanent location on the Sculpture Park after it was moved inside for the exhibition *Bill Brandt | Henry Moore* from 2022 to 2021. Moore’s *Reclining Figure* (1956–62) was lent to the Guggenheim Bilbao for *Autos, Art and Architecture*.



Opposite left: Henry Moore, *Draped Reclining Woman*, 1957.
Centre: Leiko Ikemura, *Usagi Kannon* (340), 2012-19.
Above: Lynn Chadwick, *Lion I and Beast Alerted I*, 1990.

Collections

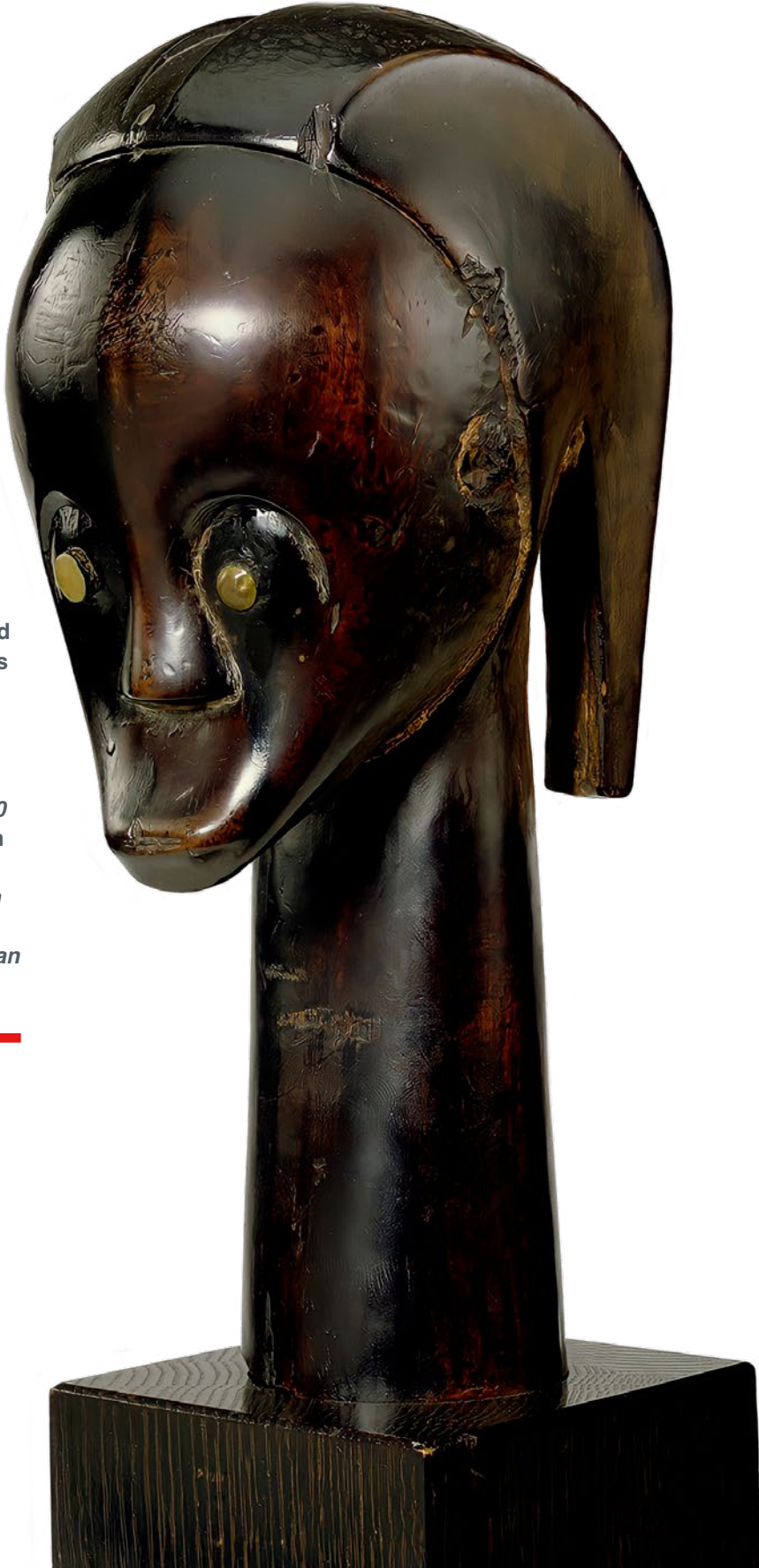


Collections

The Sainsbury Centre collection is of outstanding national and international significance and its display, research and care are core activities. The judicious and sustainable development of the collection through acquisition is a key priority. This can enhance, inform and revitalise the existing collection and institution. It can also increase public engagement and enjoyment. At times exhibitions have prompted new acquisitions and the collection has been integrated into most of our temporary exhibitions.

Displayed across the ground floor of the Sainsbury Centre, the Living Area display remains at the heart of the institution's identity and is a fitting legacy of Robert and Lisa Sainsbury. Works are still displayed as they wished them to be enjoyed, with different cultures interlaced. The East End gallery is a flexible space where rotating thematic selections of the collection are routinely presented. Rana Begum's *No. 670 Mesh* was displayed in a new configuration conceived by the artist as part of *Rhythm and Geometry: Constructivist Art in Britain since 1951*. Also coinciding with this exhibition was the collection display *Woman Pioneers of Abstraction*.

Reliquary guardian head
(Añgokh-Nlô-Byeri), c. 1800-1900, Gabon.



New Acquisitions

This year we have received some outstanding donations. *Olive Green Squares on Vermillion* (1968) by Wilhelmina Barns-Graham CBE, one of the foremost British abstract artists of the twentieth century, was donated by the Wilhelmina Barns-Graham Trust administered by the Art Fund. *Syntagma Sg III 104* (1992), by another important British abstract artist, Jeffrey Steele was donated by his family. Further donations included *Composition* by Luigi Veronesi, a gift from Antionette Moses; Trevor Sutton gave his work *Atelier* (2019) and Bruce Gernand his work, *Skirt* (1997) as a planned bequest. We have been donated two important works via Acceptance in Lieu, administered by Arts Council England: Sérgio de Camargo's *Relief, Opus 267* (1970) and Günther Uecker's *Diagonal Cut* (1965).

