



# THE ART NEWSPAPER

SPECIAL REPORT

# VISITOR FIGURES 2013

*Museum and exhibition attendance numbers compiled and analysed*

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

## SPECIAL REPORT

# VISITOR FIGURES 2013

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

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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

| 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 Vinci         | 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 Small                     | Shanghai Museum                 | Shanghai       | 19 OCT 12-20 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 |

## THE TOP 20

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## SPECIAL REPORT

## VISITOR FIGURES 2013

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

**W**hen 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 spectacles 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 evaporation 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

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—voilà!—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

"**A**lmost 5,000 people daily are visiting the show of works here by Henri Cartier-Bresson," says Bernard Blitstein, 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. Blitstein 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 Suijs, 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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## 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

**H**al 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 Bankside'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 Demoiselles d'Avignon*, 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 Demoiselles d'Avignon 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

**F**or 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

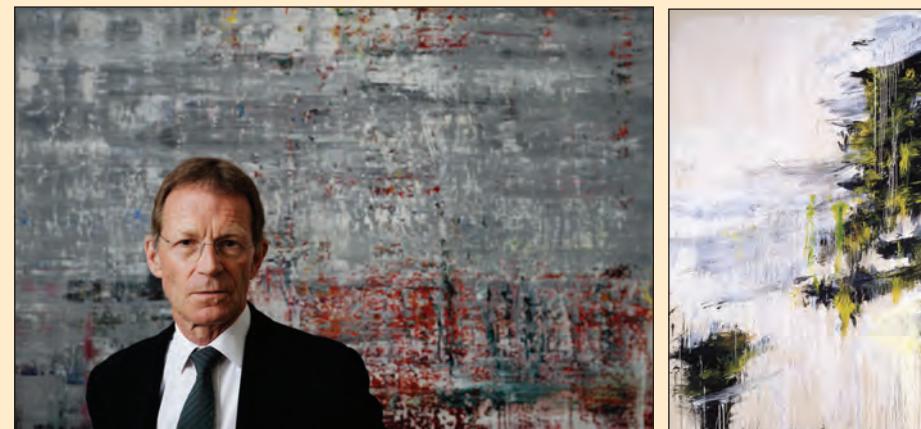
"If I didn't continue to curate – even now that I have a job that oversees six museums – I would stop breathing," Kittelmann says. "The strong relationship with artists gives me the energy to take on all the business that I have to do."

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

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

**"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

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."

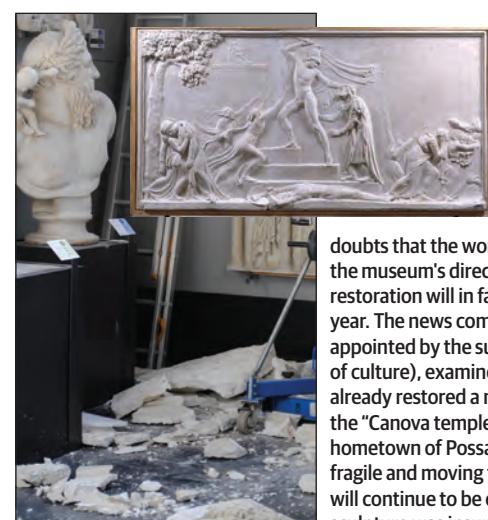
How does he choose which exhibitions to organise? "In the past it was a little different: when I started at the [Kölnerischer] Kunstverein, every decision was up to me. Later on I started to discuss exhibitions and the programming with my team. But, of course, there are some projects that I appreciate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

## 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 of 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.

## 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 Halvani

- 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 Wardrop, Anthony Sigel, and C.D. Dickerson, with Paola D'Agostino

- Among the team of curators was Ian Wardrop, 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 Sofia, Madrid

23 January–16 September 2013

Curator: Manuel Borja-Villel and Gabriel Perez-Barreiro

- The Reina Sofia'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

## SPECIAL REPORT

## VISITOR FIGURES 2013

## Exhibition &amp; 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.

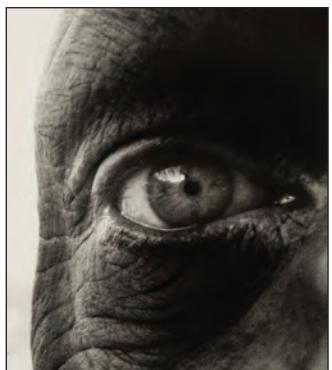


"Dynamo" at the Grand Palais, Paris

| Daily   | Total   | Exhibition                                 | Venue                           | City           | Dates         |
|---|---------|--|---------------------------------|----------------|---------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |                                 |                |               |
| 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               |
|---|---------|--|----------------------------|--------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |                            |              |                     |
| 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               |
|---|---------|---|-------------------------------------|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |   |                                     |                |                     |
| 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 JAN-14 APR       |
| 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 Vinci           | 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                    |                |                     |

# VISITOR FIGURES 2013

## Exhibition & museum attendance survey

### MOST POPULAR EXHIBITIONS *continued from p8*

| Daily   | Total   | Exhibition                                | Venue                              | City           | Dates               |
|---|---------|---|------------------------------------|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |   |                                    |                |                     |
| 2,991   | 288,000 | * Chaim Soutine: Order Out of Chaos       | Musée de l'Orangerie               | Paris          | 3 OCT 12-21 JAN 13  |
| 2,969   | 77,193  | Shadow Monsters                           | Museum of Modern Art               | New York       | 7 DEC 12-2 JAN 13   |
| 2,950   | 109,589 | Takeuchi Seiho                            | National Museum of Modern Art      | Tokyo          | 3 SEP-14 OCT        |
| 2,918   | 338,542 | Munch 150                                 | National Gallery                   | Oslo           | 2 JUN-13 OCT        |
| 2,916   | 260,365 | Simon Hantai                              | Centre Pompidou                    | Paris          | 22 MAY-2 SEP        |
| 2,874   | 187,627 | American Pop Art: the Powers Collection   | National Art Center Tokyo          | Tokyo          | 7 AUG-21 OCT        |
| 2,836   | 96,421  | * 1985 and an Art Academy                 | National Art Museum of China       | Beijing        | 22 NOV-25 DEC       |
| 2,817   | 157,364 | Lynn Hershman Leeson                      | SFMoMA                             | San Francisco  | 30 MAR-2 JUN        |
| 2,816   | 315,011 | Girl with a Pearl Earring                 | De Young Museum                    | San Francisco  | 26 JAN-2 JUN        |
| 2,810   | 342,788 | Monet's Garden                            | NGV International                  | Melbourne      | 10 MAY-8 SEP        |
| 2,794   | 232,700 | Egon Schiele                              | Guggenheim Museum                  | Bilbao         | 2 OCT 12-6 JAN 13   |
| 2,773   | 452,000 | * The Civil War and American Art          | SAAM/Renwick                       | Washington, DC | 16 NOV 12-28 APR 13 |
| 2,767   | 208,700 | From Germany 1800-1939                    | Louvre                             | Paris          | 28 MAR-24 JUN       |
| 2,755   | 245,979 | Titian                                    | Scuderie del Quirinale             | Rome           | 5 MAR-16 JUN        |
| 2,752   | 253,171 | Luxury and Elegance: French Porcelain     | Museo degli Argenti, Palazzo Pitti | Florence       | 19 MAR-23 JUN       |
| 2,732   | 169,020 | The Elise S. Haas Bequest                 | SFMoMA                             | San Francisco  | 23 MAR-2 JUN        |
| 2,731   | 710,181 | Artist's Choice: Trisha Donnelly          | Museum of Modern Art               | New York       | 9 NOV 12-28 JUL 13  |
| 2,727   | 250,915 | * Pre-Raphaelites                         | National Gallery of Art            | Washington, DC | 17 FEB-19 MAY       |
| 2,716   | 163,340 | Philippe Parreno                          | Palais de Tokyo                    | Paris          | 21 OCT-29 DEC       |
| 2,714   | 359,057 | * Japan's Modern Divide                   | Getty Center                       | Los Angeles    | 26 MAR-25 AUG       |
| 2,703   | 220,464 | China's Terracotta Warriors               | Asian Art Museum                   | San Francisco  | 22 FEB-27 MAY       |
| 2,683   | 220,041 | * Meschac Gaba                            | Tate Modern                        | London         | 3 JUL-22 SEP        |
| 2,638   | 93,068  | Chinese Painting and Calligraphy          | Hong Kong Museum of Art            | Hong Kong      | 30 NOV 12-9 JAN 13  |
| 2,598   | 180,769 | Divisionism                               | National Art Center Tokyo          | Tokyo          | 4 OCT-23 DEC        |
| 2,595   | 407,386 | Hand Signals: Digits, Fists and Talons    | Museum of Modern Art               | New York       | 5 APR-8 SEP         |
| 2,595   | 251,738 | Hollywood Costume                         | Victoria and Albert Museum         | London         | 20 OCT 12-27 JAN 13 |
| 2,594   | 692,569 | 9 + 1 Ways of Being Political             | Museum of Modern Art               | New York       | 12 SEP 12-9 JUN 13  |
| 2,579   | 273,334 | From Raphael to Picasso                   | Basilica Palladiana                | Vicenza        | 6 OCT 12-20 JAN 13  |
| 2,559   | 683,307 | Cut 'n' Paste                             | Museum of Modern Art               | New York       | 10 MAR-1 DEC        |
| 2,538   | 146,471 | David Bowie Is                            | Art Gallery of Ontario             | Toronto        | 25 SEP-29 NOV       |
| 2,537   | 471,910 | Life and Death in Pompeii and Herculaneum | British Museum                     | London         | 28 MAR-29 SEP       |
| 2,511   | 185,436 | Trisha Donnelly/Garry Winogrand           | SFMoMA                             | San Francisco  | 9 MAR-2 JUN         |
| <b>▼ 2,500-2,001 visitors per day</b>   |         |   |                                    |                |                     |

