

WORLD ART
COLLECTIONS
EXHIBITIONS

SAINSBURY CENTRE
for Visual Arts

Schools & Groups

Art as a Window on the World





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Welcome The Sainsbury Centre for Visual Arts is an awe inspiring modern building which houses the Robert and Lisa Sainsbury Collection. The collection combines modern western art with fine and applied arts from Africa, Pacific, the Americas, Asia, Egypt, the Ancient Mediterranean and Medieval Europe, spanning 5,000 years of human creativity.



What you could gain from a visit to the Sainsbury Centre:

- A greater knowledge and understanding of world art
- Increased awareness and sensitivity to cultural differences
- A chance to develop observational skills and heighten visual awareness
- An opportunity to stimulate imagination and creativity
- The space to reflect, and build upon personal experience
- The enjoyment of working with others, discussing and sharing points of view

The education provision at the Sainsbury Centre is delivered by a lively team of gallery staff, professional educators, artist consultants and trained volunteer guides.

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Head of Education & Research

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Education and Events Officer

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We look forward to welcoming you to the Sainsbury Centre.

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The Sainsbury Centre



The building and collections

The Sainsbury Centre was designed by the architects Foster and Partners and opened in 1978. Since then it has been extended twice, in 1991 and 2006. The building is striking for its scale, modernity and innovative display of objects. The 'Living Area' is an informal, relaxed setting for enjoying the objects from the Robert and Lisa Sainsbury Collection.



The Robert and Lisa Sainsbury Collection comprises objects from many of the world's cultures and all periods from 4000BC to the present day. Given to the University of East Anglia in 1973, the collection is particularly well known for works by Francis Bacon, John Davies, Alberto Giacometti and Henry Moore, as well as arts of Africa, Oceania, Americas, Asia and Europe.

Other collections include the UEA Collection of Abstract and Constructivist Art and Design, selections from which are always on display, and the Anderson Collection of Art Nouveau which is shown approximately every three years.

Special exhibitions

There is a regular programme of special exhibitions. These may relate to aspects of the permanent collections, looking more deeply at certain cultures or artists. They are often topical and contemporary, highlighting recent research. Design and architecture are frequent themes. We regularly feature contemporary and world crafts or photography and new media.

Events and lifelong learning

An events programme complements the exhibitions and displays. You may wish to come to our regular gallery talks and lectures, practical studio workshops and special interest programmes, symposia and conferences. There are holiday and weekend events and fun days for families, and for children of all ages.

Current events are listed in the seasonal leaflet and on our website: www.scva.ac.uk. If you would like to join our mailing list to receive information about our events programme, please contact 01603 593199.

Residencies

At certain times we will invite people to be in residence in the Studio offering different perspectives on the collections and exhibitions. Residencies could be offered to artists, scientists, musicians, writers or researchers. These will often offer opportunities for professional development for individuals, schools and groups. Details of these can also be found in the seasonal leaflet or on our website.

Above top:

Sainsbury Centre
Visitors to the gallery

Below from the left:

Mother and child
Henry Moore
UEA 82
© Henry Moore Foundation

Standing woman
Alberto Giacometti
UEA 48
© ADAGP, Paris and DACs, London 2006

Figure of a standing woman
Ecuador
UEA 777



What we offer

Group visits, tours and workshops

All groups are welcome to book to visit the galleries independently or to choose from a selection of introductory and themed tours and studio workshops.

In addition to this we can tailor tours and workshops to tie in with special interests or project work, for example on a particular artist, cultural group, movement, specific theme, subject or geographical area. Access to this service is just one of the benefits of joining our School Friends scheme.

All group visits need to be booked and, where there is a charge, paid for in advance. Please contact the School and Group Bookings Co-ordinator to discuss your plans.

Resources

We have a resource area containing everything from informative visual aids such as postcards and posters, to workshop ideas, our world art handling collection, and our own gallery education publications.

You are able to consult these resources during Centre opening hours by appointment with one of the education team or a volunteer guide. You can also get a flavour of the Sainsbury Centre by visiting our website. Many of our objects are now accessible to view on-line along with a selection of downloadable resources.