We also made some important acquisitions through generous support from public and private funders. Ro Robertson's *Stack (body set in motion)* (2021) explores the relationship of the body to the landscape. It is the first work by a non-binary artist in the Sainsbury Centre collection and was purchased with the Art Fund's New Collecting Award. Ernest Race's *Neptune lounge* designed for P&O, was supported by the Art Fund, ACE/V&A Purchase Grant Fund and the Carver Family. The Centre acquired two works by leading ceramic artist Alison Britton OBE; *Quirk* (2019) was supported by the Art Fund and ACE/V&A Purchase Grant Fund, and *Turquoise Pot with Red Lines* (1991) was a donation from the artist. Elizabeth Fritsch CBE is one of the UK's most highly regarded ceramic artists. *Blown Away Vase: Collision of Particles* (2008) was purchased with assistance from ACE/V&A Purchase Grant Fund. Rana Begum's *No. 670, Mesh* (2016) is considered a seminal work by the artist and one that is often cited as pivotal to her subsequent career. Begum has part donated the work to the Sainsbury Centre with further assistance from the Henry Moore Foundation and the Art Fund. Also, thanks to assistance from the Art Fund, we purchased Sethembile Msezane's *Nibizwa Ngabangcwele and Phahla* (2021) that she created while on residency with the Sainsbury Centre and Sainsbury Research Unit. Awol Erizku is an Ethiopian-American artist who works in photography, film, sculpture and installation. *Nefertiti (Black Power)* (2018) was purchased with assistance from the Art Fund after its inclusion in the exhibition *Visions of Ancient Egypt*.



Awol Erizku, *Nefertiti (Black Power)*, 2018.



Wilhelmina Barns-Graham, *Olive Green Squares on Vermillion*, 1968.

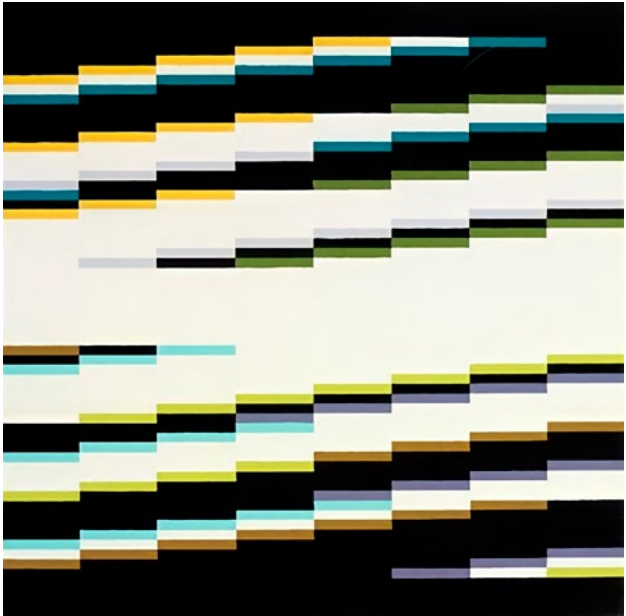
Loans and Tours

This year, our touring exhibitions and loan programme have ensured the collection is seen by audiences around the world. Highlights include the inclusion of two of our most important paintings by Francis Bacon at the celebrated exhibition *Francis Bacon: Man and Beast* at the Royal Academy. The Reliquary guardian head (Añgokh-Nlô-Byeri) from Gabon and Pablo Picasso's *Female Nude with Arms Raised* were lent to the Albertina in Vienna for *Modigliani-Picasso: The Primitivist Revolution*. The Henry Moore outdoor sculpture, *Reclining Figure* (1956–62) was lent to the exhibition curated by Norman Foster, *Autos, Art and Architecture* at the Guggenheim Bilbao. A significant group of works by Lucie Rie, Hans Coper and Frank Auerbach were included in the Barbican Art Gallery's exhibition, *Postwar Modern: New Art in Britain 1945–1965*. Two important paintings by Isabel Rawsthorne were lent to the Fry Art Gallery for a major show on the artist. A selection of works will be lent to the Lucie Rie exhibition at MIMA (Middlesbrough Institute of Modern Art).

Below: F.E. McWilliam, *Kneeling Man*, 1947; Francis Bacon, *Study for a Portrait of Van Gogh I*, 1956, and Ro Robertson, *Stack (body set in motion)*, 2021 in the Living Area.



Sonia Delaunay, *Maison Sonia*, Kunstmuseen Krefeld 2022, installation view.



Jeffrey Steele, *Syntagma Sg III 104*, 1992.

Cataloguing Project

The Gatsby-funded cataloguing project presented the first opportunity since the 1990s to undertake a comprehensive research project dedicated to the collection. The aims of this two-year project were twofold. First, to re-present the entire Sainsbury Centre Collection online via the Centre's website with the aim of making it more accessible. Secondly, to write new catalogue entries and make them – along with existing texts – accessible online.

The main achievements of this project include:

- Sustained focused attention on the Sainsbury Centre Collection.
- Upgrade of the collection database and new public online catalogue and Art & Objects landing page.
- Creation of new catalogue entries of scholarly yet accessible catalogue texts, exhibition history and selected reading from multiple voices including internal and external curators, artists and writers.
- Standardised data and review of geopolitical terminology, removing colonial era language. Visibility of all provenance information that we hold.
- Providing historical content alongside new content including archival film and photography, artist films and interviews.
- Images for all objects in the collection including new photography and 3D scans.

Conservation



Conservation

The conservation team have had a full schedule this year, working hard to provide conservation support across multiple projects. A large number of objects have been prepared for internal exhibitions and for loans out to external institutions. New acquisitions have been brought in, documented, treated, and stored, in preparation for display in the galleries. Alongside this we have continued to care for the permanent objects in our collection and have made improvements to how we monitor and control the environmental conditions within the centre. Here are some of the highlights from the year.

Staff change

The Autumn of 2021 saw the departure of Maria Ledinskaya, who had been the Sainsbury Centre Conservator for 7 years, and the arrival of Kirsty Munro, who joined as the new Conservator.

Sculpture Park

This year the sculpture park has continued to grow with the arrival of Anthony Caro's momentous work, *Goodwood Steps*, and Leiko Ikemura's *Usagi Kannon*. New arrivals mean the development of new maintenance methods, and the scale of *Goodwood Steps* saw us collaborating with an external cleaning company in order to gain the access needed for the annual deep clean.



