

RESEARCH BULLETIN 2007

CONTENTS

02/03	FOREWORD CHRISTOPHER BREWARD, ACTING HEAD OF RESEARCH
04/05	RESEARCH FOR GALLERIES AND EXHIBITIONS SURREAL THINGS (GHISLAINE WOOD) THE ART OF LEE MILLER (MARK HAWORTH-BOOTH) BAROQUE (JOANNA NORMAN) THE GOLDEN AGE OF COUTURE (CLAIRE WILCOX) COLD WAR MODERN (JANE PAVITT) QUILTS (SUE PRITCHARD) THE CAMBERWELL/V&A RESEARCH FELLOWSHIP (AMANDA FIELDING) LEARNING AND INTERPRETATION (JULIETTE FRITSCH)
16/17	RESEARCH FOR PUBLICATION FRENCH FURNITURE 1640–1800 (CAROLYN SARGENTSON) STORIES OF BRITISH COLLECTORS AND BRITISH MUSEUMS (MING WILSON) THINKING THROUGH CRAFT (GLENN ADAMSON) TrAIn/V&A FELLOWSHIP IN BLACK VISUAL CULTURE (CAROL TULLOCH)
22/23	COLLECTIONS RESEARCH CONSERVATION (GRAHAM MARTIN) MUSEUM OF CHILDHOOD (SARAH WOOD) FASHIONING DIASPORA SPACE (SONIA ASHMORE) THEATRE COLLECTIONS (KATE DORNEY)
30/31	GRADUATE RESEARCH AHRC COLLABORATIVE DOCTORAL PROJECTS
32/33	APPENDIX STAFF SUPPORTERS

FOREWORD

Welcome to the second edition of the V&A Research Bulletin. Here we present overviews of a selection of the research projects undertaken by the Museum's curators, conservators, educators and fellows during 2007. These represent just a small fraction of the research activity that takes place across the V&A, comprehensive listings of which can be found in the on-line V&A Research Report (http://www.vam.ac.uk/res/cons/research_reports)

Research sits at the heart of the V&A's mission to 'enrich people's lives and to contribute to Britain's success as a creative nation.' In the descriptions of exhibition research, work on publications and investigations of the collections which follow we hope to demonstrate a continuing commitment to ambitious, authoritative and accessible research outcomes. Two themes are worth highlighting this year: one is the way that research underpinning one aspect of the V&A's activities informs a broader understanding of the institution and its holdings. In this way work identifying key objects for headline exhibitions such as *Surreal Things* and *The Golden Age of Couture* results in important acquisitions for the permanent collections. The second is an ongoing emphasis on the creative industries, represented by the projects on contemporary craft and cultural identity undertaken by our collaborative fellows, whose research is supported by some of the UK's foremost Art and Design Colleges and Universities.

In the coming year we look forward to launching a number of exciting new projects, including an on-line research journal focusing on the V&A. In the meantime we would like to thank our sponsors, partners, staff and students for supporting such a rich and productive research environment.

PROFESSOR CHRISTOPHER BREWARD
ACTING HEAD OF RESEARCH
SEPTEMBER 2007



RESEARCH FOR GALLERIES AND EXHIBITIONS



SURREAL THINGS: SURREALISM AND DESIGN

Surreal Things: Surrealism and Design, the V&A's major spring/summer exhibition of 2007, explored the impact of Surrealism on the wider field of commercial design. The show and accompanying book investigated how Surrealism, a politically radical avant-garde art movement, quickly proliferated into the worlds of architecture, design, theatre, fashion and advertising, becoming one of the most influential movements of the century. New research focused on Surrealism's complex and often contradictory relationship with the commodity, demonstrating how the thematic preoccupations and visual strategies of the Surrealists often lent themselves to commercial appropriation. Importantly, particular social and economic conditions also contributed to the creation of a wider Surrealist aesthetic during the 1930s.

The exhibition emerged from research on the V&A's collections which contained little-studied works either created by artists directly allied to Surrealism or by designers influenced by Surrealism during the 1930s. These works included theatre design, fashion, furniture, textiles, jewellery, photography and commercial graphics. The appropriation of Surrealist imagery by commercial designers was matched by the Surrealist creation of art works that used commercial objects and imagery, often as a means of critiquing consumer society. However these artists also actively engaged in commercial activity. The rich exchange between the worlds of art and commerce provided an important focus for the project.

The development of both personal and commercial relationships also provided a key area for new research. The patronage of Edward James and his relationships with Surrealist artists, particularly Salvador Dali, became an important focus for the project and led directly to the acquisition of the Royal Crown Derby Tea service, the design for which is now attributed to Dali.

This unique service was specially commissioned from Royal Crown Derby by James in 1939. The design, a pink glove motif on trailing foliage, was supplied to the manufactory and adapted for use on a standard porcelain service. Archival research revealed that the design process of the service bears a direct relationship with more famous works developed by Edward James and Dali such as the

lobster telephones and Mae West lips sofas. All these works were derived from ideas suggested by Dali which James subsequently developed with the decorating firm Green and Abbott.

Specific research on Elsa Schiaparelli's evening coat of 1937, another key exhibition acquisition, not only provided important new technical information, but also a fascinating insight into luxury consumption, the taste for Surrealism and the milieu of London high society in the late 1930s.

The coat was ordered from Schiaparelli London by Doris, Viscountess Castlerosse (1901–1942) a leading socialite of the 1930s and close friend of Cecil Beaton. It is the best example of Schiaparelli's close artistic collaboration with the French artist, poet and film-maker Jean Cocteau. Cocteau produced two drawings which were translated into an evening coat and a jacket for the Autumn 1937 collection. This coat reveals Cocteau's preoccupation with the Surrealist double image.

The Surreal Things project encompassed many different types of research which supported the exhibition presentation and interpretation and contributed to three exhibition publications. A two-day international conference also provided an important forum for new research.

GHISLAINE WOOD
RESEARCH DEPARTMENT



THE ART OF LEE MILLER

In 2003 Antony Penrose, the son and biographer of Lee Miller (1907–1977), invited me to curate an exhibition of her work to celebrate the centenary of her birth. We began working together in 2004 and quite soon the V&A offered to produce and host the exhibition. The V&A's relationship with Lee Miller actually dates back to 1961, when she served on the committee responsible for the International Exhibition of Modern Jewellery which the V&A and Goldsmiths' Hall organised in 1961. In 1980 Antony Penrose offered the V&A the opportunity to buy some duplicate photographs of and by Lee Miller. Using funds from the acquisition, Penrose set up the Lee Miller Archives. This was obviously the starting point of my research. It is an exemplary archive with a highly-professional staff. I was able to get a detailed sense of Lee Miller's working processes and range of activity from my many visits to the Archives in Chiddingfold, near Lewes, in Sussex. I also spent many sessions reviewing the many photographs by Miller in the archive at Vogue House in Hanover Square, London. I was also able to work through the international editions of Vogue – American, British and French – in which her work appeared, first as model and then as photographer (and later again as writer of despatches during World War II and deliciously humorous essayist after that). I visited the US twice with Antony Penrose in 2005, examining holdings of vintage prints in public and private collections in Chicago, Los Angeles, New Orleans, New York City, Palm Springs, CA, Philadelphia and Poughkeepsie, NY. On a separate visit I was able to view the New York Public Library's holdings of the magazines to which Miller contributed during the years of her New York studio (1932–34). Penrose and I also visited the Man Ray Archive in the Pompidou Centre, Paris, where the curators were unstintingly generous with access, and to private collections there. In addition to these research trips, I was able to build on the publications of distinguished predecessors in the field, most notably Antony Penrose himself, Carolyn Burke, Richard Calvocoressi, Whitney Chadwick, Becky Conekin, Jane Livingston and David Alan Mellor, plus important interpreters of Surrealism such as Jennifer Mundy and Hal Foster. A work-in-progress seminar held in Research, with a number of outside experts, proved to be extremely helpful.

