

# SAINSBURY CENTRE

Living Art Sharing Stories

## A Year In Living Art



Annual Review

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We would also like to acknowledge the incredible contribution of Dame Elizabeth Esteve-Coll, who served as a board member for 22 years and who sadly passed away this year. Dame Elizabeth was a trailblazing force for innovation across the arts and culture landscape of the UK and we have immense gratitude for all that she contributed over the years.





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Left: A young visitor enjoying the Living Art display. Photo by Kate Wolstenholme.

Previous page: Spring in the Sculpture Park. Photo by Kate Wolstenholme.

Front cover: Young visitors captivated by Pierre Belouin's mesmerizing *Dreamachine Room*. (© ADAGP Paris 2024/2025) (Art'O'Rama Marseille, 2009, Vacances Bleues collection). Photo by Kat Mager.

## Chair's Overview

Whilst the Chair's main role may well be focused on overseeing the strategic vision and diligently monitoring the operational plan, let's face it, it is the exhibition opening parties where you really get to the best feel for the pulse and vibrancy of a museum. So joining hundreds of people excitedly waiting to head into the galleries and overhearing the excited conversations discussing what the next instalment in the Sainsbury Centre's 'big question' series will be, has been so rewarding to be part of this year.

It is clear that the original ambitions of the Sainsbury Centre in the 1970s to change up both who and how art is enjoyed by people, is being fulfilled to the letter. The increased diversity of

audiences both in the galleries and online is bringing a sense of dynamism and relevancy of the museum mission. This feels particularly important in a world that is increasingly uncertain on many fronts. The opportunity for the Sainsbury Centre to be a welcoming forum for people to find their own answers to the biggest questions they have in their lives makes being chair such a rewarding role to fulfil.

On behalf of the Sainsbury Centre Board, I would like to thank all the staff for the sheer scale of their ambitions and the tremendous work they have delivered to so successfully achieve them. A wonderful year for the Sainsbury Centre.

**Mr. Dominic Christian**  
Chair



Sainsbury Centre Board  
Chair, Dominic Christian.  
Photo by Jon Barlow.

## Director's Foreword

One of the many delights of working in a museum is the opportunity to glimpse people enjoying the experiences so carefully curated for them in the galleries. This year, these exchanges have felt all the more special, given the radical nature of our new 'fundamental question' approach to programming developed by the fantastic team here.

Over the last twelve months we have asked people to question whether they should take the drugs they do and explore what they can trust in the world around them. From heroin dependency and new farming practices to fake news and artificial intelligence, the scope of contemporary issues taken on in all the different exhibitions has been fascinating to behold. Art allows people to find their own personal answers to these issues, by providing emotional connections and an alternative lens through which to

see the world. It really is a privilege to see the award-winning art on display here this year help so many people on that journey as they find their own truths.

These truths can be seen in the emotional depth of the ingenious answers written by visitors on our feedback wall after the exhibitions. I think these words often materialise the best of humanity in the face of the great challenges of the 21st Century. Their answers show how human imagination, cutting humour and raw inspiration offer the best solutions to the biggest difficulties facing both individuals and society more widely. So, I would like to sincerely thank all the individuals, communities and organisations who help support the work we do here and we look forward to continuing this hugely enjoyable work in the year ahead.

**Professor Jago Cooper**  
Director

Sainsbury Centre Director  
Professor Jago Cooper at the  
European Museum Academy  
Annual Conference. Photo  
courtesy of the European  
Museum Academy.





# Living Art, A Year On

A visitor in the Living Art glass box display. Photo by Kate Wolstenholme.

# Living Art, A Year On

Since May 2023 we have welcomed visitors to the Sainsbury Centre to encounter art as living entities. We believe that great artists, makers and creators have an ability to channel the uniqueness of human existence and physically materialise it within their incredible works of art. The Sainsbury Centre wants you to meet those artworks and build your own personal relationship with them to help enhance and empower your own life.

There is no right or wrong way to get to know an artwork. We have created a whole series of practical ideas and suggestions to build those relationships. From becoming an artwork in a soundproofed glass box, to lying underneath a Giacometti painting of his brother Diego or listening to an artwork's life story on our Smartify app, visitors have embraced new and exciting ways of encountering art across the museum landscape. So just over a year on from our launch, what do people think of Living Art? Our visitor feedback speaks for itself.

Tamsin Elliot playing the accordion to Ossip Zadkine's *The Accordion Player*, 1918, at the Sainsbury Centre. Photo by Kate Wolstenholme.



Visitor feedback wall for *What Is Truth?* season. Photo by Kate Wolstenholme.



**“Ground-breaking concept at the huge museum... reveals the way forward for exhibiting world art.”**

**The Guardian**

**“I would say the tour is great. Really makes you think.”**

**Completely wonderful! Visually stunning thought provoking and uplifting! Absolutely loved it.**

**Brilliant place to visit! Keep up the good work!”**

**Messages from the *What Is Truth?* feedback wall.**

**“There’s a lot going on at the Sainsbury Centre. Not content with ploughing up reality, the gallery is busily rethinking the definition of a museum.”**

**The Sunday Times**

It has been heartening to receive such overwhelming support and insightful, emotive feedback from visitors, families, schools, artists, communities, partners, funders and collaborators alike. With every new season we're engaging in discussion with audiences on humanity's Big Questions which have informed our six-monthly seasons. We aim to offer a safe space for debate and education, whilst providing a platform for emerging and established artists to contribute to the conversation, their work often presented in dialogue with Living Art from our permanent collection.

## **SoundEscapes**

Most recently, in December we installed a new Living Art project, SoundEscapes, in the Living Area. In conjunction with Sound and Music, ten of the UK's most exciting composers were invited to create a new musical piece to capture the essence of a work of art in the Centre's collection. Visitors can now experience these new compositions via the Smartify app or by using the dedicated headphones installed alongside the artworks in the Living Area.

soundEscapes **Sound and Music**

The exhibitions in 2024 offered us the opportunity to explore *What Is Truth?* and *Why Do We Take Drugs?* from new and unexpected perspectives. Being shortlisted for the European Museum Association Museum of the Year Award, celebrating the best museums in Europe, was particularly rewarding given the incredible range of museums across the continent. We would like to thank everyone who has been involved in our Living Art story so far and look forward to future seasons encouraging engagement and sharing around topics that affect us all.



# Programme

Visitor viewing *Untitled (Maya Kené 15, 2023)* by Sara Flores at the Sainsbury Centre. Photo by Kat Mager.

# Programme

This year was the first full year of our 'Big Question' approach to programming where we activate art to explore the most challenging questions facing society today. We asked our audiences what the most important questions to them are and worked with a range

of partners to explore them through diverse expressions of creativity. We curated dynamic seasons of exhibitions, displays, interventions, artist residencies and sculpture park projects to invite our audiences to think about these questions in a new light.

Claudia Martínez Garay's work on display in the Sainsbury Centre's Living Area. Photo by Andy Crouch



# Planet for Our Future: How do we adapt to a transforming world?



## Sediment Spirit: The Activation of Art in the Anthropocene

*Sediment Spirit*, as part of our *Planet for Our Future* season ran until 14 April 2024. Curated by John Kenneth Paranada, the first Curator of Art and Climate Change in a UK museum, this exhibition brought together local and international artworks from the 1960s to the present day which respond to the climate crisis in all its complexities.

Exhibiting artists included Salvatore Arancio, Richard Deacon, Henry Driver, Ackroyd & Harvey, Karrabing Film Collective, Roelof Louw, Paulo Nazareth, Tabita Rezaire, Anj Smith, Shireen Seno, Superflex, Derek Tumala and Emily Young. The

exhibition was developed in dialogue with the Tyndall Centre for Climate Change Research and Explorers Against Extinction.

Claudia Martínez Garay (b.1983, Peru) carried out a residency at the Sainsbury Centre with the support of the Dutch Embassy and the Mondriaan Fund. and created a new multimedia installation in our Living Area collection display incorporating objects from the Sainsbury Centre to reanimate the fragments of lost histories, underscoring the diverse connections of Peruvian Indigenous cultures with the natural world.



Private View of *Sediment Spirit*. Photo by Kat Mager.





## What is Truth?

WHAT IS TRUTH?

This year, the Sainsbury Centre investigated how we can know what is true in the world around us through a series of interlinked exhibitions. Against the backdrop of fake news, elaborate scams and the burgeoning presence of Artificial Intelligence, we considered whether we are living through a time when increasingly sophisticated technology can distort reality and diminish our own sense of authenticity.

The International Times wrote: *These radical approaches understand art as alive and capable of engaging people with the fundamental questions of life; not only posing urgent, global questions to visitors but also helping them find answers [...] The below ground gallery spaces at the Centre enable the curators to fashion a trail or pilgrimage route through the exhibitions, including the addition of displays from the Collection to provide additional interest and reflection of the issues.*

**“These radical approaches understand art as alive and capable of engaging people with the fundamental questions of life.”**

The International Times

### In Event of Moon Disaster

17 February – 4 August 2024

The moon landing in 1969 remains one of the most famous conspiracy theories in the world, and one aspect that has been caught up in the theory is a prepared speech by President Nixon that was to be given in case the mission ended in catastrophic failure. The speech, titled ‘In event of moon disaster’, was of course never delivered, but now it can be watched thanks to American new media artist Halsey Burgund (b.1973) and British digital artist Francesca Panetta (b.1977) who reconstructed the speech with the use of state-of-the-art deepfake technology.

Visitors to the Sainsbury Centre were able to immerse themselves in an authentic 1960s living room and watch the ‘news broadcast’ on a vintage television, allowing

us to consider how we receive the information that shapes our understanding of truth.

*In Event of Moon Disaster* is an MIT Center for Advanced Virtuality production. The work won an Emmy Award for Interactive Media Documentary in 2021.

The Telegraph wrote:

*As a film about deepfakes, In Event of Moon Disaster is strangely reassuring. It’s a work of genuine creative brilliance [...] As a film about the Moon, though, In Event of Moon Disaster is frankly disturbing. After watching it, you can’t help but feel that Burgund and Panetta’s synthetic moon disaster is more believable than Apollo’s actual, historical triumph.*

**Top: Installation shot of The Camera Never Lies: Challenging Images Through the Incite Project at the Sainsbury Centre. Photo by Kate Wolstenholme.**

**Left: In Event of Moon Disaster at the Sainsbury Centre. Copyright: Halsey Burgund and Francesca Panetta. Photo by Kate Wolstenholme**



Rashaad Newsome, *Afro-fabulations 9*, 2023 © Rashaad Newsome.

## Liquid Gender

17 February – 4 August 2024

In an exploration of the relationship between gender expression and identity, with a focus on pre-colonial traditions, the Sainsbury Centre presented works by internationally acclaimed artists. American-Guatemalan artist Martine Gutierrez (b.1989) showcased her *Demons* (2018) series which depicts the artist as deities from Aztec, Maya and Yorùbá traditions selected for their androgynous characteristics. Photographer Larysa Machada (b.1993) and Indigenous creative Antônio Vital Neto Pankararu documented queer Indigenous identities in the Brazilian Northeast in *Origem* (2020), a series of photographic portraits overlaid with Indigenous motifs accessible through an augmented reality (AR). A group of Leilah Babirye's works on paper titled *Kuchu Ndagamuntu* (*Queer Identity Card*) (2021), portrayed the many faces and identities of her ambiguously gendered subjects.

*Liquid Gender* included a new collage series titled *Afro-Fabulations* by New Orleans born Rashaad Newsome (b.1979), whose multi-disciplinary work explores black and queer space in art history. Newsome carried out a residency at the Sainsbury Centre and made a new holographic work titled *In the Absence of Evidence, We Create Stories* (2024). Digitally collaging objects from the Sainsbury Centre's collection, the figures transformed into futuristic cyborgs and speak about their past, present and future.

*In the Absence of Evidence, We Create Stories* has been acquired for the Sainsbury Centre collection along with one of Newsome's *Afro-Fabulation* collages, a *Queer Identity Card* by Babirye and a *Demons* photograph by Gutierrez, ensuring the vital voices of these artists continue to be experienced by our audiences.



Installation view of Jeffrey Gibson: *no simple word for time* at the Sainsbury. Photo by Kate Wolstenholme.

## Jeffrey Gibson: no simple word for time

24 February – 4 August 2024

In his first ever UK solo exhibition, for *no simple word for time*, artist Jeffrey Gibson (b.1972) conceived a site-specific installation composed of his paintings, sculpture and mural with historical objects. Of Mississippi Choctaw and Cherokee heritage, Gibson uses materials such as Native American beadwork in his art that explores identity and labels and he weaves together references to lyrics, poetry, abstraction, fashion and popular culture.

Gibson selected objects originating from The Great Plains in the collection of the Pitt Rivers Museum and

Hastings Museum to show alongside his own works. As he explained for the accompanying book, he selected those that "I felt were meant to be played with, they were meant to be held, they were meant to be passed around."

Gibson was the first Indigenous artist to represent the USA at the 2024 Venice Biennale. He has work in many US collections and the Sainsbury Centre became the first UK museum to acquire his work following the exhibition, with a beaded print titled *no simple word for time*.

From top:

Installation view of *Liquid Gender* at the Sainsbury Centre. Photo. by Kate Wolstenholme.

Installation view of Jeffrey Gibson: *no simple word for time* at the Sainsbury. Photo by Kate Wolstenholme

# THE CAMERA NEVER LIES

CHALLENGING IMAGES THROUGH THE INCITE PROJECT

## The Camera Never Lies: Challenging Images through The Incite Project

18 May – 20 October 2024

Re-evaluating some of the most iconic images of the past 100 years this exhibition considered the impact and influence photography has had on shaping – and in some cases misdirecting – the narrative of major global events. Featuring more than eighty works by photographers such as Don McCullin (b.1935) and Robert Capa (1913–1954), the exhibition charted a global century of documentation and manipulation, through fact and fiction.

Curated by Harriet Logan and Tristan Lund, the works in this exhibition are drawn from The Incite Project, a private collection of photojournalism, documentary photography and photographic art with a remit to support contemporary practitioners.



Responses on social media included:

*It was emotional and sometimes shocking. A great visit.*

*Hard-hitting, thought-provoking and utterly compelling.*



Right: Harriet Logan and Tristan Lund, curators of *The Camera Never Lies: Challenging Images through The Incite Project, 2024*. Photo by Andi Sapey.

## The Heart of Truth and the Age of True Depictions

17 February – 4 August 2024

The Heart of Truth explored religious teachings of truthfulness within the Shinto and Buddhist religions. The Shinto principle of ‘magokoro’ describes the ‘sincere, upright, true heart’ that is the truthfulness of kami in human endeavours. Buddhism similarly teaches the need to be true in one’s thoughts, speech and action.

*The Age of True Depictions* presented Japanese landscape paintings to consider the idea of essential truths and how interpretations of truth shift within a culture over time.

These displays included objects from the Sainsbury Centre collection and Sainsbury Institute for the Study of Japanese Arts and Cultures. They were curated to celebrate the twenty-fifth anniversary of the Sainsbury Institute.

