



# INTERNATIONAL EDITION THE ART NEWSPAPER

SPECIAL REPORT

# VISITOR FIGURES 2013

*Museum and exhibition  
attendance numbers  
compiled and analysed*

## EXPANSION PLANS

New spaces for building audiences

## THE ART “EXPERIENCE”

Why museums are making us queue

- Top 100 museums
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**THE YEAR'S BIGGEST TRENDS • CURATOR-DIRECTORS • ART THAT NEVER TRAVELS**

## SPECIAL REPORT

## VISITOR FIGURES 2013

## Exhibition &amp; museum attendance survey



Dutch Old Masters from the Mauritshuis, the Hague, on the Tokyo leg of a world tour topped our international survey of exhibitions in 2012. In 2013, the top two paying shows were again in Asia. In Taipei, loans of ancient gold, jade and bronze artefacts from mainland China alongside works in the collection of the National Palace Museum pulled in the crowds (10,946 a day) for its “Western Zhou Dynasty” show. Paintings from the Lingnan school of the 19th and 20th century attracted almost as many visitors (10,711 a day) to the same institution.

Europe witnessed a “Dalí” double hit. In Paris and Madrid the show was the top-paying exhibition. In the French capital, it broke the Centre Pompidou’s daily attendance record. Last year, 7,364 people a day went to see the Spanish artist’s work (790,000 in total). But in 1979, its first Dalí exhibition attracted more visitors in total (900,000). In Madrid, “Dalí” also saw queues snaking outside the Museo Nacional Centro de Arte Reina Sofía. But the show’s 6,615 visitors a day did not beat the record set by the Picassos lent by the Musée Picasso, Paris, in 2008.

#### Free-entry blockbusters

For free exhibitions, Rio de Janeiro’s Centro Cultural Banco do Brasil again comes top of our survey. Its most popular show “Impressionism: Paris and Modernity”, featuring loans from the Musée d’Orsay, Paris, drew 8,099 visitors a day, repaying the \$5.6m cost of bringing works by Manet, Degas and Monet and others to Rio and to its branch in São Paulo the year before. The artists in the centre’s next most popular show are unknown and from China, the so-called “peasant da Vincis” brought to the world’s attention by international star Chinese artist Cai Guo-Qiang. A show about animation starring cartoon favourites Betty Boop and Popeye, among others, also did well at the Rio venue.

# Taipei takes top spot with loans from China

Asian art is in the ascendancy globally, while in Europe, Salvador Dalí reigns supreme. By Javier Pes and Emily Sharpe

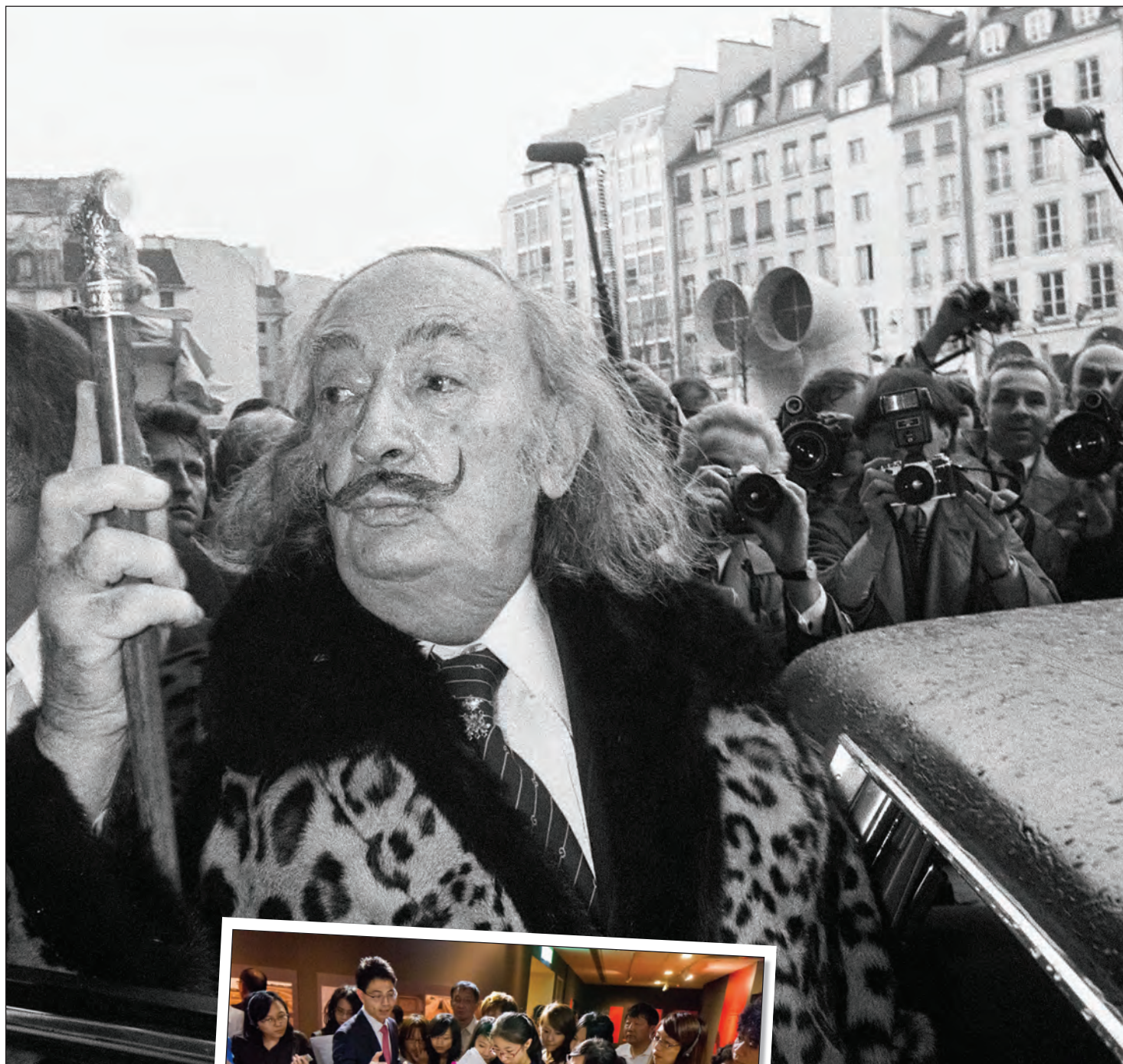
Loans to China of Fabergé eggs from the Kremlin Museums in Moscow attracted 5,967 visitors a day to the Shanghai Museum, which is free to enter, putting it among the top ten best-attended shows. Paintings by Raphael travelled from the Uffizi for a sure-fire paying blockbuster in Tokyo at the National Museum of Western Art, boosted by loans from the Vatican Museums as well as the Musée du Louvre and the Museo del Prado in Madrid, among other institutions. The show attracted 6,172 visitors a day (entry included with general admission). This is 1,800 more than the Louvre attracted with an exhibition of late works by the Renaissance master.

**The financially strapped Detroit Institute of Arts just missed the top 100 museums**

Last year, Norway celebrated the birth of its most famous artist. The sesquicentennial exhibition “Edvard Munch 150” at the National Gallery, Oslo, was the main event, co-organised by the National Museum and the Munch Museum. It attracted 2,918 visitors a day. But, a version of one Munch painting, albeit his most famous work, *The Scream*, drew 5,528 visitors a day when on loan to New York’s Museum of Modern Art (MoMA).

Russia’s love affair with Italian art was confirmed by the crowds that flocked to see “From Guercino to Caravaggio” at the Hermitage. The paintings collected by the late Denis Mahon and donated to Italian institutions attracted 11,122 a day, but as entry is included with general admission, the figure reflects the number of people in the St Petersburg museum on any given day.

