

SAINSBURY CENTRE



SAINSBURY
CENTRE

Annual Review
2018 – 2019



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SAINSBURY CENTRE

Annual Review

1 August 2018 – 31 July 2019

East End view,
Sainsbury Centre.
PHOTO: ANDY CROUCH.

COVER
Sainsbury Centre,
West End. with Lynn
Chadwick, *Walking
Figures - Jubilee*, 1977.
On loan from the
collection of Denise
Coates CBE and
Richard Smith.
PHOTO: © RICHARD
BRYANT 2019.

Encounter the unexpected

The Sainsbury Centre is a world-leading art museum on the campus of the University of East Anglia (UEA).

In a university whose motto is 'do different', we exist to encounter the unexpected through art. Every day, our visitors, our students and our researchers build relationships between art, people and ideas.

We were founded to display and care for the collections of Robert and Lisa Sainsbury and the University. Cultures from across the world are presented here to challenge and inspire.

We are in one of Norman Foster's most spectacular buildings, still as startling as the day it opened. It's a dramatic theatre for art.

We're a quietly purposeful hive of activity, where people can find unconventional narratives that are both enlightening and provocative.

We're friendly, contemporary, internationalist, experimental and scholarly.

We aim to offer our audiences more than they'd expect, so that they'll come back again and again.

We welcome everyone into our space, our cafés, shop and the park around us.

We **share** the art in our collection, the exhibitions we create or host, and our research.

We **excite** people, through our talks, courses, films, tours, studios and family activities.

Above all, we're here to **learn**. And the best learning comes from **encountering the unexpected**.

Contents

Chair's Foreword	4
Director's Overview	6
Programme	8
Touring	16
Collections	20
Conservation	26
Learning	32
Research and Publications	46
Team Focus	50
Finance and Development	54

Chair's Foreword

This year there were four major shows, each offering fresh perspectives on significant artists and movements of the twentieth century. Although the mediums were diverse – sculpture, photography, painting, film and literature – fascinating thematic threads ran through the programme, such as the human body; humans and nature; and how artists responded to and negotiated a turbulent and dynamic century.

The Collections, for all their sense of permanence and calm, are equally dynamic: items travel the world on loan; new loans and acquisitions arrive; cleaning, repair and documentation takes place, and scholarly research is undertaken. The Sculpture Park has continued to grow. It is always heartening to see how new works in the park prompt curiosity and conversation amongst local people out strolling, jogging or walking their dogs as well as those who have come specifically to visit the Centre. All this is a testament to the dedication and expertise of the Centre's collections and conservation teams.

The Learning programme adds another layer of understanding and interpretation that is created with, rather than on behalf of, our visitors. The curiosity, imagination, and creativity that children and young people from the region bring to the centre is phenomenal, whether they come with their families, as part of school, college or university visits, or as Young Associates who co-develop and lead their own activities with professional artists and

Centre staff. We are also delighted to welcome other groups and organisations into the Centre who mobilise the collection in profoundly human ways through their work with, for example, dementia sufferers and their carers, people in the youth justice system, and mental-health service users.

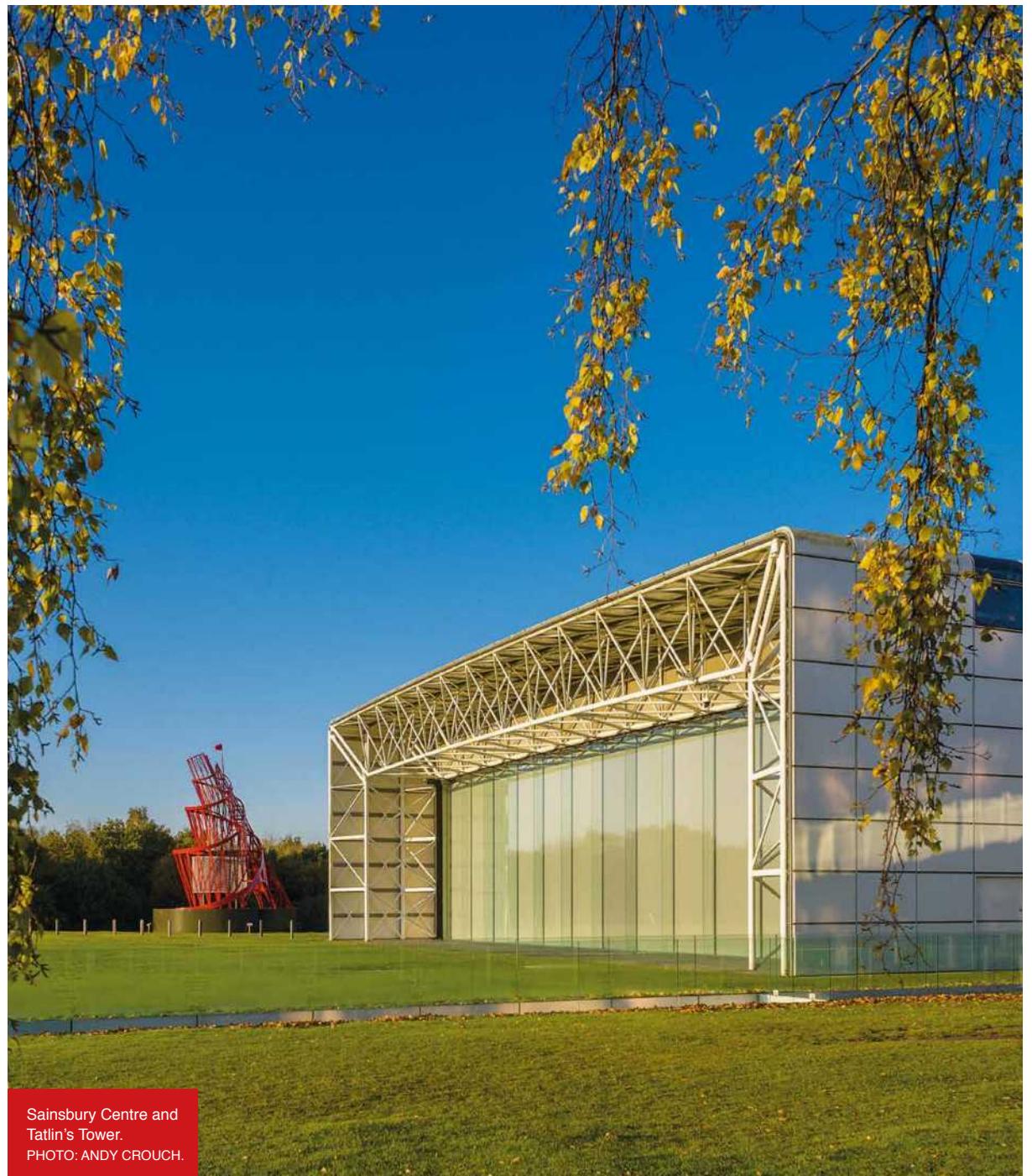
New and regular visitors alike often comment on the unique atmosphere of the Sainsbury Centre. This is due, in part, to our beautiful building with its wonderful sense of space and light, but is also a testament to the hard work of our Visitor Experience team, our Gallery Assistants, and our catering staff. Together, they create an environment where visitors can come not only to look at incredible artworks, but also to read, to work, to meet friends, or simply to find a quiet space in a busy world.

Of course, to support all of this, significant funding is required. We are immensely grateful to the Gatsby Charitable Foundation, to UEA, and to all our very generous donors, sponsors and supporters.

Needless to say, a huge contribution is made by members of our Board and I would like to take this opportunity to thank outgoing members Mr Alan Bookbinder, Mr Paul Cooke, Mr Jeremy Hardie and Professor John Mack for their invaluable support.

An exciting year lies ahead that will play to the Centre's strengths in modern design, photography and sculpture, in connecting international art movements with regional heritage, and creating strong, people-centred curatorial narratives that move, inform and inspire.

Dominic Christian



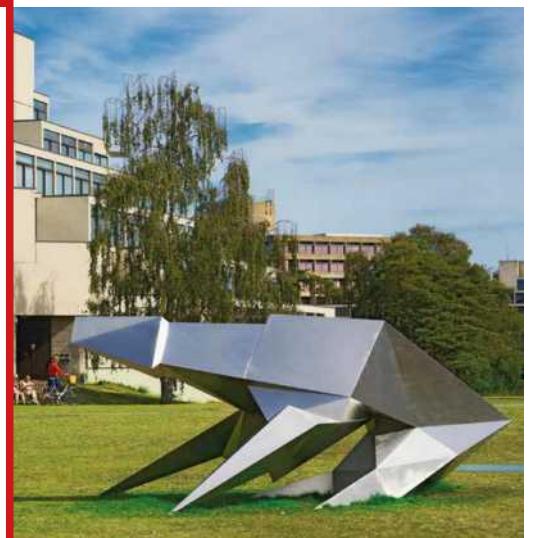
Director's Overview

In yet another exciting and busy year, the Sainsbury Centre delivered a public programme that included large-scale exhibitions, a range of smaller, didactic displays, and a dynamic programme of learning and leisure events for all ages and interests. The Centre's touring and outreach policies mean that our audiences are now outside as well as inside our beautiful walls. More than 140 works from the collection were loaned, or part of exhibitions, from Nottingham to Vancouver.