You may also want to consult Artworld, a specialist learning website for world art: <http://artworld.uea.ac.uk>. This site is being developed in collaboration with the University of Durham, and contains in-depth information about Africa, China and Egypt.

A selection of our resources is also available to buy: please contact the School and Groups Booking Co-ordinator for a current price list.

Professional development

We organise regular INSET meetings for teachers, introducing approaches to teaching with, and as a result of, our exhibitions.

For groups of teachers who are members of our School Friends scheme, we are able to tailor INSET to focus on particular themes or areas of interest. Please contact the education team for more information.

School Friends

The School Friends Membership scheme has been developed in collaboration with education professionals to provide full support to teachers who wish to use the Sainsbury Centre as a resource. There are two levels of membership, one aimed at individual teachers and the other to provide benefits for the whole school. The many benefits School Friends can enjoy include: free INSET events, discounts on teaching resources and on studio workshops, and invitations to Friends exhibition views. There is also the opportunity, through a committee, to advise on Sainsbury Centre education policy and events.

For all Friends enquiries, contact Rose Hoare on 01603 593649 or r.hoare@uea.ac.uk

Research

Many of our education programmes involve original research and we encourage and collaborate with teachers, artists and students who are interested in pursuing research topics relevant to world art. Increasingly we work across disciplines and we are developing this work in partnership with various university departments including the Centre for Applied Research in Education, and the School of World Art Studies and Museology.



Themes

Our choice of themes reflects the range and diversity of the art collections at the Sainsbury Centre, crossing cultures, curricula and disciplines. The themes cover all different areas of human experience and are deliberately very open, allowing everyone to make their own connections across subjects.

All the themes can be applied in general as a stimulus for, or to reinforce, teaching in many subject areas in school, such as: visual arts, music, drama, language, literature and writing, identity, citizenship & PSHE, mathematics, science, history, geography and religious studies.

There are also many specific skills and schemes of work, for which themed tours and workshops may be useful, such as: communication, island cultures, navigation, sense of place, demography, politics, global issues, environment, trade and economics, symbolism, materials and processes.

Land and Sea

Such factors as landscape, environment, the availability of materials, have a critical influence on the kinds of objects which are made and the values which are ascribed to them. Artists, especially those working in some of the world's poorest or most desolate places, are expert at creating beauty from almost nothing. As well as depictions of landscape in Japan or India, for example, the collections include objects shaped by the elements, decorated with shell, chipped from flint or woven with coconut fibre. There are also representations of creatures of land and sea from many parts of the world and implements and ornaments made from their teeth, bones, horns and skins.

Bodies and People

A lot of the objects featuring the human form are about rites of passage and major transitions in life. This may be intended and obvious, like the collections of carved figures incorporating human, animal, bird and sea creatures from New Ireland in the Pacific which were made to celebrate rituals of coming of age and death. Others, like some of the delicate early terracotta figures from the Americas, or a large-scale 20th century sculpture by John Davies or Giacometti, can evoke ideas relating to identity and relationships or they may be deliberately enigmatic, but nevertheless cause us to reflect deeply on the human condition. This theme could also encompass the wide variety of accessories to the body in the form of combs, jewels, ornaments which may have been created to beautify and adorn, or to ward off danger. Items for bodily protection could take many forms from amulets having a potency far greater than their tiny scale, to snow goggles shading from the glare of the sun on ice.



Left to right:

Effigy conch shell
Mesoamerica
UEA 673

Comb
North America
UEA 875

Mask
Africa
UEA 211

Figure on a stool
Ecuador
UEA 781

Vase
Rozeburg
Anderson Collection of Art Nouveau
UEA 21056

Faces and Heads

Universally the head has great power in art, but cultural differences are most visibly expressed in the way heads and faces are represented around the world.

