



INTERNATIONAL EDITION

# THE ART NEWSPAPER

SPECIAL REPORT



## TOP ARTISTS

Male and pale: guess who got the most solo exhibitions?

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VISITOR FIGURES

# 2014

*The grand totals: exhibition and museum attendance numbers worldwide*

## SPECIAL REPORT

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*Exhibition & museum attendance survey*

## The world goes dotty over Yayoi Kusama

*Taiwan's National Palace Museum clinches top spot, but Japanese artist's retrospectives are a phenomenon in South America and Asia*

Jeff Koons provided the Whitney Museum of American Art with a memorable bon voyage before the New York museum left the Breuer building for its shiny new home downtown. But when it comes to global exhibition attendance, last year belongs to Yayoi Kusama. The 86-year-old Japanese artist's retrospective "Infinite Obsession" has been seen by more than two million people in South and Central America. Starting in Buenos Aires in 2013, her polka-dot and mirror installations drew huge crowds last year in Rio de Janeiro, São Paulo and Brasília, and visitors camped outside Mexico City's Museo Tamayo, where the show ended in January after a marathon final weekend. It will, therefore, feature in next year's survey, as will the show's last leg in Santiago, Chile (until 7 June). A second Kusama retrospective has been touring Asia since 2013; launched in South Korea, it is now on show in Taiwan and is due to travel to New Delhi. Koons may be triumphant in Paris, where his survey closes at the Centre Pompidou on 27 April, but with the Americas and Asia covered (after big shows at the Whitney, the Centre Pompidou and Tate Modern), Kusama is the poster girl for the globalisation of contemporary art.

**Taiwan on top – again**

The National Palace Museum in Taipei organised the top three best-attended exhibitions in 2014. More than 12,000 visitors a day saw paintings and calligraphic works by Tang Yin (1470-1524); the show was the third in a quartet of collection-based exhibitions devoted to great artists of the Ming dynasty. A similar number of people visited a show about the Qing Dynasty emperor Gaozong (1736-95), which included 45 loans from the Palace Museum, Beijing. Half of the Taipei museum's visitors are from the mainland; one-third are locals. Visitors to Taipei also flocked to see the accompanying show "Qianlong C.H.A.O.", in which the popular image of the great emperor was reinterpreted by contemporary artists.

**End of the Brazilian boom?**

The Centro Cultural Banco do Brasil (CCBB) continues to stage the best-attended non-charging shows: "Salvador Dalí" in its Rio de Janeiro branch took top spot, with 9,782 visitors a day. Loans came from the Gala-Salvador Dalí Foundation in Spain, as well as from the Dalí Museum in Florida. (In 2012, a different Dalí show was a hit in Paris's Centre Pompidou and Madrid's Museo Nacional Centro de Arte Reina

Sofia.) The Kusama retrospective packed the former bank's halls in the Brazilian city, as well as the Instituto Tomie Ohtake in São Paulo, but a contemporary Brazilian artist, Milton Machado, attracted a fraction more people a day in Rio's CCBB than the Japanese artist. It is unclear whether big-budget, non-charging shows are sustainable. With corporate sponsorship sharply declining as a result of Brazil's weakening economy, 2014 may mark the end of the country's exhibition attendance boom. That said, a big show of Spanish Modern art led by Picasso opened in São Paulo's CCBB last month.

**Mighty MoMA**

The Museum of Modern Art (MoMA) in New York can look back on 2014 with pride in terms of its programming (although, after its much-criticised Björk show, 2015 may be different). Last year, it presented eight out of the top ten shows in the city. In 2013, it had "only" five in the top ten. Looking at a larger number of exhibitions, MoMA's pre-eminence is underlined by the fact that it staged 21 of the 30 most-visited shows in New York last year. At the top of the list is "Magritte: the Mystery of the Ordinary", which was seen by around 6,100 visitors a day. For all the hoopla surrounding the

Koons retrospective at the Whitney, the exhibition was only the tenth most visited show in the city (3,869 visitors a day) – four visitors a day ahead of "Italian Futurism" at the Solomon R. Guggenheim Museum, but attracting fewer than Lygia Clark at MoMA (3,960). The Metropolitan Museum of Art's revamped and expanded costume galleries, relaunched with a Charles James fashion show (and the blessing of the First Lady, Michelle Obama, who cut the ribbon), provided the museum's only show in the top ten in the city; in 2013, it had three.

**Van Gogh a safe bet**

Works that had travelled abroad on a lucrative tour returned to Paris for the Musée Picasso's belated but triumphant reopening at the end of 2014, which might explain the conspicuous absence of the Spanish artist's name from the top 15 shows in the US, Europe and beyond last year. Georges Braque, a co-pioneer of Cubism, was the toast of the Grand Palais in Paris (4,856 visitors a day).

Van Gogh can always be relied on at the box office. The most visited show in Paris, which also features in the top 15 worldwide, was organised by the Musée d'Orsay. "Van Gogh/Artaud", which featured the museum's most famous and

Double bubble: Kusama's "Infinite Obsession" in Rio de Janeiro (opposite page) and "A Dream I Dreamed" in Shanghai. A show of works by the Ming Dynasty master Tang Yin at the National Palace Museum in Taipei was the most popular exhibition in 2014 (right, *Clearing after Snow in the Han Pass*)



TOP 100 ART MUSEUM ATTENDANCE THE TOP 10

1	Louvre PARIS	9,260,000	—
2	British Museum LONDON	6,695,213	—
3	National Gallery LONDON	6,416,724	+1
4	Metropolitan Museum of Art NEW YORK	6,162,147	-1
5	Vatican Museums VATICAN CITY	5,891,332	—
6	Tate Modern LONDON	5,785,427	—
7	National Palace Museum TAIPEI	5,402,325	—
8	National Gallery of Art WASHINGTON, DC	3,892,459	—
9	National Museum of Korea SEOUL	3,536,677	+5
10	Musée d'Orsay PARIS	3,500,000	—

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METHODOLOGY

The daily figures are calculated automatically by our database, which computes the number of days for which 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 a week the institution is open, minus exceptional closures. All of the data used were 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 (\*).

lesser-known works, was presented dramatically (a soundtrack included shrieks). The artist's troubled life and works were interpreted through the writings of the poet and playwright Antonin Artaud. The artist and writer both spent time in asylums.

Imps and Mods

An institution seeking a surfeit of visitors cannot go wrong with French Impressionism. A loan show of 84 works from the Musée d'Orsay drew admiring crowds to the National Art Center Tokyo (7,547 visitors a day), putting it in the top 15 shows worldwide. Henri Matisse flew the flag for French Modern art: a show of his cut-outs opened at Tate Modern and provided the gallery with London's best-attended charging exhibition, and with a record 562,622 visitors overall, helped by a nearly five-month-long run. The show was co-organised by MoMA, where it closed in February. The figures for the New York leg will appear in our 2015 survey.

London dominates

For all the investment in new cultural venues and the revamping of older art museums in regional cities in the UK, there has been no change in the dominance of London-based venues. The only

exhibition outside London to feature in the top 30 shows in the UK is "Mondrian and Colour" at the four-year-old Turner Contemporary in Margate. Featuring loans from the Gemeentemuseum Den Haag, among others, it coincided with Tate Liverpool's "Mondrian and His Studio". But although 1,471 visitors a day went to see Mondrian in Margate, only 306 people a day went in Liverpool.

Museums in the top ten

At the start of 2014, Laurent Fabius, France's foreign minister, announced a 48-hour visa for Chinese visitors to France. It is too early to tell what the impact will be in terms of attendance at Paris's museums. But, mindful of the Louvre's crowded entrance, Jean-Luc Martinez, its new director, made revamping the space beneath the pyramid one of his top priorities. Just as well, as the Louvre remains the most visited museum since we added total attendance figures seven years ago. It drew 9,260,000 visitors in 2014, around half a million fewer than in 2012, but the museum believes that attendance could grow to 12 million by 2025. In the near future, the city's major museums could open seven days a week, something mooted last year by

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MOST POPULAR EXHIBITIONS THE TOP 20

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
12,861	1,131,788	Great Masters of the Ming Dynasty: Tang Yin	National Palace Museum	Taipei	4 JUL-29 SEP
12,727	1,170,862	The All Complete Qianlong: Emperor Gaozong	National Palace Museum	Taipei	8 OCT 13-7 JAN 14
10,622	1,699,499	Qianlong C.H.A.O.: New Media Art Exhibition	National Palace Museum	Taipei	8 OCT 13-16 MAR 14
9,782	973,995	* Salvador Dali	Centro Cultural Banco do Brasil	Rio de Janeiro	30 MAY-22 SEP
9,470	447,799	* Head: Milton Machado	Centro Cultural Banco do Brasil	Rio de Janeiro	6 AUG-29 SEP
8,936	522,136	* Yayoi Kusama: Infinite Obsession	Instituto Tomie Ohtake	São Paulo	21 MAY-27 JUL
8,702	754,565	* Yayoi Kusama: Infinite Obsession	Centro Cultural Banco do Brasil	Rio de Janeiro	12 OCT 13-20 JAN 14
8,617	697,937	Great Masters of the Ming Dynasty: Shen Zhou	National Palace Museum	Taipei	10 JAN-31 MAR
8,329	386,708	National Treasures of Japan	Tokyo National Museum	Tokyo	15 OCT-7 DEC
8,120	530,088	* Visions from the Ludwig Collection	Centro Cultural Banco do Brasil	Rio de Janeiro	7 MAY-21 JUL
7,957	471,730	* Yayoi Kusama: Infinite Obsession	Centro Cultural Banco do Brasil	Brasília	19 FEB-28 APR
7,547	696,442	The Birth of Impressionism	National Art Center Tokyo	Tokyo	9 JUL-20 OCT
7,317	629,233	* Tracing History	Shanghai Museum	Shanghai	7 JUN-31 AUG
7,239	255,427	* These Associations: Tino Sehgal	Centro Cultural Banco do Brasil	Rio de Janeiro	12 MAR-21 APR
6,524	654,291	Van Gogh/Artaud	Musée d'Orsay	Paris	11 MAR-6 JUL
6,224	753,071	* Melbourne Now	NGV International	Melbourne	22 NOV 13-23 MAR 14
6,131	643,783	Magritte: the Mystery of the Ordinary	Museum of Modern Art	New York	28 SEP 13-12 JAN 14
5,853	485,832	Isaac Julien: Ten Thousand Waves	Museum of Modern Art	New York	25 NOV 13-17 FEB 14
5,576	402,241	Treasured Masterpieces	Tokyo National Museum	Tokyo	24 JUN-15 SEP
5,498	137,438	* Premonition: Ukrainian Art Now	Saatchi Gallery	London	9 OCT-2 NOV

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## SPECIAL REPORT

## VISITOR FIGURES 2014

Exhibition &amp; museum attendance survey

## Blockbusters aren't the be-all and end-all

Art exhibitions have been pulling in the crowds for centuries. By Charles Saumarez Smith, chief executive of the Royal Academy of Arts



It is often assumed, and sometimes deplored, that a concentration on visitor numbers is a contemporary phenomenon, as if modern museum managers have invented a fetish around these figures, thereby making it difficult for conservative museum curators to pursue their more specialist interests. Critics lament the vulgarity of democratisation.

A look at the history of exhibition-going, however, reveals that huge numbers of visitors have been attracted to shows in the past. In 1851, six million people poured into London, helped by the new railway system, to see the Great Exhibition in Hyde Park. More than a million bottles of soft drinks were sold, and a million Bath buns. "Art Treasures of the United Kingdom", held in Old Trafford, Manchester, in 1857, attracted 1.3 million visitors to an exhibition of more than 16,000 works, many by Old Masters. In 1972, almost 1.7 million people visited the Tutankhamun exhibition at the British Museum, with queues stretching around the block every day.

## Enlightenment phenomenon

As Francis Haskell demonstrated in *The Ephemeral Museum: Old Master Paintings and the Rise of the Art Exhibition*, published in 2000, exhibition-going is a phenomenon of the Enlightenment. The Royal Academy of Arts and other equivalent 18th-century institutions paid close attention, as we do now, to daily visitor figures, and for the same reasons.

The first public exhibition of art in Britain, held in London in the Great Room of the Society of Arts in April 1760, attracted more than 1,000 visitors a day. In 1761, the rival Society of Artists introduced a charge of a shilling for the catalogue of its own public exhibition; in 1762, it decided that all visitors should pay a shilling and receive the catalogue free. Samuel Johnson was asked to write the introduction to the new exhibition catalogue, explaining why the society had decided to impose admission charges.

When the Royal Academy of Arts – founded in 1768 – opened its first annual exhibition in April 1769, it received 14,008 visitors over a period of four-and-a-half weeks. In 1780, the first year in which the exhibition was held in Somerset House, it attracted 61,318 visitors over five weeks, an average of 1,751 a day.

In 1805, the British Institution for Promoting the Fine Arts in the United Kingdom opened in Pall Mall and inaugurated a tradition of annual exhibitions of Old Masters drawn from private collections, interspersed with occasional retrospectives of the work of British artists, including an exhibition of the work of Joshua Reynolds, held in 1813.

Once the Royal Academy's new building in Piccadilly opened in 1868, the number of visitors to the annual exhibition shot up. In 1869, over a period of 13 weeks, it was seen by 314,831 people – nearly 3,500 visitors a day. Exhibitions were regarded as big social events, as captured by William Powell Frith in *A Private View at the Royal Academy, 1881, 1883*. That year, there were 361,557 visitors, and these huge crowds kept coming throughout the latter part of the 19th century. It was only with the outbreak of the First World War that the numbers dropped, but there were still well over 100,000 visitors a year until 1939 and the start of another global conflict.

## Glorious period

Its grand new galleries in Burlington House in Piccadilly made it possible for the Royal Academy to hold winter exhibitions. Burlington House became the major venue for the display of Old Master works, with the Royal Academy taking over from the British Institution, which closed down in 1867 and was transformed into a gentlemen's club. Initially, these were somewhat haphazard exhibitions, drawn from the collections of English country houses. A work by Henry Jamyn Brooks in

## That was then...



Standing room only: the Victorians treated art exhibitions as an opportunity to see and be seen. They were social events of the type captured in William Powell Frith's *A Private View at the Royal Academy, 1881, 1883*. Today, the institution's summer exhibition is a less formal occasion, but still a popular event

## ...this is now



the National Portrait Gallery, *Private View of the Old Masters Exhibition, Royal Academy, 1888, 1889*, shows a room full of men in top hats. The novelist Henry James noted: "A great multiplicity of exhibitions is, I take it, a growth of our own day – a result of that democratisation of all tastes and fashions which marks our glorious period."

The fall in visitor numbers after the start of the First World War meant that the Royal Academy could no longer survive financially on the basis of the income from its annual summer exhibitions alone. It developed the genre of large-scale cultural exhibitions, organised by national committees and using outside experts to mount them. The most successful was the great exhibition of Italian art held in 1930, which drew nearly 600,000 visitors. As the artist Gerald Kelly recollected in 1956: "In 1928, Sir William Llewellyn was elected president, and during his ten years of office, the academy held this series of fine shows: the Dutch in 1929; the Italian in 1930; the Persian in 1931; the French in 1932; the British in 1934; the Chinese in 1935-36; and the 17th century in 1938. They were wonderful – great and deserved successes."

In the past two decades, our most successful exhibitions have been the two Monet shows held in 1990 and 1999, which attracted 7,003 and 8,597 visitors a day respectively. The Van Gogh exhibition in 2010 drew 4,785 visitors a day; David Hockney in 2012 drew an average of 7,512 a day; and "Manet:

*More than a million bottles of soft drinks were sold at the Great Exhibition in 1851, and a million Bath buns*

Portraying Life" in 2013 drew 4,359 a day.

What conclusions can one draw from a historical analysis of exhibition numbers? Statistically, exhibitions by the Impressionists have always come top, not just in Britain and the US, but most of all in Japan. The Pre-Raphaelites are also popular, as was evident when we exhibited Waterhouse in 2009, and when Tate Britain showed "Pre-Raphaelites: Victorian Avant-Garde" in 2012. In recent years, we have demonstrated that contemporary artists can be as popular as the Impressionists. The Hockney exhibition was a mass cultural phenomenon, not only in London but also, more surprisingly, at the Guggenheim Bilbao, where the show again got more than 500,000 visitors in a city with a population of only one million.

While we study our visitor numbers, and have to, this does not preclude trying to ensure a varied exhibition programme. We try to develop a portfolio of exhibitions in which the more commercial shows subsidise the loss-leaders. This

year, "Sensing Spaces: Architecture Reimagined" drew 167,906 visitors; an average of 2,332 a day. Anselm Kiefer drew 184,910; an average of 2,341 a day. What the bald numbers disguise is that both were particularly successful in drawing new visitors to the Royal Academy.

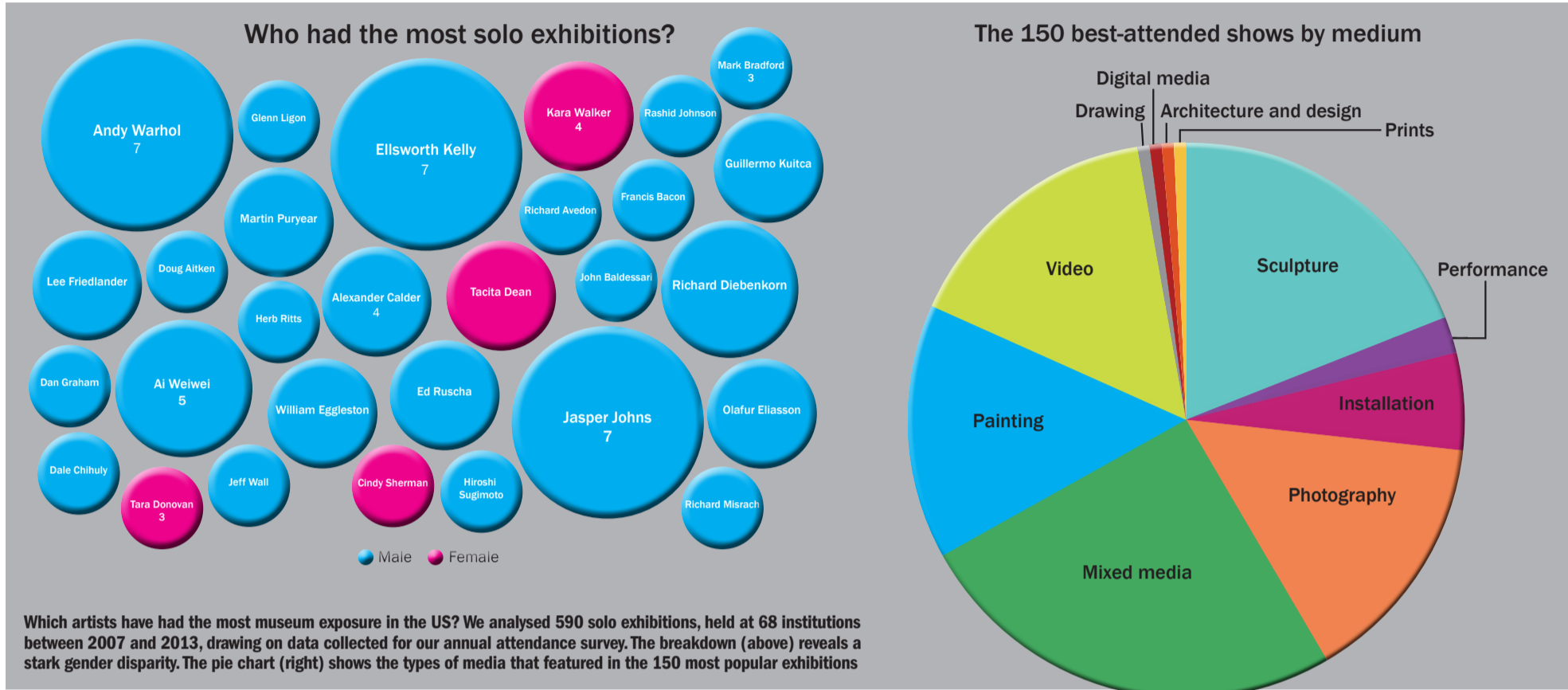
## Beyond the numbers

"Giovanni Battista Moroni", which closed in January, was, again, counterintuitive: it attracted good numbers of visitors, particularly Friends, to an exhibition of works by an artist who was much better known in the mid-19th century than today. But of all the exhibitions we have staged in the past year, I am as proud of "Richard Rogers RA: Inside Out" as I am of any of the larger shows. It demonstrated the capacity of our building in Burlington Gardens to attract new audiences to an exhibition that was not purely celebratory, but autobiographical, and the thought that goes into architecture as well as the results.