Sainsbury Centre Conservator, Kirsty Munro, injecting consolidant into running crack around the waist of *Half-figure no.2* (UEA 79)

Before treatment



After treatment



Close up from Isabel Rawsthorne's *Green Woodpecker III (Suspended)* (UEA 50697)

Goodwood Steps (Long loan L. 203) during annual deep clean. Cleaning carried out in collaboration with Monthind.



Collections

A number of objects in the permanent collection have received conservation work this year. Above are just a few of them.

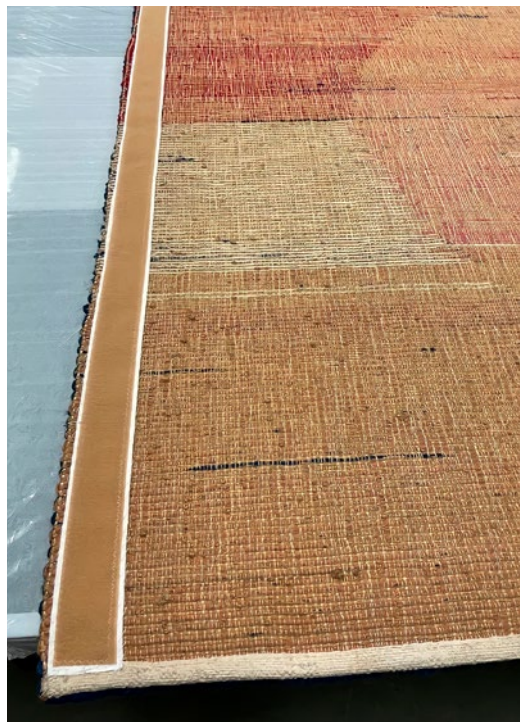
Prior to its inclusion in the *Henry Moore: Threads of Influence* tour, Henry Moore's sculpture *Half-figure no.2* required conservation treatment to stabilise a running crack which extended around its waist. This required consultation with Conservators who specialise in concrete sculptures and experimenting with different adhesive and fill materials on concrete mock-ups. After testing, the crack was consolidated by injecting an adhesive into it with a fine gauge syringe. The crack was then filled with a mixture of adhesive, ground red granite and pigment powders to create a fill which was visually sympathetic to the work.

Before joining an exhibition at the Fry Art Gallery, two Isabel Rawsthorne paintings received conservation treatments from an external paintings Conservator. This treatment included light surface cleaning, retouching of paint losses and cleaning of the glazing.

Two rugs required mounting solutions before being shown in the Sainsbury Centre's own display *Woman Pioneers of Abstraction*. This required carefully stitching Velcro sleeves to the back of the works to then safely hang them from batons. After de-install, Sethembile Msezane's *Pahla*, a group of 15 wax hands with sand and snuff on the surface, had to be safely stored. This required a creative housing solution to ensure that the loose deposits were not lost and that the condition of the delicate wax could be monitored during storage. The solution was to create storage crates with separate compartments for the hands, small cushions to gently hold the hands in place whilst avoiding areas of snuff, and a transparent lid to allow for easy monitoring of the hands. Work has also continued on housing objects from the recently bequeathed Morris collection. This collection received extensive conservation treatment during 2020 and its long-term preservation has been further ensured this year through the commissioning of archival quality framing and bespoke transit frames.



Storing Sethembile Msezane's *Pahla* (UEA 50864)



Above: Velcro sleeve attached to the back of Sonia Delaunay's *Bing* (UEA 31175) ready for display.
Right: *Bing* on display



Exhibitions, Loans and Tours

This year has seen a busy exhibition schedule and conservation has helped to support the delivery of *Grayson Perry: The Pre-Therapy Years*, *Pablo Picasso: The Legacy of Youth, Rhythm and Geometry: Constructivist art in Britain since 1951*, *Leiko Ikemura: Usagi in Wonderland* and *Visions of Ancient Egypt*. This support involved preparing objects for display, unpacking and condition checking loaned works, installing objects and ensuring objects received correct environmental conditions.

A large number of loans have also been sent out to museums both nationally and internationally. These have included loans of individual works as well as groups of objects for touring exhibitions. All of these loans have required objects to be cleaned, photographed, condition reported, packed, and in some cases couriered to their destination to oversee the installation.

Preventive conservation

Our environmental monitoring software has been upgraded this year, which makes it easier to access and interpret the temperature, relative humidity and lux light data from the sensors placed around the galleries and store rooms. This information is relied upon not only to maintain correct conditions for our collections, but also to demonstrate to lending museums, artists and collectors that we can care for their objects whilst they are on loan to us.

Plans are also well underway to re-instate the motors and light sensors on the blinds in the East End gallery. Once repairs are carried out, the light sensors should be able to measure the amount of light coming into the building through the windows and automatically adjust the height of the blinds, so that daylight can be let in without overexposing the objects on display.

Right: Edgar Degas, *Little Dancer Aged Fourteen*, 1880-81.

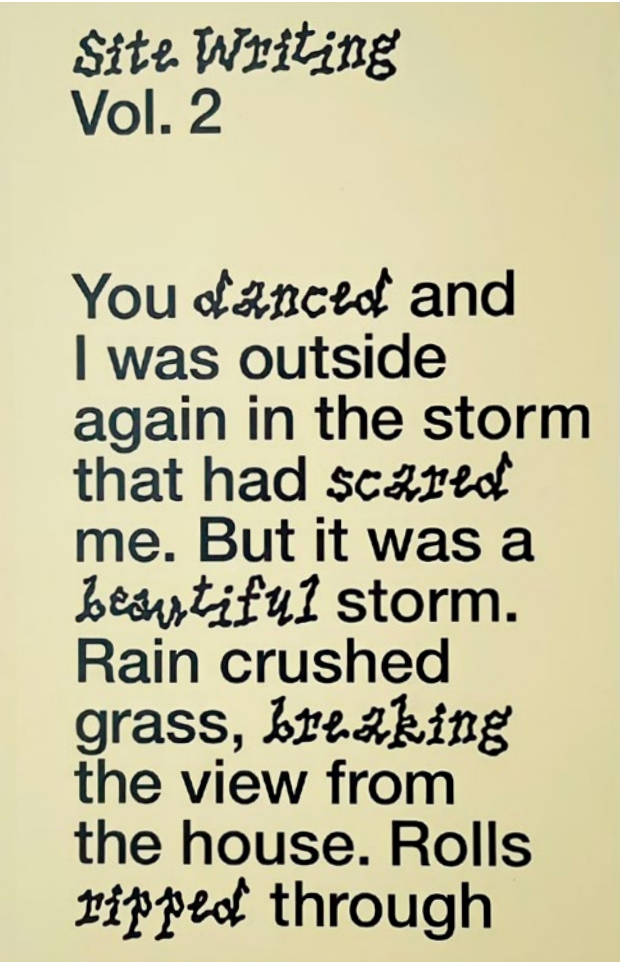


Learning



Learning

At the Sainsbury Centre, we learn alongside a range of a range of individuals, groups and communities. This year, it has been a delight to co-create exciting new resources and events with such amazing partners, opening up new ways of seeing and responding to our collections, exhibitions, building and sculpture park.



