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"I adore the V&A. It is one of the world's most important art and design museums, and we have it on our doorstep"

Designer Erdem Moralioglu in
The Observer, September 2011

2011/12 has been an extraordinarily successful year, with the highest attendance ever. Over 2.88 million visitors were welcomed through the doors of the V&A itself and over 443,300 visits were made to the Museum of Childhood during this period. Our visitor research tells us that over 40% of our audience are involved in the creative industries or are students of art and design. This puts the V&A at the very heart of creativity in our national life.

In June, Sir Mark Jones left the V&A and in September we welcomed Dr Martin Roth, formerly Director General of the Dresden State Art Collection, as the new Director of the V&A. We pay tribute to Sir Mark's amazingly successful 10 years of making the V&A what it is today. We welcome Martin to South Kensington, where we look forward to seeing his vision for the Museum unfold.

The V&A was originally established to inspire creativity and encourage good design, and one of the themes running through the Review this year is makers and making. An excellent demonstration of this was *Power of Making*, one of the V&A's most popular exhibitions to date. 2011/12 also saw the celebration of making through the first in a series of television programmes called *Handmade in Britain*, a BBC4 and V&A Partnership, which focused on objects from the V&A collections.

As one of the top 10 tourist attractions, the V&A was named this year as a leading attraction for customer satisfaction by *Which? Travel* magazine, which surveyed the general public on their views about value for money, the range and quality of facilities, the helpfulness of staff and the quality of information. For this I thank all the V&A staff for their hard work, commitment and dedication in helping to make the Museum an inspiring and creative environment for all our visitors.

Looking ahead, FuturePlan Phase II continues to make improvements to the historic architecture of the V&A, enhance access around the building and create new spaces. It has never been easier for a broad audience, both in Britain and internationally, to enjoy our collections and take part in V&A activities. This year over 25 million people visited the V&A website, and touring exhibitions across the UK and the rest of the world attracted over 2.6 million visitors.

Finally, we want to thank all our donors for their continuing generosity and support, which is vital to what we can achieve. We are, as always, very grateful to them.

As we move forward in 2012/13 we will continue to build on these successes.

Sir Paul Ruddock
Chairman

Right: The new V&A Director, Dr Martin Roth







**FUTUREPLAN
ASIA
PHOTOGRAPHS GALLERY**



ASIA 47 (COMPLETED JUNE 2011)

The Asia Galleries, a busy thoroughfare of the Museum, were revitalised in 2011 with an effective redesign by the V&A Design Department. The refurbishment of the South and Southeast Asian displays saw the lighting upgraded, gallery walls painted, new cases added and the existing sandstone plinths cleaned. A graphic identity now brings together the different displays with clear introductory panels, defining each section (geographic area) along the length of the gallery with a unified, highly legible label redesign. The work was supported by John and Fausta Eskenazi.

Conservation of objects was carried out, and displays were re-organised to increase their clarity and accessibility. This has enabled a greater variety of objects, and new objects to be shown for the first time, enhancing the visitor experience.

PHOTOGRAPHS GALLERY (OPENED OCTOBER 2011)

The new Photographs Gallery allows the Museum to display its internationally renowned collection of photographs under a tailor-made lighting scheme that respects the sensitivity of the objects. This new gallery space acts as a showcase chronicling the history of photography from 1839 to the 1960s, as well as providing an opportunity to explore the artistic creativity of key photographers within the collection.

Located through a newly revealed doorway at the end of the Leighton Gallery, the space occupies the former National Competition Gallery, which has been transformed by restoration of the original teak parquet floor and its cast iron ventilation grilles. The Gallery's original lunette paintings, conserved through the generosity of The Pilgrim Trust, with further support from The Worshipful Company of Grocers, have also been reinstated as part of the decorative scheme. These paintings had been in storage since the outbreak of World War II.

In conjunction with the new gallery, the Photographs Acquisition Group has been formed to support acquisitions for the National Collection of the Art of Photography within the Word & Image Department. It is the Museum's first group dedicated to supporting acquisitions of a specific subject and medium. Members make an annual donation and are invited to consult with curators on future acquisitions.

*Left: View of the new Photographs Gallery, which is the only place in London where a chronological history of photography can be seen
Above: One of the newly conserved lunette paintings in the Photographs Gallery*

FUTUREPLAN
HENRY COLE WING
FASHION, GALLERY 40



Above: Images of the Exhibition Road façades before and after cleaning



HENRY COLE WING SOUTH FAÇADES AND ASTON WEBB COURTYARD FAÇADES

Completed in July and December 2011, these projects saw the cleaning and restoration of the historic Exhibition Road façades, generously supported by the Wolfson Foundation, the Zochonis Charitable Trust, the Basil Samuel Charitable Trust, and Toby and Kate Anstruther.

The Exhibition Road Courtyard façades, designed by Aston Webb and completed in 1909, are Grade I Listed and located within the Queen's Gate Conservation Area. These beautiful façades will be brought into full public view as part of the Exhibition Road Building Project. Following the success of the works to the Exhibition Road façade and screen in 2009, the courtyard façades were cleaned and repaired to improve the structures' aesthetic appearance and recapture their grandeur.

FASHION, GALLERY 40 (REOPENED MAY 2012)

The Fashion Gallery was closed during 2011 while the Museum was revealing and enhancing the historical architecture of the Fashion Gallery, working with leading young architects, 6a. Opened originally in 1909 as part of Aston Webb's Edwardian extension of the V&A, it is one of the largest single spaces in the Museum. Through a careful process of selective demolition and dismantling, the dramatic original design has been revealed to create a light and ethereal space.

The gallery reopened in May 2012 with a stunning temporary exhibition, *Ballgowns: British Glamour Since 1950*, sponsored by Coutts. The new permanent displays show a timeline of fashionable European clothing from the mid-18th to the 21st century focusing on key objects, styles and leading designers.

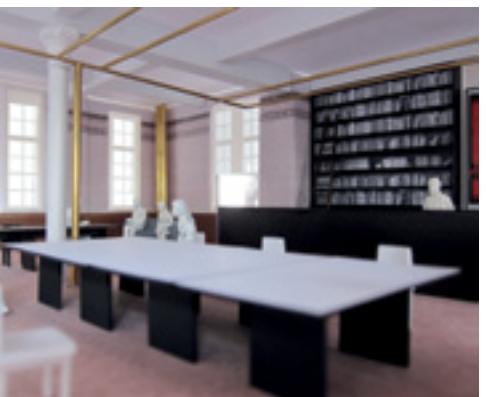


Above: Historic photograph showing the dramatic open space of Gallery 40, punctuated by a series of alcoves and columns, and a light mosaic floor. A circular mezzanine was added in 1962 to provide extra gallery space
Right: The newly opened Fashion Gallery showing how the architecture has been revealed and enhanced. Photo: 6a architects





*Moira Gemmill and Amanda Levete in the
Boilerhouse Yard*



Above and below right: Two views of the architects' visualisation of the new Clothworkers' Centre study room
Photos: Haworth Tompkins Ltd

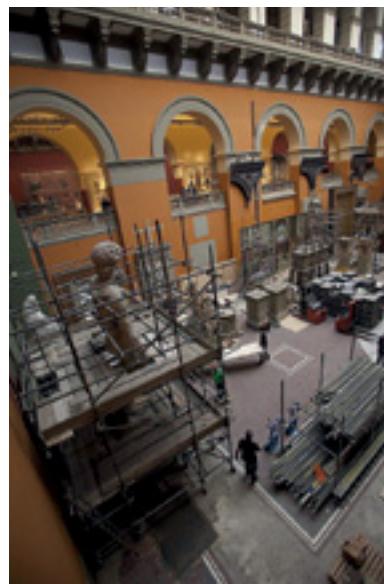
THE CLOTHWORKERS' CENTRE

The V&A's textile and fashion collections are among the finest and most comprehensive in the world and they are used by thousands of researchers, students and enthusiasts every year. The Clothworkers' Centre for Textile and Fashion Study and Conservation will improve access to this extensive collection by offering better facilities in which to study and enjoy it. The new Centre will open in summer 2013 at Blythe House in Olympia, home to the V&A's study collections.

Award-winning architects Haworth Tompkins have been appointed to design the Centre. They will create a contemporary and practical public study room in which to examine items from the collection. The Patricia Baines Seminar Room will allow for group teaching and workshops. The Centre will provide modern storage, to ensure the long-term preservation of the collection, and a new textile conservation studio. The project will see the original grand entrance of Blythe House reinstated to create a welcoming street presence and a new reception area.

In 2011 the final design was signed off and construction work began. Work is also underway to decant and pack the 104,000 textiles and fashion objects that will be moved into the Centre and to improve substantially the number of catalogue records and online images. The Museum aims to upgrade over 43,000 fashion and textile catalogue records and by the end of 2011/12 over 50% of this target will have been achieved. The Centre is being made possible thanks to a generous lead grant from The Clothworkers' Foundation, with further support from the Pauline Johnstone Bequest, the Penelope Crutchfield Bequest, the Diana Jefferson Bequest, Mr Jorge Yarur Bascuñán, the Patricia Baines Trust, the Basil Samuel Charitable Trust, Prince and Princess Frankopan, the R.M. Burton 1998 Charitable Settlement, the Coral Samuel Charitable Trust and the American Friends of the V&A through the generosity of the Ruth Covo Family Foundation.

During 2010 the Museum in South Kensington gained a study room for ceramics which has allowed many individuals and groups to enjoy the collections of ceramics and to learn from them. The new Clothworkers' Centre at Blythe House will have a similar, and perhaps even more striking, effect for the textiles community, since textiles are often difficult to move and share with external visitors. Our library, print room and the RIBA study resources, of course, continue to offer rich opportunities to individuals, students and scholars, as well as designers and other creative practitioners, to explore art and design in graphic and numerous other media.



FUTUREPLAN TODAY

FuturePlan continues to be an integral part of V&A activity. Galleries dedicated to Europe 1600–1800 are being reimagined, with generous support from the Heritage Lottery Fund, The Selz Foundation, the Wolfson Foundation, the J.Paul Getty Jnr Charitable Trust and *Travel with the V&A: Dresden*, and work to display the V&A's collection of furniture continues apace, thanks to the support of an anonymous donor. In addition, the Museum's historic Cast Courts are being restored with the first phase due to open in 2013, with support from the DCMS/Wolfson Museums and Galleries Improvement Fund, Sam Fogg, the Henry Moore Foundation, Sir Nicholas and Lady Goodison's Charitable Settlement and the Salomon Oppenheimer Philanthropic Foundation.