The key now, as in the past, is to focus on content and programme as well as bald numbers. We need to pay attention to the balance of the programme, its quality, its potential to attract new audiences and the way in which it contributes to the prestige of the organisation as a whole.

• Charles Saumarez Smith is the secretary and chief executive of the Royal Academy of Arts, London. He writes a blog at [CharlesSaumarezSmith.com/blog](http://CharlesSaumarezSmith.com/blog)

**The artists and the media that dominate US shows**



# Museums don't know what visitors want

US institutions think big names draw crowds, but the public is not as predictable as it seems. *By Julia Halperin and Nilkanth Patel*

For a contemporary artist, there is no higher honour than to receive a solo exhibition at a major museum. Who is most likely to be given this coveted opportunity? An analysis of 590 solo exhibitions, held at 68 US museums between 2007 and 2013, reflects biases that many knew existed in the art world – but also reveals that audiences do not share the same prejudices. Museums dedicated a disproportionate number of exhibitions to men, painters and artists represented by top commercial galleries. Of the 590 solo shows during this six-year period, 429 – around 73% – featured male artists. The Pop artist Andy Warhol, the Minimalist painter Ellsworth Kelly and the painter and printmaker Jasper Johns had the most exposure: each had seven solo exhibitions during this period, more than any other artist. Male painters represented by top galleries were 7.3 times more likely to be given a solo exhibition than female painters represented by the same dealers (Gagosian Gallery, Hauser & Wirth, Marian Goodman Gallery, Pace and David Zwirner). What motivates a museum to organise an exhibition is very different from what motivates the public to visit one. Museums' preference for male painters with strong commercial support reflects the enormous pressure they face to produce rapid-fire exhibitions, draw big audiences, please powerful board members and attract corporate and private sponsorship. But if these statistics reflect museums' assumptions about what audiences want to see, they may want to reconsider.

Painters were entirely absent from our list of the ten best-attended solo shows of the past six years, compiled from *The Art Newspaper's* annual attendance surveys. The first painter comes in at number 15 on the list: the South African artist Marlene Dumas, whose retrospective at the Museum of Modern Art (MoMA), New York, in 2008 drew 4,873 visitors a day. Immersive, spectacular and event-driven projects dominated. Visitors were attracted to installations and bodies of work that defy genre, including Richard Serra's enveloping sculptures at MoMA (first place, with 8,585 visitors a day), Olafur Eliasson's indoor waterfalls, also at MoMA (fifth place, 6,135 visitors a day), and James Turrell's perception-bending, luminous environments at New York's Solomon R. Guggenheim Museum (ninth place, 5,610 visitors a day).

**Male or female? Crowds don't care**

Audiences did not discriminate based on gender. Marina Abramovic's retrospective at MoMA in 2010, for which the artist sat motionless in the museum for three months, was the second best-attended solo show, drawing 7,120 visitors a day. Pipilotti Rist's installation *Pour Your Body Out*, 2008, was the fourth most popular. The Swiss artist's transformation of MoMA's atrium into a madcap lounge filled with videos, music and custom-built furniture drew 6,186 visitors a day.

Conventional wisdom holds that museums must show big names to draw crowds. But our analysis proves that name recognition goes only so far – location carries the day. MoMA organised



Richard Serra's *Torqued Ellipse IV*, 1998, at MoMA

17 of the 20 best-attended solo exhibitions (the Guggenheim and the San Francisco Museum of Modern Art hosted the others). Most of these blockbusters were presented in the museum's atrium, its largest and most accessible space. This fact is not lost on the institution, which is planning to add similar spaces as part of a future expansion. A glassed-in, high-ceilinged "art bay" visible from the street – and large enough to accommodate multiple works by Serra – will probably turn the museum into an even bigger

magnet (although it is unlikely to appease those who resent the crowded nature of the galleries). Occasionally, MoMA uses its atrium as a platform for lesser-known artists. A labyrinthine installation by the Brazilian Carlito Carvalhosa in 2011 was the eighth best-attended contemporary solo show during this six-year period. The subtle, monochrome work drew 5,615 visitors a day – 400 more, on average, than the museum's widely publicised Tim Burton exhibition on the top floor.

**New York: capital of culture**

Museums in New York and Los Angeles organised the most contemporary solo exhibitions: New York had 97, Los Angeles 95. But audiences turned out in higher numbers in New York. Museums in the city hosted 41 of the 50 best-attended contemporary solo shows between 2007 and 2013. In contrast, the first exhibition in Los Angeles on our list – the photographer Herb Ritts at the Getty Center in 2012 – takes 57th place.

Visitors' motivations for attending exhibitions are just beginning to come into focus. A study released in January by the National Endowment for the Arts found that only 6% of people went to see work by a specific artist (in contrast with two-thirds of those attending performances). The majority of visual art audiences (88% of those surveyed) had a far simpler goal: to gain knowledge. As museums plan their exhibition schedules, perhaps curators – and board members – will be inspired to look beyond the usual suspects and give the people what they want.

# The world goes dotty over Yayoi Kusama

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the then culture minister Aurélie Filippetti. Will more tourists be tempted to visit the Louvre Lens? Despite its high-profile and well-attended exhibition about the Etruscans, the satellite museum in northern France saw its visitor figures fall from 825,000 in 2013 – its inaugural year – to 530,000 in 2014. One satellite shone as brightly as its mothership: the Museo Guggenheim Bilbao's annual attendance nearly matched the Guggenheim in New York, with both welcoming more than one million visitors. In London, the British Museum saw a slight dip in visitor numbers (down to 6,695,000 from 6,701,036 in 2013), despite the opening of a new

wing including space for blockbuster exhibitions. Roughly the same number of visitors a day went to see the inaugural show, "Vikings: Life and Legend" (2,645), as did the Royal Academy of Arts' "Summer Exhibition" (2,385). The annual show achieved its highest daily attendance since our survey began in 1996. But the non-charging British Museum remains ahead of its New York peer, the Met (where a donation is requested at the door), which also saw attendance dip fractionally in 2014 (down to 6,162,000 from 6,227,000 in 2013).

The National Gallery in London had a good year, moving ahead of the much larger Met. Around 6.4 million visitors went to see the collection of Old and Modern Masters in London. "Veronese" proved

its busiest charging show, with 1,135 visitors a day, and "Late Rembrandt", which opened in October, gave the gallery a year-end boost.

The National Museum of Korea in Seoul made the world's top ten, thanks to a 500,000 increase in its annual attendance to 3,537,000. Attendance at the Rijksmuseum in Amsterdam has steadily risen since it reopened in 2013. Last year, 2,450,000 people visited (one million used to go before the revamp), among them the US president, Barack Obama, who spent quality time with the Rembrandts.

Too many visitors means that the Palace Museum in Beijing has capped its daily attendance at 80,000 people a day – currently, more than 100,000 arrive. This meant that the museum had

more than 15 million visitors last year, up from 14.6 million in 2013. But, as in previous surveys, we have treated it as a special case. Situated in the Forbidden City, it is part of a larger visitor destination and so it is difficult to compare it with a standalone institution. The Nara National Museum's annual temple treasure shows are another category of their own. Last year, the 66th annual exhibition of Shosoin treasures in the Japanese museum was seen by 13,966 visitors a day.

**Javier Pes, with additional reporting by Emily Sharpe**

• Research led by José da Silva and compiled with the assistance of Amy Page, Stephanie Souroujon, Victoria Stapley-Brown and Vanessa Thill

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## SPECIAL REPORT

## VISITOR FIGURES 2014

Exhibition &amp; museum attendance survey



# The triumphs, the surprises and the occasional disaster

Eight of the world's most influential curators look back on the exhibitions that kickstarted their careers. By Ben Luke

Curatorial courses may be growing in number, but most of today's leading curators learned not from textbooks but from experience. We asked eight curators to describe defining or formative exhibitions that they organised early in their careers. Their recollections make for a fascinating guide to the challenges, pitfalls and triumphs of curating within the ever-expanding field of contemporary art.

## Massimiliano Gioni

**Artistic director, New Museum, New York**

Massimiliano Gioni drew wide acclaim for his artistic direction of the 2013 Venice Biennale, but his first curatorial effort in Venice was more tumultuous. In 2003, Gioni organised the Zone, a section dedicated to emerging Italian artists. He describes it as a "joyful, communal experience", despite record high temperatures in Venice. The artist Diego Perrone had to drive into the mountains to find an air-conditioning unit to cool down video projectors because every local shop had sold out. After a successful opening, Gioni had another stark wake-up call. The square in front of the pavilion "was completely littered with trash from the day before, where visitors had been hanging out", he says. Gioni and the artists rolled up their sleeves to clean it up. He says: "It was a clear reminder that, as a curator, you have to follow the show literally from 'vision to nail', as [the influential curator] Harald Szeemann used to say." Gioni views curating as "action criticism". He says: "Instead of putting the energy and work into judging and explaining works of art, you actually put the energy into making the works exist and succeed by themselves. You must be present on every level: on the linguistic, theoretical and art-historical level, but also very much respecting the deadline, making the budget work and so on. Those are things you learn early on, on the job."



## Jessica Morgan

**Director, Dia Art Foundation, New York**

Jessica Morgan did not anticipate the public's response to "Common Wealth", her first show as a curator at Tate Modern, in 2003. The exhibition sought to grapple with the new era of participation in, and openness to, contemporary art, which the London museum had come to represent. Morgan invited the artists Jennifer Allora and Guillermo Calzadilla, Thomas Hirschhorn, Carsten Höller and Gabriel Orozco to participate. Many of the works involved interaction with the audience. "What we discovered was that the boundaries between expected behaviour in the exhibition and this shift into another mode of being resulted in an excess of participation; this social contract between the museum and the visitors was quite a fragile thing. Once you took the restraints away—and maybe that was a lesson to be learned, that people feel very restrained in a lot of museums—there was a kind of lawlessness," she says. Characteristically, Hirschhorn piled blocks of reading material in his space. "You could help yourself to a piece of paper, but on a number of occasions, people went in there and turned it into a whirlwind, a snowfall of paper," Morgan says. "Common Wealth" highlighted the complex relationship between museums, artists, works of art and visitors. "All of these issues were brought to the fore through that exhibition, and it gave me pause to think for many years," she says.



## Thelma Golden

**Director and chief curator, the Studio Museum in Harlem, New York**

When "Black Male: Representations of Masculinity in American Art" opened at the Whitney Museum of American Art in 1994, it prompted a storm of controversy. The exhibition presented contemporary art that "challenged historically negative or simplistic depictions of black masculinity", says its curator, Thelma Golden, who was then 29 years old. Although the show drew some positive reviews, others claimed that it presented too few positive images of black men. Golden did not anticipate the strong response, but says: "I tried then and continue to try to address these conversations with seriousness and respect." "Black Male" is now regarded as a seminal moment in recent US art history. "I made the exhibition because I saw artists making work that was pushing boundaries," Golden says. At the time, she was outspoken in her response to critics. "Just as I do now, I felt then that I had to speak my truth as a curator who was trained in the rigours of art history and African-American studies. I felt that I had to use the privilege and the opportunity that came from the position that all of the misunderstandings created to speak about what perhaps had not been spoken about before." But she is "thrilled", she says, by the show's enduring influence. Meeting artists and curators who have been inspired by the show "is much more impactful, to me, than anything an art critic can write. Knowing that it shifted the dialogue and created some new space makes me extremely proud."



## Beatrix Ruf

**Director, Stedelijk Museum, Amsterdam**

As the director of the Kunsthalle Zürich between 2001 and 2014, Beatrix Ruf developed a reputation for innovative, artist-led projects, among them Pierre Huyghe and Philippe Parreno's collaboration "No Ghost Just a Shell", which was presented at the museum in 2002. The artists had bought the copyright for the Japanese Manga figure Anilee and invited numerous other artists to create works of art based on her. This was the first in a number of exhibitions organised by Ruf at the venue in which "the influence of the artist on the format of shows and the role of the curator were challenged in an interesting way", she says. Another striking example was a show of works by Wade Guyton, Seth Price, Josh Smith and Kelley Walker in 2006. The New York-based artists are regular collaborators but resist being seen as a collective. The exhibition blurred the lines between a solo and a group show by "bringing four solo shows into one space and thinking about relationships of works on the spot, without having a preconceived plan about what the exhibition should be," Ruf says. It is an idea she has tested throughout her career. "Especially with contemporary art, you are often a first interpreter," she says. Ruf believes that the role of the curator is to step back, provide an open space for artists to work and "keep the institution flexible, so that the actual artistic vision can take place and is allowed to transform the institution."



## Ralph Rugoff

**Director, Hayward Gallery, London**

Ralph Rugoff had mixed responses from the artists he approached about participating in the 1990 exhibition "Just Pathetic", which he organised at the Rosamund Felsen Gallery in Los Angeles. "[It examined] artists whose work, on some level, seemed to fail at being art and so called into question ideas about failure, about what art is, about our emotional response to things that seem humiliating," he says. "When I asked artists if they wanted to be in the show, I knew immediately whether they were right, because some artists were horrified by the idea of being in a show called 'Just Pathetic'. And I did get a very nice letter from Richard Tuttle explaining that he felt that this was a work of mine and that he didn't really want to participate." Rugoff included work by Mike Kelley, David Hammons and Cady Noland. It is fitting that Rugoff's first exhibition was a thematic group show; his tenure at London's Hayward Gallery has been marked by similarly imaginative investigations into themes in contemporary art. "It seemed like a way of advancing a conversation about what was going on in the art world at that moment," he says. "And this show had humour in it. It was a sad-sack, slapstick humour at times, but it was also calling into question what the artist's role was. Shows that have that self-reflexive content are always interesting to me. They're challenging your idea of what a work is, which, of course, is getting harder and harder to do."



# Night at the museum

Overnight marathons are hard work but attract big audiences



Before the deluge: the reception for the opening of "Henri Matisse: the Cut-Outs" at MoMA, New York

Clockwise from far left: Glenn Ligon's *Profile Series*, 1990-91, and Robert Arneson's *Special Assistant to the President*, 1989, in "Black Male" at the Whitney Museum of American Art, New York (organised by Thelma Golden in 1994); Allan McCollum's *Lost Objects*, 1991, at the 1991 Carnegie International (Lynne Cooke); M/M's wallpaper poster for "No Ghost Just a Shell" at the Kunsthalle Zürich (Beatrix Ruf, 2002); and Mark Dion's *Library for the Birds of Antwerp*, 1993, in "On Taking a Normal Situation..." (Iwona Blazwick, 1993)



## Hou Hanru

Artistic director, MaXXI, Rome

Hou Hanru played a key role in the birth of an avant-garde underground art scene in China in the 1980s. He organised some of the country's first exhibitions of installation art, including Maryn Varbanov's "Soft Sculpture" at the National Museum of China, Beijing, in 1985, and co-curated the seminal "China Avant-Garde" in 1989. "That was a position-shaping process for me," Hou says, "in the sense that I understood the role of contemporary art in social change." As a result, he learned that "working with art is not only about showing art objects, but also engaging with a cultural discourse, or a certain kind of communal belief. There's a solidarity, a question of ongoing human and intellectual exchange." Hou moved to Paris in 1992, and developed a renewed appreciation for art on a more domestic scale while living with very little money in a small attic apartment. There, he and his wife, the independent curator Evelyne Jouanno, invited artists including Thomas Hirschhorn and Douglas Gordon to exhibit in a corridor measuring only one metre wide by five metres long. "We talked about how to introduce everyday life into art or how to introduce art into everyday life, and that really happens when you have to live with it," Hou recalls. "An exhibition is not a display of objects. It's a living process, and this is a very important position—a defining one for me."



## Lynne Cooke

Senior curator of special projects in Modern art, National Gallery of Art, Washington, DC

Before 1991, the Australian-born curator Lynne Cooke had organised several important exhibitions of Modern and contemporary art, but the 1991 Carnegie International was her first major international survey show. "It was fairly early on in what has now become a very standard methodology of commissioning in-situ works that speak to context and institutional critique and related issues," Cooke says. Fundamental to the exhibition was its connection to the Carnegie Museum of Art in Pittsburgh, Pennsylvania, and nearby institutions, with the show's links to the city giving it a particular appeal. "So many people I met could remember going to the museum from childhood onwards, and they'd seen Internationals because, even if they weren't deeply interested in Modern art, they were such a phenomenon," she says. Cooke was struck by "how terrific it is to commission work for galleries or locations that have resonance—historical, institutional and physical". Among the highlights was a vast installation by Allan McCollum that resulted from his collaboration with scientists in the palaeontology department at Pittsburgh's Museum of Natural History. Only one project was a disappointment, the curator says, and she believes that this was because the artist, whom she declines to name, "didn't like to fly" and so did not come to Pittsburgh. The work "reflected, in the end, the fact that he didn't know the context at all". The experience drove home the importance of immersing oneself in a project. "If you're doing this, you have to go the whole nine yards," Cooke says. "That was a lesson all round."



## Iwona Blazwick

Director, Whitechapel Gallery, London

Iwona Blazwick's years as an independent curator in the early 1990s were marked by two extremes of experience. "On Taking a Normal Situation and Retranslating it into Overlapping and Multiple Readings of Conditions Past and Present", the ambitiously titled show she co-organised in Antwerp in 1993, pioneered a new kind of site-specific art. "Artists were looking at not just the physical co-ordinates of the site—in the way that someone like Richard Long or Walter De Maria had used landscape, for example—but at the social and political context as well," she says. Sixteen artists, including Mark Dion and Renée Green, were commissioned, with the curators effectively acting as "co-producers". If the Antwerp show was an epiphany, then an exhibition in Japan was Blazwick's "never-again show", as she puts it. Invited to organise an exhibition of British art for the Museum of Modern Art, Toyama, in 1996, she decided to focus on video. But the unthinkable happened. "The museum colluded with the Customs officer to seize Steve McQueen's film *Bear* and to pixillate the genitals, and they then also seized Gillian Wearing's work *Slight Reprise*, in which she'd invited air guitarists to let her into their bedrooms and watch them play, and one of them played naked. And the museum staff took it upon themselves to cut that scene. All this without telling either me or the artists. It was an extraordinary experience," she says. Looking back, Blazwick says she "had failed to properly research the context, and had not understood that the depiction of pubic hair is illegal [in Japan]". The moral of the story is "research, research, research. Understand the cultural context in which you're working, pay attention to it and understand the nature of the institutions with which you collaborate."