The title of the book, *The Art of Lee Miller* (V&A/ Yale, 2007), which is also that of the exhibition (V&A, 15 September 2007–6 January 2008 and tour), is intended to indicate the range of Miller's talents. Book and show embrace her work as fashion and beauty model, screen actress, Surrealist photographer, commercial photographer, travel photographer, war photographer and correspondent. The centenary salute concentrates on Miller's vintage photographs, brought together for the first time and including hitherto unseen material, but also embraces her drawings and a collage. Her journalism is also featured prominently. I hope that the book and show will establish Miller more fully than before as a major figure in 20th century art.

MARK HAWORTH-BOOTH
RESEARCH DEPARTMENT

BAROQUE

Baroque will be the major V&A exhibition for Spring 2009, running from April to July. Bringing together art, architecture and the whole range of the decorative arts, this ambitious exhibition will be the first to explore the Baroque specifically as the first global style, unprecedented in its international spread and influence, as will be seen through the geographically diverse provenance of the exhibits, ranging from Scandinavia to Indonesia.

From the origins of the Baroque in Rome in the 1620s to its very late expressions 150 years later in the outer reaches of Europe and its colonies, the exhibition will illustrate the richness of the Baroque style and the possibilities it offered to artists, designers and patrons, as an ornate visual language capable, for the first time, of expressing in design, architecture and art the full range of range of human emotions, experiences and aspirations. A style perfectly suited to an age which saw the growth of absolute rule and a newly vigorous Catholic Church, the result was an unprecedented burst of palace building and furnishing, of great formal gardens, of churches calculated to inspire the faithful, of ballet and opera and of extravagant public festivals.

The exhibition will be divided into three sections: Baroque Style, Sacred Spaces and Secular Spaces. Baroque Style will explore the complex visual language of Baroque, looking at its defining motifs and characteristics, such as the desire to seize and control space and the use of the human figure as a means of engaging the viewer's senses in order to elicit an emotional response. It will also investigate the ways in which the style developed and was carried across geographical and media boundaries through the agency of travelling artists, objects and materials. Sacred Spaces will focus on the world of religion, in which the Baroque style was employed not only in church architecture and permanent furnishings, but also in ephemeral decorations for particular rituals or festivals and in the more domestic sphere of private devotion. Secular Spaces will look at Baroque expression in the context of the palace and garden, in terms of both design and planning, and interiors and furnishings. In addition it will explore the performative spaces of the theatre and the city square as sites for spectacular public events on a magnificent scale, emphasising the importance of performance and spectacle as fundamental elements of Baroque design.

The exhibition is co-curated by Michael Snodin, Senior Research Fellow at the V&A, and Nigel Llewellyn, Head of Research at Tate, assisted by Joanna Norman, and will be the culmination of a four-year research project based in the V&A Research Department. The exhibition will be accompanied by a multi-author publication, co-edited by Michael Snodin and Nigel Llewellyn, which will contain a series of essays and feature spreads as well as a detailed summary catalogue, bringing together new and existing scholarship in the field.

JOANNA NORMAN
RESEARCH DEPARTMENT



Bozzetto for the Ecstasy of St Teresa
Gianlorenzo Bernini, Italy c.1647

THE GOLDEN AGE OF COUTURE: PARIS AND LONDON 1947–1957

This major exhibition (22 September 2007–6 January 2008) explores post-war couture during a decade that French couturier Christian Dior described as the ‘Golden Age’ of fashion. The exhibition examines the cultural, social and economic factors that propelled this luxury trade, and analyses its creative legacy.

Drawn mainly from the V&A’s collections of French and British fashion and photography, The Golden Age also includes a wealth of contextual material. Museum records, paper patterns and toiles, illustrations, sketches, textile samples, archive news reels, Hollywood film and oral history provide a further means to understanding the industry of couture.

The exhibition opens with the recovery of post-occupation Paris and the impact of the New Look in 1947 and includes footage of then President of the Board of Trade, Harold Wilson, denouncing this ‘extravagant’ fashion. A series of vitrines follow, which allow glimpses into the hitherto unexplored infrastructure of couture, from the small embroidery workshops and textile suppliers that supported the couture system, to its training schools for seamstresses and tailors. Further sections investigate the emergence of branding through boutique and perfume sales, and the economic importance of the export market to the US. The exhibition concludes with an examination of couture’s legacy and includes examples of recent work by Christian Dior, one of the few couture houses still operating today.

Research for headline exhibitions such as The Golden Age provide a unique opportunity to contribute to our knowledge of the permanent collections and augment them with focused acquisitions. Over a two year research period, much additional knowledge has been gleaned about the tensions between commerce and creativity within couture, following a detailed survey of designers operating between 1947–57 in Paris and London. Many garments in the collection, about which little was known, have been identified and dated. In some cases, direct ties have been found between objects in different V&A collections. For example, the Department of Furniture, Textiles and Fashion have the very dress that features in an important 1956 Richard Avedon photograph held in the Word and Image Department.

Several important designs have been purchased at auction, including ‘Zemire’, a masterpiece by Christian Dior. Zemire was made from a Sekers (West Cumberland Silk Mills) fabric for Lady Sekers in 1954, and its acquisition has led to important discoveries about the relationship between major textile manufacturers and couturiers in the post-war period. Media coverage following the press launch for The Golden Age led to further information about this design, via the Sekers family who made contact after seeing an article about Zemire in the Telegraph newspaper.

Further outcomes include an edited publication, which includes contributions from leading international scholars and a two-day conference which will enhance the study of fashion and contribute further to our understanding of the craft and commerce of this ‘golden age.’

CLAIRE WILCOX
SENIOR CURATOR, RESEARCH/FURNITURE,
TEXTILES & FASHION

ELERI LYNN
ASSISTANT CURATOR, RESEARCH

*Christian Dior's house model Renée
wearing 'Zemire', autumn/winter 1954.
Photograph by Regina Relang*



COLD WAR EXPO 1945–75 SYMPOSIUM

In January 2007, the University of Brighton in conjunction with the Research Department staged a research symposium on the theme of the Cold War Expo. The symposium was organised by Jane Pavitt, the University's Principal Research Fellow based at the V&A and curator of the forthcoming V&A exhibition, *Cold War Modern: Design 1945–75*. Jane's fellowship is part of the long-standing partnership between the University's Faculty of Arts and Architecture and the V&A Research Department. The symposium was introduced by Brighton's Professor Jonathan Woodham, and chaired by Jane with the RCA's Senior Tutor David Crowley, who is consultant curator to the Cold War Modern exhibition.

Following a call for papers, the symposium attracted a remarkable diversity of interest from scholars working in the field of Cold War research and the history of expositions and World's Fairs. The event focused on the theme of exhibitions as vital forms of cultural exchange and competition during the Cold War, with an emphasis on the period of 1947–70. The Worlds Fairs in the post-war period provided a unique theatre for competing shows of modernity and national prowess taunted by political rivalry. The stated themes of Expos from the 50s to the 70s were peace, science and progress, humanity and internationalism. The dominant images were of the space race and the information age; and the USA and the USSR constructed rivalrous displays of new technologies and consumer durables. Such tensions were also

apparent in the plethora of smaller travelling displays and exhibitions organised for trade and cultural purposes.

