

V&A RESEARCH BULLETIN 2011

CONTENTS

- 02/03 FOREWORD**
LIZ MILLER
- 04/05 RESEARCH FOR EXHIBITIONS**
HEATHERWICK STUDIO:
DESIGNING THE EXTRAORDINARY
ABRAHAM THOMAS
THE HOUSE OF ANNIE LENNOX
VICTORIA BROAKES
BALLGOWNS:
BRITISH GLAMOUR SINCE 1950
ORIEL CULLEN AND SONNET STANFILL
THE ART OF HOLLYWOOD COSTUME
DEBORAH NADDOOLMAN LANDIS
TUDORS, STUARTS AND
THE RUSSIAN TSARS
TESSA MURDOCH
OTTOMAN ART – AN INTERNATIONAL
STYLE
TIM STANLEY
- 16/17 PUBLICATIONS AND MEDIA**
CURATING HISTORY-LITE:
MODERN BRITISH THEATRE IN 100 PLAYS
KATE DORNEY
HANDMADE IN BRITAIN:
A BBC AND V&A PARTNERSHIP
JOANNA NORMAN
ARTS AND CRAFTS STAINED GLASS
PETER CORMACK
DESIGNS FOR EMBROIDERY
MOIRA THUNDER
MUSLIN
SONIA ASHMORE
MEDIEVAL IVORIES 1200–1500
PAUL WILLIAMSON
- 28/29 COLLECTIONS AND LEARNING**
RESEARCH
POPART
BRENDA KENECHAN
WHAT STUDENTS SKETCH IN THE
V&A GALLERIES
MORNA HINTON
- 32/33 UNIVERSITY COLLABORATIONS**
UNIVERSITY OF BRIGHTON,
CONTEMPORARY DESIGN
GUY JULIER
UNIVERSITY OF THE ARTS, ARTISTS
WORKING IN THE MUSEUM
LINDA SANDINO
UNIVERSITY OF SUSSEX, DISPLAYING
MUSIC WORKSHOP
FLORA DENNIS
LONDON COLLEGE OF FASHION, DESIGN
FOR PERFORMANCE
DONATELLA BARBIERI
- 40/41 EXCHANGES**
V&A/KUNSTHISTORISCHES MUSEUM,
VIENNA
MICHAELA NOLL
- 42/43 GRADUATE RESEARCH**
COLLABORATIVE DOCTORAL AWARD
RESEARCH
- 44/45 APPENDIX**
STAFF
HONORARY FELLOWS
HONORARY SENIOR FELLOWS
BENEFACTORS

FOREWORD

This is the sixth edition of the V&A Research Bulletin, highlighting some of the research projects undertaken by curators, conservation scientists, educators, fellows and visiting scholars in the Museum during 2011. The research described here will be disseminated in exhibitions, books, catalogues, conference papers, discussion events, television programmes and apps in the coming months and years.

Other activities in 2011 it has not been possible to include here have contributed to the maintenance of a vibrant research culture at the V&A. For example, work in progress seminars on topics as diverse as Multilingual Inscriptions in Medieval Iberia and Curating Sexuality, as well as roundtable discussions on subjects such as Louis XIV (in relation to the forthcoming Europe 1600-1800 Galleries) or Interpreting the Africa Collections at the V&A.

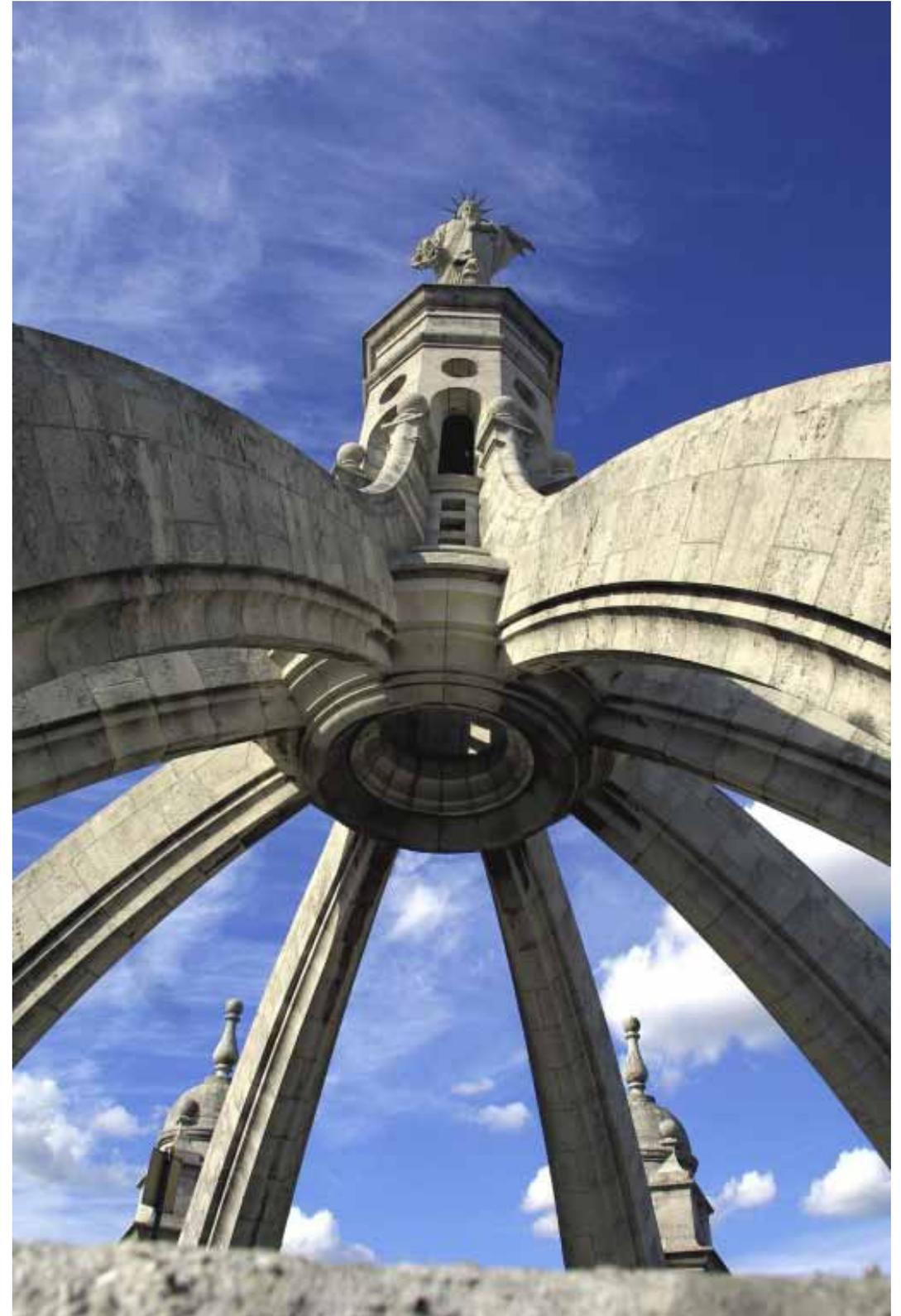
A full listing of 2011 outputs from across the Museum can be found on the V&A website at www.vam.ac.uk/content/articles/r/research-reports/ including details of the third issue of the V&A's Online Journal which can be accessed directly at <http://www.vam.ac.uk/content/journals/research-journal/issue-03/>.

In September Christopher Breward took up his new post as Principal of Edinburgh College of Art. Just as this bulletin was going to press, Glenn Adamson was appointed as his successor as V&A Head of Research. We wish them both well in their new roles. In January 2012, Liz Miller will be transferring from the Research Department to join the team working on new V&A galleries covering Europe 1600-1800 opening at the end of 2014.

News of staff and student research across the Asian, Modern, and Renaissance pathways of the V&A/RCA History of Design Programme can be found in the sister bulletin of this publication and both are available to download at www.vam.ac.uk/page/r/research/.