Sixty years after his death, Henri Matisse is still packing in the punters at museums—even in the middle of the night. Tate Modern in London and the Museum of Modern Art (MoMA) in New York stayed open around the clock to meet demand for the travelling exhibition "Henri Matisse: the Cut-Outs". It was the Tate's best-attended show ever, drawing 563,000 visitors between April and September last year. Its second incarnation at MoMA, which closed on 10 February, also attracted more than 500,000 visitors.

Just five years ago, the idea that a museum would pull an all-nighter was so radical that it became a work of conceptual art. *No Title*, Michael Asher's Bucksbaum Award-winning intervention at the 2010 Whitney Biennial, kept the museum open for 72 hours, rewarding nocturnal visitors with pay-what-you-wish admission.

The practice has become more popular since then. In October, New York's Whitney Museum of American Art held a 36-hour closing event for its Jeff Koons retrospective. In January, visitors camped outside the Museo Tamayo in Mexico City to secure tickets for the final 36 hours of the travelling Yayoi Kusama exhibition "Infinite Obsession". The museum gave security guards additional training and increased staff to accommodate the crowds.

## Democratic vision

How closely does the reality of a museum all-nighter correspond to Asher's democratic vision? According to Meagan Johnson, MoMA's director of membership and visitor services, the museum's 55-hour Matisse event struck a chord with busy locals, who said "they would never have had time—or made time—to see the exhibition" otherwise.

Any decision to extend opening hours starts at the box office. For Adrian Hardwicke, the Whitney's head of visitor experience, "there has to be a demand for ticket sales that the museum can't quite cope with" before it can consider a marathon ending to an exhibition. Such endeavours "put an extraordinary amount of pressure on the front-of-house team", he says.

For this reason, the after-hours experience retains the appeal of a special event. The Matisse double-header was only the second time that either the Tate or MoMA had stayed open for more than 24 hours (the Tate first did so in 2002, for "Matisse Picasso"; MoMA for a screening of Christian Marclay's *The Clock* on New Year's Eve 2012).

In Paris, the Grand Palais cancelled a planned 34-hour marathon for its Niki de Saint Phalle exhibition in the wake of the Charlie Hebdo terrorist attacks in January. Security was a concern after the French government placed public institutions across the Ile-de-France region on high alert. "Nights mean people queuing outside for two hours; it's not what we wanted to encourage," says Vincent Poussou, the director of visitor services at the Grand Palais.

In most cases, Hardwicke says, the risks of an overnight opening "are exactly the same" as for daytime hours. But marathons are unlikely to become standard practice.

"I think once a year would be good, but the logistics are complicated," says Juan Gaitán, the director of the Museo Tamayo. "Even if it's a positive experience, it is also quite exhausting for all of us."

Hannah McGivern

BLACK MALE: PHOTO COURTESY OF FONDATION MAXXI; PROFILE SERIES: GLENN LIGON; SPECIAL ASSISTANT TO THE PRESIDENT: ROBERT ARNESON; SOFT SCULPTURE: MARYN VARBANOV; CHINA AVANT-GARDE: COURTESY OF THE NATIONAL MUSEUM OF CHINA; NO GHOST JUST A SHELL: M/M; LIBRARY FOR THE BIRDS OF ANTWERP: MARK DION; ON TAKING A NORMAL SITUATION...: IWONA BLAZWICK; THE CUT-OUTS: HENRI MATISSE; WALL PAPER: ALLAN MCCOLLUM; BEAR: STEVE MCQUEEN; SLIGHT REPRISE: GILLIAN WEARING; NO TITLE: MICHAEL ASHER; THE CLOCK: CHRISTIAN MARCLAY

## SPECIAL REPORT

## VISITOR FIGURES 2014

Exhibition &amp; museum attendance survey

## TOP TEN THEMATIC



Pierre &amp; Gilles's Mercury, 2001, in Paris

• An exhibition on the theme of male nudity that caused a kerfuffle when it opened at Vienna's Leopold Museum in 2012 performed handsomely at the Musée d'Orsay in Paris. The Leopold's poster for "Nude Men" featured a photograph by the French artists Pierre & Gilles of three footballers in their socks and boots and nothing else. The French institution chose to feature the artists' classically inspired homoerotic Mercury, 2001. In Vienna, the show attracted 1,318 visitors a day (155,000 in total). But at the bigger museum in Paris, where it was retitled "Masculine/Masculine" and featured works from the institution's collection mixed with pieces from other French museums, it was seen by more than three times that number: 4,769 a day (408,747 in total). The Musée d'Orsay also sent a record number of paintings and artefacts to the National Museum of Korea. "Beyond Impressionism: Masterpieces from the Musée d'Orsay" delivered at the box office, with 3,643 daily visitors (378,381 in total). J.P.

Jackson Pollock's Mural

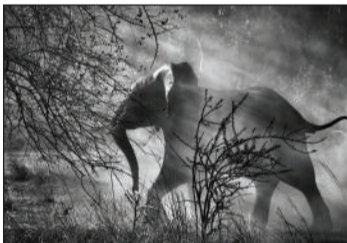
**304,349**

Visitors poured in to see the newly restored painting—the artist's first major commission from Peggy Guggenheim

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
10,622	1,699,499	Qianlong C.H.A.O.: New Media Art Exhibition	National Palace Museum	Taipei	8 OCT-13-16 MAR 14
8,120	530,088	* Visions from the Ludwig Collection	Centro Cultural Banco do Brasil	Rio de Janeiro	7 MAY-21 JUL
6,224	753,071	* Melbourne Now	NGV International	Melbourne	22 NOV-23 MAR 14
5,296	205,040	* The Cerrado: a Window to the Planet	Centro Cultural Banco do Brasil	Brasília	5 SEP-19 OCT
4,769	408,747	Masculine/Masculine: the Nude Man in Art	Musée d'Orsay	Paris	24 SEP-13-2 JAN 14
4,592	555,611	Ileana Sonnabend: Ambassador for the New	Museum of Modern Art	New York	21 DEC-13-21 APR 14
4,143	300,086	Masterpieces from the Kunsthaus Zürich	National Art Center Tokyo	Tokyo	25 SEP-15 DEC
3,643	378,381	Beyond Impressionism: from Musée d'Orsay	National Museum of Korea	Seoul	3 MAY-31 AUG
3,432	191,204	* Cycle: Creating with What We Have	Centro Cultural Banco do Brasil	São Paulo	23 AUG-27 OCT
3,355	573,622	* Modern American Realism	Smithsonian American Art (SAAM)	Washington, DC	28 FEB-17 AUG

## TOP TEN PHOTOGRAPHY

• The arrival of the phenomenally popular photographer Sebastião Salgado's touring show "Genesis" in his homeland was an unsurprising success; more than 200,000 visitors for the free exhibition's seven-week run in Brazil is hugely impressive. Of the other non-paying shows, two of the Saatchi Gallery's rented-space exhibitions (that is, not from Charles Saatchi's collection) also make the top ten, and the Getty Center has three contrasting entries: a show dedicated to Queen Victoria's interest in photography, a survey of the Modernist photographer Minor White and a display of works from its collection. The Museum of Modern Art, New York, maintained its presence in this category with two contemporary shows: its annual survey of emerging photography and a retrospective of the conceptual photographer Christopher Williams. A survey of Cartier-Bresson's photographs at the Centre Pompidou in Paris comes second in the list of shows with admission fees. B.L.



Top spot: Salgado's "Genesis" series

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
5,306	223,618	* Genesis: Sebastião Salgado	Centro Cultural Banco do Brasil	Brasília	3 AUG-20 SEP
5,287	121,606	* Spasibo-Davide Monteleone	Saatchi Gallery	London	11 OCT-2 NOV
4,596	455,016	Christopher Williams	Museum of Modern Art	New York	27 JUL-2 NOV
4,233	424,535	Henri Cartier-Bresson	Centre Pompidou	Paris	12 FEB-9 JUN
4,128	161,003	* Google Motion Photography Prize	Saatchi Gallery	London	17 APR-25 MAY
3,178	340,967	* A Royal Passion/Hiroshi Sugimoto	Getty Center	Los Angeles	4 FEB-8 JUN
3,023	353,691	New Photography 2013	Museum of Modern Art	New York	10 SEP-13-6 JAN 14
2,707	241,721	* Minor White/Convergences	Getty Center	Los Angeles	8 JUL-19 OCT
2,616	627,732	XL: 19 New Acquisitions in Photography	Museum of Modern Art	New York	10 MAY-13-6 JAN 14
2,568	487,834	Walker Evans American Photographs	Museum of Modern Art	New York	19 JUL-13-26 JAN 14

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					
5,443	500,000	India: Jewels that Enchanted the World	Moscow Kremlin Museums	Moscow	12 APR-27 JUL
5,332	252,116	Yosai and the Treasures of Keninji	Tokyo National Museum	Tokyo	25 MAR-18 MAY
5,319	505,307	Charles James: Beyond Fashion	Metropolitan Museum of Art	New York	8 MAY-10 AUG
5,306	223,618	* Genesis: Sebastião Salgado	Centro Cultural Banco do Brasil	Brasília	3 AUG-20 SEP
5,296	205,040	* The Cerrado: a Window to the Planet	Centro Cultural Banco do Brasil	Brasília	5 SEP-19 OCT
5,287	121,606	* Spasibo-Davide Monteleone	Saatchi Gallery	London	11 OCT-2 NOV
5,122	119,268	Mural Paintings of the Kitora Tumulus	Tokyo National Museum	Tokyo	22 APR-18 MAY
5,062	116,426	* Sam Taylor-Johnson	Saatchi Gallery	London	12 SEP-4 OCT
4,921	467,539	The Dying Gaul	National Gallery of Art	Washington, DC	12 DEC-16 MAR 14
4,911	58,932	* The Times Newseum: the Archive Uncovered	Saatchi Gallery	London	9-20 SEP
4,866	276,000	Charles Rennie Mackintosh	Moscow Kremlin Museums	Moscow	5 SEP-9 NOV
4,865	298,848	Ron Mueck	Museu de Arte Moderna	Rio de Janeiro	19 MAR-1 JUN
4,856	462,677	Georges Braque	Grand Palais	Paris	18 SEP-13-6 JAN 14
4,841	517,987	Alibis: Sigmar Polke, 1963-2010	Museum of Modern Art	New York	19 APR-3 AUG
4,838	203,900	Masterpieces of Kōsan-ji Temple	Kyoto National Museum	Kyoto	7 OCT-24 NOV
4,769	408,747	Masculine/Masculine: the Nude Man in Art	Musée d'Orsay	Paris	24 SEP-13-2 JAN 14
4,644	267,352	Monet: an Eye for Landscapes	National Museum of Western Art	Tokyo	2 JAN-9 MAR
4,630	500,000	Félix Vallotton: Fire Beneath the Ice	Van Gogh Museum	Amsterdam	14 FEB-1 JUN
4,628	467,433	* New Order II	Saatchi Gallery	London	24 JAN-4 MAY
4,596	455,016	Christopher Williams	Museum of Modern Art	New York	27 JUL-2 NOV
4,592	555,611	Ileana Sonnabend: Ambassador for the New	Museum of Modern Art	New York	21 DEC-13-21 APR 14
4,589	39,989	Kids Creative Lab	Peggy Guggenheim Collection	Venice	25 APR-4 MAY
4,546	327,289	* The Art of the Yushan School	Shanghai Museum	Shanghai	21 DEC-13-2 JAN 14
4,530	566,228	* Renaissance Virgins	Museo Soumaya	Mexico City	30 APR-1 SEP
4,487	916,083	Civic Art in Florence	Galleria dell'Accademia	Florence	14 MAY-13-6 JAN 14
4,467	372,000	Carpeaux: a Sculptor for the Empire	Musée d'Orsay	Paris	24 JUN-28 SEP
4,337	304,801	Gustave Doré: Master of Imagination	Musée d'Orsay	Paris	18 FEB-11 MAY
4,290	922,347	* Pangaea	Saatchi Gallery	London	2 APR-2 NOV
4,269	304,349	* Jackson Pollock's Mural	Getty Center	Los Angeles	11 MAR-1 JUN
4,238	105,950	* In Our Paradise...	Saatchi Gallery	London	10 JUL-3 AUG
4,233	424,535	Henri Cartier-Bresson	Centre Pompidou	Paris	12 FEB-9 JUN
4,233	482,510	* Pastello: Draw Act	NGV International	Melbourne	10 MAY-31 AUG
4,210	648,325	American Modern: Hopper to O'Keeffe	Museum of Modern Art	New York	17 AUG-13-19 JAN 14
4,202	390,799	Gauguin: Metamorphoses	Museum of Modern Art	New York	8 MAR-8 JUN
4,143	300,086	Masterpieces from the Kunsthaus Zürich	National Art Center Tokyo	Tokyo	25 SEP-15 DEC
4,128	161,003	* Google Motion Photography Prize	Saatchi Gallery	London	17 APR-25 MAY
4,115	613,754	Yoko Ono	Guggenheim Museum	Bilbao	14 MAR-4 SEP
4,109	397,364	Georges Braque	Guggenheim Museum	Bilbao	13 JUN-21 SEP
3,960	423,744	Lygia Clark: the Abandonment of Art, 1948-98	Museum of Modern Art	New York	10 MAY-24 AUG
3,950	489,744	* Paola Pivi: You Started It... I Finish It	NGV International	Melbourne	28 MAY-28 SEP
3,926	412,189	* Abstract America Today	Saatchi Gallery	London	28 MAY-9 SEP
3,907	562,622	Henri Matisse: the Cut-outs	Tate Modern	London	17 APR-7 SEP
3,901	401,774	El Greco and Modern Painting	Museo Nacional del Prado	Madrid	25 JUN-5 OCT
3,885	562,168	Ragnar Kjartansson: The Visitors	Guggenheim Museum	Bilbao	30 MAY-2 NOV
3,869	318,932	Jeff Koons: a Retrospective	Whitney Museum	New York	27 JUN-19 OCT
3,865	639,902	Italian Futurism: 1909-44	Guggenheim Museum	New York	21 FEB-1 SEP
3,859	478,539	* Body Language	Saatchi Gallery	London	20 NOV-13-23 MAR 14
3,843	576,487	* William Blake	NGV International	Melbourne	4 APR-31 AUG
3,832	322,463	* Cheonmachong: the Royal Tomb of Silla	Gyeongju National Museum	Gyeongju	17 MAR-22 JUN
3,734	38,938	* 17th Japan Media Arts Festival	National Art Center Tokyo	Tokyo	5-16 FEB
3,646	300,000	Frida Kahlo and Diego Rivera: Art in Fusion	Musée de l'Orangerie	Paris	9 OCT-13-13 JAN 14
3,643	378,381	Beyond Impressionism: from the Musée d'Orsay	National Museum of Korea	Seoul	3 MAY-31 AUG
3,597	381,316	Isa Genzken: Retrospective	Museum of Modern Art	New York	23 NOV-13-10 MAR 14
3,565	652,364	* Three Perfections	NGV International	Melbourne	6 DEC-13-9 JUN 14
3,553	231,961	Magicians on Earth	Centre Pompidou	Paris	2 JUL-15 SEP
3,543	705,126	Jasper Johns: Regrets	Museum of Modern Art	New York	15 FEB-1 SEP
3,481	421,209	Frank Lloyd Wright and the City	Museum of Modern Art	New York	1 FEB-1 JUN
3,432	191,204	* Cycle: Creating with What We Have	Centro Cultural Banco do Brasil	São Paulo	23 AUG-27 OCT
3,398	209,677	Christian Marclay: The Clock	Guggenheim Museum	Bilbao	7 MAR-18 MAY
3,355	573,622	* Modern American Realism	Smithsonian American Art (SAAM)	Washington, DC	28 FEB-17 AUG
3,315	543,622	* Pop Art Prints	Smithsonian American Art (SAAM)	Washington, DC	21 MAR-31 AUG
3,302	330,246	Robert Heinecken: Object Matter	Museum of Modern Art	New York	15 MAR-22 JUN
3,283	310,000	Richard Hamilton	Reina Sofia	Madrid	26 JUN-13 OCT
3,281	112,960	Engendering Beauty, Preserving Techniques	Tokyo National Museum	Tokyo	15 JAN-23 FEB
3,279	308,240	* Ralph Fasanella: Let Us Forget	Smithsonian American Art (SAAM)	Washington, DC	2 MAY-3 AUG
3,276	314,048	Project Los Altos: SFMoMA in Silicon Valley	Multiple venues	Los Altos	9 NOV-13-2 MAR 14

CONTINUED ON PAGE 9 &gt;