The event brought together international scholars speaking on the subjects of art, design and architecture, music, science and technology, cultural diplomacy, display and consumer culture. Dennis Doordan discussed American cultural diplomacy in the early 1950s in relation to the retrospective touring exhibition of Frank Lloyd Wright. Several contributors gave papers on specific Expo pavilions – including Rebecca Dalvesco and Irena Murray on the Montreal '67 American Czechoslovak Pavilions respectively. Greg Castillo, Katarzyna Murawska-Muthesius and Anne Goodyear-Collins all gave papers based on the research they have undertaken for the book, *Cold War Modern* (eds Pavitt & Crowley, forthcoming, V&A, 2008). The organisers were particularly delighted to welcome Jack Masey as part of the audience, who was the principal organiser behind the United States Information Agency's seminal exhibitions in the period, including the American National Exhibition held in Moscow in 1959, site of the infamous 'Kitchen Debate' between Nixon and Khrushchev. The symposium generated two days of stimulating debate and thoughtful exchange, and has proved to be a vital event in the development of the V&A's exhibition.

JANE PAVITT
RESEARCH



Image rights, ASBL Atonium VZW, Brussels

QUILTS: TRADITION AND INNOVATION



Quilts: Tradition and Innovation will showcase the V&A's iconic quilt collection, bringing together over three hundred years of British quilting history, from the spectacular bed hangings of the early 18th century to the non-traditional art quilts which have changed quilting history forever.

The exhibition will chart the history of the medium, from its introduction into Europe via the Crusades. One of the earliest examples of the technique exists in the form of a quilted tunic, currently on display in Canterbury Cathedral, part of the Funeral Armour of the Black Prince (1376). By the early 18th century, quilting had become a highly skilled but poorly paid professional trade, concentrated in London and undertaken by men and women. The rise in popularity of quilting for bed covers – on a scale suitable for large beds and high rooms is best illustrated by the earliest dated example of patchwork at Levens Hall (1708). The rise of the leisured middle classes in the 19th century witnessed a change in quilt production, from the professional itinerant quilter to home production. This period also witnessed the development of quite distinct regional variations, the North Country and Durham whole cloths and strippy cloths, Welsh framed and wool quilts and the utility quilts produced in the shirt making regions of Northern Ireland. The exhibition will examine individual maker's engagement with social and political events such as Wellington's military victory at Vittoria (1813) the last battle of the Peninsula War, and the coronation of Queen Victoria (1837). Unique and poignant illustrations of contemporary life are reflected in the 1829 'Chapman Wedding Quilt', the 1851 appliquéd quilt featuring an image of Hiram Power's Greek Slave exhibited in the American section of the Great Exhibition and the highly skilled patchwork and embroidered quilt 'George III Reviewing the Troops' circa 1803–5.

The exhibition will also explore the decline and subsequent resurgence of quilting via the craft revival of the 1960s and 1970s. It will examine the rise of the art quilt and chart the popularity of quilt exhibitions, best exemplified by the 1971 Whitney exhibition 'Abstract Design in American Quilts'. It will explore the growing politicisation of quilters and artists, from Tracey Emin's 'Enzine' appliquéd blanket, attacking the Falklands War, to memorial quilts such as the 'Aids Quilt', and 'The Woman's Hour Quilt' celebrating 75 years of women's suffrage (1993). An unique collaboration between the V&A and Fine Cell Work, a charity that teaches needlework to prison inmates, will result in a quilt specifically designed and made for the exhibition by HMP Wandsworth's all male quilting group.

The exhibition will also draw together a body of work which is linked by reference to themes and issues explored in the historic and contemporary sections such as women and the domestic interior, consumerism, luxury versus utility, national identity, the class divide and the use of needlework as a tool for social reform. Although the maker's approach to design, use of materials and working practice vary widely, the exhibition will provide a social and cultural context for the production of each object. The exhibition will therefore be supported by contemporary visual sources such as paintings, graphic satire and design books, and literary sources including popular magazines, inventories, personal diaries and correspondence, accounts, trade literature and advertisements, periodicals and household advice manuals.

The exhibition will be accompanied by a fully illustrated publication with essays by textile and social historians, curators and artists. It will include catalogue entries for the all quilts exhibited from the V&A collection.

SUE PRICHARD
DEPARTMENT FURNITURE, TEXTILES & FASHION

English patchwork coverlet, silk, satin, brocade
and velvet, c. 1700, 1475-1902

THE CAMBERWELL/V&A RESEARCH FELLOWSHIP IN CRAFT

The new Camberwell/V&A Fellowship in Craft opens up research opportunities in curation, critical writing and oral history within the context of contemporary ceramic practice. Amanda Fielding, the first Fellow, is currently engaged in two major projects which reflect and encourage shared interests and activities between the V&A and Camberwell College of Arts (University of the Arts London):

CRAFTING WITH RICHARD SLEE

Jerwood Prize-winner for Ceramics (2001) and Professor at the University of the Arts London, Richard Slee (b.1946) trained at the Central School of Art and Design and Royal College of Art. He is represented in many international public collections, including the V&A, and was subject of a major touring exhibition and publication in 2003. His early work references the ornamental tradition in British ceramics and offers a wry commentary on notions of Englishness. Much more recently, his interests and practice have evolved from studio pottery to contemporary craft debates and the problems of making today. No longer wishing to be defined by a single craft discipline, nor confined to the case and plinth, he uses readymades and non-ceramic materials, often locating his work on the floor or wall. B&Q and party shops are among his happy hunting grounds as he explores such recurrent themes as DIY and 'the ridicule and desperation of enforced fun.' In 2007, following a formal exploration of firing enamels onto metal, he produced a new enamel collection of richly embellished trowels and other everyday tools.

The Camberwell Fellow is curating an exhibition of new work that develops from Slee's visits to the Ceramics Galleries at the V&A (closed during refurbishment), and the Museum of Childhood, Bethnal Green, whose collections of handmade toys hold a particular fascination for him. Scheduled for 2010, the exhibition launches in Gallery 146, the temporary exhibition space in the new Ceramics Galleries. The show will be accompanied by an illustrated publication and supported by a web presence and a range of educational events and related activities.

GILLIAN LOWNDES

A pioneering and influential force, Gillian Lowndes (b.1936) trained at the Central School of Art and Design between 1955 and 1958 and taught in the Ceramics department at Camberwell College of Arts from 1972 to 1995. She has consistently taken a very broad and open view of working with clay, frequently experimenting with it in combination with other materials such as fibreglass tissue, bricks, wire and loofah. Taking great risks, she subjects her materials to extremely high temperatures in the kiln, transforming them into mysterious artefacts that straddle the boundaries between sculpture and craft. Her latest wall pieces incorporate latex, sand, floorboard nails and bristles.

While there are numerous articles on Lowndes in specialist journals, there is no single in-depth publication that deals with her life and work, offering a critical analysis of the various phases of her practice and placing it within a wider visual and cultural context. My research seeks to address this lack and will culminate in a monograph on Lowndes, to be published by Ruthin Craft Centre, Denbighshire, North Wales (www.ruthincraftcentre.org.uk).

Recorded interviews with Lowndes that focus on core experiential histories will contribute to VIVA [Voices in the Visual Arts]. Led by VIVA Senior Research Fellow Linda Sandino, VIVA is an oral history project set up by Camberwell College of Arts to record the life histories of its alumni.