The Exhibition Road Building Project will provide over 1,000 square metres of purpose-built gallery space for temporary exhibitions which will transform the way the V&A operates. Linking with the Royal Borough of Kensington & Chelsea's 'shared surface' scheme in Exhibition Road, the addition of a new public courtyard and café will also see a new entry point to the Museum, providing visitors with a more satisfactory visitor experience. In March 2011 Amanda Levete Architects (AL_A) were announced as the winners of the international competition to design this scheme. AL_A's elegant and exciting design offers a world-class gallery space as well as a vibrant, accessible public courtyard that will be an incredibly positive boost to the South Kensington area. This project will also allow for the future redevelopment of the beautiful and historic South Courts and Prince Consort Gallery, currently hidden from view. These projects rely on generous donations from individuals, trusts and grant-making bodies, and the V&A is grateful to all those who have given their support.





Leela Meinertas and Annabel Judd with the team, All of Us, who will be making interactive tables for the new Furniture Gallery



Detail from the Jaguar E-type

EXHIBITIONS AND EVENTS

POSTMODERNISM



Above: Giulio Paolini's plaster sculptures in *Postmodernism: Style and Subversion, 1970–1990*
Below: A visitor in the same exhibition

Complementing and utilising the Museum's fabulous permanent collections, our major exhibitions, along with smaller displays, continued to look in depth at a broad range of historical and contemporary design subjects, many of which illustrate the skills of makers, designers and craft practitioners.

POSTMODERNISM: STYLE AND SUBVERSION 1970–1990

(24 SEPTEMBER 2011 – 15 JANUARY 2012)

"The exhibition started by looking kind of fun and ended by looking kind of elegant" said Philip Hensher in *The Daily Mail* in September 2011. *Postmodernism: Style and Subversion, 1970–1990* was supported by the Friends of the V&A, with further support from Barclays. On the evening of 21 September Annie Lennox OBE launched the exhibition and her complementary display in the Theatre & Performance Galleries, with a memorable performance generating significant press coverage and social media discussion. *Postmodernism: Style and Subversion 1970–1990* was the first exhibition comprehensively to evaluate the eponymous movement in recent art, design and architectural practice. Featuring both iconic and



EXHIBITIONS AND EVENTS

POSTMODERNISM

HOUSE OF ANNIE LENNOX

THE CULT OF BEAUTY



Above: Grace Jones wearing the Constructivist maternity dress designed by Jean-Paul Goude and Antonio Lopez, 1979 shown in *Postmodernism: Style and Subversion, 1970–1990*, which attracted over 114,900 visitors © Jean-Paul Goude
Below: Annie Lennox seated in the House of Annie Lennox in Room 104



little-known works from the period, including the radical design gestures of Alessandro Mendini, the performances of Michael Clark, graphics by April Greiman and the subversive fashions of Vivienne Westwood, this multi-layered exhibition presented challenging works set against the backdrop of the late 20th century.

The exhibition showed how Postmodernism evolved from a provocative architectural movement in the early 1970s to a style which then rapidly spread to influence all areas of popular culture including art, film, graphics and fashion. As part of the exhibition project, the V&A acquired over 90 objects for the permanent collections, many supported by the Friends of the V&A. Acquisitions included iconic works such as an early handmade ceramic totem by Ettore Sottsass, one of Ron Arad's *Concrete Stereos*, and a version of the *Pratt Chair* by Gaetano Pesce.

HOUSE OF ANNIE LENNOX (15 SEPTEMBER 2011 – 26 FEBRUARY 2012)

ROOM 104

A collaboration between Annie Lennox and the V&A Theatre & Performance Collections, this installation explored the image and creative vision of this internationally renowned musician.

THE CULT OF BEAUTY: THE AESTHETIC MOVEMENT 1860 – 1900

(2 APRIL – 17 JULY 2011)

Sponsored by Bank of America Merrill Lynch, with further support from Liberty, this collaborative exhibition with The Fine Arts Museums of San Francisco, with which the V&A has a long-standing association, was the first major exhibition by the V&A comprehensively to explore Aestheticism. The exhibition included iconic works by Edward Burne-Jones, James McNeill Whistler, Lord Frederick Leighton, Dante Gabriel Rossetti, William Morris, Aubrey Beardsley and Oscar Wilde. It received great critical reviews, with Radio 4's *Front Row* recommending that "everyone should visit this exhibition," and 138,000 people did.



**AFTER ALL, SINCE IT IS FAIRLY
DEAD, WE MIGHT AS WELL ENJOY
PICKING OVER THE CORPSE**

— CHARLES JENCKS

A visitor takes notes in front of dramatic graphic panels in Postmodernism: Style and Subversion, 1970–1990

LAST RITES

The death of modernism has been an oft-told narrative. For British architect Charles Jencks, it arrived at 7:30pm on 12 October 1972, when the Pruitt-Igoe housing complex in St Louis, Missouri, was dynamited.

Designed by the Japanese architect Minoru Yamasaki, the Pruitt-Igoe had become synonymous with architectural waste and urban decay, destroyed only 20 years after it

In his book *The Language of Architecture* (1977), Jencks saw the demolition of Pruitt-Igoe as a metaphor for modernity itself: 'Let us go through the demolition of modern architecture, saving the architecture with a superior modernity, since it is hardly dead, we might as well go picking over the corpse.'

EXHIBITIONS AND EVENTS BRITISH DESIGN



“The V&A has played a blinder. This extraordinary, exciting and unexpected exhibition provides endless trips down memory lane for many and will be a revelation for others”

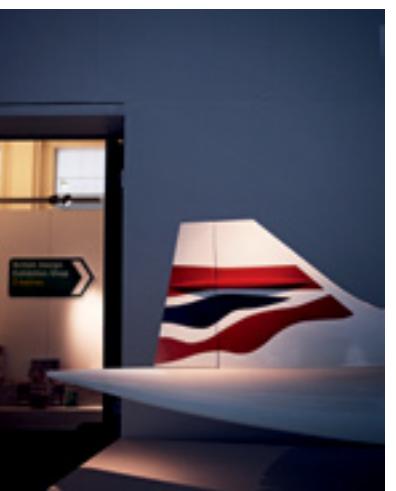
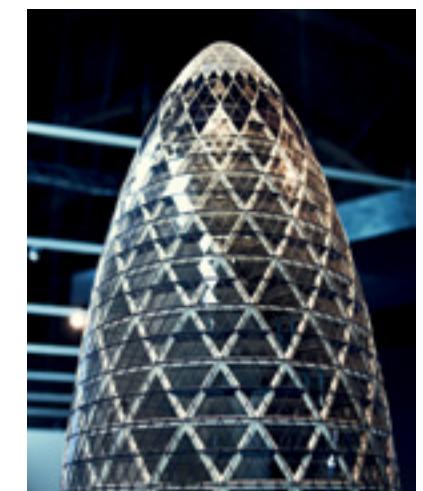
The Arts Desk (5 stars)

Left: Detail of the 'Moulton Stowaway' bicycle manufactured in 1964. Right and below: Iconic examples of British industrial design shown in the exhibition British Design 1948–2012: Innovation in the Modern Age, which included a Jaguar E-type from 1961 and models of the Gherkin building and Concorde



BRITISH DESIGN 1948 – 2012: INNOVATION IN THE MODERN AGE (31 MARCH – 12 AUGUST 2012)

The V&A is indebted to Ernst & Young for sponsoring this major exhibition and several of the associated small displays around the rest of the Museum. Installation of the exhibition began in March 2012. Of the 377 objects to be seen, 269 are from the V&A collections, with 108 from generous lenders. Highlights of the show include costume by Mary Quant, paintings by Richard Hamilton and David Hockney, and the first Mini Cooper and E-type Jaguar ever produced.





Visitors in the exhibition British Design
1948–2012: Innovation in the Modern Age seen
with the Henry Moore carved limestone Family
Group made in 1954 for Harlow Town Centre.

EXHIBITIONS AND EVENTS

FIGURES AND FICTIONS

POWER OF MAKING

QUEEN ELIZABETH II BY CECIL BEATON



FIGURES AND FICTIONS: CONTEMPORARY SOUTH AFRICAN PHOTOGRAPHY

(12 APRIL – 17 JULY 2011)

Sponsored by Standard Bank, this exhibition in the Porter Gallery highlighted recent work by 17 photographers, all living and working in South Africa. Each photographer was represented by projects that engage with people and South Africa's political and photographic past. According to Sue Steward in the *Evening Standard*, April 2011, who gave it a five-star review, it was "an absorbing, entertaining and long overdue exhibition" appreciated by 21,400 visitors.

Above: 'Alphabet' pencil tip sculptures by Dalton Ghetti, 2003/2006.

Photo: Sloan T. Howard Photography

Below and right: Visitors and exhibits in the Power of Making exhibition

Queen Elizabeth with Princess Anne in 1960

from the Cecil Beaton Archive



POWER OF MAKING (6 SEPTEMBER 2011 – 2 JANUARY 2012)

"Visitors will be astonished at the innovative level of craftsmanship" Fisun Guner, *Metro*, 13 September 2011. And astonished they were, as this ingenious exhibition captured the public imagination and closed as the second most popular V&A exhibition in the last 10 years, after *Art Deco*, with 320,700 visitors welcomed into the Porter Gallery.

With the aim of inspiring creativity and celebrating the pleasures of making, this V&A and Crafts Council exhibition was a modern-day cabinet of curiosities which celebrated the importance of skilled making. Irrespective of the designation 'designer', 'artist' or 'craftsperson', makers around the world showed how their skill and vision transformed old traditions as well as new technologies. The exhibition featured more than 100 examples of awe-inspiring work from dry-stone walling and gun-making to wicker coffins and a large gorilla made from wire coat hangers, plus a life-size crocheted bear, alongside video footage of the processes involved in their creation. Visitors joined in weekly demonstrations and workshops, and monthly Digital Design Drop-in sessions were held in the exhibition's "TinkerSpace," sharing skills and demystifying the creative process.

QUEEN ELIZABETH II BY CECIL BEATON: A DIAMOND JUBILEE CELEBRATION

(8 FEBRUARY – 22 APRIL 2012)

The photography exhibition *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration* celebrated the Queen in her roles as princess, monarch and mother, explored through the V&A archive of Beaton's royal photography. The exhibition was visited by 67,500 people and was part of the V&A's contribution to the Queen's Diamond Jubilee celebrations. The exhibition was held in the Porter Gallery, and was kindly supported by Garrard.