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## 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					
3,274	809,567	<b>Selections of the Guggenheim Collection IV</b>	Guggenheim Museum	Bilbao	26 NOV 13-31 AUG 14
<b>3,254</b>	<b>223,606</b>	<b>* The Art Experience: Art for Children</b>	<b>Centro Cultural Banco do Brasil</b>	<b>Brasília</b>	<b>24 MAY-11 AUG</b>
3,237	211,312	<b>Man Ray, Picabia and Littérature Magazine</b>	Centre Pompidou	Paris	2 JUL-15 SEP
3,234	304,000	<b>Male Portraits and Images from the Mogul Era</b>	Pergamonmuseum	Berlin	27 JUN-28 SEP
3,230	307,793	<b>Félix Vallotton: Fire Beneath the Ice</b>	Grand Palais	Paris	2 OCT 13-20 JAN 14
3,213	302,000	<b>Love for Pleasure</b>	Pergamonmuseum	Berlin	21 MAR-22 JUN
3,205	239,462	<b>David Hockney: a Bigger Exhibition</b>	De Young Museum	San Francisco	26 OCT 13-20 JAN 14
3,202	342,629	<b>Girl with a Pearl Earring: Vermeer to Rembrandt</b>	Palazzo Fava	Bologna	8 FEB-25 MAY
3,201	281,717	<b>* BP Portrait Award 2014</b>	National Portrait Gallery	London	26 JUN-21 SEP
3,178	340,967	<b>* A Royal Passion/Hiroshi Sugimoto</b>	Getty Center	Los Angeles	4 FEB-8 JUN
3,146	537,923	<b>* Wang Gongxin</b>	NGV International	Melbourne	11 APR-28 SEP
3,127	247,954	<b>Christopher Wool</b>	Guggenheim Museum	New York	25 OCT 13-22 JAN 14
3,121	235,000	<b>Vermeer, Rembrandt and Hals</b>	Frick Collection	New York	22 OCT 13-19 JAN 14
3,114	330,106	<b>Yayoi Kusama: a Dream I Dreamed</b>	Museum of Contemporary Art	Shanghai	15 DEC 13-30 MAR 14
3,109	247,863	<b>Ernesto Neto</b>	Guggenheim Museum	Bilbao	14 FEB-18 MAY
3,065	327,912	<b>Sites of Reason: Recent Acquisitions</b>	Museum of Modern Art	New York	14 JUN-28 SEP
3,046	104,865	<b>Admired from Afar: Japanese Painting</b>	Tokyo National Museum	Tokyo	15 JAN-23 FEB
3,032	52,414	<b>The New Festival of the Centre Pompidou</b>	Centre Pompidou	Paris	19 FEB-10 MAR
3,023	353,691	<b>New Photography 2013</b>	Museum of Modern Art	New York	10 SEP 13-6 JAN 14
<b>3,017</b>	<b>222,388</b>	<b>* Visions from the Ludwig Collection</b>	<b>Centro Cultural Banco do Brasil</b>	<b>São Paulo</b>	<b>25 JAN-21 APR</b>
2,995	390,258	<b>Masterpieces of Modern Korean Painting</b>	MMCA, Deoksugung	Seoul	29 OCT 13-30 MAR 14
2,994	559,876	<b>The Roof Garden: Dan Graham/Günther Vogt</b>	Metropolitan Museum of Art	New York	29 APR-2 NOV
2,992	258,577	<b>Albrecht Dürer</b>	Städel Museum	Frankfurt	23 OCT 13-2 FEB 14
2,983	236,532	<b>The World of Fabergé</b>	Kunsthistorisches Museum	Vienna	18 FEB-18 MAY
2,970	250,289	<b>Lucian Freud</b>	Kunsthistorisches Museum	Vienna	8 OCT 13-12 JAN 14
2,929	278,249	<b>Andy Warhol: 15 Minutes Eternal</b>	Mori Art Museum	Tokyo	1 FEB-6 MAY
2,926	374,470	<b>* Our America: Latino Presence in American Art</b>	Smithsonian American Art (SAAM)	Washington, DC	25 OCT 13-2 MAR 14
2,893	607,563	<b>The Gifts of Shah Abbas the Great</b>	Palazzo Ducale	Venice	28 SEP 13-27 APR 14
2,818	246,752	<b>Ai Weiwei: Evidence</b>	Martin-Gropius-Bau Museum	Berlin	3 APR 13 JUL
2,810	47,762	<b>* Dorrit Black/Mortimer Menpes</b>	Art Gallery of South Australia	Adelaide	14 JUN-30 JUN
2,802	260,630	<b>Go-Betweens: World Seen through Children</b>	Mori Art Museum	Tokyo	31 MAY-31 AUG
2,707	241,721	<b>* Minor White/Convergences</b>	Getty Center	Los Angeles	8 JUL-19 OCT
2,678	200,484	<b>Georgia O'Keeffe and Lake George</b>	De Young Museum	San Francisco	15 FEB-11 MAY
2,676	220,222	<b>Archives of the Dream</b>	Musée de l'Orangerie	Paris	26 MAR-30 JUN
2,650	304,733	<b>Rappongi Crossing 2013: Out of Doubt</b>	Mori Art Museum	Tokyo	21 SEP 13-13 JAN 14
2,645	288,351	<b>Vikings: Life and Legend</b>	British Museum	London	6 MAR-22 JUN
2,616	627,732	<b>XL: 19 New Acquisitions in Photography</b>	Museum of Modern Art	New York	10 MAY 13-6 JAN 14
2,614	51,908	<b>The Circle of Clothing</b>	Kröller-Müller Museum	Otterlo	26 JUL-17 AUG
2,571	275,817	<b>Surrealism and the Object</b>	Centre Pompidou	Paris	30 OCT 13-3 MAR 14
2,568	487,834	<b>Walker Evans American Photographs</b>	Museum of Modern Art	New York	19 JUL 13-26 JAN 14
2,555	825,312	<b>Applied Design</b>	Museum of Modern Art	New York	2 MAR 13-20 JAN 14
<b>2,555</b>	<b>52,924</b>	<b>* EDP Art Prize</b>	<b>Instituto Tomie Ohtake</b>	<b>São Paulo</b>	<b>3 OCT-26 OCT</b>
2,486	214,870	<b>The Springtime of the Renaissance</b>	Louvre	Paris	26 SEP 13-6 JAN 14
2,475	176,406	<b>* Rococo to Revolution</b>	Getty Center	Los Angeles	1 JUL-21 SEP
2,468	250,000	<b>Coronations and Anointing of Tsars &amp; Emperors</b>	Moscow Kremlin Museums	Moscow	27 SEP 13-22 JAN 14
2,465	285,921	<b>Botticelli: The Annunciation, 1481</b>	Israel Museum	Jerusalem	17 SEP 13-11 JAN 14
2,436	280,092	<b>Matisse</b>	Albertina	Vienna	20 SEP 13-12 JAN 14
2,412	128,517	<b>* National Museum Masterpiece/Children's Eyes</b>	Jinju National Museum	Jinju	30 SEP-30 NOV
2,404	257,243	<b>Jewels by JAR</b>	Metropolitan Museum of Art	New York	20 NOV 13-9 MAR 14
2,396	244,344	<b>* Marysole Wörner Baz</b>	Museo Soumaya	Mexico City	20 MAR-29 JUN
<b>2,385</b>	<b>166,945</b>	<b>Summer Exhibition 2014</b>	<b>Royal Academy of Arts</b>	<b>London</b>	<b>9 JUN-17 AUG</b>
2,384	216,227	<b>Antoni Tàpies</b>	Guggenheim Museum	Bilbao	4 OCT 13-19 JAN 14
2,376	250,491	<b>Renoir from the Collection of the Musée d'Orsay</b>	GAM	Turin	23 OCT 13-23 FEB 14
2,375	114,362	<b>* History and Culture of Gyeongju</b>	Gyeongju National Museum	Gyeongju	21 JUL-14 SEP
2,363	392,244	<b>Richard Avedon: Family Affairs</b>	Israel Museum	Jerusalem	25 MAR-6 SEP
2,353	847,170	<b>Designing Modern Women, 1890-1990</b>	Museum of Modern Art	New York	5 OCT 13-1 OCT 14
2,348	82,847	<b>* Unseen Presence</b>	Irish Museum of Modern Art	Dublin	15 JUL-24 AUG
2,341	184,910	<b>Anselm Kiefer</b>	Royal Academy of Arts	London	27 SEP-14 DEC
2,337	114,201	<b>The Los Angeles Project</b>	Ullens Center for Contemporary Art	Beijing	13 SEP-9 NOV
2,333	550,508	<b>A World of Its Own</b>	Museum of Modern Art	New York	8 FEB-1 OCT
2,332	167,906	<b>Sensing Spaces: Architecture Reimagined</b>	Royal Academy of Arts	London	25 JAN-6 APR
2,309	203,837	<b>Cézanne: Site/Non-Site</b>	Museo Thyssen-Bornemisza	Madrid	4 FEB-18 MAY
2,307	185,241	<b>* Abelardo Morell/At the Window</b>	Getty Center	Los Angeles	1 OCT 13-5 JAN 14
2,306	306,709	<b>Dorothea Rockburne</b>	Museum of Modern Art	New York	21 SEP 13-2 FEB 14
2,300	157,065	<b>* Gods and Heroes</b>	Getty Center	Los Angeles	19 NOV 13-9 FEB 14
2,292	259,688	<b>Martial Rayse: Retrospective 1960-2014</b>	Centre Pompidou	Paris	14 MAY-22 SEP
2,289	185,378	<b>* For You I Was Born</b>	Museo Soumaya	Mexico City	24 OCT 13-12 JAN 14
2,288	160,822	<b>Bela Bartok and Hungarian Modernity</b>	Musée d'Orsay	Paris	15 OCT 13-5 JAN 14
<b>2,274</b>	<b>165,344</b>	<b>* Resistance Is Needed</b>	<b>Centro Cultural Banco do Brasil</b>	<b>São Paulo</b>	<b>12 OCT 13-6 JAN 14</b>
2,270	576,580	<b>Heaven, Earth and Man</b>	Hong Kong Museum of Art	Hong Kong	20 FEB-31 OCT
<b>2,248</b>	<b>119,810</b>	<b>* Visions from the Ludwig Collection</b>	<b>Centro Cultural Banco do Brasil</b>	<b>Belo Horizonte</b>	<b>20 AUG-20 OCT</b>
2,248	44,642	<b>Lee Mingwei: Sonic Blossom</b>	Ullens Center for Contemporary Art	Beijing	26 APR-18 MAY
2,247	251,667	<b>Magritte: the Mystery of the Ordinary 1926-38</b>	Art Institute of Chicago	Chicago	24 JUN-13 OCT
2,222	271,137	<b>Out of Body/Gideon Gechtman</b>	Israel Museum	Jerusalem	4 DEC 13-5 APR 14
2,191	383,460	<b>Carol Bove: the Equinox</b>	Museum of Modern Art	New York	20 JUL 13-12 JAN 14
2,177	257,450	<b>Bill Viola</b>	Grand Palais	Paris	5 MAR-21 JUL
2,172	202,000	<b>Ornament and Tongue: Islamic Bookbindings</b>	Pergamonmuseum	Berlin	13 DEC 13-16 MAR 14
2,160	155,520	<b>Towards Monet</b>	Basilica Palladiana	Vicenza	22 FEB-4 MAY
2,134	218,252	<b>Europe's Fathers: Augustus and Charlemagne</b>	Kunsthistorisches Museum	Vienna	27 MAY-21 SEP
2,125	303,863	<b>Paul Klee: Making Visible</b>	Tate Modern	London	16 OCT 13-9 MAR 14
2,071	172,200	<b>One Hundred Years of Love</b>	Istanbul Modern	Istanbul	25 SEP-31 DEC
2,067	240,900	<b>Barbara and Zafer Baran: a Retrospective</b>	Istanbul Modern	Istanbul	2 JAN-18 MAY
2,066	125,708	<b>Art Post-Internet</b>	Ullens Center for Contemporary Art	Beijing	1 MAR-11 MAY
2,060	190,957	<b>Seurat: Master of Pointillism/Seurat's Followers</b>	Kröller-Müller Museum	Otterlo	23 MAY-7 SEP
<b>2,059</b>	<b>68,821</b>	<b>* Leonardo Kossoy: Only You</b>	<b>Instituto Tomie Ohtake</b>	<b>São Paulo</b>	<b>19 FEB-30 MAR</b>
2,057	72,300	<b>Sahin Kaygun</b>	Istanbul Modern	Istanbul	20 NOV-31 DEC
2,048	289,600	<b>On the Road: Images of Turkey</b>	Istanbul Modern	Istanbul	28 MAY-9 NOV
2,047	93,300	<b>Artists' Film International</b>	Istanbul Modern	Istanbul	2 JAN-23 FEB
2,046	158,151	<b>* The Scandalous Art of James Ensor</b>	Getty Center	Los Angeles	10 JUN-7 SEP
2,045	207,179	<b>* Keramiká: Divine Matter of Ancient Greece</b>	Museo Nacional de Antropología	Mexico City	28 JAN-25 MAY
2,040	262,300	<b>Neighbours: Contemporary Narratives</b>	Istanbul Modern	Istanbul	9 JAN-8 JUN
2,035	128,808	<b>* Marina Abramovic: 512 Hours</b>	Serpentine Galleries	London	11 JUN-25 AUG
2,035	218,274	<b>* In Focus: Ansel Adams</b>	Getty Center	Los Angeles	18 MAR-20 JUL
2,034	188,547	<b>Antoni Tàpies</b>	Guggenheim Museum	Bilbao	4 OCT 13-19 JAN 14
2,033	439,197	<b>Andrew Wyeth: Looking Out, Looking In</b>	National Gallery of Art	Washington, DC	4 MAY-30 NOV

CONTINUED ON PAGE 10

## TOP TEN POST-IMPRESSIONIST & MODERN

• In keeping with an enduring trend, there are fewer free shows in this category than in the contemporary and photography categories; Post-Impressionist and Modern masters remain big money-spinners for museums. Salvador Dalí's exhibition in Brazil – one of only two free shows in the top ten – reflected his lasting popularity and gained him the top spot. He appeared twice in this category's top ten in 2013, but with close to 10,000 visitors a day, this show considerably trumped those figures. Elsewhere are more of the usual suspects: Van Gogh in Paris, Magritte and Gauguin in New York and Braque in Paris and Bilbao. Tate Modern's "Matisse: the Cut-Outs" just made the top ten, with more than 500,000 visitors, at a rate of just under 4,000 people a day. Perhaps the most surprising entry in the list is Félix Vallotton, the Swiss Nabis painter, whose show at the Van Gogh Museum in Amsterdam drew 4,630 visitors a day – 1,400 more a day than at the exhibition's first port of call, the Grand Palais in Paris. The French version of the show falls just outside the top ten. B.L.



Salvador Dalí's *Figuras Tumbadas en la Arena*, 1926, was seen by just under one million gallery-goers in Brazil

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
<b>9,782</b>	<b>973,995</b>	<b>* Salvador Dalí</b>	<b>Centro Cultural Banco do Brasil</b>	<b>Rio de Janeiro</b>	<b>30 MAY-22 SEP</b>
<b>6,524</b>	<b>654,291</b>	<b>Van Gogh/Artaud</b>	Musée d'Orsay	Paris	11 MAR-6 JUL
<b>6,131</b>	<b>643,783</b>	<b>Magritte: the Mystery of the Ordinary</b>	Museum of Modern Art	New York	28 SEP 13-12 JAN 14
<b>4,856</b>	<b>462,677</b>	<b>Georges Braque</b>	Grand Palais	Paris	18 SEP 13-6 JAN 14
<b>4,630</b>	<b>500,000</b>	<b>Félix Vallotton: Fire Beneath the Ice</b>	Van Gogh Museum	Amsterdam	14 FEB-1 JUN
<b>4,269</b>	<b>304,349</b>	<b>* Jackson Pollock's Mural</b>	Getty Center	Los Angeles	11 MAR-1 JUN
<b>4,210</b>	<b>648,325</b>	<b>American Modern: Hopper to O'Keeffe</b>	Museum of Modern Art	New York	17 AUG 13-19 JAN 14
<b>4,202</b>	<b>390,799</b>	<b>Gauguin: Metamorphoses</b>	Museum of Modern Art	New York	8 MAR-8 JUN
<b>4,109</b>	<b>397,364</b>	<b>Georges Braque</b>	Guggenheim	Bilbao	13 JUN-21 SEP
<b>3,907</b>	<b>562,622</b>	<b>Henri Matisse: the Cut-outs</b>	Tate Modern	London	17 APR-7 SEP

## TOP 15 BIG TICKET



Anila Quayyum Agha's *Intersections*, 2013, won the \$200,000 Public Vote Grand Prize at ArtPrize 2014

Royal Academy's Summer Exhibition

**166,945**

This annual jamboree featuring works by pros and amateurs recorded its highest attendance for nearly two decades

• Our Big Ticket category includes exhibitions for which admission covers entry to other attractions, such as the Gyeongbokgung Palace at the National Folk Museum of Korea, and shows staged in a museum's main lobby, such as the Young Architects Programme at New York's Museum of Modern Art. We also include biennials and festivals, where visitors are often counted more than once as they make their way through the various venues. ArtPrize 2014 in Grand Rapids, where audience participation is key, registered more than 23,000 visits a day as the public voted with their feet and in the ballot boxes: the main prize of \$200,000 went to the Pakistani artist Anila Quayyum Agha. Giant Post-it notes extolling the virtues of art adorned the walls of the Rijksmuseum's permanent collection in "Art Is Therapy". With more than 7,000 visitors a day, the intervention contributed to the Amsterdam museum's record-breaking overall attendance for 2014. J.S.

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
<b>23,225</b>	<b>441,280</b>	<b>ArtPrize 2014</b>	Multiple venues	Grand Rapids	24 SEP-12 OCT
<b>14,452</b>	<b>1,600,000</b>	<b>Russian Imperial Costume</b>	State Hermitage Museum	St Petersburg	16 MAY-21 SEP
<b>12,458</b>	<b>1,389,935</b>	<b>Manifesta 10</b>	State Hermitage Museum	St Petersburg	26 JUN-2 NOV
<b>11,585</b>	<b>498,145</b>	<b>* A Scenic Excursion to Gangwon Province</b>	National Folk Museum of Korea	Seoul	23 JUL-10 SEP
<b>10,587</b>	<b>201,155</b>	<b>* Glasgow International</b>	Multiple venues	Glasgow	3-21 APR
<b>9,972</b>	<b>334,768</b>	<b>* Woodblocks</b>	National Folk Museum of Korea	Seoul	16 MAY-23 JUN
<b>8,957</b>	<b>623,153</b>	<b>* 19th Biennale of Sydney</b>	Multiple venues	Sydney	21 MAR-9 JUN
<b>7,468</b>	<b>193,103</b>	<b>* Manif d'Art: the Québec City Biennial</b>	Multiple venues	Quebec	3 MAY-1 JUN
<b>7,411</b>	<b>387,500</b>	<b>* Horse: a Vigorous Gallop</b>	National Folk Museum of Korea	Seoul	18 DEC 13-17 FEB 14
<b>7,226</b>	<b>800,000</b>	<b>The Servants of the Royal Court</b>	State Hermitage Museum	St Petersburg	16 MAY-21 SEP
<b>7,097</b>	<b>965,240</b>	<b>Art Is Therapy</b>	Rijksmuseum	Amsterdam	25 APR-7 SEP
<b>7,034</b>	<b>506,423</b>	<b>Young Architects Programme 2014</b>	Museum of Modern Art	New York	27 JUN-6 SEP
<b>6,216</b>	<b>1,039,802</b>	<b>The Grand Prince: Ferdinando de Medici</b>	Galleria degli Uffizi	Florence	26 JUN 13-6 JAN 14
<b>5,911</b>	<b>472,000</b>	<b>* 31st Bienal de São Paulo</b>	Multiple venues	São Paulo	6 SEP-7 DEC
<b>5,717</b>	<b>476,162</b>	<b>* Jongga: the Head Family of a Respected Clan</b>	National Folk Museum of Korea	Seoul	4 DEC 13-10 MAR 14

SPECIAL REPORT

# VISITOR FIGURES 2014

Exhibition & museum attendance survey

## TOP TEN CONTEMPORARY



Milton Machado's "Head" helped the Centro Cultural Banco do Brasil in Rio de Janeiro to retain first place

• The top spot is once again taken by the Rio de Janeiro branch of the Centro Cultural Banco do Brasil, which came in first in the contemporary category in our 2013 survey with a show of works by the Chinese artist Cai Guo-Qiang. In 2014, it was an exhibition of drawings, videos and sculptures by Milton Machado that attracted locals keen to see their fellow Carioca (Rio native) get his first retrospective. However, all things dotted the category as Yayoi Kusama's tour around Brazil takes the subsequent three spots on the list. In São Paulo, the Japanese artist's show, which was seen by more than 500,000 visitors, was the city's best-attended exhibition of the past five years. Displays of work by the British film-makers Isaac Julien and Sam Taylor-Johnson did well at New York's Museum of Modern Art and London's Saatchi Gallery respectively; the former is the highest-ranking paid exhibition in a category that is increasingly dominated by free shows. An exhibition of Ron Mueck's uncannily lifelike bodies at the Museu de Arte Moderna in Rio brings up the rear, sealing the Brazilian dominance of this year's top ten. J.S.

Rome marks 450 years  
**167,995**  
More than 150 works by Michelangelo were assembled to mark the anniversary of the Renaissance master's death

Daily	Total	Exhibition	Venue	City	Dates
9,470	447,799	* <b>Head: Milton Machado</b>	Centro Cultural Banco do Brasil	Rio de Janeiro	6 AUG-29 SEP
8,936	522,136	* <b>Yayoi Kusama: Infinite Obsession</b>	Instituto Tomie Ohtake	São Paulo	21 MAY-27 JUL
8,702	754,565	* <b>Yayoi Kusama: Infinite Obsession</b>	Centro Cultural Banco do Brasil	Rio de Janeiro	12 OCT 13-20 JAN 14
7,957	471,730	* <b>Yayoi Kusama: Infinite Obsession</b>	Centro Cultural Banco do Brasil	Brasília	19 FEB-28 APR
7,239	255,427	* <b>These Associations: Tino Sehgal</b>	Centro Cultural Banco do Brasil	Rio de Janeiro	12 MAR-21 APR
5,853	485,832	<b>Isaac Julien: Ten Thousand Waves</b>	Museum of Modern Art	New York	25 NOV 13-17 FEB 14
5,498	137,438	* <b>Premonition: Ukrainian Art Now</b>	Saatchi Gallery	London	9 OCT-2 NOV
5,062	116,426	* <b>Sam Taylor-Johnson</b>	Saatchi Gallery	London	12 SEP-4 OCT
4,911	58,932	* <b>The Times Newseum: the Archive Uncovered</b>	Saatchi Gallery	London	9 SEP-20 SEP
4,865	298,848	<b>Ron Mueck</b>	Museu de Arte Moderna	Rio de Janeiro	19 MAR-1 JUN

## TOP TEN DECORATIVE ARTS

• Jewellery exhibitions dominate the decorative arts category, capturing five of the places in the top ten. Russia tops the list with a display at the Moscow Kremlin Museums of princely Indian gems dating from the 16th century to the present day, which attracted 5,443 visitors a day (500,000 in total). Museum-goers in Vienna and Montreal visited shows on Carl Fabergé, the master egg-maker and jeweller favoured by Russian tsars. Contemporary works by the Paris-based jeweller JAR drew 2,404 visitors a day to New York's Metropolitan Museum of Art, but it was the Met's newly renovated Costume Institute that really pulled in the crowds: a display of Charles James's dramatic 20th-century gowns was seen by 505,307 visitors, making it the highest-ranking show in this category in terms of overall attendance. V.T.