New Voices: New Interpretations

Running alongside the Young Picasso exhibition, UEA Students developed a programme of in-gallery talks acknowledging the complexities of the artist's work. Two evening workshops with Alice Proctor, originator of Uncomfortable Art Tours, gave students the confidence to turn a critical lens on the material in the show, addressing head on the artist's representation of women and his appropriation of material from other cultures.

Our 'Site Writing' programme invited local creative practitioners to engage with the Sainsbury Centre collection through writing. Following a programme of workshops led by Sam Jordison of Galley Beggar Press, the participants produced an anthology of their writings, inviting visitors to use literary texts and creative writing to explore the Sainsbury Centre. This is now available in the Sainsbury Centre shop.

For our ongoing New Perspectives series, artist, Karis Upton invited us to reconsider works through the lens of identity, body politics, interpersonal relationships and modern re-readings of mythology. Philosopher, Dr Tom Greaves, drew on philosophical traditions to reflect on Laurence Edwards' Man of Stones in relation to the environment, and writer, Philippa Snow discussed Two Figures in a Room by Francis Bacon, exploring the complex relationship between sadomasochistic sex and the act of painting.

This year, in addition to their regular tours of our collections, exhibitions and sculpture park, our amazing Volunteer Guides have introduced Spotlight Tours. Each tour is led by a different guide and reveals an area of personal fascination within the collection, from death and afterlife to living with the gods.

Left: Site Writing Vol. 2.
Opposite top: Julian Stair with Figural Jars in his studio, 2022. Photo Matthew Warner.
Opposite bottom: Pupils from Bunwell Primary School working with artist Kate Munro to create sculptural forms inspired by Lucie Rie's Bottle (412) and Richard Slee's Swans.



Mental Health and wellbeing

This year, we have been delighted to co-curate a varied programme of events focussed on mental health and wellbeing.

A series of mindful and creative activities were co-delivered with Mindful Medics, a new student-led society that aims to support the wellbeing of students in UEAs health schools. In collaboration with Rethink Mental Health and the University of Sanctuary team at UEA, we invited refugees, asylum seekers and migrants from UEA and the Norwich area to a series of artist-led workshops. It was wonderful to see their beautiful artworks that drew inspiration from their own experiences and backgrounds, as well as the Sainsbury Centre collections and building.

In the lead-up to Julian Stair's Art Death and the Afterlife exhibition in Spring 2023, we have been collaborating with Norwich Death Cafe, Cruse Bereavement, and colleagues in the Health Schools at UEA. Our first Death Cafe at the centre, invited people to gather to drink tea, eat cake and discuss death. We are now working with bereaved people who have generously donated ashes of loved ones to Julian who will make them into 'embodied' pots celebrating their lives. These will be displayed along with biographical material co-developed with the family members.

Everyday creativity in the community

We really do believe that we are all born creative. Everyone should have to chance to engage in creative activities that bring them pleasure, meaning, inspiration and solace, whatever their age or level of confidence.

To harness the creativity of our youngest neighbours, we've taken our ever-popular family programme, Story Pot, out on tour this year. We had a fantastic time with Associate Artist, Ian Brownlie, and 58 pupils at Earham Nursery School. Inspired by visits to the Centre, they create wonderful, imaginative stories together, combining music, drawing observation and movement. We were very proud to display the work of Rabbit, Fox and Robin classes in our Learning display cases where they could be enjoyed by visitors. Story pot has also been out and about at local festivals including Bowthorpe Arts Festival and the Lord Mayors Celebrations.

For families new to the area, particularly sanctuary seekers, we have also delivered three different Art at Home activity packs, with the aim to support their creativity in the home and to extend a warm welcome to the area from the Sainsbury Centre.

For older neighbours, we've been delighted to continue our relationship with Cavell Court, a nearby care home. Following an introductory workshop at the home, they are now enjoying a sensory care box, filled with creative activities created by artists Sorrel Muggridge, Dot Howard, Holly Bodmer and Georgie Manley. With Tour Guide, Peter Evans, we developed an audio tour of the sculpture park that will accompany residents on 'Sculpture Safaris' in their minibus.



Family creativity

We've had a wonderful time with families, both our regulars and new participants, at our free Sunday drop-ins. Indoor activities in the gallery have alternated with our 'Outdoor Explore' sessions in the sculpture park. We've benefitted greatly from the outdoor and forest school experience of our Associate artists, James Metsoja, and Francesca Cant. Our Jubilee Special Family Sunday was a real highlight, offering a handling table run by our volunteer guides, a special, artist-led workshop and a take away activity pack.

Whilst our Family Sundays provide an informal drop-in, often attracting passers-by on the day, our Saturday and Holiday studios offer young art enthusiasts the chance to explore materials and techniques in more depth by working with professional artists from the region.



Busily packing artworks in the gallery. Responding to objects in the Living Area at a Family Sunday event.