We hope you enjoy this snapshot of the 2011 scholarly activities centred on the V&A's collections. We thank our sponsors, academic partners, staff and students for the part they have all played in research at the V&A.

LIZ MILLER
DEPUTY HEAD OF RESEARCH



RESEARCH FOR EXHIBITIONS

HEATHERWICK STUDIO: DESIGNING THE EXTRAORDINARY

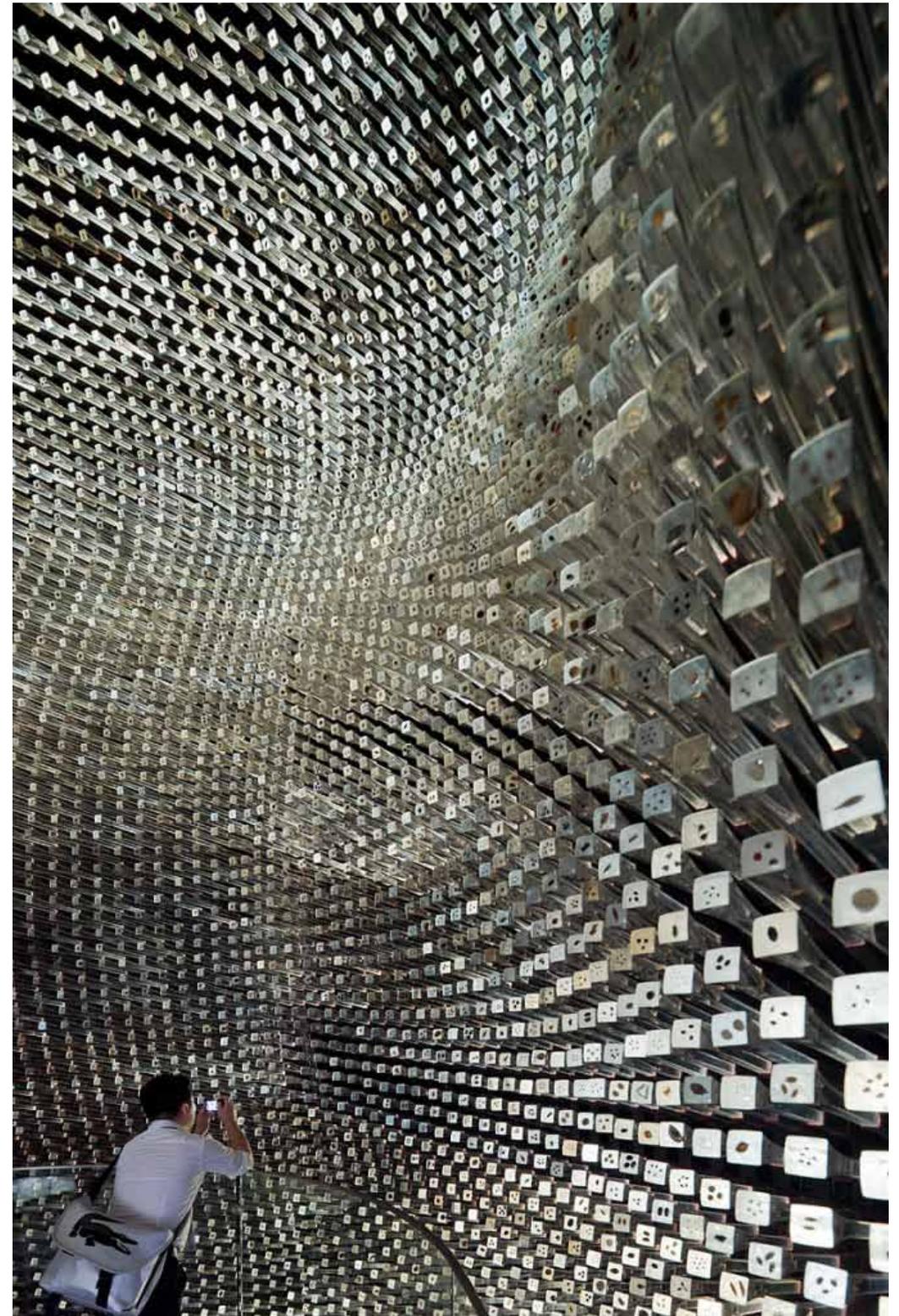
Sponsored by Ernst & Young

An exhibition in summer 2012 will be the first ever major retrospective on the work of Heatherwick Studio. Rejecting conventional classification as a practice, Heatherwick and his team explore the thresholds between standard design categories. Celebrating the pure joy of creating 3-dimensional forms across a wide variety of scales, the Heatherwick Studio has earned a reputation for creating stunning and ingenious works that span a breathtaking range of disciplines, from architecture, furniture, product design and fashion, to engineering, sculpture, transport and urban planning. The team's work to date includes a spinning chair, a rolling bridge, an expandable zip bag, a power station, an 'endless' bench, a Japanese temple, an Olympic cauldron and a brand new bus for London.

The exhibition will examine a wide range of projects, from Heatherwick's exploratory student work through to early UK commissions and recent architectural projects abroad which have enhanced the Studio's international profile. Much of the research to date has been based at the Heatherwick Studio in King's Cross where extensive access to the studio archive has been granted. As a result, the exhibition will feature a wide range of workshop artefacts, from maquettes and prototypes to full-scale material fragments and presentation models, thus offering a rare insight into the Studio's thought processes and design methodologies. The exhibition will convey the Studio's passionate engagement with materials research and commitment to exploring innovative prototyping and fabrication methods as part of a distinctive and collaborative design process which places the 'workshop' at the heart of the Studio's activities.

ABRAHAM THOMAS

WORD AND IMAGE / RESEARCH DEPARTMENT



THE HOUSE OF ANNIE LENNOX

For the 18 months leading up to September 2011 the V&A's Department of Theatre and Performance have been collaborating with performer Annie Lennox on an exciting and interactive display exploring the artist's image and creative influences.

The display complements the V&A's broader programme and is linked thematically to *Postmodernism: Style and Subversion 1970–1990* to which Lennox has also lent a key costume.

The objects, selected from Lennox's archive include accessories and costumes (most notably, three iconic masculine suits), handwritten lyrics and music manuscripts, personal notebooks and a selection of awards ranging from the GRAMMYS to an Oscar. Ephemera from the political causes Lennox has championed such as the SING campaign for HIV/AIDS awareness, a wide range of AV material including large format projections choreographed by Lennox, music videos and a specially made V&A film of Annie in conversation will also be on display.

Although small, *The House of Annie Lennox* provides an immersive visitor experience. The motif of a 'House', is at its heart and the display is constructed around the concept of rooms in which different facets of Lennox's work are displayed. Most excitingly of all, Lennox visits occasionally. She uses the desk in the house to work, where she can be viewed by visitors. Four-wall projections, a scent machine and 'peep holes' add to the immersive experience for visitors.

The display has also made full use of digital opportunities available throughout the museum. Both the V&A website and channel have been used to provide additional content. A QR code on an accompanying information leaflet will link to material that is updated throughout the course of the display. The 'house' itself has been provided with facilities to enable live web and video chats to take place within it.

VICTORIA BROACKES

THEATRE & PERFORMANCE / RESEARCH
DEPARTMENT





BALLGOWNS: BRITISH GLAMOUR SINCE 1950

Sponsored by Coutts

The V&A's forthcoming publication is a collaboration between the V&A and fashion photographer David Hughes. For this project, Hughes photographed over two dozen ballgowns from the 1950s to the 2010s. Hughes employed dynamic mannequin poses and specially commissioned props for these evocative images, which are the publication's visual focus. An introduction by Magda Keaney, curator of London College of Fashion's Fashion Space Gallery sets Hughes' images in context. Essays by V&A curators Oriole Cullen and Sonnet Stanfill explore the ballgown as a particularly British garment.

