

ANNUAL REVIEW
10/11

V&A

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Exhibitions and Events

Exhibitions, displays and regular and special events at both South Kensington and the Museum of Childhood.

FuturePlan

This strand highlights projects – from gallery refurbishments to new buildings – that are part of FuturePlan: the programme to transform the V&A’s physical architecture.

Behind the Scenes

Explores the work behind the scenes – from conservation to digitisation of the collections – that facilitates everything the Museum does.

UK and International

This strand provides an overview of the Museum’s national and international activities, which range from touring exhibitions and long- and short-term loans to formal and informal partnerships.

Building the Collections

This strand features recent acquisitions from all areas of the Museum’s collections and examines the ways that objects are acquired.

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Design by Lindsay Pentelow
Written and edited by Amanda Bruce
Photography by Christian Sinibaldi
Additional photography by V&A Photography Studio



The John Madejski Garden



FOREWORD

2010/11 has been a great year for the Museum and this annual review conveys 'a year in the life of the V&A'. The Museum's programme of exhibitions and displays was both popular and critically acclaimed and the Museum had the highest number of visitors in its 154-year history with over 2.6 million people visiting the V&A. The Museum of Childhood in Bethnal Green also saw record attendance numbers with over 422,600 visitors.

The V&A is truly a national and international organisation and this annual review highlights the breadth and depth of the Museum's work beyond South Kensington, from the V&A at Dundee project here in the UK to major loans and touring exhibitions around the world – from Casablanca to Moscow. People throughout the UK and across the world engage with the V&A in many ways. V&A touring exhibitions were seen by over 2 million visitors and our digital presence has continued to grow: from the V&A Channel and sales of e-publishing and apps to the 24.9 million people who visited our website.

This year marks the beginning of FuturePlan Phase II (2010–2019), which started with the opening of the Ceramics Study Galleries in June 2010. In March 2011 the winner of the architectural competition to design the new wing for our headline exhibitions was announced. The winning design by Amanda Levete Architects is a thoughtful and elegant response to our brief and we look forward to its realisation.

The collections are at the heart of everything the V&A does. Above all, this annual review celebrates the myriad ways that people engage with and are inspired by the Museum's collections. All this is made possible by the commitment, passion and creativity of the staff of the V&A, our partners and our very generous donors. This annual review conveys the daily, monthly and yearly rhythms that make these achievements possible. As always we are very grateful to all of our donors and sponsors who have given and supported so generously throughout the year.

Mark Jones will leave the V&A in June 2011, following 10 years as Director of the Museum. Mark has been an inspirational director and under his outstanding leadership and guidance the Museum has seen a remarkable regeneration. We aim to continue and build on this success.

Paul Ruddock
Chairman



The Ceramics Study Galleries

UK ACTIVITY

Over 464,300 people saw V&A touring exhibitions at 13 venues in the UK this year. As a national museum the V&A shares its collections, knowledge and expertise as widely as possible throughout the UK through long- and short-term loans, research and collaboration and advice and financial support through the Purchase Grant Fund.



1. London
An exhibition of the work produced for the *Design for Life* project by young people from Bolton, Brighton & Hove, Manchester, Newcastle Gateshead and Sheffield was opened by Erin O'Connor at the V&A in April 2010.



2. Dundee
The Japanese architectural practice Kengo Kuma & Associates have won the international architectural competition to design the building for V&A at Dundee.



3. Falmouth
A Decade of Collecting at Falmouth Art Gallery featured many acquisitions supported by the Purchase Grant Fund.



4. Chepstow
A major loan of nine watercolours and a sketchbook contributed to Chepstow Museum's exhibition *The Wye Tour and its Artists* in a newly refurbished gallery opened in August by Alun Ffred Jones AM, Welsh Minister for Heritage.



5. Coventry
15,600 visitors saw the exhibition *Street Art: Contemporary Prints from the V&A* at the Herbert, Coventry – the most visited art exhibition since the gallery re-opened in 2008.



6. Sheffield
The V&A's long-running partnership with Museums Sheffield continued this year with the tour of the Museums Sheffield exhibition *Food Glorious Food* to the Museum of Childhood. The exhibition was seen by over 129,400 visitors.



7. Houghton
The six-year Houghton Hall Conservation project was completed in February 2011 with the re-installation of the final tapestry panel.



8. Glasgow
Mapping Sculpture 1851-1951, a three-year research project by the V&A, Glasgow University and the Henry Moore Institute in Leeds culminated in a display at the V&A and a database available on the web and as a mobile app.



9. Gateshead
The Museum of Childhood exhibition *Sit Down: Seating for Kids* opened at the Shipley Art Gallery, Gateshead in January 2011.



10. Welshpool
This early 17th-century gold posy ring, acquired with Purchase Grant Fund support, will feature in national curriculum learning sessions at Powysland Museum, Welshpool.

INTERNATIONAL ACTIVITY

This year over 1.54 million people saw V&A international touring exhibitions at 17 venues. The V&A is a global Museum, engaging with international audiences through cultural partnerships, trading, touring exhibitions, loans, advice and skills sharing.



● V&A International Touring
Exhibition Venues 2010–11
● Other International
Activities 2010–11

A. The Frist Center for the Visual Arts, Nashville
B. Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo
C. Kunsthalle der Hypo-Kulturstiftung, Munich
D. Kumu Art Museum, Tallinn
E. National Gallery of Modern Art, Bangalore



1. Delhi
Sir Mark Jones accompanied Prime Minister David Cameron on his visit to Delhi and witnessed the signing of the UK-India Cultural Agreement.



11. Beijing
To mark the opening of *Chinese Imperial Robes from the Forbidden City*, in November 2010 the V&A signed a Memorandum of Understanding with the Palace Museum, Beijing.



2. Mumbai
Something I'll Never Really See: Contemporary Photography from the V&A and A Century of Olympic Posters toured to the Dr Bhau Daji Lad Museum, Mumbai with support from the World Collections Programme.



12. Moscow
Decode: Digital Design Sensations toured from Beijing to the GARAGE Centre for Contemporary Art, Moscow in February and attracted record visitor numbers.