A hub for artists and creative professionals

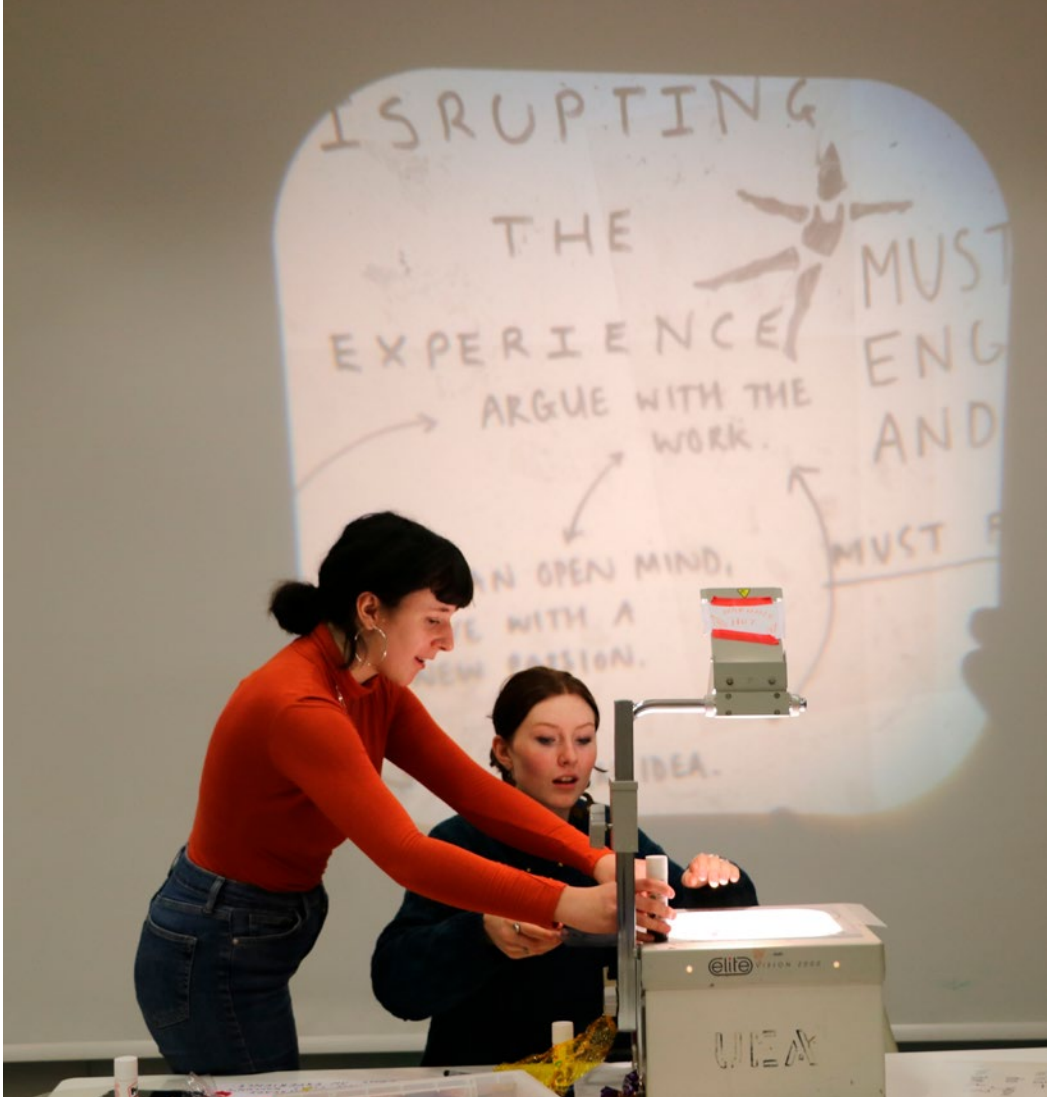
"To engage in practices of unlearning in the arts sector involves becoming aware that we come from different contexts as people in a museum or arts space, and these different contexts matter, thus a single narrative will not suffice" - Nancy Jouwe, Sites for Unlearning in the Museum, 2018.

This was one of the quotes that participants on our Artists' Programme, all practicing professionals from the region, responded to this year. The collaboration with intersectional artist De'Anne Crooks was invaluable as we sought to 'unlearn' the museum, re-encountering the collection, ourselves, and our practices in relation to it.

We have also been supporting a group of self-led art teachers from the region, who needed a space to network and discuss their practice as professional artists in their own right.



Family enjoying Lynn Chadwick's *Beasts* in the Sculpture Park.



Young Associates.

This year, we have continued our commitment to supporting the next generation of artists and arts professionals in the region.

In the academic year 2020-21, our Young Associates, all aged between 16 and 25, began by asking how artworks, objects and images help us to understand our bodies, the cosmos, deep time and celestial futures. Following workshops with artist, Anna Brass, they curated a display of their work in our Learning Display cases. This academic year, they have continued to work with Anna, developing their filmmaking, narrative and audio skills in the gallery in response to the collection. Next term they will be focusing on a digital response to the theme of Living Art in the run up to our relaunch in March.

It was a privilege to work with the Writing Matters project again this year, with colleagues in Creative Writing and the Media Suite at UEA. Following introductory workshops and a 'real world' brief from the Sainsbury

Centre, students worked in groups with their professional industry mentor, to produce their own digital artworks, learning how their creative writing skills could be used across a variety of media. It was astonishing to see the sophistication and creativity of their pieces after just two intense weeks.

It has been fantastic to work again this year with the ARTiculation competition, which sees sixth formers across the country presenting on an artwork of their choice. From the study days held in the gallery, to the regional final hosted at the Centre, it was impressive to see the young participants developing their ideas, confidence, research skills, and own unique voice.

We also benefitted greatly from our 4 work experience students from local schools, and our 4 MA museum studies placement students from UEA, who joined us this year, bringing their energy and ideas to our curatorial, collections management, visitor services, learning, and marketing teams.

Supporting the curriculum

This year we have run over 150 workshops with local schools, and seen more than 4,000 school and college students come through our doors, bringing their incredible curiosity, imagination, and ideas, and their drive to change the world for the better.

Three extended projects with key outreach schools have allowed us to further explore the effectiveness of art-based approaches at the intersections with a range of disciplines.

Our collaboration with North Denes Primary School, artist Marnie Hardy, and PhD maths student Omar Valladolid Garcia, explored links between art and maths, leading to a display of sculptures by the students that used systems from maths and science to make them work.

60 students from West Earlham Infant and Nursery School, combined a day at in SCVA Sculpture Park and a visit to Salhouse Broad to explore their environment. Working with artist Kaitlin Ferguson, and in collaboration with Natural England / Hoveton Great Broad Restoration Project, we invited the children to explore hidden worlds of different sizes, habitats for wildlife, and lifecycles, allowing them to see the link between the art and the science curriculum.

Thanks to funding from the Esmee Fairbairn Foundation, work in the classroom on both projects was supported by our AR sculpture park app and our VR gallery. These bring 3D renders of the works into the classroom where they can be scaled up and down and explored in detail.

The English A-Level syllabus features a poem by Tim Turnbull entitled ‘Ode on a Grayson Perry Urn’. This prompted the Head of English at Ormiston Victory Academy, to approach the Centre during our Grayson Perry exhibition the Pre-therapy years. The result was a series of creative workshops with artist, Ian Brownlie, and writer and UEA PhD student, Justine Ashford, which saw the students producing fantastic ideas and creative work of their own.