Lowndes' last major public exhibition took place in 1987 (Crafts Council Gallery, London), and so a second proposed outcome is a major touring exhibition of Lowndes' retrospective and new work. As Lowndes' practice has a particularly strong affinity with non-western art, it is envisaged that the exhibition will include selected ethnographic objects from her own personal collection.

AMANDA FIELDING
CAMBERWELL / V&A FELLOW IN CRAFT



LEARNING AND INTERPRETATION

The Gallery Interpretation, Evaluation and Resources team in the Learning and Interpretation division manage a programme of evaluation and visitor studies, related to specific gallery developments, visitors, museological topics and ongoing learning services programmes. During 06–07, studies were carried out including work assessing proposed interpretation for the V&A's FuturePlan gallery projects, and visitor profiling was carried out across a wide variety of programmes and exhibitions. Qualitative front-end evaluation into artist residencies was carried out with practitioners and tutors for the new Ceramics Galleries. Qualitative and quantitative summative evaluation was carried out on the opening education programme and gallery itself for the Jameel Gallery of Islamic Middle East. Consultation work with different faith groups was also conducted for the Medieval and Renaissance Galleries project.

Some specific studies were commissioned, including exploring the relationship between interactives and objects in galleries, as perceived by visitors, and a study investigating the key audience of the Creative Industries and how they relate to the museum both as a resource and as a social space.

The department also participated in several collaborative research projects with partner institutions. Research into informal learning through hand-held personal digital assistants for students was carried out as part of the Centre for Excellence for Teaching and Learning Through Design (CETLD) project with the University of Brighton, the Royal College of Art and the Royal Institute for British Architects. A three part seminar series funded by the ARHC on the topic of "The Socialisation of Interactives" was organised in conjunction with Kings College London and the Science Museum, London.

JULIETTE FRITSCH
HEAD OF GALLERY INTERPRETATION AND RESOURCES

RESEARCH FOR PUBLICATION

WRITING UP THE CATALOGUE OF FRENCH FURNITURE 1640–1800

A fundamental responsibility of a museum is to catalogue in detail its permanent collections. The seventeenth– and eighteenth–century French furniture at the V&A was partly catalogued in 1930, but much remains entirely unpublished. This new multi-volume catalogue will bring in-depth knowledge into the public domain for the first time. The research will add significantly to our understanding of design and style, luxury markets, artisanal experience, workshop practice and the workshop economy, the development of complex, sometimes multi-functional object types, the consumption and use of furniture, and the history of collecting. The catalogues are designed to be as accessible to furniture specialists as to historians and general readers with an interest in the material culture of pre-revolutionary France, by contributing to debates about the use and meaning within French elite society of specific objects, such as boxes, chests of drawers, writing desks, beds and music stands.

Most objects were at least partly dismantled, and as the project conservator dismantled pieces, over 1,000 photographs were taken to show interiors and details of construction. (Many of these will be included in the published volumes, and all are already accessible via the V&A website.) The research methods involve visual analysis (connoisseurship), material analysis (scientific investigation), and textual analysis (the interrogation of primary and secondary documents). None of these approaches is dominant, and any can be used to question, reframe or nuance the data resulting from another. Explaining an object can be challenging, and often involves dealing with conflicting evidence. For example, visual analysis does not always produce the same results as scientific methods, and documents are often inconclusive in identifying a surviving object from a textual description.

Three essays include a description of the formation of the collection over 150 years, a biography of London tailor John Jones (whose 1882 bequest represents the Museum's founding collection of French decorative arts), and a discussion of nineteenth-century copies of pieces of the collection, encouraged by the publication in 1899 of plan and elevation drawings of French furniture at the South Kensington Museum. The catalogue follows, presenting for each object a materials analysis, a physical description including a discussion

of evidence of repair and alteration, a condition report and an extensive commentary documenting the history of the piece. A distinctive story is the way that furniture and fragments of furniture were recycled on the European art market, and acquired by the nineteenth-century Museum as authentic ancien regime pieces. Text and detailed photographs will show distinctions between cabinet work of different period and place, especially pre-1800 French workshops and later English reproduction work. Some photographs will simulate the original appearance of objects long-ago altered.

This research has been generously funded by the Getty Foundation, the Samuel H. Kress Foundation and the Arts and Humanities Research Council. Although Carolyn Sargentson has led the research and undertaken a large proportion of it, the catalogue relies on the contributions of many colleagues in and outside the V&A, to whom the Museum is extremely grateful.

CAROLYN SARGENTSON
RESEARCH DEPARTMENT



Armoire (cupboard), Paris, 1685–95, Carcase of oak and pine with marquetry of ebony, turtleshell, brass, pewter and horn; the metals engraved and the horn backpainted with blue pigment; gilt brass mounts. 1026–1882, Jones Bequest

STORIES OF BRITISH COLLECTORS AND BRITISH MUSEUMS

Museum professionals and art collectors in China are at the moment zealously reading every available piece of information about museums and collectors in Britain. They have two good reasons for doing this – firstly the oldest public museum is in the UK and secondly a large number of the finest and rarest Chinese works of art are also in the UK. Whilst museum managers admire the richness of British museums many Chinese are under the misconception that most artefacts in British collections were looted from Chinese imperial palaces during the Victorian era. One could hardly blame them – texts perpetuating such a misconception only ceased to be fashionable after 1956. By then China had already closed her doors to the outside world.

Stories of British collectors and British museums is written to satisfy this thirst for knowledge among Chinese readers. Needless to say the collectors are only half the subject of research – the other half being the artefacts they collected. Count von Manderscheidt would be of no interest to any Chinese reader had he not purchased a Chinese porcelain cup in Turkey in 1582. Equally the Chinese porcelain cup, on its own, would be no different from the thousands of cups that were produced in the porcelain city of Jingdezhen in the 16th century. The cup became important only when it is linked to a historical figure.

Sometimes the significance of an artefact became known long after the death of its owner. William Beckford (1760–1844) may or may not have known that he owned the first piece of Chinese porcelain to arrive in Europe, referred to as the ‘Fonthill vase’ today. The same can be said about the vase’s later owners, the Duke of Hamilton (1767–1852) and the National Museum of Ireland. The academic world is indebted to Arthur Lane (1910–1963), a curator in the V&A, who did the detective work and pieced together the history of the vase in an article in 1961.

Some artefacts are linked to people considered by most Chinese critics as aggressors, who obtained Chinese artefacts either by force or cunning. General Charles Gordon (1833–1885) falls under the former category and Aurel Stein (1862–1943) the latter. Sometimes an artefact can speak for itself – a yellow-glaze spittoon on loan from George Salting to the V&A in 1894 is a good example. It bears the reign mark of the Guangxu emperor, who reigned from 1875 to 1908. The two wars

fought between China and Britain during which looting was reported, were the Second Opium War in 1860 and the Boxer Rebellion in 1900. As the spittoon was made no earlier than 1875 it cannot have been looted in 1860. And the fact that it was already in the UK in 1894 rules out the possibility of it being taken as spoils of war in 1900.

Victorian collectors of Chinese art differ from their contemporary collectors of European art in one singular aspect, namely they seemed to rely heavily on intuition and often bought things that they did not fully understand. Sometimes they ended up with the rarest objects, sometimes with the most outrageous forgeries. Stephen Bushell (1844–1908), physician by profession and self-taught art expert, spent 1l.–1s. on a pair of glass lidded bowls and £80 on a gigantic bronze basin. The former turns out to be an extremely rare example of glassware made in the imperial workshop under the supervision of Jesuit missionaries, whereas the latter is now proven to be a 19th century fabrication pretending to be from the 9th century BC. Money aside, Bushell wrote page after page to defend the authenticity of the bronze basin, but did not choose the glass bowls to illustrate his seminal work *Chinese Art*. A few wrong judgements, however, hardly conceal the fact that most of Bushell’s acquisitions are of excellent quality, which means that his intuition was on the whole very sound.