| Daily   | Total     | Exhibition                                 | Venue                              | City            | Dates               |
|---|-----------|--|------------------------------------|-----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |           |  |                                    |                 |                     |
| 2,462   | 200,120   | Gauguin and the Voyage of the Exotic       | Museo Thyssen-Bornemisza           | Madrid          | 9 OCT 12-13 JAN 13  |
| 2,454   | 272,396   | Diaphanous Passions: Baroque Ivories       | Museo degli Argenti, Palazzo Pitti | Florence        | 16 JUL-3 NOV        |
| 2,439   | 1,756,245 | * Japanese Ceramics 1930-2000              | Freer and Sackler Galleries        | Washington, DC  | 23 JUL 11-12 JUL 13 |
| 2,437   | 505,881   | Inhabited Architecture                     | Guggenheim Museum                  | Bilbao          | 20 SEP 12-19 MAY 13 |
| 2,416   | 200,163   | David Hockney RA: a Bigger Picture         | Museum Ludwig                      | Cologne         | 27 OCT 12-3 FEB 13  |
| 2,416   | 189,174   | * The Poetry of Paper                      | Getty Center                       | Los Angeles     | 23 JUL-20 OCT       |
| 2,407   | 27,170    | Kids Creative Lab                          | Peggy Guggenheim Collection        | Venice          | 24 APR-6 MAY        |
| 2,351   | 145,407   | Ai Weiwei: According to What?              | Art Gallery of Ontario             | Toronto         | 17 AUG-27 OCT       |
| 2,341   | 395,620   | The Roof Garden Commission: Imran Qureshi  | Metropolitan Museum of Art         | New York        | 14 MAY-3 NOV        |
| 2,334   | 236,441   | Stories of History                         | Guggenheim Museum                  | Bilbao          | 22 JAN-19 MAY       |
| 2,328   | 240,825   | Hidden Treasures: an Experiment            | Detroit Institute of Arts          | Detroit         | 31 OCT 12-3 MAR 13  |
| 2,324   | 215,795   | Great French Painting from the Clark       | Mitsubishi Ichigokan Museum        | Tokyo           | 9 FEB-26 MAY        |
| 2,309   | 165,240   | Frida and Diego                            | High Museum of Art                 | Atlanta         | 14 FEB-12 MAY       |
| 2,304   | 460,734   | Jubilee Exhibition: 150 Years Gustav Klimt | Upper and Lower Belvedere          | Vienna          | 12 JUL 12-27 JAN 13 |
| 2,292   | 242,000   | The Great Workshop of the Midi             | Musée Granet                       | Aix en Provence | 13 JUN-13 OCT       |
| 2,287   | 210,122   | Lebbeus Woods: Architect                   | SFMoMA                             | San Francisco   | 16 FEB-2 JUN        |
| 2,271   | 158,989   | Summer Exhibition 2013                     | Royal Academy of Arts              | London          | 10 JUN-18 AUG       |
| 2,264   | 939,547   | * The Cyrus Cylinder and Ancient Persia    | Freer and Sackler Galleries        | Washington, DC  | 9 MAR 12-28 APR 13  |
| 2,262   | 323,853   | Photography and the American Civil War     | Metropolitan Museum of Art         | New York        | 2 APR-2 SEP         |
| 2,248   | 189,499   | * Looking East: Rubens                     | Getty Center                       | Los Angeles     | 5 MAR-9 JUN         |
| 2,242   | 277,051   | Chihuly                                    | Montreal Museum of Fine Arts       | Montreal        | 6 JUN-27 OCT        |
| 2,235   | 157,373   | New Waves                                  | Palais de Tokyo                    | Paris           | 20 JUN-9 SEP        |
| 2,216   | 180,737   | Leda Catunda: Recent Paintings             | Museu Oscar Niemeyer               | Curitiba        | 25 APR-28 JUL       |
| 2,209   | 318,104   | * Over, Under, Next                        | Hirshhorn Museum                   | Washington, DC  | 18 APR-8 SEP        |
| 2,209   | 87,408    | * Adriana Lestido: Photographs 1979-2007   | Museo de Bellas Artes              | Buenos Aires    | 14 MAY-28 JUN       |
| 2,205   | 247,009   | * Jiri Kovanda: Two Golden Rings           | Reina Sofia                        | Madrid          | 30 OCT 12-24 FEB 13 |
| 2,203   | 83,394    | * Johannes Vermeer: Woman in Blue          | Getty Center                       | Los Angeles     | 16 FEB-31 MAR       |
| 2,197   | 311,956   | David Bowie Is                             | Victoria and Albert Museum         | London          | 23 MAR-11 AUG       |
| 2,193   | 134,393   | * Mount Mudeung Buncheong Ware             | Gwangju National Museum            | Gwangju         | 23 JUL-13 OCT       |
| 2,186   | 92,130    | Byzantine Antiquities                      | Moscow Kremlin Museums             | Moscow          | 7 JUN-25 JUL        |
| 2,180   | 311,760   | * Light from the Middle East               | Victoria and Albert Museum         | London          | 13 NOV 12-7 APR 13  |
| 2,174   | 295,618   | Akram Zaatar: Projects 100                 | Museum of Modern Art               | New York        | 11 MAY-23 SEP       |
| 2,168   | 185,504   | Once Upon a Time... Impressionism          | Montreal Museum of Fine Arts       | Montreal        | 11 OCT 12-20 JAN 13 |
| 2,167   | 119,194   | Timothy Greenfield-Sanders                 | High Museum of Art                 | Atlanta         | 17 MAR-19 MAY       |
| 2,159   | 276,340   | * Stars in the River: Jessie Trail         | National Gallery of Australia      | Canberra        | 16 FEB-23 JUN       |
| 2,158   | 278,340   | * Kastom: Art of Vanuatu                   | National Gallery of Australia      | Canberra        | 8 FEB-16 JUN        |
| 2,155   | 55,425    | Saint George by Andrea Mantegna            | Moscow Kremlin Museums             | Moscow          | 19 JUN-19 JUL       |
| 2,154   | 243,433   | * Out of the Ordinary                      | Hirshhorn Museum                   | Washington, DC  | 4 FEB-27 MAY        |
| 2,145   | 235,976   | Emil Jakob Schindler: Poetic Realism       | Upper and Lower Belvedere          | Vienna          | 26 SEP 12-13 JAN 13 |
| 2,136   | 600,819   | Face to Face with Gustav Klimt             | Kunsthistorisches Museum           | Vienna          | 14 FEB 12-6 JAN 13  |
| 2,135   | 127,168   | * Sturtevant: Leaps, Jumps and Bumps       | Serpentine Gallery                 | London          | 28 JUN-2 SEP        |
| 2,106   | 694,975   | * Ai Weiwei                                | Hirshhorn Museum                   | Washington, DC  | 19 APR 12-17 MAR 13 |
| 2,081   | 194,101   | Yoko Ono: Half-a-Wind Show                 | Louisiana Museum of Modern Art     | Humblebaek      | 6 JUN-24 SEP        |
| 2,076   | 699,512   | * Perspectives: Ai Weiwei                  | Freer and Sackler Galleries        | Washington, DC  | 12 MAY 12-14 APR 13 |
| 2,070   | 202,832   | The Splendour of India's Royal Courts      | Palace Museum                      | Beijing         | 25 APR-31 JUL       |
| 2,068   | 140,000   | * Tomás Saraceno: on Space Time Foam       | Hangar Bicocca                     | Milan           | 25 OCT 12-17 FEB 13 |
| 2,060   | 172,716   | Andreas Fischer: My Time Is My Rolex       | Museum Ludwig                      | Cologne         | 1 DEC 12-17 MAR 13  |
| 2,059   | 100,000   | Fantastic Machinery                        | Istanbul Modern                    | Istanbul        | 18 APR-16 JUN       |
| 2,056   | 104,577   | The Beauty of Japanese-style Calligraphy   | Tokyo National Museum              | Tokyo           | 13 JUL-8 SEP        |
| 2,048   | 567,376   | * Black Box: Democracia                    | Hirshhorn Museum                   | Washington, DC  | 29 OCT 12-4 AUG 13  |
| 2,048   | 105,600   | An Exhibition on the Concept of Holiday    | Istanbul Modern                    | Istanbul        | 7 FEB-7 APR         |
| 2,048   | 60,266    | A Renaissance Masterpiece                  | Palazzo Madama                     | Turin           | 12 DEC 12-13 JAN 13 |
| 2,046   | 330,500   | Close Quarters                             | Istanbul Modern                    | Istanbul        | 9 MAY-17 NOV        |
| 2,045   | 573,296   | Gods in Colour                             | Kunsthistorisches Museum           | Vienna          | 13 NOV 12-29 SEP 13 |
| 2,045   | 156,300   | Prix Pictet: Power                         | Istanbul Modern                    | Istanbul        | 30 JAN-28 APR       |
| 2,044   | 319,700   | Erol Akyavas: Retrospective                | Istanbul Modern                    | Istanbul        | 29 MAY-1 DEC        |
| 2,039   | 307,666   | Don't Be Shy, Don't Hold Back              | SFMoMA                             | San Francisco   | 8 DEC 12-2 JUN 13   |
| 2,033   | 209,100   | Modernity?                                 | Istanbul Modern                    | Istanbul        | 16 JAN-16 MAY       |
| 2,032   | 60,957    | * J.M.W. Turner                            | National Gallery of Ireland        | Dublin          | 1-31 JAN            |
| 2,030   | 302,508   | * Jennie C. Jones: Higher Resonance        | Hirshhorn Museum                   | Washington, DC  | 16 MAY-27 OCT       |
| 2,027   | 89,179    | The Boxer: an Ancient Masterpiece          | Metropolitan Museum of Art         | New York        | 1 JUN-18 JUL        |

CONTINUED ON PAGE 10 ➤

### TOP TEN IMPRESSIONIST & MODERN



8,000 visitors a day saw Manet's *The Fifer*, in Rio

● The unwavering international appeal of Impressionism is confirmed in this category, with a show in Rio de Janeiro and the two versions of the "Impressionism and Fashion" exhibition in New York and Paris all making the top ten. Otherwise, the category is dominated by pre-Second World War artists. Strikingly, the National Gallery of Art, Washington, DC, and Tate Modern versions of the same Lichtenstein show are not even in the top 20, with the former achieving 160,000 and the latter 315,000 visitors. Dalí's popular appeal is reflected in the extraordinary figures for the two versions of the major exhibition at the Pompidou and the Reina Sofia, Madrid – the Paris museum edged it on daily and overall figures, with close to 800,000 people seeing the exhibition. Meanwhile, the show of works by Matisse that drew close to 500,000 visitors to the Pompidou in 2012 repeated the feat at the Metropolitan Museum of Art, and Matisse's old rival Picasso brought impressive crowds to the Guggenheim and also to the

## SPECIAL REPORT

## VISITOR FIGURES 2013

## Exhibition &amp; museum attendance survey

## TOP TEN CONTEMPORARY



6,400 visitors a day saw the inventions of China's "peasant Da Vinci"

Two institutions dominate the contemporary category and, although both are free to enter, they otherwise take distinct approaches to their shows: the Saatchi Gallery's exhibitions are generally on for longer than the average. "Gaiety Is the Most Outstanding Feature of the Soviet Union" ran for more than six months, while the Centro Cultural Banco do Brasil's exhibitions are relatively short and sharp, lasting between six weeks and two months. The breadth of the shows that hold the top two places indicates that a similar audience attends all the centre's shows, rather than the swamped blockbusters and quieter exhibitions found at many museums and galleries. The same is true of the Saatchi Gallery's exhibitions: notably, two of its top-ten shows were from Charles Saatchi's collection, while two others were exhibitions organised and presented by institutions that hire a floor of the gallery. (Without an accurate breakdown of the attendance, it is not possible to judge what proportion of the gallery's visitors are attending the gallery's regular corporate events and how many are daily gallery-goers, but the gallery can feel quite empty on a weekday.) In terms of the charging shows, it is significant that two American artists who emerged in the 1960s – Oldenberg and Turrell – achieved more than 5,000 visitors a day for their shows at MoMA and the Guggenheim. B.L.