The exhibition season got off to a fantastic start with *Elisabeth Frink: Humans and Other Animals*, a major reappraisal of the celebrated British sculptor. *Ken Kiff: The Sequence*, an exhibition of the seminal British painter, complemented this on the Mezzanine Gallery. Opening in March 2019, *The Body Observed*, a collaboration with the renowned Magnum Agency, was the Centre's most ambitious photography exhibition to date. It brought together Magnum photographers from the 1930s to the present day. And fittingly, at the end of the year, we returned home with a celebration of the great W.G. Sebald, seminal author and former colleague at UEA, in what would have been his 75th year.

Managing, conserving, and strategically adding to the collection is the central function of the Centre. This year, we

Lynn Chadwick,
Beasts with UEA
campus in
background.
PHOTO: © RICHARD
BRYANT, 2019.



have acquired important new works, and have placed particular emphasis on growing our research activity. Staff have produced a host of publications, and continue to develop key collaborations with scholars in the UK and overseas. As an indication of the Centre's developing research ethos, members of the team will be participants – for the first time – in the coming Research Excellence Framework (REF), the national university research audit.

As Director, it is especially pleasing to witness what we might call the Centre's ethos, our distinct way of doing things, across our collections, exhibitions, and learning programmes. The Centre has always been recognised as experimental, in the way the curatorial and learning teams juxtapose, compare, and contrast works from across all media - sculpture, drawing, painting, photography, architecture, design,

literature – and all regions and time periods. The underlying message is that we can all engage with the creative urge, regardless of what the work is, when it was made, or where it is from. The particular theme that resonated this year, with the *Elisabeth Frink: Humans and Other Animals* and *The Body Observed*, was the human body. If one stands in the main gallery, the Living Area, it becomes clear that in large part, we have a collection of faces and bodies, and that it was the depiction of humanity that most inspired Robert and Lisa Sainsbury.

The Centre's Learning team is at the heart of everything we do. They play a crucial role in animating our exhibitions, displays and collections, prompting our audiences to construct their own meanings, and, just as vital, enriching the Centre through the range of experiences and perspectives they bring with them. It is a pleasure to see the Centre constantly buzzing with activity, from under-fives, enjoying messy play in the studio, school children drawing in the Living Area, or 'feeding' Lynn Chadwick's beasts in the Sculpture Park, to adults attending symposia, or in discussion with invited specialists in the Modern Life Cafe. I am especially pleased with the full development of our Associate Artists programme, in which professional practicing artists from the region work with the Learning Team, bringing a special blend of artistic originality, gallery-learning expertise, and empathy. They co-design and deliver many of these events and programmes.

It has been another successful year for the Sculpture Park. Highlights included the arrival of two beautiful pieces by Elisabeth Frink: *Mirage I* and *Mirage II*.

They immediately looked at home at the side of the Broad, and have become a firm favourite with the many walkers and wanderers, who enjoy this lovely part of the campus. New for this year, a maintenance programme has been established ensuring that all outdoor sculptures on campus are kept in the best possible condition, and a Sculpture Park map is now available to guide visitors.

New acquisitions are always an exciting moment. This year we were delighted to welcome into the collection a wall relief by Rana Begum, acquired following the *Space, Light, Colour* exhibition, and drawings by Robert Colquhoun, Ceri Richards and Mary Kessel, donated by our dear friends Rose and Robin Carver. The three relate closely to artists we already have, but were previously not represented in the collection.

What we do is fundamentally a team effort. It wouldn't be possible without the dedication of everyone at the Centre; curators, learning specialists, front-of-house, communications, development, finance and administration, security, and events teams. We couldn't function without our extended family of colleagues and supporters: the passion and knowledge of our volunteer guides, artist educators, guest curators and visiting researchers. Our members are at the heart of everything we do. The Sainsbury Centre Board remains the rock upon which everything is built. And without the generous support of our funders and patrons, led by Lord Sainsbury and the Gatsby Charitable Foundation, nothing would happen. Thank you all, for what you have achieved. It's been a good year.

Paul Greenhalgh, Director



Elisabeth Frink: Humans and Other Animals. Copyright Frink Estate and Archive.

PHOTO: © CHRIS RADBURN, PA, 2018.

Programme

Exhibitions

Four outstanding exhibitions during this reporting period have brought visitors from near and far to the Centre, garnering critical acclaim from local and national media, and, just as crucially, enthusiastic visitor reviews on social media



Elisabeth Frink: Humans and Other Animals.
PHOTO: © CHRIS RADBURN, PA, 2018.

Elisabeth Frink: *Humans and Other Animals*

13 October 2018 – 24 February 2019

Elisabeth Frink: Humans and Other Animals provided a reappraisal of one of the most important British sculptors of the twentieth century. Featuring more than 130 of her works, it was the largest presentation of her work in over 30 years. The exhibition was presented thematically, starting from her radical beginnings in 1950s London, and included work by other modern masters, notably Pablo Picasso, Alberto Giacometti, Auguste Rodin, Francis Bacon, Germaine Richier and Louise Bourgeois. In addition, work by two exciting contemporary artists, Douglas Gordon and Rebecca Warren, provided a wider context to Frink's themes. The exhibition was curated by Calvin Winner, Head of Collections at the Sainsbury Centre, and accompanied by a publication with new essays by Calvin Winner, Tania Moore, and Curator of the Frink Estate and Archive, Annette Ratuszniak. The exhibition was generously supported by grants from the Henry Moore Foundation and the Geoffrey Watling Charity.



ABOVE Elisabeth Frink,
Flying Men in Elisabeth
Frink: Humans and Other
Animals.

© FRINK ESTATE AND
ARCHIVE. PHOTO: CHRIS
RADBURN, PA, 2018.

LEFT Elisabeth Frink,
Tribute Heads in Elisabeth
Frink: Humans and Other
Animals.

© FRINK ESTATE AND
ARCHIVE. PHOTO: CHRIS
RADBURN, PA, 2018.



The Body Observed: Magnum Photos

23 March – 30 June 2019

The Body Observed included over 130 works from the 1930s to the present. The exhibition explored how Magnum photographers turned their lens to the human body, examining issues such as identity, intimacy, sexuality and ritual, to voyeurism and performance.

The body has been a recurrent subject throughout the history of art but the advent of photography offered new opportunities to engage with past modes

**The Body Observed:
Magnum Photos.**
PHOTO: © ANDY CROUCH.



of representation. Photography had the potential to mimic or subvert existing visual codes and the camera has been used to examine, categorise, scrutinise and objectify the human form, establishing a new visual language.

Magnum Photos was founded in 1947 by the photographers Henri Cartier-Bresson, Robert Capa, George Rodger and David 'Chim' Seymour. A cooperative, Magnum was initially established in New York but offices soon followed in London and Paris. They are now recognised as one of the best-known photo agencies, whose members include many of the world's leading photographers.

**The Body Observed:
Magnum Photos.**
PHOTO: © ANDY CROUCH.



Ken Kiff: The Sequence

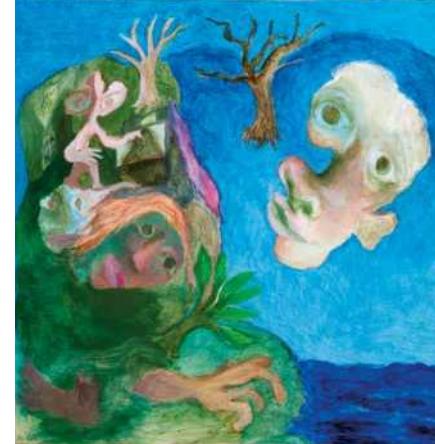
17 November 2018 – 21 April 2019

An important reappraisal of the work of Ken Kiff (1935–2001), *The Sequence* focused on a unique series of almost 200 acrylic paintings on paper, which the artist began in 1971 and continued to work on intermittently until his death. The Sainsbury Centre's exhibition brought together 60 paintings, in the largest ever presentation of works from across the series.