Stories of British collectors and British museums (*ying guo shou cang jia he bo wu guan de gu shi*) will be published by Shanghai Lexicographical Publishing House in December 2007.

MING WILSON
ASIAN DEPARTMENT



THINKING THROUGH CRAFT

Modern craft is a growth area in scholarly research at present, with a new journal devoted to the subject and a series of anthologies scheduled for publication in 2008. Thinking Through Craft is an attempt to provide a theoretical shape to this new arena of research within the visual arts.

The book takes as its central argument the idea that craft is structured as inferior or secondary to the category of modern art. Though this hierarchy has often been challenged (for good reason, given the ethnic, gendered, and class-based stereotypes that it reflects), it remains firmly in place and must be understood as the central issue in any theory of craft.

Accordingly, the book analyses five aspects of craft's secondary status. First, while the modern artwork has usually been held to be autonomous, the work of craft is supplemental (in the sense that a frame supplements a painting). Second, where artistic practice has normally been oriented to visibility, craft is organized around material experience (such as the tactile experience of clay or fiber). A third arena of difference is that of skill, the most complete embodiment of craft as an active, relational concept rather than a fixed category.

The final two chapters of the book turn to craft's situation in the modern social fabric: the pastoral and the amateur. The first of these terms normally has positive overtones, as in the authenticity of the unspoiled countryside; whilst the second carries a pejorative quality, as in the lack of seriousness associated with the hobby shop. Yet both the pastoral and the amateur are conceptual structures in which craft's marginalization has been consciously put to use.

Though the case has often been made that craft is (or should be) considered as art, the book offers the contrary argument: that in each of the above areas, craft directly opposes the ideal of modern art. Like other such oppositional terms (such as "kitsch"), craft functions as a horizon—an imagined point that art might gesture to, but can never occupy fully. Precisely for this reason, craft has been crucial to the development of modern art. It has been framed positively as an unattainable goal by certain artists, such as Carl Andre. It has also been used negatively as a means of critique, by figures such as Mike Kelley and Tracey Emin. Conversely, craft-based artists ranging from



Peter Voulkos and Robert Arneson to Susana Heron and Gijs Bakker have cleverly exploited the 'secondary' qualities of their own mediums to radical effect.

In assessing the work of such figures, Thinking Through Craft makes the case that crossing the boundary between craft and art is not, and has never been, a productive course. Rather, the articulation of that boundary is itself the ongoing project of modern craft and all those who think about it, and through it.

Thinking Through Craft will be published by V&A Publishing and Berg in Autumn 2007

GLENN ADAMSON
HEAD OF GRADUATE STUDIES
AND DEPUTY HEAD OF RESEARCH, V&A

TRAIN/V&A FELLOWSHIP IN BLACK VISUAL CULTURE



Carol Tulloch is the TrAIN/V&A Senior Research Fellow in Black Visual Culture. She is currently the principal investigator of the 'Dress and the African Diaspora Network'. The project is funded by the AHRC initiative 'Diasporas, Migration and Identity'. The core members of the network are Professor Susan Kaiser, University of California, Davis; Professor Leslie Rabine, San Francisco; Professor Carolyn Cooper, University of the West Indies, Mona, Jamaica; Professor Christopher Breward, V&A; Dr. Van Dyke Lewis, Cornell University, New York; Dr Janice Cheddie, London; and Avis Charles, Managing Director, Avis Charles Associates, London. The network aims to redress the under researched status of the subject and to advance critical thinking in the field. There are plans to produce a special issue of the journal Fashion Theory: The Journal of Dress, Body & Culture where a review of the theories associated with fashion and textile studies will be discussed from an African diasporic perspective. Additionally, the network wants to bring together established and new researchers and curators to discuss how this area of dress studies has and can be developed. With this intention in September 2007 the conference 'Dress and the African Diaspora: Tensions and Flows' was held at the V&A. The two-day event included speakers from South Africa, North America and Europe.

Carol is also completing the book Being, Seeing, Telling: Dress, Narrative and the Black Self. This work examines how people from different parts of the African diaspora have used dress to define their 'authentic self'. It includes studies on the early 20th century Jamaican market trader, Billie Holiday in Harlem and West Indian migrants in post-war Britain, and considers how their black identities have been forged by and against the socio-cultural and historical climates of their lives. By drawing on dress, auto/biography, visual and material culture studies, the book also illustrates how the detailed study of a range of dressed black bodies can produce alternative readings to stereotyped representations of black people, and contribute to an improved sense of historical and cultural heritage. The study of garments and accessories, such as a polo neck sweater or white gardenia corsage, are used to channel these issues.

CAROL TULLOCH
TRAIN/V&A SENIOR RESEARCH FELLOW
IN BLACK VISUAL CULTURE

Identity by Zohra Opoku, Sleeve Detail 'I feel Home, cause everything is like I thought it should be' 5 April-27 May 2006. Reproduced by kind permission of Carol Tulloch. ©Carol Tulloch.

COLLECTIONS RESEARCH

FASHIONING DIASPORA SPACE

Fashioning Diaspora Space is a three year collaborative project between the V&A's Research and Asian departments and Royal Holloway University of London, funded through the AHRC's 'Diasporas, Migration and Identities' programme. The project examines the presence of South Asian clothing textiles in Britain, as expressed in the material culture of textiles and pattern. It brings together design and textile historians from the V&A (Christopher Breward, Sonia Ashmore and Lesley Miller) South Asian expertise (Rosemary Crill), with cultural and historical geographers from Royal Holloway (Philip Crang, Felix Driver and Shivani Pandey Derrington). Artist Helen Scalway will be interpreting the manner and effect of the diasporic culture of South Asian textiles on the urban landscape through the medium of drawing. The V&A's South Asian Community Education Officer, Rajiv Anand, will be assisting with the dissemination of the project findings to a wider public and it is intended to make recordings of active engagement with British South Asian community groups. We will also be working with the V&A website team to develop an online resource based on research findings, besides projected publications and a conference.

Fashioning Diaspora Space approaches diasporic cultures as the interrelated but distinct movements of people, objects and ideas. Through three discreet research strands, the project looks at the presence of South Asian textiles in Britain in both colonial (1850s to 1880s) and post-colonial (1980s to 2000s) times. The historical study is being carried out by Sonia Ashmore in the V&A's research department and focuses on the museum's exceptional nineteenth century collections of Indian textiles as described by Owen Jones in the Grammar of Ornament, as represented by John Forbes Watson in The Textile Manufactures and Costumes of the People of India (1867), and as collected and displayed in the 1880s by Caspar Purdon Clarke, later Director of the Museum. As transcultural objects their contents have inevitably become repositories of cultural and political issues. Indian textiles became both imperial trophies and key factors in imperial trade, and were also displayed and circulated as exemplars to the British textile industry and the nascent design education system. Indian textiles, from humble printed cottons, to the sumptuous gold-brocaded kincob, also represented the values of handcraft in a world perceived as being threatened by wholesale industrialisation.