Oriole Cullen investigates the importance of the ballgown for London's fashion designers. From the post-war period to today, and for a certain group in society, Britain's complex social season of balls, weddings and charity events has provided its designers with the opportunity to create elaborate, *tour de force* eveningwear. In more recent years, the ballroom has been replaced by the red carpet. Though the context has changed, the ballgown still remains a staple in many designers' collections.

Sonnet Stanfill explores the ballgown and formal dressing from the client's perspective. Based on interviews with clients who donated their dresses to the V&A and on accounts in periodicals of the day, this essay provides insights into the client/designer relationship and the ballgown's importance as an expression of personal taste, status and protocol.

ORIOLE CULLEN AND SONNET STANFILL

FURNITURE, TEXTILES AND FASHION

THE ART OF HOLLYWOOD COSTUME DESIGN

The 2012 V&A exhibition *The Art of Hollywood Costume Design* will feature over one hundred unforgettable characters from one hundred years of Hollywood filmmaking from 1912 to 2012, and will be the largest exhibition of its kind ever mounted in Europe.

When a film captures the public's imagination, the costumes can ignite worldwide fashion trends and influence global culture. By examining the creative materials and corroborating evidence including first person interviews, the exhibition hopes to shine a light on the process of costume design for the cinema and the vital role designers play in helping the director tell the story.

The historic context, creative collaboration, and the search for the character are key-topics of this exhibition. Case studies include, a deconstruction of costumes including process drawings, and interviews with directors Martin Scorsese, Mike Nichols and Tim Burton with their costume collaborators, Sandy Powell, Ann Roth and Colleen Atwood. Exploring different genres the exhibition will also focus on the transformational gifts of Meryl Streep and Robert DeNiro.

Important loans of cinema costume have been sourced from the Cinematheque Francaise, the Deutsche Kinemathek, the British Film Institute, the Fashion Institute of Technology, the Los Angeles Museum of Art, the studio archives of Sony, Universal, Paramount, Warner Bros, 20th Century Fox, Lucasfilm, and from an international group of private collectors.

The exhibition catalogue will feature contributions from Academy Award winning costume designers, distinguished costume and cinema historians, costume collectors, studio and museum archivists and curators, bloggers and cultural commentators.

DEBORAH NADOOLMAN LANDIS

UNIVERSITY OF CALIFORNIA, LOS ANGELES /
RESEARCH DEPARTMENT



Funny girl (1968)
Costume Designer Irene Sharaff
Fanny Brice (Barbara Streisand)

TUDORS, STUARTS AND THE RUSSIAN TSARS

Tudors, Stuarts and the Russian Tsars; Life at Court 1509–1685, at the V&A in 2013, forms part of an ongoing programme of exhibition exchanges with the Kremlin Armouries Museum. Spectacular English silver, in miraculously pristine condition, presented by successive English ambassadors as gifts to the Tsars, and sold on behalf of Charles I by British merchants of the Muscovy Company to Tsar Mikaylovich, will be shown alongside portraits of the Tsars and Russian diplomats from the Moscow State Historical Museum and of British diplomats and merchants from English collections. After a break in diplomatic relations following the execution of Charles I, the successful embassy led by the Earl of Carlisle to Moscow in 1664 re-established diplomatic and cultural relations between England and Russia with the visit to London of the Russian ambassador Potemkin in 1681–2. Recent discoveries include the earliest printed map of Muscovy, published in London in 1562.

An accompanying book in Russian and English, jointly edited by Olga Dmitrieva and Tessa Murdoch, will include essays on cultural diplomacy, arms and armour, heraldry, textiles, jewellery, miniatures, and the Kremlin Tudor and Stuart silver. A two day conference at the V&A, in June 2013, in association with the London-based Society for Court Studies and Historic Royal Palaces, will celebrate the history of Russian and British cultural relations through evidence of life at court and trade between the two nations.

TESSA MURDOCH

SCULPTURE, METALWORK, CERAMICS AND GLASS



Miniature of Charles I as Prince of Wales by Balthazar Gerbier, 1616, purchased with funds from the Captain Murray Bequest, P.47-1935



OTTOMAN ART – AN INTERNATIONAL STYLE

A major exploration of Ottoman art is scheduled at the V&A in 2014. This will be our first opportunity in 160 years to show the full range of our holdings and to fill out the history of Ottoman art through a loan exhibition.

In Turkey, Ottoman art is usually understood as an important phase in the history of Turkic art while in Western museums, it is usually understood as an important phase of Islamic art. The latter is how it displayed in the Jameel Gallery of Islamic Art at the V&A. Elsewhere in the Museum – in the new Ceramics Galleries, for example – we can view Ottoman decorative art as a distinctive, self-sufficient production that is the peer of other great traditions, with which it interacted.

A tale of interaction is provided by the ceramics from the small town of Iznik. In the 15th and 16th centuries, Ottoman potters borrowed technological and design ideas from traditions as diverse as Chinese blue-and-white porcelain and Italian maiolica, creating vessels and tiles that were in demand internationally.

In some areas, though, such as the Ottoman tradition of calligraphy in the Arabic script, the external relationship was limited to other Muslim cultures, and Ottoman masters expressed a distinctive identity that had a strong ideological charge. This same charge limited Western cultural penetration of the empire, so that oil painting and figurative sculpture, even that in low relief, found no consistent patronage before 1800.

TIM STANLEY
ASIA / RESEARCH DEPARTMENT

RESEARCH FOR PUBLICATION

CURATING HISTORY-LITE: MODERN BRITISH THEATRE IN A 100 PLAYS

In 2010 the Theatre & Performance Department acquired the archive of prolific theatre photographer Douglas H. Jeffery, one of the first photographers to attend rehearsals as well as photocalls. Jeffery, who began his career in the 1950s and continued to work up until his death in 2009, captured many of the most iconic productions in post-war theatre. The richness of this collection, combined with other photographic archives held by the department gives us an unparalleled visual record of performance from the 1930s to the present.

Production stills enshrine performances in the public memory offering a distillation of the event and the performers who created it. The Jeffery Collection inspired us to create an interactive history of theatre from 1945–2010 designed for tablets (e.g. the iPad) which would allow us to bring together photographs, designs and text in a fresh and interactive way. Titled *Modern British Theatre in a 100 Plays* it focuses on plays that shaped post-war theatre history in some way (by provoking public outcry, breaking new ground, marking the beginning of a performer's, writer's or director's career). For each play there is a summary of the main themes and critical reception, details of the first cast and then a range of photographs from the first production illustrating the main themes of the play. By publishing on a tablet we are able to combine a wealth of material and let the user decide how to view it: by decade, theme, play or even, without the text at all. As the project's curator, the prospect of users accessing the pictures without reading my carefully worded explanations is a novel one but we must move with the times, and in the case of this project, that movement is literal, as images slide up and down at the touch of a finger.

KATE DORNEY

THEATRE AND PERFORMANCE / RESEARCH
DEPARTMENT





HANDMADE IN BRITAIN: A BBC AND V&A PARTNERSHIP

From autumn 2011 to autumn 2012, the V&A is working with the BBC to present *Handmade in Britain*, a year-long season of programming on BBC4 exploring the history of British artistry and craftsmanship across the decorative arts. It is the most wide-ranging and ambitious exploration of the decorative arts to be undertaken on British television.

In three series, *Handmade in Britain* focuses on key disciplines in the decorative arts, starting in autumn 2011 with a three-part series on ceramics and a single programme on stained glass, before moving onto metalwork for spring 2012 and wood for autumn 2012. Looking at each medium in turn, the programmes examine and unpick some of the stories behind hand-crafted objects made to fulfil a practical function, but also to serve an aesthetic purpose as decorative works of art. Through the examination of objects from the V&A's collections, interviews with V&A curators and contributions from contemporary practitioners, the programmes also look at particular skills and techniques, both historical and contemporary, and their use to create particular artistic effects.