London’s Tate Modern reports that 11,670 visitors a day went to see a video installation by William Kentridge in the Tanks, the former oil



Europe's most-attended exhibition was "Dalí" at Centre Pompidou in Paris, closely followed by its presentation at Madrid's Reina Sofia (above); the Surrealist at the opening of the Pompidou's retrospective in 1979; "Western Zhou Dynasty" at Taipei's National Palace Museum

reservoirs converted into a performance and display space. Both the Hermitage and Tanks shows feature in our "big ticket" category (see p9). In a category of its own is the Nara National Museum's annual temple treasure show. Last year's selection, including a zither and incense burner, drew 14,743 visitors/pilgrims a day.

**Louvre on top, again**

The Louvre has topped our list of best-attended art museums since we began surveying overall attendance six years ago. Even with around 500,000 fewer visitors last year (after a record-breaking 2012), the Louvre retains its pole position with an annual attendance of 9.3 million. The British Museum and the Metropolitan Museum of Art swapped places in 2013. The free London institution saw its attendance rise to 6.7 million while its peer in New York (voluntary admission \$25), saw attendance rise to 6.2 million, helped by being open seven days a week since last July.

The National Gallery, London, had a bumper year with six million visitors without a blockbuster show. The Tate Modern, despite a retrospective of works by Lichtenstein, saw its visitor numbers fall to 4.8 million from 5.3 million in 2012. The closure of the Tanks to allow its extension to be completed, and the end of the Unilever series in the Turbine Hall, were proba-

ble contributing factors.

In Madrid, the Prado had a disappointing year, falling from 3.1 million to 2.3 million, despite Monday openings. But the sun shone on the nearby Reina Sofia, boosted by "Dalí", its attendance rose to 3.2 million (up from 2.5 million in 2012). In Paris, however, the Spanish artist's appeal could not stop the Centre Pompidou's attendance dipping slightly by around 55,000 to 3.7 million after a steady rise over the past five years.

The Museum of Modern Art, New York, saw its admission just top the three million mark after a dip last year. No comfort for New Yorkers who think it is always overcrowded.

Around 80% of international tourists to the Netherlands only visit Amsterdam, which is a boon to the city's museums. The Rijksmuseum fully reopened in April after its decade-long modernisation and in eight months its attendance exceeded two million. A new museum, MuCEM in Marseilles, which opened last June and focuses on European culture, had a strong first year, with 1.8 million visitors in its first six months. This was no doubt helped by the fact that the city was one of the European Capitals of Culture in 2013.

New museums tend to see a slight fall in visitors after their inaugural year, but the Museo

Soumaya in Mexico City, the billionaire Carlos Slim's private museum, broke the one million mark. The non-charging museum attracted 1.1 million visitors, up from 833,000, which bodes well for another private institution, the Museo Jumex, which opened nearby last November. Its founder, Eugenio Lopez, is on the board of the Museum of Contemporary Art, Los Angeles. The trustees will be hoping Philippe Vergne, the new director, will reverse the institution's plunging attendance, down from 248,000 in 2012 to 173,000 in 2013 – less than the Norton Simon Museum of Art in nearby Pasadena. Meanwhile, the Los Angeles County Museum of Art's attendance is a respectable 1.2 million. Five years ago it was little more than half that figure.

**TOP 100 ART MUSEUM ATTENDANCE THE TOP 10**

1	Louvre PARIS	9,334,435
2	British Museum LONDON	6,701,036
3	Metropolitan Museum of Art NEW YORK	6,226,727
4	National Gallery LONDON	6,031,574
5	Vatican Museums VATICAN CITY	5,459,000
6	Tate Modern LONDON	4,884,939
7	National Palace Museum TAIPEI	4,500,278
8	National Gallery of Art WASHINGTON, DC	4,093,070
9	Centre Pompidou PARIS	3,745,000
10	Musée d'Orsay PARIS	3,500,000

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**Methodology**

The daily figures are calculated automatically by our database, which computes the number of days an exhibition was open using the following formula: total number of days between start date and end date, divided by seven, multiplied by the number of days per week the institution is open, minus exceptional closures. All data used was supplied by the institutions concerned. Some institutions offer a number of exhibitions for a single ticket: these are shown as one entry. Exhibitions that were free to visit, ie, neither the museum nor the show had an entry fee, are indicated with an asterisk (\*).

The Detroit Institute of Arts, which under the leadership of Graham Beal continues the good fight against a forced sale of works in its collection, just missed the top 100 museums with 594,267 visitors, up from 429,000 in 2011. It came 102nd.

As with attendance at exhibitions, there are anomalies with institutions. Museums that are part of larger visitor destinations are difficult to compare with their stand alone peers. The most striking example of this is in Beijing's Forbidden City where the Palace Museum complex had a total attendance of 14.6 million visitors last year.

This survey is only possible thanks to the work of numerous press officers and their colleagues who collated and provided us with the attendance data for around 1,800 exhibitions and around 500 museums to complete this year-on-year survey.

• Research led by Toby Skeggs and compiled with the assistance of Shannon McNaught, Vanessa Saraceno and Victoria Stapley-Brown, and edited by Emily Sharpe

**MOST POPULAR EXHIBITIONS THE TOP 20**

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
10,946	1,007,062	The Western Zhou Dynasty	National Palace Museum	Taipei	8 OCT-12-7 JAN 13
10,711	921,130	The Lingnan School of Painting	National Palace Museum	Taipei	1 JUN-25 AUG
8,099	561,142	* Impressionism: Paris and Modernity	Centro Cultural Banco do Brasil	Rio de Janeiro	23 OCT-12-13 JAN 13
7,364	790,090	Dalí	Centre Pompidou	Paris	21 NOV-12-25 MAR 13
6,615	732,339	Dalí	Reina Sofia	Madrid	27 APR-2 SEP
6,409	264,584	* Cai Guo-Qiang: Peasant da Vincis	Centro Cultural Banco do Brasil	Rio de Janeiro	7 AUG-23 SEP
6,172	505,246	Raphael	National Museum of Western Art	Tokyo	2 MAR-2 JUN
5,967	572,799	* World of Fabergé	Shanghai Museum	Shanghai	29 SEP-12-3 JAN 13
5,896	278,801	Kyoto from Inside and Outside	Tokyo National Museum	Tokyo	8 OCT-1 DEC
5,761	306,999	* Move Yourself through Movies	Centro Cultural Banco do Brasil	Rio de Janeiro	5 FEB-7 APR
5,657	247,290	* Elles: Women Artists in the Pompidou	Centro Cultural Banco do Brasil	Rio de Janeiro	24 MAY-14 JUL
5,610	472,883	James Turrell	Guggenheim Museum	New York	21 JUN-25 SEP
5,557	350,082	* Early Chinese Painting and Calligraphy	Shanghai Museum	Shanghai	2 NOV-12-3 JAN 13
5,528	1,017,146	Edvard Munch: The Scream	Museum of Modern Art	New York	24 OCT-12-29 APR 13
5,435	440,973	Impressionism, Fashion and Modernity	Metropolitan Museum of Art	New York	26 FEB-27 MAY
5,421	655,941	* Paper	Saatchi Gallery	London	18 JUN-3 NOV
5,242	492,772	* Splendours in Smalt	Shanghai Museum	Shanghai	19 OCT-12-30 JAN 13
5,234	612,334	* Breaking the Ice: Moscow Art 1960-80s	Saatchi Gallery	London	21 NOV-12-28 MAR 13
5,181	590,630	Claes Oldenburg: The Street and The Store	Museum of Modern Art	New York	14 APR-5 AUG
5,153	340,092	* World in Mirror: Bronze Mirrors	Shanghai Museum	Shanghai	16 NOV-12-20 JAN 13

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Exhibition &amp; museum attendance survey

# Why we're queuing up for the art 'experience'

For museums, the queue has become as big a spectacle as the art itself. But how long are we going to stand in line? By **Blake Gopnik**

When we have to spend hours queuing to get a new driver's licence, we raise a stink and bureaucrats grovel. When we've spent most of a night in the emergency ward waiting for little Zoe's ear to be checked, we expect apologetic words about limited resources and necessary triage. When a crowd queues for four, five, even *nine* hours for the latest spectacle mounted in an art museum, organisers are more likely to crow about the project's success than bemoan the hours wasted waiting in line.