*'Making is inventive,
expressive, empowering
and inspiring'*

Daniel Charny, exhibition curator, The Evening Standard, August 2011



'Gorilla' steel coat-hanger sculpture by David Mach, 2011, on display in the entrance of the Power of Making exhibition

EXHIBITIONS AND EVENTS
JAMEEL PRIZE
LONDON DESIGN FESTIVAL
AT THE V&A

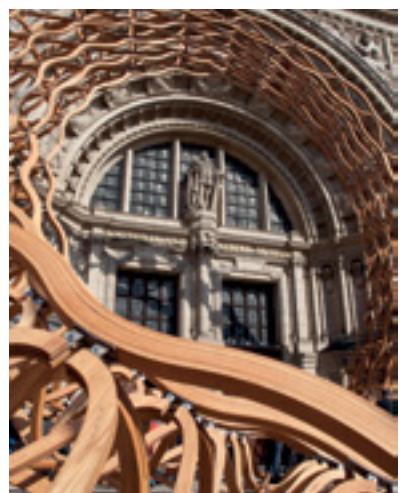
“Truly switched-on museums enliven their permanent collections with ‘interventions’ by contemporary artists and designers”

Nicola Swengley, September 2011, in the Evening Standard ES Magazine

“...beautifully crafted”

Metro – three-star review by Fisun Guner, July 2011

*Below: Timber Wave by AL_A at the Front Entrance of the Museum
Right: Textile Field by Ronan and Erwan Bouroullec in the Raphael Cartoon Gallery
Photo: ©Susan Smart*



JAMEEL PRIZE 2011 (20 JULY – 25 SEPTEMBER 2011)

Launched in 2009 and awarded every two years, the Jameel Prize is an international art prize for contemporary artists and designers inspired by Islamic traditions of craft and design, supported by Abdul Latif Jameel Community Initiatives (ALJCI). This year Algerian-born artist Rachid Koraïchi won the prize for a selection of embroidered cloth banners from the series entitled *Les Maîtres Invisibles (The Invisible Masters)*, 2008. On 12 September 2011, the £25,000 prize was presented to the artist by Dr Martin Roth, V&A Director, Hassan Jameel, ALJCI, and Ed Vaizey, Minister for Culture, Communications and Creative Industries.

All works by the 10 short-listed artists drew strongly on the artists' and designers' own local and regional traditions, celebrating particular materials and iconography with strong references to traditional Islamic art. The exhibition then embarked on an international tour and was shown first at the Institut du Monde Arabe, Paris, in the Mobile Art Gallery (28 November 2011 – 26 February 2012), a structure designed by award-winning architect Zaha Hadid who is also a Patron of the Jameel Prize.

LONDON DESIGN FESTIVAL AT THE V&A (17 – 25 SEPTEMBER 2011)

The V&A, for the third year running, was the hub of the London Design Festival (LDF), a city-wide, nine day festival celebrating London as the creative capital of the world. There was a packed events programme of talks, tours and workshops in addition to specially commissioned installations and displays throughout the building. Highlights of the Festival included:

- *Timber Wave*, by AL_A, supported by Arup.
- *Textile Field*, by Ronan and Erwan Bouroullec, supported by Kvadrat.
- *BRITISH-ISH*, display of work by students of the University of Arts, curated by Giles Deacon.
- *V&A and Me Designer Maps* by Johnson Banks.

During the Festival the V&A welcomed 99,100 people through its doors, setting a new record for visitor numbers. This was also reflected by successful events such as the Digital Design Weekend, an annual weekend event held in September 2011 and attended by 7,300 visitors. The theme was ‘Making and Technology’ to coincide with LDF and the *Power of Making* exhibition. Forty-eight artists and designers contributed to a weekend of family activities, workshops, demonstrations and interactive installations. Also on display were objects of contemporary design, many acquired thanks to the generosity of the Outset Design Fund to Benefit the V&A.



EXHIBITIONS AND EVENTS

FRIDAY LATE

EVENING LECTURES

FRIDAY LATE

The V&A Friday Late programme is now supported by MasterCard. This significant three-year partnership from July 2011 continued to attract large numbers of visitors to themed nights. The programme this year included *MAKE* which celebrated individual makers, making and new technologies in September 2011, while *Hot Brazil* in January 2012 explored the best of Brazilian design and visual culture. MasterCard's own *Priceless London* advertising campaign at London underground stations excitingly featured the V&A's Medieval & Renaissance Galleries.

EVENING LECTURES

The Museum continued its animated programme of evening lectures, highlights of which were two events held in November 2011. Sir Christopher Frayling and Turner Prize-winning artist Grayson Perry debated the notion of craft in relation to the exhibitions *Power of Making* and *The Tomb of the Unknown Craftsman* and Frayling's book *On Craftsmanship*. There was a lively and stimulating debate in front of a full audience in the Lydia and Manfred Gorvy Lecture Theatre. The legendary French shoe designer Christian Louboutin talked about his vision for luxury footwear in an event with Natalie Massanet, founder of Net-a-Porter. The event was a sell-out, and attracted many visitors wearing Louboutin's trademark red soles and stiletto heels.



Above: One of the activities at the Friday late event *MAKE* in September 2011

Below: A crowded John Madejski Garden during the Friday Late event *MAKE*. After 6pm, these events attract an average of 3,800 visitors per night



Danish designers Sophie Nielsen and Rolf Knudsen from Studio Roso
Left: The winter commission by Studio Roso, December 2011





Jason Singh, Sound Art Resident



Above left: Louisa Taylor, Ceramics Resident
Above right: Cherrell Avery, Calligraphy Resident
Right: Clare Twomey, Ceramics Resident



RESIDENCY PROGRAMMES

Museum Residents Sophie Robinson (poetry), Bettina von Zwehl (photography), Clare Twomey (ceramics) and Postlerferguson (design collective) developed their skills inspired by the V&A collections, and encouraged visitors to get making too. Many visitors participated in activities led by the Residents: taking photographic portrait miniatures, laser-cutting ping pong bats, writing slam poetry and producing personalised commemorative plates. Clare Twomey's research developed into an installation of slip-cast ceramic bowls inspired by the tradition of making evident in the collection, while Postlerferguson took direction from their website to set themselves design challenges. Bettina von Zwehl found inspiration in the Renaissance Portrait Miniature Paintings Collection, which developed into a series of photographs of one of the Gallery Assistants. The purchase of these photographs was funded by the Friends of the V&A. Sophie Robinson created poetry in response to visitors' experiences at the Museum and experimented in presentation styles for poetry found in the collections.

In January 2012, Cherrell Avery (calligraphy), Jason Singh (sound art) and Louisa Taylor (ceramics) started six-month residencies that ended in June 2012.

Sophie Robinson – Supported by the Paul Hamlyn Foundation.

Bettina von Zwehl and Postlerferguson – Supported by the Friends of the V&A.

Clare Twomey – Supported by William and Valerie Brake & Maurice and Rosemary Lambert.

Cherrell Avery – Supported by the Society of Scribes and Illuminators.

Louisa Taylor – Supported by John and Catherine Armitage & William and Valerie Brake.

Jason Singh – An Exhibition Road Cultural Group Partnership Project.





Ian Hislop, Editor Private Eye



Private Eye team in the gallery

DISPLAYS
PRIVATE EYE
PORCELAIN CITY
GOLDEN SPIDER SILK

PRIVATE EYE: THE FIRST 50 YEARS (18 OCTOBER 2011 – 8 JANUARY 2012)

ROOMS 17A & 18A

Celebrating fifty years of *Private Eye* magazine since its foundation in October 1961, this display showed the unique combination of satire, humorous cartoons and hard-hitting journalism for which *Private Eye* is known. The investigative and satirical magazine is the country's most prolific commissioner of cartoon art, and artists are active on its editorial and writing team. This enormously popular display of original drawings also featured a spectacular wall of outrageous front covers and an installation evoking the creative mayhem of the magazine's Soho office.

PORCELAIN CITY: JINGDEZHEN (4 NOVEMBER 2011 – 25 MARCH 2012)

ROOM 44, THE T.T. TSUI GALLERY OF CHINESE ART

This display presented the work of Roger Law, Felicity Aylieff, Ah Xian and Takeshi Yasuda, who have all been working in the Chinese city of Jingdezhen in south-east China. For centuries the leading centre of porcelain production in the world, the city is still one of the most dynamic centres for ceramic production. The display was made possible through the generous support of Mr Robert Y.C. Ho.

“Wow. It’s not just the sight of these unfeasible expanses of shimmering gold that is so affecting. The sheer craziness of the enterprise seems also to tell you something important about human accomplishment”

Waldemar Januszczak, *The Sunday Times ‘Culture’*, January 2012



Right and far right: Embroidered spider silk cape made by Simon Peers and Nicholas Godley, 2011; detail of embroidered spider silk



DISPLAYS**RABINDRANATH TAGORE****AI WEIWEI**

Left: Ai Weiwei's Coca Cola urn exhibited in Postmodernism: Style and Subversion 1970–1990

RABINDRANATH TAGORE: POET AND PAINTER**(13 DECEMBER 2011 – 4 MARCH 2012) ROOM 38A**

This was a collaboration between the V&A and the National Gallery of Modern Art, New Delhi and was timed to coincide with the 150th anniversary of the birth of Rabindranath Tagore (1861–1941). He was the first Indian writer to win the Nobel Prize for Literature in 1913. The display featured nearly 50 of his paintings, many exhibited in the UK for the first time. Laura Marsh of *Prospect Magazine* mentioned it as "a rare chance to appreciate Tagore first-hand". In January 2012, the V&A hosted a day of colourful family events. These included story-telling, song and dance workshops, creating images of Tagore's portrait, henna demonstrations and a performance of Tagore's children's poetry, music and dance by Baithak UK of Rhythms of Life. Events were supported by the Nehru Centre.

AI WEIWEI: DROPPING THE URN (CERAMIC WORKS, 5000 BC – AD 2010)**(15 OCTOBER 2011 – 18 MARCH 2012) ROOM 146**

Supported by the Friends of the V&A and *Travel with the V&A: China*, this solo display presented ceramic works made by the Chinese artist Ai Weiwei (b.1957). Featuring his work from 1993 to the present day, it offered a retrospective of his work in clay and a rare opportunity to examine Ai's questioning, disruptive practice.

DISPLAYS**ALBERTOPOLIS****TRADITION TRANSFORMED****JAPANESE ENAMELS**

Above: Form – Series I, ceramic sculpture, made by GUAC, Roh Hoon (b.1959) South Korea, 2005

ALBERTOPOLIS: THE DEVELOPMENT OF SOUTH KENSINGTON AND THE EXHIBITION ROAD CULTURAL QUARTER (26 NOVEMBER 2011 – 29 APRIL 2012)**ROOM 128A**

Coinciding with the redevelopment and reopening of Exhibition Road in 2011/12 and the 150th anniversary of the death of Prince Albert, this display charted the development of South Kensington and the Exhibition Road Cultural Quarter from 1851 to the present via previously unseen drawings from the V&A and RIBA collections.