Throughout the season, *Handmade in Britain* also explores the historical, social and cultural context behind the making and consumption of such objects. It looks at the rise of Britain as a producer of luxury goods, and explores how the history of design in Britain is a story of multiculturalism and globalisation.

To complement the *Handmade in Britain* season, the V&A is hosting a series of events as well as creating online content and an in-gallery mobile web experience. The culmination of the season will also be marked by a *Handmade in Britain* publication produced by V&A Publishing.

JOANNA NORMAN
RESEARCH DEPARTMENT

ARTS & CRAFTS STAINED GLASS

Designing and making stained glass for religious and secular buildings was a significant aspect of the Arts & Crafts Movement. This book – the first study of the subject – demonstrates that innovations in aesthetics and practice during the 1880s–1940s fundamentally transformed the way stained glass was thought about, as well as how it looked, in Britain, Ireland and the USA.

A major theme of the book is how Arts & Crafts designer-makers perceived their relationship with historical tradition. Rejecting the Gothic Revival's imitative and commercialised historicism, they looked to the medieval craft as a dynamic source of inspiration for a modern, expressive art form. Their windows were usually made in workshops staffed by small, collaborative teams of workers, or sometimes a single artist operating on her/his own. Personal involvement in both making and designing was the Arts & Crafts ideal, embodied especially in the careers of Christopher Whall (1849–1924) and Mary Lowndes (1856–1929), two of the most influential pioneers in regenerating early 20th-century stained glass. Whall's self-confessed 'disciple', Charles J. Connick (1875–1945), brilliantly adapted Arts & Crafts precepts to the American context in his Boston studio.

The V&A's collections are particularly rich in visual and archival material, including designs by Christopher Whall and his pupils, examples of Whall's stained glass and his surviving papers. The archives of Lowndes & Drury, the studio co-founded by Mary Lowndes in 1897, and of the glass manufacturers and window makers James Powell & Sons, also held by the Museum, provide an invaluable source for the narrative, documenting the evolving Arts & Crafts approach to materials and production methods as well as details of specific commissions.

PETER CORMACK
RESEARCH DEPARTMENT

St Chad and St Agatha by Christopher Whall (1849-1924), versions of windows made for a glazing scheme in the Lady Chapel of Gloucester Cathedral, 1901, C.87 & 88-1978, bequeathed by Mr C. J. Whall



EMBROIDERY DESIGNS FOR FASHION AND FURNISHING FROM THE VICTORIA AND ALBERT MUSEUM

This is the first book to introduce the V&A's collections of professional drawn and printed designs for embroidery covering the fields of fashion, accessories, and furnishings from the sixteenth century to the present day. Arranged into five sections, the book includes an introduction; designing for embroidery; fashion; accessories; and furnishing. The sections are arranged thematically and then chronologically within each section dealing with the design and related textile or garment. The section on accessories deals with categories, such as hats to show continuity or difference in design through the centuries.

The focus of this research, aided by translations from archaic languages has enabled discoveries to be made relating to sixteenth-, seventeenth- and eighteenth-century embroidery designs in the V&A collections. These discoveries include reattributions; evidence for revised dating; an understanding of the multi-purpose nature of pattern books for a variety of techniques and crafts; and the appropriation of designs for a specific craft in one pattern book being used for embroidery patterns by another designer. Such appropriation provides a link between seventeenth-century French and English design. Genealogical research has revealed biographies and varieties of artistic practice. Identification of designs for parts of garments has involved close study of dress. A rare, nineteenth-century English design for a bodice in the style of artistic dress has been identified. The career practice of embroiderers through the centuries is illuminated by their sideline in printed designs, or by their drawings and collections that they made of designs.

MORIA THUNDER

WORD AND IMAGE DEPARTMENT



Cartoon for needle work picture, 'Love with bow surrounded by children and standing beneath a cloud of doves' by Edward Burne-Jones, c.1880, E.838-1937, given by the Hon. Mrs Margaret Post

MUSLIN

The V&A has accumulated a fine if somewhat unrecognised collection of around a thousand muslin objects in its South Asian and European textile and fashion collections. I have been investigating their wider context for a V&A book.

Research has taken me from V&A storerooms to villages in Bengal where weavers are reviving *jamdani* or figured muslin weaving. In India, muslin was a prized fabric worn at the Mughal Court, referred to by such romantic epithets as 'woven air' and 'evening dew'. It was widely exported to the ancient and medieval world. In the seventeenth century, muslin drew the British East India Company into the interior of Bengal and became a key vehicle for the Company's economic control, recorded in the sometimes indecipherable India Office Records.

A century later, manufacturers in Manchester and Glasgow, astonished at the delicacy of the hand-loomed Indian fabric, eventually achieved machine-made versions which undercut Indian producers, while not achieving the fine quality of their laborious work.

Supported by the Pasold Foundation, I have investigated manufacturers' archives in Glasgow, Paisley and Manchester. Internet trawling has led me to the source of muslin manufacture in eighteenth century France and Switzerland, where, as in Scotland and Ireland, an extensive rural embroidery industry developed.

In terms of western dress, the symbolism of muslin was well understood by eighteenth century aristocrats playing at simplicity, in neo-Classical dress styles. An unexpected find at the Museum has been the 1809 wardrobe accounts of Empress Josephine in the National Art Library. Muslin was worn into the twentieth century, and children's clothing in particular is well-represented in the Museum's collections.

SONIA ASHMORE
RESEARCH DEPARTMENT



MEDIEVAL IVORY CARVINGS: GOTHIC

Following the publication in 2010 of the first volume of a two-part catalogue of the V&A's collection of medieval ivory carvings, covering the years 400-1200, work is now in progress on cataloguing the Gothic ivories. There are about 300 pieces in this part of the collection, one of the major holdings of the material in any museum and only matched by the collections in Paris and New York. The objects were last published in catalogue form in 1929 and since that date not only have many new acquisitions joined the collection but the study of Gothic ivories has been transformed, with many important articles, catalogues and exhibitions on the subject in the last few decades.

The work is being carried out by Paul Williamson and Glyn Davies, the latter the holder of an externally-funded three-year Research Curatorship generously supported by Thomson Works of Art and publication is planned for 2014. The catalogue, taking in ivory carvings from 1200-1550, will be divided into two large parts - religious and secular carvings - and then by different categories of objects, including statuettes, diptychs, triptychs, crosiers, caskets, mirror-backs, combs and other types of carvings; within these sections the material will be arranged chronologically and cross-referenced so that the sculptures of particular workshops can be related to one another regardless of the object type. It is the intention that the user of the catalogue will therefore be able to navigate the material most profitably and efficiently, and every section will be prefaced with an introductory essay, providing an overview of the subject and a bibliography.

The Museum is particularly rich in French and Italian Gothic ivories, with the most comprehensive collection of carvings of the Embriachi workshop in existence, and new evidence for linking pieces with Germany, the Netherlands and England will be brought forward. The Late Gothic period, from 1400-1550 is also an area of strength and recent discoveries will add much information to study of the subject. The existence of large numbers of forgeries and copies has bedevilled scholars of Gothic ivories, so in-depth discussion will be provided for ivories of dubious authenticity, and a good number of the carvings will be dated by radiocarbon analysis executed by the University of Oxford.

PAUL WILLIAMSON

SCULPTURE, METALWORK, CERAMICS & GLASS



Virgin and Child, French (Paris), circa 1250-60. 209-1867



Pastilli Chair, circular yellow molded fiberglass form, designed by Eero Aarnio, manufactured by Asko, Finland, 1968, Circ.13-1969

COLLECTIONS AND LEARNING RESEARCH

PLASTICS

The Popart (Preservation of Plastic Artefacts in museum collections) project is an EU- funded collaborative project under the Environment Programme. For more information please see <http://popart.mnhn.fr>. There are 13 partners and 8 countries involved. The V&A is one of 3 collections involved – the other two being The National Museum of Denmark and the Netherlands Cultural Heritage Agency (RCE). The project has a total budget of more than € 2million.