In New York in 2013, the most touted time-waster was the queue at the Museum of Modern Art's "Rain Room" (12 May-28 July), mounted in an empty lot by the digital magicians at Random International, a collective based in London. It consisted of a large, darkened space with showers of water falling from the ceiling, controlled by sensors that made them shut off around any human moving below.

"It could have been made for the World's Fair of 1964," wrote critic Ken Johnson in the *New York Times*. "'Rain Room', for all its entertaining ingenuity, seems little more than a gimmicky diversion."

But it could be that gimmicky diversions, and the queues they foster, are precisely what

**These new art "events" provide a clearly defined, marketable product**

museums are beginning to aim for. The Turbine Hall projects at Tate Modern in London may have launched the genre, back in the 2000s, but we're now seeing such "experiences" popping up at museums where they would once have been unthinkable.

The sculpture garden on the roof of the Metropolitan Museum of Art, once home to classic "plop art" displays, now hosts spectaculars such as the giant "Big Bambú" installation by twins Doug and Mike Starn (April-October 2010) and Tomás Saraceno's "Cloud City" (May-November 2012) – glorified climbing frames, both – while the "Monumenta" series at the Grand Palais in Paris has got big-man artists such as Richard Serra (2008) and Anish Kapoor (2011) to aim for even more splash than they normally do. As I write, visitors are being asked to queue for a room half-full of bouncing balloons, in the Martin Creed retrospective at the Hayward Gallery in London ("What's the Point of It?", until 27 April).

These new art "events" provide a clearly defined, marketable product, with almost guaranteed, or at least controllable, results, and with none of the opacities and uncertainties that older, tougher art is built around. Tech glitches



Can you feel it?: Random International's *Rain Room* (above) at MoMA; Tomás Saraceno's *Cloud City* on the Met's roof (below, left); Martin Creed's *What's the Point of It?* at the Hayward (below, right)

aside, was there much of a chance that robotic showers would *not* draw a crowd?

Once upon a time, the quality of the art determined the length of the museum experience, an unknowable Cézanne inviting unending attempts to get to know it. With the new event-based projects, the length of the experience pre-determines the insights the art can provide.

During a show of works by Yayoi Kusama at David Zwirner gallery in New York ("I Who Have Arrived in Heaven," 8 November-21 December 2013), visitors, after queuing for hours in the

cold, were given precisely 45 seconds to experience the artist's latest "Infinity Room", and its supposedly mind-altering, soul-freeing evaporations of self. With a time limit like that, the piece could never be much more than a lights-and-mirrors show. It might never transcend that even on longer acquaintance – critic Jerry Saltz said the room was "cool" yet not worth the wait – but surely the work's presenter owes viewers a chance to find out? When Kusama showed at Tate Modern in 2012, a fear of queues led her to come up with a version of the room

that had visitors marching through without a pause of any kind.

With no such viewing conditions imposed, "Rain Room" was meant to signal that a more profound, prolonged engagement might be needed and worthwhile. But how could it ever have come across as much more than a "gimmicky diversion"? In reality, anyone who stayed more than ten minutes was given a discreet move-along nudge by MoMA staff, to make room for the next consumer.

### Consumption over conception

I use the word "consumer" advisedly, since the closest analogue I can think of to the new breed of museum queues is the line that forms outside an Apple Store when a new device has arrived. In both cases, the queue is seen as a celebration of the product on offer rather than as a failure to make supply match demand.

At MoMA, the time wasted lining up for "Rain Room" was time stolen from moments that might have been spent among the more complex, more demanding pleasures of *Les Femmes d'Alger* (Pablo Picasso, 1907), *Vir Heroicus Sublimis* (Barnett Newman, 1950-51) or any Bruce Nauman tape. This is a new kind of

**We could chalk the whole problem up to the victory of spectacle over art**

auto-cannibalism, where the museum eats the leg it is standing on.

Durational installations and performances were born in resistance to the idea of art as commodity, in the context of an economy that was all about selling durable goods. Now, in an iPhone economy built around monetisable "experiences", these once-radical art forms feel entirely corporatised. In the 2010 retrospective at MoMA of Marina Abramovic ("The Artist Is Present"), the rebellion that was palpable in the early work gave way, in her famous chair-sitting project, to queue-friendly entertainment. It's no wonder that so many members of the music and movie business – Tilda Swinton, James Franco, Kanye West, Jay-Z, even Shia LaBeouf – are now declaring their latest moments of acting-out to be Abramovician performance.

We could chalk the whole problem up, once again, to the victory of spectacle over art, or of the turnstile over aesthetics, or of corporate directors over scholar curators. But I think we're witnessing a more complex and pernicious rewriting of our conception of art, based on a view that is both terribly old-fashioned and worryingly newfangled.

The old, aesthetic, Romantic view of art as providing an instant, inevitable and, above all, repeatable roundhouse to the solar plexus is being married these days to a pseudo-neuroscientific notion of art as a stimulus that provokes instant and repeatable responses in the brain. Slide an art lover into a brain scanner with a tiny projection of the *Mona Lisa*, or stick her in a room by Kusama or Random International, let her cook for a few minutes, and – voila! – you've got a brain delightfully lit up with art, and just ready for the next little aesthetic stimulus to do its thing. It only needs a minute to have its single effect – a very convenient model for museums that see queues as signs of success.

Museums should, of course, be telling visitors that their best works of art demand, repay and frustrate constantly renewed and extended attempts to negotiate their meanings. Museum experiences that can accommodate queues may be precisely the ones not worth queuing for.

• Blake Gopnik is an art critic working on a biography of Andy Warhol. He contributes to the *New York Times* and publishes his *Daily Pic* at [BlakeGopnik.com](http://BlakeGopnik.com)



# The permanent attraction of the temporary hang

Museum collections and temporary shows juggle the figures. By Martin Bailey

A survey of three of the world's greatest art museums – the Louvre in Paris, the National Gallery in London, and the National Gallery of Art in Washington, DC – reveals the role played by temporary exhibitions in attendance figures. Free exhibitions increase visitor numbers, but museums must seek a balance between spending resources on their permanent galleries and their temporary shows – a difficult decision in financially challenging times.

The Louvre heads the museums attendance list with 9.3 million visitors. Last year it had three charging exhibitions, attracting 781,821 (including some figures from 2012 and 2014). A spokeswoman for the Louvre says that exhibitions are held for a number of reasons: to help visitors and scholars know more about the subject; to bring together works from different collections; and to enable people to see something from other museums.

## The year in numbers

Last year “Late Raphael” did spectacularly well at the Louvre, attracting 358,248 visitors. The other two charging shows were “The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400-60” (214,873 visitors) – which closed on 6 January 2014, so is due to appear in our attendance survey next year – and “German Thought and Painting, from Friedrich to Beckmann” (208,700).

The National Gallery had a record six million visitors last year, of which around 577,000 came for its temporary exhibitions: 188,000 for charging shows; 389,000 for the free ones. A gallery spokeswoman says that its exhibition programme “illuminates the collection and encourages engagement with it, reaching the highest standards of scholarly and imaginative presentation”.

The National Gallery's top three charging shows were “Facing the Modern: The Portrait in Vienna 1900” (88,286 visitors) – which closed on 12 January 2014, so is due to appear in our attendance survey next year – “Vermeer and Music: the Art of Love and Leisure” (61,228) and “Barocci: Brilliance and Grace” (38,977). None of



Temporary pleasures: Banners announce the Louvre's “Late Raphael” exhibition

these exhibitions came close to the 323,897 who flocked to see “Leonardo da Vinci: Painter at the Court of Milan” in 2012.

The lower figures are partly a reflection of the views of its director, Nicholas Penny, who never sets out to produce blockbusters. He favours exploring less obvious artists and themes. He recently said: “I would rather put on an exhibition which

## The National Gallery last year had a record six million visitors

provides people with something new, than one they knew in advance they were sure to love.”