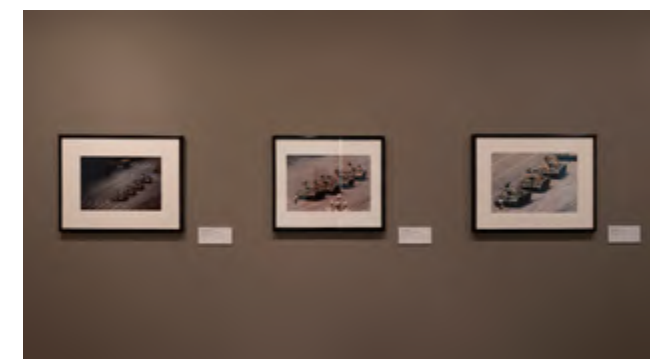
## Tank Man

17 February – 4 August 2024

In 1989 Beijing, China saw weeks-long protests calling for greater democracy. The demonstrations focused on Beijing’s main Tiananmen Square where protestors painted slogans, made pro-democracy artworks and some went on hunger strike. The government stormed Tiananmen Square with soldiers and tanks and firing at the protestors on 4 June. It is estimated that hundreds were killed. The photographs known as *Tank Man* are considered some of the most iconic photographs of the twentieth century, but they remain highly censored in China to the extent that it is not clear how well known the events of June 1989 are to the younger Chinese population. The display included three versions of this iconic image as well as archival video footage and a new audio commission by a young artist who interviewed those who were witness to these historic events.

“Hard-hitting, thought-provoking and utterly compelling.”

Response on social media to *The Camera Never Lies*

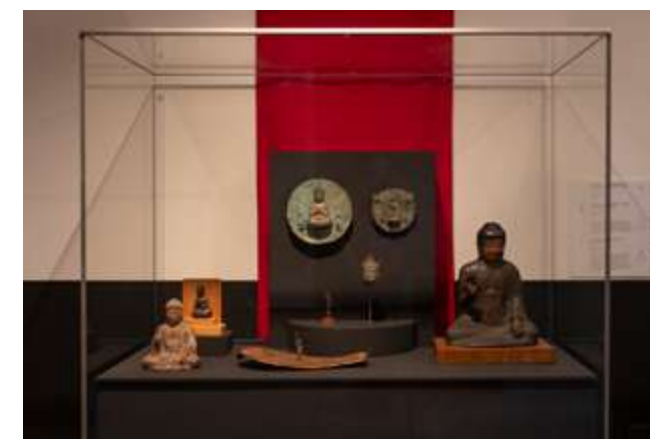


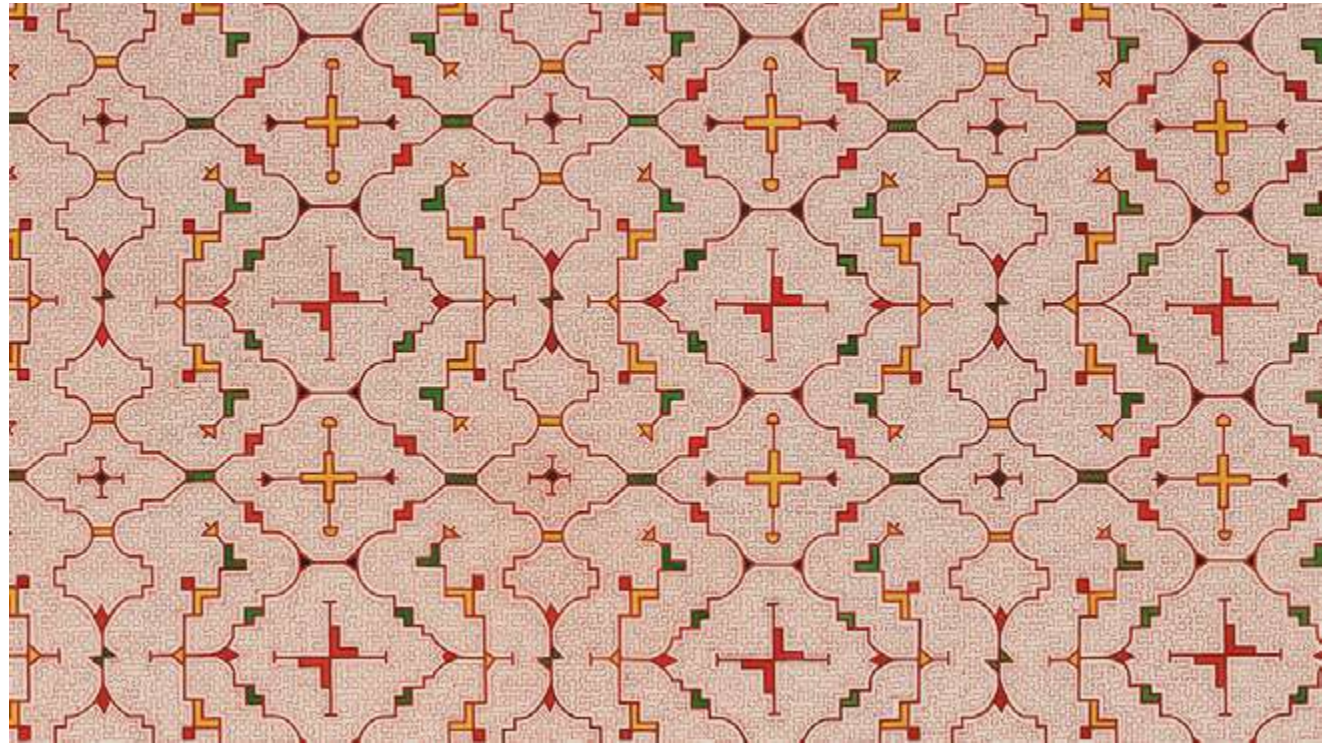
Images from top:

Visitors viewing Richard Mosse’s *Poison Glen* (2012) at the Sainsbury Centre. Photo by Andi Sapey.

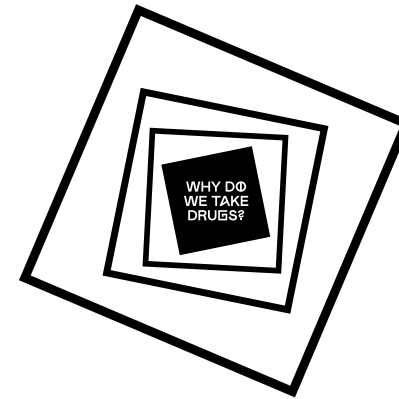
Stuart Franklin *The Tank Man* stopping the column of T59 tanks. Tiananmen Square, Beijing, China. 4th June 1989. © Stuart Franklin/Magnum Photos.

Installation view of *The Heart of Truth* at the Sainsbury. Photo by Kate Wolstenholme.





## Why Do We Take Drugs?



From alcohol and caffeine to ayahuasca and heroin, this season used art to take visitors on a journey of investigation, inviting audiences to explore the world of global drug cultures from the illegal to the familiar. Substances are taken in every culture around the world, spanning a huge range of

experiences for the human body. This season enabled art to help us explore and better understand this world of drugs across time and space, questioning whether there is a right way to manage their use in society: when and why are some drugs socially accepted, whilst others are not?



## Power Plants: Intoxicants, Stimulants and Narcotics

### Power Plants: Intoxicants, Stimulants and Narcotics

14 September – 2 February 2025

**Opposite top:** Sara Flores, *Untitled (Maya Kené 15, 2023)*, 2023, Vegetal dyes on wild-cotton canvas 51 5/8 x 90 11/16 in. (131.1 x 230.3 cm) © the artist. Photo © White Cube (Ollie Hammick).  
**NB:** Sara Flores does not consider ayahuasca a drug, and rather a sacred plant medicine.

**Left and above right:** Installation views of *Power Plants: Intoxicants, Stimulants & Narcotics* at the Sainsbury. Photos by Kate Wolstenholme.

From peyote to tobacco, for millennia people have used the psychoactive properties of plants as an integral part of social, ceremonial and religious life. This exhibition featured objects, sculpture, yarn paintings, digital works and textiles, to explore the important role that stimulants and intoxicants continue to perform within societies. The show included global artefacts that are connected to the traditional consumption of tobacco and snuff, betel nut, kava, tea and palm wine, alongside an

exploration of the sacred, hallucinogenic cactus, peyote. Each section juxtaposed historical objects with contemporary art such as that by South African artist Sethembile Msezane (b.1991), Mexican artist Guadalupe Muñoz (b.1974) and newly commissioned work from Togolese-British artist Divine Southgate-Smith (b.1995). The green tea section was curated by Yasuhiro Yamaguchi of the Urasenke School of tea, and the peyote display was curated by Anahí Luna.

# AYAHUASCA & ART OF THE AMAZON



Above: *Ayahuasca and Art of the Amazon*, Sainsbury Centre. Photo by Kat Mager.

Right: Graham MacIndoe, *My Addiction*. Copyright: Graham MacIndoe.

Far right: Lindokuhle Sobekwa, *Thabang waking up in the early hours of the morning*, 2015, from the *Nyaope* project. Copyright: Lindokuhle Sobekwa / Magnum Photos.

## Ayahuasca & Art of the Amazon

14 September 2024 – 2 February 2025

Curated by David Dupuis, this exhibition considered the impact of the mind-altering, psychotropic vine – ayahuasca – within Western Amazonian social life. *Ayahuasca & Art of the Amazon* showed that the ritual consumption of ayahuasca is intimately linked to the artistic production of ceramics, textiles, sculpture, painting and photography through the creativity of the Peruvian Amazon's Shipibo-Konibo community. Two painters from the *Collectivas Shipibas Muralistas* spent two weeks at the Sainsbury Centre creating a vibrant mural that greeted visitors at the entrance of the exhibition.

Visitors were also able to take a virtual 'trip' on an ayahuasca journey thanks to a powerful Virtual Reality (VR) experience, and the exhibition featured an extended replica of Brion Gysin and Ian Sommerville's *Dreamachine*, first created in 1959. Intended to be viewed with your eyes closed, Gysin described the artwork as a 'drugless psychedelic experience'.

This exhibition was developed by the Musée du quai Branly – Jacques Chirac in Paris.



## Heroin Falls

23 November 2024 – 27 April 2025

*Heroin Falls* highlighted the realities of heroin dependency through the juxtaposition of two different worlds through the eyes of two incredible photographers: Graham MacIndoe and Lindokuhle Sobekwa.

Magnum photographer Lindokuhle Sobekwa (b.1995) aimed his lens at a group of young men from a South African township Thokoza who turned to using nyaope, a low-grade form of heroin. New York-based Scottish photographer

Graham MacIndoe (b.1963) took a very different approach: he photographed himself during the years he was dependent on heroin. The resulting photographs document the harsh realities of drug dependency and the photographer's use of the artistic medium in his own recovery.



Top: Delicia Milka Franco Ahuanari and Zoila Maynas Soto, members of the *Colectivo Shipibas Muralistas* in Peru who created the onsite mural for *Ayahuasca and Art of the Amazon* at the Sainsbury Centre. Photo by Kat Mager.

Right: Installation shot of *Heroin Falls*. Photo by Kate Wolstenholme.



Right: **Lindsey Mendick: Hot Mess**, installation shot. Photo by Kate Wolstenholme.

Below: Installation shot of **Ivan Morison's The Reapers** at the Sainsbury Centre. Photo by Ivan Morison.



# HOT MESS

Lindsey Mendick

## Lindsey Mendick: Hot Mess

23 November 2024 – 27 April 2025

Lindsey Mendick (b.1987) subverts the tradition of ceramics with her darkly comic, confessional works. Her newly commissioned sculptures for *Hot Mess* at the Sainsbury Centre were strikingly personal, tackling social taboos and exposing the artist's secret fears. Mendick revealed her relationship with antidepressants and alcohol, used to navigate stressful social situations and cope with the threatening unpredictability of daily life and

she candidly addressed the associated stigma.

Positioning her works amongst paintings by Francis Bacon and Leonora Carrington and sculpture from the Arctic to Africa, Mendick created a surprising intervention in the Sainsbury Centre's Living Area collection display to disrupt the clean aesthetic like a wild and unwelcome guest at a party.

# TOWARDS THE WEIRD HEART OF THINGS

## Ivan Morison: Towards the Weird Heart of Things

23 November 2024 – 27 April 2025

Ivan Morison's newly commissioned sculptures for the Sainsbury Centre Sculpture Park were constructed from abundant agricultural organic materials such as hemp, straw, hay, sheep's wool, and timber. These materials, sourced from the seasonal harvest of East Anglian farms and combined with natural binders like lime and clay, give the sculptures a haystack-like appearance. These evolving three-meter-high sculptures in the Sainsbury Centre Sculpture Park changed colour, transformed and decayed over time, challenging the permanence of traditional sculpture.

The artist engaged with local farming communities to encourage us to reassess and harmonise our connection to the natural world, presenting nature as a vital drug for human health and well-being. Local farmers donated materials for the production of the sculptures and even acted as life drawing models for the development of the forms.

*Towards the Weird Heart of Things* was co-commissioned by Orleans House Gallery to be reconceived in March 2025 for their Cultural Reforesting strand of programming.

Below left: **Lindsey Mendick** portrait by Elissa Cray.

Below right: **Ivan Morison** installing *The Reapers* at the Sainsbury Centre. Photo by Kate Wolstenholme





# Collections and Sculpture Park

Detail of Leiko Ikemura, *Usagi Kannon*,  
L.240, 2012–2020. Courtesy the artist.  
Photo by Kate Wolstenholme.

# Collections

It has been an exciting year for the collection, with new acquisitions and installations shared across the Living Area as part of the Living Art relaunch. This year we integrated Living Art experiences into our collection display. Visitors can now become an artwork in their own glass case. Or visitors can recline underneath Alberto Giacometti's painting of his brother, Diego. New acquisitions complement Sir Robert and Lady Lisa Sainsbury's original collection, which features works spanning 8,000 years of human creativity. Awol Erizku's glowing neon work, *Nefertiti (Black Power)* (2018) lights up the entrance to the Living Area from the Terrace Cafe, the first work by Erizku to be acquired by a UK museum. Alongside Erizku's work is Thomas

Houseago's *Mask/Helmet II* (2010), a bronze sculpture generously donated to the Sainsbury Centre by the artist in 2023, the work having been on loan since his exhibition here in 2013. Magdalene Odundo's *Untitled Vessel* (1986), purchased in 2023 with support from Martin and Katharine Pinfold is an early example of an anthropomorphic vessel for which the artist is now widely celebrated. Odundo's interest in vessels' bodily associations shares an affinity with the collection display surrounding it; Amedeo Modigliani's *Head of a Woman* (1911-1912) opposite, and the limestone torso from Cambodia (Khmer culture, Baphuon Period; mid-11th century) alongside. As we move forwards, we remain committed to celebrating and exploring the universality of art from prehistory to present day.

Mary Martin and Jocelyn Chewett in *Beyond Form*, Turner Contemporary, Margate, 2024, installation shot. Photo: Beth Saunders.



## New Acquisitions

The Sainsbury Centre has acquired outstanding works for the collection this year, many of which have featured here in previous exhibitions. Leiko Ikemura's *White Figure with Blue Miko* (1996) was purchased in 2024 with support from Arts Council England/V&A Purchase Grant Fund and Art Fund, following the exhibition *Leiko Ikemura: Usagi in Wonderland* in 2021. Two works from the *Visions of Ancient Egypt* exhibition in 2022 have been acquired, including Awol Erizku's *Nefertiti (Black Power)* (2018) with support from Art Fund, as well as Sara Sallam's mixed media installation, *Come To Your House* (2022) following Sallam's residency at the Sainsbury Centre.