## MOST POPULAR EXHIBITIONS continued from p9

| Daily   | Total   | Exhibition                                     | Venue                              | City           | Dates               |
|---|---------|--|------------------------------------|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |                                    |                |                     |
| 2,024   | 342,014 | * One Man's Search for Ancient China           | Freer and Sackler Galleries        | Washington, DC | 19 JAN-7 JUL        |
| 2,019   | 247,500 | The Young Architects Programme                 | Istanbul Modern                    | Istanbul       | 25 JUN-15 NOV       |
| 2,008   | 242,957 | Pre-Raphaelites: Victorian Avant Garde         | Tate Britain                       | London         | 12 SEP 12-13 JAN 13 |
| 2,004   | 197,795 | Cézanne and the Past                           | Museum of Fine Arts Budapest       | Budapest       | 26 OCT 12-17 FEB 13 |
| 2,002   | 208,157 | In the Shadow of the Pyramids                  | Kunsthistorisches Museum           | Vienna         | 21 JAN-20 MAY       |
| ▼ 2,000-1,501 visitors per day  |         |  |                                    |                |                     |
| 1,999   | 179,637 | Art Spiegelman                                 | Museum Ludwig                      | Cologne        | 22 SEP 12-6 JAN 13  |
| 1,995   | 346,923 | The New Frontier                               | Palazzo Pitti                      | Florence       | 3 JUL 12-9 JAN 13   |
| 1,983   | 78,737  | Movies and Artists' Videos                     | Museu Nacional, Conjunto Cultural  | Brasilia       | 8 MAY-28 JUN        |
| 1,982   | 186,291 | * Peter Coffin: Here and There                 | Hirshhorn Museum                   | Washington, DC | 29 JUN-6 OCT        |
| 1,979   | 344,362 | Captive Beauty: Fra Angelico to Fortuny        | Museo Nacional del Prado           | Madrid         | 21 MAY-10 NOV       |
| 1,971   | 189,209 | Ken Price Sculpture: a Retrospective           | Metropolitan Museum of Art         | New York       | 18 JUN-22 SEP       |
| 1,963   | 249,363 | * Hand-held: Gerhard Pulverer                  | Freer and Sackler Galleries        | Washington, DC | 6 APR-11 AUG        |
| 1,963   | 159,000 | Russian and German                             | Neues Museum                       | Berlin         | 25 OCT 12-13 JAN 13 |
| 1,961   | 190,243 | The Light Show                                 | Hayward Gallery                    | London         | 30 JAN-6 MAY        |
| 1,956   | 27,108  | Arrecife Colectivo: A.M.                       | MUAC UNAM                          | Mexico City    | 28 AUG-15 SEP       |
| 1,953   | 73,950  | * Adrián Villar Rojas                          | Serpentine Gallery                 | London         | 28 SEP-10 NOV       |
| 1,952   | 208,846 | Renoir and Painters of the 20th Century        | National Palace Museum             | Taipei         | 25 MAY-8 SEP        |
| 1,929   | 147,987 | Jonas Mekas                                    | MUAC UNAM                          | Mexico City    | 9 FEB-26 MAY        |
| 1,928   | 146,507 | China's Terracotta Warriors                    | Minneapolis Institute of Arts      | Minneapolis    | 28 OCT 12-27 JAN 13 |
| 1,916   | 150,000 | Renaissance                                    | Musée du Louvre-Lens               | Lens           | 12 DEC 12-11 MAR 13 |
| 1,914   | 135,887 | Archibald, Wynne and Sulman Prizes 2013        | Art Gallery New South Wales        | Sydney         | 23 MAR-2 JUN        |
| 1,908   | 627,862 | Born Out of Necessity                          | Museum of Modern Art               | New York       | 2 MAR 12-28 JAN 13  |
| 1,904   | 181,406 | Claes Oldenburg: the Sixties                   | Guggenheim Museum                  | Bilbao         | 30 OCT 12-17 FEB 13 |
| 1,895   | 146,736 | George Bellows                                 | Metropolitan Museum of Art         | New York       | 15 NOV 12-18 FEB 13 |
| 1,887   | 386,875 | New to the Print Collection                    | Museum of Modern Art               | New York       | 13 JUN 12-7 JAN 13  |
| 1,872   | 190,703 | Landy Ceramics                                 | High Museum of Art                 | Atlanta        | 19 JAN-19 MAY       |
| 1,872   | 340,758 | * Dark Matters: Selections from the Collection | Hirshhorn Museum                   | Washington, DC | 6 JUL 12-6 JAN 13   |
| 1,866   | 309,831 | Eyes Closed/Eyes Open                          | Museum of Modern Art               | New York       | 9 AUG 12-25 JAN 13  |
| 1,857   | 70,285  | * Marisa Merz                                  | Serpentine Gallery                 | London         | 28 SEP-10 NOV       |
| 1,855   | 146,000 | The Golden Age of the English Court            | Moscow Kremlin Museums             | Moscow         | 26 OCT 12-27 JAN 13 |
| 1,854   | 290,493 | Motor City Muse: Detroit Photographs           | Detroit Institute of Arts          | Detroit        | 14 DEC 12-16 JUN 13 |
| 1,846   | 240,000 | Canaletto and Guardi                           | Jacquemart-André Museum            | Paris          | 14 SEP 12-21 JAN 13 |
| 1,840   | 175,283 | Bohèmes  | Grand Palais                       | Paris          | 26 SEP 12-14 JAN 13 |
| 1,839   | 876,766 | Artistic Inclusion of the East and West        | Hong Kong Museum of Art            | Hong Kong      | 23 SEP 11-9 JUN 13  |
| 1,835   | 171,715 | Faking It                                      | Metropolitan Museum of Art         | New York       | 11 OCT 12-27 JAN 13 |
| 1,833   | 414,178 | * Directions: Antonio Rovaldi                  | Hirshhorn Museum                   | Washington, DC | 6 JUL 12-19 FEB 13  |
| 1,831   | 180,729 | Pop Art Design                                 | Louisiana Museum of Modern Art     | Humblebaek     | 22 FEB-9 JUN        |
| 1,830   | 119,467 | Andreas Gursky                                 | National Art Center Tokyo          | Tokyo          | 3 JUL-16 SEP        |
| 1,829   | 151,771 | * Michelangelo's David-Apollo                  | National Gallery of Art            | Washington, DC | 13 DEC 12-7 MAR 13  |
| 1,829   | 143,200 | Extravagant Inventions                         | Metropolitan Museum of Art         | New York       | 30 OCT 12-27 JAN 13 |
| 1,827   | 252,161 | * Ai Weiwei: According to What?                | Hirshhorn Museum                   | Washington, DC | 7 OCT 12-24 FEB 13  |
| 1,825   | 196,789 | Field Conditions                               | SFMOMA                             | San Francisco  | 1 SEP 12-6 JAN 13   |
| 1,817   | 212,637 | Lowry and the Painting of Modern Life          | Tate Britain                       | London         | 26 JUN-20 OCT       |
| 1,811   | 303,030 | Ron Mueck                                      | Fondation Cartier                  | Paris          | 16 APR-27 OCT       |
| 1,810   | 121,000 | * 30 Times Biennial                            | Fundação Bienal de São Paulo       | São Paulo      | 21 SEP-8 DEC        |
| 1,805   | 106,257 | * Escape Plans                                 | Centro Cultural Banco do Brasil    | São Paulo      | 27 OCT 12-6 JAN 13  |
| 1,804   | 186,800 | Self-portrait                                  | Louisiana Museum of Modern Art     | Humblebaek     | 13 SEP 12-6 JAN 13  |
| 1,803   | 679,906 | The Shaping of New Visions                     | Museum of Modern Art               | New York       | 6 APR 12-21 APR 13  |
| 1,800   | 196,177 | Bosch, Bruegel, Rubens, Rembrandt              | Albertina                          | Vienna         | 14 MAR-30 JUN       |
| 1,789   | 220,000 | The Great Workshop of the Midi                 | Musée des Beaux-Arts               | Marseilles     | 13 JUN-13 OCT       |
| 1,782   | 83,222  | Laura Lima: For the Love of Dissent            | MUAC UNAM                          | Mexico City    | 9 FEB-14 APR        |
| 1,779   | 160,112 | * Roy Lichtenstein: a Retrospective            | National Gallery of Art            | Washington, DC | 14 OCT 12-13 JAN 13 |
| 1,776   | 98,181  | * Paintings of Jinju Castle                    | Jinju National Museum              | Jinju          | 1 OCT-1 DEC         |
| 1,775   | 147,823 | Celebration for the Year of Faith              | Galleria Borghese                  | Rome           | 26 MAR-30 JUN       |
| 1,773   | 121,811 | American Chronicles: Norman Rockwell           | Crystal Bridges Museum             | Bentonville    | 9 MAR-27 MAY        |
| 1,772   | 268,313 | Picasso and Matisse: Prints and Drawings       | Detroit Institute of Arts          | Detroit        | 11 JUL 12-6 JAN 13  |
| 1,769   | 167,804 | An American Century: Works on Paper            | High Museum of Art                 | Atlanta        | 23 FEB-16 JUN       |
| 1,769   | 165,530 | Candida Höfer                                  | Galleria Borghese                  | Rome           | 20 JUN-6 OCT        |
| 1,769   | 66,985  | Thomas Houseago                                | Galleria Borghese                  | Rome           | 25 MAY-7 JUL        |
| 1,766   | 149,327 | Metropolis: the Rediscovered Masterpiece       | Museo Nazionale del Cinema         | Turin          | 4 OCT 12-6 JAN 13   |
| 1,766   | 137,513 | Johns/Lozano-Hemmer/DeFeo                      | SFMOMA                             | San Francisco  | 3 NOV 12-3 FEB 13   |
| 1,765   | 132,624 | Street   | Metropolitan Museum of Art         | New York       | 5 MAR-27 MAY        |
| 1,762   | 283,693 | Goldfinger: the Design of an Iconic Film Title | Museum of Modern Art               | New York       | 5 OCT 12-18 MAR 13  |
| 1,760   | 631,855 | * Whistler's Neighbourhood                     | Freer and Sackler Galleries        | Washington, DC | 8 SEP 12-2 SEP 13   |
| 1,755   | 105,544 | Doppelgänger                                   | Kunsthistorisches Museum           | Vienna         | 6 NOV 12-14 JAN 13  |
| 1,752   | 76,821  | * Gerard Byrne                                 | Whitechapel Gallery                | London         | 17 JAN-8 MAR        |
| 1,749   | 223,856 | * Nine Deaths, Two Births                      | Freer and Sackler Galleries        | Washington, DC | 27 APR-2 SEP        |
| 1,746   | 224,034 | * The Photographs of Ray K. Metzker            | Getty Center                       | Los Angeles    | 25 SEP 12-24 FEB 13 |
| 1,737   | 374,932 | Ben Kinmont: Prospectus                        | SFMOMA                             | San Francisco  | 1 SEP 12-12 MAY 13  |
| 1,735   | 223,808 | * Cildo Meireles                               | Reina Sofia                        | Madrid         | 24 MAY-29 SEP       |
| 1,728   | 142,166 | Impressionism and Open-air Painting            | Museo Thyssen-Bornemisza           | Madrid         | 5 FEB-12 MAY        |
| 1,722   | 141,173 | Girl with a Pearl Earring                      | High Museum of Art                 | Atlanta        | 23 JUN-29 SEP       |
| 1,719   | 129,389 | * Victor Baldati, 1805-74: Iron and Brush      | Musée d'Orsay                      | Paris          | 16 OCT 12-13 JAN 13 |
| 1,715   | 124,720 | Francis Bacon                                  | National Museum of Modern Art      | Tokyo          | 8 MAR-26 MAY        |
| 1,714   | 296,450 | * Mitsuo Miura: Imagined Memories              | Reina Sofia                        | Madrid         | 14 MAR-2 SEP        |
| 1,713   | 135,801 | From Boldini to De Pisis                       | Galleria dell'Accademia            | Florence       | 19 FEB-19 MAY       |
| 1,712   | 139,679 | Anders Als Immer: Something Different          | Museu Oscar Niemeyer               | Curitiba       | 9 MAY-11 AUG        |
| 1,703   | 111,160 | * Gardens of the Renaissance                   | Getty Center                       | Los Angeles    | 28 MAY-11 AUG       |
| 1,693   | 67,000  | Gifts to the Moscow Kremlin Museums            | Moscow Kremlin Museums             | Moscow         | 11 APR-26 MAY       |
| 1,690   | 198,696 | Escher's Magic                                 | Museu Oscar Niemeyer               | Curitiba       | 11 APR-25 AUG       |
| 1,689   | 269,953 | Birds in the Art of Japan                      | Metropolitan Museum of Art         | New York       | 2 FEB-28 JUL        |
| 1,663   | 202,134 | New Work: Alessandro Pessoli                   | SFMOMA                             | San Francisco  | 28 SEP 12-18 FEB 13 |
| 1,647   | 169,647 | Max Ernst                                      | Albertina                          | Vienna         | 23 JAN-5 MAY        |
| 1,642   | 113,297 | Albertina Contemporary                         | Albertina                          | Vienna         | 24 OCT 12-1 JAN 13  |
| 1,637   | 228,938 | Ends and Exits                                 | LACMA                              | Los Angeles    | 23 FEB-4 AUG        |
| 1,635   | 178,253 | Emperor Maximilian I and the Age of Dürer      | Albertina                          | Vienna         | 14 SEP 12-6 JAN 13  |
| 1,635   | 131,700 | South Africa in Apartheid and After            | SFMOMA                             | San Francisco  | 1 DEC 12-5 MAR 13   |
| 1,635   | 165,613 | Dream in the Renaissance                       | Galleria Palatina                  | Florence       | 21 MAY-15 SEP       |
| 1,628   | 188,896 | Samurai  | Museum of Fine Arts                | Boston         | 8 APR-4 AUG         |
| 1,615   | 124,834 | * Ceramics from the Mainland and Jeju Pottery  | Gongju National Museum             | Gongju         | 12 MAR-9 JUN        |
| 1,614   | 147,987 | Yona Friedman: Architecture Without Building   | MUAC UNAM                          | Mexico City    | 26 JAN-2 JUN        |
| 1,613   | 190,327 | * Hollywood Costume                            | Australian Centre for Moving Image | Melbourne      | 23 APR-18 AUG       |
| 1,604   | 94,665  | From Botticelli to Matisse                     | Palazzo della Gran Guardia         | Verona         | 2 FEB-1 APR         |



## TOP TEN DECORATIVE ARTS

Fashion and costume shows have dominated the decorative category in recent years, the high-water mark being set by the record-breaking Alexander McQueen show at the Metropolitan Museum of Art, New York, in 2011, which drew more than 8,000 visitors a day. The Met's "Punk" exhibition didn't quite scale those heights, but still welcomed an impressive 4,800 daily visitors. "Hollywood Costume" at London's

# VISITOR FIGURES 2013

## Exhibition & museum attendance survey

### MOST POPULAR EXHIBITIONS *continued from p10*

| Daily   | Total   | Exhibition                                  | Venue                         | City            | Dates               |
|---|---------|---|-------------------------------|-----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |   |                               |                 |                     |
| 1,603   | 227,660 | * Diaghilev and the Ballets Russes, 1909-29 | National Gallery of Art       | Washington, DC  | 12 MAY-6 OCT        |
| 1,603   | 113,579 | Drawing Inside the Perimeter                | High Museum of Art            | Atlanta         | 29 JUN-22 SEP       |
| 1,599   | 111,463 | * The Unremitting Cycle of Life and Joy     | Jinju National Museum         | Jinju           | 13 SEP-1 DEC        |
| 1,592   | 124,194 | * Albrecht Dürer                            | National Gallery of Art       | Washington, DC  | 24 MAR-9 JUN        |
| 1,583   | 125,038 | Australia                                   | Royal Academy of Arts         | London          | 21 SEP-8 DEC        |
| 1,582   | 150,286 | Cézanne's The Large Bathers                 | Museum of Fine Arts           | Boston          | 2 FEB-12 MAY        |
| 1,566   | 197,046 | Paul Klee's Circus                          | SFMoMA                        | San Francisco   | 13 OCT 12-10 MAR 13 |
| 1,566   | 133,076 | * Sylvia Sleigh                             | Tate Liverpool                | Liverpool       | 8 FEB-3 MAY         |
| 1,565   | 172,173 | * The First Cut                             | Manchester Art Gallery        | Manchester      | 5 OCT 12-27 JAN 13  |
| 1,565   | 103,094 | William Kentridge: Fortune                  | Pinacoteca do Estado          | São Paulo       | 31 AUG-17 NOV       |
| 1,562   | 139,444 | Bertrand Lavier: After 1969                 | Centre Pompidou               | Paris           | 26 SEP 12-7 JAN 13  |
| 1,561   | 170,201 | Toulouse Lautrec                            | National Gallery of Australia | Canberra        | 14 DEC 12-2 APR 13  |
| 1,552   | 130,400 | The Kremlin in 1812: War and Peace          | Kremlin Museums               | Moscow          | 4 OCT 12-10 JAN 13  |
| 1,549   | 201,167 | Symmetry/Asymmetry                          | High Museum of Art            | Atlanta         | 23 MAR-25 AUG       |
| 1,547   | 126,220 | Marc Ferrez's Brazil                        | Museu Oscar Niemeyer          | Curitiba        | 4 APR-7 JUL         |
| 1,547   | 47,947  | Christian Marclay: The Clock                | Museum of Modern Art          | New York        | 21 DEC 12-21 JAN 13 |
| 1,540   | 154,658 | The Angel of the Odd: from Goya to Ernst    | Städelschule                  | Frankfurt       | 26 SEP 12-20 JAN 13 |
| 1,537   | 171,465 | Mon Collections: Acquisitions 2011-13       | Museu Oscar Niemeyer          | Curitiba        | 2 MAY-8 SEP         |
| 1,529   | 81,453  | * Sharing Treasures                         | Buyeo National Museum         | Chung Nam Buyeo | 30 APR-30 JUN       |
| 1,523   | 130,747 | Richard Diebenkorn                          | De Young Museum               | San Francisco   | 22 JUN-29 SEP       |
| 1,522   | 216,137 | Helnwein                                    | Albertina                     | Vienna          | 25 MAY-13 OCT       |
| 1,520   | 161,149 | * Renaissance to Goya/Ritual and Revelry    | British Museum                | London          | 20 SEP 12-6 JAN 13  |
| 1,516   | 163,917 | The Persistence of Geometry                 | MUAC UNAM                     | Mexico City     | 27 JUN-24 NOV       |
| 1,509   | 288,211 | * Enlightened Beings                        | Freer and Sackler Galleries   | Washington, DC  | 1 SEP 12-10 MAR 13  |
| ▼ 1,500-1,001 visitors per day  |         |   |                               |                 |                     |