The cost of mounting shows at the National Gallery in 2012/13 was £2.2m, but only around a third of this was covered by ticket sales – sponsorship and facilities revenues made up the rest. Cuts in government funding are already having an impact on exhibitions, and the gallery has had to

limit the number of international loans in several recent shows.

At the National Gallery of Art in Washington, DC, admission is free to the permanent collection and all temporary exhibitions, because the gallery gets federal funding. So much higher numbers for temporary shows are to be expected. Last year, the museum mounted 13 exhibitions, attracting 1.6 million people out of a total of 4.1 million visitors. Figures for individual shows ranged from 25,976 for “A World of Bonds: Frederick Sommer's Photography and Friendships” to 250,915 for “Pre-Raphaelites: Victorian Art and Design, 1848-1900”.

A spokeswoman for the gallery points out that its collecting field – European and American art from the Renaissance to today – is “narrow, when seen in the context of world art, and we strive to supplement our own works with exhibitions of other times and cultures”. She adds that “simultaneously, a balance is sought with exhibitions that illuminate and reinforce our own collection”.

# Mass exposure: why museums are focusing on photography

Image-sharing social media has fuelled a boom in audiences for photography exhibitions. By Gareth Harris

“Almost 5,000 people daily are visiting the show of works here by Henri Cartier-Bresson,” says Bernard Blistène, the director of the Musée National d'Art Moderne at the Centre Pompidou in Paris. This year's blockbuster exhibition (until 9 June), featuring more than 500 images, drawings and films by the pioneering French photographer, reflects the growing popularity of photography shows. Blistène adds that a permanent gallery dedicated to photography is due to launch at the Centre Pompidou later this year.

The top photography exhibition in our attendance survey of 2013, “New Photography 2012” at the Museum of Modern Art in New York, received a total of 394,592 visitors, 3,261 per day.

“Contemporary photography is popular, but we find 20th-century classics have an even bigger appeal,” says Damien Whitmore, director of public affairs and programming at the Victoria and Albert Museum (V&A) in London. Its most popular photography shows in the past ten years (paid entry) have been “The Art of Lee Miller” (2007-08; 78,946), “Diane Arbus: Revelations” (2005-06; 75,673) and “Queen Elizabeth II by Cecil Beaton” (2012; 67,630).

Social media, and the popularity of photo-sharing networks such as Instagram means that more people are tapping into the medium. “Everyone can easily make photographs now with their smartphones; it is all about the image,” says Judith Keller, the senior curator of photo-

graphs at the Los Angeles-based Getty Museum. This interest may account for the recent rise in attendance figures. “Photography is perhaps more accessible than other art forms. So many people now take photos on a daily basis; it is relevant to everyone's life,” Whitmore says.

## Digital curation

But some photography specialists wonder if museums are ready for the major changes sparked by the internet. Charlotte Cotton, the former head of the photography department at Los Angeles County Museum of Art, wrote last year in *Aperture* magazine that institutions are ill prepared for innovation, and struggle with the impact of digital image distribution and self-publishing online.

Institutions are slowly coming to terms with developments. In 2012, the Photographers' Gallery in London appointed a digital curator, Katrina Sluis, who has launched a schedule encompassing projects online and offline, which, she says, “respond to recent dramatic shifts in the digital image as it becomes increasingly screen-based and networked”.

Combining contemporary presentations and historic displays may be a way to draw a range of audiences. The Getty is currently showing “Past Tense”, a retrospective of work by the leading Japanese photographer Hiroshi Sugimoto (until 8 June) in parallel with “A Royal Passion: Queen Victoria and Photography” (until 8 June). “It's proving to be a particularly popular combination,” Keller says.



You looking at me? *Women with Fire Masks, 1941*, by Lee Miller. The V&A's “Art of Lee Miller” exhibition was its most popular paid-entry photography show of the past decade



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### CONTACT US

In the UK: 70 South Lambeth Road, London SW8 1RL  
Tel: +44 (0)203 416 9000 Fax: +44 (0)207 735 3322  
Email: londonoffice@theartnewspaper.com  
In the US: 594 Broadway, Suite 406, New York, NY 10012  
Tel: +1 212 343 0727 Fax: +1 212 965 5367  
Email: nyoffice@theartnewspaper.com  
Website: www.theartnewspaper.com  
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Americas Caitlin Miller  
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## SPECIAL REPORT

## VISITOR FIGURES 2013

Exhibition &amp; museum attendance survey

# Museums bank on live art performing miracles

New spaces are opening as museums expand their programming and plan for increased visitor numbers. By Rob Bevan

Hal Foster, the American art critic and author of *The Art-Architecture Complex*, is doubtful about the prevailing tendency for large art museums to expand endlessly, reaching into every aspect of contemporary practice and vacuuming up different audiences. "There are so many different models of art," he said in February during a debate, organised by London's Architecture Foundation, on the future of museum architecture. "You need a white cube, a black box, a post-industrial space, a programmable 'culture shed', but I'm not sure you need them all in one place."

The debate titled "If You Build It Will They Come?" was held at Tate Modern, where a new wing by Herzog & De Meuron is rising rapidly over The Tanks, three 30m-diameter underground fuel chambers repurposed for installations and performances. The project is being billed as "the world's first museum galleries permanently dedicated to live art".

## Performance becomes integral

As genres blur, live interactive events and performance art are becoming integral to the programming of any gallery that aspires to the universal – and the audiences that follow. At one end of this spectrum is La Scène at the Sanaa-designed Louvre-Lens – a simple black box auditorium with retractable bleacher seating – or the Victoria and Albert Museum's new Exhibition Road project, which uses its courtyard for installations and events. At the other end are sophisticated performance spaces such as those planned for New York's Museum of Modern Art (MoMA) by Diller Scofidio + Renfro, Renzo Piano's new home for the Whitney Museum of American Art, and Hong Kong's M+ museum venture, also by Herzog & De Meuron.

MoMA's ambitions have been especially controversial because its expansion involves the demolition of the adjacent, former American Folk Art Museum. Its \$32m gallery spaces by Tod Williams and Billie Tsien won the World Architecture Award for Best Building in 2002. In its place, Diller Scofidio + Renfro is proposing a triple-height "Art Bay" with a glass wall that can open onto the street for exhibitions and performances while, stacked above it, a double-



Easy does it: the audience relax in wheeled chairs in architect Rem Koolhaas's concept for one of the spaces in Marina Abramovic's proposed Center for the Preservation of Performance Art in New York

height "Gray Box" with sliding walls, allowing it to be transformed from a white-box gallery to a black-box performance space. The new Whitney, meanwhile, is building a black box for film, video and performance as well as a 170-seat theatre.

The Tate's director Nick Serota told Herzog & De Meuron that he wanted to incorporate the raw power of Banksy's oil tanks into the gallery before he even knew what to do with them; their use for performance art came later.

## "Industrial or rough spaces appeal to performance artists in their materiality"

He defended Tate Modern's expansion at the debate: "The concept of the museum is extendable," he said, and depends "on curators being close to artists in the present".

Catherine Wood, the curator of contemporary art/performance at Tate Modern, says that it is essential to acknowledge the role of performance in contemporary art even if it is

still a minority interest. "In this historical sense, performance has often been made for small audiences, testing out new ideas," she says.

While she acknowledges that there are challenges with sound and seating in these converted spaces, she adds: "The flip side is that artists can design their set-up from scratch. They can choreograph the whole situation in ways that are not usually possible in a conventional theatre."

Jacques Herzog believes such found spaces are perfect for performance art. "Industrial or rough spaces appeal to performance artists in their materiality and dimensions." For total spatial dedication, however, you can't beat artist Marina Abramovic's mooted Center for the Preservation of Performance Art in Hudson, New York, where Rem Koolhaas is transforming an indoor tennis centre into a stage for performance pieces that last six hours or more. Audience members who nod off can be rolled on wheeled chairs to a sleeping area but will remain part of the performance: "When you wake up," Abramovic told *New York Magazine*, "raise your hand and you'll be wheeled back."