From the autumn 2023 season, *Planet For Our Future*, Fabrice Monteiro's *Untitled No. 9* from *The Prophecy* (2015) has entered the collection, and from Spring 2024's *What Is Truth?* a further four works. These works include the sculpture, *Nankumbinkalu from the Kuchu Embwa (Dog) Clan* (2021) by Leilah Babirye supported by Arts Council England/V&A Purchase Grant Fund, Art Fund and the Henry Moore Foundation; a photograph by Martine Gutierrez, *Demons, Yemaya 'Goddess of the Living Ocean'* (2018) from the artist's *Indigenous Woman* publication; Rashaad Newsome's holographic sculpture, *In the Absence of Evidence, We Create Stories* (2024) created during Newsome's residency at the Sainsbury Centre; and Jeffrey Gibson's screen print inlaid with handwoven beadwork, *no simple word for time* (2022) with support from the Morris Bequest.

Further works include an important sculpture by Helaine Blumenfeld, *Shadow Figures* (1990) now on display in the Living Area; Shawanda Corbett's *Let's straighten it out* (2022) funded by Art Fund's New Collecting Award and Aubrey Williams' *Petrification VIII* (1972) purchased with support from Art Fund. Finally, one drawing, one print and a series of five photographs by Raghav Kaneria have been acquired, an important moment for the collection with Kaneria having been awarded a Sainsbury Scholarship in 1967.

From top:

Martine Gutierrez, *Demons, Yemaya 'Goddess of the Living Ocean', p. 94* from *Indigenous Woman*, 2018, photograph in hand-painted frame, © the artist. Photo: courtesy RYAN LEE Gallery, New York

Rashaad Newsome, *In the Absence of Evidence, We Create Stories*, 2024, holographic sculpture, © the artist. Photo by Kate Wolstenholme.





Above: Awol Erizku, *Nefertiti (Black Power)*, 2018, neon, stainless steel, © the artist, Photo: courtesy Ben Brown Fine Arts, London.

Right: Shawanda Corbett, *Let's straighten it out*, 2022, acrylic on paper, © the artist. Photo: courtesy Corvi-Mora Gallery, London.



Leiko Ikemura, *White Figure with Blue Miko*, 1996, ceramic, © the artist. Photo: Jörg von Bruchhausen.



Top: Fabrice Monteiro, *Untitled No. 9* from *The Prophecy*, 2015, photograph, © the artist. Photo: courtesy MAGNIN-A Gallery, Paris.

Left: Aubrey Williams, *Petrification VIII*, 1972, oil on canvas, © Estate of Aubrey Williams, All rights reserved, DACS. Photo: courtesy October Gallery, London

## Loans

With requests to borrow the collection coming in from across the globe our loans programme this year has supported exhibitions in the UK, Europe, and South America. The selection of Lucie Rie works included in the successful three venue UK tour, *Lucie Rie: An Adventure in Pottery* organised by Kettle's Yard, Cambridge, has now travelled to the CLAY Museum of Ceramic Art in Denmark.

In early 2024, Rana Begum's *No. 670 Mesh Installation* went to St Albans Museum and Gallery and Frank Auerbach's *Portrait of Leon Kossoff* and *Head of Gerda Boehm* to the Courtauld Gallery in London. *Head of Gerda Boehm* went on loan again later in the year to Sotheby's for *London: An Artistic Crossroads*. Three works by Jocelyn Chewett, as well as those by Mary Martin, Jean Spencer and Gillian Wise travelled to Turner Contemporary, Margate in February for *Beyond Form: Lines of Abstraction, 1950–1970*. Wangechi Mutu's *The Original Nine Daughters* also went to Cambridge in March, this time to The Women's Art Collection.

In March, Leonora Carrington's *Old Maids* and *The Pimps of the Subsoil* went to the

Fitzwilliam Museum in Cambridge to be studied by conservators for the project *Leonora Carrington's Tempera Paintings, 1945–47*, which was awarded the Paul Mellon Centre for Studies in British Art's Conservation Research Grant. Francis Bacon's *Study of a Nude* travelled to the Museu de Arte de São Paulo Assis Chateaubriand in São Paulo, and Lynn Chadwick's *Hollow Men* went to Osborne Samuel Gallery in London. Two Lygia Clark works were lent to Whitechapel Gallery in October for the seminal exhibition, *Lygia Clark: The I and the You*; four works by Francis Bacon to the National Portrait Gallery for *Francis Bacon: Human Presence*, and Berthe Morisot's *Portrait of a Young Girl: Isabelle Lambert* went to the Galleria Civica d'Arte Moderna e Contemporanea in Turin. At the close of 2024, Edgar Degas's *Little dancer aged fourteen* travelled to Vienna, and Leonora Carrington's *The Pimps of the Subsoil* travelled again, this time to The Hepworth Wakefield as part of *Forbidden Territories: 100 Years of Surreal Landscapes*.

## Sculpture Park

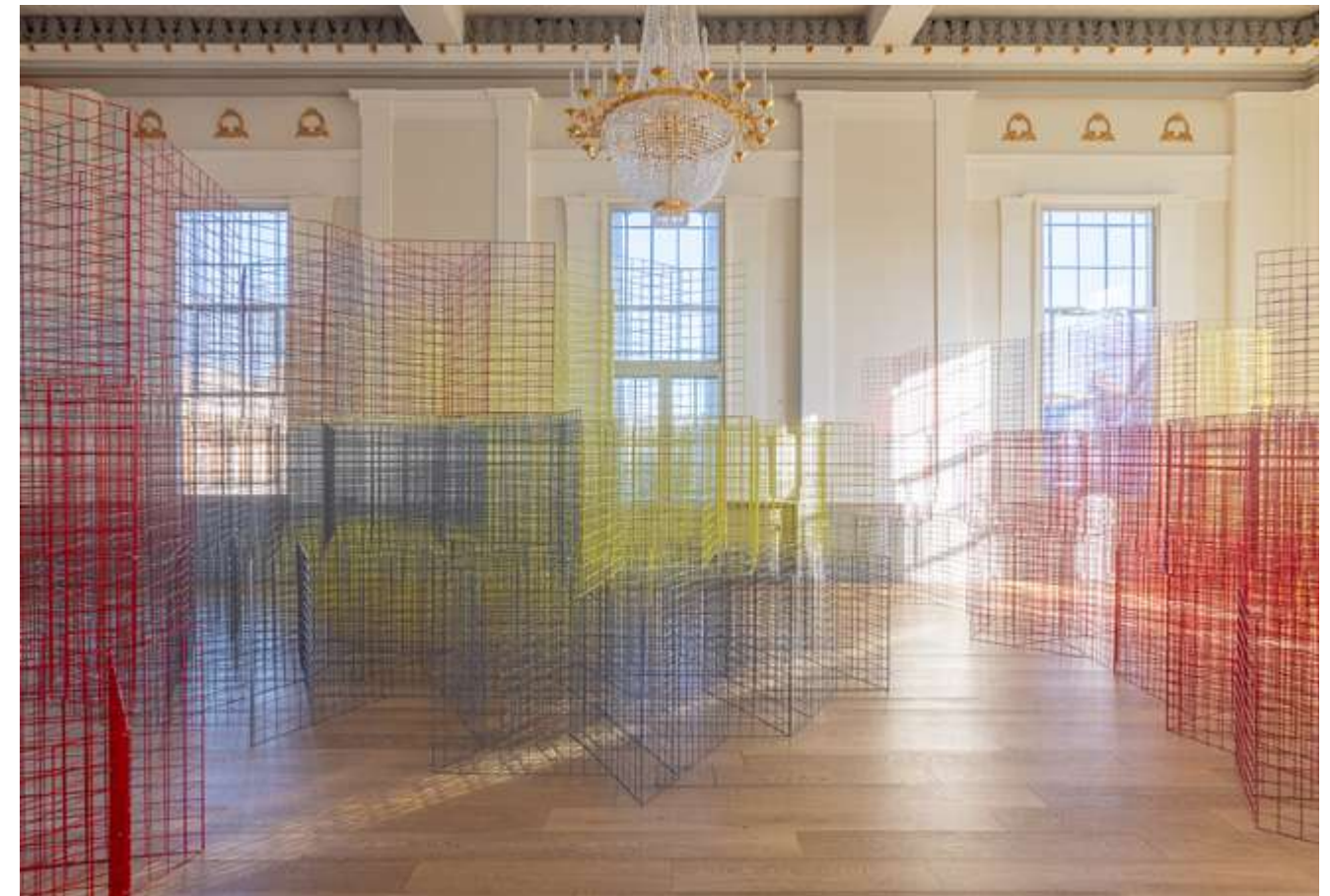
The Sculpture Park included two significant additions this year, a golden version of Leiko Ikemura's *Usagi Kannon* was installed at the end of 2023, following the popularity of the work that was here for *Leiko Ikemura: Usagi in Wonderland*. Ivan Morison's new site-specific series of sculptures called *The Reapers* was assembled in October 2024. Morison's four-metre-high, site-specific work was constructed from East Anglian organic materials, including hemp, a vital drug for human health and wellbeing. The sculpture is a co-commission with Orleans House Gallery exploring their question, 'how can we renew our relationship to nature?' and constructed to coincide with the launch of the Sainsbury Centre's Autumn 2024 season, *Why Do We Take Drugs?*

## Norwich Art Path

Norwich Art Path is a collaboration between Norfolk and Norwich Festival, Norwich Castle Museum and Art Gallery and the Sainsbury Centre, forging a creative path along the three-mile route between Norwich city centre and the University of East Anglia (UEA) campus. Following a successful first event designed to explore the path's potential as part of Norfolk and Norwich Festival in 2023, future editions will expand and develop this work.

**Opposite top: Wangechi Mutu in *The Goddess, The Deity and the Cyborg, The Women's Art Collection, Cambridge, 2024, installation shot. Photo courtesy The Women's Art Collection, Cambridge.***

**Right: *No. 670 Mesh Installation* in Rana Begum: *Ordered Form, St Albans Museum and Gallery, 2024, installation shot. Photo courtesy St Albans Museum and Gallery.***





# Research and Publications

Going To Meet The Sea.  
Photo by Kate Wolstenholme.

## Research

The Sainsbury Centre has remained at the forefront of museological research in sharing our radical approach at conferences around the world and by hosting conferences for international academics at the Sainsbury Centre. After hosting the Theoretical Archaeology Group's annual conference here in December 2023, we hosted the Museum Ethnographers Group (MEG) conference in April 2024. Director Jago Cooper has spoken at a range of conferences including MEG, SHARE Museums East, Brandland Conference, the Museums Association and the Museums Association Members Together Event at Norwich Castle Museum. Jago Cooper has successfully received a grant of £800,000 from the Arts and Humanities Research Council for the project *Many New Worlds: A Century of Transformations in the Post-Columbian Caribbean* with Leicester University and project partners Institute of Puerto Rican Culture, San Juan, and Department of Natural and Environmental Resources, San Juan.

**We have remained at the forefront of museological research in sharing our radical approach at conferences around the world and by hosting conferences for international academics.**

Curator of Art and Climate Change, John Kenneth Paranada, has continued to be at the forefront of climate change research in museums. Notably, he presented at the Northern Lights Festival in Minneapolis at the American-Swedish Institute, and he took part in a keynote panel at *East Anglia Sustain 2024* at Firstsite, Colchester. Additionally, Paranada delivered a keynote address on *Indigenous Perspectives in Curatorial Practice for A Different Future*, hosted by the International Committee for Museums and Collections of Modern Art (CIMAM), highlighting the importance of climate justice and the empowerment of Indigenous histories, cultures, and cosmologies in addressing the climate emergency. Paranada served as a juror for the inaugural *Eric and Wendy Schmidt Art and Environment Prize* at the Museum of Contemporary Art, Los Angeles. Paranada's work in climate change was shared with the article 'A Path Forward: Curating Art and Climate Change at the Sainsbury Centre' in the International Council of Museums' journal, *Museum International*.



**Clockwise from top:**

**Our Director, Jago Cooper speaking at the Museum Ethnographers Group (MEG) conference in April 2024. Photo by Kate Wolstenholme.**

**Our Director, Jago Cooper presenting the Sainsbury Centre's pioneering and radical museum programme at the Nieuwe Instituut, as part of the International Architecture Biennale Rotterdam's theme 'Nature of Hope.' September 2024.**

**John Kenneth Paranada, the Sainsbury Centre's curator of Art and Climate Change. Photo by Blaine Valencia.**



In preparation for the 2025 season *Can the Seas Survive Us?*, Paranada's 2024 curatorial research has explored and focused on the intersections of art, design, science, architecture, heritage, climate change, and marine ecosystems. The Sainsbury Centre, Norwich University of the Arts, the Tyndall Centre for Climate Change Research, and Original Projects in Great Yarmouth carried out a series of immersive research trips. First, a two-day walk from the Sainsbury Centre to Great Yarmouth highlighted the urgent need to build resilience in communities affected by coastal erosion in the East of England, while exploring adaptive strategies and continuing to mitigate the effects of human-induced climate change. Next, a research sailing trip from Lowestoft to Rotterdam traced historical maritime routes while examining the industrialisation of the North Sea. This significant initiative, titled *Going to Meet Our Friends*, involved a voyage across the North Sea and culminated in a meeting with directors, artists, activists and curators from the Nieuwe Instituut Rotterdam (National Museum of Architecture, Design and Digital Culture) and the Rotterdam Architecture Biennale. The British Council Netherlands co-hosted a celebratory dinner bringing together leading figures from the Kröller-Müller Museum, Nieuwe Instituut, Rotterdam Architecture Biennale, Natural History Museum Rotterdam, and Maritiem Museum Rotterdam.



John Kenneth Paranada carried out an initial research visit to the Netherlands to plan for this trip and the forthcoming exhibition generously funded by a Jonathan Ruffer Grant from the Art Fund. This grant stream also funded Tafadzwa Makwabarara, Curator of Cultural Empowerment, to visit Rwanda for the *Listening and Leading: The Art and Science of Peace, Resilience, and Transformational Justice, from Rwanda to the World* Conference research for our forthcoming *Can We Stop Killing Each Other?* season.



**From top:**  
**Aboard *The Excelsior*, a storied vessel crafted in 1921, From Lowestoft, they journeyed across the North Sea to Rotterdam, weaving a bridge between East Anglia and the Netherlands as part of the curatorial research for the *Can the Seas Survive Us?* Spring 2025 season. September 2024.**  
***Going To Meet The Sea.***  
**Photo by Kate Wolstenholme**  
**Tafadzwa Makwabarara, Curator of Cultural Empowerment at the Sainsbury Centre. Photo by Kat Mager.**

## Publications

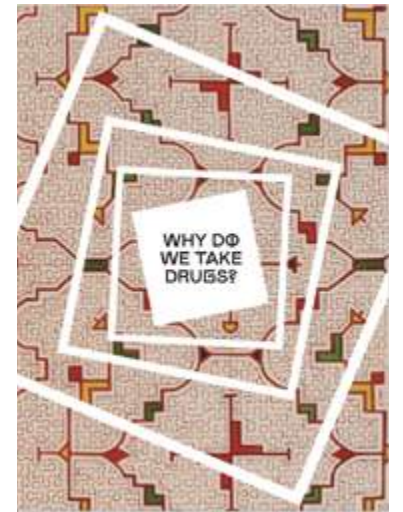
### What is Truth?