| Daily   | Total   | Exhibition                                   | Venue                                      | City            | Dates               |
|---|---------|--|--|-----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |  |                 |                     |
| 1,498   | 133,716 | The Origins of Western Desert Aboriginal Art | Musée Quai Branly                          | Paris           | 9 OCT 12-20 JAN 13  |
| 1,495   | 82,459  | Future Beauty: 30 Years of Japanese Fashion  | Seattle Art Museum                         | Seattle         | 27 JUN-8 SEP        |
| 1,492   | 76,944  | * Gert and Uwe Tobias/Karl Blossfeldt        | Whitechapel Gallery                        | London          | 16 APR-14 JUN       |
| 1,491   | 126,695 | * Sense of Place                             | Freer and Sackler Galleries                | Washington, DC  | 3 AUG-11 NOV        |
| 1,488   | 194,988 | * Sou Fujimoto: Serpentine Pavilion          | Serpentine Gallery                         | London          | 1 JUN-20 OCT        |
| 1,486   | 100,632 | Hyperrealism                                 | Museo Thyssen-Bornemisza                   | Madrid          | 22 MAR-9 JUN        |
| 1,482   | 125,329 | Rembrandt, Van Dyck, Gainsborough            | Seattle Art Museum                         | Seattle         | 14 FEB-19 MAY       |
| 1,476   | 319,085 | After Photoshop                              | Metropolitan Museum of Art                 | New York        | 25 SEP 12-27 MAY 13 |
| 1,475   | 133,211 | * Overdrive: LA Constructs the Future        | Getty Center                               | Los Angeles     | 9 APR-21 JUL        |
| 1,470   | 248,358 | * Shadow Sites: Jananne Al-Ani               | Freer and Sackler Galleries                | Washington, DC  | 25 AUG 12-10 FEB 13 |
| 1,467   | 122,382 | Bernini: Sculpting in Clay                   | Metropolitan Museum of Art                 | New York        | 3 OCT 12-6 JAN 13   |
| 1,463   | 118,047 | Picasso: Self-portraits                      | Museu Picasso                              | Barcelona       | 31 MAY-1 SEP        |
| 1,459   | 17,294  | * Ars Electronica                            | Paço das Artes                             | São Paulo       | 29 OCT-13 NOV       |
| 1,450   | 71,479  | * Cultural Heritage of Suncheon City         | Gwangju National Museum                    | Gwangju         | 7 MAY-30 JUN        |
| 1,445   | 52,434  | * The Buddha's Coming                        | Jinju National Museum                      | Jinju           | 23 APR-2 JUN        |
| 1,444   | 229,368 | Vincent is Back, Part II: Land of Light      | Kröller-Müller Museum                      | Otterlo         | 6 APR-6 OCT         |
| 1,443   | 141,178 | * Curiosity                                  | Turner Contemporary                        | Margate         | 25 MAY-15 SEP       |
| 1,436   | 157,791 | Top 75                                       | Kröller-Müller Museum                      | Otterlo         | 13 JUL-17 NOV       |
| 1,436   | 153,627 | Turner from the Tate: Making of a Master     | National Gallery of Australia              | Canberra        | 1 JUN-15 SEP        |
| 1,433   | 133,716 | The Cradle of Aboriginal Painting: 1971-83   | Musée Quai Branly                          | Paris           | 9 OCT 12-20 JAN 13  |
| 1,429   | 127,224 | Janet Cardiff: the Forty Part Motet          | Metropolitan Museum of Art                 | New York        | 10 SEP-8 DEC        |
| 1,424   | 164,977 | Impressionists on the Water                  | Legion of Honor                            | San Francisco   | 1 JUN-13 OCT        |
| 1,424   | 148,106 | Master of Chaos                              | CaixaForum Madrid                          | Madrid          | 5 FEB-19 MAY        |
| 1,421   | 141,533 | Ione Salandinha: the Time and the Colour     | Museu Oscar Niemeyer                       | Curitiba        | 21 MAR-14 JUL       |
| 1,418   | 357,831 | Beloved Hair: Trophies and Trifles           | Musée Quai Branly                          | Paris           | 18 SEP 12-14 JUL 13 |
| 1,416   | 108,052 | * Florence at the Dawn of the Renaissance    | Getty Center                               | Los Angeles     | 13 NOV 12-10 FEB 13 |
| 1,414   | 161,163 | Chihuly                                      | Virginia Museum of Fine Arts               | Richmond        | 20 OCT 12-10 FEB 13 |
| 1,414   | 58,363  | * Gil 70                                     | Museu Nacional, Conjunto Cultural Brasília | Brasília        | 12 MAR-28 APR       |
| 1,413   | 182,324 | * My Country, I Still Call Australia Home    | Queensland Gallery of Modern Art           | Brisbane        | 1 JUN-7 OCT         |
| 1,406   | 127,506 | Elsworth Kelly Prints                        | Detroit Institute of Arts                  | Detroit         | 24 MAY-8 SEP        |
| 1,404   | 34,088  | * Hidden Science in Relics                   | Buyeo National Museum                      | Chung Nam Buyeo | 30 JUL-25 AUG       |
| 1,404   | 117,740 | Hilma af Klint: a Pioneer of Abstraction     | Moderna Museet                             | Stockholm       | 16 FEB-26 MAY       |
| 1,403   | 59,335  | * Special Exhibition of Donated Collection   | Gongju National Museum                     | Gongju          | 9 JUL-25 AUG        |
| 1,402   | 140,416 | Hopper Drawing                               | Whitney Museum                             | New York        | 23 MAY-6 OCT        |
| 1,389   | 112,474 | Georges Méliès: the Magic of Cinema          | CaixaForum Barcelona                       | Barcelona       | 5 APR-24 JUN        |
| 1,388   | 160,758 | Robert Doisneau: Paris at Liberty            | Palazzo delle Esposizioni                  | Rome            | 29 SEP 12-10 FEB 13 |
| 1,381   | 253,976 | Gogo: Nature Transformed                     | High Museum of Art                         | Atlanta         | 19 JAN-25 AUG       |
| 1,380   | 106,063 | Rashid Johnson: Message to Our Folks         | High Museum of Art                         | Atlanta         | 8 JUN-8 SEP         |
| 1,376   | 180,236 | Manet: Return to Venice                      | Palazzo Ducale                             | Venice          | 24 APR-15 SEP       |
| 1,376   | 143,141 | Pissarro                                     | Museo Thyssen-Bornemisza                   | Madrid          | 4 JUN-15 SEP        |

CONTINUED ON PAGE 12 ➤

### CITIES LONDON, NEW YORK, PARIS

• A Roy Lichtenstein retrospective proved a bigger draw in Paris than it did in London, with 5,091 visitors a day at the Centre Pompidou and 3,290 at Tate Modern. But in Paris, neither Lichtenstein nor Edward Hopper at the Grand Palais could match the appeal of Salvador Dalí at the Pompidou.

Meanwhile in London, portraits by Manet at the Royal Academy proved the best-attended paying show, ahead of Lichtenstein's Pop art at Tate Modern. But the programme of free exhibitions on offer at the Saatchi Gallery, which included art on paper, works from Russia and the Hugo Boss brand, attracted on average around 5,000 visitors a day, making them the top five shows overall in the British capital. (The collector Charles Saatchi has something to remember 2013 for other than trial by media.) In New York, the Museum of Modern Art typically organises the top four or five best-attended shows but in 2013 James Turrell's transformation of the Guggenheim spiral put it in the top spot. "Impressionism, Fashion and Modernity" at the Metropolitan Museum of Art, its Matisse and punk fashion shows all made the city's top ten. At MoMA, two Oldenburg installations and Munch's *The Scream* were its biggest draws. J.P.

### TOP 10 LONDON

| Daily   | Total   | Exhibition                                  | Venue                     | Dates               |
|---|---------|---|---------------------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |   |                           |                     |
| 5,421   | 655,941 | * Paper                                     | Saatchi Gallery           | 18 JUN-3 NOV        |
| 5,234   | 612,334 | * Breaking the Ice: Moscow Art 1960-80s     | Saatchi Gallery           | 21 NOV 12-28 MAR 13 |
| 4,979   | 164,320 | * Hugo Boss: Red Never Follows              | Saatchi Gallery           | 31 JUL-1 SEP        |
| 4,890   | 821,587 | * Gaiety Is the Most Outstanding Feature... | Saatchi Gallery           | 21 NOV 12-9 JUN 13  |
| 4,796   | 978,358 | * New Order: British Art Today              | Saatchi Gallery           | 26 APR-22 DEC       |
| 4,359   | 344,323 | Manet: Portraying Life                      | Royal Academy of Arts     | 26 JAN-14 APR       |
| 3,854   | 859,537 | * Simon Starling: Phantom Ride              | Tate Britain              | 12 MAR-20 OCT       |
| 3,290   | 315,814 | Lichtenstein: a Retrospective               | Tate Modern               | 21 FEB-27 MAY       |
| 3,244   | 285,514 | * BP Portrait Award 2013                    | National Portrait Gallery | 20 JUN-15 SEP       |
| 3,064   | 340,098 | * Looking at the View                       | Tate Britain              | 12 FEB-2 JUN        |

### TOP 10 NEW YORK

|       |           |   |                            |                     |
|-------|-----------|---|----------------------------|---------------------|
| 5,610 | 472,883   | James Turrell                             | Guggenheim Museum          | 21 JUN-25 SEP       |
| 5,528 | 1,017,146 | Edvard Munch: The Scream                  | Museum of Modern Art       | 24 OCT 12-29 APR 13 |
| 5,435 | 440,973   | Impressionism, Fashion and Modernity      | Metropolitan Museum of Art | 26 FEB-27 MAY       |
| 5,181 | 590,630   | Claes Oldenburg: The Street and The Store | Museum of Modern Art       | 14 APR-5 AUG        |
| 5,077 | 468,568   | Matisse: in Search of True Painting       | Metropolitan Museum of Art | 4 DEC 12-17 MAR 13  |
| 4,808 | 442,350   | Punk: Chaos to Couture                    | Metropolitan Museum of Art | 9 MAY-14 AUG        |
| 4,398 | 414,651   | Picasso Black and White                   | Guggenheim Museum          | 5 OCT 12-23 JAN 13  |
| 4,163 | 407,987   | Tokyo 1955-70: a New Avant Garde          | Museum of Modern Art       | 18 NOV 12-25 FEB 13 |
| 4,100 | 438,680   | Henri Labrouste                           | Museum of Modern Art       | 10 MAR-24 JUN       |
| 4,010 | 405,000   | Le Corbusier                              | Museum of Modern Art       | 15 JUN-23 SEP</td   |

## SPECIAL REPORT

## VISITOR FIGURES 2013

## Exhibition &amp; 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). In the case of the last phenomenon, one can see that the show of works from the Mauritshuis, which was not only the topmost Old Masters show in 2012, but also the most highly attended of all exhibitions worldwide (attracting 10,573 visitors a day) when it was shown in Tokyo, dropped to second place last year – drawing 300,000 fewer visitors to the Kobe leg of the Japanese tour. Given the huge attendances in Japan, one wonders why the country has not produced more of its own experts on these periods? D.L.

| Daily   | Total   | Exhibition                        | Venue                           | City          | Dates               |
|---|---------|-----------------------------------|---------------------------------|---------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |                                   |                                 |               |                     |
| 6,172   | 505,246 | Raphael                           | National Museum of Western Art  | Tokyo         | 2 MAR-2 JUN         |
| 4,946   | 424,625 | Masterpieces from the Mauritshuis | Kobe City Art Museum            | Kobe          | 29 SEP 12-6 JAN 13  |
| 4,742   | 317,070 | * Renaissance Masters             | Centro Cultural Banco do Brasil | São Paulo     | 13 JUL-29 SEP       |
| 4,346   | 358,248 | Raphael: the Final Years          | Louvre                          | Paris         | 11 OCT 22-14 JAN 13 |
| 3,510   | 220,144 | Michelangelo Buonarroti           | National Museum of Western Art  | Tokyo         | 6 SEP-17 NOV        |
| 3,093   | 307,971 | Vermeer: the Golden Century       | Scuderie del Quirinale          | Rome          | 27 SEP 12-20 JAN 13 |
| 2,816   | 315,011 | Girl with a Pearl Earring         | De Young Museum                 | San Francisco | 26 JAN-2 JUN        |
| 2,755   | 245,979 | Titian                            | Scuderie del Quirinale          | Rome          | 5 MAR-16 JUN        |
| 2,248   | 189,499 | * Looking East: Rubens            | Getty Center                    | Los Angeles   | 5 MAR-9 JUN         |
| 2,203   | 83,394  | * Johannes Vermeer, Woman in Blue | Getty Center                    | Los Angeles   | 16 FEB-31 MAR       |

## 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. Displays of illuminated manuscripts take four places, no doubt because they are easily portable and displayed. The Getty has the advantage over many museums in having an exceptional collection and the expertise of Thomas Kren, a manuscript specialist and associate director of collections, and a full-time staff of three curators of Medieval manuscripts. The National Art Center in Tokyo (but interestingly not the Osaka Museum where the show travelled) and the National Museum of Fine Arts, Quebec, both profited from refurbishments at Paris's Musée de Cluny that allowed the restored Unicorn Tapestries to have an outing to Japan and other items to Canada. The tapestries are now back on display in the Parisian museum in a specially designed room. D.L.