## Expanding your space helps build an audience

Museums that move to new, bigger homes traditionally see increased attendance, such as the Barnes Foundation, which controversially relocated from Merion, a suburb of Philadelphia, to the city centre in 2012. In Merion, attendance was strictly limited, so around 62,500 people got to see



Albert Barnes's collection each year. The new space (above), designed by Tod Williams and Billie Tsien, attracts around 325,000 visitors annually.

The Astrup Fearnley Museum of Modern Art in Oslo has seen its attendance more than double, from around 80,000 to 170,000, since it moved to its Renzo Piano-designed home in 2012. Increasing attendance was not a priority for the Isabella Stewart Gardner Museum in Boston when it added a wing, also designed by Piano. But the extra space has helped accommodate around 50,000 to 70,000 more visitors a year since it opened in 2012.

The director of the Saint Louis Art Museum, Brent Benjamin, told *The Art Newspaper* that he was not expecting a huge rise in visitor numbers before the institution unveiled 30% more public and gallery space thanks to a new wing and modernisation by the architect David Chipperfield. After all, the population of Saint Louis wasn't going to double, Benjamin said. However, in 2013 it had around 458,000 visitors, a significant increase from 346,500 in 2012.

Among the new institutions opening in the past two years, the Louvre-Lens had an impressive start. This northern satellite of the Parisian museum attracted around 825,000 visitors in its first year. By comparison, the Centre Pompidou-Metz attracted 650,000 in its first year in 2010.

The modernisation of the Rijksmuseum in Amsterdam took a decade to complete, but the €375m project has paid off in terms of visitor numbers. In the seven months since it reopened last April, attendance has already exceeded two million; before renovation it was around 1.1 million a year. *J.P. and E.S.*

# Delicate task of borrowing the best

Museums are increasingly reluctant to let their finest works travel, to the point where some will never be lent again. By Gareth Harris

A handful of works in museums worldwide are part of a select group united by a dubious distinction: they rarely or never travel. This is mainly because of their fragility – and insurance costs would be high – but there are other reasons. These pieces are sometimes the most popular works on display in museums, drawing huge crowds; any loan would have a severe effect on attendance. But museum directors, due to the pressures of cultural diplomacy, occasionally do lend these closely guarded works.

Delacroix's famous, rousing painting of a group of French revolutionaries, *Liberty Leading the People*, 28 July 1830, will probably never leave the Louvre again. "The frame is wide, difficult to move, and very fragile," a spokeswoman says. Last year, the work was defaced while on loan to Louvre-Lens in northern France. The conservator Anne Perrin successfully removed the markings but "on its return [conservators] stated that the work had suffered", said the French culture minister Aurélie Filippetti (*The Art Newspaper*, February, p24). She has since blocked lending the work to



First time out: Edouard Manet's *Olympia*, 1863

an exhibition due to open this month at the National Museum of China in Beijing.

Leonardo's *Mona Lisa*, about 1503-19, has left the Louvre twice, travelling to the US in 1963 and to Japan in 1974. But it will never be lent again, not even to the Louvre Abu Dhabi, scheduled to open in 2015. The work, painted on wood, is now curved and, crucially, a small fissure is visible on the reverse. When an Italian arts organisation requested it for an exhibition

in Italy last year, the answer from the Louvre was emphatic. "Transporting the work is absolutely out of the question because there are no climate controls sophisticated enough [to safeguard it]," said Vincent Pomarède, the keeper of paintings at the Paris museum.

## Main attraction

Most visitors to New York's Museum of Modern Art (MoMA) – around three million annually – seek out Picasso's *Les Femmes d'Alger*, 1907. Anne Umland, the museum's curator of painting and sculpture, told a Spanish news website last year that the work is MoMA's main draw: "*Les Femmes d'Alger* never travels. [It] is for MoMA's public. It is because it is the most famous work in the museum. It is the one that people ask to see." Nonetheless, the painting is in a stable condition according to a MoMA conservation report of 2004. "The restoration has been completed with the inpainting of losses and cracks which resulted from the rolling of the canvas while still in Picasso's possession," says an updated analysis written in 2005.

Matisse's huge and heavy collage, *The Snail*, 1953, has never left the Tate in London because of the risks associated with transporting the work, which measures almost three metres by three metres. The piece is, however, due to travel for the first time, and will be seen in the exhibition "Henri Matisse: the Cut-Outs" at New York's MoMA (25 October 2014-8 February 2015). Its original, late-1960s glazing is being replaced with laminated glass to help protect it.

Until last year, Manet's *Olympia*, 1863, one of the most important paintings of the 19th century, had not left Paris since it was given to the state in 1890. In a move that surprised art conservators, French president François Hollande gave dispensation for the painting to be shown at the Doge's Palace in Venice. It was one of around 42 works by Manet lent by the Musée d'Orsay for the exhibition "Manet: Return to Venice" (April-August 2013). The UK art critic Brian Sewell agreed that *Olympia* should be lent, but said: "There is, nonetheless, a limit to the shunting such works should be put through." A spokeswoman for the Musée d'Orsay declined to say if the work will travel again.

# Keeping their hands in

Two of Europe's leading museum directors explain why it's still important for them to curate exhibitions. By Ben Luke

For those occupying the highest positions in art institutions, spending time with the works that fill their galleries is inevitably more limited than in their earlier curatorial roles. The chance to do the job that made their name – organising groundbreaking exhibitions or displaying exemplary scholarship – become fewer as bureaucratic demands become greater.

Two directors have arguably the most demanding administrative roles in European museums: Udo Kittelmann, the director of the Nationalgalerie in Berlin, who oversees six museums, and Nicholas Serota, the overall director of the four Tate galleries in London, Liverpool and St Ives. Strikingly, both continue to take on lead curator roles in major shows.

Serota is at the helm of "Henri Matisse: the Cut-Outs" at Tate Modern (17 April-7 September), and co-organised "Gerhard Richter: Panorama" (Oct 2011-January 2012), "Cy Twombly: Cycles and Seasons" (June-September 2008) at Tate Modern and "Howard Hodgkin" (June-September 2006) at Tate Britain.

Last year Kittelmann co-organised "Martin Kippenberger: Sehr Gut | Very Good" (February-August 2013) at the Hamburger Bahnhof, the Neue Nationalgalerie's contribution to the multi-venue exhibition "Painting Forever" (September-November 2013) and the Russian Pavilion at the 2013 Venice Biennale.

## Working with artists

"If I didn't continue to curate – even now that I have a job that oversees six museums – I would stop breathing," Kittelmann says. "The strong relationship with artists gives me the energy to take on all the business that I have to do."

Serota's entry in *Who's Who*, the annual list of notable Britons, once drily acknowledged the too-rare opportunities he has to handle art: he declared that "hanging pictures" was his hobby. "The moment when you hang a show is when you're trying to bring out the qualities of the work and you come very close to it, and to the artist," he says.

He argues that continuing to organise exhibitions is crucial not just for himself but also for the Tate. "I do it because it's my passion to be involved with art and artists. I think it's good for the institution that a director should be seen to be engaged in the practice of the institution and not simply being an administrative director."

He says he does not want to appear to criticise directors who take a less active curatorial role. "Everyone does it in a different way, but I've worked for more than 30 years with artists and I think it's helpful to the institution that I continue to do so. It's also very good experience for me to understand what the strains are of working as a curator in a large institution."

A hands-on approach is especially useful in any museum that regularly works with living artists, Serota says. "I do feel it's tremendously important for Tate to have in all the directors people who really have the respect from, and



Showmen: Above, the Tate's director Nicholas Serota co-organised exhibitions of work by Gerhard Richter and Cy Twombly (*Inverno from Quattro Stagioni*, 1993-95, right) at Tate Modern. The "Painting Forever" show at Berlin's Neue Nationalgalerie, which included Franz Ackermann's *Hills and Doubts*, 2013 (below), was organised by the Nationalgalerie's director Udo Kittelmann



really understand the practice of, living artists. All of them are institutions that, even when they're dealing with history, must necessarily reflect the concerns of the contemporary."