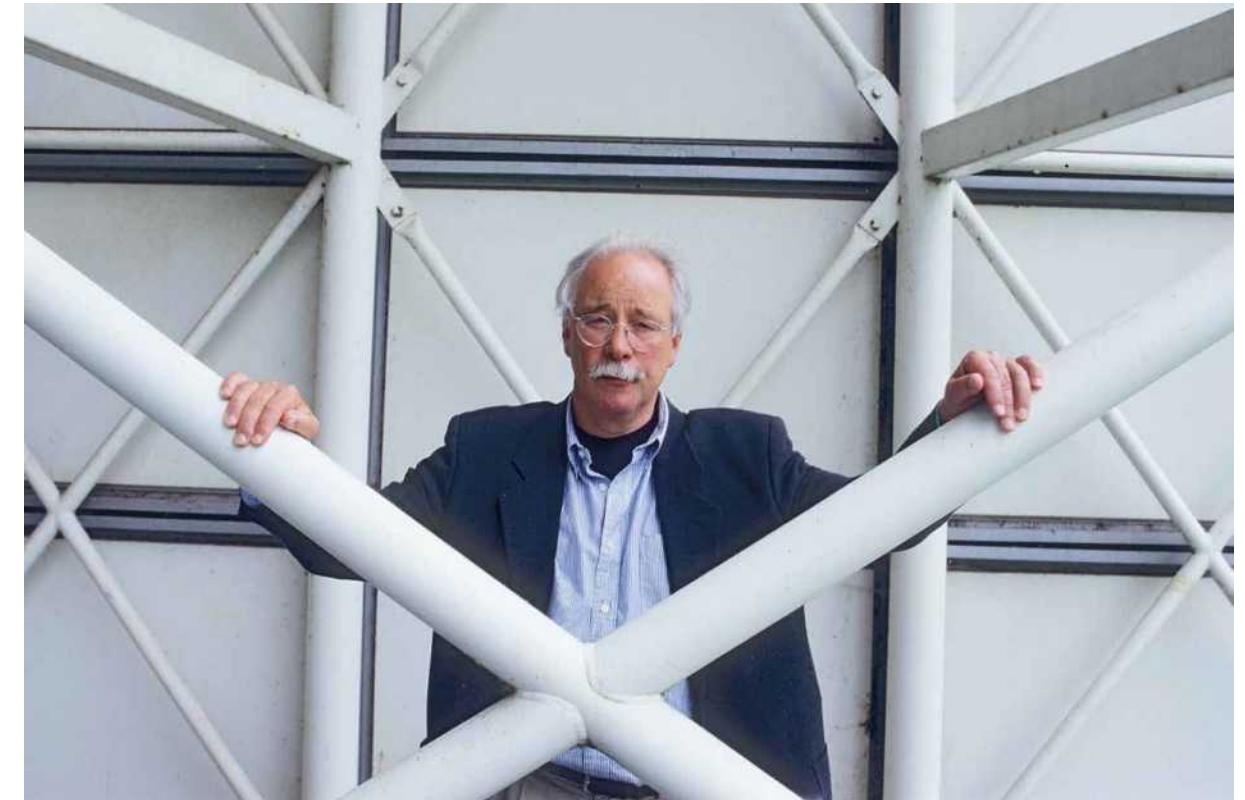
The installation examined the evolution of Kiff's ideas from their tentative beginnings to the expansion of key themes as the series progressed.

Included in the exhibition were a number of previously unseen and unfinished paintings from late in the series which were found in Kiff's studio at his death. These were hung in counterpoint to a triptych he began during his National Gallery Residency in 1991, to reveal how ideas explored in *The Sequence* related to his entire oeuvre.

RIGHT Ken Kiff, *Face above the Water*.
© THE ESTATE OF KEN KIFF. ALL RIGHTS RESERVED. PHOTO: ANGELO PLANTAMURA.
BELLOW Ken Kiff: *The Sequence*.
PHOTO: ANDY CROUCH.



Kiff was elected a Royal Academician in 1991. His work was exhibited internationally and was included in major public collections. Kiff also worked for many years in the painting department at Chelsea School of Art and Royal College of Art, in addition to other British art schools.



W.G. Sebald: Far away – but from where?

11 May – 18 August 2019

Marking what would have been the 75th birthday of one of East Anglia's finest writers *W.G. Sebald: Far away – but from where?* celebrated Sebald's career at UEA and acknowledged his profound influence on the visual arts. Photographs, written documents and video from the UEA archive and the Sebald Estate were presented alongside work by three leading contemporary artists. Tess Jaray's series of prints in the Sainsbury Centre collection were made in dialogue with Sebald. Tacita Dean's 16mm film,

W. G. Sebald outside the Sainsbury Centre, 1999.
PHOTO: © BASSO CANNARSA/OPALE/BRIDGEMAN IMAGES.

Michael Hamburger, is a meditation on his themes of time, transience and loss. Julie Mehretu's monumental six-panel work, *Epigraph, Damascus*, similarly provided a thematic connection as her layering of architectural imagery and gestural marks suggests erasure. The exhibition was curated by Calvin Winner and Tania Moore (Sainsbury Centre) and Dr Nick Warr (UEA). A complementary exhibition, *Lines of Sight – W.G. Sebald's East Anglia* was held at Norwich Castle Museum & Art Gallery.



Alberto Giacometti: A Line through Time, Vancouver Art Gallery, 2019.

PHOTO: MAEGAN HILL-CAROLL.

Touring

Touring Exhibitions

The Centre's commitment to touring exhibitions has continued this year, allowing not just the shows, but also works from the permanent collection that have been a key components of those shows, to reach a wider audience.



Rana Begum: Space Light Colour. Djanogly Gallery, 2018.
PHOTO: NICK DUNBAR.

The Sainsbury Centre's 2017 exhibition *Rana Begum: Space Light Colour* travelled to the Djanogly Gallery at Nottingham Lakeside Arts in 2018, showing from July 7 to September 30.

The exhibition contained several sculptures, reliefs, and maquettes alongside new works. A highlight was the immersive and transformative sculptural environment *No.670*, a mesh installation. Free-standing coloured aluminium bars and wall-mounted aluminium bars such as *No. 529* continued their debut with UK audiences. These were complemented by relief 'fold' works, with their complex geometries, stealth-like form and shimmering palettes.

Whilst at the Djanogly gallery this exhibition was named in *Harper's Bazaar* Arabia as one of '4 Exhibitions to see in the UK this Summer'.

The Sainsbury Centre were pleased to collaborate with the Vancouver Art Gallery to bring our 2016 exhibition *Alberto Giacometti: A Line Through Time* to Canada this year. The exhibition ran from 15 June – 29 September and attracted tens of thousands of visitors.

The exhibition offered an opportunity to examine the breadth of Giacometti's practice and to see his place among his contemporaries in Paris and London in the post-war period. Key themes for the exhibition included the artist's historical sources of inspiration, his innovative approach to materials and processes, and his notable influence on British artists.

The exhibition featured the Sainsbury Centre's collection of Giacometti works supported by loans from important North American collections. In addition to Giacometti, featured artists included Francis Bacon, César, Lynn Chadwick, Jean Dubuffet, Jean Fautrier, Elisabeth Frink, Henri Michaux, Eduardo Paolozzi, Isabel Rawsthorne, Man Ray, Germaine Richier, Jean-Paul Riopelle and William Turnbull.

Alberto Giacometti: A Line through Time, Vancouver Art Gallery, 2019.
PHOTO: MAEGAN HILL-CAROLL.





Sainsbury Centre, East End.
© RICHARD BRYANT, 2019.

Collections

Collections

The professional stewardship of the Collections is central to the Sainsbury Centre mission. These collections are of national and international importance and display, research and caring for them are core activities. The spirit of the Living Area display on the ground floor endures, allowing visitors to build a personal, ongoing relationship with the collection. At the same time, a range of activities and initiatives ensure that the Collection remains a dynamic and ever-evolving entity available to the widest possible audiences.



New Perspectives

The temporary exhibition programme provides opportunities to undertake new research on aspects of the Collection, to showcase works that are more rarely seen on public display, and to see items from the Collection in a new light. For the *Magdalene Odundo: The Journey of Things* at The Hepworth, Wakefield in collaboration with the Sainsbury Centre, for example, the artist selected 34 works from the Sainsbury Centre's Collection, illuminating the wide range of influences on her work and, in turn, shining new light on the chosen pieces in the context of contemporary art practice.