The Lady and the Unicorn, around 1484

| Daily   | Total   | Exhibition                                      | Venue                              | City        | Dates               |
|---|---------|---|------------------------------------|-------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |   |                                    |             |                     |
| 2,995   | 213,512 | The Lady and the Unicorn                        | National Art Center Tokyo          | Tokyo       | 24 APR-15 JUL       |
| 1,416   | 108,052 | * Florence at the Dawn of the Renaissance       | Getty Center                       | Los Angeles | 13 NOV 12-10 FEB 13 |
| 1,290   | 86,767  | * Untold Stories: Medieval Manuscripts          | Getty Center                       | Los Angeles | 26 FEB-12 MAY       |
| 1,084   | 144,486 | * The Art of Devotion in the Middle Ages        | Getty Center                       | Los Angeles | 28 AUG 12-3 FEB 13  |
| 1,041   | 94,771  | Search for the Unicorn                          | Metropolitan Museum of Art         | New York    | 15 MAY-18 AUG       |
| 920   | 80,000  | Magnificent Manuscripts                         | Kunsthalle der Hypo-Kulturstiftung | Munich      | 19 OCT 12-13 JAN 13 |
| 851   | 68,594  | Art and Nature in the Middle Ages               | Musée National des Beaux-Arts      | Québec      | 4 OCT 12-6 JAN 13   |
| 395   | 42,115  | Illuminating Faith                              | Morgan Library and Museum          | New York    | 17 MAY-15 SEP       |
| 222   | 26,308  | Crossing Borders: Manuscripts from the Bodleian | Jewish Museum                      | New York    | 14 SEP 12-3 FEB 13  |

## 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. This figure was almost matched by the institution's survey of Lingnan School painting, with both shows benefiting from the inclusion of important loans from museums on mainland China. In Japan, a rare chance to view the decorated 17th-century panels and screens from the collection of the Kyoto Imperial Palace and Nijo Castle drew thousands to the Tokyo National Museum, and was the museum's most visited show of year, attracting nearly 6,000 visitors per day. In May 2013, *The Art Newspaper* reported that interest in traditional ink painting has never been greater and that the Chinese government was actively supporting ink art; four of the top ten exhibitions in this category feature calligraphy. T.S.

| 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       |
| 5,896   | 278,801   | Kyoto from Inside and Outside            | Tokyo National Museum       | Tokyo          | 8 OCT-1 DEC        |
| 5,557   | 350,082   | * Early Chinese Painting and Calligraphy | Shanghai Museum             | Shanghai       | 2 NOV 12-3 JAN 13  |
| 4,323   | 152,523   | Wang Xizhi: Master Calligrapher          | Tokyo National Museum       | Tokyo          | 22 JAN-3 MAR       |
| 2,703   | 220,464   | China's Terracotta Warriors              | Asian Art Museum            | San Francisco  | 22 FEB-27 MAY      |
| 2,638   | 93,068    | Chinese Painting and Calligraphy         | Hong Kong Museum of Art     | Hong Kong      | 30 NOV 12-9 JAN 13 |
| 2,070   | 202,832   | The Splendour of India's Royal Courts    | Palace Museum               | Beijing        | 25 APR-31 JUL      |
| 2,056   | 104,577   | The Beauty of Japanese-style Calligraphy | Tokyo National Museum       | Tokyo          | 13 JUL-8 SEP       |
| 2,024   | 342,014   | * One Man's Search for Ancient China     | Freer and Sackler Galleries | Washington, DC | 19 JAN-7 JUL       |

## MOST POPULAR EXHIBITIONS continued from p11

| Daily   | Total   | Exhibition                                   | Venue                                      | City           | Dates               |
|---|---------|--|--|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |  |                |                     |
| 1,372   | 310,000 | Impressionism: Highlights from the Hermitage | Hermitage Amsterdam                        | Amsterdam      | 16 JUN 12-27 JAN 13 |
| 1,369   | 130,430 | Art from the Islamic Civilisation            | National Museum of Korea                   | Seoul          | 2 JUL-20 OCT        |
| 1,364   | 135,023 | * Roads of Arabia                            | Freer and Sackler Galleries                | Washington, DC | 17 NOV 12-24 FEB 13 |
| 1,363   | 141,590 | The Road to Van Eyck                         | Museum Boijmans-van Beuningen              | Rotterdam      | 13 OCT 12-10 FEB 13 |
| 1,362   | 250,915 | Civil Rights Photographs 1956-68             | High Museum of Art                         | Atlanta        | 16 FEB-26 SEP       |
| 1,361   | 101,700 | Moment: Frontlines                           | Moderna Museet                             | Stockholm      | 22 FEB-19 MAY       |
| 1,360   | 87,619  | * Sarah Lucas                                | Whitechapel Gallery                        | London         | 2 OCT-15 DEC        |
| 1,360   | 31,661  | Multi-views Anti                             | Museu Oscar Niemeyer                       | Curitiba       | 11 JUN-7 JUL        |
| 1,353   | 183,998 | Georges Méliès: the Magic of Cinema          | CaixaForum Madrid                          | Madrid         | 26 JUL-8 DEC        |
| 1,345   | 359,124 | Ultimate Dinosaurs                           | Royal Ontario Museum                       | Toronto        | 23 JUN 12-17 MAR 13 |
| 1,344   | 142,468 | Mario Testino: In Your Face                  | Museum of Fine Arts                        | Boston         | 17 OCT 12-3 FEB 13  |
| 1,344   | 73,944  | * The Spirit of Utopia                       | Whitechapel Gallery                        | London         | 4 JUL-5 SEP         |
| 1,343   | 138,316 | Becoming Picasso: Paris 1901                 | Courtauld Gallery                          | London         | 14 FEB-27 MAY       |
| 1,342   | 104,640 | * Faking It                                  | National Gallery of Art                    | Washington, DC | 17 FEB-5 MAY        |
| 1,342   | 77,065  | * Journey through Mountains and Rivers       | Nelson-Atkins Museum of Art                | Kansas City    | 8 FEB-28 APR        |
| 1,342   | 69,185  | * A View about Brazil                        | Centro Cultural Banco do Brasil            | Rio de Janeiro | 28 FEB-28 APR       |
| 1,338   | 127,121 | Leonardo: the Universal Man                  | Gallerie dell'Accademia                    | Venice         | 29 AUG-1 DEC        |
| 1,327   | 111,860 | Piero della Francesca in America             | Frick Collection                           | New York       | 12 FEB-19 MAY       |
| 1,319   | 62,378  | Treasures of Chinese Painting                | Tokyo National Museum                      | Tokyo          | 1 OCT-24 NOV        |
| 1,318   | 155,000 | Nude Men from 1800 to the Present Day        | Leopold Museum                             | Vienna         | 19 OCT 12-4 MAR 13  |
| 1,312   | 184,589 | Batik: Spectacular Textiles of Java          | Asian Art Museum                           | San Francisco  | 23 NOV 12-5 MAY 13  |
| 1,311   | 250,857 | 100 Chinese Paintings                        | Hong Kong Museum of Art                    | Hong Kong      | 22 MAR-30 OCT       |
| 1,309   | 44,890  | * Collections in Movement III                | Museu Nacional, Conjunto Cultural Brasília | Brasília       | 18 JUN-28 JUL       |
| 1,308   | 101,845 | Six Centuries of Chinese Paintings           | Pinacoteca do Estado                       | São Paulo      | 4 MAY-4 AUG         |
| 1,300   | 133,133 | Mikhail Nesterov: in Search of His Russia    | State Tretyakov Gallery                    | Moscow         | 24 APR-18 AUG       |
| 1,298   | 73,435  | Alberto Carneiro: Art Life, Life Art         | Serralves Museum                           | Porto          | 19 APR-24 JUN       |
| 1,296   | 81,492  | Ensemble                                     | Kröller-Müller Museum                      | Otterlo        | 20 APR-30 JUN       |
| 1,290   | 86,767  | * Untold Stories: Medieval Manuscripts       | Getty Center                               | Los Angeles    | 26 FEB-12 MAY       |
| 1,284   | 102,689 | * Do It 2013                                 | Manchester Art Gallery                     | Manchester     | 5 JUL-22 SEP        |
| 1,282   | 95,760  | Yoko Ono: Half-a-Wind Show                   | Schirn Kunsthalle                          | Frankfurt      | 15 FEB-12 MAY       |
| 1,279   | 87,675  | The Show Is Over                             | Museum Boijmans-van Beuningen              | Rotterdam      | 13 OCT 12-1 JAN 13  |
| 1,277   | 310,009 | Katherina Grosse                             | High Museum of Art                         | Atlanta        | 4 AUG 12-19 MAY 13  |
| 1,275   | 190,402 | Florence in the Eyes of the Artist           | Palazzo Pitti                              | Florence       | 17 JUL 12-6 JAN 13  |
| 1,267   | 146,791 | On the Silk Road                             | Palazzo delle Esposizioni                  | Rome           | 27 OCT 12-10 MAR 13 |
| 1,260   | 102,816 | Albrecht Dürer's Maria with Child            | Kunsthistorisches Museum                   | Vienna         | 8 NOV 12-10 FEB 13  |
| 1,259   | 103,781 | Treasures of Kenwood House, London           | Milwaukee Art Museum                       | Milwaukee      | 10 OCT 12-13 JAN 13 |
| 1,255   | 86,617  | Gainsborough, Constable, Turner              | Royal Academy of Arts                      | London         | 8 DEC 12-17 FEB 13  |
| 1,251   | 169,548 | Violeta Franco                               | Museu Oscar Niemeyer                       | Curitiba       | 6 JUN-10 NOV        |
| 1,250   | 124,988 | * Raqib Shaw                                 | Manchester Art Gallery                     | Manchester     | 15 FEB-26 MAY       |
| 1,249   | 74,245  | * The Cyrus Cylinder and Ancient Persia      | Getty Villa                                | Los Angeles    | 2 OCT-8 DEC         |
| 1,248   | 66,505  | * Crux, Crucis, Crucifixus                   | Centro Cultural Banco do Brasil            | Rio de Janeiro | 24 JUL-23 SEP       |
| 1,245   | 88,757  | * Simon and Tom Blor/A Love Meal             | Whitechapel Gallery                        | London         | 19 MAR-9 JUN        |
| 1,244   | 2,311   | * Occupations Laboratory                     | Museu de Arte Contemporânea                | Niterói        | 29-30 JUN           |
| 1,240   | 112,868 | Robert Motherwell: Early Collages            | Peggy Guggenheim Collection                | Venice         | 26 MAY-8            |