A young visitor admires the Kremlin Museums' jewellery show

Daily	Total	Exhibition	Venue	City	Dates
5,443	500,000	<b>India: Jewels that Enchanted the World</b>	Moscow Kremlin Museums	Moscow	12 APR-27 JUL
5,319	505,307	<b>Charles James: Beyond Fashion</b>	Metropolitan Museum of Art	New York	8 MAY-10 AUG
3,281	112,960	<b>Engendering Beauty, Preserving Techniques</b>	Tokyo National Museum	Tokyo	15 JAN-23 FEB
2,983	236,532	<b>The World of Fabergé</b>	Kunsthistorisches Museum	Vienna	18 FEB-18 MAY
2,404	257,243	<b>Jewels by JAR</b>	Metropolitan Museum of Art	New York	20 NOV 13-9 MAR 14
1,657	162,121	<b>Fabuleux Fabergé</b>	Montreal Museum of Fine Arts	Montreal	14 JUN-5 OCT
1,654	180,322	<b>Interwoven Globe</b>	Metropolitan Museum of Art	New York	16 SEP 13-5 JAN 14
1,553	93,162	* <b>Dressed to Impress</b>	British Museum	London	19 JUN-17 AUG
1,546	245,518	<b>Ming and Qing Chinese Arts</b>	Hong Kong Museum of Art	Hong Kong	3 MAY-2 NOV
1,465	88,133	<b>The Rings from the Hashimoto Collection</b>	National Museum of Western Art	Tokyo	8 JUL 2014-15 SEP 2014

## MOST POPULAR EXHIBITIONS continued from p9

Daily	Total	Exhibition	Venue	City	Dates
2,031	139,300	<b>Dreams to Realities</b>	Istanbul Modern	Istanbul	13 MAR-1 JUN
2,024	265,400	<b>Plurivocality: Visual Arts and Music in Turkey</b>	Istanbul Modern	Istanbul	27 JUN-27 NOV
2,024	170,291	<b>Pawel Althamer/Broached Retreat</b>	Ullens Center for Contemporary Art	Beijing	24 MAY-29 AUG
2,020	137,038	<b>Hans van Dijk: 5000 Names</b>	Ullens Center for Contemporary Art	Beijing	24 MAY-10 AUG
2,012	332,025	<b>Frida Kahlo</b>	Scuderie del Quirinale	Rome	20 MAR-31 AUG
2,000	178,554	<b>A Passion for Art: Archduke Leopold Wilhelm</b>	Kunsthistorisches Museum	Vienna	17 JUN-28 SEP
1,994	211,315	<b>Towards Monet: the History of Landscape</b>	Palazzo della Gran Guardia	Verona	26 OCT 13-9 FEB 14
1,959	199,817	<b>Sorolla: the Colour of the Sea</b>	CaixaForum Barcelona	Barcelona	12 JUN-21 SEP
1,955	295,196	* <b>Gems of Chinese Painting</b>	British Museum	London	3 APR-31 AUG
1,947	537,246	<b>I Am Gabriel: a Scroll in Stone</b>	Israel Museum	Jerusalem	1 MAY 13-1 FEB 14
1,930	126,016	* <b>Became Viral</b>	Centro Cultural Banco do Brasil	Rio de Janeiro	23 OCT 13-6 JAN 14
1,925	165,579	<b>Garry Winogrand</b>	Metropolitan Museum of Art	New York	27 JUN-21 SEP
1,920	159,916	<b>David Bowie</b>	Martin-Gropius-Bau Museum	Berlin	20 MAY-24 AUG
1,920	286,697	<b>Florence and Daniel Guerlain Donation</b>	Centre Pompidou	Paris	16 OCT 13-7 APR 14
1,919	117,029	<b>Maurits Cornelis Escher</b>	Moscow Museum of Modern Art	Moscow	11 DEC 13-9 FEB 14
1,910	208,219	* <b>The Great War in Portraits</b>	National Portrait Gallery	London	27 FEB-15 JUN
1,901	197,710	<b>Lost Kingdoms: Hindu-Buddhist Sculpture</b>	Metropolitan Museum of Art	New York	14 APR-27 JUL
1,889	186,512	<b>Esprit Montmartre</b>	Schirn Kunsthalle Frankfurt	Frankfurt	7 FEB-1 JUN
1,884	166,588	<b>Emil Nolde: Retrospective</b>	Städel Museum	Frankfurt	5 MAR-15 JUN
1,868	145,679	* <b>Sitebound: Photography from the Collection</b>	Hirshhorn Museum	Washington, DC	16 JUN-1 SEP
1,865	356,154	<b>Chinese Ceramics for Tea/Bountiful Waters</b>	Freer and Sackler Galleries	Washington, DC	8 MAR-14 SEP
1,865	166,480	<b>Pierre Huyghe</b>	Centre Pompidou	Paris	25 SEP 13-6 JAN 14
1,851	247,819	<b>Ger van Elk: Flatscreens</b>	Kröller-Müller Museum	Otterlo	26 APR-28 SEP
1,850	258,796	<b>Simon Starling: Blue, Red, Yellow, Djungel</b>	Kröller-Müller Museum	Otterlo	19 APR-28 SEP
1,849	176,142	<b>Plains Indians</b>	Musée du Quai Branly	Paris	8 APR-20 JUL
1,845	159,767	<b>Nils Dardel and the Modern Age</b>	Moderna Museet	Stockholm	29 MAY-7 SEP
1,840	68,094	<b>World War I</b>	Moscow Kremlin Museums	Moscow	24 SEP-5 NOV
1,837	380,159	* <b>Germany Divided: Baselitz and His Generation</b>	British Museum	London	6 FEB-31 AUG
1,829	221,303	<b>Kiyochika: Master of the Night</b>	Freer and Sackler Galleries	Washington, DC	29 MAR-27 JUL
1,826	231,695	<b>Moment: Lena Svedberg</b>	Moderna Museet	Stockholm	17 MAY-12 OCT
1,815	166,185	<b>Garmendia, Maneros, Salaberria</b>	Guggenheim Museum	Bilbao	31 OCT 13-16 FEB 14
1,814	42,235	* <b>3M Digital Art Exhibition: Love Songs</b>	Instituto Tomie Ohtake	São Paulo	4-30 NOV
1,803	111,552	<b>Georges Adéagbo: the Birth of Stockholm!</b>	Moderna Museet	Stockholm	28 JUN-7 SEP
1,793	191,866	<b>Balthus</b>	Metropolitan Museum of Art	New York	25 SEP 13-12 JAN 14
1,786	179,376	<b>Dream Cars</b>	High Museum of Art	Atlanta	21 MAY-14 SEP
1,781	194,105	<b>Silla: Korea's Golden Kingdom</b>	Metropolitan Museum of Art	New York	4 NOV 13-23 FEB 14
1,774	191,641	<b>The Foundation of the Albertina</b>	Albertina	Vienna	14 MAR-29 JUN
1,766	215,462	* <b>Inge King: Constellation</b>	Ian Potter Centre: NGV	Melbourne	1 MAY-31 AUG
1,755	183,730	<b>Hilma af Klint: a Pioneer of Abstraction</b>	Louisiana Museum of Modern Art	Humblebaek	7 MAR-6 JUL
1,755	201,782	* <b>David McDiarmid</b>	Ian Potter Centre: NGV	Melbourne	9 MAY-31 AUG
1,753	348,924	* <b>Directions: Jeremy Deller</b>	Hirshhorn Museum	Washington, DC	7 FEB-24 AUG
1,749	132,190	<b>Birth of a Museum: Louvre Abu Dhabi</b>	Louvre	Paris	2 MAY-28 JUL
1,747	167,995	<b>Michelangelo: 1564-2014</b>	Musei Capitolini	Rome	26 MAY-14 SEP
1,747	227,055	* <b>Sue Ford</b>	Ian Potter Centre: NGV	Melbourne	17 APR-24 AUG
1,739	142,360	<b>The Great Upheaval</b>	Art Gallery of Ontario	Toronto	30 NOV 13-2 MAR 14
1,736	129,718	<b>Spaces for Abstraction/Theodor Kittelsen</b>	National Gallery	Oslo	13 JUN-7 SEP
1,733	68,099	* <b>Jim Dine and Claes Oldenburg</b>	Cantor Arts Center	Stanford	11 DEC 13-27 JAN 14
1,712	267,028	* <b>Chigusa and the Art of Tea</b>	Freer and Sackler Galleries	Washington, DC	22 FEB-27 JUL
1,706	175,686	<b>John Singer Sargent: Watercolours</b>	Museum of Fine Arts	Boston	7 OCT 13-20 JAN 14
1,701	158,891	<b>Robert Mapplethorpe</b>	Grand Palais	Paris	26 MAR-13 JUL
1,700	159,827	* <b>Black Box: Santiago Sierra and Jorge Galindo</b>	Hirshhorn Museum	Washington, DC	14 FEB-18 MAY
1,697	149,301	<b>Eric Fischl</b>	Albertina	Vienna	13 FEB-11 MAY
1,690	95,828	* <b>Iberé Camargo: a Tragedy in the Tropics</b>	Centro Cultural Banco do Brasil	São Paulo	3 MAY-7 JUL
1,678	216,457	* <b>Gravity's Edge</b>	Hirshhorn Museum	Washington, DC	7 FEB-15 JUN
1,671	77,602	* <b>Trisha Donnelly</b>	Serpentine Galleries	London	17 SEP-9 NOV
1,669	205,297	* <b>The Sunflowers</b>	National Gallery	London	25 JAN-27 MAY
1,667	118,835	* <b>Cultural Heritage of Goheung: Jeollanam-do</b>	Gwangju National Museum	Gwangju	8 JUL-28 SEP
1,657	162,121	<b>Fabuleux Fabergé</b>	Montreal Museum of Fine Arts	Montreal	14 JUN-5 OCT
1,654	180,322	<b>Interwoven Globe</b>	Metropolitan Museum of Art	New York	16 SEP 13-5 JAN 14
1,642	357,924	<b>The Flowering of Edo Period Painting</b>	Metropolitan Museum of Art	New York	1 FEB-7 SEP
1,641	154,696	<b>Spinario: History and Fortune</b>	Musei Capitolini	Rome	4 FEB-25 MAY
1,637	234,111	* <b>Black Box: Oliver Laric</b>	Hirshhorn Museum	Washington, DC	30 MAY-19 OCT
1,633	153,461	<b>Pixar: 25 Years of Animation</b>	CaixaForum Madrid	Madrid	21 MAR-22 JUN
1,630	213,970	<b>The Topsy-turvy World</b>	MuCEM	Marseilles	26 MAR-25 AUG
1,614	157,480	* <b>Smiljan Radic: Serpentine Pavilion</b>	Serpentine Galleries	London	26 JUN-19 OCT
1,613	179,004	<b>Mike Kelley</b>	Museum of Modern Art	New York	13 OCT 13-2 FEB 14
1,609	159,948	<b>I, Augustus: Emperor of Rome</b>	Grand Palais	Paris	19 MAR-18 JUL 14
1,608	297,513	<b>Cleopatra's Needle</b>	Metropolitan Museum of Art	New York	3 DEC 13-8 JUN 14
1,602	55,138	* <b>Luis Felipe Noé</b>	Museu Nacional, Conjunto Cultural	Brasília	11 JUN-20 JUL
1,601	104,553	* <b>To Resist Is Needed</b>	Centro Cultural Banco do Brasil	Rio de Janeiro	12 FEB-28 APR
1,597	56,342	<b>Portrait of Hasekura Tsunenaga and Nanban Art</b>	Tokyo National Museum	Tokyo	11 FEB-23 MAR
1,573	396,321	<b>There Will Never Be Silence</b>	Museum of Modern Art	New York	12 OCT 13-22 JUN 14
1,566	129,120	<b>Vienna Berlin: the Art of Two Cities</b>	Berlinische Galerie	Berlin	24 OCT 13-27 JAN 14
1,566	120,327	* <b>Miró: the Experience of Seeing</b>	Seattle Art Museum	Seattle	13 FEB-26 MAY
1,553	93,162	* <b>Dressed to Impress</b>	British Museum	London	19 JUN-17 AUG
1,551	151,787	<b>Caravaggio to Canaletto</b>	Museum of Fine Arts	Budapest	26 OCT 13-16 FEB 14
1,546	245,518	<b>Ming and Qing Chinese Arts</b>	Hong Kong Museum of Art	Hong Kong	3 MAY-2 NOV
1,546	149,965	<b>Ji Dachun: Without a Home</b>	Ullens Center for Contemporary Art	Beijing	19 JAN-11 MAY
1,543	166,627	<b>Genesis: Sebastião Salgado</b>	CaixaForum Madrid	Madrid	17 JAN-4 MAY
1,530	162,785	<b>Natalia Goncharova: Between East and West</b>	State Tretyakov Gallery	Moscow	16 OCT 13-16 FEB 14
1,524	222,496	<b>Brush Writing in the Arts of Japan</b>	Metropolitan Museum of Art	New York	17 AUG 13-12 JAN 14
1,521	130,776	* <b>Harvest: Art, Film and Food</b>	Queensland Gallery of Modern Art	Brisbane	28 JUN-21 SEP
1,521	117,560	* <b>Heaven and Earth: Byzantine Illumination</b>	Getty Center	Los Angeles	25 MAR-22 JUN
1,512	329,514	* <b>In Focus: Ara Güler's Anatolia</b>	Freer and Sackler Galleries	Washington, DC	14 DEC 13-20 JUL 14
1,512	170,846	<b>Gerhard Richter</b>	Foundation Beyeler	Basel	18 MAY-7 SEP
1,512	166,334	<b>Blow-Up</b>	Albertina	Vienna	30 APR-17 AUG
1,498	116,859	* <b>Strange and Wonderous: Prints of India</b>	Freer and Sackler Galleries	Washington, DC	19 OCT 13-5 JAN 14
1,488	519,160	<b>Off the Beaten Path: James McNeill Whistler</b>	Freer and Sackler Galleries	Washington, DC	28 SEP 13-28 SEP 14
1,484	190,000	<b>Pompeii: Life on the Volcano</b>	Kunsthalle der Hypo-Kulturstiftung	Munich	15 NOV 13-23 MAR 14
1,475	428,735	<b>Hand in Hand with Hong Kong Art</b>	Hong Kong Museum of Art	Hong Kong	4 OCT 13-7 SEP 14
1,475	249,266	* <b>Women in Chinese Painting</b>	Freer and Sackler Galleries	Washington, DC	9 NOV 13-27 APR 14
1,475	178,240	<b>Painter's Painters: Gifts from Alex Katz</b>	High Museum of Art	Atlanta	14 JUN-2 NOV
1,475	151,924	<b>Malevich</b>	Tate Modern	London	16 JUL-26 OCT
1,471	152,756	* <b>Mondrian and Colour</b>	Turner Contemporary	Margate	24 MAY-21 SEP
1,465	88,133	<b>The Rings from the Hashimoto Collection</b>	National Museum of Western Art	Tokyo	8 JUL-15 SEP