3. Ahmedabad
Sir Mark Jones signed a Memorandum of Understanding with the National Institute of Design, Ahmedabad, building a bridge between the creative industries in India and the UK.



13. Toronto
The V&A exhibition *Maharaja: Splendour of India's Royal Courts* toured from Munich to the Art Gallery of Ontario, Toronto.



4. Shanghai
The V&A collaborated with the British Museum to present *India: The Art of the Temple* which was at the Shanghai Museum to coincide with the Shanghai World Expo. It attracted over 682,900 visits.



14. Palm Beach
Exhibition curator and V&A Keeper of Asia Anna Jackson gave a lecture on the *Maharaja* exhibition to the American Friends of the V&A at the Society of the Four Arts in Palm Beach, Florida.



5. Dubai
The shortlist for the V&A's Jameel Prize 2011 was announced at Art Dubai in March 2011.



15. Granada
The V&A is working with the Alhambra Museum and the Musée du Louvre to improve understanding of the collections from Islamic Spain, which belong to the three museums.



This year the Jameel Prize 2009 continued its international tour to:
6. Damascus, Syria
7. Beiteddine, Lebanon
8. Sharjah, UAE
9. Istanbul, Turkey
10. Casablanca, Morocco



16. Brisbane
Hats: An Anthology by Stephen Jones toured to the Queensland Art Gallery, Brisbane attracting 249,800 visits.

APRIL 2010

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*‘This provoking exhibition is
full of questions and answers’
Jane Shilling, Daily Telegraph, 11 May 2010*



Grace Kelly: Style Icon

‘In three weeks’ time, Grace Kelly’s wardrobe goes on display at the V&A. Perfectly sensible women will queue to swoon over her Hermès bag’ (Liz Hoggard, Independent, 25 March 2010). And queue they did: over 211,200 visitors saw *Grace Kelly: Style Icon* (17 April–26 September 2010), and the catalogue reached number 26 in the bestsellers list.

Opened by HSH Prince Albert of Monaco on 15 April 2010, the exhibition showed the evolution of Grace Kelly’s personal style from the 1950s, 60s and 70s, through the display of her spectacular wardrobe. ‘You can almost hear the rustle of silk’ (Louise Levene, Telegraph, 9 April 2010). The exhibition was sponsored by Van Cleef & Arpels and featured her film costumes; the Edith Head designed, icy blue-green satin dress that she wore to the Academy Awards in 1955; the much-publicised dresses made for her trousseau and wedding; and the French haute couture that she required for her subsequent role as Princess of Monaco.

The exhibition Grace Kelly: Style Icon



The Concise Dictionary of Dress

In 2010 ArtAngel’s exhibition *The Concise Dictionary of Dress* (28 April–27 June 2010) was held at Blythe House. ‘The thrill of trespass is palpable’ (Emily King, Frieze magazine, June 2010). The exhibition took small guided groups on a tour through Blythe House, from the rooftop to the rolling racks of the furniture stores, from the sword store to a basement coal bunker, giving viewers a behind-the-scenes glimpse. Installations took the form of cast objects, photographs and tableaux of clothing and accessories; each was located within a store or evocative and unexpected location within the building.

Blythe House

Blythe House, the former headquarters of the Post Office Savings Bank in Olympia, west London, has been shared by the V&A, the British Museum and the Science Museum as a working store since 1984. Blythe House provides access to the Museum’s research collections, including paintings, theatre costume, metalwork, sculpture and textiles. Along with conservation and photographic studios, Blythe House also houses the Museum’s Archive, the Archive of Art & Design, the Theatre & Performance Archives and the Beatrix Potter/Frederick Warne Archive, all available by appointment.

*The installation Pretentious from
the ArtAngel exhibition The Concise
Dictionary of Dress, installed in the
furniture store at Blythe House.*



The Mahasiddha Virupa is on display in the Robert H. N. Ho Family Foundation Gallery for Buddhist Sculpture.



The Purchase Grant Fund engages the V&A with UK organisations over many years and is often a catalyst for broader collaboration.

Purchase Grant Fund

In 2010/11, the Purchase Grant Fund, which is managed by the V&A, supported 143 acquisitions by 78 museums, archives and libraries across England and Wales. Its modest budget of £900,000 enabled purchases to the value of £3.4 million to go ahead. These ranged from Bronze Age jewellery to contemporary ceramics; from Pugin pokers to a film screenplay of *Jane Eyre*. The work of the Fund stimulates the exchange of curatorial knowledge and research.

The cut in government support for the Fund to £600,000 in 2011/12, from £1.6 million in 1981, was a blow to the hundreds of museums and galleries around the country that rely on its assistance.

Highlights of the acquisitions supported by the Fund this year include an unpublished Enid Blyton story 'Mr Tuppy's Caravan', purchased at auction by Seven Stories, the centre for children's books, Newcastle. The Fund also supported the purchase of Edmund de Waal's *Watershed* which joins the contemporary collections at Leamington Spa Art Gallery & Museum.

The Clothworkers' Centre for Textile and Fashion Study and Conservation

Scheduled for completion in 2013, this project will move textile collections from their existing locations at a number of stores to a single state-of-the-art storage facility at Blythe House, combined with a new study centre and an upgraded textile conservation facility. It will be named in recognition of a generous lead grant from the Clothworkers' Foundation.

The V&A holds one of the most important collections of fashion and textiles in the world. It numbers some 104,000 objects ranging from ancient textile fragments to contemporary haute couture ball gowns. The project will greatly improve physical access to the Museum's textile collections. It will also increase digital access to the collection, which will be fully catalogued and photographed as part of the project. The project will also release space in South Kensington for future development.

The Mahasiddha Virupa is an extremely rare gilt-bronze depiction of the Indian yogic adept Virupa.

Acquisition: Virupa, bronze statue, China, early 15th century

Cast in China in the early 15th century, the high quality and large size of the image suggests it was an imperial commission, made as a diplomatic gift, intended for visiting Tibetan religious leaders. Acquired from the Holburne Museum, Bath, it is now on display in the Robert H. N. Ho Family Foundation Gallery for Buddhist Sculpture following conservation and cleaning. Purchased with support from the Robert H. N. Ho Family Foundation.