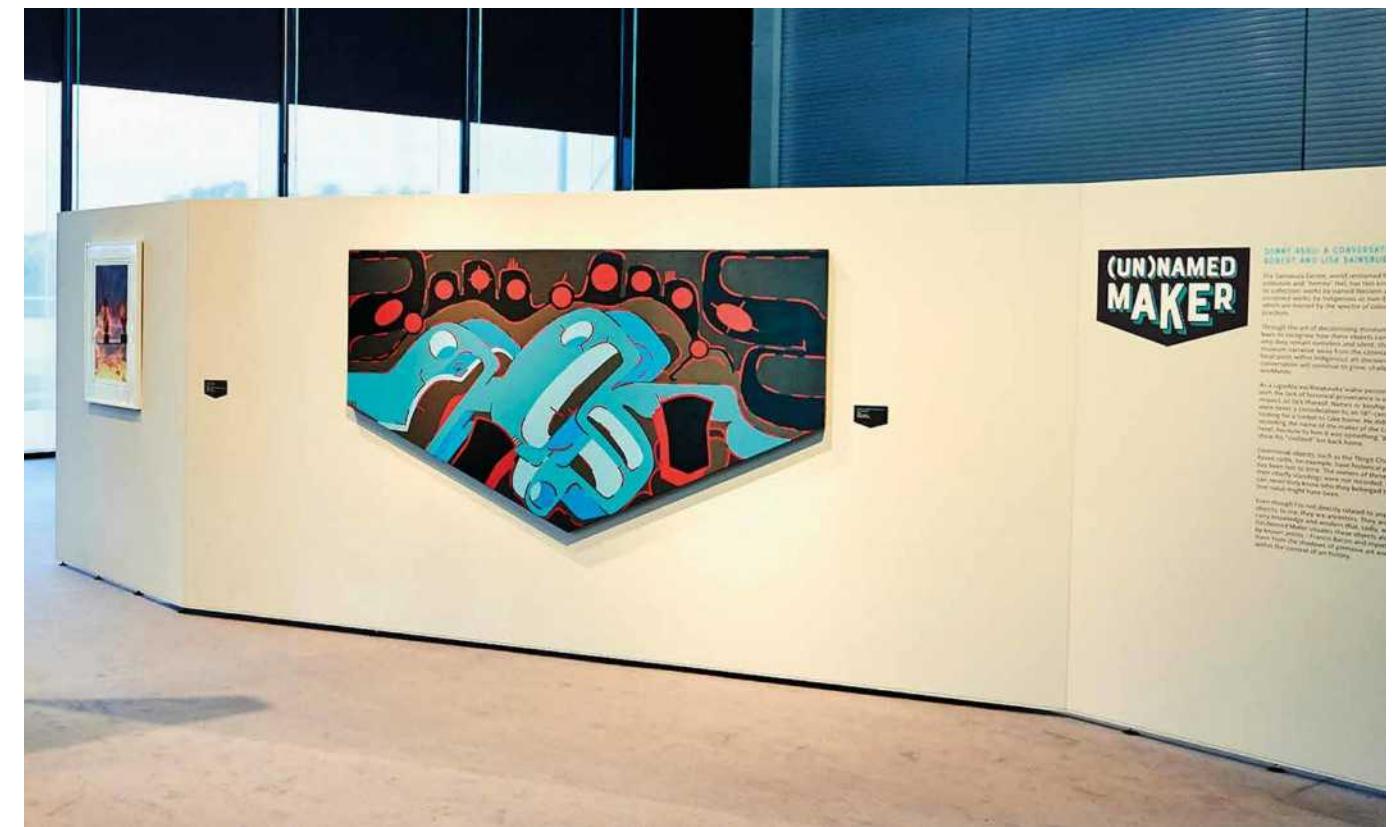
BELOW LEFT Henry Moore,
Mother and Child. Copyright.
The Henry Moore Foundation.
PHOTO: PETE HUGGINS.
BELOW Sonny Assu, (Un)named
Maker, Chilkat Blanket, Robert
and Lisa Sainsbury Collection.
PHOTO: ANDI SAPEY.

First Nation contemporary artist Sonny Assu (Ligwilda'xw/Kwakwaka'wakw) curated a display of our North West Coast collection in the East-end gallery alongside a new work of his own created during his residency at the University of East Anglia. This provided a unique opportunity to revisit familiar objects from the collection, deepening our appreciation of their cultural context and opening up critical discussion of the routes by which many pieces from unnamed artists have found their way into collections such as ours.

BELOW Ancestors are
Watching, Sonny Assu,
(Un)named Maker.
PHOTO: ANDI SAPEY.

Loans and Tours

This year, our touring exhibitions and loan programme have ensured that the collection is seen by audiences around the world. The Centre's exhibition, *Alberto Giacometti: A Line Through Time*, toured to the Vancouver Art Gallery with a significant loan of 77 works from the Collection. 34 works from the Anderson Collection of Art Nouveau were loaned to the Latvia National Museum of Art for their exhibition, *Art Nouveau. Its Beginnings, Influences, and Original Nature*. These included works by Emile Gallé, Alphonse Mucha, Louis Majorelle, René Lalique and Philippe Wolfers.



New Acquisitions

The Collections continue to grow through donation and bequest guided by our acquisitions strategy. An important work by Rana Begum was acquired following the successful exhibition, *Rana Begum: Space Light Colour* held at the Centre in 2017. The work, *No.684. L Fold*, 2016, is one of her trademark large fold wall relief sculptures. It is the first contemporary work to be added for many years following grants from the Art Fund, V&A Purchasing Fund and our Exhibition Circle. Begum is a contemporary artist with a growing reputation, and the exhibition attracted visitors from a wide demographic, particularly a younger audience. The work makes a great addition to our Collection of Abstract and Constructivist Art, supporting our aims to remain relevant to new and diverse audiences.

A group of six drawings were donated by Robin and Rose Carver (daughter of Sir Colin Anderson). A wonderful drawing by Ceri Richards (1903), two drawings by Robert Colquhoun (1914) and three drawings by Mary Kessell (1914). None of these artists were previously represented in the collection. There was also the exciting arrival of three important works on Long Loans which formed a display in the East-end gallery. Claude Monet (1840–1926), *Allée de sapins à Varengeville* and two David Hockney iPad Drawings, dramatically made into enlarged prints from *The Yosemite Suite*.

Rana Begum,
No. 684. L Fold, 2016.
PHOTO CREDIT: NICK DUNBAR.



Photographing the Collection

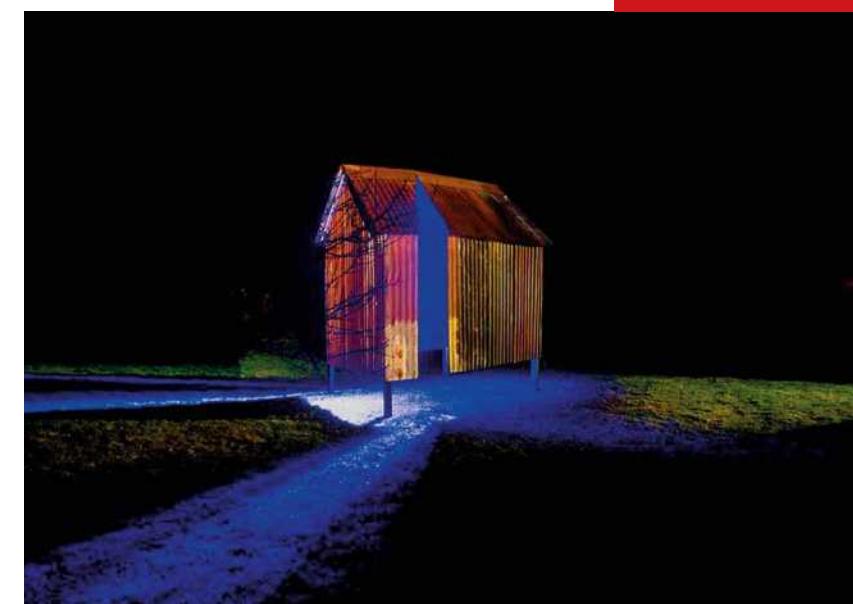
Although a very high percentage of the collection is photographed (98%), some of the older image assets need updating due to improving standards of digital photography. This year, a collaboration with the Art UK Sculpture project allowed us to re-photograph sculptures in the collection to a high standard. Up to 20% of our collection (that met the criteria) was eligible for Art UK photography funding.

Sculpture Park

The Sainsbury Centre Sculpture Park continues to grow with two works by Elisabeth Frink, *Mirage I* and *Mirage II* placed near the Broad and to the South-East of the nearby Sainsbury Centre. In addition John Christie's *My Blue Heaven*, 2018, came as a temporary intervention as part of the Norwich and Norfolk Festival 2019. A conservation project is underway on Henry Clyne's *Variations on a Square*, 1964, which will secure its structural integrity. A new Sculpture Park map was launched to help visitors locate all sculptures and enjoy the campus parkland.

Lynn Chadwick's *Beasts* have remained on Long Loan this year and make for a dramatic juxtaposition with our Norman Foster building.

Lynn Chadwick. *Beasts*.
© RICHARD BRYANT, 2019.



We are delighted that we continue to have in the Sculpture Park *Walking Figures - Jubilee*, 1977 by Lynn Chadwick from the collection of Denise Coates CBE and Richard Smith. The Denise Coates Foundation provides funding to charities in the following areas: health and well-being, education and training, and the arts. They are a big supporter of arts education for children. The Denise Coates Foundation were the lead supporter of *Barbara Hepworth: Sculpture for a Modern World* at Tate Britain in 2015.

John Christie, *My Blue Heaven*. © John Christie.
PHOTO: NICK WOOD.



Henry Moore, *Two-Piece Reclining Figure no. 3. Long*
© THE HENRY MOORE FOUNDATION. PHOTO:
SAINSBURY CENTRE ARCHIVE.

Conservation

Conservation

Conservation is all about looking after objects and preserving them for the future. It remains a vital component of the Sainsbury Centre's activities. We have a team of staff dedicated to preserving the collections and artworks under our care.

Henry Moore, *Draped Reclining Woman*.
© THE HENRY MOORE FOUNDATION. PHOTO: RICHARD BRYANT, 2018.