# VISITOR FIGURES 2013

## Exhibition & museum attendance survey



### MOST POPULAR EXHIBITIONS continued from p12

| Daily   | Total   | Exhibition                                     | Venue                                      | City          | Dates               |
|---|---------|--|--|---------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |  |               |                     |
| 1,121   | 88,522  | Cartier-Bresson: a Question of Colour          | Somerset House                             | London        | 8 NOV 12-27 JAN 13  |
| 1,119   | 109,350 | * Luminous World                               | Art Gallery of Western Australia           | Perth         | 20 OCT 12-11 FEB 13 |
| 1,113   | 44,520  | * Exiles                                       | Royal Castle                               | Warsaw        | 7 AUG-15 SEP        |
| 1,107   | 120,640 | The Picassos are Here!                         | Kunstmuseum Basel                          | Basel         | 17 MAR-21 JUL       |
| 1,107   | 30,530  | 21 for XXI: New Italian Churches               | MAXXI                                      | Rome          | 2 MAY-2 JUN         |
| 1,106   | 93,986  | The Presence of the Past: Peter Zumthor        | LACMA                                      | Los Angeles   | 9 JUN-15 SEP        |
| 1,106   | 57,663  | Warhol: Early Drawings                         | Louisiana Museum of Modern Art             | Hummelbaek    | 7 JAN-3 MAR         |
| 1,104   | 59,597  | * Rosemarie Trockel: a Cosmos                  | Serpentine Gallery                         | London        | 13 FEB-7 APR        |
| 1,102   | 120,082 | * George Catlin: American Indian Portraits     | National Portrait Gallery                  | London        | 7 MAR-23 JUN        |
| 1,091   | 96,029  | Seduced by Art                                 | CaixaForum Barcelona                       | Barcelona     | 22 FEB-20 MAY       |
| 1,090   | 30,053  | Daniele Puppi: Happy Moms                      | MAXXI                                      | Rome          | 10 OCT-10 NOV       |
| 1,090   | 16,968  | * Triangulations                               | Museu Nacional, Conjunto Cultural Brasília | Brasília      | 3-20 OCT            |
| 1,087   | 139,000 | Rodin: The Light from Antiquity                | Musée départemental Arles antique Arles    | Arles         | 6 APR-1 SEP         |
| 1,086   | 103,513 | Art across America                             | National Museum of Korea                   | Seoul         | 5 FEB-26 MAY        |
| 1,084   | 144,486 | * The Art of Devotion in the Middle Ages       | Getty Center                               | Los Angeles   | 28 AUG 12-3 FEB 13  |
| 1,084   | 88,094  | Velázquez's Portrait of Duke Francesco I       | Metropolitan Museum of Art                 | New York      | 16 APR-14 JUL       |
| 1,077   | 121,740 | Projects 99: Meiro Koizumi                     | Museum of Modern Art                       | New York      | 9 JAN-1 MAY         |
| 1,076   | 86,977  | Fabergé: the Rise and Fall                     | Detroit Institute of Arts                  | Detroit       | 14 OCT 12-21 JAN 13 |
| 1,076   | 84,880  | Alexandre Estrela: Half Concrete               | Serralves Museum                           | Porto         | 29 JUN-29 SEP       |
| 1,075   | 85,570  | Gustave Caillebotte                            | Schirn Kunsthalle                          | Frankfurt     | 18 OCT 12-20 JAN 13 |
| 1,075   | 70,190  | Central Nigeria Unmasked                       | Musée Quai Branly                          | Paris         | 13 NOV 12-27 JAN 13 |
| 1,074   | 237,868 | PR/BR  | Museu Oscar Niemeyer                       | Curitiba      | 22 NOV 12-11 AUG 13 |
| 1,072   | 106,160 | Francis Bacon: Five Decades                    | Art Gallery New South Wales                | Sydney        | 17 NOV 12-24 FEB 13 |
| 1,071   | 138,503 | * In Focus: Robert Mapplethorpe                | Getty Center                               | Los Angeles   | 23 OCT 12-24 MAR 13 |
| 1,068   | 56,588  | * Artexpress 2013                              | Art Gallery New South Wales                | Sydney        | 20 FEB-14 APR       |
| 1,067   | 162,000 | Martin Kippenberger: Very Good                 | Hamburger Bahnhof                          | Berlin        | 23 FEB-18 AUG       |
| 1,066   | 245,113 | Ballgowns: British Glamour Since 1950          | Victoria and Albert Museum                 | London        | 19 MAY 12-6 JAN 13  |
| 1,066   | 86,992  | Zero   | Museu Oscar Niemeyer                       | Curitiba      | 1 AUG-3 NOV         |
| 1,057   | 40,914  | The Cyrus Cylinder and Ancient Persia          | Asian Art Museum                           | San Francisco | 9 AUG-22 SEP        |
| 1,055   | 84,396  | * We Used to Talk about Love                   | Art Gallery New South Wales                | Sydney        | 31 JAN-21 APR       |
| 1,055   | 81,857  | Man Ray: L. Fritz Gruber Archive               | Museum Ludwig                              | Cologne       | 31 JAN-5 MAY        |
| 1,053   | 87,720  | * Gongsanseong                                 | Gongju National Museum                     | Gongju        | 26 SEP-31 DEC       |
| 1,050   | 156,283 | Karl Holmqvist: Give Poetry a Try              | Moderna Museet                             | Stockholm     | 16 MAR-8 SEP        |
| 1,050   | 101,862 | Before the Flood                               | CaixaForum Madrid                          | Madrid        | 26 MAR-30 JUN       |
| 1,045   | 192,262 | * Yinka Shonibare: Fabrication                 | Yorkshire Sculpture Park                   | Wakefield     | 2 MAR-1 SEP         |
| 1,045   | 103,429 | * Helmut Newton and Bettina Rheims             | Art Gallery New South Wales                | Sydney        | 9 FEB-19 MAY        |
| 1,045   | 79,100  | Emil Nolde: in Search of the Authentic         | National Gallery                           | Oslo          | 12 OCT 12-20 JAN 13 |
| 1,043   | 43,825  | Serralves Collection: in the House             | Serralves Museum                           | Porto         | 26 JUL-13 SEP       |
| 1,041   | 94,771  | Search for the Unicorn                         | Metropolitan Museum of Art                 | New York      | 15 MAY-18 AUG       |
| 1,040   | 18,714  | * Photograph Month                             | Museu Nacional, Conjunto Cultural Brasília | Brasília      | 5-26 SEP            |
| 1,038   | 69,827  | Vincent van Gogh's Portrait of a Peasant       | Frick Collection                           | New York      | 30 OCT 12-20 JAN 13 |
| 1,036   | 106,565 | Chardin, 1699-1779                             | Mitsubishi Ichigokan Museum                | Tokyo         | 8 SEP 12-6 JAN 13   |
| 1,036   | 83,583  | Between Orient and Occident                    | Historisches Grünes Gewölbe                | Dresden       | 1 DEC 12-4 MAR 13   |
| 1,033   | 83,415  | * Rosa Barba                                   | Turner Contemporary                        | Margate       | 2 FEB-6 MAY         |
| 1,032   | 118,658 | Decadence: Aspects of Austrian Symbolism       | Upper and Lower Belvedere                  | Vienna        | 21 JUN-13 OCT       |
| 1,032   | 101,535 | The Art of Cartier                             | Museo Thyssen-Bornemisza                   | Madrid        | 24 OCT 12-17 FEB 13 |
| 1,031   | 66,000  | Towards the Great War                          | Museo Centrale del Risorgimento            | Rome          | 4 NOV 12-6 JAN 13   |
| 1,028   | 153,070 | Paul Thek: In Progress                         | Moderna Museet                             | Stockholm     | 23 MAR-15 SEP       |
| 1,028   | 70,190  | Nigeria's Benue Valley: the Arts of the River  | Musée Quai Branly                          | Paris         | 13 NOV 12-27 JAN 13 |
| 1,025   | 108,691 | Max Ernst                                      | Fondation Beyeler                          | Basel         | 26 MAY-8 SEP        |
| 1,024   | 172,099 | * Black Eyes and Lemonade                      | Whitechapel Gallery                        | London        | 9 MAR-20 SEP        |
| 1,024   | 84,837  | Fast Forward/Sarah Sze                         | High Museum of Art                         | Atlanta       | 13 OCT 12-20 JAN 13 |
| 1,022   | 83,515  | Carlos Bunga: For the Love of Dissent          | MUAC UNAM                                  | Mexico City   | 27 APR-18 AUG       |
| 1,020   | 100,710 | Giacometti: the Playing Fields                 | Hamburger Kunsthalle                       | Hamburg       | 25 JAN-19 MAY       |
| 1,018   | 101,808 | Tim Walker: Story Teller                       | Somerset House                             | London        | 18 OCT 12-27 JAN 13 |
| 1,018   | 16,729  | * Max Mara Art Prize: Laure Prouvost           | Whitechapel Gallery                        | London        | 20 MAR-7 APR        |
| 1,016   | 151,618 | * Aspen Magazine: 1965-71                      | Whitechapel Gallery                        | London        | 11 SEP 12-3 MAR 13  |
| 1,016   | 80,094  | * Channer, Hutchins, Linder                    | Hepworth Wakefield                         | Wakefield     | 16 FEB-12 MAY       |
| 1,015   | 122,815 | Joan Miró's Spanish Dancer                     | Israel Museum                              | Jerusalem     | 26 FEB-29 JUN       |
| 1,015   | 46,699  | Landmark: the Fields of Photography            | Somerset House                             | London        | 14 MAR-28 APR       |
| 1,014   | 93,145  | Homebodies/Daniel Clowes                       | Museum of Contemporary Art                 | Chicago       | 29 JUN-13 OCT       |
| 1,012   | 363,533 | * Bloomberg Commission: Giuseppe Penone        | Whitechapel Gallery                        | London        | 4 SEP 12-27 OCT 13  |
| 1,012   | 82,986  | * Through American Eyes: Frederic Church       | National Gallery                           | London        | 6 FEB-28 APR        |
| 1,010   | 121,144 | Hippie Chic                                    | Museum of Fine Arts                        | Boston        | 15 JUL-11 NOV       |
| 1,007   | 161,510 | Luigi Ghirri: Thinking Images                  | MAXXI                                      | Rome          | 24 APR-27 OCT       |
| 1,007   | 77,858  | * Artists' Film International: Jessica Warboys | Whitechapel Gallery                        | London        | 16 JAN-15 APR       |

CONTINUED ON PAGE 14 ➤

### TOP TEN SHOWS 2010-2012



2. Works by M.C. Escher on display in Rio took the top spot in 2011, with 9,677 daily visitors  
3. David Hockney's iPad "drawings" drew 7,512 people a day in 2012

3

1. Van Gogh's *Starry Night*, 1888, was shown in Tokyo in an exhibition of Post-Impressionist works from Paris which claimed the second spot in 2010

### TOP 10 2012

| Daily   | Total   | Exhibition                                 | Venue                           | City           | Dates               |
|---|---------|--|---------------------------------|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |                                 |                |                     |
| 10,573  | 758,266 | Masterpieces from the Mauritshuis          | Tokyo Metropolitan Art Museum   | Tokyo          | 30 JUN-17 SEP       |
| 7,928   | 374,876 | * The Amazon: Cycles of Modernity          | Centro Cultural Banco do Brasil | Rio            | 29 MAY-22 JUL       |
| 7,747   | 425,000 | Nineteenth-century Italian Painting        | State Hermitage Museum          | St Petersburg  | 19 NOV 11-22 JAN 12 |
| 7,611   | 235,931 | * Colourful Realm: Ito Jakuchū (1716-1800) | National Gallery of Art         | Washington, DC | 30 MAR-29 APR       |
| 7,512   | 600,989 | David Hockney RA: a Bigger Picture         | Royal Academy of Arts           | London         | 21 JAN-9 APR        |
| 7,374   | 540,382 | Japanese Masterpieces from the MFA, Boston | Tokyo National Museum           | Tokyo          | 20 MAR-10 JUN       |
| 6,909   | 271,443 | * Antony Gormley: Still Being              | Centro Cultural Banco do Brasil | Rio            | 7 AUG-23 SEP        |
| 6,716   | 161,176 | * Little Black Jacket                      | Saatchi Gallery                 | London         | 12 OCT-4 NOV        |
| 6,672   | 789,241 | Golden Flashes                             | Galleria degli Uffizi           | Florence       | 19 JUN-4 NOV        |
| 6,498   | 240,414 | Monumenta: Daniel Buren                    | Grand Palais                    | Paris          | 10 MAY-21 JUN       |

### TOP 10 2011

|       |         |  |                                 |               |                     |
|-------|---------|--|---------------------------------|---------------|---------------------|
| 9,677 | 573,691 | * The Magical World of Escher                | Centro Cultural Banco do Brasil | Rio           | 18 JAN-27 MAR       |
| 9,108 | 550,399 | Kukai's World: the Arts of Esoteric Buddhism | Tokyo National Museum           | Tokyo         | 20 JUL-25 SEP       |
| 8,828 | 847,509 | Landscape Reunited                           | National Palace Museum          | Taipei        | 2 JUN-5 SEP         |
| 8,025 | 661,509 | Alexander McQueen: Savage Beauty             | Metropolitan Museum of Art      | New York      | 4 MAY-7 AUG         |
| 7,609 | 913,064 | Claude Monet (1840-1926)                     | Grand Palais                    | Paris         | 22 SEP 10-24 JAN 11 |
| 7,304 | 438,225 | * Photoquai                                  | Musée Quai Branly               | Paris         | 13 SEP-11 NOV       |
| 6,991 | 538,328 | * Mariko Mori: Oneness                       | Centro Cultural Banco do Brasil | Rio           | 17 APR-17 JUL       |
| 6,967 | 277,687 | Monumenta: Anish Kapoor                      | Grand Palais                    | Paris         | 11 MAY-23 JUN       |
| 6,934 | 535,929 | * Laurie Anderson                            | Centro Cultural Banco do Brasil | Rio           | 29 MAR-26 JUN       |
| 6,649 | 530,000 | The Prado Museum at the Hermitage            | State Hermitage Museum          | St Petersburg | 25 FEB-29 MAY       |

### TOP 10 2010

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| 12,116 | 292,526 | Hasegawa Tohaku | Tokyo National Museum | Tokyo | 23 FEB-22 MAR |
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## SPECIAL REPORT

## VISITOR FIGURES 2013

## Exhibition &amp; museum attendance survey

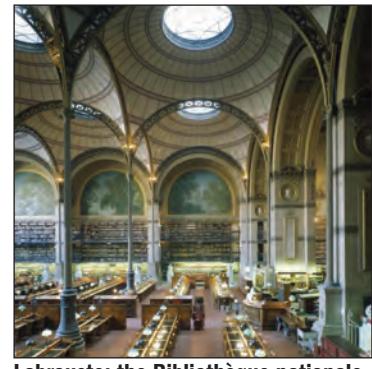
## TOP TEN ANTIQUITIES

Nearly 940,000 people went to see the Cyrus Cylinder, a 2,500-year-old cuneiform tablet often called the first charter of human rights, during the 12 months it was on display in Washington, DC – the first (and longest) stop in its five-city tour of the US. Although this is 340,000 more than the total number who went to Berlin to see an exhibition marking the centenary of the discovery of the striking, polychrome bust of Egypt's Queen Nefertiti (right), with a daily average of 4,687, the German show tops our list in the antiquities category. Berlin also claims the second spot with a show exploring the ancient city of Uruk in present-day Iraq. A British Museum exhibition on the Roman cities buried during a volcanic eruption in AD79, which featured many loans from Italy, takes the third position. It was the first major show on the subject to be staged in the UK capital in 40 years. E.S.



| Daily   | Total   | Exhibition                                | Venue                       | City           | Dates               |
|---|---------|---|-----------------------------|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |   |                             |                |                     |
| 4,687   | 600,000 | In Light of Amarna: Nefertiti             | Neues Museum                | Berlin         | 7 DEC 12-13 APR 13  |
| 3,212   | 440,000 | Uruk: 5000 Year Megacity                  | Pergamonmuseum              | Berlin         | 25 APR-8 SEP        |
| 2,537   | 471,910 | Life and Death in Pompeii and Herculaneum | British Museum              | London         | 28 MAR-29 SEP       |
| 2,264   | 939,547 | * The Cyrus Cylinder and Ancient Persia   | Freer and Sackler Galleries | Washington, DC | 9 MAR 12-28 APR 13  |
| 2,186   | 92,130  | Byzantine Antiquities                     | Moscow Kremlin Museums      | Moscow         | 7 JUN-25 JUL        |
| 2,045   | 573,296 | Gods in Colour                            | Kunsthistorisches Museum    | Vienna         | 13 NOV 12-29 SEP 13 |
| 2,027   | 89,179  | The Boxer: an Ancient Masterpiece         | Metropolitan Museum of Art  | New York       | 1 JUN-18 JUL        |
| 2,002   | 208,157 | In the Shadow of the Pyramids             | Kunsthistorisches Museum    | Vienna         | 21 JAN-20 MAY       |
| 1,364   | 135,023 | * Roads of Arabia                         | Freer and Sackler Galleries | Washington, DC | 17 NOV 12-24 FEB 13 |
| 1,249   | 74,245  | * The Cyrus Cylinder and Ancient Persia   | Getty Villa                 | Los Angeles    | 2 OCT-8 DEC         |

## TOP TEN ARCHITECTURE &amp; DESIGN



Labrouste: the Bibliothèque nationale

New York's MoMA, which established the world's first curatorial department devoted to architecture and design in 1932, has four shows in this top ten. Its surveys of work by architects Labrouste and Le Corbusier top the rankings, the lesser-known 19th-century architect proving marginally more popular. At the San Francisco Museum of Modern Art, a show of drawings and models by the architect Lebbeus Woods, who died in 2012, contributed to the dominance of US museums in this category. T.S.