*What Is Truth?* considered how truth has been conveyed via art, photography and museums across a range of essays and interviews. New essays were commissioned by writers Frances Borzello, Pelumi Odubanjo, Tania Moore and Paul Luckraft, and interviews were carried out with artists Jeffrey Gibson and Rashaad Newsome and curators, Harriet Logan and Tristan Lund, The book was edited by Tania Moore, Head of Exhibitions at the Sainsbury Centre.



### Why Do We Take Drugs?

*Why Do We Take Drugs?* featured new research and photography to enhance and broaden the themes explored in the associated exhibitions. It included artist interviews and new essays written by the Sainsbury Centre's curatorial team Vanessa Tothill, John Kenneth Paranada, Tafadzwa Makwabarara and Tania Moore and invited writers, Mattha Busby, Anahí Luna, David Dupuis and Christopher Timmermann. The book was edited by Vanessa Tothill, Curator of Transhistorical Narratives at the Sainsbury Centre.



**Below, from left:**

**Tania Moore, Head of Exhibitions at the Sainsbury Centre. Photo by Kate Wolstenholme.**

**Below right: Vanessa Tothill, Curator of Transhistorical Narratives at the Sainsbury Centre. Photo by Kat Mager.**



Sainsbury Centre and Yale co-published *Julian Stair: Memory, Materials, Ceramics*, this publication was made possible with support from the Maak Foundation.

*Leiko Ikemura: Usagi In Wonderland* was also published in 2024 in partnership with Sainsbury Institute for the Study of Japanese Arts and Cultures.



## Celebrating research with the Higher Education Museum



**The Sainsbury Centre is a research hub. We work with local, national and international researchers at all stages of their career, bringing people towards the collection and learning from their observations. This is a wonderful and enriching process, developing the voices and experiences embedded within the collections and extending scholarship, knowledge and enjoyment beyond the Centre. Our research role is supported by the Higher Education Museums Group (HEMG) through an annual UKRI grant. Recognising the strength of the Sainsbury Centre's research contribution, we are delighted to have been awarded a 40% uplift in our annual grant from this year.**

### Collaborating with students: interdisciplinary research and learning

Actively connecting with departments within UEA, the Sainsbury Centre works with students across disciplines, finding new ways to create innovative approaches to learning and research, drawing on our unique collections. Collaborating with Deans for Teaching and Learning in all four faculties of Science, Social Science, Health and Humanities, we have co-created gallery-based teaching initiatives that deliver against four key themes of The Body, Health & Wellbeing; Literacy & the Written Word; Crossing Boundaries (cultural, political and intellectual), and Nature & the Environment. Through this, researchers studying Health Sciences, including Occupational Therapy and Social Work, Education, Philosophy, Politics and Linguistics, Art History, International Development and Environmental Sciences are actively engaged in feeding into our questions-based programming, as well as extending their own knowledge and research experience.

Collaboration extends to hosting interns across our museum teams, and facilitating student research and learning visits from a wide variety of partner institutions, including UCL, Norwich University of the Arts, University of Sheffield, Cambridge, The Courtauld, University of Leicester, Birkbeck College, University of Southampton and Goldsmith's, University of London. These partnerships are fundamental and refreshing in reimagining the collection, generating long term relationships with early career researchers moving towards doctoral and post-doctoral study.

## This year we were awarded a 40% uplift in our annual grant from the Higher Education Museum Group

**Students with Francis Bacon's *Study for Portrait of P.L., no. 2, 1957* in the Living Area. © The Estate of Francis Bacon. All rights reserved / DACS. Photo by Kate Wolstenholme.**



**International collaboration:  
Darwin Drag**

International research partnerships are fundamental to the vitality of our global collections. Working with our sister organisations, The Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas (SRU), and the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC) we collaborate on projects across the world, bringing the expertise of our specialist collections, curatorial and learning teams. Research often explores multiple strands, with many outcomes. Among our many projects we are excited to be working Sāmoan-Japanese artist Yuki Kihara on her new work, *Darwin Drag*, in partnership with the Sainsbury Research Unit (SRU). This multidisciplinary project brings researchers and practitioners together exploring how museums can work with

Indigenous artists in non-extractive ways. It aims to empower young people, particularly Indigenous youth, to find their way into the museum space, and to ensure the museum space is welcoming through co-creating new practice with youth groups through the Talanoa Forum. In partnership with the Natural History Museum, Yuki Kihara is researching aspects of Darwin’s work that were shaped by the mores of his time, bringing new ways of looking gender in art and science. Amongst the outcomes of this research will be a solo exhibition of Kihara’s work at the Sainsbury Centre as part of the 2025 *Can the Seas Survive Us?* season.



Yuki Kihara. Photo by Ralph Brown.



**The support of the Higher Education Museums Group means we can extend our research and bring our collections to life through regenerative international and national research partnerships.**

**We have welcomed over 16,000 researchers into the Sainsbury Centre through structured and self-led visits.**

**We have engaged with 141 different learning institutions and delivered over 86 workshops to students of all ages.**

**We support up to 8 interns each year from the UEA’s Cultural Heritage and Museum Studies MA programme, placing them across our teams from Visitor Experience through to Learning and Collections.**

**A key part of extending our research partnerships is through loans from the collection. Over the last year we have loaned 41 artworks to 12 organisations, including:**

**National**

- Kettle’s Yard, Cambridge
- St Albans Museum + Gallery
- Royal Academy of Arts, London
- Fitzwilliam Museum, Cambridge
- Turner Contemporary, Margate
- Osborne Samuel Gallery, London
- Courtauld Gallery, London
- Sotheby’s, London
- Holt Festival, Holt
- The Women’s Art Collection, Cambridge

**International**

- Museo Reina Sofia Madrid
- MASP – Museu de Arte de São Paulo Assis Chateaubriand, Sau Paulo



# Conservation

Cleaning a sculpture in the Living Area.  
Photo by Kate Wolstenholme.



# Conservation

Once again, the Conservation Team has had a busy year of exciting and varied conservation projects to get stuck into, including research and surveys for the permanent collection, high-level cleaning in the Sculpture Park, vast exhibition installations, object treatments and loans out. Here are some of our 2024 highlights.

Conservation Technician, Laura Robinson, applying a protective wax coating to Henry Clyne's *Variations on a Square* (UEA 41289). Photo by Sam Cook.



## Sculpture Park

Each week our diligent conservation technician, Laura Robinson, condition checks the sculptures throughout the Sculpture Park and provides a light clean when needed. The summer months are, however, Laura's time to thoroughly assess, clean and carry out any larger treatments to ensure their long-term

preservation. This summer Laura and Gallery Technician, Sam Cook, took to a MEWP, a mobile elevating work platform, to check and treat our taller, harder to reach sculptures, including Henry Clyne's *Variations on a Square*, which has now been washed and given a protective wax coating.

## Collections

A number of objects in our permanent collection have received special attention this year, including two which became the subjects of PhD research for students at the University of Cambridge. *The Poms of the Subsoil* and *Old Maids*, both by Leonora Carrington, spent the month of March at the Fitzwilliam Museum in Cambridge undergoing a range of non-invasive analysis, including UV and infrared imaging, fibre optics reflectance spectroscopy, x-ray fluorescence

spectroscopy and Raman spectroscopy. Minute paint samples were also taken for further analysis. The aim of the research is to better understand the materials and techniques used to create Carrington's paintings, and in particular to find out more about the binding medium, the pigments and her painting process. We look forward to receiving and sharing the findings of this research in the near future.

Close-up of *Old Maids* (UEA 27) whilst unframed and undergoing analysis at the Fitzwilliam Museum. Photo by Kirsty Munro.

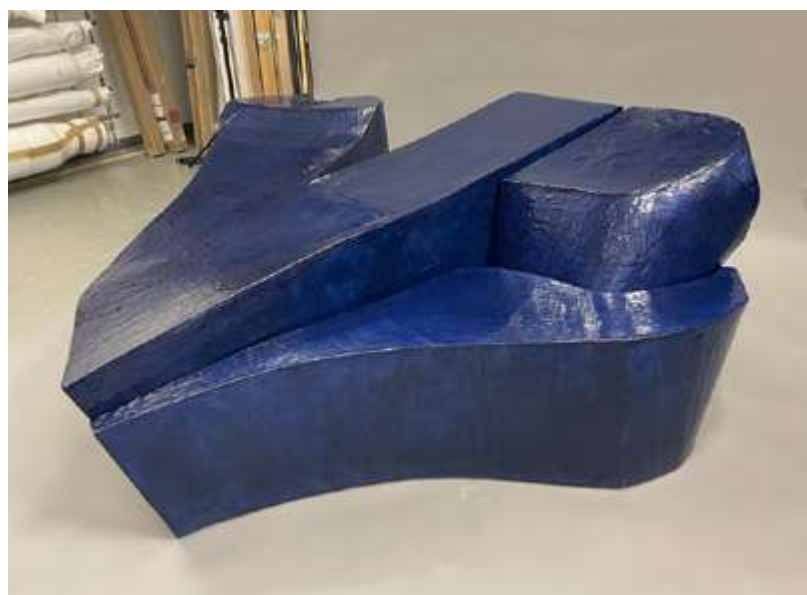


Around the same time, we also received two fibre-glass sculptures by Jocelyn Chewett and Stephen Gilbert back into the building. These sculptures had been away at an external conservation studio for extensive remedial conservation treatments having come into our collection the previous year. After years of outside display, however, each required cleaning, filling and retouching of holes and cracks, the construction of internal supports and the application of a protective coating to stabilise them for further display. They are

currently in storage until display plans are finalised, but we hope to unveil them before too much longer.

Another notable project this year was the completion of a condition survey for around 90 objects which make up our Paget collection, a group of objects from Northern Australia and Papua New Guinea, which were given by Hugh Paget in 1981. This survey will form the basis of an upcoming conservation project to treat, photograph and re-house this collection.

**Stephen Gilbert, *Untitled* (UEA 31730) before and after conservation. Photos by Kirsty Munro.**



**Right: Lynn Chadwick, *Hollow Men* (UEA 104) at the Osborne Samuel Gallery, London. Photos by Kirsty Munro.**

**Below: Sainsbury Centre conservation studio. Photo by Kate Wolsrenholme.**



### Loans out

We have facilitated a large number of loans out this year to both national and international venues, providing condition reports and packing notes for each outgoing object and often treatments and couriering of fragile objects too. A loan of nine objects to Turner Contemporary in Margate required around 50 hours of conservation work to prepare the objects for travel, plus three days spent away from the Sainsbury Centre to install them. These objects were from the Abstract and Constructivist collection and are reaching an age where the adhesives used in their construction are starting to fail, so need to be carefully assessed, and sometimes dismantled, cleaned and reconstructed with conservation grade adhesives before loan.



## Exhibitions

This year we have provided conservation support for the planning and delivery of multiple exhibitions. For the *What is Truth?* season we worked on *In Event of Moon Disaster*, *Tank Man*, *The Age of True Depictions*, *Liquid Gender*, *Jeffrey Gibson* and *The Camera Never Lies: Challenging*

*Images through The Incite Project.*

This last exhibition, which was displayed on the West Mezzanine, was a large undertaking for the conservation team as a number of these photographs needed to be removed from their frames, cleaned, reframed and sealed.

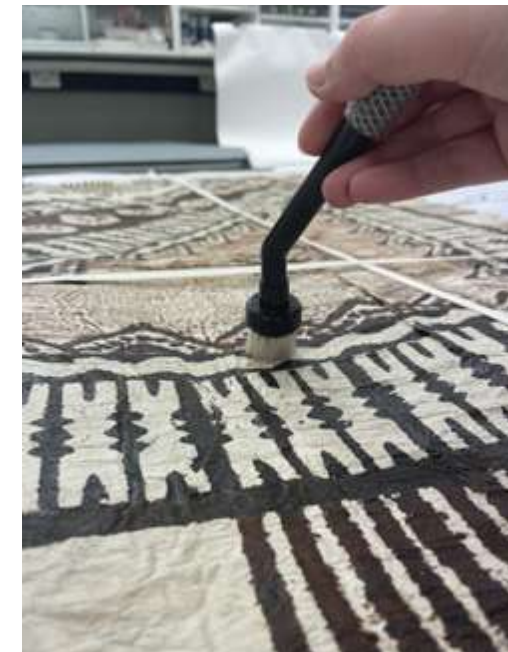


**Conservator Kirsty Munro at work.**  
**Photo by Kate Wolstenholme.**

The *Why Do We Take Drugs?* season involved us working on *Power Plants: Intoxicants, Stimulants and Narcotics* and *Ayahuasca & Art of the Amazon*. These two exhibitions formed the largest object list we have seen in recent years and, as each object needed to be carefully unpacked, photographed, condition checked and installed, kept us incredibly busy! Some of the objects in these exhibitions also required conservation work to make them stable and presentable for display. One of these objects was a Fijian bark cloth from our own collection. This has been historically stored folded into a tight square, so on inspection it was found to have deeply set creases, which distracted from the patterns on the cloth and made display difficult. A series of careful treatments were carried out by our

conservator, Kirsty Munro, to ready the object for display, starting with surface cleaning the object with a soft brush and museum vacuum to remove any loose dirt, and then a further clean with polyurethane sponges to remove the more ingrained soiling. After solubility testing on the areas of decoration confirmed that the dyes were not fugitive, moisture was then gently introduced into the creases to start relaxing them. Damp poultices were applied to the light creases, and an ultrasonic humidifier, which provides a steady light mist, was used for the deeper creases. These were then left to dry under blotting paper and light weights. Magnets were covered with conservation grade papers and painted to blend in with the border and these were then used to display the bark cloth in the exhibition.

## Two major exhibitions formed the largest object list we have seen in years.



**Conservator, Kirsty Munro, surface cleaning the bark cloth (UEA 40082) with museum vacuum and brush attachment.**



**Humidifying creases and leaving them to dry under weights.**  
**Photos by Kirsty Munro.**



# Visitor Experience and Retail

Visitors in the Terrace Cafe.  
Photo by Kate Wolstenholme

# Visitor Experience

There has been a great deal of change across Visitor Experience this year, with a restructuring of the team following the transition of several staff and the retirement of long serving Gallery Assistant Andy Crouch. Andy worked at the Centre for over 20 years, starting his role as a Gallery Invigilator, before becoming Gallery Assistant and the Centre's Unofficial Official Photographer (you will often see his photographs in our publications, leaflets and online – including this annual review). We all wish him well in his retirement.

We welcomed Steve Allman as Head of Visitor Operations, who will oversee all aspects of Visitor Experience at the Centre, including front of house, retail, security, maintenance, hospitality, and events. Steve has over 30 years' of experience delivering visitor operations, having worked for national

and international cultural organisations during his career. We also congratulate Amber Bentham and Erin Chambers who were both promoted from their Front of House Supervisor positions to Visitor Experience Managers.