The main aims of the project are: to improve conservation and maintenance of plastic objects in museum collections and to evaluate and establish recommended practices and risks associated for exhibiting, cleaning and restoring these artefacts.

Plastics, which were first used to imitate expensive natural materials, are now materials in their own right. As plastics are the materials of choice in many contemporary objects as well as in many of the earlier iconic design objects, their presence is inescapable in collections. However, compared to the more traditional materials such as wood, metal, glass etc., some of them can be unstable. They can also be problematic in terms of conservation treatments such as cleaning, adhesion or consolidation. In addition, they can present problems in terms of display conditions. This is the first project to address these issues with a coherent strategy.

BRENDA KENEGHAN
CONSERVATION DEPARTMENT

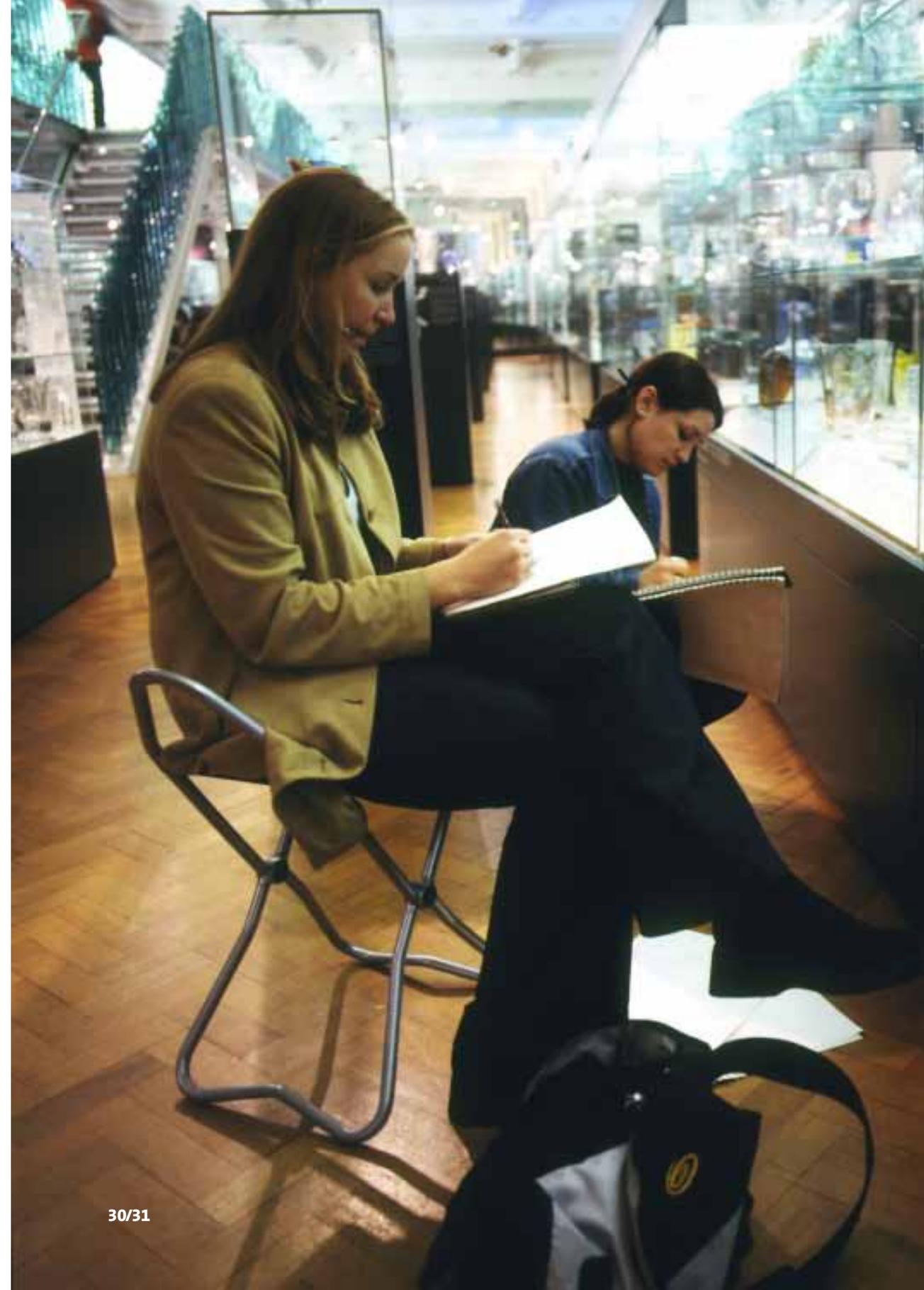
WHAT STUDENTS SKETCH IN V&A GALLERIES

This research addresses the question of which objects Art and Design students sketch when they visit the V&A and what use they make of those drawings after their visit. The focus is post-school Foundation level students – chosen because drawing and visual research skills are actively taught at this stage, including by group visits to museums and galleries.

There is concern in the education sector about students' relatively poor drawing skills on entry to Higher Education, due to the prevalence of digital media, and the teaching of drawing is becoming a matter of some concern to tutors. This research project examines the nature of the gallery sketching experience including other student activities while they are at the Museum (for example, making notes or taking photographs) and tutors' expectations.

Two groups of students have been included in the study: one from Central St Martin's and one from Kensington and Chelsea College. The research has used qualitative methods of one to one interviews conducted both at the Museum and afterwards back in the college, combined with observation and analysis of the students' drawings. This has been supplemented by a literature review, which includes the V&A's history as an educational institution in its original incarnation as the teaching collection of the Government Schools of Design. A final report is due in early 2012 and the findings will inform the Learning programme as well as gallery design and interpretation where students are a key audience.

MORNA HINTON
LEARNING DEPARTMENT



The Glass Gallery; looking eastwards with students, drawing from one of the displays

UNIVERSITY COLLABORATIONS

DESIGN ACTIVISM AND SOCIAL CHANGE

The increasing pull of concerns such as climate change, peak oil, migration and urbanisation and the push of global economic recession has meant that many designers around the world are developing more socially-, environmentally- and politically-engaged working methods. Nowadays, 'design activism' is frequently used to denote these interests.

Whilst this term 'design activism' is relatively new, it has a long historical pedigree. One might view the aspirations of the nineteenth century design reformists who were closely connected with the V&A as 'activist'. For them, design was to be a filtering system: they believed that considered design could curb what they perceived were the excesses of the industrial revolution that was resulting in a morally impoverished world. Fast forward to the 1970s, and one sees that several Italian radical groups – also represented in the V&A's 2011 Postmodernism exhibition – theorised that design could be used to rework consumer culture. Indeed, their ideas prefigured many of the peer-to-peer digital network systems that we have today.

By going backwards, perhaps we can find ways by which the museum's community can go forwards. Thus the 2011 conference of the Design History Society – which I convened – was on the theme of 'Design Activism and Social Change'. Staged in Barcelona, it included papers on such diverse topics as the impact of radical design in Norway, anarchist print in late 19th century France, the graphic language of punk in São Paulo, and social innovation in India. As such, it provided an opportunity to bring new scholarship from design history and contemporary practice together.