TRADITION TRANSFORMED: CONTEMPORARY KOREAN CERAMICS**(4 MAY – 3 OCTOBER 2011) ROOM 146 AND THE SAMSUNG GALLERY OF KOREAN ART**

This exhibition brought together ceramic works by 17 contemporary Korean artists, working both in Korea and internationally. Their work blends traditional methods with modern ingenuity and innovative techniques, expressing the creative spirit of a highly industrialised Asian nation with a rich ceramic heritage. The original touring exhibition was curated by Chung Hyun Cho, Emeritus Professor of Ceramic Art at Ewha Women's University, Seoul. The V&A presentation was co-curated by MA students studying on the V&A/RCA course, under the direction of course tutor Dr Christine Guth. Work acquired from the display has enhanced the V&A's growing collection of ceramics from Korea. They were acquired with the generous support of the artists through the arrangement of the Korea Foundation, Seoul and International Art & Artists, Washington, D.C.

JAPANESE ENAMELS: THE SEVEN TREASURES**(14 JUNE 2011 – 19 AUGUST 2012) ROOM 45****TOSHIBA GALLERY OF JAPANESE ART**

In 2011 Edwin Davies CBE donated his large and important collection of cloisonné vases to the Museum. These pieces, together with the V&A's historical collection, were displayed in the Toshiba Gallery and presented a rounded picture of one of Japan's most exquisite art forms. In addition to his gift of objects, Edwin Davies CBE funded an education programme, including the International Study Day *Imagining Japan: Anglo-Japanese Influences on Western Art and Design in Japan* 2011, and has enabled the Museum to acquire two important cloisonné vases attributed to Namikawa Sosuke, c.1883.



Portrait of Julie Christie, by Terence Donovan,
gelatin silver print, 1962



Black and white photograph by Terry O'Neill,
David Bowie, promotional photograph for
'Diamond Dogs', gelatin silver print, 1974

COLLECTIONS
BUILDING THE COLLECTIONS
SCULPTURE
GLASS

BUILDING THE COLLECTIONS

Individual artists and designers, whether they are fine artists or sculptors, furniture makers, jewellers, fashion designers or potters, are central to the collections of the V&A. The collections are the culmination of 155 years of acquisitions, combining objects of historic importance and those made by contemporary makers. These objects – purchased, donated and bequeathed to the nation – are core to everything that the Museum does. With many varied and new acquisitions this year, the collections have continued to evolve. Exciting new exhibitions and permanent gallery projects allow the Museum to add to, and to strengthen, its collections. The V&A is indebted to many private individuals and various funding bodies such as the Art Fund and the Friends of the V&A for their assistance.

SCULPTURE

One of the finest pieces of neo-classical sculpture carved by the British artist, John Deare (1759–98), was an acquisition highlight. The sculptural relief, 'Caesar Invading Britain', shows Caesar being repelled by heroic Britons. Carved in Rome and dated 1796, the sculpture once formed part of a large overmantel commissioned by John Penn for a fireplace in his Stoke Park mansion in Stoke Poges, Buckinghamshire, from where it was removed in the mid-20th century. John Penn was the grandson of William Penn who founded Pennsylvania. The purchase was generously funded by the Vladimir Caruana and Ivan Booth Bequest.

Below: Marble Relief, 'Caesar Invading Britain', by John Deare, 1796



GLASS

Steffen Dam is interested in the aesthetics of unplanned faults and irregularities caused during the making process. For the 'Jellyfish installation', he enhanced and controlled these using metallic oxides and foils to create wonderfully subtle three dimensional pictures within a solid form of colourless glass. For such works Dam finds inspiration in specimen jars in taxonomic collections. Purchased at Collect 2011 and funded by the Friends of the V&A.

Below: 'Jellyfish installation', glass, silver foil and carbon layers, sculpted at the furnace, sand-cast into colourless glass, ground and fire polished, made by Steffen Dam, Handrup (Ebeltoft), Denmark, 2010



COLLECTIONS
STAINED GLASS
ENAMEL

STAINED GLASS

Bathing in luxury in May/June is a popular image in manuscript painting, but was not previously known in stained glass. This roundel, one of a pair, is attributed to a Norwich stained glass workshop on the basis of its painting style and by its former location in a Norfolk home. The sophistication of the artist/maker is evidenced by skilful use of both clear and coloured glass and by painting with a dark pigment and silver stain. Acquired in collaboration with Norwich Castle Museum which purchased a further four roundels from the set, the V&A roundels are displayed in the Medieval & Renaissance Galleries. The pair was purchased with the support of Sam Fogg and the Friends of the V&A.

Below: Stained Glass Roundel, c.1500, by a Norwich artist



ENAMEL

This plaque, signed and dated 1798, is the first work by London enamel painter William Hopkins Craft to be acquired by the Museum and is one of his most ambitious pieces. Purchased for the British Galleries, the allegorical scene commemorates four celebrated British admirals and their victories at sea while the British lion tramples on the flags of France, Spain and the Netherlands. Craft, an adept painter of enamelled portrait miniatures, has here used the same delicate technique on an exceptionally large scale, which required specialised technical knowledge. The enamel was purchased with funds from the Hugh Phillips Bequest.

Below: Enamel Plaque commemorating four British naval heroes, enamel on copper, painted in enamel colours, in a carved giltwood frame by William Hopkins Craft, 1798



FURNITURE

D.M. Kirkness, the Orkney-based maker, standardised this traditional, local 19th-century form and by 1910 this design was among four models offered. Documented or labelled examples of D. M. Kirkness's Orkney chairs are extremely difficult to find. This chair belonged to descendants of the painter Augustus John, in whose Hampshire studio it had remained, with another example, until 1969. It will be displayed in one of the seven 'portals', each devoted to a named maker, in the new Furniture Gallery.

The Outset Design Fund to Benefit the V&A was launched in March 2011 and enabled the Museum to secure eight objects of contemporary design for the V&A's collection, including the *Fractal Table* and the *Pyrenees sofa*. The objects were all acquired for use in forthcoming exhibitions and gallery projects.

Below: Fractal Table designed 2007/09 by Platform: Gernot Oberfell and Jan Wertel, with Matthias Bär, manufactured 2011 by MGX by Materialise
Pyrenees sofa, flocked polyurethane foam and steel, by Frederikson Stallard, 2007/2011
Orkney Chair, 'hooded' model, white pine and straw sewn with bent grass, and rush, probably made by D. M. Kirkness



WORD AND IMAGE

The Museum has continued to build up its digital art and design collections; major acquisitions include works by Casey Reas, whose *Process 18* (2010) is now on display at the entrance to the Sackler Centre, Ernest Edmonds's *Shaping Form* (2007) is due to be included in a display of new acquisitions, whilst rAndom International's *Study for a Mirror* (2010) features in *British Design 1948–2012*. We have also acquired early designs by Vera Molnar, Stephen Scrivener and many others.

FASHION

This particular Alexander McQueen red and black printed silk evening gown was one of the most dramatic pieces presented in the finale of the *Horn of Plenty* collection, autumn/winter 2009. It combines much unique McQueen imagery. The specially designed fabric, depicting a hound's-tooth pattern morphing into a bird in flight, brings together McQueen's interest in the history of tailoring and his fascination with the natural world.

Below: Alexander McQueen, Horn of Plenty dress, digitally printed silk, 2009



HANDMADE IN BRITAIN ON BBC4

"...this is smart programming, finding a niche and filling it with intelligence, contextual awareness, and strikingly beautiful artefacts" The Art Newspaper, November 2011. In October 2011, the first series of programmes in the V&A/BBC4 *Handmade in Britain* season was shown on TV. Drawing on the collections and expertise of the V&A, this year-long season, a BBC4 and V&A partnership, explores the history of the decorative arts, with all programmes featuring objects and contributions from V&A curators. The first series concentrated on British ceramics, from the history of domestic pottery to the heart of Britain's ceramic empire in Stoke-on-Trent and the studio potters of the 20th and 21st centuries. *Ceramics – A Fragile History* revealed why makers have created objects that are beautiful as well as functional. *The Story of Clay* entertained 470,000 viewers, with *The Age of Wedgwood* and *The Art of the Potter* totalling 426,000 viewers and 290,000 viewers respectively. Accompanying the series were two films: *Treasures of Chinese Porcelain*, presented by the Chinese ceramics specialist Lars Tharp, watched by 570,000 viewers, and *Britain's Most Fragile Treasure* which unlocked the secrets of the largest medieval stained-glass window in the country at York Minster. This programme attracted 310,000 viewers.

The second series, scheduled for May 2012, will concentrate on metalwork (arms and armour, silver and iron). This partnership with the BBC had a digital dimension in the form of a website and mobile web content which allowed visitors to the Museum to scan gallery labels containing QR codes using their smartphones to locate and learn about the objects featured in the programmes.

Right: The Handmade in Britain logo and one of the QR codes



JEWELLERY

A stunning contemporary jewellery acquisition, the purchase was funded by the Friends of the V&A.

Below: Brooch 'cavolo arancione', acrylic (methacrylate) and oxidised silver, designed and made by Barbara Paganin, Italy, 2011

BEHIND THE SCENES

COLLECTIONS MANAGEMENT PROGRAMME

This year saw the successful launch of the upgraded Collections Management System. Over 1 million catalogue records were safely migrated and over 300 staff trained. The new system will help staff work more efficiently and enable more collections information to be published online. Key developments planned for next year include an archives module.



DIGITISING THE COLLECTIONS

The Museum's historic acquisitions registers are a unique reference source. This year a pilot project to digitise 76 volumes from the Word and Image Collection was successfully completed, allowing scholars greater online access to our collections. A rolling programme to digitise and preserve the remainder of this invaluable record of Museum history is planned for the future. The number of digital images for prints, drawings, paintings and photographs has increased by more than 20,000 this year. Some 25,000 records for engraved ornament prints are also available online as part of the Engraved Ornament Project. This cataloguing project, looking at all types of decoration, is generously funded by the Esmée Fairbairn Foundation.

ART AND DESIGN FOR ALL: THE VICTORIA AND ALBERT MUSEUM LOAN TO BONN

In November 2011, the Museum shipped the largest number of objects ever for a single loan to an exhibition at the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn (18 November 2011–15 April 2012). Preparation for this project involved many curators, conservators and technicians, who packed over 450 objects into 136 crates over the August to October 2011 period. This important exhibition traced the evolution of the V&A in the 19th century as the world's first art and design museum, and focused on the Museum's original core collections. It shed light on its innovative approach and its function as a role model for other institutions. The exhibition was organised in collaboration with the V&A and was seen by 56,100 visitors.