CONTINUED ON PAGE 11 >>

## 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					
1,464	483,024	* Perspectives: Rina Banerjee	Freer and Sackler Galleries	Washington, DC	13 JUL 13-8 JUN 14
1,459	56,483	* Abraham Palatnik: the Reinvention of Painting	Museu de Arte Moderna	São Paulo	2 JUL-15 AUG
1,457	144,200	* Yoga: the Art of Transformation	Freer and Sackler Galleries	Washington, DC	19 OCT 13-26 JAN 14
1,453	68,687	* Love Love Love	Centro Cultural Banco do Brasil	Rio de Janeiro	5 FEB-31 MAR
1,446	17,347	Pick Me Up 2014	Somerset House	London	24 APR-5 MAY
1,445	53,268	Moment: Maria Miesenberger	Moderna Museet	Stockholm	22 MAR-4 MAY
1,439	128,489	Impressionists at Palazzo Pitti	Galleria d'Arte Moderna	Florence	24 SEP 13-5 JAN 14
1,438	69,443	Pilgrimage through Minami Yamashiro	Kyoto National Museum	Kyoto	22 APR-15 JUN
1,432	110,706	* Fighting Poland	Royal Castle	Warsaw	29 JUL-26 OCT
1,432	189,029	Heaven and Earth: Art of Byzantium	National Gallery of Art	Washington, DC	6 OCT 13-2 MAR 14
1,429	107,987	* Hélio Oiticica	Irish Museum of Modern Art	Dublin	10 JUL-5 OCT
1,420	151,943	Whistler and the Thames	Freer and Sackler Galleries	Washington, DC	3 MAY-17 AUG
1,414	115,169	Dance Machines: from Léger to Kraftwerk	Moderna Museet	Stockholm	22 JAN-27 APR
1,413	152,572	* Melbourne Winter Masterpieces	NGV International	Melbourne	16 MAY-31 AUG
1,408	140,772	Pissarro	CaixaForum Barcelona	Barcelona	16 OCT 13-26 JAN 14
1,407	93,495	* Celebrating Picasso	Nelson-Atkins Museum of Art	Kansas City	25 OCT 13-26 JAN 14
1,407	65,330	* Carlos Vergara: Shroud	Museu Nacional, Conjunto Cultural	Brasília	19 MAR-11 MAY
1,404	175,958	* Chivalry in the Middle Ages	Getty Center	Los Angeles	8 JUL-30 NOV
1,402	89,711	The Art of the Louvre's Tuileries Garden	High Museum of Art	Atlanta	3 NOV 13-9 JAN 14
1,401	173,673	Alex Katz	Albertina	Vienna	28 MAY-28 SEP
1,400	490,464	Precision and Splendour: Clocks and Watches	Frick Collection	New York	23 JAN 13-9 MAR 14
1,397	56,483	* Dialogues with Palatnik	Museu de Arte Moderna	São Paulo	2 JUL-17 AUG
1,396	42,666	* Replay	Museu Nacional, Conjunto Cultural	Brasília	28 NOV 13-5 JAN 14
1,395	103,031	* Masters of the Renaissance: Masterpieces	Centro Cultural Banco do Brasil	Brasília	12 OCT 13-5 JAN 14
1,392	160,132	Augustus	Scuderie del Quirinale	Rome	18 OCT 13-9 FEB 14
1,391	151,670	The Renaissance and the Dream	Musée du Luxembourg	Paris	9 OCT 13-26 JAN 14
1,390	118,135	Expressionism in Germany and France	LACMA	Los Angeles	8 JUN-14 SEP
1,390	358,369	Matisse from SFMoMA	Legion of Honor	San Francisco	9 NOV 13-7 SEP 14
1,388	98,939	* Taoist Culture in Korea: the Road to Happiness	National Museum of Korea	Seoul	10 DEC 13-2 MAR 14
1,387	144,854	Collection Building Museum Park: Five Sketches	Museum Boijmans Van Beuningen	Rotterdam	30 OCT 13-2 MAR 14
1,387	452,137	Herod the Great: the King's Final Journey	Israel Museum	Jerusalem	12 FEB 13-4 JAN 14
1,386	81,747	* Wade Marynowsky	Ian Potter Centre: NGV	Melbourne	22 AUG-19 OCT
1,386	85,158	* Obregón	Museu Nacional, Conjunto Cultural	Brasília	6 NOV 13-19 JAN 14
1,374	108,552	Xu Zhen: a Madeln Company Production	Ullens Center for Contemporary Art	Beijing	19 JAN-20 APR
1,370	150,506	Intimate Impressionism from the NGA	Legion of Honor	San Francisco	29 MAR-3 AUG
1,368	488,090	A Journey into Chinese Painting	Hong Kong Museum of Art	Hong Kong	30 AUG 13-19 OCT 14
1,367	72,821	* Jangheung Yim Family's Heritage	Gwangju National Museum	Gwangju	15 APR-15 JUN
1,362	152,949	Bonds of Memory: Wan Qingli's Collection	Hong Kong Museum of Art	Hong Kong	13 DEC 13-23 APR 14
1,362	80,773	* To Resist Is Needed	Centro Cultural Banco do Brasil	Belo Horizonte	21 MAY-28 JUL
1,362	97,895	Anders Zorn: Sweden's Master Painter	Legion of Honor	San Francisco	9 NOV 13-2 FEB 14
1,361	229,323	Cai Guo-Qiang: Falling Back to Earth	Queensland Gallery of Modern Art	Brisbane	23 NOV 13-11 MAY 14
1,361	172,846	* Black Box: Gerco de Ruijter	Hirshhorn Museum	Washington, DC	12 AUG 13-2 JAN 14
1,360	125,075	* The Peacock Room Comes to America	Freer and Sackler Galleries	Washington, DC	16 NOV 13-16 FEB 14
1,357	130,852	Soto: the Houston Penetrable	Museum of Fine Arts	Houston	15 MAY-1 SEP
1,356	290,278	* Damage Control	Hirshhorn Museum	Washington, DC	24 OCT 13-26 MAY 14
1,354	408,583	Hong Kong Contemporary Art Awards 2012	Hong Kong Museum of Art	Hong Kong	26 JUL 13-13 JUL 14
1,353	96,417	* Hatched! Creating Form with Line	Getty Center	Los Angeles	11 MAR-1 JUN
1,352	114,570	Jorn and Pollock	Louisiana Museum of Modern Art	Humblebæk	15 NOV 13-23 FEB 14
1,350	158,699	* Frida Kahlo: Your Photos	Museu Oscar Niemeyer	Curitiba	17 JUL-30 NOV
1,345	129,858	Post-Picasso	Museu Picasso	Barcelona	6 MAR-29 JUN
1,344	174,397	The Art of Bulgari: La Dolce Vita and Beyond	De Young Museum	San Francisco	21 SEP 13-17 FEB 14
1,341	259,623	Archimedes: the Art and Science of Invention	Musei Capitolini	Rome	30 MAY 13-12 JAN 14
1,337	32,281	Polish Medalists: My John Paul II	Royal Castle	Warsaw	24 JUN-21 JUL
1,333	106,420	* Casemate	Pinacoteca do Estado	São Paulo	29 MAR-29 JUN
1,331	264,733	African Mask/Masquerade	High Museum of Art	Atlanta	25 JAN-14 SEP
1,329	70,810	* Haim Steinbach	Serpentine Galleries	London	5 MAR-5 MAY
1,320	151,807	* Fashion Detective	Ian Potter Centre: NGV	Melbourne	9 MAY-31 AUG
1,317	126,478	The Enigma of M.C. Escher	National Palace Museum	Taipei	27 FEB-2 JUN
1,317	83,743	* Zero	Pinacoteca do Estado	São Paulo	3 APR-15 JUN
1,317	121,007	* Isabel Nolan	Irish Museum of Modern Art	Dublin	7 JUN-21 SEP
1,314	65,535	Christian Marclay: The Clock	Musée d'art contemporain	Montreal	22 FEB-20 APR
1,314	151,154	Ink Art: Past as Present in Contemporary China	Metropolitan Museum of Art	New York	11 DEC 13-6 APR 14
1,313	26,071	Jan van Eyck's Crucifixion	Museum Boijmans Van Beuningen	Rotterdam	22 FEB-16 MAR
1,313	118,037	Ai Weiwei: According to What?	Pérez Art Museum Miami	Miami	4 DEC 13-16 MAR 14
1,306	80,973	Magna Carta	Museum of Fine Arts	Boston	1 JUL-1 SEP
1,303	131,565	Boston Loves Impressionism	Museum of Fine Arts	Boston	14 FEB-26 MAY

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## CITIES LONDON, NEW YORK, PARIS

• Tate Modern bounced back last year: 5.8 million people visited, almost a million more than in 2013, and better even than the museum's Olympic-year high. This was despite a break in commissions for the Turbine Hall as the vast space, along with the nearby Tanks, was closed due to the museum's expansion, which is scheduled to be completed in 2016. The Museum of Modern Art (MoMA) in New York, also in expansionist mode, saw its attendance pegged at the three million mark. The two institutions co-organised "Henri Matisse: the Cut-outs", which opened in London and attracted more than 562,000 visitors (3,907 a day). More than 500,000 people saw the show at MoMA (it closed there in February and so will feature in our 2015 survey). The museum's best-attended show was "Magritte", with 6,131 visitors a day. Paris is still first among equals when it comes to blockbuster shows: the city's best-attended show was "Van Gogh/Artaud" at the Musée d'Orsay, which attracted 6,524 visitors a day. At the Centre Pompidou, Henri Cartier-Bresson drew record crowds for a photography show, which also featured his films and was visited by 4,233 people a day (424,535 in total). J.P.



Paris record: Henri Cartier-Bresson

### TOP 10 LONDON - PAID EXHIBITIONS

Daily	Total	Exhibition	Venue	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free				
3,907	562,622	Henri Matisse: the Cut-outs	Tate Modern	17 APR-7 SEP
2,645	288,351	Vikings: Life and Legend	British Museum	6 MAR-22 JUN
2,385	166,945	Summer Exhibition 2014	Royal Academy of Arts	9 JUN-17 AUG
2,341	184,910	Anselm Kiefer	Royal Academy of Arts	27 SEP-14 DEC
2,332	167,906	Sensing Spaces: Architecture Reimagined	Royal Academy of Arts	25 JAN-6 APR
2,125	303,863	Paul Klee: Making Visible	Tate Modern	16 OCT 13-9 MAR 14
1,475	151,924	Malevich	Tate Modern	16 JUL-26 OCT
1,446	17,347	Pick Me Up 2014	Somerset House	24 APR-5 MAY
1,297	150,509	Bailey's Stardust	National Portrait Gallery	6 FEB-1 JUN
1,186	182,684	Wildlife Photographer of the Year 2013	Natural History Museum	18 OCT-23 MAR

### TOP 10 LONDON - FREE EXHIBITIONS

5,498	137,438	* Premonition: Ukrainian Art Now	Saatchi Gallery	9 OCT-2 NOV
5,287	121,606	* Spasibo-Davide Monteleone	Saatchi Gallery	11 OCT-2 NOV
5,062	116,426	* Sam Taylor-Johnson	Saatchi Gallery	12 SEP-4 OCT
4,911	58,932	* The Times New Museum: the Archive Uncovered	Saatchi Gallery	9-20 SEP
4,628	467,433	* New Order II	Saatchi Gallery	24 JAN-4 MAY
4,290	922,347	* Pangaea	Saatchi Gallery	2 APR-2 NOV
4,238	105,950	* In Our Paradise...	Saatchi Gallery	10 JUL-3 AUG
4,128	161,003	* Google Motion Photography Prize	Saatchi Gallery	17 APR-25 MAY
3,926	412,189	* Abstract America Today	Saatchi Gallery	28 MAY-9 SEP
3,859	478,539	* Body Language	Saatchi Gallery	20 NOV 13-23 MAR 14

### TOP 10 NEW YORK

6,131	643,783	Magritte: the Mystery of the Ordinary	Museum of Modern Art	28 SEP 13-12 JAN 14
5,853	485,832	Isaac Julien: Ten Thousand Waves	Museum of Modern Art	25 NOV 13-17 FEB 14
5,319	505,307	Charles James: Beyond Fashion	Metropolitan Museum of Art	8 MAY-10 AUG
4,841	517,987	Alibis: Sigmar Polke, 1963-2010	Museum of Modern Art	19 APR-3 AUG
4,596	455,016	Christopher Williams: the Production Line of Happiness	Museum of Modern Art	27 JUL-2 NOV
4,592	555,611	Ileana Sonnabend: Ambassador for the New	Museum of Modern Art	21 DEC 13-21 APR 14
4,210	648,325	American Modern: Hopper to O'Keeffe	Museum of Modern Art	17 AUG 13-19 JAN 14
4,202	390,799	Gauguin: Metamorphoses	Museum of Modern Art	8 MAR-8 JUN
3,960	423,744	Lygia Clark: the Abandonment of Art, 1948-98	Museum of Modern Art	10 MAY-24 AUG
3,869	318,932	Jeff Koons: a Retrospective	Whitney Museum	27 JUN-19 OCT

### TOP 10 PARIS

6,524	654,291	Van Gogh/Artaud	Musée d'Orsay	11 MAR-6 JUL
4,856	462,677	Georges Braque	Grand Palais	18 SEP 13-6 JAN 14
4,769	408,747	Masculine/Masculine: the Nude Man in Art	Musée d'Orsay	24 SEP 13-2 JAN 14
4,467	372,000	Carpeaux: a Sculptor for the Empire	Musée d'Orsay	24 JUN-28 SEP
4,337	304,801	Gustave Doré: Master of Imagination	Musée d'Orsay	18 FEB-11 MAY
4,233	424,535	Henri Cartier-Bresson	Centre Pompidou	12 FEB-9 JUN
3,646	300,000	Frida Kahlo and Diego Rivera: Art in Fusion	Musée de l'Orangerie	9 OCT 13-13 JAN 14
3,553	231,961	Magicians on Earth	Centre Pompidou	2 JUL-15 SEP
3,237	211,312	Man Ray, Picabia and Littérature Magazine	Centre Pompidou	2 JUL-15 SEP
3,230	307,793	Félix Vallotton: Fire Beneath the Ice	Grand Palais	2 OCT 13-20 JAN 14

# THE ART NEWSPAPER NETWORK



TURIN, 1983



LONDON/  
NEW YORK, 1990



ATHENS, 1992



PARIS, 1994



RUSSIA, 2012



BEIJING, 2013

FOUNDED BY UMBERTO ALLEMANDI IN 1983

SPECIAL REPORT

VISITOR FIGURES 2014

Exhibition & museum attendance survey

TOP TEN OLD MASTERS

Have the Japanese tired of European Renaissance and Baroque art? For the first time in many years, no Old Master exhibitions have attracted blockbusting figures in Japan. But true to form, Vermeer pulls in the crowds: a travelling show of work by the artist (and others) from the Mauritshuis hit the top ten twice—in Bologna and New York—as it did in 2013 (Kobe and San Francisco). With incessant exposure year after year, will audiences tire of the Delft artist, just as the Japanese have of early Modern European art? Elsewhere, the Florentine Renaissance show at the Louvre made a hit, which it failed to do when it launched in Florence in 2013. Continuing a perennial trend, the Old Masters top ten is dominated by Italian artists, but the north got a look-in last year with Dürer—appropriately, in Northern Europe. D.L.



Vermeer's Girl with a Pearl Earring, 1665, at the Frick

Table with columns: Daily, Total, Exhibition, Venue, City, Dates. Lists top 10 Old Masters exhibitions.

TOP EIGHT MEDIEVAL

It is a paradox that the best-attended exhibitions of Medieval art take place in the US, which never knew the Middle Ages. Perhaps that accounts for the fascination. At the same time, the decline in historical knowledge and academic expertise is evident in the fact that Medieval exhibitions failed to reach a full top ten. As in years past, Los Angeles's Getty Center is in the lead. It has an advantage over many museums, even in Europe, in that its shows of illuminated manuscripts are drawn from its own permanent collection and that it has been able to rely on the expertise of soon-to-retire Thomas Kren, a manuscript specialist, who heads a team of three full-time curators. The Metropolitan Museum of Art in New York scored with its loan exhibition of works from the Hildesheim Cathedral treasury, one of the richest in Germany. This show and others featured items in addition to illuminated manuscripts that normally crowd out the top ten listings. D.L.



The Master of the Murano Gradual's St Jerome in "Miracles and Martyrs"

Table with columns: Daily, Total, Exhibition, Venue, City, Dates. Lists top 8 Medieval exhibitions.

TOP TEN ASIAN ART

Although it is unsurprising that Asian museums tend to dominate this category, this is the first time since its introduction in 2007 that a Western museum has failed to break into the top ten. Melbourne's National Gallery of Victoria just missed out with a show of Chinese art that attracted 3,565 visitors a day. The National Palace Museum in Taipei once again grabs both the top spot in this category and the most visited exhibition, this time with around 70 works by Tang Yin (1470-1524) and his teachers and associates. The show, which was seen by 12,861 visitors a day during its three-month run, is one of four exhibitions on masters of the Ming dynasty being staged by the institution: its show of works by Shen Zhou, which drew 8,617 visitors a day, comes in third. E.S.



Tang Yin drew bumper crowds in Taipei

Table with columns: Daily, Total, Exhibition, Venue, City, Dates. Lists top 10 Asian Art exhibitions.

MOST POPULAR EXHIBITIONS continued from p11

Large table with columns: Daily, Total, Exhibition, Venue, City, Dates. Lists most popular exhibitions globally.

CONTINUED ON PAGE 13 >

VERMEER: PHOTO: MICHAEL BODICOM; 2015: ST. JEROME EXTRACTING A THORN FROM A LION'S PAW: THE PAUL GETTY MUSEUM



**MOST POPULAR EXHIBITIONS** *continued from p12*

Daily	Total	Exhibition	Venue	City	Dates
1,105	113,831	Goya and the Altamira Family	Metropolitan Museum of Art	New York	22 APR-3 AUG
1,102	125,644	Matisse: the Figure	Palazzo dei Diamanti	Ferrara	22 FEB-15 JUN
1,102	125,438	Surrealism à la Dalí in Rotterdam	Museum Boijmans-van-Beuningen	Rotterdam	21 SEP 13-2 FEB 14
1,100	140,639	Simon Starling: Metamorphology	Museum of Contemporary Art	Chicago	7 JUN-2 NOV
1,098	168,623	Sonae/Serralves Project: Nairy Baghramian	Serralves Museum	Porto	19 JUN-14 DEC
1,093	47,937	* Embroidery Including Breathing of Women	Gongju National Museum	Gongju	22 JUL-10 SEP
1,091	76,871	Ferdinand Hodler: Towards Rhythmic Images	National Museum of Western Art	Tokyo	7 OCT-27 DEC
1,090	112,250	The Great Magic: the UniCredit Collection	Museo d'Arte Moderna	Bologna	20 OCT 13-16 FEB 14
1,089	158,873	* Supporting Artists: Acme's First Decade	Whitechapel Gallery	London	7 SEP 13-23 FEB 14
1,088	126,557	* In Focus: Architecture	Getty Center	Los Angeles	15 OCT 13-2 MAR 14
1,087	57,925	* Richard Tuttle	Whitechapel Gallery	London	14 OCT-14 DEC
1,087	146,797	Pontorno and Rosso Fiorentino	Palazzo Strozzi	Florence	8 MAR-20 JUL
1,085	177,986	Jamie Wyeth	Museum of Fine Arts	Boston	16 JUL-28 DEC
1,083	138,474	Paper and Ink/A Decade of David C. Driskell	High Museum of Art	Atlanta	18 JAN-15 JUN
1,083	73,982	Sacred Wood/Nancy Cunard/Hervé di Rosa	Musée du Quai Branly	Paris	4 MAR-18 MAY
1,081	63,929	* Modernism in the Pacific Northwest	Seattle Art Museum	Seattle	19 JUN-7 SEP
1,080	88,068	Marwan: Early Works 1962-72	Serralves Museum	Porto	10 JUL-12 OCT
1,079	100,000	Florence!	Kunst und Ausstellungshalle	Bonn	22 NOV 13-9 MAR 14
1,077	128,422	* Heaven and Earth: Art of Byzantium	Getty Villa	Los Angeles	9 APR-25 AUG
1,077	107,276	Mira Schendel	Serralves Museum	Porto	1 MAR-24 JUN
1,071	4,744	* Gongsanseong	Gongju National Museum	Gongju	1-5 JAN
1,068	123,741	Liberty	Musei di San Domenico	Forlì	1 FEB-15 JUN
1,060	109,151	Richard Hamilton	Tate Modern	London	13 FEB-26 MAY
1,058	61,809	* Artists' Film International: Delier/Shah/Tomic	Whitechapel Gallery	London	16 APR-22 JUN
1,057	322,791	* Kader Attia	Whitechapel Gallery	London	26 NOV 13-23 NOV 14
1,056	97,028	Brancusi, Rosso, Man Ray: Framing Sculpture	Museum Boijmans-van-Beuningen	Rotterdam	8 FEB-25 MAY
1,056	77,072	Abelardo Morell: the Universe Next Door	High Museum of Art	Atlanta	23 FEB-18 MAY
1,055	51,523	Laure Prouvost/Pawel Althamer	New Museum	New York	12 FEB-20 APR
1,054	77,828	Chris Burden: Extreme Measures	New Museum	New York	2 OCT 13-12 JAN 14
1,049	127,231	By Night in Colombia: Contemporary Images	Musée du Quai Branly	Paris	17 SEP 13-2 FEB 14
1,049	70,272	* Dürer's Paper Triumph	British Museum	London	11 SEP-16 NOV
1,048	108,882	Medford Johnston: Counterpoise	High Museum of Art	Atlanta	8 FEB-8 JUN
1,048	81,860	Yoga: the Art of Transformation	Asian Art Museum	San Francisco	24 FEB-25 MAY
1,047	241,215	* Werner Herzog: Hearsay of the Soul	Getty Center	Los Angeles	23 JUL 13-20 APR 14
1,043	74,356	* Heather and Ivan Morison	Whitechapel Gallery	London	10 DEC 13-9 MAR 14
1,041	84,784	* Giovanni Bellini	Pinacoteca di Brera	Milan	9 APR-13 JUL
1,040	69,560	A Self-portrait by Titian	Correr Museum	Venice	29 MAR-15 JUN
1,040	46,513	* Celadon of Jinan Dotong-ri	Jeonju National Museum	Jeonju	4 APR-25 MAY
1,040	42,038	* Tomie Ohtake: Lithographs	Instituto Tomie Ohtake	São Paulo	26 MAR-11 MAY
1,037	41,921	Christian Marclay: The Clock	Centre Pompidou	Paris	17 MAY-2 JUL
1,036	73,870	Men in Armour	Frick Collection	New York	5 AUG-26 OCT
1,036	101,409	Video Room: Brancusi, Man Ray and Others	Museum Boijmans-van-Beuningen	Rotterdam	1 FEB-25 MAY
1,032	43,200	Parr/Fauquet/Castelli/Elkoury	Maison Européenne Photographie Paris	Paris	26 MAR-25 MAY
1,032	101,033	Wasted Matter	Museum Boijmans-van-Beuningen	Rotterdam	18 JAN-11 MAY
1,030	144,000	Borremans: as Sweet as it Gets	Palais des Beaux-Arts	Brussels	22 FEB-3 AUG
1,026	94,239	* Making Painting: Frankenthaler and Turner	Turner Contemporary	Margate	25 JAN-11 MAY
1,025	186,260	Maritime Porcelain Road	Hong Kong Museum of Art	Hong Kong	19 JUL 13-16 FEB 14
1,025	57,250	James McNeill Whistler: Retrospective	National Museum of Modern Art	Kyoto	13 SEP-16 NOV
1,024	156,250	David Hockney: Bigger Trees Near Warter	MMCA	Gwacheon	3 SEP 13-28 FEB 14
1,024	87,934	Elad Lassry/Alexandra Bircken	Museum Boijmans-van-Beuningen	Rotterdam	22 FEB-1 JUN
1,020	63,938	Themes and Variations: the Empire of Light	Peggy Guggenheim Collection	Venice	1 FEB-14 APR
1,020	27,825	* Bauhaus	Museu Nacional, Conjunto Cultural Brasília	Brasília	4 FEB-9 MAR
1,010	81,555	Paris: Chinese Painting	Hong Kong Museum of Art	Hong Kong	20 JUN-21 SEP
1,010	122,094	Video Room: Nissinen and Mellors	Museum Boijmans-van-Beuningen	Rotterdam	24 AUG 13-12 JAN 14
1,004	80,765	A Print by Andrea Mantegna	Castello Sforzesco	Milan	2 OCT 13-5 JAN 14
1,001	167,470	Franz Ackermann: Hills and Doubts	Berlinische Galerie	Berlin	18 SEP 13-31 MAR 14
1,000	63,263	* Ed Atkins	Serpentine Galleries	London	11 JUN-25 AUG
997	108,647	Josef Koudelka: Nationality Doubtful	Art Institute of Chicago	Chicago	5 JUN-21 SEP
997	186,283	Image Search: Photography from the Collection	Pérez Art Museum Miami	Miami	4 DEC 13-6 JUL 14
996	78,672	* Stanley Spencer: Heaven in a Hell of War	Somerset House	London	7 NOV 13-26 JAN 14
996	127,541	Generation	Scottish National Portrait Gallery	Edinburgh	28 JUN-2 NOV
996	176,341	Forbidden City	Royal Ontario Museum	Toronto	8 MAR-1 SEP
993	110,108	Modernism from the National Gallery of Art	De Young Museum	San Francisco	7 JUN-12 OCT
993	203,533	Hew Locke	Pérez Art Museum Miami	Miami	4 DEC 13-27 JUL 14
992	114,096	Christopher Williams	Art Institute of Chicago	Chicago	24 JAN-18 MAY
991	163,585	Sensational Butterflies	Natural History Museum	London	3 APR-14 SEP