His direct involvement in the Matisse exhibition is partly circumstantial. Though he initiated the project, proposing it to the Tate's partner venue, the Museum of Modern Art (MoMA) in New York, he acknowledges that "generally speaking, I don't really have the time to pursue the depth of research that would be required on such a show". That was left to "a very brilliant curator", as Serota describes him, Nicholas Cullinan, who left the Tate for the Metropolitan

**"We would not have been able to initiate the Richter show if I'd not been involved" – Nicholas Serota**

Museum of Art last year. As Cullinan had taken the research quite far before moving to New York, it then "came back to me", Serota says.

Serota says he has no illusions about the importance of his influence. "Obviously certain doors open more easily for me than they would just for a regular curator. I'm not saying the budget is suddenly forgotten but there are things that happen – I'm aware of that."

His authority is particularly important when it comes to senior artists ripe for full-career

retrospectives, such as Richter, now 82, and Twombly, who died aged 83 in 2011. "Sometimes Tate is in competition with a lot of other institutions to make a show like the Richter, and so to have someone on the staff who has worked with Richter at different times over the past 30 years is helpful," he says. "We would not have been able to initiate the show against competition from other institutions if I'd not been involved."

Kittelmann says he retains the ideas "about how to work with artists and how to collaborate with them" that he had when he started out as a freelance curator in the 1980s. "Your relationship towards an artist is to be their best critic. I

remember years ago, before I took over a museum, what [MoMA's former director] Alfred Barr said: that a museum has to be as creative as an artist. The importance of a museum, and I'm sure this will be more significant than ever, will finally depend on its creativity."

How does he choose which exhibitions to organise? "In the past it was a little different: when I started at the [Kölischer] Kunstverein, every decision was up to me. Later on I started to discuss exhibitions and the programming with my team. But, of course, there are some projects that I appreciate more than others."

Among them is a strikingly different exhibition for Kittelmann, which opens at the Alte Nationalgalerie in Berlin in November, of the Czech-born 19th-century painter Gottfried Lindauer. "He went to New Zealand in the 1870s and started to paint the Maoris. I've been working on this project for ten years, trying to get the permission for those works to leave New Zealand for the first time." The Lindauer project is emblematic of Kittelmann's conviction that "the importance of museums in the future will depend more on the unknown and less on the well-known artists".

Whether it is exploring this relatively uncharted territory or working with canonised figures such as Kippenberger, Kittelmann is aware that his role carries with it real privileges. "To administrate a museum is a tough job," he says. "But to spend hours, days or weeks talking with artists: that really makes somebody alive, to think and to go forward with ideas."

• For a preview of "Henri Matisse: the Cut-Outs", see main paper, p34

## Ten shows organised by museum directors

**RISE AND FALL OF APARTHEID: PHOTOGRAPHY AND THE BUREAUCRACY OF EVERYDAY LIFE**  
International Center of Photography, New York  
14 September 2012-6 January 2013

Haus der Kunst, Munich, 15 February-26 May 2013

Curator: Okwui Enwezor and Rory Bester

• A show reflecting art and photography's role in documenting the struggle against apartheid in South Africa, co-organised by Haus der Kunst director Okwui Enwezor

**MARTIN KIPPENBERGER: SEHR GUT | VERY GOOD**  
Hamburger Bahnhof, Museum für Gegenwart, Berlin  
23 February-18 August 2013

Curators: Udo Kittelmann and Britta Schmitz;

co-curator: Miriam Halwani

• A typically offbeat show co-organised by the Berlin Nationalgalerie director Udo Kittelmann

**CINDY SHERMAN: UNTITLED HORRORS**  
Astrup Fearnley Museet, Oslo  
4 May-22 September 2013

Moderna Museet, Stockholm

19 October 2013-19 January 2014

Curators: Daniel Birnbaum, Lena Essling,

Gunnar B. Kvaran, Hanne Beate Ueland

• Two directors, Daniel Birnbaum of the Moderna Museet and Gunnar Kvaran of the Astrup Fearnley Museet, were involved in this show

**CARO AT MUSEO CORRER**  
Museo Correr, Venice 1 June-27 October 2013

Curator: Gary Tinterow

• A spot of moonlighting for Gary Tinterow, the director of the Museum of Fine Arts, Houston

**BERNINI: SCULPTING IN CLAY**  
Metropolitan Museum of Art, New York  
3 October 2012-6 January 2013

Kimbell Art Museum, Fort Worth, Texas

3 February-5 May 2013

Curator: Ian Wardropper, Anthony Sigel,

and C.D. Dickerson, with Paola D'Agostino

• Among the team of curators was Ian Wardropper, the director of the Frick Collection, New York

**PRIMA MATERIA**  
Punta della Dogana, Venice  
30 May 2013-31 December 2014

Curator: Caroline Bourgeois and Michael Govan

• Co-organised by Los Angeles County Museum director Michael Govan, this latest display of François Pinault's collection took alchemy as its theme

**SARAH LUCAS: SITUATION**  
Whitechapel Gallery, London  
2 October-15 December 2013

Curator: Iwona Blazwick

• This meeting of the adventurous British artist and a similarly bold curator and director led to a radically different form of retrospective

**THE CYRUS CYLINDER AND ANCIENT PERSIA: A NEW BEGINNING**  
The J. Paul Getty Museum, Los Angeles  
2 October-8 December 2013

Curator: Timothy Potts and David Saunders

• This touring exhibition from the British Museum was co-organised by the museum's director and its assistant curator of antiquities, respectively

**CONCRETE INVENTION**  
Museo Nacional Centro de Arte Reina Sofía, Madrid  
23 January-16 September 2013

Curator: Manuel Borja-Villel

and Gabriel Perez-Barreiro

• The Reina Sofía's director, Manuel Borja-Villel, was at the helm of this selection of geometric abstracts

**ALL YOU NEED IS LOVE: FROM CHAGALL TO KUSAMA AND HATSUNE MIKU**  
Mori Art Museum, Tokyo 26 April-1 September 2013

Curator: Fumio Nanjo

• The Mori Art Museum's director assembled this 200-work exploration of the highs and lows of love

## In brief



### Damaged in transit

The Italian magazine *Arte* revealed that a very fine and dynamically sculpted gesso bas-relief by Antonio Canova of *The Killing of Priam*, around 1790, was largely destroyed en route to an exhibition last year. It fell while being removed from the wall of the Accademia di Belle Arti di Perugia to go on display in an exhibition on Canova in Assisi that opened last August. There were

doubts that the work could be restored at all, given how brittle gesso is, but the museum's director, Domenico Ferrera, has confirmed that at least a partial restoration will in fact be possible and should be completed by the end of the year. The news comes after the celebrated conservator Daniele Angellotto, appointed by the superintendency (the regional arm of the country's ministry of culture), examined the fragments. "Angellotto is a Canova expert, and has already restored a number of his works," Ferrera says, including the metopes in the "Canova temple", the famous Neo-Classical church designed by him in his hometown of Possagno, 80km north of Venice. "Gesso works are notoriously fragile and moving them is always highly risky," says Ferrera, "but the museum will continue to be open to lending gesso works, as it always has been." The sculpture was insured for €700,000. E.R.