The series of INSET (professional development) days that we have run with teachers across the region, have further developed our understanding of how creative, art-based approaches can support learning across all key-stages and areas of the curriculum.

Learning across disciplines at UEA

Continuing the theme of learning across disciplines, we have greatly enjoyed the many collaborations with staff and students across the University of East Anglia this year. We continued our partnership with the Education Department, co-delivering for the tenth year running the Creativity and Learning Module for Year 3 BA Education students. We also delivered an artist-led session on their Education and Outdoor Learning programme. Working with Rachael Tait, GP Tutor in the medical school, we continued to explore themes of death and loss with 180 4th-year medical students as part of their arts and humanities programme. With colleagues in the Department of Art History, we co-delivered sessions as part of their Learning on Site module. Further sessions were delivered with colleagues in Occupational Therapy, Sociology, Museum Studies, Law, and History. As always, we learned as much from our extraordinary UEA students as they learned from us, providing valuable insights into our collection from a range of fresh, sometimes challenging, and always interesting new perspectives.

Opposite: Picasso in Focus. UEA students worked with Alice Procter, writer and founder of Uncomfortable Art Tours, to develop their own gallery talks about the Young Picasso exhibition. Gallery talk by UEA student Silas Hand.

Below: Campus: Outdoor Clay with Rachel Kurdynowska. Campus is a series of artist-led workshops to support creativity and wellbeing for students.



Figures at a glance

Exhibitions, Collections and Publications

Exhibitions and Displays	9
Touring Exhibitions	4
Sculpture Park Newly Displayed Works	1
Acquisitions	14
Object Loans	11
Books published	5

Social Media and Digital

Website Hits	691,085
Website Online Studio Total Views	4,810
Website Online Shop hits	13,011
Website Stories	16,156
Twitter impressions	286,899
Facebook page reach	192,065
Instagram reach	51,599

Visitors

128,750

Members

1,501

Schools and Outreach in person

9,006

Volunteer Events

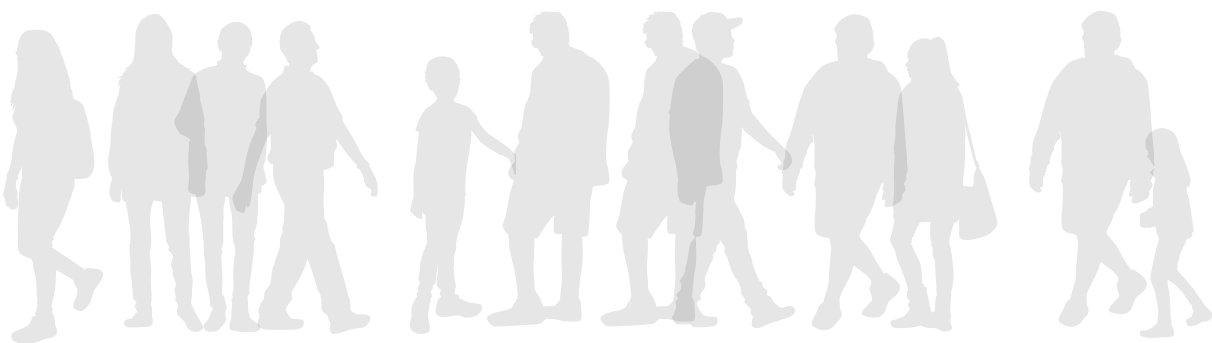
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Learning

2022 Schools and Outreach Programme Summary

	Number of schools/groups/ colleges/UEA student Groups engaging	Total number of participants
Schools and student groups (not including UEA Outreach)	142	6,290
UEA Outreach	54	1,970
Schools and Student Groups to the Sculpture Park	44	746

	Events/Sessions/Groups	Total number of participants
Public Programme and Projects	100	1,785
Adults and Young People		
Collections		269
Young People		562
Exhibitions		843
Artists Programme		111
Digital		502
Children and Families session	49	1,213
Community Projects and Events	12	250

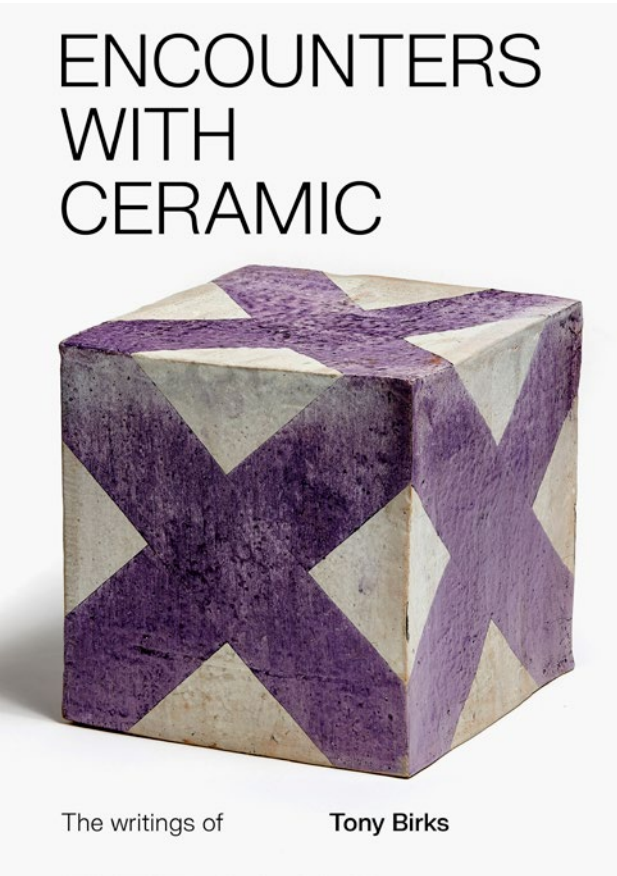


Research and Publications



Research and Publications

Sainsbury Centre staff have continued to carry out research on the collection and related areas and were active in publications and conferences. In addition to publications accompanying temporary exhibitions, this year we have continued to publish with a focus on our collection with a book devoted to Tony Birks, acknowledging the generous gift of ceramics from his collection to the Sainsbury Centre.