Anish Kapoor at MCA Australia  
92,438

An average of 906 people per day came to see the Indian-born, British-based artist's first major show Down Under

| Daily   | Total   | Exhibition                                   | Venue                          | City          | Dates              |
|---|---------|--|--------------------------------|---------------|--------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |                                |               |                    |
| 4,100   | 438,680 | Henri Labrouste                              | Museum of Modern Art           | New York      | 10 MAR-24 JUN      |
| 4,010   | 405,000 | Le Corbusier                                 | Museum of Modern Art           | New York      | 15 JUN-23 SEP      |
| 2,594   | 692,569 | 9 + 1 Ways of Being Political                | Museum of Modern Art           | New York      | 12 SEP 12-9 JUN 13 |
| 2,287   | 210,125 | Lebbeus Woods: Architect                     | SFMoMA                         | San Francisco | 16 FEB-2 JUN       |
| 2,048   | 105,600 | An Exhibition on the Concept of Holiday      | Istanbul Modern                | Istanbul      | 7 FEB-7 APR        |
| 2,019   | 247,500 | The Young Architects Programme               | Istanbul Modern                | Istanbul      | 25 JUN-15 NOV      |
| 1,908   | 627,862 | Born Out of Necessity                        | Museum of Modern Art           | New York      | 2 MAR 12-28 JAN 13 |
| 1,831   | 180,729 | Pop Art Design                               | Louisiana Museum of Modern Art | Humlebaek     | 22 FEB-9 JUN       |
| 1,614   | 147,987 | Yona Friedman: Architecture Without Building | MUAC UNAM                      | Mexico City   | 26 JAN-2 JUN       |
| 1,488   | 194,988 | * Sou Fujimoto: Serpentine Pavilion          | Serpentine Gallery             | London        | 1 JUN-20 OCT       |

## TOP TEN 19TH-CENTURY ART

It is customary to find that the most attended exhibitions of 19th-century art are monographic shows, and 2013 was no exception with five out of ten dedicated to single artists: Manet, Turner (twice, and once more in a three-person show on English landscape painters at the Royal Academy), Whistler and the architect and painter Baltard. It is interesting that, compared with the huge attendances at Old Master shows, those of 19th-century European art (excluding Impressionist and Modern) do not attract Japanese audiences. The Pre-Raphaelites, however, are guaranteed crowd-pullers: 2,727 people a day went to see the first major survey of the Victorian group in the US, more than went to a show on the English artists in London. The Musée de l'Orangerie claims the second spot with show on a group of Italian artists regarded as the initiators of modern Italian painting. D.L.



4,300 a day: Manet's portraits at the RA

| Daily   | Total   | Exhibition                                | Venue                         | City           | Dates               |
|---|---------|---|-------------------------------|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |   |                               |                |                     |
| 4,359   | 344,323 | Manet: Portraying Life                    | Royal Academy of Arts         | London         | 26 JAN-14 APR       |
| 3,285   | 290,000 | The Macchiaioli, 1850-74                  | Musée de l'Orangerie          | Paris          | 10 APR-22 JUL       |
| 2,773   | 452,000 | * The Civil War and American Art          | SAAM                          | Washington, DC | 16 NOV 12-28 APR 13 |
| 2,727   | 250,915 | * Pre-Raphaelites                         | National Gallery of Art       | Washington, DC | 17 FEB-19 MAY       |
| 2,032   | 60,957  | * J.M.W. Turner                           | National Gallery of Ireland   | Dublin         | 1-31 JAN            |
| 2,008   | 242,957 | Pre-Raphaelites: Victorian Avant Garde    | Tate Britain                  | London         | 12 SEP 12-13 JAN 13 |
| 1,760   | 631,855 | * Whistler's Neighbourhood                | Freer and Sackler Galleries   | Washington, DC | 8 SEP 12-2 SEP 13   |
| 1,719   | 129,389 | * Victor Baltard, 1805-74: Iron and Brush | Musée d'Orsay                 | Paris          | 16 OCT 12-13 JAN 13 |
| 1,436   | 153,627 | Turner from the Tate: Making of a Master  | National Gallery of Australia | Canberra       | 1 JUN-15 SEP        |
| 1,255   | 86,617  | Gainsborough, Constable, Turner           | Royal Academy of Arts         | London         | 8 DEC 12-17 FEB 13  |

## MOST POPULAR EXHIBITIONS continued from p13

| Daily   | Total   | Exhibition                                 | Venue                              | City           | Dates               |
|---|---------|--|------------------------------------|----------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |                                    |                |                     |
| 1,006   | 87,207  | * Amir, Gallardo, Senatore, Tur, Zdjelar   | Whitechapel Gallery                | London         | 5 JUL-13 OCT        |
| 1,004   | 85,228  | Fabergé Revealed                           | Peabody Essex Museum               | Salem          | 22 JUN-29 SEP       |
| 1,001   | 100,500 | YAP MaXXI 2013                             | MAXXI                              | Rome           | 26 JUN-20 OCT       |
| ▼ 1,000-744 visitors per day  |         |  |                                    |                |                     |
| 998   | 65,160  | California Design, 1930-65                 | National Art Center Tokyo          | Tokyo          | 20 MAR-3 JUN        |
| 996   | 84,687  | * Edvard Munch: 150th Anniversary          | National Gallery of Art            | Washington, DC | 19 MAY-11 AUG       |
| 994   | 76,375  | Julião Sarmento: White Nights              | Serralves Museum                   | Porto          | 24 NOV 12-24 FEB 13 |
| 994   | 73,411  | * Collection Sandretto Re Rebaudengo       | Whitechapel Gallery                | London         | 15 DEC 12-10 MAR 13 |
| 993   | 64,547  | * Ken Currie: New Work                     | Scottish National Portrait Gallery | Edinburgh      | 20 JUL-22 SEP       |
| 991   | 119,818 | Conceptual Form and Material Action        | Serralves Museum                   | Porto          | 22 JUN-10 NOV       |
| 990   | 40,881  | * Botero: Drawings on Canvas and Paper     | Museo de Bellas Artes              | Buenos Aires   | 21 MAY-7 JUL        |
| 989   | 71,502  | Charles Raton                              | Musée Quai Branly                  | Paris          | 25 JUN-22 SEP       |
| 987   | 152,408 | Galleria Vezzoli: the Trinity              | MAXXI                              | Rome           | 29 MAY-24 NOV       |
| 986   | 57,615  | * The Tomb of a Joseon Noblewoman          | Daegu National Museum              | Daegu          | 24 JUL-29 SEP       |
| 985   | 90,359  | Mel Bochner: If Colours Change             | Serralves Museum                   | Porto          | 12 JUL-27 OCT       |
| 983   | 90,318  | Amalia Pica                                | Museum of Contemporary Art         | Chicago        | 27 APR-11 AUG       |
| 982   | 73,387  | Degas's Method                             | Ny Carlsberg Glyptotek             | Copenhagen     | 7 JUN-1 SEP         |
| 982   | 59,068  | * Artists' Film: Choksi, Hugin, Pearlstein | Whitechapel Gallery                | London         | 16 APR-24 JUN       |
| 982   | 38,841  | Bembo's Tarot                              | Pinacoteca di Brera                | Milan          | 21 FEB-7 APR        |
| 980   | 74,604  | Dancing Around the Bride                   | Philadelphia Museum of Art         | Philadelphia   | 30 OCT 12-21 JAN 13 |
| 977   | 121,025 | Chinese Gardens                            | Metropolitan Museum of Art         | New York       | 18 AUG 12-6 JAN 13  |
| 976   | 118,918 | Theaster Gates: Thirteenth Ballad          | Museum of Contemporary Art         | Chicago        | 18 MAY-6 OCT        |
| 976   | 85,761  | Susan Cofer: Draw Near                     | High Museum of Art                 | Atlanta        | 27 OCT 12-10 FEB 13 |
| 976   | 70,391  | * Artists in Residence: Lucy Cash          | Whitechapel Gallery                | London         | 15 DEC 12-8 MAR 13  |
| 972   | 112,593 | Capogrossi: a Retrospective                | Peggy Guggenheim Collection        | Venice         | 29 SEP 12-10 FEB 13 |
| 971   | 194,976 | Energy                                     | MAXXI                              | Rome           | 22 MAR-10 NOV       |
| 969   | 39,599  | * Poetic Narratives                        | Santander Cultural Porto Alegre    | Porto Alegre   | 25 MAY-14 JUN       |
| 967   | 25,842  | * Planet Expo 2015                         | Triennale di Milano                | Milan          | 10 MAY-9 JUN        |
| 963   | 146,245 | Think First, Shoot Later                   | Museum of Contemporary Art         | Chicago        | 18 MAY-10 NOV       |
| 960   | 76,397  | Idea Brazil                                | Museu Oscar Niemeyer               | Curitiba       | 28 SEP-31 DEC       |
| 959   | 90,141  | Alfred Pellan: in the Studio               | Musée National des Beaux-Arts      | Québec         | 13 JUN-15 SEP       |
| 958   | 65,985  | Ukiyo-e: from the Saito Collection         | Mitsubishi Ichigokan Museum        | Tokyo          | 22 JUN-8 SEP        |
| 957   | 160,866 | Amid Medici Splendour                      | Cappelle Medicee                   | Florence       | 25 MAR-6 OCT        |
| 957   | 107,961 | Rudolf Nureyev: a Life in Dance            | De Young Museum                    | San Francisco  | 6 OCT 12-17 FEB 13  |
| 952   | 122,478 | The Battle of Tetuan of Fortuny            | Museu Nacional d'Art de Catalunya  | Barcelona      | 19 APR-15 SEP       |
| 952   | 74,222  | Rain Room                                  | Museum of Modern Art               | New York       | 12 MAY-28 JUL       |
| 951   | 189,319 | Modigliani                                 | Palazzo Reale                      | Milan          | 21 FEB-8 SEP        |
| 951   | 70,268  | Pop Art Design                             | Moderna Museet                     | Stockholm      | 29 JUN-22 SEP       |
| 945   | 84,013  | Thomas Cole and the Narrative Landscape    | High Museum of Art                 | Atlanta        | 22 SEP 12-6 JAN 13  |
| 945   | 79,414  | Before the Flood                           | CaixaForum Barcelona               | Barcelona      | 30 NOV 12-24 FEB 13 |
| 943   | 97,164  | * Birth of a Collection                    | National Gallery                   | London         | 22 MAY-1 SEP        |
| 943   | 81,949  | * Barbara Hepworth/To Hope, to Tremble...  | Hepworth Wakefield                 | Wakefield      | 27 OCT 12-3 FEB 13  |
| 942   | 89,377  | Choose Me: Arthur Grace                    | High Museum of Art                 | Atlanta        | 15 SEP 12-6 JAN 13  |
| 940   | 119,353 | Nordic Art 1880-1920                       |                                    |                |                     |