# SPECIAL REPORT

## VISITOR FIGURES 2013

### Exhibition & museum attendance survey

#### TOP TEN THEMATIC

• The French flair for organising thematic and survey shows was evident in 2013. French institutions organised the three most visited shows in this category. "Elles: Women Artists in the Pompidou Collection" featured works by the likes of Sonia Delaunay, Frida Kahlo, Dora Maar, Diane Arbus, Marina Abramovic and Louise Bourgeois. The combination proved a hit at the Centro Cultural Banco do Brasil, Rio, attracting 5,657 visitors a day to the free exhibition. More than 5,000 visitors per day went to the Shanghai Museum, which is also free to enter, to see its first exhibition of art from Central Africa. "Congo River: Root Carving Art" was drawn from the collection of the Musée du Quai Branly, Paris. Back in Paris, the Musée d'Orsay presented "The Angel of the Odd", a show of so-called "dark Romanticism" with a title inspired by Edgar Allan Poe, that proved popular with 4,095 daily visitors. Also popular, and again in the French capital, were works by Alexander Calder, Jeppe Hein, Carsten Höller, Anish Kapoor and Alexander Rodchenko, among others, that filled all 3,700 sq. m of the Grand Palais in "Dynamo", an exhibition exploring 100 years of light and motion in art. J.P.

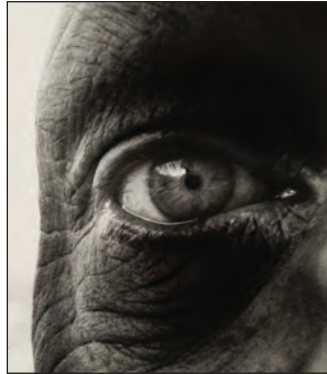


"Dynamo" at the Grand Palais, Paris

Daily	Total	Exhibition	Venue	City	Dates
5,657	247,290	* Elles: Women Artists in the Pompidou	Centro Cultural Banco do Brasil	Rio de Janeiro	24 MAY-14 JUL
5,112	480,517	* Congo River: Root Carving Art	Shanghai Museum	Shanghai	4 APR-7 JUL
4,095	337,000	The Angel of the Odd: from Goya to Ernst	Musée d'Orsay	Paris	5 MAR-9 JUN
4,075	402,212	Riotous Baroque	Guggenheim	Bilbao	14 JUN-6 OCT
3,600	187,200	* Keep Up with the Times: 50th Anniversary	National Art Museum of China	Beijing	18 MAY-8 JUL
3,551	259,191	* Barbizon through Impressionism	Shanghai Museum	Shanghai	19 SEP-1 DEC
3,394	303,040	Dynamo	Grand Palais	Paris	10 APR-22 JUL
3,182	320,019	Highlights from the Collection	National Gallery	Oslo	13 JUN-13 OCT
3,064	340,098	* Looking at the View	Tate Britain	London	12 FEB-2 JUN
2,767	208,700	From Germany 1800-1939	Louvre	Paris	28 MAR-24 JUN

#### TOP TEN PHOTOGRAPHY

• America's enduring appetite for photography sings out from the top ten in this category, with six shows from US museums. Indeed, 13 of the 20 most popular photography shows were held in the US: New York, Los Angeles, San Francisco, Detroit, Washington, DC, and Atlanta museums all feature. MoMA's annual survey of new photography tops the list, although its figures dropped by almost 1,000 visitors a day compared with last year. Proving the appeal of key figures in photographic history, Bill Brandt gained numbers normally associated with Picasso and Matisse for his show at MoMA. The museum again proved its pre-eminence in terms of photographic exhibitions, with the two best-attended shows – it had two of the top four shows in this category last year, too. Other standout shows were "Light from the Middle East" at the V&A, showing public support for the museum's engagement with Middle Eastern culture, an exhibition dedicated to the photojournalist Adriana Lestido in her native Argentina, and the Prix Pictet photography prize at Istanbul Modern. B.L.



Bill Brandt's Jean Dubuffet, 1960, in "Shadow and Light" at MoMA

Daily	Total	Exhibition	Venue	City	Dates
3,261	394,592	New Photography 2012	Museum of Modern Art	New York	3 OCT 12-4 FEB 13
3,033	485,341	Bill Brandt: Shadow and Light	Museum of Modern Art	New York	6 MAR-12 AUG
2,714	359,057	* Japan's Modern Divide	Getty Center	Los Angeles	26 MAR-25 AUG
2,262	323,853	Photography and the American Civil War	Metropolitan Museum of Art	New York	2 APR-2 SEP
2,209	87,408	* Adriana Lestido: Photographs 1979-2007	Museo de Bellas Artes	Buenos Aires	14 MAY-28 JUN
2,180	311,760	* Light from the Middle East	Victoria and Albert Museum	London	13 NOV 12-7 APR 13
2,167	119,194	Timothy Greenfield-Sanders	High Museum of Art	Atlanta	17 MAR-19 MAY
2,046	330,500	Close Quarters	Istanbul Modern	Istanbul	9 MAY-17 NOV
2,045	156,300	Prix Pictet: Power	Istanbul Modern	Istanbul	30 JAN-28 APR
1,854	290,493	Motor City Muse: Detroit Photographs	Detroit Institute of Arts	Detroit	14 DEC 12-16 JUN 13