Thus, through their collection and dissemination, these textile collections acquired layers of meaning beyond their original functions in the Indian subcontinent, which this project will aim to clarify. While the V&A's archives provide the primary resource for this research, the question of the influence of the collections on British textile manufacturers and British fashion cultures is more difficult to establish. It is hoped that the examination of textile manufacturers' pattern books and regional archives will provide one way of observing the impact of Indian designs on British taste.

The second strand is being undertaken by Shivani Pandey Derrington as part of her PhD research on, 'Diasporic cultures of fashion consumption: the social lives of "South Asian" clothing textiles in Britain.' Her project looks at how South Asian clothing textiles are displayed and used in contemporary British cultures of fashion consumption. A main focus of this research will be to look at the exhibition of "Indian" clothing textiles in and through retail space and the on going lives of these textiles after purchase. Based in London and focused on the present day, the project is likely to involve work with variably ethnicised consumers, thereby combining attention to dress and fashion cultures within British populations dominantly framed as 'diasporic' (most obviously here, British South Asians) and to the role of dress and textiles in 'intercultural encounters' and the marketing of migrant cultures.

For the third research strand, Helen Scalway is undertaking both visual and archive research across these historical periods, with the aim of developing drawings which focus on pattern as a bearer of meaning and memory. She will relate these patterns to wider landscapes and patterns, from the structural grammar of museum archives to the urban architecture of shops and streets in both London and Mumbai. Thus the drawn line will create a link between different aspects of a project relating to different historical periods and carried out in different institutions and places.

SONIA ASHMORE
RESEARCH DEPARTMENT





Since its change to a Museum of Childhood in 1974, the museum has collected material for the archive to support its collections. This resource has grown steadily over the years and now holds a wealth of information which this research/digitisation project will explore.

The archive is a largely untapped resource with the potential for in-depth research and the project hopes to explore a range of areas to add further context to the collections looking at key areas of design, manufacturing, education, learning and social history. It is hoped that the project will have an archivist working with curators to interpret findings from the archive, digitise and to develop a mini site specifically for it, to show development of on-going work, star objects and eventually a fully usable resource for researchers and the museum.

The general archive includes extensive material about a wide range of toys, manufacturers and distributors from the 20th century. This includes press cuttings, advertisements, catalogues, photographs, letters and other related material. There is schools material including photographs, exercise books, certificates, report cards and letters.

The museum holds the archives of four individual British toy companies no longer in operation which will form a central section for the research project. The holdings which include photographs, advertisements, financial information, trade catalogues, manufacturing information sheets and personal letters – provide a fascinating record of the British toy-making industry.

Paul and Marjorie Abbatt were pioneers of innovative educational toys. They set up Abbatt Toys in 1932 selling toys to friends and by mail order from their flat in Tavistock Square. Demand was such that in 1936 they opened a child friendly shop at 94 Wimpole Street, designed by their friend the architect Erno Goldfinger.

Lines Bros. Ltd. was set up in 1919 as a separate business from G.&J. Lines. In 1924, Tri-ang Toys was registered. In 1931 they took over the famous store Hamleys. Lines went on to produce Pedigree dolls and soft toys in 1948. They took over Meccano and consolidated Tri-ang and Hornby Dublo were consolidated to form Tri-ang-Hornby Railways. In 1971 the company ceased business.

Corgi Toys first appeared in July 1956 manufactured by Mettoy Playcraft Ltd. This archive comprises scrapbooks compiled by Mettoy from 1950 to 1969 including cut-out advertisements, articles and promotions about Mettoy products and exhibitions.

Pallitoy was founded as the Cescelloid Company before 1920 and later changed the name to Palitoy. It ceased trading in 1985. At this point many design items, prototypes, final products and the products of their competitors were passed to the museum as an archive. Palitoy have made some of the many iconic toys such as Action Man, Tiny Tears, Star Wars figures and the Care Bears. Other archival material includes paper and photographic records of different stages of production.

The Museum wants to fully utilise its archive, re-housing and making them accessible to the public. This project will add a significant amount of transferable knowledge about product design, toy production, social history, learning and education.

SARAH WOOD
MUSEUM OF CHILDHOOD



Opposite Page
Mini action figure, Chewbacca with laser rifle. Made by Palitoy company Ltd. Hong Kong ©1977-1978, B.1041-1993

Doll in carrying case
Made by Pedigree, English, ca. 1962

RESEARCH IN THE CONSERVATION DEPARTMENT

We are committed to a wide variety of research programmes, with an equally varied output and resource stream. Our 2007–2008 plan identifies the following projects and their associated potential outcomes:

The Mazarin Chest Project (Shayne Rivers, Brenda Keneghan) is a major collaborative undertaking involving conservators, curators and scientists from the UK, Japan and Poland. The project has two main aims. The first is to develop an integrated approach to the conservation of urushi (lacquer) objects that respects both western conservation ethics, and Japanese conservation values. The second is to apply this approach to the stabilisation of the chest. The project is funded by the Getty Foundation, the Toshiba International Foundation (TIFO) and the V&A. The V&A is also grateful to the Japan Foundation and the Tobunken (Independent Administrative Institution, National Research Institute for Cultural Properties, Tokyo). The latter played an invaluable role in advising on the parameters of the project, in providing training for V&A staff, and in sharing conservation and scientific research findings. The project was launched in 2004/5 and is due for completion in 2007/8.

SurveNIR, (Graham Martin, Alan Derbyshire, Eoin Kelly). The European Commission is funding projects to research the possible strategies for extending the lifetime of paper. A group of researchers, conservators and collection managers from seven European countries gathered in the frame of the project SurveNIR, coordinated by the University of Ljubljana, Slovenia. Since August 2005, their primary aim has been to invent an instrument to help the conservator to obtain the necessary information about a paper artefact without using chemicals and without sampling. This innovative technology will be based on near-infrared spectroscopy.

Big Buildings Behaviour (Graham Martin) network funding will be applied for from the AHRC to enable a partnership initiative to be developed with the NGMM to look at sustainable ways to control environmental conditions in Museums which are housed in historic buildings.

Fingerprint damage on Metals (Donna Stevens), working with Oxford University to devaluate the deterioration process.

Deterioration of Medieval Enamels (Catia Viegas), in association with the ICOM Metals group will be evaluating the impact of alloy composition on the deterioration of enamelwork.

Investigations into materials and techniques of blued iron (Sophy Wills and Graham Martin), a joint project with the Materials Department at Imperial College.

Bidri ware (Graham Martin), a joint project with the Materials Department at Imperial College.

Digital Image Reconstruction of 4 Opus Anglicanum Copes (Marion Kite, Lesley Miller, Iain Thomas).

Corrosion, composition and origins of medieval stained glass (Sherrie Eatman and Prof Ian Freestone). Input into a project at Cardiff University, funded by the Leverhulme Trust.

An active programme of continuing needs-led research programmes is being developed for subsequent years.

GRAHAM MARTIN
CONSERVATION





Coloured architectural plan
Hackney Empire, Late 19th century

THEATRE COLLECTIONS

SUBJECT SPECIALIST NETWORK

Theatre Collections staff are working on the creation of a new resource for scholars, practitioners and information professionals in the performing arts. In 2005 the MLA funded a feasibility study for the Theatre Information Group Performance Data Project (led by Theatre Collections staff) to explore the most effective and sustainable way of creating a national performance database (akin to the Internet Movie DataBase for professional live performance). The project has received a second phase of funding to make the database a reality and this will be of enormous benefit to the entire performing arts community. This development is at the cutting edge of digital resourcing in terms of its creation of a national description standard for performances, in line with other current national and international data standards. It can subsequently be used as a starting point for a range of digital resources and for absorbing data from a variety of sources.