GUY JULIER

UNIVERSITY OF BRIGHTON / RESEARCH
DEPARTMENT

SZDSZ [Szabad Demokraták Szövetsége] poster by László Haris and Péter Pócs, colour offset lithograph, Hungary, 1989, E.144-1991, given by Mücsarnok, Budapest, through Kristina Terger



ARTIST WORK IN THE MUSEUM

A seminar entitled 'Artists Work in the Museum' was held at Chelsea College of Art in March 2011, to launch research into the impact of art school-educated staff on the culture and identity of museums and galleries in the post-war period. The seminar represented a collaboration between the V&A's Research and Learning Departments and the Camberwell/Chelsea/Wimbledon [CCW] Graduate School of the University of the Arts. It was organised by Dr Linda Sandino and Matilda Pye.

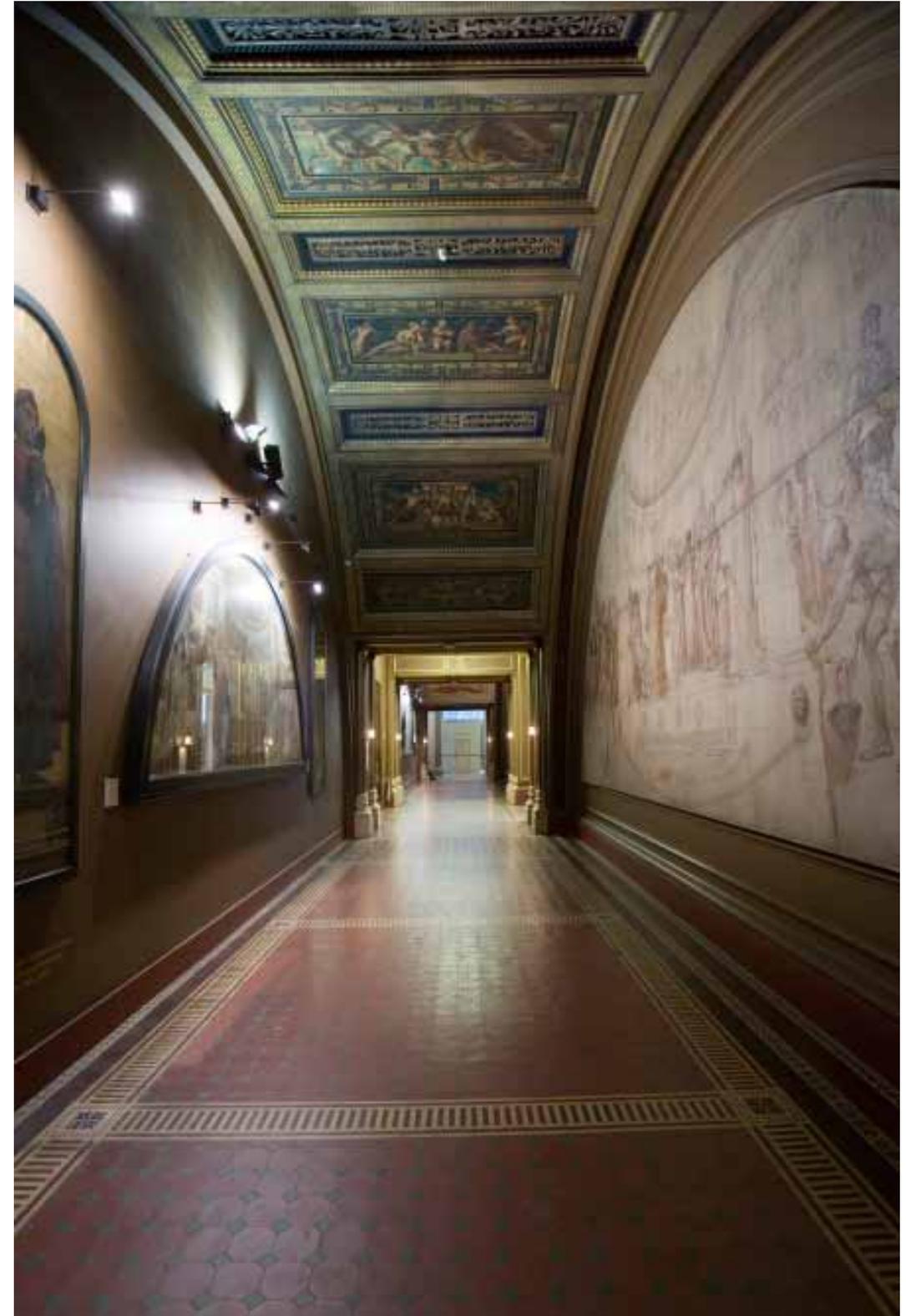
Academics from the CCW Graduate School were joined by former and current curators from the V&A, the Natural History Museum, the National Gallery, the Wallace Collection, Tate, and the Whitechapel Art Gallery. The keynote was delivered by Professor Paul Greenhalgh who reflected on how his studies as a painter at Reading University had influenced his role as a curator. Currently Director of the Sainsbury Institute and REF sub-panel Chair for Art & Design: History, Practice & Theory, his career represented the principal themes informing the seminar.

- What factors (personal, cultural, historical) make museums a sustainable location for the employment of artists?
- What are the skills that artists bring to the museum environment?
- What impact do their networks have on museums as sites and engines of cultural capital and exchange?

Research into this area will extend the current CCW/V&A Oral History project designed to build an understanding of the V&A through the life histories of its curators.

LINDA SANDINO

CCW GRADUATE SCHOOL, UNIVERSITY OF THE ARTS / RESEARCH DEPARTMENT



'DISPLAYING MUSIC'

Increasingly, museums and galleries recognize the value of including a musical dimension in their visual displays. Whether recordings or live concert performances of music that relate to works on show, or commissions of new pieces responding to objects or gallery spaces, the addition of music can enhance and transform visitors' museum experiences, furthering historical understanding and encouraging imaginative and emotional responses to exhibits. The question of how to integrate music into both permanent gallery displays and temporary exhibitions has, however, received little critical attention. From the selection of musical content to its mode of delivery (particularly in an era of rapidly-changing technologies), this area demands further thought and investigation.

A one-day workshop held in the Research Department in July 2011 provided the catalyst for an initial series of discussions. Funded by the AHRC, as part of an Early Career Fellowship awarded to Flora Dennis, the workshop brought together participants from a variety of backgrounds (museum curators and educators, academics, sound engineers, performers, composers and sound artists) and institutions (including the V&A, British Museum, National Gallery, Courtauld, Horniman, Royal College of Music, Newberry Library, Chicago, Birkbeck and the University of Sussex). Participants reflected on their diverse experiences of having worked with music in museum contexts, presenting examples of specific projects and considering the benefits they brought, alongside the practical and intellectual challenges posed. The rich variety of conversations, fresh ideas and valuable new perceptions that the day inspired will be developed further in a planned series of seminars on the subject.

FLORA DENNIS

UNIVERSITY OF SUSSEX / RESEARCH DEPARTMENT

Violin (back view), bearing The Coat of Arms of James II, the front attributable to Barak Norman, c.1710, the back, neck & head attributable to Ralph Agutter, c.1685, 34-1869





DESIGN FOR PERFORMANCE

'Old into New' is a short dance performance devised initially in response to an image of fatal damage inflicted on a child's slipper by nesting moths' larvae. The image, showing the almost total disintegration of a child's slipper, with the other slipper of the pair left intact, was shown in Preventive Conservator Val Blyth's lecture, part of the induction for new staff to the V&A. Her lecture revealed the Museum anew to me. Behind the scenes the protection of the objects in its care implied constant action to ensure their survival against a continuous threat of decay.

A costume based performance 'Old into New' was inspired by this struggle, as a beautiful garment reveals itself as eaten, in the unfolding of pleats and in the lining of its cape. The performance explores the garment as transformed and as revealed, through movement and interaction between performer and costume. 'Transformation and Revelation', the exhibition supported by the V&A Theatre and Performance Department, represented the UK at the Prague Quadrennial of Performance Design and Space in June 2011, invited 'Old into New' to be performed in its space. Both the exhibition and the performance will be shown in the V&A in 2012.