The core Visitor Experience team are supported by an ever-changing collective of casual front of house and Terrace Café staff, and seasonal exhibition Invigilators. A mix of casual workers, students, parents and carers, retirees, and artists, they are an essential back bone to our permanent staff in ensuring full operational coverage across our opening hours. Their flexibility, professionalism and enthusiasm to support our visitors and the Sainsbury Centre is exemplary and we thank all of our past and present casual staff and Invigilators for their support and commitment to us.

Sainsbury Centre.  
Photo by Andy Crouch.



## This year, the Sainsbury Centre became a VisitEngland Quality Assured Visitor Attraction



### Visitor Experience and Retail

This year, the Sainsbury Centre became a VisitEngland Quality Assured Visitor Attraction following accreditation under the VisitEngland Visitor Attraction Quality Scheme (VAQAS). Accreditation reflects the visitor experience and the quality of the product and services offered by the Sainsbury Centre and its staff, with assessment done in secret by a VisitEngland assessor, based on their National Code of Practice. Of particular note in VisitEngland's assessment was the Centre's Art is for all ethos and the Pay If and What You Can approach "making the centre accessible to everyone", our thought-provoking temporary exhibitions, the Sculpture Park "providing a perfect blend of art and nature in the surrounding parkland", the quality of our food offer, an excellent retail area and the building itself, described in the report as a 'masterpiece'. We'll now seek to use this accreditation to build on our service offer as we look to deliver a 21st century visitor experience.

Top: Spotlight Tours in the Living Area.  
Photo by Kate Wolstenholme.

Our incredible Volunteer Guides continue to deliver our popular free tours of the collection, with tours now taking place twice daily in the Living Area, and with additional tours exploring our seasonal exhibitions, providing an enjoyable and insightful glimpse into our artworks and themes. Our deeper dive Spotlight and Sculpture Park tours often sell out; starting with coffee and cake in our Terrace Café, each tour allows our guides to focus on more detail across a theme, artist or series of objects, providing a more in-depth experience.

Alongside the public tours, our 40 Volunteer Guides also provide bespoke tours for visiting groups organised by the Visitor Experience team, including groups from schools and colleges, University of East Anglia (UEA), the Women's Institute (WI), history and architect groups, VIPs and tourism groups to name just a few.



Our team has been reflecting on our visitor journey following the relaunch of the Sainsbury Centre, particularly around our Pay What and If You Can and Living Art ethos. We will be using our findings to make improvements to our front of house experience and ticketing sales to ensure this is both an efficient and effective process, as well as to shape future ticketing systems, including online sales.

Our retail offer continues to perform strongly, with shop items chosen to reflect our visitors' needs, exhibition themes, permanent collection and local community. This year saw the Visitor Experience team create bespoke items for *What is Truth?* and

*Why Do We Take Drugs?* supported by a range of retail items that allow for further exploration of exhibition themes and artistic techniques. The bespoke range is complemented with a range of gifting items that are high quality, great value for money and that reflect our values and mission, making them an ideal purchase as part of a visitor's experience.

Online sales of our retail offer has been paused temporarily, following a review of our process, systems and online sales compliance. The return of online sales is a priority for the team and will form part of a new business model for retail, which we hope to launch next year.

Sainsbury Centre Merchandise. Photos by Erin Chambers and Amber Bentham.





## The Terrace, Hospitality and Events

### The Terrace

The Terrace Cafe continues to serve delicious refreshments and is a go-to destination for coffee on campus

Since the temporary closure of the East Wing gallery for building maintenance, the Terrace Cafe operations have been impacted, so the team have adapted with a new, locally-sourced menu and changes to the staffing structure. The performance in 2024 will be used to create a baseline for business planning during 2025. Current performance has been good with the VisitEngland VAQAS report praising the café for its “excellent selection of beverages, including artisan coffees, speciality teas, and various soft drinks” and the Terrace staff’s “friendly, attentive, and professional” service.

**“Friendly, attentive and professional service”**

VisitEngland



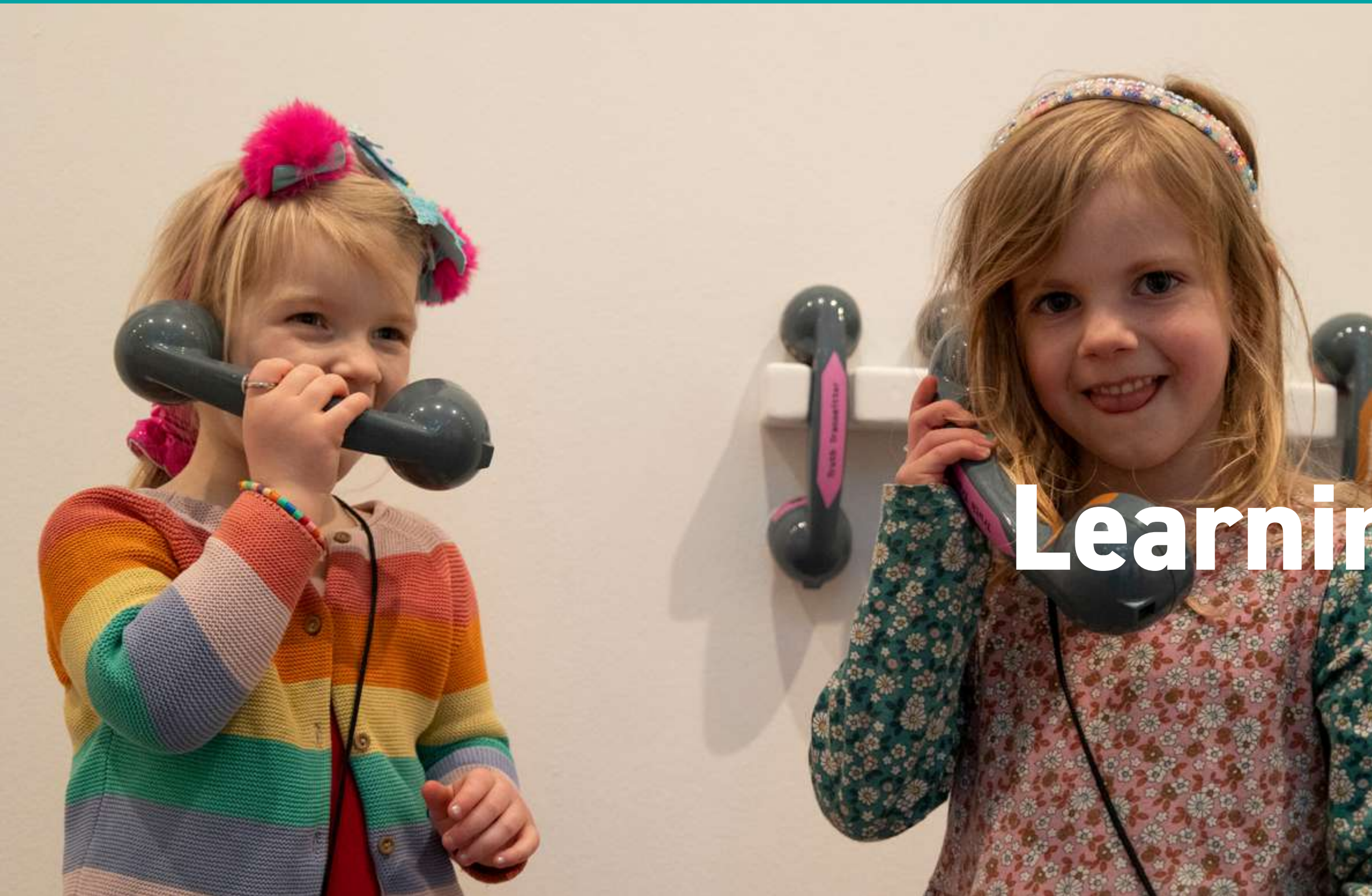
### Events

We continue to work closely with UEA’s catering provider Campus Kitchen and the Modern Life Café on delivery of events and special offers. This year saw the Sainsbury Centre open on a Monday during Graduation Week (a day we are usually closed), offering a complimentary glass of prosecco for graduates and their guests who had booked lunch at the Modern Life Café. It was lovely to welcome graduates and their proud guests to the Centre as part of their celebrations, and to see them exploring our collection, taking photos in front of our artworks and sculptures.

Other notable events included dinner for the 15th Annual International Graphic Novel and Comics Conference; a celebration for a couple returning to the Modern Life Café for their 40th wedding anniversary, exactly 40 years after holding their wedding reception there; and a launch dinner for *Why Do We Take Drugs?* including guests from the Peruvian Embassy, contributing artists and scientists, colleagues from Musée du quai Branly – Jacques Chirac in Paris, special guests and long-time supporters.

**Top: The Terrace Cafe.**  
Photo by Kate Wolstenholme.

**Bottom: Launch event for the second phase of the *Why Do We Take Drugs?* season.**  
Photo by Kat Mager.



# Learning

Young visitors with Truth Transmitters. Photo by Kate Wolstenholme.



# Asking Big Questions

Our new Big Questions seasons are a fantastic opportunity to engage participants of all ages and backgrounds in meaningful discussion about things that matter to all of us. From under-fives to adults, our visitors have dug deep into some of the world's most pressing issues through a dynamic programme of museum lates, in-gallery workshops, extended school projects, artist talks, festival pop-ups, community outreach projects, and exploratory 'toy-tools' for families.

Mini Studio. Photo by Kate Wolstenholme.



Wild Perspectives.  
Beth Moseley  
Photography.

## Wild Perspectives

At the beginning of the year, adult audiences were invited to explore our season's Big Question – *How do we adapt to a transforming world?* – through an evening of contemporary art interventions across the Centre. Curated by Dr Sarah Wade, UEA, and the Sainsbury Centre Young Associates, *Wild Perspectives* asked how we might think beyond our human viewpoint in order to respond more effectively to the ecological crisis. Artists Becky Lyon, Marcus Coates,

Robbie Judkins, Skye Turner, and BIPED, offered an exciting evening of film, performance and music, harnessing the power of contemporary art to re-imagine our relationship to the natural world. Sainsbury Centre Young Associates, all aged 16-25, devised and led a 'Lab' during the evening, which sparked lively conversations around the themes of the event through artworks, zines, participatory activities, and curated music sets.

**In 2024 we ran gallery workshops with over 700 Higher Education students, from Social Work to Education, Medicine to Creative writing, thinking differently about climate change, gender, truth, identity, and end-of-life through engagement with art.**

**Norwich Science Festival**

In February, around 200 children and their adults explored *Bugs and Beasts* at our pop-up in the Norwich Science Festival Explorium. They enjoyed hands-on workshops, performances, and all sorts of creatures from the microscopic up, learning through a blend of art and science how they could help to protect our planet.

**Art and Nature Outreach Schools Project**

60 Year 2 pupils from West Earham Infant and Nursery School took inspiration from artworks at the Sainsbury Centre as part of an extended outreach project. Over the course of six sessions, they worked with dancer and choreographer Abby Page, writer Hannah Walker, and artist Jo Chapman, responding to the idea of water flow and natural patterns through poetry and movement.

**Young Artists Studio**

In October, February and May, young people aged 7-12 took part in three contrasting day-long workshops. Guided by Associate Artists Alex Day, Kate Munro and Jo Hayes, they used the Sainsbury Centre collection to help them think about our Big Questions and develop their skills as artists. They created a den-like installation called *A Space for Caring* in response to the *Stuff of Life / Life of Stuff* exhibition, made Friendship Bracelets for the Ocean using plastic waste from local beaches, and snapped uncanny alternative views of the Living Area with self-made pinhole cameras.



Young Artists Studio. Photo by Rach Anstey-Sanders.



Opposite, clockwise from top:  
 Norwich Science Fest 24. Photo by Rach Anstey-Sanders.  
 Mini Studio. Photo by Kate Wolstenholme.  
 Art and Nature. Photo by Sainsbury Centre Learning Team.

**In 2024, Sainsbury Centre Volunteers gave 278 tours of our Big Question exhibitions, individually guiding 1,799 captivated visitors through the theme of each season and engaging them in dialogue around the artworks and the questions they posed.**

### LGBTQ+ Project

Inspired by the Liquid Gender exhibition, the Norwich-based LGBTQ+ Project have been considering with us: How do we know our true selves? The over-18 group made prints and wrote poetry with Associate Artists, Rose Feather and Jess Morgan, leading to a ‘takeover’ of the banners hanging in the exhibition, customising them with their own designs.

“A few weeks ago one of the young people said ‘this group is so good now’ and our work with the SCVA is definitely a big reason for that.” – Staff member from the LGBTQ+ Project

The banners were ‘unveiled’ in May as part of an evening of events that began with a conversation between artist Rashaad Neswome and Philosopher Dr Michael T Stuart from York University, and ended with a creative drop-in in the Learning Studio curated by our Young Associates alongside music and refreshments.

### Toy Tools

Our youngest visitors have been enjoying the Toy-Tools we’ve incorporated this year into our temporary exhibitions, using them to explore themes relating to the season’s Big Question. For our *What is Truth?* season, under-fives could carry an old-style phone receiver around with them, responding to prompts on the carpet to imagine the truths that they might hear, and inviting them to share their own. For *Why Do We Take Drugs?* Associate Artist, Marnie Hardy, created plant avatars that introduce small children to the super powers of well-known species and lead them to hidden messages at child’s-eye level around the exhibition.

### In Conversation with Yuki Kihara

In July, Yuki Kihara, an interdisciplinary artist of Japanese and Sāmoan descent was supported by the British Council Connections Through Culture programme to join us for an ‘In Conversation’ event with Karen Jacobs, Associate Professor in the Sainsbury Research Unit. The audience learned about the intersectional themes in Kihara’s work, such as gender, museum collections, climate change and colonisation.

**Yuki Kihara. Photo by Kate Wolstenholme.**



**Above: LGBTQ+ Project. Photo by Kate Wolstenholme.**



**Left: Ro Robertson talk in April 2024. Photo by Kate Wolstenholme.**

### In Conversation with Ro Robertson

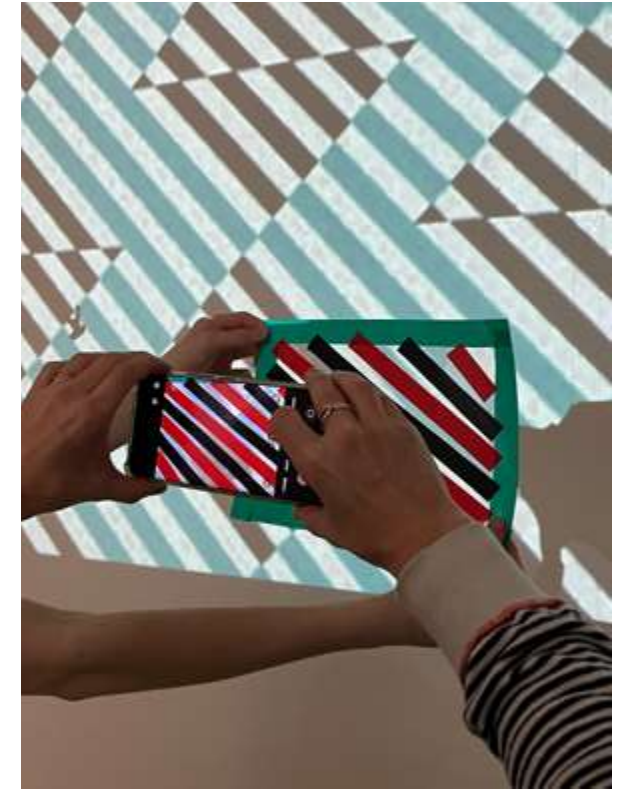
In April, our adult audiences had a wonderful opportunity to hear from sculptor, Ro Robertson, in conversation with the Sainsbury Centre’s Head of Exhibitions, Tania Moore, which explored, among other things, how the boundaries of the human body might be explored through art.