Sculpture Park

One of the more exciting developments this year has been the development of a Sculpture Park maintenance programme.

Laura Robinson, one of our freelance conservation technicians, who has previously worked for the Henry Moore Foundation and the Yorkshire Sculpture Park, has joined the Conservation team for 5 hours a week to specifically work on much-needed Sculpture Park maintenance, including regular cleaning and condition checking of all outdoor sculptures on campus. We have just completed the annual deep clean of the Sculpture Park collection, including new acquisitions *Mirages I* and *II* by Elisabeth Frink.

ABOVE De-installation of Edgar Degas' *Little Dancer*.
PHOTO: SAINSBURY CENTRE ARCHIVE.



Exhibitions

Conservation for loans and exhibitions was particularly extensive this year. Alongside the usual commitments, there were three large outgoing loans: the Alberto Giacometti exhibition at Vancouver Art Gallery (77 objects), Magdalene Odundo at The Hepworth Wakefield (34 objects), and Art Nouveau at the Riga Bourse Art Museum (34 objects). These loans required up-to-date condition reports, photography, and packaging and display documentation. In addition, some objects required remedial treatment prior to travel, including consolidation, remounting and reframing.

TOP Conservation intern
Anna Rolph consolidating
Elisabeth Frink's Plaster for
Rider.

CENTRE Conservator Maria Ledinskaya using smoke sponges to clean an architectural model of UEA Campus by Fielden and Mawson, prior to it going on loan to the House of European History in Brussels.

BOTTOM Modelling actual and projected lux exposure at West Mezzanine locations for *Doris Lessing: 100.*



Icon conference

Sainsbury Centre conservator, Maria Ledinskaya, was invited to present a poster on Using Decision-Making Models in Conservation of Contemporary Sculpture at the Institute of Conservation Triennial International Conference 2019 (#ICON19) in Belfast. The poster submission included a case study of the treatment of Dan Harvey's Slate Bust, carried out at the Sainsbury Centre a couple of years ago.

Poster presentation for
#ICON19 in Belfast.



Volunteer leading school group,
Living Area.

PHOTO: SAINSBURY CENTRE ARCHIVE.

Learning

Schools and Outreach

This year has seen a focus on creative and critical activity happening in the gallery spaces – young people performing poems with John Davies' *Bucket Man*, children curating pom-pom interventions around Moore's *Mother and Child*, mature students stretched out on the carpet making miniature Tatlin Towers and life models posing for drawings among ceremonial staffs.

The Sainsbury Centre's partnership with UEA Outreach has continued this year, enabling access to exhibition tickets and artist-led activity for students who meet UEA Widening Participation criteria. The UEA Education module 'Creativity and Learning' ran for the 9th year, with 30 students undertaking five months of activity with artist Annie Brundrit.



CASE STUDIES

Teachers Afternoon: Making Art Outside

This year, over 50 local educators took part in three teachers afternoons led by artists and the learning team. The sessions aimed to support group leaders to enable confident student engagement in gallery spaces. The final session in May explored opportunities and challenges brought by working with art outside, and included felt-making with Rach Anstey-Sanders and sensory tree-meeting with Sorrel Muggridge.

Teachers making outside.
Artists Rach Anstey-
Sanders and Sorrel
Muggridge, May 2019.
PHOTO: ALI HEWSON.



Beyond the Spectacle with Sonny Assu

Students from Bluebell Primary and Great Yarmouth Primary met local artist Annie Brundrit and Sainsbury Centre artist-in-residence Sonny Assu for two mornings of practical engagement with objects from Northwest Coast Canada. After drawing formline studies of objects in the collection, the students were inspired by Sonny Assu's art practice to create their own pop-culture button blankets. The visits were part of the AHRC-funded, UEA/University of Kent research project 'Beyond the Spectacle: Native North American Presence in Britain'.

Great Yarmouth Primary Academy students drawing Northwest Coast Canada objects. Artists Sonny Assu and Annie Brundrit, July 2019.
PHOTO: ROSE HUGHES.

Year 7 students and their families from City Academy Norwich in the gallery. Artist Ian Brownlie and writer Ashley Hickson-Lovence. Jan – March 2019.
PHOTO: ROSE HUGHES.

Alternative Voices of Colonialism with City Academy Norwich in partnership with UEA Outreach

Over three sessions from January to March, 20 Year-7 boys from City Academy Norwich worked in the gallery with artist/musician Ian Brownlie and writer/PhD researcher Ashley Hickson-Lovence. They started with themselves: 'Who are you? Where do you come from? Why are you here?' They thought about themselves alongside other things in the gallery: 'Who are they? Where do they come from? Why are they here?' After 3 busy days of making music, poems, raps and zines, the students invited their families to share their work and show them round their local gallery.

The boys are absolutely buzzing about their visits to the Sainsbury Centre. Several of them have told me they intend to go back to the gallery.

Head of English Faculty at City Academy Norwich





After School Club students from West Earlham Infant and Nursery School. Artist Rebecca Greathead, Jan – May 2019.
PHOTO: LYNN GRAY.

West Earlham Infants After School Club

The Sainsbury Centre's close relationship with West Earlham Infant and Nursery School has taken a new shape this year. Artist Rebecca Greathead created a 5-month programme of activity for groups of KS1 children on Wednesday afternoons. The sessions responded to the school's focus on life skills such as resilience and problem solving, and included child-led exploration of the gallery and developing craft skills. The students' confidence grew from walking gingerly in the door on the first week to leading their adults to favourite objects by the end.

Figures at a glance:

	Groups	Individuals	Sessions
School and Student Groups			
Primary	66	2344	
Secondary	77	2654	
Further Education	15	337	
Higher Education	36	358	
Overseas/Languages	32	354	
Totals	226	6047	
Artist-led workshops	139	3766	176
Artist-led tours		1424	59
Exhibitions			
Frink (13 October 2018 – 24 Feb 2019)	38	1011	
Kiff (17 November 2018–23 April 2019)	11	343	
Magnum (23 March 2019–30 June 2019)	14	240	
Sebald (11 May 2019– 18 August 2019)	2	54	
Outreach visits			
To The Sainsbury Centre	53	1663	
Offsite	4	154	

Children and Families

This year our popular studio and storytelling sessions continued to offer children and families a high quality of creative learning and play with professional artist-facilitators. In addition, two special projects, 'Hands Find Form' and 'Play Stories', supported our commitment to sustained relationships with neighbouring early-years providers: the University of East Anglia Nursery and Earlham Nursery School. A new children and families advisory group will help us to further develop a family-friendly approach across the Centre.

Francesca Cant's 'Corners' at Family Art Day.
PHOTO: SAINSBURY CENTRE ARCHIVE.



CASE STUDIES

Hands Find Form

In January 2019, children, staff and parents from Earlham Nursery School visited the Elisabeth Frink exhibition where they saw sculptures of various animals and used drawing to express how the creatures might move. Back at the Nursery school, lead artist Georgie Manly shared different materials that staff and children could play with, bringing them to life and making their own creatures. Georgie and the children built a habitat for the animals, allowing them to play with their creatures in the castle, dress up, and become a creature themselves: all ways to develop a rounded understanding of what 'animal' means.

A display from the project was on show to the public near the front entrance of the Centre for six weeks in the summer, which invited visitors to see the children's pieces alongside creatures from the main collection, to watch film footage of the work being made, and – for those small enough – to crawl inside the castle and experience the display from a child's perspective. Children, staff, governors and parents from Earlham Nursery School had an exuberant visit to see their work back at the location where the project had begun.

'This is the best afternoon our group has ever had.'

Katie Westropp, Nursery worker

Hands Find Form.
PHOTO: SAINSBURY CENTRE ARCHIVE.



'The whole project, what we made/ what the children made, and the imaginative + playful approaches in the sessions, has been inspiring for me.'

Georgie Manly, Associate Artist.

Figures at a glance:

	Sessions	Total participant – sessions
Regular programme		
Mini Studio	10	114
Sunday Studio	11	301
Children's Holiday Studio	4	32
Story Pot	40	327
Making Marks Together	14	150
Family Advisory Group	2	25
Special projects		
Hands Find Form	16	332
TOTAL	97	1,281



Play Stories with UEA Nursery

Following a visit to the Sainsbury Centre by nursery workers and children from Green Room, Lawrence Bradby, Children and Families Manager, made four visits to the nursery, drawing the children's play and recording the way that their imaginative narratives supported their exploration of materials (sand, water, cardboard). At the end of each session, a short story was improvised from the drawings and the children's phrases.

We Are Here (Family Advisory Group)

A new initiative for the Centre, the We Are Here group will advise on the current facilities and activities on offer for families at the Sainsbury Centre and help to shape future activities for families by commenting on them in the planning stages.