Visions of Ancient Egypt

Anna Ferrari and Benjamin Hinson with Ghislaine Wood, Sainsbury Centre, 2022

Visions of Ancient Egypt is a major publication exploring the enduring legacy of ancient Egypt in art and design. Egypt's pharaonic heritage has been contested and reinterpreted for different purposes over time which frequently reflects political and colonial motivations. Accompanying a major exhibition, the essays in this publication unpick these fantasies across two millennia: a narrative spanning from ancient Rome through to the continued reinvention of Egypt in contemporary art today. The publication includes essays by Anna Ferrari, Benjamin Hinson, Dana Arnold, Omniya Abdel Barr and Ella Ravolious, Elizabeth Prettejohn, Eleanor Dobson, Nadia Radwan, Ghislaine Wood, Theo Weiss and William Carruthers and artist statements by Sara Sallam, Maha Maamoun and Chant Avedissian.

Encounters with Ceramic:
The writings of Tony Birks

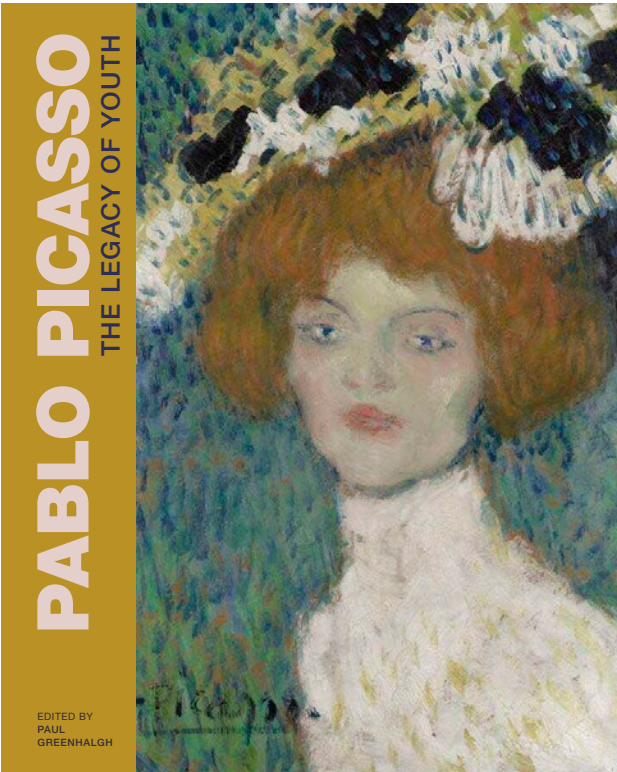
Paul Greenhalgh (ed.), Sainsbury Centre, 2021

During the 1970s studio ceramic grew dramatically as a force on the international art scene. Tony Birks was at the heart of this new wave of activity. A consummate writer and an artist himself, he supported what had happened in previous decades to generate a Modern ceramic art, and he championed the new generation blossoming around him. This book gathers together for the first time a comprehensive selection of Tony Birks' writing. A number of the essays are about the nature of ceramic practice, but the majority focus on individual practitioners. The book also includes a new essay by craft historian Tanya Harrod and documents the eighty ceramic works given by Birks's widow, Leslie Birks Hay to the Sainsbury Centre collection.

Pablo Picasso: The Legacy of Youth

Paul Greenhalgh (ed.), Sainsbury Centre, 2022

Pablo Picasso has often been depicted as a 'child genius', and this has tended to be the overriding vision of his formative years, so much so that much about his early artistic outlook, and the context he grew up in, have been overlooked. *Pablo Picasso: The Legacy of Youth* looks again at the very particular character of his early development. Published to accompany the exhibition of the same name, the essays in this book offer new approaches to the life and work of the young artist, his psychological make-up, and his approach to practice. Contributors include Paul Greenhalgh (Director, Zaha Hadid Foundation and former Director, Sainsbury Centre), John Onians (Professor Emeritus of World Art, University of East Anglia); Michael Cary (Curator, Gagosian Gallery) and Natalie Baerselman le Gros (Exhibitions Coordinator, Sainsbury Centre).



Rhythm and Geometry:
Constructivist Art in Britain since 1951

Tania Moore and Calvin Winner (eds.),
Sainsbury Centre, 2021

Edited by Tania Moore and Calvin Winner, this book explores the contexts in which the abstract and constructed art was made in Britain in the second part of the twentieth century. It includes new essays by Tania Moore and Calvin Winner (Sainsbury Centre) and independent art historian and curator, Jon Wood and artist and curator Andrew Bick. The book includes new photography of recently restored works in the Sainsbury Centre collection as well as archival images. It was published to accompany the exhibition of the same title.



Development

Overall, Corporate supporters returned to the gallery, and events in person resumed. We continue to engage both new and existing supporters.

Exhibition Circle

- The programme:
- Tour of Leiko Ikemura exhibition with Tania Moore.
 - An In-conversation with Leiko Ikemura, Simon Kaner and Tania Moore.
 - Tour of the Grayson Perry show with Vanessa Tothill.
 - Tour of Rhythm and Geometry with Tania Moore. This event was held in conjunction with UEA Development to highlight the importance of legacies and bequests to the University. During the period three supporter’s events were held.
 - Welcome party for Director Jago Cooper to meet all regional individual and corporate donors and supporters.
 - Afternoon tea and a talk by Head of Collections Calvin Winner in the *Pioneering Women of Abstraction* exhibition in the East End. We staged this event as mid-afternoon which drew slightly older members who previously have not attended the evening events.
 - Private tour of Picasso: *The Legacy of Youth*, held for Exhibition Circle members as well as prospects, which resulted in an enthusiastic group of 45 people and two new members.
 - Ghislaine Wood hosted a donors’ London day out trip visiting 2 Temple Place, for an exhibition featuring the works of Magdalene Odundo and to see inside this magnificent former Astor family home. This preceded a VIP tour of Collect, the esteemed Crafts Council exhibition at Somerset House, with one of its curators prior to public opening. This visit was highly successful in understanding more of the art interests and preferences of our donors.
 - Visit to artist Mary Webb’s Suffolk home in Fressingfield hosted by Calvin Winner.

- Private tour of Scottish Women Artists Transforming Tradition in June.
- These were in addition to the Private Views to which all supporters are invited.

We are hugely grateful to those Board members who financially support the Circle and encourage support from their friends.

The Exhibition Circle now has the highest number of donors since 2018. Several have also contributed to support learning projects in addition to renewing their membership.

All inaugural members of the Corporate Club have signed up for another year with one increasing its support to become a Corporate Partner and another putting support against an exhibition.