# Living Art

The Living Art ethos continues to run through everything we do. It inspires us to try out new ways to unlock the spirit of the artworks for visitors. We create space for empathy, imagination, gut instinct, imagination, creativity, spiritual sensitivity, and sensory and embodied responses, as well as intellectual curiosity. In turn, we believe that this gives the artworks their best lives whilst they are in our care, whether they are in the galleries and sculpture park or out on a day trip in the community.

This year, we engaged with over **140** schools, colleges and Universities, working with **600** lecturers, teachers and accompanying adults.

A young visitor enjoying the Living Art display. Photo by Kate Wolstenholme.



## School Visits

2,303 students took part in creative workshops led by professional artists from the region. They were able to let their imaginations run free, engaging with our artworks and artefacts through a range of creative mediums, including painting and drawing, ceramics, sculpture, printmaking, storytelling, and dance. Central to our approach is empowering young people to create their own knowledge, ideas, and artworks. This allows them to discover for themselves how we can express our innermost selves through material play and the creative use of language. A further 2,810 students enjoyed visits to the Centre supported by Teacher's Packs, co-created with our Associate Artists, on a range of topics including Benin, Egypt, the Arctic, Vessels, Masks and Birds. These can be used alongside an in-person visit to the Centre, or a visit to our Virtual Gallery, where teachers and students can wander around our permanent collection from their classroom and access additional audio and video content and 3D digital images.

Left and top right: photos by the Sainsbury Centre Learning Team.

Top left: Schools Programme. Photo by Becca Sturgess.



### Egypt Loan Box

In the summer term, 20 pupils at St George's Primary School, Great Yarmouth, trialled our new Egypt Loans box, created with generous funding from an Arts Council England National Lottery Project Grant as part of the *Art, Death and Afterlife* project. The children handled the objects including new 3D printed replicas of favourites from our collection, visited the Sainsbury Centre via our Virtual Gallery, and tried out the activity sheets devised by Associate Artist, Rose Feather. We were very touched by the beautiful hand-written letters the children sent us after the visit.

**“I would really like to visit the Sainsbury Centre. I would really like to see the Hippotamus, pantheistic statuette and the goddess... in real life.”**

**“I liked holding the models and the writing. I have been doing art sens I was one years old. The models felt kind of wicked”**

**“You made me want to go to the Sainsbury Centre because you made me like art.”**

### Pixel Project

In April, over 200 visitors to the Sainsbury Centre had the opportunity to playtest video-games made by Further Education students at City College Norwich, allowing them to see and interact with our Living Artworks as protagonists in video games. They were invited to play the students' game demos, hear about how they approached the project, and offer feedback to inform the final development of the games. The success of the event was a testament to the creative dedication of the students over the course of the project, and the fantastic partnership between staff at the college, the Sainsbury Centre and Associate Artist, Marnie Hardie.



From top:

Egypt Loan Box. Photo by Sainsbury Centre Learning Team.

Pixel Project. Photo by Sainsbury Centre Learning Team.

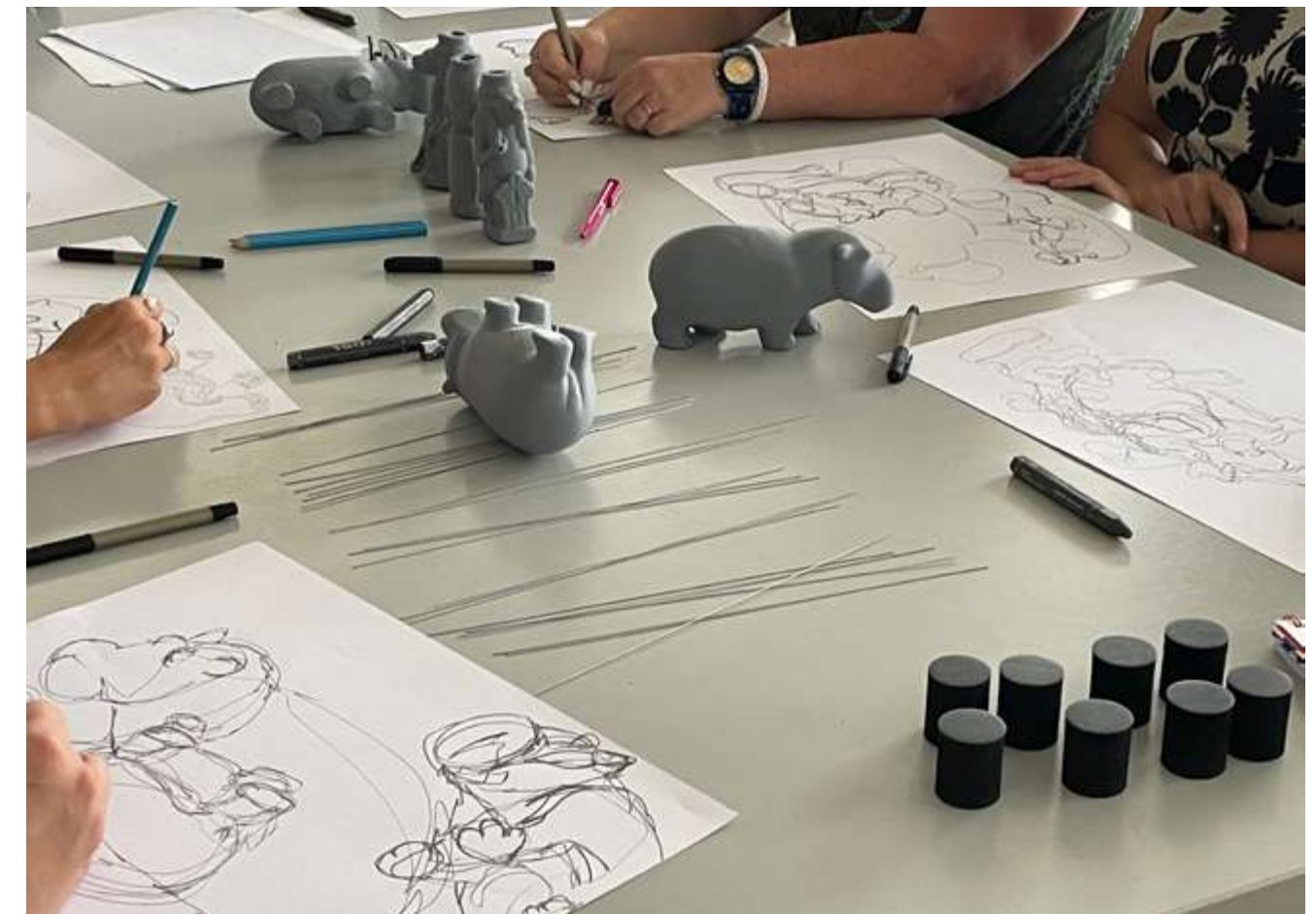
**“I was amazed to see it for the first time. My eyes sparked with gold.”**

**A school pupil's feedback after handling objects from the Egypt Loan Box**



Right: Pixel Project. Photo by Sainsbury Centre Learning Team.

Below: Egypt Loan Box. Photo by Sainsbury Centre Learning Team.



**“I ... really appreciate the emphasis on working with the collection and its resources, something which, as it aligns closely to key strands in my own practice, is very affirming.”**

**Ways of Working  
Participating Artist**

**A young visitor enjoying the Sculpture Park. Photo by Kate Wolstenholme**



### **Ways of Working**

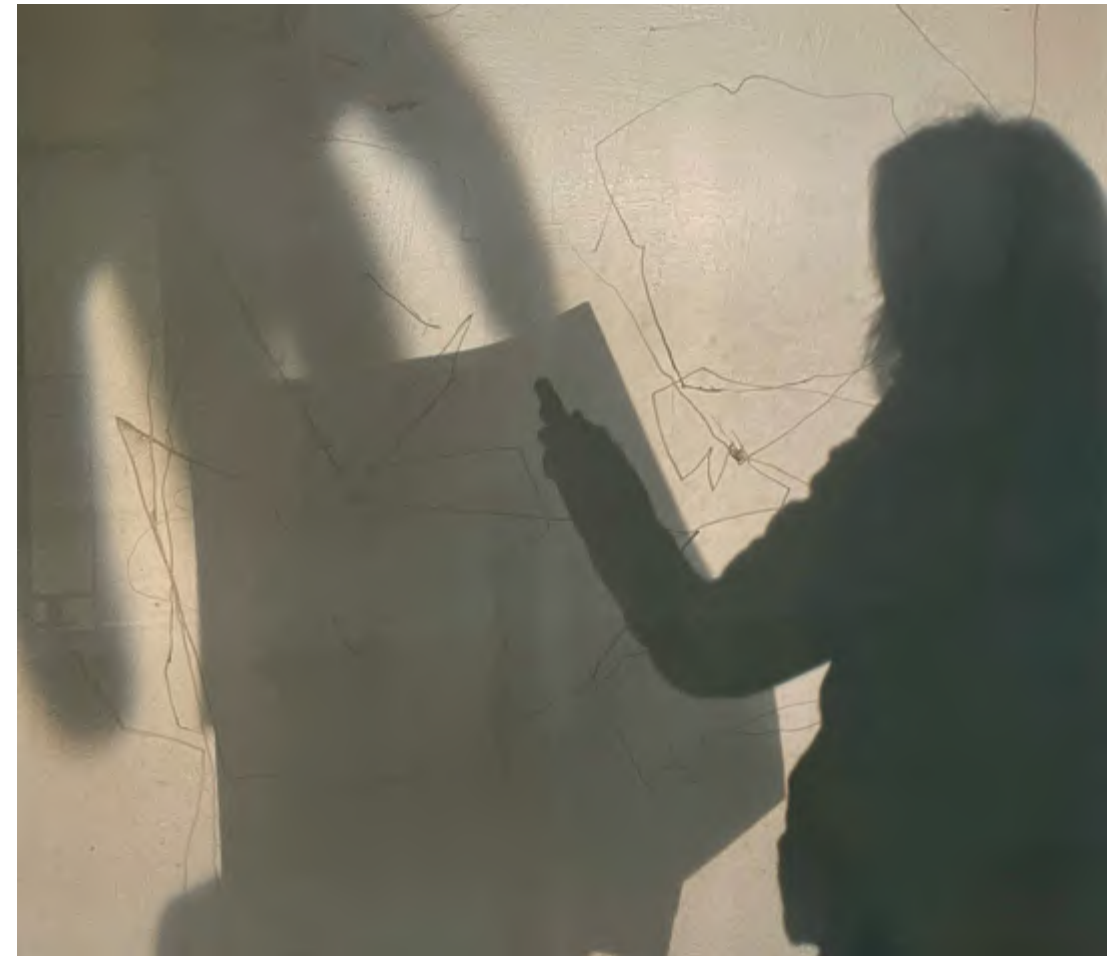
Practicing artists from the region attended monthly workshops, delivered by and for participants, with other visiting artists contributing to the programme. The artists worked experimentally in response to the collection through drawing, model making and writing. They interrogated their own ways of working by experiencing and discussing different working methodologies. They also took part in mutually supportive group critique of their work, helping them to move through barriers in their individual projects.

### **Big Sunday**

The families who join us for the first Sunday of each month bring a fantastic buzz to the galleries and sculpture park. This year, they enjoyed free and friendly drop-in sessions with a range of regional artists. They made deep connections with our Living Artworks through creative activities such as making homes outside in the park for artworks that live inside the gallery. In 2024, we expanded the programme, creating a new Community Space in the studio where adults and young people (15+) can take part in artist-led collaborative projects. The community projects are calming activities supported by artists who have experience working with young adults who might need extra support. Our aim is to provide a positive, creative and welcoming space for anyone from the age of fifteen upwards who fancies dropping in during the event.

### **Guided Tours**

860 visitors engaged with 214 daily tours of our Living Area, 12 tours of our Sculpture Park, and 38 'Spotlight Tours' on a special theme in our collection. All the tours, led by our Volunteer Guides, aim to unlock the artefacts and artworks by telling their stories and those of their makers and originating cultures. Our Volunteer Guides have been crucial in helping visitors to navigate our Living Art spaces, encouraging them to access all of the tools and interventions offered for a truly memorable experience. A number of guides have been trained by Vocal Eyes and offer tours to the blind and partially sighted.



**Family Sunday.  
Photos by the  
Sainsbury Centre  
Learning Team.**



# The Compassionate Museum

**Our Compassionate Museum programme aims to create a kind and supportive environment, whether in our own space or in the community, where people can come together to make, talk, and share in mutually supportive ways, through art and creativity.**

**In 2024, partnerships with Norfolk & Waveney Mind, Norwich Death Café, The Lighthouse Unit at Hellesden Hospital, Hospital Rooms, Norwich International Youth Project, and the University of Sanctuary Team, have supported wellbeing in the community through over 20 art-based sessions and workshops.**

## Death Cafes

We are delighted that our partners, Norwich Death Café, continue to hold their sessions at the Sainsbury Centre every other month, offering a friendly space to talk about death, dying and end of life. At the end of the session, participants visit an artwork in our permanent collection, continuing their conversations in our tranquil Living Area.

## Mindful Making

Staff and students at UEA found new and mindful ways to connect with the annual campus architecture and natural environment as part of our campus programme. These gentle sessions, supported by UEA's Wellbeing Service, are run each term by a different regional artist, providing magical ways to reconnect to our surroundings through creativity.

## Hospital Rooms

The aim to bring creativity, colour, and kindness to mental health hospitals chimed perfectly with our Compassionate Museum ethos, so we were delighted to support the brilliant Hospital Rooms by hosting their workshops with staff and service users. Each session was facilitated by a highly acclaimed and exciting contemporary artist. They supported around 15 - 20 participants to take inspiration from our permanent collection and the Liquid Gender exhibition, making their own artworks in response. The new ideas they conjured up fed directly into the work by Hospital Rooms at the new River Centre Development at Hellesden Hospital in Norwich.

**Our Director Jago Cooper speaks to visitors during UEA Welcome Week. Photo by Kate Wolstenholme**



## The Lighthouse Project

Young people receiving treatment at The Lighthouse Centre at Hellesdon Hospital have been exploring ceramics and various sketch-booking techniques with Associate Artists, Dot Howard and Marnie Hardie. Via handling objects, 3D printed replicas, and images, they took inspiration from works in our collection to make their own beautiful artworks. These were displayed in our main gallery space where they were greatly enjoyed by our visitors.



**Right: The Lighthouse Project. Photo by the Sainsbury Centre Learning Team.**

**Below: Welcome Week at the Sainsbury Centre. Photo by Kate Wolstenholme.**





### Norwich University of the Arts Illustration Project

Each year, BA Illustration students from Norwich University of the Arts take inspiration from our collection to design products that could be sold in the Centre's shop. This year, they worked with Associate Artist, Rose Feather, and Front of House staff, who explained to them how their voice brings a uniqueness to the product, encouraging them to tell the story of their own connection to the object whether in the product or in the packaging. Following presentations of their designs, five students applied to produce their product for sale. As always, the one-month display of their products were a hit with staff and shop visitors alike.