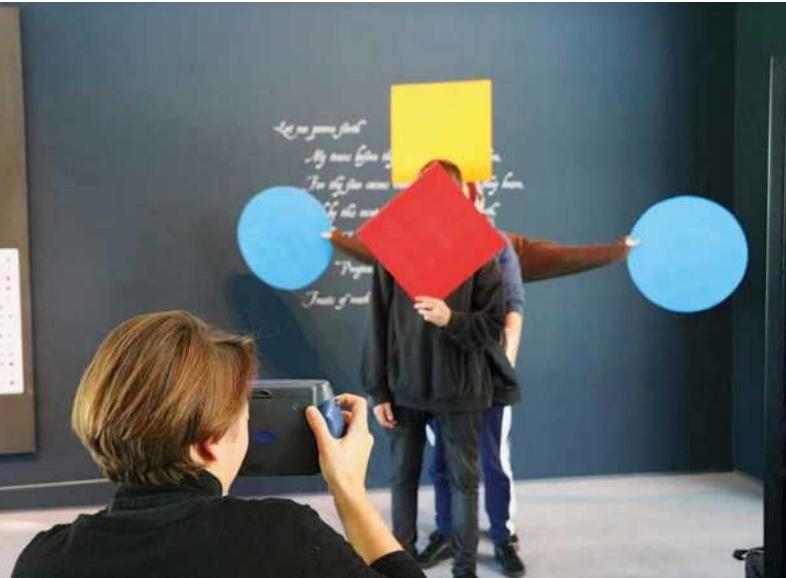
Five families attended the first meeting in May. This included fun and creative activities that could run in parallel with discussions about our current and future provision, prompting one parent to comment: 'This has been really family-friendly, more than I had expected.'

Already, valuable suggestions and ideas have emerged, including: more use of the outdoor spaces near the Sainsbury Centre; projects and collaborative constructions which are bigger than those a family could undertake at home; and provision for older children who benefit from sensory play as much as under-5s.

Story Pot.
PHOTO: SAINSBURY CENTRE ARCHIVE.

Young People

This year, the Centre continued its commitment to supporting 16-25 year olds: offering opportunities to gain valuable work experience, to lead and create their own projects with professional artists and curators, and to develop their artistic practice as part of their formal learning from GCSE to degree level.



CASE STUDIES

Work Experience

As part of our annual Work Experience programme, four students from Hewett Academy, City of Norwich School and Aylsham High School, took part in a range of activities across the Centre. Highlights of the week included cataloguing objects in the art store with the collections management team, developing a gallery guide for the Sainsbury Centre with the curatorial team, arranging a display in the shop with the Front of House team and trialling some learning resources for families visiting the Sainsbury Centre with the Learning team. Alongside the sessions led by Sainsbury Centre staff, the students completed a Bronze Arts Award.

Overall this week was incredibly useful and helped me to learn new skills and expand on skills I already had. I learned a lot about all the different jobs in a gallery and how they all have a vital role in the upkeep of the Centre. I am sad to be leaving.

Schools and Colleges Workshop with Theo LeCrinier.
PHOTO: SAINSBURY CENTRE ARCHIVE.

It's given me so much great experience that I otherwise wouldn't have been able to gain. I found it so inclusive and welcoming

Young Associates

From 2018-2019, Young Associates worked with artist Theodora LeCrinier and Nell Croose Myhill from the Sainsbury Centre Learning team to research different ways artists have worked with collections. The group spent time researching the Sainsbury Centre collections and meeting artists and curators Dyad Creative, LOWER.GREEN, Alice Lee, Marriott's Way and Davide Lakshmanasamy to introduce different models of exhibition practice.

Following the initial period of research, the group developed ideas for an exhibition to encourage audience interaction and engagement with the Sainsbury Collection. INTERACT took place at the Sainsbury Centre on Tuesday 19 March, showing the work of 13 contemporary artists and welcoming over 100 visitors to the gallery.



I am surprised at how much more confident I have become and the range of backgrounds that people came from

LEFT and ABOVE
Young Associates.
PHOTO: NELL CROOSE MYHILL.

During the spring term, the group worked to put together a 'zine' celebrating the experience of the Young Associates over the past year featuring written contributions, collaborative pieces and creative responses.

The feedback from the group was overwhelmingly positive. With all of the Young Associates agreeing that the programme supported them to develop skills and build confidence in their creative practice, that it widened their aspirations for after school, college or university, and that it introduced the Sainsbury Centre as a place they will return to.

Project: Starting with Sebald

Photography students from the University of Suffolk worked with the Sainsbury Centre Learning team to develop new work in response to the exhibition *W.G. Sebald: Far away – but from where?*

Artist Hannelore Smith led a workshop to develop the students' ideas, drawing on themes found within the exhibition and focussing on ways that place, memory and time can be layered into a photographic image.

The resulting display of photographs were produced on location around the Eastern region, with students linking the ideas and approaches of Sebald's image-making and writing back into their own photographic practices.

Partnership: NUA Illustration

In Autumn 2018, the Sainsbury Centre invited NUA Illustration students to develop bespoke limited edition products for the Sainsbury Centre shop, inspired and informed by the Sainsbury Centre. Over the course of five months, students worked closely with Senior Lecturer Peter Nencini and Sainsbury Centre staff Rory Hill and Nell Croose Myhill to ensure that their products were sensitive to the collections, audiences and ethos of the retail offer at the gallery. The students took part in workshops in the Sainsbury Centre collections, before undertaking personal research, and pitching ideas to the Visitor Services and Learning team staff.

This project formed the basis of a core 3rd year module, with all outcomes contributing to the students' final assessment.

Responding to a live brief, the project was focussed around the following areas:

- Research-Practice Focus

This project supported students to develop their research-practice, and apply their work to the specific context of the Sainsbury Centre.

- Outward Facing

Working alongside Sainsbury Centre staff, students had the opportunity to develop skills in engaging with the public and working in a public-facing organisation.

- Professional Practice

This project was designed to support students to develop their professional practice through experience of working with partners outside their degree programme, but also through sign-posting key career development opportunities available after graduation.

In February 2019, the products were displayed in the shop, exceeding £400 in sales over a two-week period; the range was popular with our visitors and marked an important achievement for the students.

Working with Artists

We work with a pool of highly-skilled Artist Associates to deliver innovative creative sessions across all age groups. In addition we offer a peer-led network to local artists interested in working with people and collections.

CASE STUDIES

Artist's Programme

Sainsbury Centre Artist's Programme is a collaborative initiative for artists with a particular interest in working from collections, and with people. The programme supports the development of research and practice through a series of artist-led discussions, making sessions and critical enquiry. It aims to provide



peer-led learning opportunities, networking and professional development in a mutually supportive context. The programme is open to all Sainsbury Centre Associate Artists. Following a period of review, in Autumn 2018, we launch two mutually supportive strands:

Open Studio: An open session based in the Sainsbury Centre studio for artists to try ideas out, research in the collection, work collaboratively, or on their own.

Artist's Programme: a series of events focussing on a different theme or approach each month, with suggested readings to encourage critical engagement with ideas around artist practice and working in the public realm. Participating artists are invited to present projects, pose questions and lead activities for the group.

Artist's Programme with
Rachel Anstey-Sanders.
PHOTO: SAINSBURY
CENTRE ARCHIVE.

This year, we have invited a number of artists, writers, curators and educators to lead sessions for the group. Guest contributors include:

Kaavous Clayton / Professor Krzysztof Fijalkowski / Kimberly Foster / Dr Sarah Lowndes / Dr Victoria Mitchell / Peter Nencini / Jonathan P. Watts / Lucy Wheeler / Dr Mark Wilsher



CASE STUDIES

Site-Writing

In February, we launched a 12-week writing course, based in the Sainsbury Centre collections. Led by Dr Sarah Lowndes, the course was designed in response to the Sainsbury Centre, developing new interpretations of artworks and the building. Through looking, discussing, shared reading and writing, the project enabled personal responses, detailed descriptions and published texts to combine into new pieces of writing that relate to the Sainsbury Centre.

Screen printing.
PHOTO: NELL CROOME MYHILL.

Interpretations

the Sainsbury Centre has developed a new strand of public programming. Interpretations invites contemporary artists and writers to respond to the exhibitions, drawing out concerns that resonate with their own practice and reflecting on themes from a contemporary perspective.

Fascinating connections between text and objects and texts and writing tasks. This illuminated for me thoughts about various cultural themes...It was great to see links between our contemporary culture and cultures we might sometimes look at as if from outside.

I have loved this course. What a privilege to come to this very personal collection and be introduced in detail to specific objects, with such encouragement to discuss, consider and explore them in so many contexts – their position here, in history, in art, in relation to us, to each other and to brilliantly selected texts. Hugely enjoyed the open dynamic that's evolved, often sharing quite personal stories and ideas and fascinating to hear different responses, sending my own thoughts in new and rich directions.

Public Programme

A varied programme of lectures, conversations, practical workshops and study days complemented our exhibitions throughout the year, offering interested members of the public the opportunity to gain deeper insights by hearing from, and working with curators, artists, and researchers. In addition, longer courses provided opportunities for sustained learning within supportive peer groups.