PUBLISHED RESEARCH

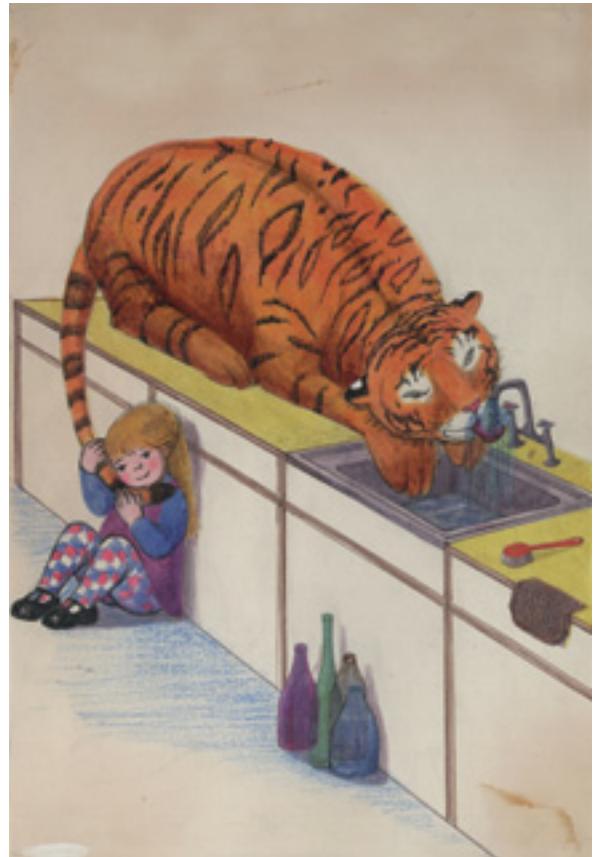
In seeking to promote knowledge and understanding of the designed world, V&A staff research and display the collections, write books, and lecture at conferences at the Museum and around the world. The range of published research on the collections, alongside blockbuster exhibitions, enables our audiences to learn and engage with important and beautiful examples of the decorative arts. In 2011/12, a record 35 new titles were published, together with 27 reprints and 17 foreign language and co-editions. The new titles included books on touring exhibitions such as *Princely Treasures from the V&A 1600–1800*, edited by Sarah Medlam and Lesley Miller; *The Wedding Dress: 300 Years of Bridal Fashions*, by Edwina Ehrman; and *Kalighat Paintings*, edited by Suhashini Sinha and Professor C. Panda.

Other V&A publications about different aspects of the collections included books on Chinese export ceramics, Japanese cloisonné enamels, 17th-century women's dress patterns and a major catalogue of Western illuminated manuscripts. Edited by Shayne Rivers, Rupert Faulkner and Boris Pretzel, *East Asian Lacquer: Material Culture, Science and Conservation*, published by Archetype Publications in December 2011, was an outcome of collaboration between the V&A's Asian and Conservation departments.

COLLECTIONS
INSTALLATION OF
'THE SPIRIT OF GAIETY'
MUSEUM OF CHILDHOOD

INSTALLATION OF 'THE SPIRIT OF GAIETY'

As well as packing, moving and transporting many objects and creating quantities of mounts for new displays and galleries in support of the V&A's public programme, V&A art handlers' expertise allows the Museum to complete complex and highly challenging gallery installations. One of these challenges, in August 2011, was the installation of *The Spirit of Gaiety* on the stairs at the end of the Edwin and Susan Davies Paintings Galleries. The large teak sculpture created by Hibbert C. Binney in 1903 for the roof of the Gaiety Theatre, London, weighs around 2 tonnes and measures 4.5 metres in height. Acquired by the Theatre & Performance Department in 1987, the sculpture is currently undergoing major conservation work.



MUSEUM OF CHILDHOOD

The Museum of Childhood continued to entice the V&A's younger visitors with a varied exhibition programme. By the end of March 2012, the Museum of Childhood had welcomed 443,300 visitors through its doors, a record attendance which exceeded the 422,500 during 2010/11. The spring 2011 exhibition was *From the Tiger Who Came to Tea to Mog and Pink Rabbit*, a retrospective of the writer and illustrator Judith Kerr (b. 1923). Showing her early drawings as a child escaping Germany, to original artwork from her classic children's picture books, the exhibition traced her development as an artist and the storyteller we know today. The autumn 2011 exhibition, *Magic Worlds*, invited visitors to immerse themselves in the worlds of illusion, fantasy and enchantment. The Museum displayed work by historic and contemporary artists who are inspired by the subject of childhood, including Julia Margaret Cameron, Rebecca Fortnum, Cathie Pilkington, Jake and Dinos Chapman. In *The Stuff of Nightmares*, the Front Room Gallery was transformed by local schoolchildren and artist installations into a sinister forest for the re-telling of the Brothers Grimm fairytale *The Foundling Bird*.

*Below: The exhibition Magic Worlds at the Museum of Childhood
Left: The Tiger Who Came to Tea © Judith Kerr*

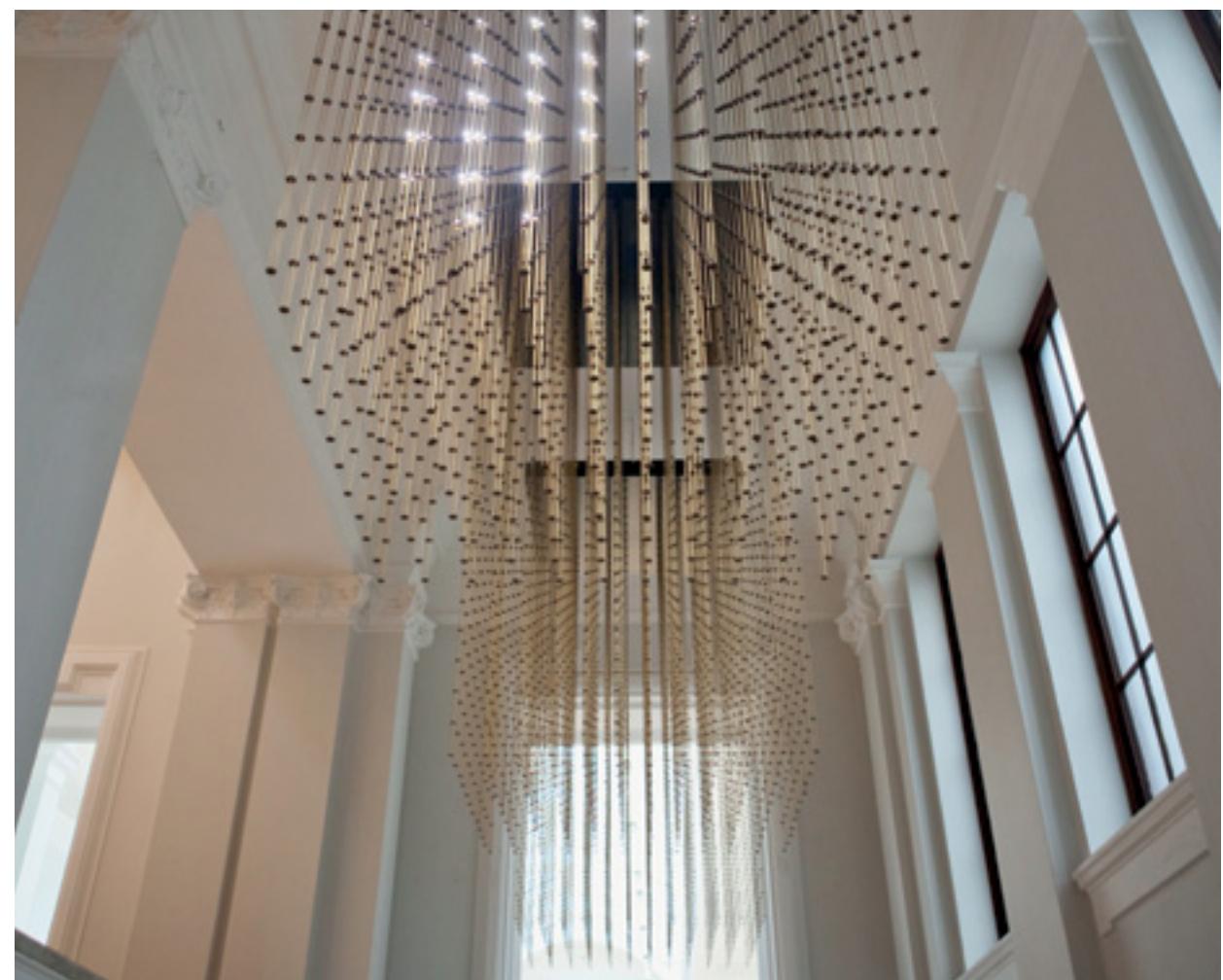


COLLECTIONS
GLASS GALLERY
LIGHT INSTALLATION

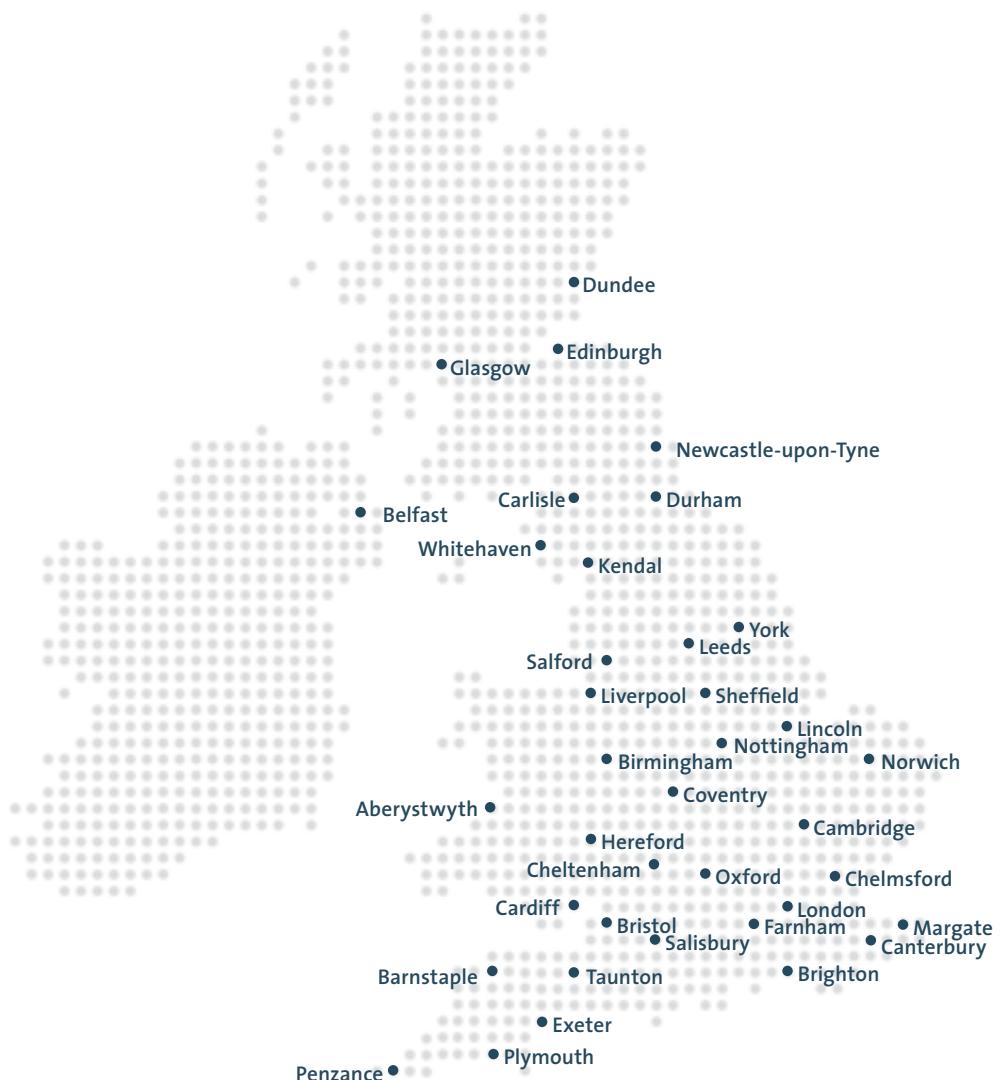
LIGHT INSTALLATION ON GLASS GALLERY STAIRCASE

Made by rAndom International in association with the Carpenters Workshop Gallery and the V&A, a new appearance this year was the *Swarm Study / III* interactive light installation made up of LEDs, polished brass rods controlled by a complex algorithm. Visitors are tracked by a camera as they move up and down the stairs. The lights follow in swarm-like formations, varying subtly in intensity.