## The Next Generation

One of our greatest joys is working with the next generation of artists, writers, digital creatives, and arts professionals. In the process of supporting their development we learn so much from them in return. Their fresh perspective on art, The Arts, and life in general helps us to stay relevant and forward looking.

This year we supported over **100** young arts professionals of the future – aged from 12 to 25 – through student placements, work experience, national competitions, and opportunities to co-create public events, podcasts, displays and shop merchandise for the Sainsbury Centre.

### Articulation

We were delighted to host the Eastern Regional heat of *Articulation* for the 10th year running, with four finalists from Jane Austen College, Sir Isaac Newton Sixth Form, Dereham Sixth Form College and Hills Road Sixth Form College (pictured on the left with the judge for the event, Art Historian and Writer, Ben Street). *Articulation* is a nationwide competition, now overseen by the National Gallery London, that invites students aged 16-19 to deliver a 10-minute presentation to an audience about a work of art, architecture or an artefact in a museum or gallery setting. This year, 11 Year 12 students joined our 'Discovery Days' in the run up to the competition, working with Associate Artist, Hannah Walker, to research and present on a work in our collection, developing the skills and confidence to enter the competition should they wish. As always, the four regional finalists gave extraordinary presentations. They educated, moved and impressed the audience with their deeply researched, original and heartfelt presentations.

### Work Experience

Four fantastic Year 10 students joined us in the summer term for a week of work experience. They spent time with Gallery Assistants, Learning Managers, Technicians, Curatorial and Registrar teams, Front of House and the Media team. They carried out a number of tasks reflecting real-life roles within the organisation, fully becoming members of the Sainsbury Centre Team, and earning their Bronze Arts Awards at the end of the week.

Opposite, from top: *Articulation*. Photo by Sainsbury Centre Learning Team.

Norwich University of the Arts Illustration Project. Photo by Sainsbury Centre Learning Team.





# Media

Visitors exploring the Smartify app.  
Photo by Kate Wolstenholme.

# Media

This year saw a refocus of the Marketing team into the Media team; with an emphasis on activating opportunities from innovative media, digital content and social channels to enrich our connections with new and current audiences. We welcomed Caroline Mayers as Head of Media, Marketing and Communications in February, who joins Kate Wolstenholme as PR and Media Officer, Bea Prutton, our Digital Communications and Creative Curator, Ebinipere Fegha, our Marketing and

Communications Officer, alongside Paul Kuzemczak, Creative Design Officer. Caroline has over 25 years' experience spanning branding, TV production, content creation, media relations, commercial marketing and partnerships from roles leading global brands and cultural campaigns. Together, the team is setting out an exciting ambition to raise the Sainsbury Centre's national and international profile, collaborating with colleagues, partners and artists.

Projection screen on display at the Private View of Phase 2 of *Why Do We Take Drugs?*



## Regional, National and International Public Relations (PR)

Working alongside PR consultancy, Brera PR, efforts concentrated on achieving increased coverage in national and international media outlets. To date, the new programming strategy of six-monthly seasons of exhibitions exploring humanity's Big Questions has resulted in significant interest across the sector and reached new audiences. We are seeing a greater proportion of high-profile quality PR coverage in premium titles popular with the general public and art enthusiasts, with far greater reach and value than we have seen in previous years.

Press Views are held the day before Private View events to bring notable journalists, influencers and writers to the Centre to preview new openings. Coverage highlights include consistent features and interviews in The Sunday Times, The Times, The Guardian, The Observer, BBC Culture, The Telegraph, Crafts Council, Aesthetica and Apollo Magazines, Radio 4 Front Row, and The Art Newspaper podcast to name a few.

Regionally, we have a monthly column, 'Art Talks Back' for the Eastern Daily Press and this runs in parallel with a series of paid editorial placements across multiple arts and lifestyle print publications and digital listings.

## Collaborations

Our strategic move to explore brand partnerships has already led to fruitful collaborations with First Buses, Norwich City Hosts, Cinema City (Picturehouse Cinemas) and VisitNorwich (English Tourism Week). This continues to be a focus for the team into 2025, building strong connections with our local visitor attraction economy and transport partners. And we remain a committed member of the Norfolk and Suffolk Marketing Consortium supporting efforts to promote cultural tourism across the region, contributing to arts and culture campaigns such as *Head East*, which features on Visit East of England's listings website.

Right: Press clippings wall for *Why Do We Take Drugs?* Photo by Kate Wolstenholme.

## Media coverage Opportunities To See (OTS)

2023: 242 million  
2024: 437 million

180% increase year on year

515 press articles about us

£7.01 million sum of Advertising Value Equivalency (AVE)



“The Sainsbury Centre is already a **destination** like no other in British art.”

Waldemar Januszczak, The Sunday Times

“The Sainsbury Centre is probably the UK’s most **radical** museum.”

Charlotte Jansen, The Guardian

“A **remarkable** new exhibition series at the Sainsbury Center art museum in Norwich.”

Rosa Lyster, The New York Times



The Media team have worked extensively to capture activities at the Sainsbury Centre. Picture shows the build of Ivan Morison, *The Reapers* in the Sainsbury Centre Sculpture Park. Photo by Kate Wolstenholme.

**Website**

Our priority for the website has been to optimise the visitor experience and introduce new user journeys and content – such as itineraries and a Living Art page – which improve the speed by which viewers can access key information and inspiration for their forthcoming visit.

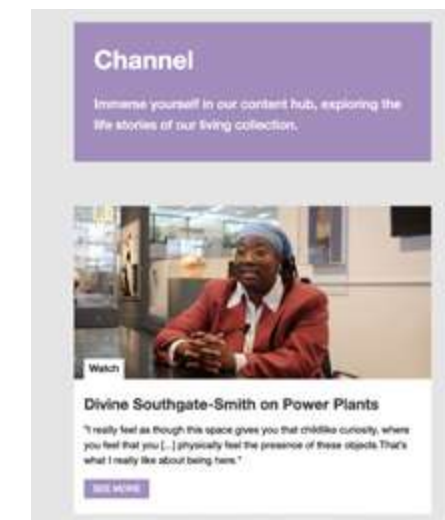
**Website Sessions**  
448,254 (+520%)

**Website Page Views**  
1,246,394

Right: Channel content on the Sainsbury Centre website.

**Channel and Digital Content Production**

We now have the capability in-house to capture, edit and produce digital content – from photography, videography, as well as written interviews – the team is capturing insightful interviews from our featured artists, academics and subjects, within every season. We have built a body of content which can be seen on the website magazine, *Channel*, and on the Sainsbury Centre YouTube channel. In 2025 we will seek to grow engagement across these platforms welcoming global audiences who may first encounter the Sainsbury Centre from our digital content.



“There’s a lot going on at the Sainsbury Centre. And it’s all very **now.**”

The Sunday Times

**Marketing Innovation**

Whilst the new team is establishing baseline media performance – from owned, earned and paid channels – we have been trialling new platforms to promote the Sainsbury Centre exhibitions via digital adverts at key city gateways and high footfall areas; from Norwich Airport to The Forum, taxi screens, and digital screens located in city bus stations, gyms and shopping areas. We have also extended the reach of the seasonal brochure distribution into independent stores, coffee shops, tourist accommodation, and further afield to coastal towns and hubs across Norfolk.

Student engagement remains core to our marketing efforts, and we have expanded our activity with enhanced presence at this year’s Welcome Week across campus-based gatherings, hosting museum talks and creative activities, along with a stand at Student Union and Societies welcome events. In collaboration with the UEA marketing team, the Sainsbury Centre is now promoted on campus banners, in the Council Chamber windows and at Student Recruitment Open Days.

### Social Media

Our social media activity goes from strength to strength. The team has established sector-leading initiatives and methodologies in planning, curating and distributing organic Sainsbury Centre content, complimented by paid social advertising which appeals to a wide and highly engaged audience. Organic highlights include collaborative posts, primarily on Instagram with lending galleries, featured artists and an account takeover with transmasculine artist, @ajsline during Pride month. Based on in-year learnings, we will expand our paid collaborator activity to introduce new followers to our exhibition programme. In 2024, we launched our Tik Tok account broadening our reach to a new audience which values short-form, video-first content.

### Smartify App

Many people are engaging with our venue page on Smartify, scanning objects and exploring exhibitions on the app. The Living Art and Sharing Stories audio experiences continue to remain popular digital methods of exploring the gallery, and we are looking to expand our digital tours with each season.

**“The whole living art concept is genius and you can learn more about it with their brilliant app, I stood in a case while watched on by Francis Bacon and Barbara Hepworth”**

Social Media User

**Social media followers across all platforms**  
85,641

**Instagram and Facebook reach** 1,054,116

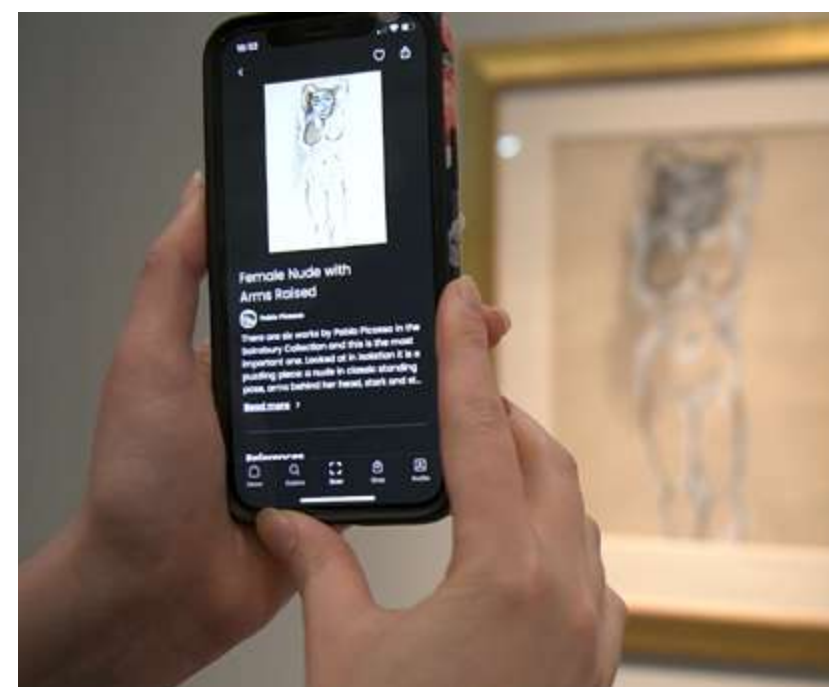
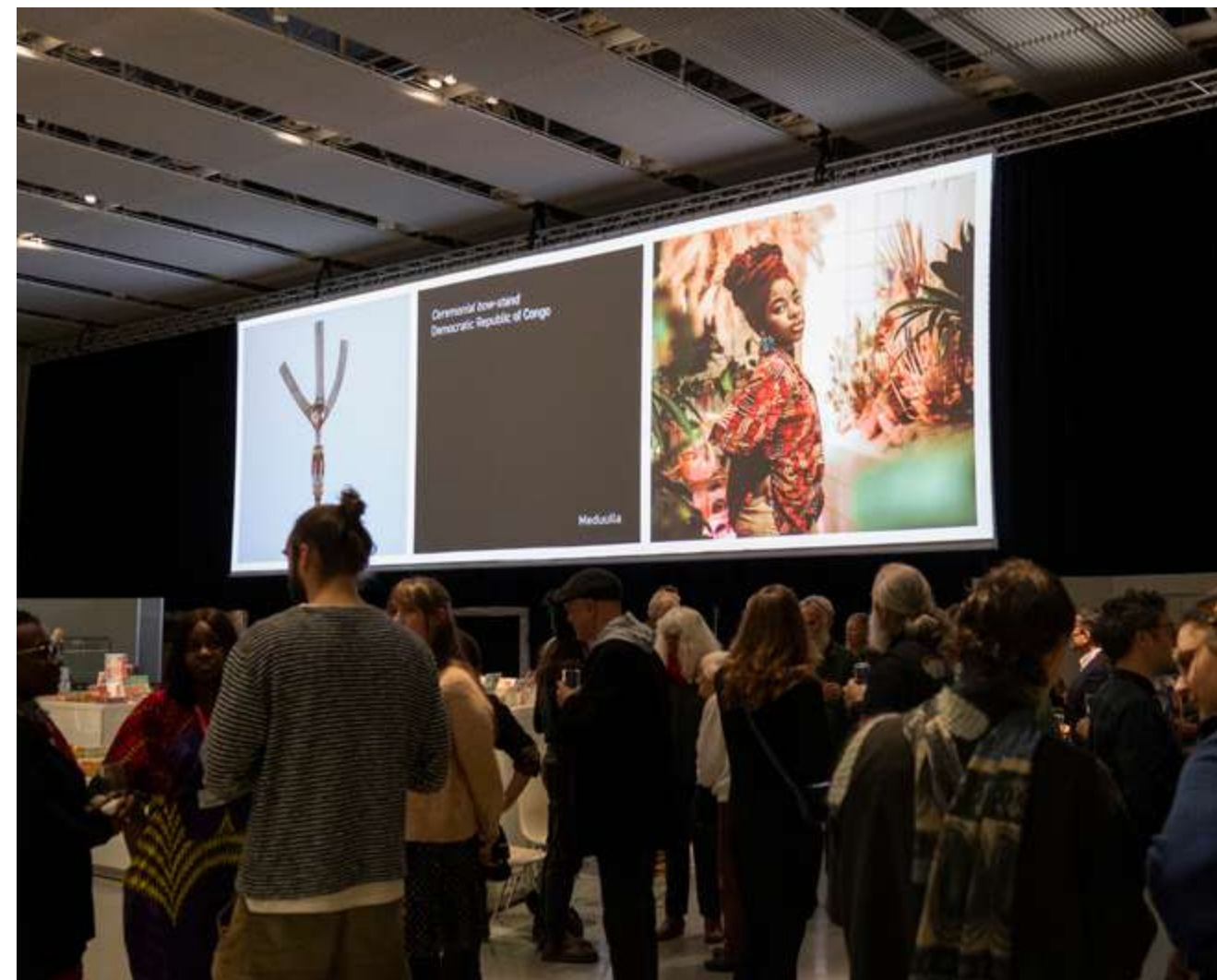
**Instagram collaborations** 96

**TikTok views** 987,000

### Special Projects

New in 2024 is the large projection screen (14.5 metres wide), powered by two 30,000 lumen projectors in the East Wing which was installed in the autumn to enhance the visitor experience and provide opportunities to trial digital artwork at scale. To date, the ambition has been to provide a ‘window into the world of Living Art’ showcasing archive photography of the Norman-foster-designed building, screenings of ‘The Gift’, plus depicting artworks that feature on the Smartify app at a scale never been seen before, as well as creating a canvas to celebrate exhibition openings and collaborations such as the *SoundEscapes* launch with Sound & Music (which involved ten composers creating performances in response to ten artworks in the permanent collection) in December. Site-specific digital artworks are now being explored and we’re excited with what’s to come in 2025.

On the horizon is an evolution from the 2023 re-launch film, *Dear Art* with a series of dramatic film shorts, which give agency to artworks enabling them to explore the world outside the Sainsbury Centre, inviting new interactions in unexpected locations. Watch this space to see how the drama unfolds.