EAST LONDON THEATRE ARCHIVE DIGITISATION PROJECT

The Theatre Collections will be contributing 10,000 digitised images relating to East London Theatre as part of this JISC funded project led by the University of East London. Staff will also create an East London Theatre Gazetteer and subject guides to Theatre architecture and building in the 19th century, stage technology and the development of music hall. Other project partners include Wilton's Music Hall, Hackney Empire, Theatre Royal Stratford East, and the Arts & Humanities Data Service.

EDUCATING AND ENTERTAINING THE NATION: THE ARTS COUNCIL AND POST-WAR BRITISH THEATRE

Public subsidy is the cornerstone of post-war British theatre: new writing; new theatre spaces; new theatrical styles and genres; the birth of the fringe and the encouragement of ethnic minority involvement all owe their continuing existence to the policies and financial backing of the Arts Council of Great Britain. Its impact on theatre policy and practice is often alluded to but has never been fully explored, either in those books that deal with the history of the Arts Council, or those that focus on the history and historiography of post-war British theatre. It also encouraged practitioners to consider the social impact of their work and its role in building communities

and reflecting their life. 2007 sees the beginning of a series of projects focussing on the role and impact of the Arts Council and the companies and buildings it funded. The first of these is a joint collaborative award with Birkbeck College, University of London on the history and practice of the Tricycle Theatre which will use the company's archives (donated to the Theatre Museum in 2006) to explore notions of theatre, community and political and social agency.

This will unfold alongside a larger project examining three key strands of Arts Council operation as manifested by their archival records (jointly housed and managed by the Theatre Collections and the National Archive of Art and Design) and the records of other subsidised institutions held by the Theatre Collections (e.g., the English Stage Company at the Royal Court): new-writing, regional theatre and touring companies. We are currently planning an AHRC research grant application in conjunction with the Department of Theatre, Film and Television studies at the University of Reading to examine the impact of policy on practice in these three areas.

KATE DORNEY
THEATRE COLLECTIONS

GRADUATE RESEARCH

The V&A has been successful in a number of joint applications to the Arts and Humanities Research Council's Collaborative Doctoral Award Scheme. The Awards were introduced to develop collaboration between higher education institutions and non-academic bodies (including museums) and to enhance the employment-related skills and training research students gain during the course of their studies. Here students appointed during 2007 describe their projects and we list the projects of students continuing from 2006:

STEVE BROWN
ROYAL COLLEGE OF ART
Dialogues between Decoration and Form:
New Potential for Ceramics Offered by Image
Based Technologies

My work is concerned with the physicality of printmaking. Through a practice-based enquiry I am developing strategies which integrate image and form through the use of vitreous materials. This research is driven by a historical investigation of vitreous print development and application from an applied art position, whilst also drawing from an historical language of display.

HELENA DAVIES
UNIVERSITY COLLEGE LONDON
John Forster as biographer

Working collaboratively with UCL, I am studying the National Art Library's John Forster bequest. Examining and documenting in detail the materials which Forster collected and exploited to write his biographies, my work explores the nature, both physical and intellectual, of Forster's library, and its importance in analysing his research and writing interests.

LESLEY DELANEY
UNIVERSITY COLLEGE LONDON
The development and marketing of books to teach reading in Victorian Britain: primers and first readers, their authors, publishers and consumers

This research project will examine nineteenth century children's books as historical objects making use of the extensive archival material at the V&A and its National Art Library, particularly the under-used Renier collection of children's literature and contemporaneous pedagogic works, which was partly designed to illustrate changes in social and educational concepts of childhood.

CATHARINE ROSSI
ROYAL COLLEGE OF ART
The Transition to Modernity:
The Practice, Dissemination, and Consumption
of Modern Craft in Italy

This study will assess how modern craft, with its combination of traditional materials and a contemporary aesthetic, may have eased the contested transition to modernity in postwar Italian society. The consumption of craft products may have enabled the negotiation of issues of national identity, individuality, and the advent of consumer culture. Modern Italian crafts will be studied with the initial idea that they represent the reality of the Italian domestic interior far more than the nascent industrial design which has so far dominated discussion of the period.

ELAINE TIERNEY
UNIVERSITY OF SUSSEX/
VICTORIA AND ALBERT MUSEUM
The Unofficial Material Culture of Official Public
Festival in Paris and London, 1660–1715

This study will be the first substantial analysis of 'stuff' produced on officially appointed festival days, outside of explicit state and civic control. It will consider the fireworks, effigies, textiles and temporary structures that are evidence of wider social and political participation on special days. It complements current research for the major V&A exhibition Baroque, 1600–1750: Spectacle and Performance, opening in April 2009.

SARAH BERCUSSON
QUEEN MARY, UNIVERSITY OF LONDON
Gifts, consumption and ritual of exchange in Italy
in the second half of the 16th century

VERITY CLARKSON
UNIVERSITY OF BRIGHTON
The Cold War 'emigré' exhibit in Britain: Cultural
Exchange, Diplomacy and Trade c. 1945–75

JANE EADE
UNIVERSITY OF SUSSEX
Vision and Ecstasy in the Baroque

BONNIE HEWSON
UNIVERSITY COLLEGE LONDON/VICTORIA AND
ALBERT MUSEUM (THEATRE MUSEUM)
Collecting the Intangible Heritage:
The Case of Theatrical Processes

CAROLYN MCSHARRY
IMPERIAL COLLEGE, UNIVERSITY OF LONDON
Conserving tangible and intangible cultural
heritage: investigating the removal of degraded
Western varnish from Japanese lacquer

EMMA RICHARDSON
UNIVERSITY OF SOUTHAMPTON
Non-invasive Characterisation of Synthetic
Textiles within Museum and Heritage Collections

NICOLA STYLIANOU
TrAIN (CENTRE FOR TRANSNATIONAL ART
IDENTITY AND NATION), UNIVERSITY OF THE
ARTS, LONDON
Producing and Collecting for Empire:
African textiles within the Victoria and Albert
Museum 1850–1950



From left to right – Two vases by Tapio Wirkkala (Finnish, b.1915); 1966–67; Bottle vase; designed by Carlo Scarpa (1906–78); 1938–40; Vase; green glass; by Toni Zuccheri (b.1937); 1967; all made by Venini of Murano; Italian (Venice).

RESEARCH DEPARTMENT STAFF
AND PROJECTS 2007–8

CORE STAFF

RESEARCH DEPT:
SARGENTSON, CAROLYN
HEAD OF RESEARCH
(AHRC RESEARCH LEAVE 2007/8)

BREWARD, CHRISTOPHER
ACTING HEAD OF RESEARCH
(DEPUTY HEAD OF RESEARCH)