My Generation: The Glory Years of British Rock, Photographs from Top of the Pops 1964–1973, by Harry Goodwin

Top of the Pops was launched by the BBC on New Year's Day in 1964. The Rolling Stones were the opening band, the photographer was Harry Goodwin. *My Generation* brought together Goodwin's most striking and memorable photographs from the show, alongside audiovisual displays, a soundtrack of TOTP hits and fascinating material from the BBC archive. The exhibition was shown in South Kensington (24 April–2 September 2010) and at the Grundy Art Gallery, Blackpool (24 September–13 November 2010).

Design For Life

Design For Life is a national project led by the V&A in partnership with Action for Children and five regional museums and galleries. Funded by Strategic Commissioning, the project develops new ways of engaging young people in design and provides them with opportunities to work alongside professional designers and to gain inspiration from museum collections. Handbags, lighting, cutlery and many other products created as part of the *Design For Life* project this year were exhibited at the V&A from 26 April to 6 June 2010.

Sustainability

Sustainable practices are embedded in everything the Museum does. FuturePlan projects are designed to reduce energy consumption, using natural ventilation and light in the galleries. This approach means that refurbishing large new galleries doesn't significantly increase the Museum's carbon footprint. The Museum is committed to a range of sustainable strategies and policies, for example using low energy lighting both back of house and in the galleries. The Museum's success in reducing its carbon footprint was recognised with a Platinum Green 500 Award in 2010, building on the success of the Gold Award it won in 2009.

Above left: Locket by Melanie Bilenker, 2009 bought by Nottingham City Museums.
Above centre: Mother and Child by Claire Curmeen, 2009 bought by the School of Art Collections, Aberystwyth University.
Above right: Part of a set of Communion plate from Castle Bromwich parish church, about 1400–1722, bought by Birmingham Museums and Art Gallery.

'Treasures from the V&A on display in Shanghai extend a century-old relationship with World Expo'
China News Service



The Opening of the Great Exhibition,
Henry Courtney Selous, 1851

The Shanghai World Expo

Because of its unique links to the Great Exhibition of 1851, the V&A was actively involved with the Shanghai World Expo 2010 (30 April–31 October 2010). Nearly 200 nations and international organisations took part and the Expo was visited by 70 million people from China and abroad. The V&A worked closely with the Shanghai Expo Bureau, the Shanghai Museum and the Bureau International des Expositions on the inaugural exhibition at the new Expo Museum, which traces the history of international expositions.

The V&A was the largest lender to the exhibition with 32 objects on display. One of the highlight objects was the magnificent oil painting by Henry Courtney Selous (1803–90) entitled *The Opening of the Great Exhibition*. The World Expo Museum received two million visits and the V&A was praised for 'joining hands with the Expo 2010 in Shanghai' (Shanghai Times).

In preparation for the exhibition, curators were able to revisit the fascinating story of Hee Sing, the Chinese dignitary who stands prominently among the distinguished guests in the foreground. Hee Sing has been identified as the captain of the *Keying*, the first Chinese ship to visit Britain. Queen Victoria visited the *Keying* in the port of London on 16 May 1848.

Phoebe Cummings was the ceramics artist in residence from June to December 2010. Her work transformed the Ceramics Studio into an artwork.



Artists and Designers in Residence

The Museum's Residency Programme at the V&A South Kensington continued with residencies in Architecture, Digital Design, Fashion, Automata, Poetry and Photography in the Sackler Centre Studios and a ceramics resident in the Ceramics Studio. The Residency Programme has been supported by the Paul Hamlyn Foundation and the Esmée Fairbairn Foundation. Individual residencies this year were also supported by the Crafts Council, the V&A + RIBA Architecture Partnership, the Friends of the V&A and the 29th May 1961 Charitable Trust.

Artists and designers involved in the programme worked with a wide range of audiences including school groups, young people, families, students, young adults, mental health service users, and blind and partially sighted audiences. Innovative artist-led participative activities ranged from making a giant zoetrope and building miniature fantasy homes to pattern cutting and 3D digital workshops.

British Pavilion: Seed Cathedral

V&A Director Sir Mark Jones acted as an advisor to the Foreign and Commonwealth Office on the British Pavilion at the Shanghai Expo. Designed by Thomas Heatherwick, the *Seed Cathedral* was formed by 60,000 7.5-metre-long transparent acrylic rods, each containing seeds provided by the Kew Millennium Seed Bank partnership. The innovative pavilion was extraordinarily popular: it received up to 45,000 visitors per day during the Expo and was nicknamed 'dandelion' by the Chinese public. The pavilion won the Expo's Gold Medal for Design in the large pavilion category and also won the 2010 RIBA Lubetkin Prize. The Museum has acquired nine rods from the pavilion for its collection.



The V&A's digital offer is a key element of the Museum's exhibitions, displays and events and enables access to and interaction with the V&A's collections.

Digital V&A

Over one million objects are available via Search the Collections, the Museum's online collections database, and work is constantly undertaken to improve the quantity and quality of information available. The Museum's online film magazine, V&A Channel, features films on V&A exhibitions, interviews with artists and designers, and behind-the-scenes coverage of V&A events. This year the V&A also launched its first exhibition guide apps for the exhibitions *Quilts: 1700–2010* and *The Cult of Beauty*.