I valued the time spent with objects from the permanent collection – learned a lot. Enjoyed close reading – lots of thinking here. Enjoyed the calm of the course and the delivery of both Sarah and Nell.

During the Elisabeth Frink exhibition, painter and sculptor Laura Bygrave presented a visual essay tracing ideas of heightened psychological states and physical metamorphosis in ancient mythology through to contemporary culture.

The Sainsbury Centre commissioned celebrated writer Philippa Snow to write a new text inspired by Eve Arnold's photographs of Joan Crawford on display in *The Body Observed: Magnum Photos* exhibition. The text, titled *Joan Crawford's Mouth*, explored ideas of the crafted public persona of the Hollywood icon – the buried childhood trauma, the gruelling beauty regime, the enduring ambition and the lipstick. The text will go on to feature in Philippa's forthcoming book investigating the representation of Hollywood icons.

Following time spent in the W.G. Sebald photographic archive, acclaimed photographer Glen Jamieson presented a live slideshow performance and accompanying text as part of the public programme alongside *W.G. Sebald: Far away – but from where?* The performance brought together Jamieson and Sebald's imagery to explore historical and invented narratives and broader concerns of photography.

This popular programme has facilitated collaborations with contemporary artists and supported the development of new work, directly inspired by the Sainsbury Centre exhibitions.

Guided Tour.
PHOTO: SAINSBURY CENTRE ARCHIVE.

Volunteer programme

During the last year, our dedicated team of 40 volunteer guides have offered daily guided tours of the Sainsbury Centre Collection, architecture, temporary exhibitions and Sculpture Park. The team offer 2 daily tours of the permanent collection and 2 daily tours of the temporary exhibition; often guiding 30-40 visitors per week, rising to over 160 visitors during peak times. A further 500 visitors have enjoyed guided tours as part of pre-paid groups.

Our volunteers form an active community, organising their own social activities, proposing new initiatives, and continuously updating their knowledge and skills. This year, presentations and walk-throughs from the curatorial team have proved particularly popular, helping volunteers prepare for upcoming exhibitions. New volunteer-led initiatives have included ten-minute briefings to visitors who can then explore the art and surrounding environment on their own, and tours of the Sculpture Park.





Modern Life Cafe, a venue for BBC
TODAY programme, May 2019.
PHOTO: NEIL HALL, UEA.

Research and Publications

Research

As a university-based Museum and Gallery, it is important to the Sainsbury Centre that inquiry runs through our practice, asking questions about what we do and how we do it, as well as generating new knowledge, concepts and interpretations around our collections, displays and exhibitions.

This year, staff have produced a range of scholarly articles, papers, catalogues, and monographs, and have collaborated with researchers nationally and internationally, including scholars from the Yale Center for British Art, the University of Kent, Lancaster University and the British Society of Soil Science.

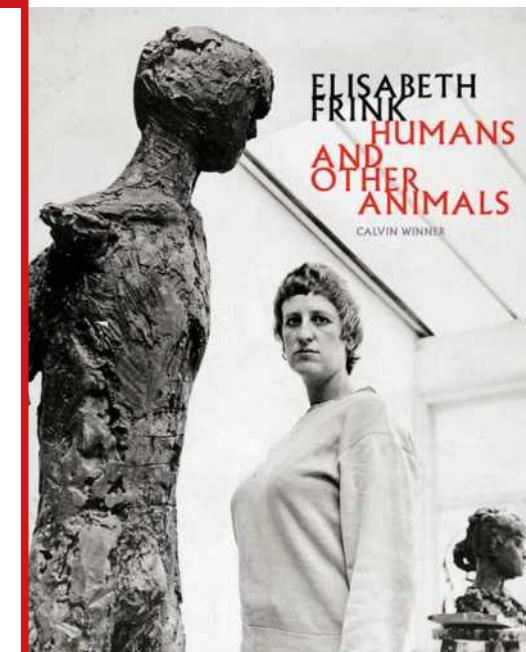
In addition to our own research activity, we have continued our commitment to supporting the wider research community. This includes providing open access to our collections and archives; inviting scholars to share their research more widely through our public programme; and welcoming researchers who wish to use the Centre as a test-bed to trial their research in practice. In the last year, we have recorded thirty four publications by external researchers based on our collections and programme.

Elisabeth Frink: Humans and Other Animals

Edited by Calvin Winner and published by the Sainsbury Centre, 2018

This publication marked the 25th anniversary of the artist's death and the largest exhibition of her work since 1985. Although regarded correctly as one of the most important British sculptors of the twentieth century, her work had received less critical attention than her peers. To address this, the book set out to re-evaluate her work by providing new and significant evidence-based critical analysis, making it possible to reimagine Frink through the main themes in her work, such as the preoccupation with darker aspects of human behaviour.

Front cover of
Elisabeth Frink: Humans and Other Animals catalogue.
PHOTO: SAINSBURY CENTRE ARCHIVE.



It also sets out how Frink explored the relationship of humans to animals and the use of the animal as metaphor. Finally, the book provided a comprehensive analysis of the response to the aftermath of the Second World War and Cold War: identifying extensive parallels with literary as well as film sources and the relationship between literature, film, and the visual artists in the post-war period.

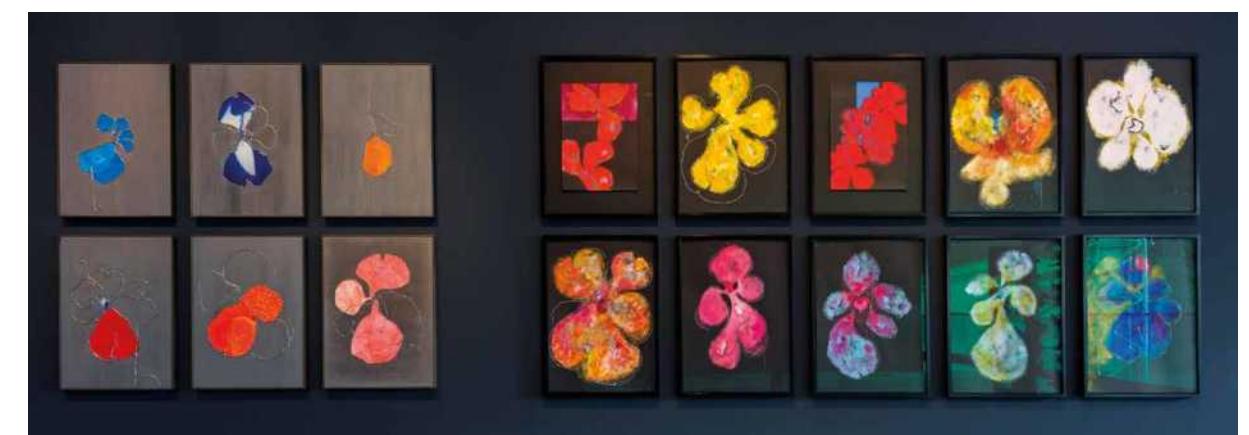
Other staff publications and papers include:

Paul Greenhalgh. *Brian Clarke: the Art of Light*, (Norwich: Sainsbury Centre,) 2018.

Paul Greenhalgh, Editor with Robert Bud, Frank James, and Morag Shiach *Being Modern: the cultural Impact of Science in the Early Twentieth Century*, (London: UCL) 2018.

Tania Moore. 'Artists, Institutions and Objects; Magdalene Odundo as artist-curator', in *Magdalene Odundo: the Journey of Things*, (Wakefield: The Hepworth Wakefield) 2019.

ABOVE AND BELOW
Brian Clarke,
The Art of Light.
PHOTO: SAINSBURY CENTRE ARCHIVE.





Meetings in Kofra Cafe.
PHOTO: RICHARD BRYANT, 2019.

Team focus

Team Focus

Our Gallery Assistants are the building's custodians; our day-to-day security and exhibition concierges. You will see them providing helpful assistance to gallery visitors and guests. Some of our Gallery Assistants have over 15 years' service. They are the Centre's unsung heroes who often have a tale to tell given their collective experience as ambassadors to the Centre.



Gallery Assistants,
left to right: Nigel
Clarke, Trevor
Collett, Duncan
Donaldson-
Davidson, Helen
Clarke, Andrew
Crouch.
PHOTO: ANDY
CROUCH. 2019.

Here, our Gallery Assistants tell us about some of their greatest challenges and most memorable moments working at the Sainsbury Centre.

What has been your greatest challenge since joining the Centre and why?

Helen Clarke: My greatest challenge was learning about the Centre and the artwork in it. There is lots to remember but worth it when making the visitors visit memorable.

Gary Laidlaw: My greatest challenge since joining the Sainsbury Centre was a solo trip to the Hermitage Gallery in St Petersburg to condition check and supervise the return of several works by Francis Bacon that had been on loan there. The outward leg was a straightforward flight, but the return journey was a four-day lorry trip via Finland, a Baltic Sea ferry, Germany and Holland with two Russian drivers with only a few words of English.