# VISITOR FIGURES 2013

## Exhibition & museum attendance survey

### MOST POPULAR EXHIBITIONS *continued from p14*

| Daily   | Total   | Exhibition                                 | Venue                              | City          | Dates               |
|---|---------|--|------------------------------------|---------------|---------------------|
| * An asterisk indicates that entrance to the exhibition and the museum was free |         |  |                                    |               |                     |
| 862   | 93,115  | Gironcoli: Context                         | Upper and Lower Belvedere          | Vienna        | 12 JUL-27 OCT       |
| 862   | 66,347  | Steve McQueen                              | Art Institute of Chicago           | Chicago       | 19 OCT 12-6 JAN 13  |
| 861   | 253,099 | * Dadang Christanto                        | Art Gallery New South Wales        | Sydney        | 15 SEP 12-7 JUL 13  |
| 860   | 46,688  | *The Tender Smile of Buddha Meets Jeju     | Jeju National Museum               | Jeju          | 16 APR-16 JUN       |
| 858   | 61,776  | * Dobell Prize for Drawing 2012            | Art Gallery New South Wales        | Sydney        | 30 NOV 12-10 FEB 13 |
| 856   | 73,531  | * Alex Katz: Give Me Tomorrow              | Turner Contemporary                | Margate       | 6 OCT 12-13 JAN 13  |
| 853   | 55,456  | Drawing Surrealism                         | LACMA                              | Los Angeles   | 21 OCT 12-6 JAN 13  |
| 851   | 68,594  | Art and Nature in the Middle Ages          | Musée National des Beaux-Arts      | Québec        | 4 OCT 12-6 JAN 13   |
| 850   | 54,150  | Doorways to the Sacred                     | National Gallery                   | Oslo          | 22 FEB-12 MAY       |
| 849   | 118,307 | William Eggleston                          | Metropolitan Museum of Art         | New York      | 26 FEB-28 JUL       |
| 843   | 112,058 | Moment: Tala Madani, Rip Image             | Moderna Museet                     | Stockholm     | 25 MAY-27 OCT       |
| 842   | 23,100  | Km. 441: Firsts                            | Istanbul Modern                    | Istanbul      | 19 DEC 12-20 JAN 13 |
| 838   | 90,557  | *Lloyd Rees                                | Art Gallery New South Wales        | Sydney        | 5 APR-1 JUL         |
| 838   | 52,582  | Paul Klee: Angels                          | Hamburger Kunsthalle               | Hamburg       | 26 APR-7 JUL        |
| 835   | 102,517 | Eulàlia Grau                               | MACBA                              | Barcelona     | 8 FEB-30 JUN        |
| 832   | 78,252  | Japanism                                   | CaixaForum Barcelona               | Barcelona     | 14 JUN-15 SEP       |
| 830   | 2,489   | *Ultra-Red: Reassembly                     | Serpentine Gallery                 | London        | 18-21 APR           |
| 825   | 89,916  | Ice Age Art: Arrival of the Modern Mind    | British Museum                     | London        | 7 FEB-26 MAY        |
| 822   | 96,029  | *Haroon Mirza/William Scott                | Hepworth Wakefield                 | Wakefield     | 25 MAY-29 SEP       |
| 820   | 66,909  | Last Works: Manet to Kippenberger          | Schirn Kunsthalle                  | Frankfurt     | 28 FEB-2 JUN        |
| 818   | 66,739  | Phil Collins                               | Museum Ludwig                      | Cologne       | 18 APR-21 JUL       |
| 817   | 92,234  | Royal Treasures from the Louvre            | Legion of Honor                    | San Francisco | 17 NOV 12-31 MAR 13 |
| 817   | 70,229  | Mexico: a Revolution in Art 1910-40        | Royal Academy of Arts              | London        | 6 JUL-29 SEP        |
| 816   | 61,228  | Vermeer and Music                          | National Gallery                   | London        | 26 JUN-8 SEP        |
| 814   | 106,612 | *First Ladies: Australian Women            | National Portrait Gallery          | Canberra      | 1 FEB-11 JUN        |
| 813   | 104,904 | Guttuso, 1912-2012                         | Complesso del Vittoriano           | Rome          | 12 OCT 12-17 FEB 13 |
| 812   | 41,992  | Proximities 1: What Time Is There?         | Asian Art Museum                   | San Francisco | 24 MAY-21 JUL       |
| 808   | 155,883 | *Brenda Croft                              | Art Gallery New South Wales        | Sydney        | 6 APR-15 OCT        |
| 808   | 123,613 | *Heimo Zobernig                            | Reina Sofia                        | Madrid        | 9 NOV 12-15 APR 13  |
| 807   | 91,920  | Moment: Ulla Wiggen                        | Moderna Museet                     | Stockholm     | 13 APR-25 AUG       |
| 807   | 79,000  | Hilma af Klint: a Pioneer of Abstraction   | Hamburger Bahnhof                  | Berlin        | 15 JUN-6 OCT        |
| 807   | 18,108  | Michele Valori: Inhabiting the House       | MAXXI                              | Rome          | 23 JAN-17 FEB       |
| 805   | 115,159 | *Flatlands                                 | Art Gallery New South Wales        | Sydney        | 13 SEP 12-3 FEB 13  |
| 803   | 63,456  | Wolfgang Hahn Prize: Andrea Fraser         | Museum Ludwig                      | Cologne       | 21 APR-21 JUL       |
| 802   | 60,000  | NYC 1993                                   | New Museum                         | New York      | 13 FEB-26 MAY       |
| 793   | 77,106  | Mantegna to Matisse: Master Drawings       | Frick Collection                   | New York      | 2 OCT 12-27 JAN 13  |
| 792   | 80,000  | Karl Friedrich Schinkel                    | Kunsthalle der Hypo-Kulturstiftung | Munich        | 1 FEB-12 MAY        |
| 792   | 72,823  | Great and Mighty Things: Outsider Art      | Philadelphia Museum of Art         | Philadelphia  | 3 MAR-9 JUN         |
| 789   | 257,240 | White Gold                                 | Israel Museum                      | Jerusalem     | 8 MAY 12-2 APR 13   |
| 787   | 78,682  | *James Capper: Divisions                   | Yorkshire Sculpture Park           | Wakefield     | 5 JAN-14 APR        |
| 786   | 67,355  | Urs Fischer                                | Museum of Contemporary Art         | Los Angeles   | 21 APR-19 AUG       |
| 786   | 23,250  | Everything for Art                         | ZKM Centre for Art and Media       | Karlsruhe     | 1 JAN-10 FEB        |
| 783   | 230,290 | *Miró: Sculptor                            | Yorkshire Sculpture Park           | Wakefield     | 17 MAR 12-6 JAN 13  |
| 783   | 63,836  | The Plasticines and Beyond: Montreal       | Musée National des Beaux-Arts      | Québec        | 7 FEB-12 MAY        |
| 781   | 149,114 | Multiple Leminski                          | Museu Oscar Niemeyer               | Curitiba      | 27 OCT 12-9 JUN 13  |
| 781   | 73,394  | They Seek a City                           | Art Institute of Chicago           | Chicago       | 1 MAR-2 JUN         |
| 781   | 32,012  | Joan Miró: Imagery                         | Moscow Museum of Modern Art        | Moscow        | 26 APR-9 JUN        |
| 780   | 62,997  | Ahlam Shibli: Phantom Home                 | MACBA                              | Barcelona     | 25 JAN-28 APR       |
| 779   | 101,000 | Monet, Gauguin, Színyei Merse, Rippl-Rónai | Hungarian National Gallery         | Budapest      | 28 JUN-24 NOV       |
| 778   | 73,952  | Ken Price Sculpture: a Retrospective       | LACMA                              | Los Angeles   | 16 SEP 12-6 JAN 13  |
| 777   | 38,742  | Christian Marclay: The Clock               | MoMA                               | San Francisco | 6 APR-2 JUN         |
| 776   | 44,027  | Ken Ueno: Liquid Lucretius                 | MUAC UNAM                          | Mexico City   | 17 AUG-3 NOV        |
| 773   | 62,425  | The Museum Explores                        | Museu Nacional d'Arte de Catalunya | Barcelona     | 23 NOV 12-24 FEB 13 |
| 768   | 100,645 | Robert Mapplethorpe: XYZ                   | LACMA                              | Los Angeles   | 21 OCT 12-24 MAR 13 |
| 768   | 79,099  | Treasure Island: British Art               | Fundación Juan March               | Madrid        | 5 OCT 12-20 JAN 13  |
| 767   | 160,866 | Paths of Wonder                            | Museo Nazionale del Bargello       | Florence      | 23 MAR-3 NOV        |
| 766   | 65,919  | *Edith Tudor Hart                          | Scottish National Portrait Gallery | Edinburgh     | 2 MAR-26 MAY        |
| 759   | 57,367  | Movies and Videos by Artists               | Museu Oscar Niemeyer               | Curitiba      | 5 SEP-1 DEC         |
| 758   | 44,742  | *Cate Considine: Cut Colony                | Art Gallery New South Wales        | Sydney        | 8 NOV 12-6 JAN 13   |
| 757   | 45,391  | *Alex Kershaw: Fantasticology Tokyo        | Art Gallery New South Wales        | Sydney        | 12 SEP-10 NOV       |
| 754   | 91,198  | Henri Matisse: la Gerbe                    | LACMA                              | Los Angeles   | 21 APR-8 SEP        |
| 754   | 44,362  | *Storied Past: French Drawings             | Cantor Arts Center                 | Stanford      | 3 JUL-22 SEP        |
| 753   | 57,948  | Lost Line                                  | LACMA                              | Los Angeles   | 25 NOV 12-24 FEB 13 |
| 750   | 70,547  | Turner Prize 2012                          | Tate Britain                       | London        | 2 OCT 12-6 JAN 13   |
| 747   | 65,592  | Wolfgang Tillmans                          | Moderna Museet                     | Stockholm     | 6 OCT 12-20 JAN 13  |
| 744   | 120,000 | *The Body                                  | Museo Soumaya                      | Mexico City   | 16 APR-20 OCT       |

### TOP 100 ART MUSEUM ATTENDANCE *continued from p3*



Around 1.8 million people visited Marseilles's new museum, MuCEM, in the six months it was open last year

| No | Total     | Venue                                  | City           |
|----|-----------|--|----------------|
| 11 | 3,290,500 | Victoria and Albert Museum             | LONDON         |
| 12 | 3,185,413 | Reina Sofia                            | MADRID         |
| 13 | 3,066,337 | Museum of Modern Art                   | NEW YORK       |
| 14 | 3,052,823 | National Museum of Korea               | SEOUL          |
| 15 | 2,898,562 | State Hermitage Museum                 | ST PETERSBURG  |
| 16 | 2,705,814 | National Folk Museum of Korea          | SEOUL          |
| 17 | 2,398,066 | Somerset House                         | LONDON         |
| 18 | 2,306,966 | Museo Nacional del Prado               | MADRID         |
| 19 | 2,220,000 | Rijksmuseum                            | AMSTERDAM      |
| 20 | 2,039,947 | National Art Center Tokyo              | TOKYO          |
| 21 | 2,034,397 | Centro Cultural Banco do Brasil        | RIO DE JANEIRO |
| 22 | 2,014,636 | National Portrait Gallery              | LONDON         |
| 23 | 1,946,420 | Shanghai Museum                        | SHANGHAI       |
| 24 | 1,940,921 | * National Gallery of Victoria         | MELBOURNE      |
| 25 | 1,870,708 | Galleria degli Uffizi                  | FLORENCE       |
| 26 | 1,824,000 | MuCEM                                  | MARSEILLE      |
| 27 | 1,768,090 | National Museum of Scotland            | EDINBURGH      |
| 28 | 1,758,460 | Moscow Kremlin Museums                 | MOSCOW         |
| 29 | 1,728,815 | * Getty                                | LOS ANGELES    |
| 30 | 1,690,078 | * FAMSF                                | SAN FRANCISCO  |
| 31 | 1,539,716 | Art Institute of Chicago               | CHICAGO        |
| 32 | 1,505,608 | Saatchi Gallery                        | LONDON         |
| 33 | 1,468,818 | Centro Cultural Banco do Brasil        | RIO DE JANEIRO |
| 34 | 1,460,324 | * National Galleries of Scotland       | EDINBURGH      |
| 35 | 1,448,997 | Van Gogh Museum                        | AMSTERDAM      |
| 36 | 1,422,013 | Grand Palais                           | PARIS          |
| 37 | 1,403,909 | Tokyo National Museum                  | TOKYO          |
| 38 | 1,378,272 | Tate Britain                           | LONDON         |
| 39 | 1,360,000 | State Tretyakov Gallery                | MOSCOW         |
| 40 | 1,333,430 | Teatre-Museu Dalí                      | FIGUERES       |
| 41 | 1,307,326 | Musée Quai Branly                      | PARIS          |
| 42 | 1,307,230 | Palazzo Ducale                         | VENICE         |
| 43 | 1,276,165 | Gyeongju National Museum               | GYEONGJU       |
| 44 | 1,260,577 | Australian Centre for the Moving Image | MELBOURNE      |
| 45 | 1,260,000 | Pergamonmuseum                         | BERLIN         |
| 46 | 1,257,241 | Galleria dell'Accademia                | FLORENCE       |
| 47 | 1,224,964 | * Queensland Art Gallery/GoMA          | BRISBANE       |
| 48 | 1,223,198 | Mori Art Museum                        | TOKYO          |
| 49 | 1,202,654 | LACMA                                  | LOS ANGELES    |
| 50 | 1,200,000 | SAAM/Renwick Gallery                   | WASHINGTON, DC |
| 51 | 1,199,123 | Guggenheim Museum                      | NEW YORK       |
| 52 | 1,163,419 | Valencia Institute of Modern Art       | VALENCIA       |
| 53 | 1,162,792 | Art Gallery New South Wales            | SYDNEY         |
| 54 | 1,155,975 | National Museum of Western Art         | TOKYO          |
| 55 | 1,134,289 | Museum of Fine Arts                    | BOSTON         |

Venues marked with an asterisk (\*) indicate institutions with more than one building. These figures have been combined. The breakdown for the following institutions is: National Gallery of Victoria: (NGV International: 1,306,852; Ian Potter Centre: NGV Australia: 634,069); Getty (Getty Center: 1,356,381; Getty Villa: 372,434); FAMSF (De Young: 1,304,339; Legion of Honor: 385,739); National Galleries of Scotland (Scottish National Gallery: 933,296; Scottish National Portrait Gallery: 261,937; Scottish National GoMA: 265,091); Queensland (Queensland Art Gallery: 597,157; GoMA: 627,807); Seattle Art Museum (includes the Seattle Asian Art Museum and the Olympic Sculpture Park; separate figures were not available as we went to press).

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