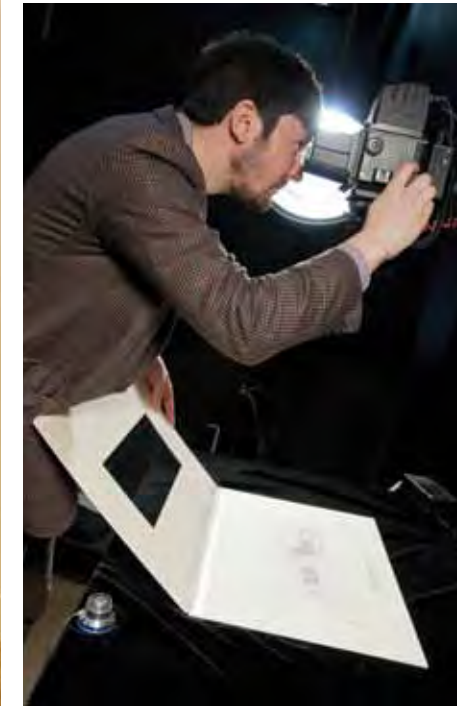
Digital Design Drop-in

Digital Design Drop-in is a free monthly programme where invited digital artists and designers offer 'show and tell' presentations of their work. The programme is aimed at professionals and students in the creative industries. This year the programme featured both established and emerging digital artists, giving visitors a chance for informal hands-on interaction with artists and their work.

FABRIC Project

The V&A's photography studio is participating in Fashion and Apparel Browsing for Inspirational Content (FABRIC), a three-year, £1.4 million project funded by the Technology Strategy Board, the UK's national innovation agency. The project uses algorithms to create a new way of searching for photographs of objects by colour, texture or shape rather than using a text based search. The University of Dundee is the lead partner.

The American Friends of the V&A (AFV&A) provides valuable support to the Museum.



The Factory Digitisation Project

The V&A Word & Image Department holds around 750,000 prints, drawings, paintings and photographs. The Museum has embarked on a major new initiative known as the Factory Digitisation Project, the aim of which is to make the entire collection accessible online. The project creates new catalogue records and also improves and enhances existing records. Whole categories of material – for example oil paintings and wallpapers – are now comprehensively catalogued online.

American Friends of the V&A

As well as making grants, the American Friends of the V&A (AFV&A) runs a programme of events to raise the profile of the V&A and build relationships with US institutions, such as a special lecture held on 11 May 2010 on *Maharaja: The Splendour of India's Royal Courts*, in partnership with the Asia Society, New York. We are grateful to Chair Diana Quasha, her fellow board members and all those who support the AFV&A.



Acquisition: *Rakker met Gouden Tranen (Rascal with Golden Tears)*, Carolein Smit, 2009

The annual Crafts Council COLLECT fair gives the V&A the opportunity to build its collections through acquisitions of the best in contemporary decorative art. In May 2010 the V&A acquired several objects from COLLECT including this work by Carolein Smit (born 1960). The poignant *Rascal with Golden Tears* is made of earthenware with coloured glazes and lustre and was purchased from COLLECT 2010 with support from Gerard and Sarah Griffin.

Year Course: *Early Medieval: 300-1250*

The Museum's Learning Department runs a range of part-time year-long courses. This year the Museum ran a new Early Medieval course, drawn from the Museum's world-class early medieval collection. The course sets diverse buildings and artefacts within their historical context, examining their patronage, materials and techniques, function and original setting. It was sold out.

Above: A collaborative installation by Neil Mendoza and Anthony Goh created 'digital birds' – autonomous mobile phone bird robots that visitors could interact with via their mobile devices.

Above left: A member of the Factory project to digitise the Museum's collection
Above right: *Rascal with Golden Tears*, Carolein Smit, 2009



The Museum's ceramics collection, one of the most comprehensive in the world, displayed in visible storage in the new Ceramics Study Galleries.

Over 120 Museum staff, from 17 departments, worked on this ambitious project.



V&A staff members installing works in the Ceramics Study Galleries.

Ceramics Phase 2: The Ceramics Study Galleries

The Ceramics Study Galleries marked the start of FuturePlan Phase II (2010–2019). Opened in June 2010, the Ceramics Study Galleries house over 26,000 objects from the Museum’s Ceramics collection, one of the most comprehensive in the world. The collection is particularly rich in ceramics from Asia, the Middle East and Europe and spans the period from 3500 BC to the present. In 1909 the Ceramics collections were housed in top-lit galleries in the Aston Webb wing, which forms the south façade of the Museum. The galleries have been restored and redisplayed for the first time in 100 years.

Adjacent to the first phase of the Ceramics Galleries, which they complement, the Ceramics Study Galleries were designed by OPERA Amsterdam, who worked with a team of specialist consultants, educators, conservators and curators to create a series of dramatic and accessible galleries, conceived to minimise energy use. The galleries imaginatively combine interpreted displays with visible storage, allowing visitors to browse and study the collections independently. The interpreted displays are housed in restored Edwardian bronze-framed wall cases, whilst the study collections are densely displayed in colossal modern glass and steel cases. The Ceramics Study Galleries have been funded through a substantial gift from The Curtain Foundation. The British Pottery Gallery has been funded by Sir Harry Djanogly CBE.

The galleries are a world-leading resource for scholars and artists: the encyclopaedic array of objects can be studied and handled by appointment in the new Ceramics Study Centre. Every object in the galleries has been photographed (some for the first time) and made accessible via the Museum’s website and through media points within the galleries.

‘This engaging show will keep not only the architect-lover, but also the child in you, entertained’