Gallery Assistants,
left to right: Lisa
Brooks, Gary
Laidlaw, Jason
Gots, manager,
Lee Heath.
PHOTO: ANDY
CROUCH. 2019.

What has been the most memorable moment so far?

Helen Clarke: My most memorable moment so far has to be meeting and shaking the hand of Sir David Attenborough and obviously not forgetting HM The Queen's visit

Jason Gots: I hate to sound soppy, but I would have to say meeting my wife is probably the most memorable moment; we married earlier this year. Emma and I met when she briefly worked as an Invigilator for the Centre back in 2008, whilst she was studying at the University. Otherwise, I've always been a fan of film director Joss Whedon's work. Seeing him in person, directing the likes of Robert Downey Jnr, Chris Evans and Chris Hemsworth during the filming of the final scenes of *Avengers: Age of Ultron*, at the Centre, was pretty special.

What do you find most fulfilling about your role?

Trevor Collett: Being able to assist customers and clients and receiving genuine thanks.

Andy Crouch: Keeping the public happy and seeing them involved and interested in the collection/exhibitions.

Gary Laidlaw: The opportunity to engage customers with my own interest in art, to help them make the most of their visit.

Jason Gots: It is a delight to see people enjoying themselves and being inspired by the creativity on display at the Centre and being able to talk to visitors about it.



The Body Observed: Magnum
Photos, private view.
PHOTO: ANDI SAPEY.

Finance and Development

Development

In the past year, the Development team exceeded its target of enrolling 40 supporters to the Exhibition Circle. Members of the Circle were also treated to a new year-round programme of small bespoke events.



Didi Goodenough with the Riace Warriors, Elisabeth Frink and Other Animals, curator's tour.
PHOTO: STEPHANIE RENOUE.

“ Exactly why I joined. An exhibition I probably would not have gone to – instead deep insights and some lovely objects/displays to observe and hopefully begin to understand. **”**

Development

We are grateful to Simon Blakey for his generous support with large photographic shows over a three-year period, beginning with *The Body Observed: Magnum Photos*, and for making significant introductions for the Centre. Simon, alongside our Director, Professor Paul Greenhalgh, were key speakers at a special lunch entitled 'Art, Life and Legacy' held at JP Morgan.

Our relationships with development peers in the Tate and V&A have strengthened during the past year. We were delighted to host a group of 25 Tate patrons who enjoyed a tour of the Sainsbury Collection and a guided tour of our Sculpture Park. There will be a reciprocal visit for our donor and Exhibition Circle members of a private tour exploring the works of Aubrey Beardsley.

Exhibition Circle

Exhibition Circle membership is made by a donation of £500 or £1000 for Exhibition Circle Plus. We are immensely grateful for this support which directly funds our exhibitions and learning programmes.

Our Members are an enthusiastic group of supporters who are regularly given the opportunity to experience art and special events in an informal relaxed environment. In the past year we have hosted an array of one-off events which include:

- An evening with Graham Crowley, a fellow lecturer with Ken Kiff at the Royal College of Art, together with the collector and generous donor to the exhibition John Talbot discussing the appeal of the artist through looking at one painting
- More than 40 people visited Suffolk sculptor Laurence Edwards' Halesworth foundry studio for a "Tour and Pour" event which also revealed techniques behind creating the 8ft *Man of Stones* – the latest addition to our Sculpture Park
- We launched curator-led tours of our Sculpture Park with our Head of Collections Calvin Winner and Curator Tania Moore
- A series of evenings entitled 'The Professor and the Pots' led by Professor Greenhalgh, in advance of his new book on western ceramics, enabled members and friends to hold works by hugely significant artists including Picasso

Ken Kiff, 'The Collector and the Painter' with Professor Paul Greenhalgh.
PHOTO: STEPHANIE RENOUE.

- A two-day art and cultural tour of Dundee included an architects' tour of the UNESCO city of Design, curator-led visits to The McManus Gallery and Dundee Contemporary Art as well as a tour led by Ghislaine Wood, of her opening exhibition *Ocean Liners: Speed and Style* at the new V&A Dundee.

“ The Prof and the Pots: What a stimulating evening – I cannot believe I got the chance to pick up a jug designed and painted by Picasso! **”**

Corporate Partnerships

We are indebted to Hudson Architects who generously provide planning expertise for each addition to the Sculpture Park and Hallett Insurance and Blackwell Green for insuring the sculptures.

Next year we will be launching a new Corporate Club with a core package of benefits for entry level support as well as a range of bespoke initiatives.



Founding Friends acquisition

Thanks to the generosity of our Founding Friends as part of our 40th anniversary celebrations, and grants from the V&A Purchase Fund and the Art Fund, we have been able to purchase Rana Begum: *No. 684. L Fold* for the Collection. Rana's first major public gallery exhibition was held at the Centre and we were delighted to welcome her back to talk about her work.



Rana Begum
No. 684. L Fold, 2016.
PHOTO: NICK DUNBAR.

Trusts, Foundations and Public Funding

We are grateful to The Geoffrey Watling Charity for their support with the installation of the Elisabeth Frink *Mirage I and II*, to the John Jarrold Trust for providing learning materials for our summer Blue Sky events, as well as private donor John Normand for enabling these family activity days to take place.

Thanks also go to the Goodman Trust for sponsoring our Saturday morning Story Pot family activity sessions into 2020, and the Higham Trust for funding the Young Associates project—which resulted in a fascinating multi-media exhibition throughout the Living Area and a publication.

In September 2018, our team was joined by a Grants Co-ordinator with expertise in fundraising from large charitable trusts, foundations and public sources. To date we have secured continued Research England support for core activity, conservation and special exhibition grants from the Henry Moore Foundation, and assisted in achieving a major 'continuing professional development' New Collecting Award from the Art Fund.

Other grants for acquisitions and events have been received from the Royal Academy of Arts.

Exhibition Circle

Davina and Tom Barber
Andrew and Rose Barnes
Charles Barratt
Mark and Gay Bedini
Debbie Carslaw
Henry Cator
Jane Colman
Alison Dow
Frank and Di Eliel
Sara Foster
Didi Goodenough
Simon Goodman and Margaret Masterson
Richard Gurney
Jackie Higham
Anthony Hudson
Susan Jack
Henrietta and Michael Lindsell
Joanna Miles
James Mullan
Kevin and Helen Murphy
Keith Roberts
Nicole Roberts
Cici Romney
Hang Yang Yap and Patrick Lines



Exhibition Circle Plus

Tom Staunton
Dominic Christian
Martin Pinfold



Private donors

John Booth
Alex Walsh
John Talbot
John Normand
James and Emma-Jane
Adam and Simon Blakey
Dominic Christian

Corporate supporters

Hudson Architects
Willis Towers Watson
Litestructures
Loveday & Partners
Heni Publishing
Marlborough Fine Art

Trusts and Funds

The Higham Trust
The John Jarrold Trust
The Goodman Trust
Art Fund
V&A Purchase Fund
Henry Moore Foundation
Geoffrey Watling Charity
The Royal Academy of Arts

Others who prefer to remain anonymous

Financial Statement

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

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

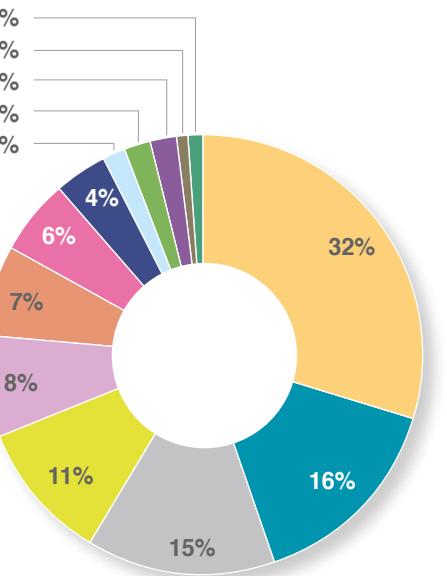
The University is formed by Royal Charter and because it is not required to be registered with either Companies House or the Charity Commission, it has neither a Company nor a Charity number. The University of East Anglia is an Exempt Charity, number XN423.

For the financial year ended 31st July 2018, the Sainsbury Centre received a net income of £1,983,381.

Figures at a Glance

Visitors	97,000
Learning events	149
Learning events' participants	1,460
School children visits	5,340
Volunteer events	822
Exhibitions and displays	9
Sculpture Park new works	3
Books published	9
Website hits	580,170
Twitter followers	11,400
Members	898

Income streams 2018–2019



- Gatsby Charitable Foundation **32%**
- UEA Contribution **16%**
- Endowment **15%**
- HEFCE Funding **11%**
- Retail **8%**
- Exhibition Admission **7%**
- HMRC Tax Relief **6%**
- Development **4%**
- Touring Exhibitions **2%**
- Members **2%**
- Other External Income **2%**
- Hospitality **1%**
- Learning **1%**

All enquiries to:

Penelope Lucas
Head of Marketing and Communications
01603 593649
p.lucas@uea.ac.uk

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

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