CONTINUED ON PAGE 14 >

**TOP TEN SHOWS 2011-2013**



1 Enduring favourite Dalí claimed two top-five spots in 2013 2 The exhibition "Alexander McQueen: Savage Beauty" at the Metropolitan Museum of Art, New York, took fourth place in 2011 3 David Hockney's brightly coloured works were seen by 600,000 visitors to London's Royal Academy of Arts in 2012

**TOP 10 2013**

Daily	Total	Exhibition	Venue	City	Dates
10,946	1,007,062	The Western Zhou Dynasty	National Palace Museum	Taipei	8 OCT 12-7 JAN 13
10,711	921,130	The Lingnan School of Painting	National Palace Museum	Taipei	1 JUN-25 AUG
8,099	561,142	* Impressionism: Paris and Modernity	Centro Cultural Banco do Brasil	Rio de Janeiro	23 OCT 12-13 JAN 13
7,364	790,090	Dalí	Centre Pompidou	Paris	21 NOV 12-25 MAR 13
6,615	732,339	Dalí	Reina Sofia	Madrid	27 APR-2 SEP
6,409	264,584	* Cai Guo-Qiang: Peasant da Vincis	Centro Cultural Banco do Brasil	Rio de Janeiro	7 AUG-23 SEP
6,172	505,246	Raphael	National Museum of Western Art	Tokyo	2 MAR-2 JUN
5,967	572,799	* World of Fabergé	Shanghai Museum	Shanghai	29 SEP 12-3 JAN 13
5,896	278,801	Kyoto from Inside and Outside	Tokyo National Museum	Tokyo	8 OCT-1 DEC
5,761	306,999	* Move Yourself through Movies	Centro Cultural Banco do Brasil	Rio de Janeiro	5 FEB-7 APR

**TOP 10 2012**

Daily	Total	Exhibition	Venue	City	Dates
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 de Janeiro	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 Jakuchu (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 de Janeiro	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**

Daily	Total	Exhibition	Venue	City	Dates
9,677	573,691	* The Magical World of Escher	Centro Cultural Banco do Brasil	Rio de Janeiro	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 de Janeiro	17 APR-17 JUL
6,967	277,687	Monumenta 2011: Anish Kapoor	Grand Palais	Paris	11 MAY-23 JUN
6,934	535,929	* Laurie Anderson	Centro Cultural Banco do Brasil	Rio de Janeiro	29 MAR-26 JUN
6,649	530,000	The Prado Museum at the Hermitage	State Hermitage Museum	St Petersburg	25 FEB-29 MAY

HOCKNEY: THE ROAD ACROSS THE WOLDS; 1997 © DAVID HOCKNEY; PHOTO: STEVE OLIVER; MCKEEN © SORVE/SUNDBERG; COURTESY OF THE METROPOLITAN MUSEUM OF ART



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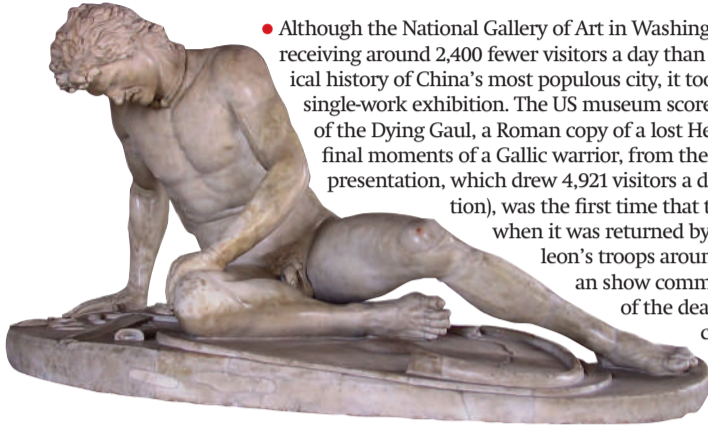


SPECIAL REPORT

# VISITOR FIGURES 2014

## Exhibition & museum attendance survey

### TOP TEN ANTIQUITIES



• Although the National Gallery of Art in Washington, DC, missed out on the top spot, receiving around 2,400 fewer visitors a day than Shanghai's survey of the archaeological history of China's most populous city, it took an impressive second place with a single-work exhibition. The US museum scored a major coup by securing the loan of the Dying Gaul, a Roman copy of a lost Hellenistic masterpiece depicting the final moments of a Gallic warrior, from the Capitoline Museum in Rome. The presentation, which drew 4,921 visitors a day (helped by its high-traffic location), was the first time that the sculpture had left Italy since 1816, when it was returned by France, having been seized by Napoleon's troops around 20 years earlier. The French leg of an show commemorating the 2,000th anniversary of the death of the Roman Emperor Augustus comes in sixth, attracting around 200 more visitors a day in Paris than to its earlier presentation in Rome. But the Italian show had a slightly higher overall attendance: 160,132 visitors as opposed to 159,948. E.S.

The Dying Gaul left Italy for the first time since 1816

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
7,317	629,233	* Tracing History: Discoveries in Shanghai	Shanghai Museum	Shanghai	7 JUN-31 AUG
4,921	467,539	The Dying Gaul	National Gallery of Art	Washington, DC	12 DEC 13-16 MAR 14
2,134	218,252	Europe's Fathers: Augustus and Charlemagne	Kunsthistorisches Museum	Vienna	27 MAY-21 SEP
2,045	207,179	* Keramiká: Divine Matter of Ancient Greece	Museo Nacional de Antropología	Mexico City	28 JAN-25 MAY
1,947	537,246	I Am Gabriel: a Scroll in Stone	Israel Museum	Jerusalem	1 MAY 13-1 FEB 14
1,609	159,948	I, Augustus: Emperor of Rome	Grand Palais	Paris	19 MAR-13 JUL
1,608	297,513	Cleopatra's Needle	Metropolitan Museum of Art	New York	3 DEC 13-8 JUN 14
1,484	190,000	Pompeii: Life on the Volcano	Kunsthalle der Hypo-Kulturstiftung	Munich	15 NOV 13-23 MAR 14
1,432	189,029	Heaven and Earth: Art of Byzantium	National Gallery of Art	Washington, DC	6 OCT 13-2 MAR 14
1,392	160,132	Augustus	Scuderie del Quirinale	Rome	18 OCT 13-9 FEB 14

### TOP TEN ARCHITECTURE & DESIGN

• Despite souring relations between the UK and Russia, the Scottish architect and designer Charles Rennie Mackintosh proved to be a hit in Moscow. The show was organised by the British Council – even after the British government withdrew its support – as part of the 2014 UK-Russia Year of Culture. Interior decorating of an altogether different kind took place at the NGV International, Melbourne, where children were encouraged to draw on the furniture and on walls. Young visitors ran riot wearing helmets, shoes and other accessories embedded with crayons in the interactive show. The Museum of Modern Art's recent joint acquisition, with Columbia University, of the architect Frank Lloyd Wright's archive helped the New York museum take third place. J.S.



Children get interactive with art in Melbourne

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
4,866	276,000	Charles Rennie Mackintosh	Moscow Kremlin Museums	Moscow	5 SEP-9 NOV
4,233	482,510	* Pastello: Draw Act	NGV International	Melbourne	10 MAY-31 AUG
3,481	421,209	Frank Lloyd Wright and the City	Museum of Modern Art	New York	1 FEB-1 JUN
2,555	825,312	Applied Design	Museum of Modern Art	New York	2 MAR 13-20 JAN 14
2,353	847,170	Designing Modern Women, 1890-1990	Museum of Modern Art	New York	5 OCT 13-1 OCT 14
2,332	167,906	Sensing Spaces: Architecture Reimagined	Royal Academy of Arts	London	25 JAN-6 APR
2,031	139,300	Dreams to Realities	Istanbul Modern	Istanbul	13 MAR-1 JUN
2,024	139,300	Broached Retreat	Ullens Centre for Contemporary Art	Beijing	24 MAY-29 AUG
1,786	179,376	Dream Cars	High Museum of Art	Atlanta	21 MAY-14 SEP
1,614	157,480	* Smiljan Radic: Serpentine Pavilion	Serpentine Galleries	London	26 JUN-19 OCT

### TOP TEN 19TH-CENTURY ART



• Japan's enthusiasm for the Impressionists shows no sign of waning as Tokyo comfortably claims the top two spots with shows devoted to 19th-century French art. A major loan show featuring works by Manet, Renoir and Courbet, from the Musée d'Orsay in Paris, drew 7,547 visitors a day (almost 700,000 in total) to the National Art Center Tokyo. The dark horse in this category is Jean-Baptiste Carpeaux, the populist sculptor of the Second Republic and favourite of Napoléon III. The popularity of some shows is clearly linked to their venues: French artists at the Musée d'Orsay, the Norwegian Kittelsen in Oslo and US artists in Boston, Atlanta and Washington, DC. D.L.

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
7,547	696,442	The Birth of Impressionism	National Art Center Tokyo	Tokyo	9 JUL-20 OCT
4,644	267,352	Monet: an Eye for Landscapes	National Museum of Western Art	Tokyo	2 JAN-9 MAR
4,467	372,000	Carpeaux: a Sculptor for the Empire	Musée d'Orsay	Paris	24 JUN-28 SEP
4,337	304,801	Gustave Doré: Master of Imagination	Musée d'Orsay	Paris	18 FEB-11 MAY
3,843	576,487	* William Blake	NGV International	Melbourne	4 APR-31 AUG
1,736	129,718	Theodor Kittelsen	National Gallery	Oslo	13 JUN-7 SEP
1,706	175,686	John Singer Sargent: Watercolours	Museum of Fine Arts	Boston	7 OCT 13-20 JAN 14
1,488	519,160	Off the Beaten Path: James McNeill Whistler	Freer and Sackler Galleries	Washington, DC	28 SEP 13-28 SEP 14
1,420	151,943	Whistler and the Thames	Freer and Sackler Galleries	Washington, DC	3 MAY-17 AUG
1,298	130,880	American Encounters	High Museum of Art	Atlanta	14 SEP 13-12 JAN 14

### 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					
989	64,563	Our 1970s: Children's Books in Italy	Palazzo delle Esposizioni	Rome	17 DEC 13-2 MAR 14
989	52,705	* AkzoNobel Architecture Prize	Instituto Tomie Ohtake	São Paulo	11 MAR-11 MAY
987	112,478	Chagall: Love, War and Exile	Jewish Museum	New York	15 SEP 13-2 FEB 14
985	58,376	The Poetry of Parmigianino's Schiava Turca	Frick Collection	New York	13 MAY-20 JUL
985	50,925	* Jake and Dinos Chapman: Come and See	Serpentine Galleries	London	29 NOV 13-2 FEB 14
983	100,087	Erasmus for Rotterdam	Museum Boijmans-van-Beuningen	Rotterdam	12 OCT 13-9 FEB 14
980	100,977	Pissarro	CaixaForum Barcelona	Barcelona	16 OCT 13-26 JAN 14
977	104,291	Serge Poliakoff: the Dream of Forms	Musée d'Art Moderne de la Ville	Paris	18 OCT 13-23 FEB 14
976	195,282	DreamWorks Animation: the Exhibition	Australian Centre for Moving Image	Melbourne	10 APR-26 OCT
973	57,701	Jacques Callot/Voices Calling from the Unusual	National Museum of Western Art	Tokyo	8 APR-15 JUN
972	133,152	Julia Margaret Cameron	Metropolitan Museum of Art	New York	19 AUG 13-5 JAN 14
967	30,809	Under Rubens's Skin	Museum Boijmans-van-Beuningen	Rotterdam	22 MAR-27 APR
962	204,632	Adam Colton: Carvings and Bones	Kröller-Müller Museum	Otterlo	5 OCT 13-9 JUN 14
960	62,703	* Contemporary Art Society/Youth Forum	Whitechapel Gallery	London	18 MAR-1 JUN
960	79,951	* Artists' Film International: Ancarani/Härenstam	Whitechapel Gallery	London	8 JUL-12 OCT
955	87,893	Shunga: Sex and Pleasure in Japanese Art	British Museum	London	3 OCT 13-5 JAN 14
955	201,334	A Human Document/Americana	Pérez Art Museum Miami	Miami	4 DEC 13-3 AUG 14
954	95,000	Joseph Cornell and Surrealism in New York	Musée des Beaux-Arts	Lyons	18 OCT 13-10 FEB 14
954	36,926	Palladio and Russia: Baroque to Modernism	Correr Museum	Venice	27 SEP-10 NOV
949	88,286	Facing the Modern: the Portrait in Vienna 1900	National Gallery	London	9 OCT 13-12 JAN 14
949	90,418	* Children's Commission: Francis Upritchard	Whitechapel Gallery	London	10 JUN-28 SEP
949	108,241	The American West in Bronze, 1850-1925	Metropolitan Museum of Art	New York	18 DEC 13-13 APR 14
948	92,469	* Guy Grey-Smith: Art as Life	Art Gallery of Western Australia	Perth	21 MAR-14 JUL
946	85,185	El Greco's Library	Museo Nacional del Prado	Madrid	1 APR-29 JUN
943	44,582	* Goseong	Jinju National Museum	Jinju	8 JUL-31 AUG
941	85,190	Daumier (1808-79): Visions of Paris	Royal Academy of Arts	London	26 OCT 13-26 JAN 14
939	82,244	Cézanne and the Modern	Ashmolean Museum	Oxford	13 MAR-22 JUN
937	55,938	* Ragnar Kjartansson: The Visitors	Hangar Bicocca	Milan	19 SEP 13-5 JAN 14
936	76,506	Hong Kong Contemporary Art Awards 2012	Hong Kong Museum of Art	Hong Kong	4 OCT 13-5 JAN 14
934	133,112	Line and Shape: 100 Master Drawings	Leopold Museum	Vienna	23 MAY-20 OCT
933	70,000	Carl Friedrich Claus: Mental Landscapes	Neue Nationalgalerie	Berlin	23 JUL-5 OCT
928	107,563	* In the Line of Beauty	Irish Museum of Modern Art	Dublin	12 OCT 13-23 FEB 14
927	76,940	Masterpieces of Chinese Painting 700-1900	Victoria and Albert Museum	London	26 OCT 13-19 JAN 14
926	72,119	* Turner and Constable/Dorothy Cross	Turner Contemporary	Margate	5 OCT 13-5 JAN 14
925	154,791	* Stephen Willats	Whitechapel Gallery	London	4 MAR-14 SEP
925	50,848	* Artefutebolarte	Instituto Tomie Ohtake	São Paulo	15 MAY-17 JUL
924	75,736	Radiant Light	Metropolitan Museum of Art	New York	25 FEB-18 MAY
921	134,502	Pollock and the Irascibles	Palazzo Reale	Milan	24 SEP 13-16 FEB 14
919	65,501	* Contemporary Art Society: Twixt Two Worlds	Whitechapel Gallery	London	10 JUN-31 AUG
917	76,386	Korea Artist Prize 2014	MMCA	Gwacheon	5 AUG-9 NOV
911	53,989	* The Best Place to Live in Cheonan	Gongju National Museum	Gongju	22 APR-29 JUN
911	100,205	Josephine	Musée du Luxembourg	Paris	12 MAR-29 JUN
911	82,083	Rivane Neuenschwander/Paulo Bruscky	Museu de Arte Moderna	São Paulo	1 SEP-14 DEC
908	107,190	Pearls	Victoria and Albert Museum	London	21 SEP 13-19 JAN 14
906	37,408	In Blue and White	National Museum of Korea	Seoul	30 SEP-16 NOV
905	121,808	* Western Australian Indigenous Art Awards	Art Gallery of Western Australia	Perth	23 AUG 13-27 JAN 14
905	94,069	Leonardo's Mona Lisa: the Myths	National Palace Museum	Taipei	30 OCT 13-10 FEB 14
905	42,038	* Cerith Wyn Evans	Serpentine Galleries	London	17 SEP-9 NOV
904	68,563	Cindy Sherman: Untitled Horrors	Moderna Museet	Stockholm	19 OCT 13-19 JAN 14
904	61,998	Heist Films: Gustavo Von Ha	Museu Oscar Niemeyer	Curitiba	17 APR-6 JUL
901	271,092	Tanja Smeets: Domestic Strangers	Museum Boijmans-van-Beuningen	Rotterdam	9 FEB 13-26 JAN 14
901	48,003	* Became Viral: 2nd Edition	Centro Cultural Banco do Brasil	Rio de Janeiro	22 OCT-22 DEC
900	167,427	The First World War: 1914-18	Deutsches Historisches Museum	Berlin	29 MAY-30 NOV
899	111,116	* Mestizo Histories	Instituto Tomie Ohtake	São Paulo	15 MAY-5 OCT
898	53,217	* Lopez Garcia/Caravaggio	Pinacoteca di Brera	Milan	1 JUL-7 SEP
898	34,000	Maitre/Burri/Garcia-Alix/Tahara/Parchikov	Maison Européenne Photographie Paris	Paris	10 SEP-2 NOV
898	115,430	Kokoschka: the Self in Focus	Leopold Museum	Vienna	4 OCT 13-3 MAR 14
895	119,846	Unbound: Contemporary Art after Frida Kahlo	Museum of Contemporary Art	Chicago	3 MAY-5 OCT
885	15,929	Sony World Photography Awards	Somerset House	London	1-18 MAY
885	131,000	Turner and the Sea	National Maritime Museum	London	22 NOV 13-21 APR 14
881	65,202	* Return of the Rudeboy	Somerset House	London	13 JUN-25 AUG
879	101,029	Metropolitan Vanities	Metropolitan Museum of Art	New York	17 DEC 13-13 APR 14
878	117,460	* Celebrating 25 Years of the AGWA Foundation	Art Gallery of Western Australia	Perth	21 JUN-23 NOV
876	99,819	Early American Guitars	Metropolitan Museum of Art	New York	18 DEC 13-13 APR 14
873	102,383	* Tiberius: Portrait of an Emperor	Getty Villa	Los Angeles	16 OCT 13-3 MAR 14
872	132,502	Jack Vettriano: a Retrospective	Kelvingrove Art Gallery & Museum	Glasgow	21 SEP 13-23 FEB 14
870	67,882	Christopher Wool	Art Institute of Chicago	Chicago	23 FEB-11 MAY
869	108,272	And Yet There Was Art! Austria 1914-18	Leopold Museum	Vienna	9 MAY-15 SEP
869	63,298	The Wall	Museu Oscar Niemeyer	Curitiba	5 APR-29 JUN
867	67,011	Cecilia Luci: Made in Water	Museo d'Arte Contemporanea	Rome	12 JUN-9 SEP
865	74,781	Collecting Gifts	Castello Sforzesco	Milan	13 NOV 13-23 FEB 14
864	81,210	Douglas Coupland	Vancouver Art Gallery	Vancouver	31 MAY-1 SEP
863	185,257	Léopold L. Foulem: Singularities	Musée National des Beaux-arts	Québec	16 MAY 13-5 JAN 14
861	66,533	Bernard Tschumi	Centre Pompidou	Paris	30 APR-28 JUL
859	99,481	Millet, Barbizon and Fontainebleau	Nagoya/Boston MFA	Nagoya	19 APR-31 AUG
858	131,812	Bébert: Publishing House and Gallery	Museum Boijmans-van-Beuningen	Rotterdam	31 JAN-27 JUL
854	70,280	Robert Adams/Mathieu Pernot	Jeu de Paume	Paris	11 FEB-18 MAY
852	102,197	Japonism: the Fascination with Japanese Art	CaixaForum Madrid	Madrid	17 OCT 13-16 FEB 14
851	115,671	She Who Tells a Story	Museum of Fine Arts	Boston	27 AUG 13-12 JAN 14
850	98,486	* Animal Ark	Art Gallery of Western Australia	Perth	7 JUN-19 OCT
850	123,271	Fútbol: the Beautiful Game	LACMA	Los Angeles	2 FEB-20 JUL
849	78,753	Louise Lawler/Not Yet Untitled	Museum Ludwig	Cologne	11 OCT 13-26 JAN 14
849	77,000	1914: the Avant Gardes at War	Kunst und Ausstellungshalle	Bonn	8 NOV 13-23 FEB 14
845	84,456	Carlo Saraceni	Gallerie dell'Accademia	Venice	22 MAR-29 JUN
844	167,000	Body Pressure: Sculpture Since the 1960s	Hamburger Bahnhof	Berlin	25 MAY 13-12 JAN 14
843	79,254	Silver Age: Russian Art in Vienna around 1900	Osterreichische Galerie Belvedere	Vienna	27 JUN-28 SEP
843	58,676	Grace of a Gesture/Lozano-Hemmer/Mesiti	Musée d'art contemporain	Montreal	19 JUN-7 SEP
837	84,260	Images of an Era: Norway 1814	National Gallery	Oslo	10 OCT-23 NOV
836	109,762	BMO Harris Bank Chicago Works: Zachary Cahill	Museum of Contemporary Art	Chicago	29 APR-28 SEP
833	32,238	Rauschenberg Erases De Kooning	National Gallery	Oslo	10 OCT-23 NOV
828	47,458	* Year 12 Perspectives 2013	Art Gallery of Western Australia	Perth	26 FEB-5 MAY
827	45,589	Making a Classic Modern	Philadelphia Museum of Art	Philadelphia	1 JUL-1 SEP
826	84,227	Marsden Hartley: the German Paintings 1913-15	LACMA	Los Angeles	3 AUG-30 NOV
824	98,578	Morrice and Lyman in the Company of Matisse	Musée National des Beaux-arts	Québec	8 MAY-7 SEP
819	153,898	José Bechara	Museu Oscar Niemeyer	Curitiba	24 APR-28 NOV