Ellie Stathaki, Wallpaper, July 2010*



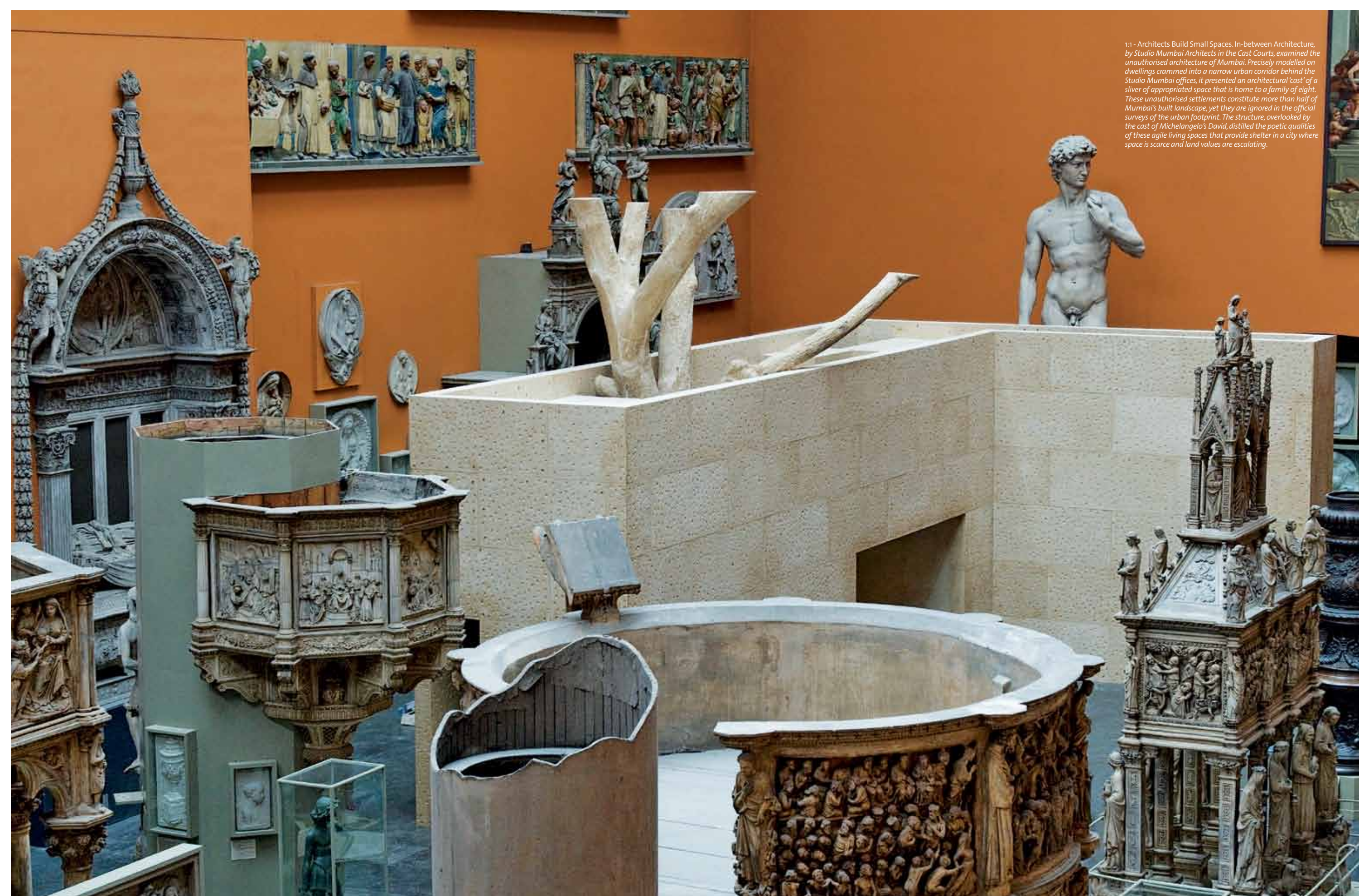
Located within the Medieval and Renaissance Galleries, Terunobu Fujimori’s teahouse retreat initiated a striking dialogue with the full-sized architectural fragments adjacent to it: the 16th-century Morlaix Staircase and the 17th-century façade of Sir Paul Pindar’s house. Beetle’s House was constructed in collaboration with students from the Royal College of Art (RCA) and came complete with a tea set designed by an RCA student. Visitors were invited to take off their shoes and climb up a ladder into the structure.

1:1 - Architects Build Small Spaces

1:1 - Architects Build Small Spaces (15 June–30 August 2010) explored notions of refuge and retreat: seven international architects at the forefront of experimental design, who had not previously built a structure in the UK, were invited to build a bespoke ‘small space’ within the Museum. ‘Each of these pieces presents a compelling, timely glimpse into an intriguing collision of architecture, art, design and display’ (Edwin Heathcote, Financial Times, 23 July 2010). Once the installations had been completed, the exhibition catalogue was photographed and produced in just two weeks.

The exhibition enabled visitors to investigate, experience and engage with architecture first hand. Visitors walked into, climbed, descended, sat in and transversed the seven small spaces. Short films, explaining the development from initial design to finished product, were shown alongside each structure and the designs and models of the 19 long-listed architects were displayed in the Architecture Gallery. The exhibition was opened by Alain de Botton and was seen by over 223,400 visitors during its 11-week run. It was kindly supported by Coniston.

1:1 - Architects Build Small Spaces. In-between Architecture, by Studio Mumbai Architects in the Cast Courts, examined the unauthorised architecture of Mumbai. Precisely modelled on dwellings crammed into a narrow urban corridor behind the Studio Mumbai offices, it presented an architectural 'cast' of a sliver of appropriated space that is home to a family of eight. These unauthorised settlements constitute more than half of Mumbai's built landscape, yet they are ignored in the official surveys of the urban footprint. The structure, overlooked by the cast of Michelangelo's David, distilled the poetic qualities of these agile living spaces that provide shelter in a city where space is scarce and land values are escalating.





Acquisition: Presentation Drawing for the AT&T Building, New York, Philip Johnson, 1978

Characterised by the addition of a Chippendale-style pediment, the AT&T building in Manhattan is one of the iconic buildings of the postmodern era. This drawing is one of the most significant 20th-century architectural works to be offered for sale in recent years. It will be featured in the 2011 exhibition *Postmodernism*. Purchased with support from the V&A Director's Circle.

Architectural Studies for the V&A

Architectural Studies for the V&A (21 June–19 September 2010) presented concept designs for the redevelopment of the V&A's Boilerhouse Yard. The exhibition informed thinking about the Exhibition Road Project. The participating practices were Jamie Fobert Architects, Tony Fretton Architects Ltd, Heneghan Peng Architects, Amanda Levete Architects, Francisco Mangado, The Office for Metropolitan Architecture (OMA), Sutherland Hussey Architects and Snøhetta.