The head as an isolated object may reflect generic ideas of power and status, or it may represent a specific individual to be admired, revered or feared. Its impact can be dramatically affected by many variables, such as its scale, the materials from which it is made, its intended purposes or mode of display. We may speculate about the meanings of features or patterns deriving from the face, which may be used in repetition on weapons, or articles of status. Facial features can be represented in numerous inventive and surprising ways, depending not only upon chosen media, but reflecting canons of beauty, spirituality or even playfulness. In contrast to the European or classical portrait tradition with its expectation of likeness, a mask from the far north of Alaska could at once represent a face and ripples of water. Masks and masquerading practices literally work to change identities or provide communication between human and spirit or animal domains. Often identities of humans and animals can be fused or blurred.



Feelings and Emotions

What mood are you in when you come to the gallery and how are you affected by the space? Objects can express feelings or provoke emotional reactions such as pleasure, interest, happiness and sadness, or more complex combinations depending on particular circumstances. For example, prehistoric white marble figures from the islands of the cyclades, whose purpose is still unknown, elicit strong and varied emotional responses, their very blankness being an invitation for speculation. Sometimes investigation of the wider cultural context of an object will lead to a greater understanding of how art and the ceremonies associated with it could be used for emotional purposes. But even if its subject matter does not deal with feelings directly, or display much emotion in an obvious way, art can inspire strong reactions which can either enhance or change a person's state of mind. We can reflect on our responses as a way to stimulate the imagination.



Pattern and Decoration

Pattern is used to beautify objects and people, and to make them distinctive. Materials will lend themselves to styles of decoration, their organisation building on certain aesthetic principles such as symmetry and rhythm. Pattern can be used to contribute to ornamental effect, but can be a phenomenon of nature as well as culture. In many rural societies around the world formal designs may be derived from close observation of nature and pick up on the shifting pattern of a leopard skin, the scales of a fish, or the fronds of a leaf. In nature pattern sometimes functions as camouflage or as display. Different contexts in the West, have allowed the imitation of these strategies for very different purposes, for example, camouflage patterns have been associated with both war and fashion. Patterns can have meanings in certain cultures which may be explicit or secret both for the originators and the interpreters. Knowing the codes, or understanding the cultural context, for example in the case of animal-derived forms of the Northwest coast of North America, can be mark of distinction, clanship or survival.



Bringing a group to the Sainsbury Centre

Tours and Workshops

We offer a wide variety of tours and workshops delivered by a highly trained team of volunteer guides, gallery educators and artist consultants. We encourage our team to respond individually and creatively to the collections and to develop specialist areas of interest. We hope that the unique tours and workshops that we offer stimulate your own imagination and enthusiasms.

Introductory tour

A 20–30 minute general introduction to the Sainsbury Centre buildings and collections, delivered by volunteer guides. FREE to all schools and other educational groups.

A brief introduction to the building will set the scene, orientate you and could stimulate thinking about the design, for example proportion, shape, light, materials, form and function. Whether you are starting from the foyer and looking down to the lower galleries, or climbing the spiral staircase to upper walkways or mezzanine levels, there are many places from where you can gain vistas through the building or bird's eye views of the entire space and collections.

An introduction to the collections will be an excellent start for exploring different styles of art from around the world and for making connections between objects, personal experiences, ideas and cultures.

Our volunteer guides will highlight a selection of objects which may include personal favourites, a tiny object that may be easily missed, famous masterpieces you simply have to see, objects which could stimulate discussion or an interesting relationship that occurs because of the display. All tours will demonstrate the enormous variety of the collection.

Themed tours and studio workshops

As well as general introductory tours, we offer a selection of generic themes (detailed on pages 4 and 5) through which you can explore the collections in greater depth, either through booking a tour of the galleries or a workshop in the studio.

Tours

A 20-30 minute tour delivered by volunteer guides to discuss a selection of objects relevant to the chosen theme. This service is FREE to all schools and other educational groups and is subject to availability.

Handling workshops

This 90 minute workshop offers the rare opportunity to hold objects from our handling collections. Our main handling collections are: the Paget collection of artefacts from Papua New Guinea and Northern Australia; the Rogers donation of aboriginal artefacts; the Wellcome Trust collections of artefacts from Central and South America; and the Yarmouth collection of curiosities.

A handling workshop will include: learning about the careful handling of objects and basic conservation; developing observational drawing skills; developing structured inquiry techniques; using questioning as a form of research; and stimulating creative written and verbal responses.