MILLER, LIZ
ACTING DEPUTY HEAD OF RESEARCH

AJMAR, MARTA
ACTING DEPUTY HEAD OF RESEARCH
AND V&A/RCA COURSE TUTOR

SACHS, JULIA
RESEARCH ADMINISTRATOR

SAMMUT, VANESSA
RESEARCH ADMINISTRATOR

V&A/RCA COURSE:
ADAMSON, GLENN
DEPUTY HEAD OF RESEARCH
AND HEAD OF GRADUATE STUDIES

MCSHANE, ANGELA
V&A/RCA COURSE TUTOR

ROYALL, KATRINA
V&A/RCA COURSE ADMINISTRATOR

CHUKWURAH, NNEKA
V&A/RCA COURSE ADMINISTRATOR

JOINT FELLOWSHIPS

EDWARDS, EILUNED
LONDON COLLEGE OF FASHION/V&A
FELLOW IN FASHION/TEXTILES

FAGENCE-COOPER, SUZANNE
BUCKINGHAMSHIRE CHILTERN UNIVERSTY
COLLEGE/V&A FELLOW IN 19TH CENTURY STUDIES

FIELDING, AMANDA
CAMBERWELL COLLEGE OF ART/
V&A FELLOW IN CRAFT

PARTINGTON, MATTHEW
UNIVERSITY OF THE WEST OF ENGLAND/
V&A FELLOW IN TWENTIETH-CENTURY
AND CONTEMPORARY CRAFT

PAVITT, JANE
UNIVERSITY OF BRIGHTON/V&A FELLOW
IN PRODUCT DESIGN AND MUSEOLOGY

TULLOCH, CAROL
CHELSEA COLLEGE OF ART AND DESIGN/
V&A FELLOW IN BLACK VISUAL CULTURE

FUNDED FELLOWSHIPS

ASHMORE, SONIA
AHRC FASHIONING DIASPORA SPACE FELLOW

BOWETT, ADAM
BRITISH ACADEMY FELLOW

MEARS, HELEN
HLF FELLOW IN HISTORIES AND OBJECTS OF
THE AFRICAN DIASPORA (CAPACITY BUILDING
AND CULTURAL OWNERSHIP)

EXCHANGES

LLEWELLYN, NIGEL
(SUSSEX) SUSSEX UNIVERSITY EXCHANGE
FELLOW 06/07

DENNIS, FLORA
(V&A – RESEARCH) SUSSEX UNIVERSITY
EXCHANGE FELLOW 06/07

WHARTON, STEPHEN
(SUSSEX) SUSSEX UNIVERSITY EXCHANGE
FELLOW 07/08

IRVINE, GREG
(V&A – ASIA) SUSSEX UNIVERSITY EXCHANGE
FELLOW 07/08

TRUMBLE, ANGUS
(YALE CENTRE FOR BRITISH ART)
YCBA/V&A EXCHANGE FELLOW 2007

TRUSTED, MARJORIE
(V&A – SCULPTURE)
YCBA/V&A EXCHANGE FELLOW 2007

VISITING FELLOWS

ARNOLD, REBECCA
(ROYAL COLLEGE OF ART)
WORKING ON TWENTIETH-CENTURY FASHION

CROWLEY, DAVID
(ROYAL COLLEGE OF ART)
WORKING ON THE COLD WAR MODERN EXHIBITION

ORR, LYNN
(FINE ART MUSEUMS OF SAN FRANCISCO)
WORKING ON THE AESTHETICISM EXHIBITION

RAIZMAN, DAVID
(DREXEL UNIVERSITY, PHILADELPHIA)
WORKING ON DESIGN IN THE INTERNATIONAL
EXHIBITIONS OF THE 19TH CENTURY

VON PLESSEN, MARIE LOUISE
(KUNST-UND AUSTELLUNGSHALLE DER
BUNDESREPUBLIK DEUTSCHLAND)
WORKING ON REIGNING AND RULING

INTERNAL SECONDMENTS

CLARKE, RUBY
(ASIA) WORKING ON IKATS

HEFFORD, WENDY
(FTF) WORKING ON TAPESTRIES CATALOGUE

HILLYER, LYNDA
(CONSERVATION) WORKING ON A
PUBLICATION ON TEXTILE CONSERVATION

PARKER, LAUREN
(CONTEMPORARY)
WORKING ON CHINA DESIGN NOW

PRICHARD, SUE
(FASHION, TEXTILES AND FURNITURE)
WORKING ON QUILTS

PRITCHARD, JANE
(THEATRE COLLECTIONS)
WORKING ON BALLETS RUSSES

SARGENTSON, CAROLYN
(RESEARCH) WORKING ON FRENCH
FURNITURE CATALOGUE

STRONGE, SUSAN
(ASIA) WORKING ON TIPU'S TIGER

WATSON, ROWAN
(WORD AND IMAGE) WORKING ON MEDIEVAL
MANUSCRIPTS CATALOGUE

WINCHESTER, OLIVER
(CONTEMPORARY)
WORKING ON FASHION AND SPORT

EXHIBITION TEAMS

SURREAL THINGS

GHISLAINE WOOD, ALEXANDER KLAR

GOLDEN AGE OF COUTURE

CLAIRE WILCOX, ELERI LYNN

CHINA DESIGN NOW

HONGXING ZHANG, GIGI CHANG

COLD WAR MODERN

JANE PAVITT, JANA SCHOLZE, MARIA MILEEVA

BAROQUE

MICHAEL SNODIN, JOANNA NORMAN,
ANTONIA BRODIE

HONORARY FELLOWS

PROFESSOR MALCOLM BAKER

(UNIVERSITY OF CALIFORNIA)

ANTHONY BURTON

(INDEPENDENT SCHOLAR)

DR DONAL COOPER

(WARWICK UNIVERSITY)

PHILIPPA GLANVILLE

(INDEPENDENT SCHOLAR)

PROFESSOR MARK HAWORTH BOOTH

(LONDON COLLEGE OF COMMUNICATION,
UNIVERSITY OF THE ARTS)

PROFESSOR SANDRA KEMP

(ROYAL COLLEGE OF ART)

PROFESSOR ULRICH LEHMAN

(UNIVERSITY OF THE CREATIVE ARTS)

PROFESSOR JOHN STYLES

(UNIVERSITY OF HERTFORDSHIRE)



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

THE ARTS AND HUMANITIES RESEARCH COUNCIL
THE BRITISH ACADEMY
BUCKINGHAMSHIRE CHILTERN,
UNIVERSITY COLLEGE
CAMBERWELL COLLEGE OF ART AND DESIGN,
UNIVERSITY OF THE ARTS LONDON
CHELSEA COLLEGE OF ART AND DESIGN,
UNIVERSITY OF THE ARTS LONDON
THE CHIPSTONE FOUNDATION
THE CLIVE WAINWRIGHT MEMORIAL FUND
THE DESIGN HISTORY SOCIETY
THE ECONOMIC AND SOCIAL RESEARCH COUNCIL
THE FRIENDS OF THE V&A
THE GETTY FOUNDATION
THE HENRY MOORE FOUNDATION
THE HERITAGE LOTTERY FUND
THE JAPAN FOUNDATION
THE LEVERHULME TRUST
THE LONDON COLLEGE OF FASHION,
UNIVERSITY OF THE ARTS LONDON
MONSOON ACCESSORIZE
THE OLIVER FORD TRUST
THE PASOLD INSTITUTE
THE PAUL MELLON CENTRE FOR STUDIES
IN BRITISH ART
THE REYNER BANHAM FUND
THE ROYAL COLLEGE OF ART
ROYAL HOLLOWAY, UNIVERSITY OF LONDON
THE SAMUEL H. KRESS FOUNDATION
SUSSEX UNIVERSITY
THE SYLVIA LENNIE ENGLAND FUND
THE TOSHIBA INTERNATIONAL FOUNDATION
THE UNIVERSITY OF BRIGHTON
THE UNIVERSITY OF THE WEST OF ENGLAND
W INVESTMENTS
WARWICK UNIVERSITY
THE YALE CENTRE FOR BRITISH ART
WINKCREATIVE
THE CENTER FOR CRAFT, CREATIVITY AND DESIGN

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
WWW.VAM.AC.UK/MOC

V&A

DESIGN BY V&A DESIGN