CONTINUED ON PAGE 15

MANET PHOTO: THE YOMIURI SHIMBUN

### 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					
819	161,258	Agnès Varda in Californialand	LACMA	Los Angeles	3 NOV 13-22 JUN 14
818	14,142	* National Seal of the Korean Empire	Daegu National Museum	Daegu	7 OCT-26 OCT
818	159,314	Lucie Rie and Hans Coper	Museum Boijmans-van-Beuningen	Rotterdam	8 FEB-21 SEP
815	222,325	Monika Sosnowska	Pérez Art Museum Miami	Miami	4 DEC 13-13 OCT 14
814	42,107	* Wael Shawky	Serpentine Galleries	London	29 NOV 13-2 FEB 14
813	79,533	* Klara Linden	Irish Museum of Modern Art	Dublin	12 OCT 13-2 FEB 14
812	51,938	Visiting Masterpieces	Museum of Fine Arts	Boston	12 APR-15 JUN
808	81,636	Isabella Blow: Fashion Galore!	Somerset House	London	20 NOV 13-2 MAR 14
808	43,040	* Near the River I'm Seven Years Old	Centro Cultural Banco do Brasil	Rio de Janeiro	22 OCT-22 DEC
806	92,634	Venetian Glass by Carlo Scarpa	Metropolitan Museum of Art	New York	5 NOV 13-2 MAR 14
803	42,775	* Three-Colour Ware of Liao Dynasty	Daegu National Museum	Daegu	15 JUL-14 SEP
802	91,481	* Never Enough: Recent Acquisitions	Dallas Museum of Art	Dallas	9 MAR-20 JUL
801	86,560	Mediterranean	CaixaForum Barcelona	Barcelona	28 FEB-15 JUN
800	97,560	Vienna, Berlin: the Art of Two Cities	Österreichische Galerie Belvedere	Vienna	14 FEB-15 JUN
799	65,537	Making Colour	National Gallery	London	18 JUN-7 SEP
799	52,876	Constructive Will in the Fadel Collection	Museu de Arte Moderna	São Paulo	31 MAR-15 JUN
798	77,146	Denmark's Breakthrough to Modernism	Hamburger Kunsthalle	Hamburg	20 SEP 13-12 JAN 14
797	52,477	David Hockney: Yorkshire Landscape Videos	LACMA	Los Angeles	3 NOV 13-20 JAN 14
796	77,000	Denmark's Breakthrough to Modernism	Hamburger Kunsthalle	Hamburg	20 SEP 13-12 JAN 14
795	73,033	Eileen Gray	Irish Museum of Modern Art	Dublin	12 OCT 13-26 JAN 14
794	58,644	Transformations: Classical Sculpture in Colour	Ny Carlsberg Glyptotek	Copenhagen	13 SEP-7 DEC
794	64,101	The Little Prince: a New York Story	Morgan Library and Museum	New York	24 JAN-27 APR
793	75,524	Rewriting the Landscape: India and China	MMCA	Gwacheon	12 NOV 13-2 MAR 14
792	98,264	Le Corbusier: an Atlas of Modern Landscapes	CaixaForum Madrid	Madrid	11 JUN-12 OCT
789	52,876	Provisory Power	Museu de Arte Moderna	São Paulo	31 MAR-16 JUN
789	56,271	Design and Colour	Musées Royaux des Beaux-Arts	Brussels	25 FEB-18 MAY
788	124,134	On Abstraction III: At the Same Time, Elsewhere	Musée d'art contemporain	Montreal	7 NOV 13-11 MAY 14
788	70,160	* Strength and Beauty: Michael Riley	National Portrait Gallery	Canberra	21 MAR-17 JUN
786	79,371	Emil Nolde: In Radiance and In Colour	Upper and Lower Belvedere	Vienna	25 OCT 13-2 FEB 14
786	82,714	* Seventeenth-century Lombard Brera	Pinacoteca di Brera	Milan	8 OCT 13-9 FEB 14
786	194,766	National Geographic, 125 Years	Palazzo delle Esposizioni	Rome	28 SEP 13-13 JUL 14
785	90,000	National Gallery Prize for Young Art 2013	Hamburger Bahnhof	Berlin	30 AUG 13-12 JAN 14
785	76,790	Isa Genzken	Museum of Contemporary Art	Chicago	12 APR-3 AUG
784	67,233	Edvard Munch: 150 Master Prints	Kunsthau Zürich	Zürich	4 OCT 13-12 JAN 14
784	50,947	Lawren Harris: Canadian Visionary	Vancouver Art Gallery	Vancouver	1 MAR-4 MAY
782	3,465	Loot 2014: MAD about Jewellery	Museum of Arts and Design	New York	6 OCT-10 OCT
782	97,777	See the Light	LACMA	Los Angeles	27 OCT 13-23 MAR 14
781	40,267	* Pictiúr: Exhibition of Children's Illustrators	Irish Museum of Modern Art	Dublin	14 NOV 13-12 JAN 14
780	59,853	Unveiling India	Musées Royaux des Beaux-Arts	Brussels	6 DEC 13-9 MAR 14
779	80,000	Anton Graff: Faces of an Epoch	Alte Nationalgalerie	Berlin	25 OCT 13-23 FEB 14
779	36,815	* Baroque/Lines, Braided and Colours	Caixa Cultural	Brasilia	18 MAR-11 MAY
776	162,268	Calder and Abstraction: Avant Garde to Iconic	LACMA	Los Angeles	24 NOV 13-27 JUL 14
772	26,585	* Arte Atual: Modern Fears	Instituto Tomie Ohtake	São Paulo	26 MAR-4 MAY
771	52,971	Medium as Muse	Morgan Library and Museum	New York	21 FEB-11 MAY
770	45,014	* Chris Marker: a Grin Without a Cat	Whitechapel Gallery	London	16 APR-22 JUN
769	40,000	* Lace: the Art of Adornment	Art Gallery of South Australia	Adelaide	10 MAY-30 JUN
769	64,048	Pasolini in Rome/Etruscans	Palazzo delle Esposizioni	Rome	15 APR-20 JUL
768	112,827	Co Westerik 90	Museum Boijmans Van Beuningen	Rotterdam	15 MAR-31 AUG
767	81,326	Odilon Redon	Foundation Beyeler	Basel	2 FEB-18 MAY
765	93,343	Dix and Beckmann: World of Myth	Kunsthalle der Hypo-Kulturstiftung	Munich	11 APR-10 AUG
763	66,356	A Terrible Beauty: Edward Burtynsky	Vancouver Art Gallery	Vancouver	1 MAR-26 MAY
761	68,579	* Cultural Relics of Iksan: Jeollabuk-do Province	Jeonju National Museum	Jeonju	28 OCT 13-9 FEB 14
760	56,129	Eduardo Paolozzi: One Big Collage	Museum Boijmans van Beuningen	Rotterdam	2 AUG-26 OCT
760	48,981	* Martino Gamper: Design Is a State of Mind	Serpentine Galleries	London	5 MAR-18 MAY
759	86,000	The Disasters of War 1800-2014	Musée du Louvre-Lens	Lens	28 MAY-6 OCT
759	104,267	Edmund de Waal: Lichtzwang	Theseustempel	Vienna	30 APR-5 OCT
759	7,916	* Norman McLaren's Centenary: Animage	CAIXA Cultural	Recife	17 SEP-28 SEP
759	160,696	Dries van Noten: Inspirations	Musée des Arts Décoratifs	Paris	28 FEB-2 NOV
758	86,215	Art Spiegelman's Co-Mix: a Retrospective	Jewish Museum	New York	8 NOV 13-23 MAR 14
758	40,400	* A Look upon Brazil	Centro Cultural Banco do Brasil	Belo Horizonte	26 FEB-28 APR
757	90,000	Alexander Calder: Avant Garde in Motion	K20	Düsseldorf	7 SEP 13-26 JAN 14
757	74,000	Chagall: between War and Peace	Hungarian National Gallery	Budapest	13 SEP 13-5 JAN 14
757	59,769	Helen Pashgian: Light Invisible	LACMA	Los Angeles	30 MAR-29 JUN
756	55,205	* IAF at IMMA: the Everyday Experience	Irish Museum of Modern Art	Dublin	3 NOV 13-26 JAN 14
756	52,407	Léger: Modern Art and the Metropolis	Philadelphia Museum of Art	Philadelphia	14 OCT 13-4 JAN 14
755	15,000	Gerhard Richter: Art in the Plural	K21	Düsseldorf	15 FEB-9 MAR

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



"Calder at the Rijksmuseum" contributed to the institution's record annual attendance of 2.45 million visitors

No	Total	Venue	City	No	Total	Venue	City
11	3,450,000	Centre Pompidou	PARIS	56	1,046,585	Guggenheim Museum	NEW YORK
12	3,271,017	National Folk Museum of Korea	SEOUL	57	1,011,363	Guggenheim Museum	BILBAO
13	3,247,956	State Hermitage Museum	ST PETERSBURG	58	1,009,648	Montreal Museum of Fine Arts	MONTREAL
14	3,180,450	Victoria and Albert Museum	LONDON	59	1,004,470	Museo Thyssen-Bornemisza	MADRID
15	3,018,266	Museum of Modern Art	NEW YORK	60	995,000	Pergamonmuseum	BERLIN
16	2,673,745	Reina Sofia	MADRID	61	972,213	Museu Nacional, Conjunto Cultural	BRASILIA
17	2,536,844	Museo Nacional del Prado	MADRID	62	945,405	Museum of Fine Arts	HOUSTON
18	2,463,201	Somerset House	LONDON	63	934,384	Royal Ontario Museum	TORONTO
19	2,450,000	Rijksmuseum	AMSTERDAM	64	919,814	Museu Picasso	BARCELONA
20	2,399,832	Centro Cultural Banco do Brasil	RIO DE JANEIRO	65	914,774	Imperial War Museum	LONDON
21	2,384,415	National Art Center Tokyo	TOKYO	66	912,746	Serpentine Galleries	LONDON
22	2,062,502	National Portrait Gallery	LONDON	67	851,347	Ullens Center for Contemporary Art	BEIJING
23	2,035,033	* National Gallery of Victoria	MELBOURNE	68	847,891	Mori Art Museum	TOKYO
24	2,000,977	Shanghai Museum	SHANGHAI	69	844,792	Centro Cultural Banco do Brasil	SÃO PAULO
25	1,996,154	MuCEM	MARSEILLES	70	832,437	* Seattle Art Museum	SEATTLE
26	1,935,901	Galleria degli Uffizi	FLORENCE	71	824,793	Royal Academy of Arts	LONDON
27	1,914,880	Tokyo National Museum	TOKYO	72	811,000	Stedelijk Museum	AMSTERDAM
28	1,914,776	* National Galleries of Scotland	EDINBURGH	73	800,000	Musée de l'Orangerie	PARIS
29	1,903,543	Moscow Kremlin Museums	MOSCOW	74	798,524	Kunsthistorisches Museum	VIENNA
30	1,864,022	Instituto Tomie Ohtake	SÃO PAULO	75	780,000	Martin-Gropius-Bau Museum	BERLIN
31	1,855,346	Grand Palais	PARIS	76	778,766	Deutsches Historisches Museum	BERLIN
32	1,788,646	* Getty	LOS ANGELES	77	775,068	CaixaForum Barcelona	BARCELONA
33	1,639,574	National Museum of Scotland	EDINBURGH	78	763,687	MMCA	GWACHEON
34	1,608,849	Van Gogh Museum	AMSTERDAM	79	760,696	Israel Museum	JERUSALEM
35	1,586,480	* FAMSF	SAN FRANCISCO	80	757,462	Art Gallery of Ontario	TORONTO
36	1,528,851	Museo Soumaya	MEXICO CITY	81	756,000	Palais de Tokyo	PARIS
37	1,495,817	Musée du Quai Branly	PARIS	82	753,428	National Museum of Western Art	TOKYO
38	1,476,744	Centro Cultural Banco do Brasil	BRASILIA	83	738,483	Huntington Library	SAN MARINO
39	1,430,672	Saatchi Gallery	LONDON	84	718,230	Museu Nacional d'Art de Catalunya	BARCELONA
40	1,424,105	Art Institute of Chicago	CHICAGO	85	698,467	Minneapolis Institute of Arts	MINNEAPOLIS
41	1,377,405	Acropolis Museum	ATHENS	86	696,592	CaixaForum Madrid	MADRID
42	1,376,639	State Tretyakov Gallery	MOSCOW	87	690,637	Art Gallery of South Australia	ADELAIDE
43	1,357,878	Tate Britain	LONDON	88	682,130	Musées Royaux des Beaux-Arts	BRUSSELS
44	1,353,718	Australian Centre for Moving Image	MELBOURNE	89	668,000	Dallas Museum of Art	DALLAS
45	1,343,123	Palazzo Ducale	VENICE	90	660,374	National Gallery of Australia	CANBERRA
46	1,335,673	Galleria dell'Accademia	FLORENCE	91	654,167	Meijer Gardens and Sculpture Park	GRAND RAPIDS
47	1,297,311	Teatre-Museu Dalí	FIGUERES	92	647,857	Louisiana Museum of Modern Art	HUMBLEBEK
48	1,290,497	* Queensland Art Gallery/GoMA	BRISBANE	93	643,096	Philadelphia Museum of Art	PHILADELPHIA
49	1,253,356	Gyeongju National Museum	GYEONGJU	94	641,013	National Museum in Krakow	KRAKOW
50	1,241,937	LACMA	LOS ANGELES	95	633,253	Centro Cultural Banco do Brasil	BELO HORIZONTE
51	1,156,194	National Portrait Gallery/SAAM	WASHINGTON, DC	96	633,000	Neues Museum	BERLIN
52	1,132,206	Museum of Fine Arts	BOSTON	97	632,900	Istanbul Modern	ISTANBUL
53	1,121,995	Kelvingrove Art Gallery and Museum	GLASGOW	98	629,909	Detroit Institute of Arts	DETROIT
54	1,081,615	MMCA	SEOUL	99	622,284	Gallery of Modern Art	GLASGOW
55	1,075,178	Österreichische Galerie Belvedere	VIENNA	100	615,732	Triennale di Milano	MILAN

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: 1,375,998; Ian Potter Centre: NGV Australia: 659,035); National Galleries of Scotland (Scottish National Gallery: 1,295,015; Scottish National Portrait Gallery: 294,157; Scottish National GoMA: 325,604); Getty (Getty Center: 1,440,844; Getty Villa: 347,802); FAMSF (De Young: 1,193,823; Legion of Honor: 392,657); Queensland (Queensland Art Gallery: 570,040; GoMA: 720,457); Seattle Art Museum (Seattle Art Museum: 331,702; Seattle Asian Art Museum: 76,321; Olympic Sculpture Park: 424,414).

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