Individual Giving

John Normand has given £1500 once again to support the Learning initiatives.

Rose Carver, daughter of the late Colin Anderson who donated the Art Nouveau collection, has donated to trigger match funding from the Art Fund and the V&A Purchase Fund for the acquisition of the Neptune Chair by Ernest Race. Once she heard how influential her father had been in its design she was delighted to support.

We are grateful to the Lord Lieutenant of Norfolk Lady Dannatt for her on-going enthusiastic introductions of her contacts to the Centre.

Corporate Club and Partnerships

We are in discussions with the Chamber of Commerce to host strategic events to introduce new members to the Centre.

Our members have enjoyed attending our private views and donor events and been proactive in bringing clients into the gallery to host their own events, appreciating the intimacy of The Terrace café and having our curators on hand to enrich their experience of the exhibitions.

The Alan Boswell Group, Loveday and Partners, and Hudson Architects have held evening events.

Exhibition sponsorship

Visions of Ancient Egypt

This year we have been delighted to gain major sponsorship with Viking UK for *Visions of Ancient Egypt*. Special Privileged Access events for their clients have been very well received.

We are very grateful also to Sotheby’s for their sponsorship of this exhibition.

Loveday and Partners have contributed to support for this show as part of their annual giving.

Deputy Lieutenants Event

This event was held as a celebration of Her Majesty’s Platinum Jubilee for Director Jago Cooper to share his new vision for the Centre. With a fifty per cent turnout plus partners, the event opened with the debut performance entitled “Regally Blind” from UEA drama students before Tania Moore introduced the *Sacred Sovereigns* exhibition, both as part of the Castle’s *Keeping It Regal* trail.

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 and core activities.

The Goodman Trust confirmed its £1500 support of the Storypot initiative.

The Ranworth Trust – a meeting is scheduled to discuss their ongoing support of £5K per year.

The major grant received this spring is the Arts Council Project Grant of £73,196 for Egypt/Julian Stair/Swaffham project. We are delighted to have received the John Ellerman Cultural Development bid for £125,000 in May. Two acquisition grants have come in for £5K toward purchase of Sethembile’s work and £15K from the Henry Moore Foundation toward acquisition of Rana Begum’s *Mesh*.

Arts Council approaches and compliance continue a major feature of Sainsbury Centre development work: the CRF grant was completed in late January (with final payment made and reporting delivered).

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



Ernest Race *Neptune Deckchair*, 1960s.



Climate Change Curator, Ken Paranada.

Grant Funding

Art Fund	£3,500	Alison Britton acquisition
Arts Council MEND	£325,000	Sainsbury Centre glass works
V&A Purchase Fund	£9,750	Neptune deckchair
V&A Purchase Fund	£1,909	Alison Britton “Quirk”
Art Fund Jonathan Ruffer exhibition	£4,000	Theo Weiss research trip to Canada for “Empowering Art”
Art Fund small grant acquisitions	£8,775	Neptune deckchair
V&A Purchase Fund	£16,000	Elisabeth Fritsch vessel
Arts Council of England	£73,196	Julian Stair exhibition “Art, Death and the Afterlife”
John Ellerman Foundation	£124,677	Climate Change Curator of Art
Art Fund	£5,000	Acquisition bid for Sethembile Msezane artwork
Art Fund	£20,000	Grant towards acquisition of Rana Begum “Mesh”
Henry Moore Foundation	£15,000	Grant towards acquisition of Rana Begum “Mesh”
UEA Pro Vice Chancellor Impact Fund	£8,125	Grant towards Head of Learning trip to Vancouver for “Empowering Art” exhibition
Art Fund	£28,000	Shonibare and Erizku acquisitions
School of Advances Studies London university	£2,000	Being Human Festival 2022
Norfolk & Norwich Festival Trust	£5,000	Moving It On – Festival Bridge



Exhibition Circle

Henrietta Lindsell
Charles Barratt
Gay and Mark Bedini
Keith Roberts
Nicole Roberts
Simon & Margaret Goodman & Masterson
Davina Barber
Richard Mark Jeffries
Miranda Kendall
Henry Cator
Andrew Barnes
Sara Foster
Gerard Stamp
Jocelyn Magnus
Richard Jewson
Richard Gurney
Jane Colman
Alison Dow
Neil McDonald
Ian Lonsdale



Exhibition Circle Plus

Tom and Linda Staunton
Michael Fowler
Melissa Ralph

Private donors

John Normand

Plus other individuals who prefer to remain anonymous.

SAINSBURY
CENTRE
CORPORATE CLUB

Corporate Club
Members

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Loveday & Partners
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Adnams
Alan Boswell Group

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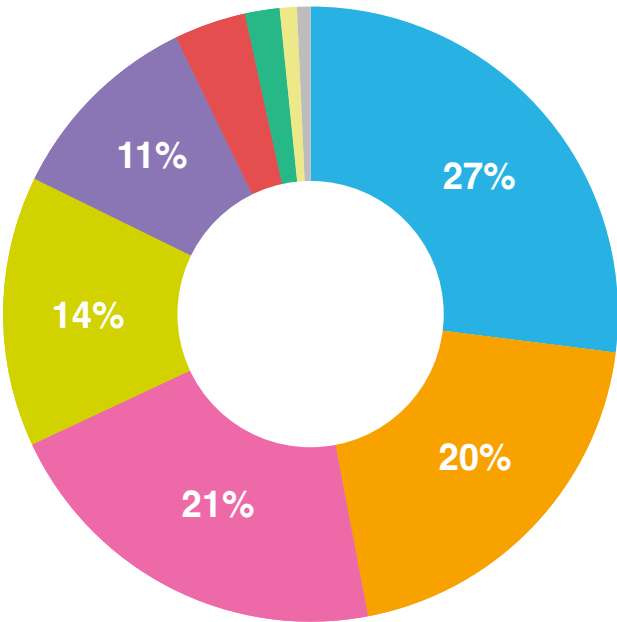
Sotheby's
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Trusts and Funds -
regional

The Goodman Trust

Financial Statement

Income streams 2021–2022



	Gatsby Charitable Foundation	27%
	UEA Contribution	20%
	Retail & Exhibition	21%
	Endowment	14%
	Research England	11%
	Donations	4%
	Learning	2%
	Other Income	1%
	Museums & Galleries Tax Relief	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 2022, the Sainsbury Centre received a net income of £2,592,783. This figure is subject to completion of 2021/22 accounts being verified by external auditors.

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