**Smartify users**  
10,982 (+314%)

**Smartify total actions**  
59,806 (+29%)

Top: *SoundEscapes* launch at the Sainsbury Centre. Photo by Kate Wolstenholme.

Left: A visitor using the Smartify app in the Living Area. Photo by Kate Wolstenholme.



# Development and Finance

Visitors at the private view for *Why Do We Take Drugs?*  
Photo by Kat Mager.

# Operational Review

## Celebrating our architecture

As the Centre approaches its 50th anniversary in 1978, we embark on the development of a future strategy to conserve our iconic and pioneering building for the next 50 years – enshrining its technical ingenuity for the future.

The University have commissioned Fosters + Partners, the original architects, to conduct a condition survey and feasibility study, consulting users and identifying defects, and future upgrades necessary to enhance the buildings functionality for visitors and users, and to improve its environmental efficiency. In addition to this, a major capital project to restore the building's east elevation has been overseen by the University's Division of Estates.

This will see the restoration and structural reinforcement of the original 1970's glass façade which represented cutting edge technology when installed. These imported 8m high panels were

the largest single glass panes ever used, creating beautifully clear windows to the expansive campus landscape beyond. Completion is anticipated December 2024, and once restored our visitors will once again be able to connect with the surrounding natural environment physically and imaginatively.

The project has been financed by the University of East Anglia, with funding received from the Arts Council, Museum Estate and Development Fund alongside local trusts and foundations.

Plans to replace our chiller unit, an integral part of the Environment Control Systems that control the temperature and humidity in our gallery spaces are underway. This will result in significantly reducing our energy consumption and futureproof the protection of collections displayed.

Sainsbury Centre.  
Photo by Andy Crouch.



## A great place to work and visit

Our staff and volunteers are a committed, collaborative, engaged, knowledgeable, flexible, supportive, solution focussed and very friendly team. Together, we are a community comprising 57 permanent staff (47.3 FTE), supported by invigilation, hospitality and technical teams employed on a casual basis, a 30 strong cohort of volunteer guides engaging visitors with our collection, and 25 Associate Artists. Employees play an active role in our organisation, working together daily on site to maintain a collaborative and creative workplace culture. Our team have clear job descriptions and areas of accountability and are informed via regular communications including the Director's monthly all staff updates, weekly senior management team meetings, weekly forward planning meetings, regular one to ones and annual appraisals.

In July we arranged a team away day, to build cohesion, provide an opportunity for discursive conversation and to acknowledge the contributions made by all since relaunch and over the course of the past year. Informal well-being initiatives include yoga, running and a book club.

This year has seen the consolidation of the senior management team following recent staff changes. Calvin Winner, Head of Collections moved on to become Director of the newly redeveloped Gainsborough's House, Mel Warner Taylor, Head of Visitor Operations took on a senior management role in the commercial sector, and Penelope Lucas, Head of Marcomms retired after a decade with the Sainsbury Centre.

Sincere thanks to their respective teams who all stepped up during the interim periods and we warmly welcomed Lorna Harper who joined as

Deputy Director from Jodrell Bank, Rosy Gray from Norwich Castle Museum as Head of Living Art, Caroline Mayers as Head of Media, from UEA's Marketing and Communications leadership team, and Steve Allman as Head of Visitor Operations previously Head of Operations and Development at Gecko Theatre.

Now the Director's team is in place, establishing a solid ground and secure foundation on which to realise the Centre's renewed aims and objectives and 50:50 vision. Our collective focus will be to plan the delivery of the five-year strategy, the Centre's future programme, fostering collaboration to develop outputs across teams and co-curate, explore, shape, and build tangible new audience experiences at the Sainsbury Centre for its 50th anniversary.

We were delighted to connect with more people this year. Accessibility is a key part of our mission to foster an emotional, empowering relationship between the art we house and the visitors we welcome. Our 'Universal' ticket scheme which operates on a pay-if-and-what-you-can basis has been in place for a full year, enabling visitors to experience our entire temporary and permanent exhibitions programme via a simple, single 'all-inclusive' ticket. Visitors are free to choose what they pay to maintain a ticketed experience and thereby foster a sense of value and ownership of the opportunity to the world class art museum that is the Sainsbury Centre.

This change to our pricing structure has dramatically increased the number of people who visit our seasonal exhibitions, broadening opportunities to share our exploration of innovative ideas and provocative societal questions and extending the spirit of our institution.

Sainsbury Centre  
Staff. Photo by  
Kate Wolstenholme



# Development

## Grant Funding

The Sainsbury Centre is ambitious in the ways it looks to engage with its communities and develop its collections. We are fortunate to have the support of many funders who play a central role in making things happen across the Centre. With continued support from Arts Council England, we have been able to deepen our work with our local museum partner, Swaffham Museum, and deliver an exciting collaborative programme with school children and young artists. Our curatorial and exhibitions work has been enriched through our continuing collaboration with the John Ellerman Foundation, and several curators have had the chance to extend their research through additional development bursaries. We have also been fortunate to develop our sculpture park and add to our collection, extending our family of living art. Many of these wonderful collaborations are detailed within this annual review, and this year we would like to thank the following for their fabulous support.

<b>ACE/V&amp;A Purchase Grant Fund</b>	£34,875	New Acquisitions
<b>AHRC Impact Acceleration Award</b>	£25,876	Darwin Drag' and Coastal Communities
<b>Art Fund</b>	£122,014	New Collecting Award and new acquisitions
<b>Arts Council England/National Lottery</b>	£69,632	Art, Death and Afterlife
<b>British Council</b>	£5,000	Yuki Kihara's <i>Darwin Drag</i>
<b>Dutch Embassy</b>	£5,737	Claudia Martinez Garay residency
<b>Henry Moore Foundation</b>	£5,000	New acquisition
<b>Higher Education Museum Group, UKRI</b>	£380,220	Research
<b>John Ellerman Foundation</b>	£124,677	Art and Climate Change Curator
<b>Jonathan Ruffer Fellowship (Art Fund)</b>	£2,300	Curatorial fellowships in Netherlands and Rwanda
<b>Maak Foundation</b>	£5,000	Julian Stair publication
<b>Mondriaan Fund</b>	£7,866	Claudia Martinez Garay residency
<b>New Carlsberg Foundation</b>	£85,000	Kirstine Roepstorff's <i>Lightning Rod</i>

## Partnerships

The Sainsbury Centre relies on the philanthropy of many that enable it to be a vibrant cultural hub and catalyst for creativity.

The support of dedicated individuals, organizations, and institutions makes it possible for the Centre to offer enriching exhibitions, acquire significant works of art, and engage the public in meaningful ways. These collaborations not only help sustain the Centre's mission but also foster a sense of shared ownership in preserving and celebrating our cultural heritage.

We would like to extend our heartfelt gratitude to Stephen Friedman Gallery for their generous support of the exhibition *Jeffrey Gibson: no simple word for time*. A special thank you to Adnams Brewery for their invaluable partnership in supporting our events, helping us bring cultural

experiences to life. We are also deeply grateful to the Embassy of Peru for their support of our groundbreaking exhibition *Ayahuasca & Art of the Amazon*, which explores the profound connections between art and indigenous traditions. We also express our sincere appreciation to the individuals whose contributions will make possible the acquisition of *Paradise Camp* by Samoan artist Yuki Kihara, a significant addition to the Sainsbury Centre's collection. Your support has been instrumental in our mission to inspire and engage our community through the arts.

A final thank you to all the individuals, galleries, and organisations that have supported the Sainsbury Centre in many ways over the last year: Andrew Wood, the Broads Authority, Saatchi Yates, Milford Galleries, GRIMM Gallery, 2112, the Dutch Embassy, and many more.



A visitor enjoying a painting by Francis Bacon. Photo by Kate Wolstenholme.

## Exhibition Circle Members

- Davina Barber
- Andrew Barnes
- Charles Barratt
- Debbie Carslaw
- Henry Cator
- Alison Dow
- Frank Eliel
- Sara Foster
- Mark Jeffries
- Ian Lonsdale
- Melissa Ralph
- Keith Roberts
- Nicole Roberts

*and those who wish to remain anonymous*

## Individual Donors

- Eric and Jean Cass
- Paul and Gill Kendrick
- Brian Kennedy and Peter Ting
- Keith and Rhonda Lloyd

*and those who wish to remain anonymous*

# Figures at a Glance

## 2024

## Visitors 140,040

## Members 2,103



### Media

Website New Users	<b>398,109 (+585%)</b>
Website Page Views	<b>1,246, 394 (+9003%)</b>
Website Total Users	<b>206,783 (+254%)</b>
Smartify Users	<b>10,982 (+314%)</b>
Smartify Total Actions	<b>59,806 (+29%)</b>
Instagram Reach	<b>721,658 (30.5%)</b>
Instagram Organic Reach	<b>628,635 (+2,900%)</b>
Instagram Followers	<b>17,562</b>
Instagram Content Interactions	<b>49,700 (+100%)</b>
Facebook Followers	<b>9,600</b>
Facebook Reach	<b>332,458</b>
Facebook Paid Reach	<b>210,337 (pre-campaign)</b>
Tiktok Followers	<b>999</b>
Tiktok Views	<b>987,000</b>
Tiktok Likes	<b>56,900</b>
X Followers	<b>54,100 (+13%)</b>
Youtube Subscribers	<b>602 (+78%)</b>
Linkedin Followers	<b>2,282 (+71.84%)</b>
Bluesky Followers	<b>658</b>

### Exhibitions, Collections & Publications

Exhibitions and Displays	<b>12</b>	Acquisitions	<b>59</b>
Touring Exhibitions	<b>0</b>	Object Loans	<b>101 (20 individual borrowers)</b>
Sculpture Park Newly Displayed Works	<b>1</b>	Books Published	<b>2</b>

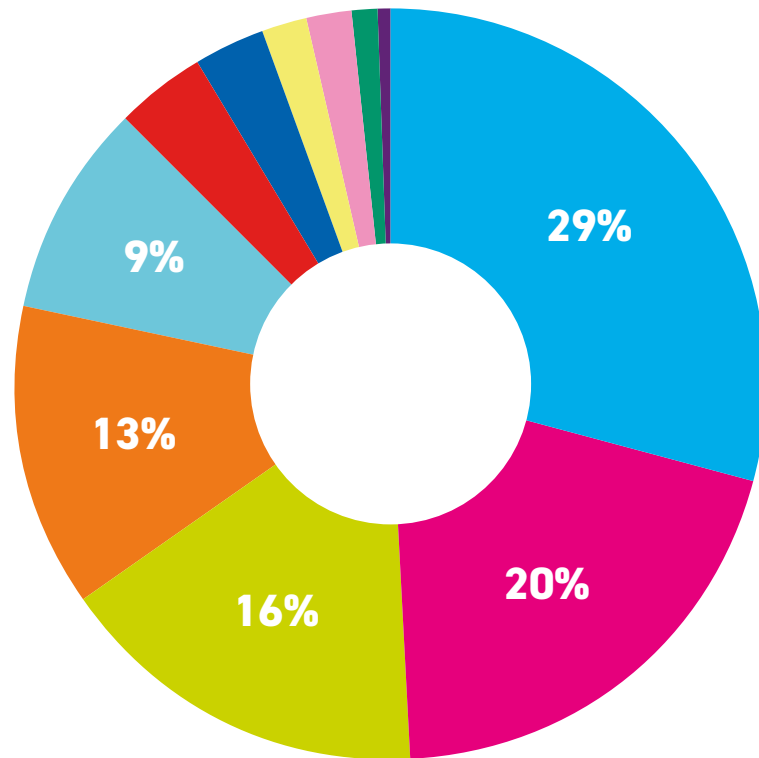
### Learning

		Sessions	Engagements
<b>Adults &amp; Young People</b>	Permanent Collection	65	921
	Exhibitions	51	962
	<b>Total</b>		<b>1,883</b>
<b>Children and Families</b>		<b>32</b>	<b>1,680</b>
<b>Communities</b>		<b>25</b>	<b>316</b>
<b>Schools</b>	(Non-UEA outreach)	130	1,603
	Outreach	79	3,604
	<b>Total</b>		<b>5,207</b>
<b>Learning Total</b>			<b>9,068</b>
<b>Guided Tours</b>	Exhibitions	278	1,799
	Living Area Daily	214	860
	Sculpture Park	12	56
	Spotlight Tours	38	359
<b>Volunteer Guided Tours Total</b>			<b>3,074</b>



# Financial Statement

Income streams 2023-2024



<span style="color: #00AEEF;">■</span>	Grants Applications	<b>29%</b>
<span style="color: #E91E63;">■</span>	Ticketing & Retail	<b>20%</b>
<span style="color: #9CCC65;">■</span>	UEA Contribution	<b>16%</b>
<span style="color: #FF9800;">■</span>	Endowment	<b>13%</b>
<span style="color: #81C784;">■</span>	UKRI HEMG	<b>9%</b>
<span style="color: #D32F2F;">■</span>	Museums & Galleries Tax Relief	<b>4%</b>
<span style="color: #0056B3;">■</span>	Quality Related Research	<b>3%</b>
<span style="color: #FFF176;">■</span>	Learning	<b>2%</b>
<span style="color: #F48FB1;">■</span>	Donations	<b>2%</b>
<span style="color: #2ECC71;">■</span>	Members	<b>1%</b>
<span style="color: #673AB7;">■</span>	Loans	<b>0.4%</b>

The Sainsbury Centre forms part of the University of East Anglia. It's 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 2024, the Sainsbury Centre received a net income of £3,112,297. This figure is subject to completion of 2023/24 accounts being verified by external auditors.

Right: a young visitor enjoying the Sculpture Park. Photo by Kate Wolstenholme.

## Enquiries

Rachel Hoxley-Carr  
Executive Officer  
01603 592467  
r.carr@uea.ac.uk

Sainsbury Centre  
University of East Anglia  
Norwich Research Park  
Norwich NR4 7TJ

- w [sainsburycentre.ac.uk](http://sainsburycentre.ac.uk)
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# In memory of Gary Laidlaw

29th July 1962 - 8th May 2024



This year saw the passing of our much-loved friend and dear colleague Gary Laidlaw.

Gary had worked at the UEA in security roles since 1994, before joining the Sainsbury Centre Gallery Assistants in 2006, where he made a big impact with all the staff and was universally liked by everyone within the Centre. He was incredible with our visitors, and supportive of Centre colleagues, often going beyond his duties to ensure everyone enjoyed their visit.

Gary will be remembered for his kind heart, always ensuring that he had the time to lift people's spirits with a chat and a cup of tea if they needed it. The Sainsbury Centre will particularly remember Gary for his special blend of humour and mischief, which sometimes got him in trouble, but was always welcome and often perfectly timed.

He had a passion and talent for drawing, especially caricatures, with some of his drawings turned into postcards which were available to buy in the Centre's shop.

Gary was a huge presence at the Centre and is going to be missed by everyone, particularly by his fellow Gallery Assistants, as he was not just a work colleague, he was also a great friend.

**Gary Laidlaw.**  
**Photo by Andy Crouch.**



**The Sculpture Park, with Leiko Ikemura, *Usagi Kannon*, L.240, 2012-2020. Courtesy the artist. Photo by Kate Wolstenholme.**



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