Refugee Week 2010

The V&A participated in Refugee Week (12–20 June 2010) by presenting free events and activities on the theme Made by Refugees. These included language lessons, poetry and textile workshops, an evening event showcasing refugee musicians, and drama and poetry performances. The programme also included a series of tours entitled My V&A, in which refugee guides led visitors through the Museum using particular objects on display to share their stories. Over 1,200 visitors participated. The programme was generously supported by the Baring Foundation.

Hats: An Anthology by Stephen Jones, Queensland Art Gallery, Brisbane

Hats: An Anthology by Stephen Jones, a collaboration between the V&A and one of the fashion world's best known milliners, toured to the Queensland Art Gallery, Brisbane (27 March–27 June 2010). Drawn from V&A and international collections and ranging in style and period from a 17th-century Puritan's hat to hats by Jones and his contemporaries, the exhibition investigated the cultural and historic importance of millinery. The exhibition was extraordinarily popular in Brisbane, attracting 249,800 visits.

The exhibition Hats was extraordinarily popular in Brisbane, attracting 249,800 visits.

Above left: Presentation drawing for the AT&T Building in Manhattan, New York.
Above right: Architectural studies for the V&A, model by OMA.

JULY 2010

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Building the Collections

Research supports the V&A's programme and exhibitions, is the basis of understanding and interpreting the Museum's existing collections, and informs the collecting of new acquisitions.

Medieval Ivory Carvings



The Symmachi Panel

The V&A Publications list includes a number of scholarly catalogues. In July 2010 Paul Williamson's *Medieval Ivory Carvings: Early Christian to Romanesque* was published. The first part of this two volume catalogue was funded by the Catherine Ward Bequest.

The V&A's collection of medieval ivories is one of the most important in the world and includes the *Symmachi Panel* and the front cover of the *Lorsch Gospels*. The catalogue includes new attributions, revised dating of many pieces and much detailed information on provenance presented for the first time. Exciting new discoveries and interpretations have been presented, so that even such well-known pieces as the so-called *Veroli Casket* from 10th-century Constantinople, the *Ottoman Basilewsky Situla* and the 12th-century *St Nicholas Crozier* have been radically re-assessed.

European Painting



Pastoral Scene, Boucher, 1763

In 2009 the Museum undertook the first systematic research project on the V&A's European Paintings in nearly 30 years. The project was conducted under the aegis of the National Inventory Research Project in collaboration with the University of Glasgow and the National Gallery, with the support of the American Friends of the V&A through the generosity of the Samuel H. Kress Foundation. The research has resulted in the re-attribution of nearly a third of the collection. Two of the most notable outcomes are the re-attribution of *Pastoral Scene* to the French Rococo painter François Boucher (1703–1770), and of an enigmatic painting to the Venetian Renaissance master Jacopo Tintoretto (1518–1594).

Pastoral Scene (left) was previously thought to be a 19th-century pastiche. Close examination has revealed that it is actually signed and dated 1763 by Boucher, although the inscription is hardly visible.

Left: 'Kangaroo' Rocking Chair. The seat and back of the chair are formed from one continuous 45 feet long length of steel rod. Right: Bel Air Chair. The name refers to a famous California luxury hotel, while the shark-fin back was inspired by a 1950s 'surfer beach' house in Malibu by the architect John Lautner.



Collecting objects for inclusion in forthcoming exhibitions builds the Museum's collections.

Acquisitions: Forthcoming Exhibitions

The Museum is actively collecting for two forthcoming exhibitions. *Postmodernism: Style and Subversion 1970–1990* (24 September 2011–8 January 2012) will be supported by the Friends of the V&A and further supported by Barclays Wealth. *British Design 1948–2012* (31 March – 12 August 2012) will be sponsored by Ernst & Young.

Bel Air Chair, Peter Shire, 1984

The iconic Bel Air chair was the most important contribution of the American designer and ceramist Peter Shire to the Italian design group Memphis. The chair will be displayed in the forthcoming exhibition *Postmodernism: Style and Subversion 1970–1990*. Purchased with support from the V&A Director's Circle.

'Kangaroo' Rocking Chair, Ernest Race, 1953

The Museum has acquired this important example of Ernest Race's work for inclusion in the forthcoming exhibition *British Design 1948–2012*. The Kangaroo chair was commissioned specifically for use on the roof terrace of the Time Life Building, New Bond St, London. Purchased with support from the V&A Director's Circle.