This inspiration for the construction of the costume was drawn from diverse historical garments collected by the Museum, ranging from Balenciaga capes to the pleats and folds in the skirts of 18th century mantuas. The effect that was projected to the audience witnessing the performance was that of exterior and façade, concealing its opposite within itself.

DONATELLA BARBIERI

LONDON COLLEGE OF FASHION / RESEARCH
DEPARTMENT

EXCHANGES

V&A / KUNSTHISTORISCHES MUSEUM, VIENNA

In the spring of 2011 the V&A and the Kunsthistorisches Museum, Vienna launched an exchange programme, and I am proud to have been chosen as the first member of staff from Vienna to participate. The six weeks I spent at the V&A were a truly enriching experience, both for my professional career and personally.

My work as a graphic designer in a museum places me at the intersection where artworks and audience, scholars and visitors meet and interact. This is why I was interested in working at the V&A, a museum that combines outstanding collections and exciting exhibitions with an excellent didactic presentation.

During the first part of my stay I assisted the Design Team. Working on several projects concurrently and being part of the day-to-day routine offered manifold insights both into the different creative processes at work there and the museum's organisational structure. I was deeply impressed by the high standard of design and the emphasis on quality and sustainability I encountered.

For several weeks I was then hosted by V&A Enterprises and became acquainted with the workings of the Museum Shop Design Team and V&A Publishing. Interviews and extensive discussions provided in-depth knowledge about the V&A's publication list and its product placement strategy.

It was a truly fascinating experience to trace the museum's approach to inspiration and motivation through its history from its foundation to the present day. Today this mission is not only manifested through its permanent collections but also by its wide-ranging programme of events and lectures. It was a fascinating experience to have been part of this cultural institution for a limited period of time, and I very much hope that this exchange programme will continue and result in a fruitful exchange of knowledge and inspiration between our two museums.

MICHAELA NOLL
KUNSTHISTORISCHES MUSEUM, VIENNA

*Schaurig Schön – Ungeheuerliches in der Kunst, graphic design
by Michaela Noll, Kunsthistorisches Museum, Vienna, 2011*

 Brandstätter



Ein Museumsbuch
für junge Leser

SCHAURIG SCHÖN

Allerlei Fabelwesen
im Kunsthistorischen
Museum



kunst
historisches
museum 



COLLABORATIVE DOCTORAL RESEARCH

STEVE BROWN

ROYAL COLLEGE OF ART/
VICTORIA AND ALBERT MUSEUM
Dialogues between Decoration and Form:
New Potential for Ceramics Offered by
Image Based Technologies

LESLEY DELANEY

UNIVERSITY COLLEGE LONDON/
VICTORIA AND ALBERT MUSEUM
The Making of the Book in the 19th Century:
Children's Publishing and its Text, Technology
and Illustration

ALISTAIR GRANT

UNIVERSITY OF SUSSEX/
VICTORIA AND ALBERT MUSEUM
Electroplate and Electrotype, 1840 to the present

MARY GUYATT

QUEEN MARY, UNIVERSITY OF LONDON/
VICTORIA AND ALBERT MUSEUM
The Child in the World: Empire, Diaspora
and Global Citizenship

HUI – YING KERR

ROYAL COLLEGE OF ART/
VICTORIA AND ALBERT MUSEUM
Japanese Design in the Bubble Economy

STEPHEN KNOTT

ROYAL COLLEGE OF ART/
VICTORIA AND ALBERT MUSEUM
Spot the Difference: concealing the 'ever – same'
in modern adornment using historically
constructed illusions

JULIA LOHMANN

ROYAL COLLEGE OF ART/
VICTORIA AND ALBERT MUSEUM
Emerging Design Practice and Curating:
Paradigms and Parameters

ELEANOR PAREMAIN

BIRKBECK COLLEGE/VICTORIA AND ALBERT
MUSEUM
The History of the Tricycle Theatre:
Audience, Identity and Agency

EDITH MARIE PASQUIER

ROYAL COLLEGE OF ART/
VICTORIA AND ALBERT MUSEUM
Discourse of Photography in the V&A Collections

CATHERINE ROSSI

ROYAL COLLEGE OF ART/
VICTORIA AND ALBERT MUSEUM
The Transition of Modernity: The Practice,
Dissemination and Consumption of
Modern Craft in Italy

GILLIAN RUSSELL

ROYAL COLLEGE OF ART/
VICTORIA AND ALBERT MUSEUM
Emerging Design Practice and Curating:
Paradigms and Parameters

CATHERINE SPEIGHT

UNIVERSITY OF BRIGHTON/
VICTORIA AND ALBERT MUSEUM
Learning at the Interface: Opportunities and
Barriers to University and Museum Collaborations
for Innovative and Creative Learning

NICOLA STYLIANOU

CHELSEA COLLEGE OF ART AND DESIGN/
VICTORIA AND ALBERT MUSEUM
Collecting Artefacts from the African Diaspora:
V&A, its predecessor institutions and the impact
of the British Empire from its inception to the
21st Century

EMILIA TERRACCIANO

COURTAULD INSTITUTE OF ART/
VICTORIA AND ALBERT MUSEUM
Beyond the Gaze: Collecting and Displaying
Modern and Contemporary South Asian Art in the
UK

ELAINE TIERNEY

UNIVERSITY OF SUSSEX/
VICTORIA AND ALBERT MUSEUM
Strategies for Celebration: Designing Festivals
in London and Paris 1660–1715

JOANNA WEDDELL

UNIVERSITY OF BRIGHTON/
VICTORIA AND ALBERT MUSEUM
Disseminating Design: The V&A's Design
Collections and National Circulation,
1945 to the present

APPENDIX

RESEARCH DEPARTMENT
STAFF AND PROJECTS 2011

CORE STAFF

ADAMSON, GLENN
HEAD OF RESEARCH FROM NOVEMBER 2011
BREWARD, CHRISTOPHER
HEAD OF RESEARCH TO SEPTEMBER 2011
MILLER, LIZ
DEPUTY HEAD OF RESEARCH TO DECEMBER 2011
WOODFIELD, HELEN
RESEARCH ADMINISTRATOR

V&A/RCA COURSE

AJMAR, WOLLHEIM, MARTA
ACTING HEAD OF POSTGRADUATE STUDIES
MCSHANE, ANGELA
COURSE TUTOR
GUTH, CHRISTINE
COURSE TUTOR
CHECKETTS, RICHARD
COURSE TUTOR TO JUNE 2011
ROYALL, KATRINA AND LONG, LORAINÉ
COURSE ADMINISTRATORS

JOINT FELLOWSHIPS

BARBIERI, DONATELLA
LONDON COLLEGE OF FASHION/V&A FELLOW IN
DESIGN FOR PERFORMANCE
JULIER, GUY
UNIVERSITY OF BRIGHTON/V&A FELLOW IN
CONTEMPORARY DESIGN
PARTINGTON, MATTHEW
UNIVERSITY OF WEST ENGLAND/V&A FELLOW IN
20C AND CONTEMPORARY CRAFT
SANDINO, LINDA
UNIVERSITY OF THE ARTS, LONDON/V&A ORAL
HISTORY FELLOW
TULLOCH, CAROL
UNIVERSITY OF THE ARTS, LONDON/V&A FELLOW
IN BLACK VISUAL CULTURE

FUNDED FELLOWSHIPS

CORMACK, PETER
AMERICAN FRIENDS OF THE V&A FELLOW
IN ARTS AND CRAFTS STAINED GLASS
STRONGE, SUSAN
LEVERHULME FELLOW, JAHANGIR'S TRAVELS AND
MOGHUL COURT ARTS