#### MOST POPULAR EXHIBITIONS *continued from p3*

Daily	Total	Exhibition	Venue	City	Dates
5,112	480,517	* Congo River: Root Carving Art	Shanghai Museum	Shanghai	4 APR-7 JUL
5,091	546,229	Roy Lichtenstein	Centre Pompidou	Paris	3 JUL-4 NOV
5,077	468,568	Matisse: in Search of True Painting	Metropolitan Museum of Art	New York	4 DEC 12-17 MAR 13
▼ 5,000-2,501 visitors per day					
4,990	364,298	* Aoyama San'u, 1912-93	Shanghai Museum	Shanghai	20 APR-2 JUL
4,979	164,320	* Hugo Boss: Red Never Follows	Saatchi Gallery	London	31 JUL-1 SEP
4,946	424,625	Masterpieces from the Mauritshuis	Kobe City Art Museum	Kobe	29 SEP 12-6 JAN 13
4,909	492,327	Impressionism and Fashion	Musée d'Orsay	Paris	25 SEP 12-20 JAN 13
4,890	821,587	* Gaiety Is the Most Outstanding Feature...	Saatchi Gallery	London	21 NOV 12-9 JUN 13
4,856	487,716	Edward Hopper	Grand Palais	Paris	10 OCT 12-3 FEB 13
4,808	442,350	Punk: Chaos to Couture	Metropolitan Museum of Art	New York	9 MAY-14 AUG
4,796	978,358	* New Order: British Art Today	Saatchi Gallery	London	26 APR-22 DEC
4,742	317,070	* Renaissance Masters	Centro Cultural Banco do Brasil	São Paulo	13 JUL-29 SEP
4,687	600,000	In Light of Amarna: Nefertiti	Neues Museum	Berlin	7 DEC 12-13 APR 13
4,398	414,651	Picasso Black and White	Guggenheim Museum	New York	5 OCT 12-23 JAN 13
4,359	344,323	Manet: Portraying Life	Royal Academy of Arts	London	26 APR-22 DEC
4,346	358,248	Raphael: the Final Years	Louvre	Paris	11 OCT 12-14 JAN 13
4,323	152,523	Wang Xizhi: Master Calligrapher	Tokyo National Museum	Tokyo	22 JAN-3 MAR
4,287	557,341	Pablo Picasso	Palazzo Reale	Milan	20 SEP 12-27 JAN 13
4,163	407,987	Tokyo 1955-70: a New Avant Garde	Museum of Modern Art	New York	18 NOV 12-25 FEB 13
4,100	438,680	Henri Labrouste	Museum of Modern Art	New York	10 MAR-24 JUN
4,095	337,000	The Angel of the Odd: from Goya to Ernst	Musée d'Orsay	Paris	5 MAR-9 JUN
4,075	402,212	Riotous Baroque	Guggenheim Museum	Bilbao	14 JUN-6 OCT
4,010	405,000	Le Corbusier	Museum of Modern Art	New York	15 JUN-23 SEP
3,854	859,537	* Simon Starling: Phantom Ride	Tate Britain	London	12 MAR-20 OCT
3,850	331,109	Soundings: a Contemporary Score	Museum of Modern Art	New York	10 AUG-3 NOV
3,826	272,740	Gutai: Splendid Playground	Guggenheim Museum	New York	15 FEB-8 MAY
3,821	580,203	Art in War: France 1938-47	Guggenheim Museum	Bilbao	16 MAR-8 SEP
3,800	425,577	Inventing Abstraction, 1910-25	Museum of Modern Art	New York	24 DEC 12-15 APR 13
3,768	546,310	Quay Brothers	Museum of Modern Art	New York	12 AUG 12-7 JAN 13
3,704	488,951	Aida Makoto: Monument for Nothing	Mori Art Museum	Tokyo	17 NOV 12-31 MAR 13
3,689	392,123	A Passion for France	Musée d'Orsay	Paris	16 APR-18 AUG
3,688	202,322	* Cai Guo-Qiang: Peasant da Vincis	Centro Cultural Banco do Brasil	São Paulo	20 APR-23 JUN
3,659	402,507	Alina Szapocznikow	Museum of Modern Art	New York	7 OCT 12-28 JAN 13
3,600	187,200	* Keep Up with the Times: 50th Anniversary	National Art Museum of China	Beijing	18 MAY-8 JUL
3,573	389,502	Ellsworth Kelly: Chatham Series	Museum of Modern Art	New York	23 MAY-8 SEP
3,570	171,852	* Gyeongju in the Joseon Period	Gyeongju National Museum	Gyeongju	16 SEP-10 NOV
3,556	256,060	Cold Sun	Palais de Tokyo	Paris	25 FEB-20 MAY
3,551	259,191	* Barbizon through Impressionism	Shanghai Museum	Shanghai	19 SEP-1 DEC
3,510	220,144	Michelangelo Buonarroti	National Museum of Western Art	Tokyo	6 SEP-17 NOV
3,404	292,715	Picasso and Chicago	Art Institute of Chicago	Chicago	16 FEB-12 MAY
3,394	303,040	Dynamo	Grand Palais	Paris	10 APR-22 JUL
3,290	315,814	Lichtenstein: a Retrospective	Tate Modern	London	21 FEB-27 MAY
3,285	290,000	The Macchiaioli, 1850-74	Musée de l'Orangerie	Paris	10 APR-22 JUL
3,261	394,592	New Photography 2012	Museum of Modern Art	New York	3 OCT 12-4 FEB 13
3,244	285,514	* BP Portrait Award 2013	National Portrait Gallery	London	20 JUN-15 SEP
3,212	440,000	Uruk: 5000 Year Megacity	Pergamonmuseum	Berlin	25 APR-8 SEP
3,200	227,200	* From Picasso to Barceló	National Art Museum of China	Beijing	21 APR-30 JUN
3,189	421,011	Dieter Roth	Museum of Modern Art	New York	13 FEB-24 JUN
3,182	320,019	Highlights from the Collection	National Gallery	Oslo	13 JUN-13 OCT
3,181	384,932	Vincent	Van Gogh Museum	Amsterdam	29 SEP 12-27 JAN 13
3,164	149,182	* Elles: Women Artists	Centro Cultural Banco do Brasil	Belo Horizonte	27 AUG-21 OCT
3,145	758,000	* Nam June Paik: Global Visionary	SAAM/Renwick	Washington, DC	13 DEC 12-11 AUG 13
3,128	475,000	55th International Art Exhibition	Giardini and Arsenale	Venice	1 JUN-24 NOV
3,098	312,000	Keith Haring: the Political Line	Musée d'Art Moderne de la Ville/ARC	Paris	19 APR-18 AUG
3,093	307,971	Vermeer: the Golden Century	Scuderie del Quirinale	Rome	27 SEP 12-20 JAN 13
3,092	148,423	Wolfgang Laib	Museum of Modern Art	New York	23 JAN-11 MAR
3,074	528,655	Abstract Generation: Now in Print	Museum of Modern Art	New York	15 MAR-2 SEP
3,064	340,098	* Looking at the View	Tate Britain	London	12 FEB-2 JUN
3,053	895,367	The Guggenheim Collection III	Guggenheim Museum	Bilbao	27 NOV 12-3 NOV 13
3,045	94,395	* Interactive Perspectives	National Art Museum of China	Beijing	26 AUG-25 SEP
3,033	485,341	Bill Brandt: Shadow and Light	Museum of Modern Art	New York	6 MAR-12 AUG
3,028	299,749	Impressionism, Fashion and Modernity	Art Institute of Chicago	Chicago	23 JUN-29 SEP
3,009	451,398	Chagall: between War and Peace	Musée du Luxembourg	Paris	21 FEB-21 JUL
2,995	213,512	The Lady and the Unicorn	National Art Center Tokyo	Tokyo	24 APR-15 JUL

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American Alliance of Museums

## 2014 Annual Meeting & MuseumExpo

May 18–21, Seattle

AAM Members Save Big—Register by April 25

[aam-us.org/am14](http://aam-us.org/am14)



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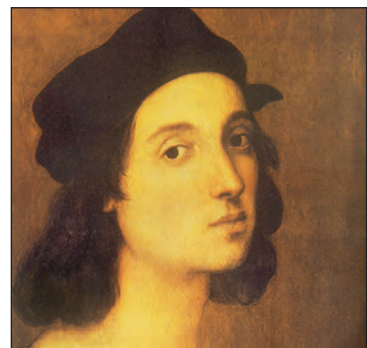


SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey

TOP TEN OLD MASTERS



Raphael, Self-portrait, 1506, in Tokyo

One can be sure every year that the top ten exhibitions of Old Masters will conform to particular phenomena: they will always include some Italian Renaissance and Baroque exhibitions; will always include some Dutch/Netherlandish 17th-century exhibitions (especially any with the magic name "Vermeer" in the title); some will always occur in Japan (three times in 2013).

Table with 6 columns: Daily, Total, Exhibition, Venue, City, Dates. Lists top ten Old Masters exhibitions including Raphael, Masterpieces from the Mauritshuis, Renaissance Masters, etc.

TOP TEN MEDIEVAL

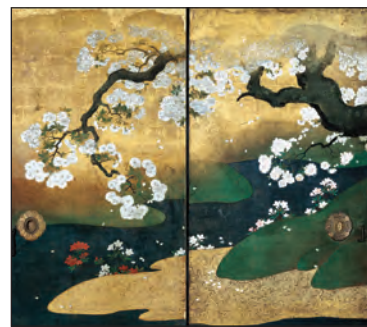
Medieval (art) history has never held centre stage in schools and universities, and, sadly, academic expertise and popular interest continue the decline of the past 20 to 30 years, seen once again by the fact that Medieval shows fail to create a full top ten.



The Lady and the Unicorn, around 1484

Table with 6 columns: Daily, Total, Exhibition, Venue, City, Dates. Lists top ten Medieval exhibitions including The Lady and the Unicorn, Florence at the Dawn of the Renaissance, etc.

TOP TEN ASIAN ART



5,900 a day: 17th-century screens in "Kyoto from Inside and Outside"

Almost 11,000 people a day, a record for any exhibition in 2013, came to view ancient artefacts from Western Zhou period China (1046-771BC) at Taipei's National Palace Museum.

Table with 6 columns: Daily, Total, Exhibition, Venue, City, Dates. Lists top ten Asian Art exhibitions including The Western Zhou Dynasty, The Lingnan School of Painting, etc.

MOST POPULAR EXHIBITIONS continued from p11

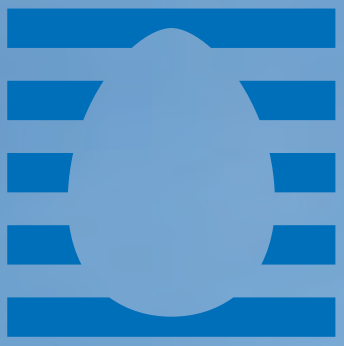
Large table with 6 columns: Daily, Total, Exhibition, Venue, City, Dates. Lists most popular exhibitions worldwide, including Impressionism: Highlights from the Hermitage, Art from the Islamic Civilisation, etc.

CONTINUED ON PAGE 13









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