Below: The 'Swarm Study / III' interactive light installation on the Glass Gallery staircase



The V&A, as a national Museum, aims to inspire people wherever they live throughout the UK. The Museum reaches out to people in a variety of ways, supported via the website and V&A Channel and through a vibrant programme of touring exhibitions and loans. This allows the Museum to reach new audiences, liaise with new colleagues from other museums and to share skills and experience. This year over 530,300 people saw V&A touring exhibitions at 15 venues in the UK. Collecting in regional museums, archives and specialist libraries is supported by the work of the V&A Purchase Grant Fund. The V&A's principal UK focus this year has been Dundee, where substantial progress has been made on the design of the new building. Some of the places around the UK where the V&A has been active are highlighted on the map.



Purchase Grant Fund Awards	Touring Exhibitions	Long Loans	Long Loans	Short Loans
Aberystwyth	Barnsley	Aberdeen	Newport	Barnard Castle
	Ambleside	Altrincham	Newquay	Bath
	Barnard Castle	Ashbourne	Newstead	Belfast
Barnstaple	Bristol	Barnsley	Northampton	Bexhill-on-Sea
	Cardiff	Chatham	Bath	Bowness-on-Windermere
	Bath	Barton-on-Humber	Nottingham	Brighton
Brighton	Buxton	Bath	Nunnington	Cardiff
	Coventry	Batley	Orpington	Chichester
	Dundee	Batley	Petersfield	Colchester
Cambridge	Leeds	Berwick upon Tweed	Compton Verney	Durham
Canterbury	London	Bewdley	Eastbourne	Edinburgh
	Carlisle	Birkenhead	Glasgow	Kilmarnock
Chelmsford	Nottingham	Birmingham	Launceston	Liverpool
	Salford	Scarsborough	Stockport	London
Cheltenham	Chester	Shipley	Southport	Manchester
	Chipping Camden	Ulster	Sudbury	Margate
	Coniston	West Bromwich	Sunderland	Newcastle upon Tyne
Coventry	Nottingham	Wolverhampton	Swindon	Norwich
	Devizes		Tamworth	Oxford
	Eastbourne		Thornbury	Penzance
Exeter	Nottingham		Tiverton	Preston
	Farnham		Torquay	Salisbury
	Grasmere		Torrington	Sheffield
	Harrogate		Wakefield	Sudbury
	Hull		Waltham Abbey	Waltham Abbey
	Ipswich		Warminster	Whitehaven
Kendal	Nottingham		West Bromwich	York
	Leeds		Whitehaven	
	Leicester		Winchester	
	Lewes		Windsor	
	Llandrindod Wells		Wirral	
Lincoln	London		Wolverhampton	
	Louth		Yelverton	
	Manchester		York	
	Monmouth			
London	Newcastle-upon-Tyne			
	Louth			
	Manchester			
	Monmouth			
Newcastle-upon-Tyne	Newport			
	Norwich			
	Northallerton			
Nottingham	Oldham			
	Oxford			
	Penzance			
	Plymouth			
	Saffron Walden			
Salisbury	Shrewsbury			
	Southampton			
	Stoke-on-Trent			
	Swindon			
Taunton	Walsall			
	Waltham Abbey			
	Warwick			
	Whitby			
	Winchester			
	Windsor			
	Witney			
	Wolverhampton			
	Worcester			
York	Macclesfield			
	Maidstone			
	Middle Claydon			
	Milford			
	Montacute			
	Morpeth			

V&A AT DUNDEE

“Dundee’s own Victoria and Albert Museum is the centrepiece of the redevelopment, boasting an ambitious and innovative design which will make the city’s waterfront instantly recognisable” Evening Telegraph (Dundee), February 2012.

V&A at Dundee will be an international centre of design for the widest public, housed in a world-class building at the heart of Dundee’s waterfront. It will show major exhibitions of international design, celebrate and promote the care of our own design heritage, inspire and help develop contemporary talent, and encourage design innovation for the future.

V&A at Dundee forms part of the V&A’s long-term UK strategy to bring the Museum’s collections and exhibitions to a wider audience. The striking building, designed by Japanese architect Kengo Kuma, will have more than 1,500 square metres of flexible gallery space, with one of the largest

Below: Drawing and visualisation of the Kengo Kuma building in Dundee



dedicated museum-standard exhibition spaces in Scotland. There will be four galleries, hosting world-class design exhibitions alongside displays devoted to outstanding Scottish design – historical, contemporary and forward looking.

In August 2011 the proposed V&A at Dundee building won a World Architecture News award for Best ‘Unbuilt’ Building.

A core Project Team has been established throughout 2011, led by Director Philip Long, formerly Senior Curator of the Scottish National Gallery of Modern Art. In October, Philip was joined by Development Director Sandy Richardson, previously Head of Development at National Museums Scotland.

As part of the pre-opening programme for V&A at Dundee, the first in a series of partnership projects between Dundee and the V&A was the exhibition *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration* at The McManus Gallery (30 September 2011 – 8 January 2012). The wider programme included ‘Portraits for the Future,’ a V&A at Dundee Masterclass hosted

V&A UK DUNDEE SHEFFIELD TOURING EXHIBITIONS AND LOANS

by renowned Scottish artist Calum Colvin. Concerned with design-led innovation, the Masterclass used the Cecil Beaton exhibition as a platform for debate and inspiration. The exhibition attracted over 43,600 visitors during its 13-week run.

V&A at Dundee is being delivered by Design Dundee Limited (DDL), a charitable company comprising partners from the University of Abertay Dundee, the University of Dundee, Dundee City Council, Scottish Enterprise and the V&A.

In January 2012, the Scottish Government confirmed the allocation of £15 million capital funding for the project, towards the £45 million construction cost. In addition, £1.75 million revenue funding has been allocated from 2012 to 2015. DDL has already received £1.5 million interim support from the Scottish Government since 2010 – making a total of £18.3 million.

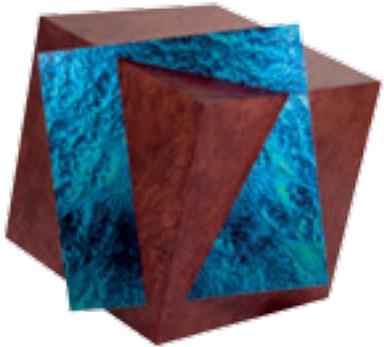
SHEFFIELD

The V&A’s special relationship with Museums Sheffield continued this year with an autumn season of V&A talks and loans on John Ruskin, the Sheffield designer Godfrey Sykes, and on historic and contemporary chalices. The Museums Sheffield *Food Glorious Food* exhibition at the Museum of Childhood closed on 25 April 2011 having had 125,600 visits. Other V&A loans to Museums Sheffield included those for two external touring shows: *John Martin* in June 2011 and *Family Matters: The Family in British Art* in February 2012.

TOURING EXHIBITIONS AND LOANS

2011/12 has been a great year with eleven exhibitions organised by the V&A and shown at 15 venues in the UK. Highlights included *Street Art: Contemporary Prints from the V&A* which showcased established and emerging street artists, such as Banksy, D*Face, Eine, Miss Tic, Shepard Fairey and Swoon via the medium of printmaking. It continued its successful tour where it has been seen by over 193,000 visitors at the Black Rat Press Gallery in London, Chatham Historic Dockyard, Ulster Museum and Nottingham Castle and Museum where the exhibition inspired a whole summer season of related events. The Museum of Childhood’s touring exhibition *Sit Down: Seating for Kids*, which closed in June 2011, was seen by over 12,000 visitors at the Shipley Art Gallery, Gateshead.

The wide reach of the V&A’s collections is reflected in 74 loans to exhibitions at 84 UK venues, involving 460 objects, along with a further 1,650 objects on long term loan to over 160 venues around the country. This year has seen loans to exciting new venues including First Site in Colchester, the Riverside Museum in Glasgow, and Turner Contemporary in Margate. The Museum also lent objects to existing venues where we have not loaned before. These included Salisbury and South Wiltshire Museum for the exhibition *John Constable’s Paintings of Salisbury and its environs* as well as loans to Redbridge Museum, the Dick Institute in Kilmarnock, the National Railway Museum in York and The Beacon in Whitehaven.



Above: The Fred Baier chair commissioned by the Crafts Study Centre, Farnham

PURCHASE GRANT FUND

The Purchase Grant Fund, administered by the V&A, is a key element in the Museum's relationship with UK organisations and their audiences because of the importance we attach to strong, active collecting in the nation's museums, galleries and archives. In 2011/12, the fund distributed £600,000 to 77 museums, archives and specialist libraries across England and Wales in support of making 107 acquisitions with a combined value of over £2.9 million. In February 2011, Arts Council England, increased the fund to £750,000 for the financial year 2012/13.

Objects acquired ranged from a chair commissioned from Fred Baier in 2011 to an early 18th-century chair with its original upholstery; a digital installation to an Anglo-Saxon pendant made from a Roman coin; and a contemporary plate commemorating the closure of Spode porcelain factory. Each case gives an opportunity for the exchange of curatorial knowledge and the links established can spark ideas for wider collaboration.

SHARING EXPERTISE

This year V&A experts continued to share and develop their expertise through professional links with colleagues across the country.

INTERNATIONAL
INDIA

INDIA

The V&A has been particularly active working in and with India this year collaborating with both the Indian Ministry of Culture and the British Council. Over 142,000 visitors saw *Something That I'll Never Really See: Contemporary Photography from the V&A* at the Gallery of Modern Art, Delhi and the Salar Jung Museum, Hyderabad while *Kalighat Paintings* attracted over 300,000 visitors to the Victoria Memorial Hall, Kolkata.