Led by gallery educators and guides for a group of up to 30 people.

Art workshops

This workshop offers the chance to engage in practical and creative responses to the collection with one of our team of artist consultants. All of our artist consultants are practising artists and have experience of working with people of all ages. Their many skills include: drawing, textile arts, painting, assemblage, metalwork, sculpture, printmaking, collage, book art, installation, photography and film.

An art workshop provides a non-judgemental and supportive environment in which to stimulate your imagination, help you realise your personal responses to the collection and teach you new practical skills. The dialogue between the teacher/ group leader and the artist consultant forms a crucial part of the planning of each workshop.

Led by artist consultants and guides for a group of up to 30 people.



Planning your visit

Preparation is the key to a successful visit and we recommend you visit the Centre prior to bringing your group, to familiarise yourself with its layout and content, and for help with planning activities.

Any of the education staff will be happy to advise you.

Making a booking

The School and Group Bookings Co-ordinator will check availability of dates and times and will help you plan the practicalities of your visit, including: group size, ratio of adults to pupils, risk assessment and payment.

All group visits must be booked and paid for at least 2 weeks in advance by contacting the School and Group Bookings Co-ordinator by phone on 01603 593199 or by email to scva@uea.ac.uk.

All the details of your booking will be confirmed by letter.

Independent visits

Any group may visit the galleries independently but it is essential to phone and book in advance, as space is limited.

Location

The Sainsbury Centre for Visual Arts is situated on the campus of the University of East Anglia surrounded by parkland, near a lake and is a short distance from Norwich city centre.

Parking and coaches

Parking for Sainsbury Centre visitors is available on campus on a pay and display basis. The Central and West Car Parks are the nearest to the Centre.

Coaches are able to drop-off passengers at the bus turnaround on Chancellor's Drive which is a two-minute walk to the main gallery entrance. If your coach needs to park on campus, please let us know so we can make arrangements.

There are a small number of car parking spaces for visitors with mobility difficulties.

Arrival

On arrival please go to the Crescent Wing where you will be welcomed by a member of staff. Here you will be able to leave coats and bags and use the toilets before heading into the galleries. If you are having a tour or a workshop this will also be where you will meet your guide or workshop leader.

Managing your group

Whilst in the Sainsbury Centre your group leader and helpers are solely responsible for the care, behaviour and discipline of the group. For a successful and trouble-free visit we have a few simple guidelines.

We advise you brief your group and helpers in advance, explaining why they are important and reinforce it on the day.

- No bags or coats in the galleries – these are a real risk to unglazed paintings and objects on open display which can be easily damaged by the smallest knock or scratch
- No touching the objects – even the cleanest hands can damage objects
- No running – for the safety of the group and other visitors as well as the objects
- No crowding, pushing around or leaning on cases or screens as this risks unsteading them

• Photography (without flash) is permitted by completing a permission to photograph form. These are available from reception or from the School and Group Bookings Co-ordinator.

• Drawing in the galleries with lead and coloured pencils is fine. Charcoal, ink, felt-tips, paint and other wet materials are not permitted. If in doubt, please ask.

• MUD! Most of our floors are carpeted so please ask your group to wipe their feet carefully on entry.

Food and drink

• School groups are able to request use of a room on UEA campus to eat packed lunches during a visit to the Sainsbury Centre galleries. This service is free of charge but must be booked in advance with the School and Group Bookings Co-ordinator.

• Adult groups are able to book catering for their visit by contacting UEA catering direct on 01603 592477 or catering.services@uea.ac.uk.