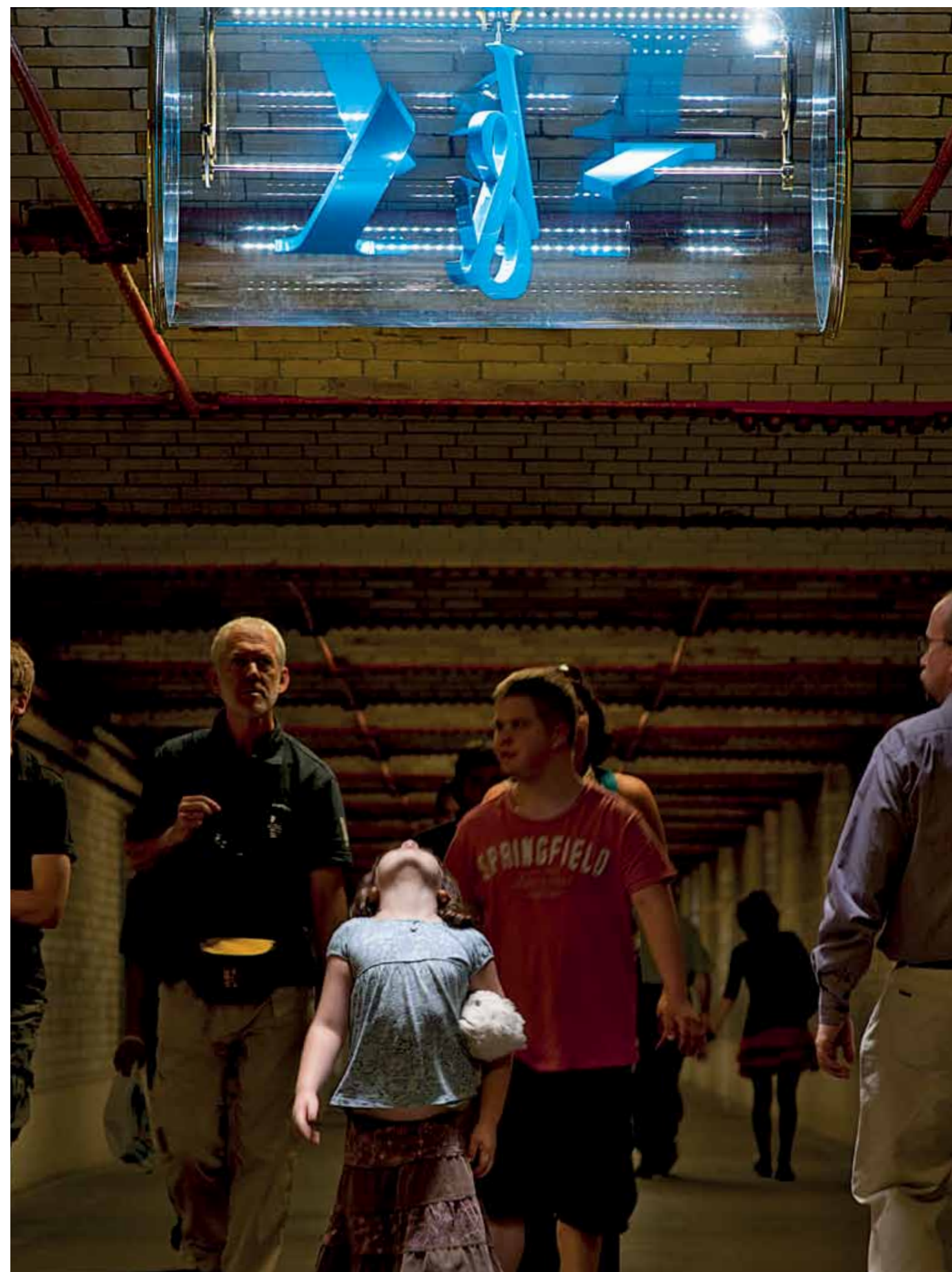
Palindrome: Troika Tunnel Sign Commission

The V&A commissioned Troika, a London based multi-disciplinary art and design practice founded in 2003, to create a new permanent sign for the Museum entrance in the London Underground tunnel below Exhibition Road. Installed in July 2010, the kinetic sign entitled *Palindrome* plays on the strong typographic qualities of the iconic V&A logo designed in 1988 by Alan Fletcher. The revolving V&A monogram is suspended in a ceiling-mounted capsule, the playful 'palindrome' legible from either direction.

Peter Rabbit: the tale of The Tale

Peter Rabbit: the tale of The Tale in the Julie and Robert Breckman Gallery (3 July 2010 – 8 January 2011) celebrated the recent long-term loan to the V&A of the Warne Archive. Together with the V&A's existing Beatrix Potter Collections, this loan makes the V&A the world's largest collection of Beatrix Potter's drawings and manuscripts. The display provided a unique opportunity to see the entire extant original watercolours to *The Tale of Peter Rabbit* for the first time in sequence alongside the text of the story. The display was supported by Frederick Warne & Co.

Right: Palindrome. Appearing to be made of three floating sections of lettering, it is actually a delicate ensemble of 85 stand-alone, hand-crafted elements, designed to reference the Museum's rich collections of intricate brass ornaments, jewellery, textile patterns and beautifully crafted display boxes, and also the way in which these collections are displayed.



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Acquisition: Ivory portrait relief of a woman ascribed to Joachim Henne, active 1663–1707, in original gilt ebony frame. Purchased with support from the Murray Bequest and the Horn Bequest.

India: The Art of the Temple, Shanghai Museum

The V&A collaborated with the British Museum to present *India: The Art of the Temple*, which was at the Shanghai Museum (4 August–15 November 2010) to coincide with the Shanghai World Expo. The collaboration included an exhibition catalogue and a digital installation and was supported by the World Collections Programme. The V&A lent 18 objects to the exhibition, which explored the visual culture of Buddhist, Hindu and Jain temple sculpture and other cultural relics from the 2nd century to the early 1900s. The exhibition attracted over 682,900 visits.

A Child from Everywhere, Museum of Childhood

Caroline Irby spent one year finding, interviewing and photographing children who had moved to the UK from 185 of the world's 192 nations. A selection of her photographs was exhibited at the Museum of Childhood (7 May–30 August 2010) alongside a series of short films in which the children discussed leaving their countries of origin, their hopes for their new lives in the UK, and their observations of cultural differences. Irby's photographs were later exhibited at the Okazaki International Museum and Arts Chiyoda in Japan.

Arab World Family Learning Programme

The Saïd Foundation supported a series of events aiming to promote better understanding of the Arab world and Islam. Activities and resources were based on relevant V&A collections. For example a new family back-pack called Middle Eastern Marvels was launched. As part of the programme the one-day festival Arabian Nights, on 8 August 2010, was attended by over 2,200 visitors.

Charles Dickens Appeal

The V&A counts amongst its treasures the original manuscripts of 11 novels by Charles Dickens, which were presented to the Museum by Dickens's friend and literary executor John Forster (1812–76) and are held in the National Art Library. An appeal was launched to raise funds to conserve three of these novels – *A Tale of Two Cities*, *David Copperfield* and *The Mystery of Edwin Drood* – ahead of the 2012 celebrations of the 200th anniversary of Dickens's birth. An exceptional response from V&A Members and the public has enabled work to start on these remarkable manuscripts.

A visitor taking part in a Touch-Tour – part of a regular programme for blind and partially sighted visitors.