EXCHANGES

HOWARD, MAURICE
(SUSSEX) V&A/SUSSEX UNIVERSITY
EXCHANGE FELLOW
DODDS, DOUG AND SHANNON, LOUISE
(V&A) V&A/SUSSEX UNIVERSITY
EXCHANGE FELLOW
WILCOX, SCOTT
(YALE CENTER FOR BRITISH ART) V&A/YCBA
EXCHANGE FELLOW
MCSHANE, ANGELA
(V&A) V&A/YCBA EXCHANGE FELLOW
REEDER, JAN
(MET) V&A/ METROPOLITAN MUSEUM
EXCHANGE FELLOW
KENNEDY, KIRSTIN
(V&A) V&A/METROPOLITAN MUSEUM
EXCHANGE FELLOW
NICKSON, TOM
(YORK) V&A/ UNIVERSITY OF YORK
EXCHANGE FELLOW
NOLL, MICHAELA
(KUNSTHISTORISCHES MUSEUM)
V&A/KUNSTHISTORISCHES MUSEUM VIENNA,
EXCHANGE FELLOW
EVANS, MARK
(V&A) V&A/KUNSTHISTORISCHES MUSEUM
VIENNA, EXCHANGE FELLOW

INTERNAL SECONDMENTS

COOMBS, KATHERINE
BRITISH WATERCOLOURS
FROM THE V&A 1750–1950
DORNEY, KATE
BRITISH PERFORMANCE 1948–2012
ELLIOT, LAURA
DESIGNS AND AUDIENCES AT THE V&A IN THE
20TH CENTURY
NIGHTINGALE, EITHNE
MUSEUMS, EQUALITY AND SOCIAL JUSTICE
OWENS, SUSAN
BRITISH DRAWINGS
SANI, ELISA
TREASURES OF RENAISSANCE MAIOLICA
THUNDER, MOIRA
EMBROIDERY DESIGN FOR FASHION
AND FURNISHING FROM THE V&A
WATSON, ROWAN
ILLUMINATED MANUSCRIPTS CATALOGUE
WEISS, MARTA
LIGHTS FROM THE MIDDLE EAST:
CONTEMPORARY PHOTOGRAPHY

DIGITAL PROJECTS

NORMAN, JOANNA
BBC4 HANDMADE IN BRITAIN CO-ORDINATOR
SULLIVAN, GREG
DICTIONARY OF BRITISH SCULPTORS ONLINE
(SUPPORTED BY THE PAUL MELLON CENTRE)

EXHIBITION TEAMS

THE CULT OF BEAUTY: THE AESTHETIC MOVEMENT IN BRITAIN 1860–1900

STEPHEN CALLOWAY, ESMÉ WHITTAKER

POSTMODERNISM: STYLE AND SUBVERSION

GLENN ADAMSON, JANE PAVITT, OLIVER WINCHESTER

BRITISH DESIGN, 1948–2012

CHRISTOPHER BREWARD, GHISLAINE WOOD, LILY CROWTHER

THE ART OF HOLLYWOOD COSTUME

DEBORAH NADDOOLMAN LANDIS, KEITH LODWICK

INDIA DESIGN NOW

DIVIA PATEL, ORLA HOUSTON-JIBO

DAVID BOWIE

VICTORIA BROAKES, KATHRYN JOHNSON

OTTOMAN ART – AN INTERNATIONAL STYLE

TIM STANLEY

HEATHERWICK STUDIO: DESIGNING THE EXTRAORDINARY

ABRAHAM THOMAS

VISITING FELLOWS

MARR, ALEXANDER

ROBERT H. SMITH SCULPTURE FELLOW

ASHMORE, SONIA

MUSLIN PUBLICATION

VISITING SCHOLARS

CÂNDIDA SMITH, RICHARD

ORAL HISTORY/POSTMODERNISM

COMPTON, ANN

CASTS AND MATERIAL CULTURES

LASSER, ETHAN

THE OBJECT LAB: NEW APPROACHES TO DECORATIVE ART DISPLAYS AND INTERPRETATION

SCHMIDT, BENJAMIN

EXOTIC PLEASURES: GEOGRAPHY AND THE DECORATIVE ARTS 1650–1750

GARB, TAMAR

FIGURES AND FICTIONS: CONTEMPORARY SOUTH AFRICAN PHOTOGRAPHY

HONORARY FELLOWS

DR FLORA DENNIS

(SUSSEX UNIVERSITY)

PROFESSOR ULRICH LEHMAN

(UNIVERSITY OF CREATIVE ARTS)

JENNIFER OPIE

JENNIFER WEARDEN

DR SUZANNE FAGENCE COOPER

HONORARY SENIOR FELLOWS

THOMAS HEATHERWICK

SIR PAUL SMITH

PROFESSOR CHRISTOPHER BREWARD

(UNIVERSITY OF EDINBURGH)

PROFESSOR MALCOLM BAKER

(UNIVERSITY OF CALIFORNIA, RIVERSIDE)

ANTHONY BURTON

MARIAN CAMPBELL

PROFESSOR MARGOT FINN

(UNIVERSITY OF WARWICK)

SIR CHRISTOPHER FRAYLING

PROFESSOR PAUL GREENHALGH

(UEA SAINSBURY CENTRE FOR VISUAL ARTS)

PROFESSOR MARK HAWORTH-BOOTH

PROFESSOR MAURICE HOWARD

(UNIVERSITY OF SUSSEX)

PROFESSOR PARTHA MITTER

(UNIVERSITY OF SUSSEX)

DR CAROLYN SARGENTSON

SIR ROY STRONG

PROFESSOR JOHN STYLES

(UNIVERSITY OF HERTFORDSHIRE)

DR SUSAN WEBER

(BARD GRADUATE CENTRE, NEW YORK)

PROFESSOR EVELYN WELCH

(QUEEN MARY, UNIVERSITY OF LONDON)

**THE V&A IS GRATEFUL TO THE FOLLOWING
BENEFACTORS FOR THEIR SUPPORT OF
RESEARCH ACTIVITIES IN THE MUSEUM:**

THE ARTS AND HUMANITIES RESEARCH COUNCIL
THE BAND TRUST
THE BONITA TRUST
COUTTS
THE ENID LINDER FOUNDATION
ERNST & YOUNG
FRENCH PORCELAIN SOCIETY
THE FRIENDS OF THE V&A
SAM FOGG
THE GETTY FOUNDATION
H. GOLDIE & CO LTD
DR HILDA LEWIS
IRAN HERITAGE FOUNDATION
MR MOHAMMED ABDUL LATIF JAMEEL
THE PAUL MELLON CENTRE FOR STUDIES IN
BRITISH ART
THE MUSEUMS, LIBRARIES AND ARCHIVES COUNCIL
NEHRU TRUST
JOHN R PADGETT
PAUL AND JILL RUDDOCK
MR ALIREZA SARIKHANI
THE AMERICAN FRIENDS OF THE V&A THROUGH
THE GENEROSITY OF ROBERT H. SMITH
THE CANADIAN FRIENDS OF THE V&A THROUGH
THE GENEROSITY OF THOMSON WORKS OF ART
TOMASSO BROTHERS FINE ART UK
THE TOSHIBA INTERNATIONAL FOUNDATION
THE UNIVERSITY OF BRIGHTON
THE YALE CENTER FOR BRITISH ART
UNIVERSITY OF EAST LONDON
THE UNIVERSITY OF SUSSEX
THE UNIVERSITY OF WEST ENGLAND
THE WARNE CURATORSHIP FOR CHILDREN'S
LITERATURE: FREDERICK WARNE & CO
PATRICIA WENGRAF LTD.

AND OTHERS WHO WISH TO REMAIN ANONYMOUS

V&A

SOUTH KENSINGTON
LONDON SW7 2RL
+44 (0)20 7942 2000
WWW.VAM.AC.UK

V&A MUSEUM OF CHILDHOOD

CAMBRIDGE HEATH ROAD
LONDON E2 9PA
+44 (0)20 8983 5200

V&A