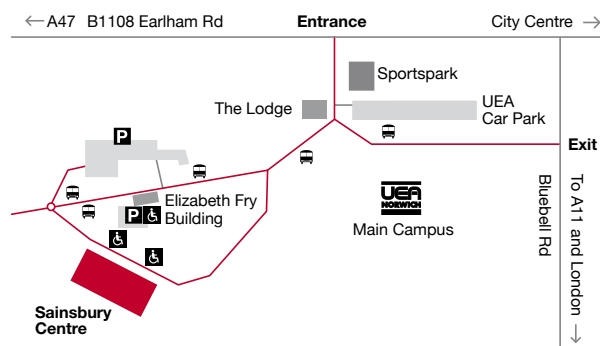
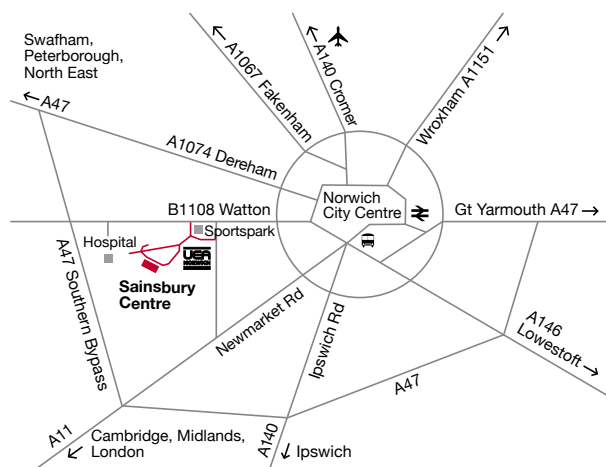
• The gallery café is open during gallery opening hours. It can accommodate small groups (up to 10 people) who would like to buy food.

• The Sainsbury Centre restaurant is open Mondays to Fridays from 9.30am to 3.30pm. To make a table booking, please call 01603 592471.

• To hire the restaurant for functions in the evening, please phone 01603 591111.

Evaluation

We always like to hear your comments on our service. A feedback form is available and will be sent out with your bookings confirmation pack.



Art as a Window on the World

We would like to open windows to show you how art can reflect a whole world and widen cultural horizons.

The window is a metaphor for a new viewpoint, a vista to the outside world, or a reflection of yourself. It can be a means to highlight the familiar, or to frame things differently. You can examine your own backyard, or see beyond, looking from where you are into a different space.

Widening vistas

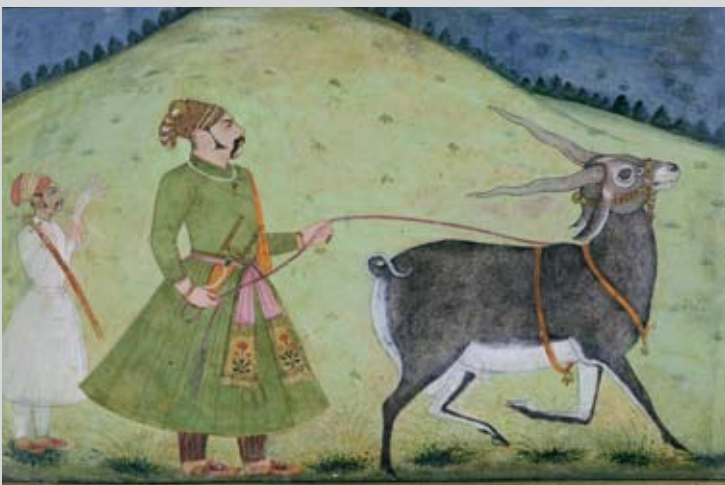
- Looking at art can both reflect the world and lead us to enjoy perceptions of a wider world.
- Art objects are a powerful starting point for thinking about wider aspects of peoples, cultures and histories.

Building upon experience

- Personal experience and existing knowledge can be built upon.
- Encounters with objects can be enlightening or baffling, clear or mysterious. Some things you may have an immediate rapport with, other things may be unfamiliar.

Sharing and exchanging views

- In the course of new encounters, we can look, discuss, speculate, share views, make links, research and learn.
- New things and new skills will emerge during these processes which you may never previously have considered.





Left to right:
A raja with a tame
antelope on a leash
India
UEA 800
Bucket man
John Davies
UEA 597
Ritual Doll
Africa, Ghana
UEA 631

Join our mailing list to keep in touch with news and events. Email scva@uea.ac.uk or telephone 01603 593199



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A large print version of this information is available on request

Cover image:
'Fisherman's God'
Rarotonga, the Cook Islands
UEA 189