We are grateful to the Bonita Trust for supporting the V&A in delivering a strong programme of capacity building and engagement with our Indian partners.

In India, this funding has enabled us to curate and produce an education toolkit for an exhibition of *Kalighat Paintings* in partnership with Victoria Memorial Hall in Kolkata. This exhibition is now touring India. We have also been able to deliver a series of Museum Masterclasses for participants from across India, provide V&A expertise to textiles conservation workshops in West Bengal, and advise curators at the Salar Jung Museum, Hyderabad on their East Asian collections.

In the UK, this funding has enabled us to support two Indian interns in textile conservation at the V&A for 6 months, catalogue our important collection of Company Paintings and prepare for a two-week Museum education programme 'Engaging Museum Audiences' for 15 Indian museum professionals, that will be delivered in June 2012.

The V&A is also collaborating with the Indian National Institute of Design (NID), Ahmedabad. We are developing plans for a joint NID V&A Museum Design Masters programme. The *Kalighat Paintings* exhibition, was widely



Above: Kalighat painting of a courtesan playing a sitar, by Nibaran Chandra Ghosh, c.1900

praised, both as a beautifully curated exhibition of a unique Indian art form and as another example of the V&A's dedication to international collaboration. The exhibition featured 68 works from the V&A alongside 22 pieces from the first venue, Victoria Memorial Hall in Kolkata, as well as a further 15 works by contemporary Kalighat painters acquired specifically for the exhibition.

"The sense of drama, artistic excellence and a lively social engagement make these paintings a unique creation"

Bhaswati Chakravorty, The Telegraph, Kolkata October 2011

**INTERNATIONAL
INDIA
MUSEUM OF CHILDHOOD
TOURING EXHIBITIONS AND LOANS**

It then travelled to the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum in Mumbai and the Salar Jung Museum in Hyderabad. The three venues totalled 518,800 visits this year. The final venue was the National Gallery of Modern Art in New Delhi.



Above: *Sense of Place* exhibition at the Museum of Childhood

MUSEUM OF CHILDHOOD

At the Museum of Childhood, Front Room Gallery, the exhibition *Sense of Place*, which closed in June 2011, was the culmination of an international artist exchange programme in which five artists and makers from the UK, Bangladesh and India undertook a series of residencies in each other's countries, in both rural and urban settings, and made new work inspired by their experiences and the

Museum's collections. The exhibition also featured work by pupils from local schools who had attended workshops with the visiting artists.

India was also the destination of a *Travel with the V&A* journey which took a group of supporters to Goa and the Deccan. Visiting Mumbai, the Ajanta and Ellora caves, Hyderabad, Hampi and Goa, the travellers saw magnificent sites as well as being hosted by collectors and noteworthy supporters of Deccani heritage.

TOURING EXHIBITIONS AND LOANS

The V&A's ever-widening international touring exhibition programme included *Decode: Digital Design Sensations* to the Design Museum Holon (17 November 2011 – 17 March 2012). This was our first collaboration with an Israeli Museum. The Porter Foundation generously funded three new commissions by Israeli artists for the exhibition. *Princely Treasures: European Masterpieces 1600–1800* from the Victoria and Albert Museum toured to The National Museum of Korea, Seoul (3 May– 28 August 2011) before transferring to the Art Gallery of Western Australia, Perth and Oklahoma City Museum of Art. The exhibition showcased exquisite, sumptuous objects from the courts of Baroque Europe. After its successful run at the V&A, *Diaghilev and the Ballets Russes* transferred to the Musée des Beaux Arts de Québec, Canada, where it attracted over 76,800 visitors, and then on to two La Caixa venues in Barcelona and Madrid. The success of *The Cult of Beauty* continued at Musée d'Orsay, Paris (13 September 2011 – 15 January 2012) with an outstanding 424,200 visitors.

**INTERNATIONAL
TOURING EXHIBITIONS AND LOANS
ELSEWHERE**

One of two V&A touring shows appearing in Paris simultaneously (*The Jameel Prize 2011* was the other), it was then seen at the Fine Art Museums of San Francisco from February 2012 coinciding with *Maharaja: The Splendour of India's Royal Courts* on display at the Asian Art Museum, San Francisco.

In 2011/12, the V&A loaned over 970 objects to 67 international exhibition venues. As V&A touring exhibitions expand to new territories, so too do new requests for V&A objects to travel to museums and countries we have rarely lent to before. Thirteen fabulous Asian objects were sent to *Gifts of the Sultan: The Arts of Giving at the Islamic Courts* which opened at the Museum of Islamic Art, Doha on 19 March 2012, having toured first to Los Angeles and Houston. One watercolour from the Theatre & Performance Collections depicting dancers in Diaghilev's *Le Train Bleu* was sent to *Culture Chanel* at the National Art Museum of China in Beijing, another new venue for the Museum. Further loans to China are planned.



Left: Bronze statue of Henri IV on horseback by Hubert de Sueur c.1620–25 seen in the *Princely Treasures* exhibition in Seoul

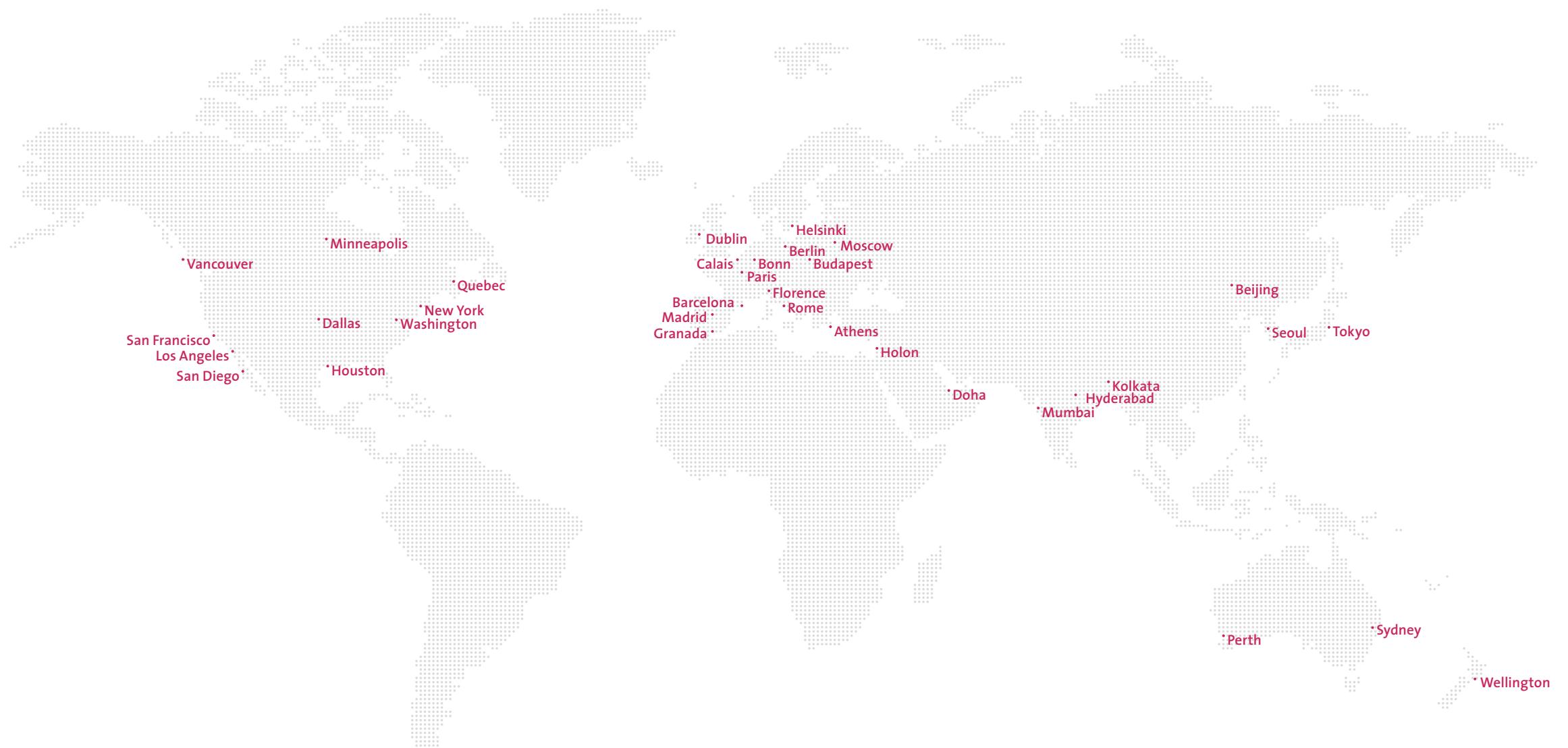
ELSEWHERE

2011 was a lively year for the American Friends of the V&A. Events took place in New York, Palm Beach and San Francisco. A group from the AFV&A visited London in June 2011 to see *The Cult of Beauty* exhibition and to visit various artists' and architects' studios and private collections. Their generous support of the AFV&A Scholarship has enabled an American student to study on the RCA/V&A History of Design MA course. Another student on this course, from the EU, is supported by the Friends of the V&A.

The Conservation Department also made many international connections this year. Papers presented at conferences this year included lectures in Portugal and the Czech Republic. The first conference in the Caribbean on Collections Care and Preservation took place in April 2011. Activities included an EC collaborative research project to improve conservation and maintenance of plastic objects in museum collections, and participation in Connections Through Culture, a British Council organised programme of professional visits to Chinese Museums.

INTERNATIONAL

The V&A's International Strategy enables the Museum to build partnerships around the world. This year, through touring exhibitions, loans of objects, advice and skill-sharing, we engaged with international audiences and established professional relationships world-wide. Over 2.6 million people saw V&A touring exhibitions at 23 venues overseas. India has been a particular focus. Some of the places around the world where the V&A has been active are highlighted on the map.



Touring Exhibitions	Long Loans	Short Loans
Ballarat	Athens	Barcelona
Barcelona	Dublin	Beijing
Bendigo	Dunedin	Berlin
Ghent	Rome	Bonn
Granada	Tokyo	Brussels
Holon	Utrecht	Budapest
Hyderabad	Waterloo	Calais
Kolkata	Zamora	Cherbourg
Madrid	Mumbai	Cologne
Mumbai	New York	Condette
New York	Oklahoma	Dallas
Paris	Paris	Dieppe
Perth	Prague	Doha
Prague	Quebec	Dresden
Quebec	Rovereto	Duisberg
Rovereto	San Francisco	Ecouen
San Francisco	Seoul	Florence
Seoul	Stuttgart	Ghent
Stuttgart	Wellington	Hagi
Wellington		The Hague
		Helsinki
		Houston
		Kalamazoo
		Los Angeles
		Minneapolis
		Monaco
		Montreal
		Moscow
		Munster
		Naumburg
		Neuwied
		New York
		Paris
		Princeton
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		Tyler
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		Vienna
		Washington
		Zurich

V&A DIGITAL

An integral part of the V&A's remit is to attract greater audiences and enrich people's lives through promotion of the designed world. Therefore, it is a priority that the Museum ensures it keeps abreast of advances in technology in the digital world. Our website was relaunched in May 2011, guaranteeing that the V&A's presence online has been brought up to date with an image-rich, contemporary look and feel. Attracting high praise for the branding, video content and social media work, the V&A's Facebook pages were particularly highlighted. The V&A website has increased its visitor numbers and is one of the leading online design resources, with over 25 million visits from the UK and around the world annually. The revamped Museum of Childhood website also went live in March 2012 with a vibrant new look.

The Museum's award-winning Search the Collections site is republished monthly with additional information and images available to our visitors. This service sits at the heart of everything the V&A does online. There are now over 1 million catalogue records and this year the milestone of publishing over 260,000 images online was reached. New films are regularly added to the V&A Channel providing an exciting range of topics which link with the exhibitions and events at the Museum, from artists and designers discussing their favourite V&A objects to Fashion in Motion events and *20 Great Reasons to visit the V&A*. These insights into people, things and happenings at the V&A ensure that the Museum is accessible in a variety of ways. Many members of the CreateVoice (the V&A youth

forum) keep a blog. One particular member has highlighted how she has found inspiration at the V&A and has encouraged other young people to come and visit. <http://jazzabellesdiary.blogspot.com/2011/05/jazzabelles-diary-little-documentary.html>

This year the V&A's Facebook fans increased from 85,000 to 155,800 and the V&A's Twitter followers doubled in size to 100,000, indicating a marked shift in visitors' usage of social media.

2012 was Dickens bicentenary year and to mark this, a comprehensive guide to the V&A's substantial holdings of Dickens material was mounted on the Museum's website. Included there are drawings, posters, manuscripts, photographs, paintings and illustrations for the novels, and paintings. The Dickens manuscripts featured in four TV and radio programmes, while material has also been loaned to three major exhibitions. The manuscripts of *David Copperfield*, *Edwin Drood* and *A Tale of Two Cities* have been conserved successfully, and digital versions of the original documents are now available online. The Dickens project was funded by a generous private donation and numerous individual contributions to our Charles Dickens Appeal.

DIGITAL VAE

In 2011/12 the V&A brought the production of exhibition audio guides in-house for the first time. Generating our own unique content for the audio guides provided a strong foundation for the development of digital products for smartphones and tablets, and we began to explore the revenue and creative possibilities provided by new mobile technologies both on and off site.

The Cult of Beauty audio guide, voiced by Rupert Everett, sold beyond projections, and iPhone and iPad app variants, with additional content including a virtual walk through aesthetic Chelsea, were also launched. A smartphone guide to the new Medieval & Renaissance Galleries was launched in March 2011, including popular 'Expert in Your Ear' audio tours of areas of

the gallery, knowledgeably narrated by specialist curatorial staff.

In January 2012, the pace of digital production increased: audio guides were produced for *Queen Elizabeth II by Cecil Beaton: A Diamond Jubilee Celebration* (narrated by Dame Diana Rigg with Brian Sewell reading Beaton's diary entries) and for *British Design 1948–2012: Innovation in the Modern Age* (narrated by Mark Strong). In addition, a free What's On/Calendar app for tablet was launched in March 2012. A significant amount of work was also undertaken on the V&A's first standalone digital publication, *Played in Britain: 100 Post War Plays 1945–2010* due for release in late summer 2012, accompanied by a published book by Methuen Drama.



Gothic Lolita

Gothic Lolita emerged in the late 1990s, inspired by the theatricality of the Japanese visual kei scene. One of the most influential figures was Malice Mizer (1992–2002), whose leader Mana established the Molitè fashion label in 1996. Visual Kei and Gothic Lolita owe much to the 1980s British Gothic Rock scene, with its androgyny associated with figures such as Marc Bolan and their New Romantic successors. Despite the similar appearance, Gothic Lolita were more concerned with fashion than their Kei counterparts.



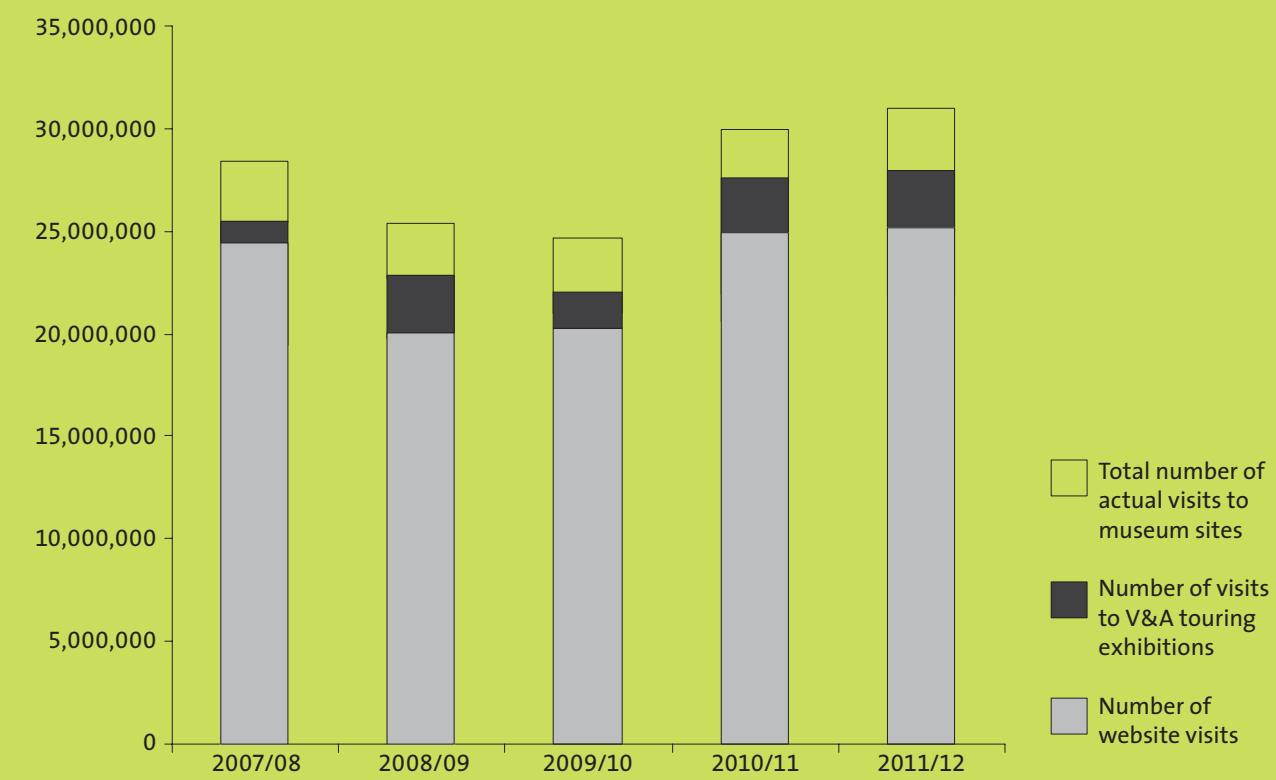
'The V&A in South Kensington is one of the main wonders of London. Their series with fashion designers called Fashion in Motion is a brilliant example'

Grazia Daily, November 2011

FINANCIAL REVIEW

		2010/11	2011/12
		£m	£m
Summary	Government funding was reduced following the Comprehensive Spending Review in 2010. Tight cost control coupled with implementation of efficiency measures has resulted in a small surplus of £87,000.	Grant in Aid	44.32
			41.36
Fundraising	Total fundraising income increased as the campaign to raise funds for the second phase of FuturePlan intensified and targets for revenue were met. Donation box receipts were strong and the number of V&A Members increased this year.	Fundraising	7.53
			11.08
Visitors & Collections	The year saw a record number of visitors to both the South Kensington and Museum of Childhood sites. We have maintained spending in core areas to ensure the collection is properly protected.	Visitor & Collection costs	-35.87
			-36.22
Exhibitions & Learning	Visitor numbers and income were both better than forecast, reflecting a strong exhibition programme and successful marketing campaign. The costs of building and transporting exhibitions were reduced and some touring costs were transferred to other venues. Savings were also realised on inbound transport. Demand for our learning courses remained strong and a concerted campaign to increase the number of schools visits has been successful.	Exhibition income	4.04
		Exhibition & learning costs	-15.14
			-12.52
Trading	This was another very successful year for V&A Enterprises, the trading arm of the Museum. However the demographic of younger visitors in 2011/12 and increased attendance at free exhibitions has resulted in lower spend levels.	Trading profit	1.80
			1.32
FuturePlan	A total of £6.16m was spent on FuturePlan projects and other fixed assets. The Fashion Gallery was completed in the year and work on the Clothworkers' Centre continued. The new Furniture gallery is due to open in November 2012. Other projects under development are Exhibition Road, Europe 1600-1800 and the Cast Courts. FuturePlan projects are primarily funded by private donors.	FuturePlan and other fixed assets	-6.29
		Increase in restricted funds	-0.66
		Lottery Funding	0.48
			0.28
Acquisitions	A total of £4.12m was spent on acquisitions for the collection, this spend is largely funded by private donations supported by the Friends of the V&A, the Art Fund and the HLF. In addition, objects worth £1.26m were donated to the Museum in the year.	Acquisitions	-1.83
			-4.12
Other income	This comprises fees charged to other organisations and a one-off receipt this year of £1.47m arising from the exit of a lease.	Other Income	1.81
			3.54
Total		0.19	0.09

VISIT FIGURES



Outturn	2007/08	2008/09	2009/10	2010/11	2011/12
Total number of actual visits to Museum sites	2,623,000	2,490,700	2,746,000	3,049,000	3,335,200
V&A, South Kensington	2,280,800	2,128,400	2,351,300	2,619,600	2,888,700
Museum of Childhood	332,800	359,400	391,800	422,600	443,300
Blythe House	2,600	2,900	2,900	6,800	3,200
Number of visits to V&A touring exhibitions	1,137,800	2,730,700	1,356,100	2,009,700	2,592,100
(37 venues)	(46 venues)	(43 venues)	(30 venues)	(38 venues)	
Number of website visits	24,277,300	20,250,100	20,582,800	24,976,400	25,249,600
Number of visits by children to Museum sites	371,900	380,900	402,000	378,200	440,100
Number of visits by school pupils to Museum sites	106,000	112,000	101,300	100,700	106,700
Percentage of UK black and ethnic minority visitors attending Museum sites	14%	15%	16%	16%	18%

The V&A would like to pay special tribute to the following major benefactors for their exceptional support

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The Art Fund
William and Judith Bollinger
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