AUGUST 2010

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

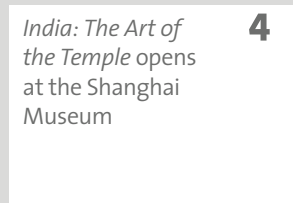
SUNDAY



2
Behind the Scenes of Furniture Conservation with Carola Shueller, Furniture Conservator



3
The Half-Photographs of Actors by Simon Annand opens at The Playhouse Theatre



4
India: The Art of the Temple opens at the Shanghai Museum



5
Free Art Fun! for children



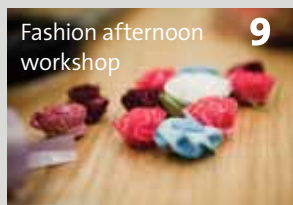
6
Bel Air Chair is allocated a Museum number and catalogued



7
Richard Slee: tour for hearing impaired visitors



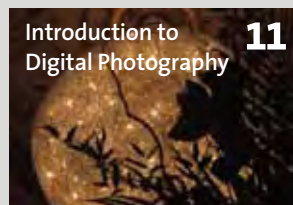
8
Arabian Nights festival attended by 2,200 visitors



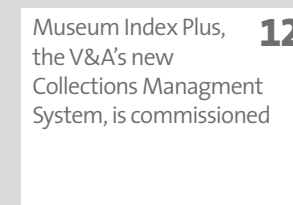
9
Fashion afternoon workshop



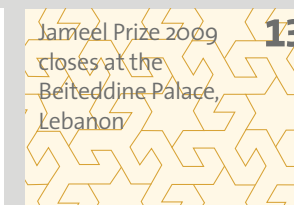
10
Touch Tour for visually impaired visitors: Medieval Galleries



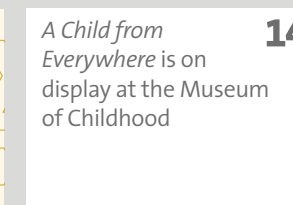
11
Introduction to Digital Photography



12
Museum Index Plus, the V&A's new Collections Management System, is commissioned



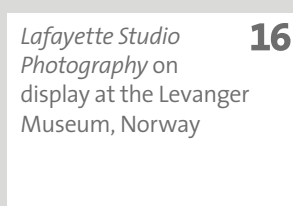
13
Jameel Prize 2009 closes at the Beit eddine Palace, Lebanon



14
A Child from Everywhere is on display at the Museum of Childhood



15
Magic Lantern is commissioned from Mat Collishaw



16
Lafayette Studio Photography on display at the Levanger Museum, Norway



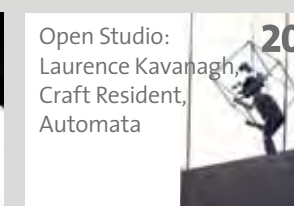
17
Beautiful Beautiful Zion, Rastafarian evening



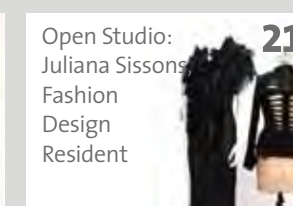
18
Textile conservators work on dresses for *The White Wedding Dress* exhibition in 2013



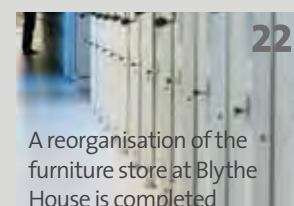
19
Space Age a Museum of Childhood exhibition is on display at New Walk Museum, Leicester



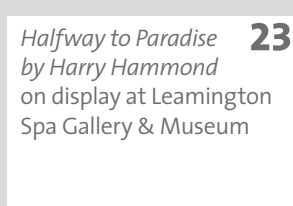
20
Open Studio: Laurence Kavanagh, Craft Resident, Automata



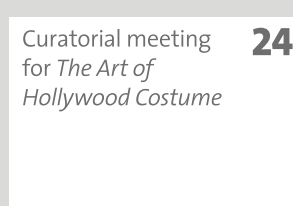
21
Open Studio: Juliana Sissons, Fashion Design Resident



22
A reorganisation of the furniture store at Blythe House is completed



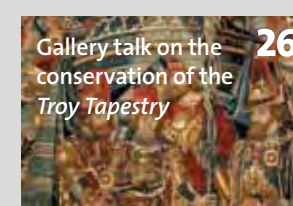
23
Halfway to Paradise by Harry Hammond on display at Leamington Spa Gallery & Museum



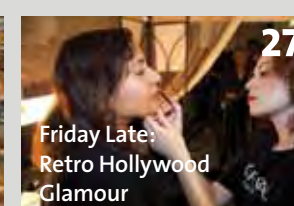
24
Curatorial meeting for *The Art of Hollywood Costume*



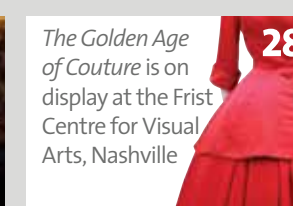
25
Dundee Design Ltd Board Meeting for V&A at Dundee project



26
Gallery talk on the conservation of the *Troy Tapestry*



27
Friday Late: Retro Hollywood Glamour



28
The Golden Age of Couture is on display at the Frist Centre for Visual Arts, Nashville



29
Construction begins for the exhibition *Raphael: Cartoons and Tapestries* for the Sistine Chapel



30
1:1 - Architects Build Small Spaces closes, having been seen by over 223,400 visitors



31
Grace Kelly Style Icon was seen by 1,300 visitors per day during August

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Raphael: Cartoons and Tapestries for the Sistine Chapel

*‘Crowds will flock
to the V&A today
to see a display that
art historians have
long dreamt of’*

*Will Sargent and Louise
Cohen, Times Online,
8 September 2010*

Jeremy Hunt, Secretary of State for Culture, Olympics, Media and Sport, praised the V&A's achievement in securing the loan of the Vatican Museums' Raphael Tapestries in 2010, to coincide with the state visit of Pope Benedict XVI, saying: 'V&A is one of the best organisations we have, in terms of understanding the power of cultural diplomacy' (14 September 2010). The exhibition (8 September–24 October 2010) displayed four of the ten tapestries designed by Raphael for the Sistine Chapel in the Vatican alongside the full-size designs for them – the seven famous Raphael Cartoons.

The Cartoons belong to HM The Queen. They have been in the V&A since 1865 when Queen Victoria loaned them. The Raphael Cartoons are among the V&A's best-loved exhibits and attract thousands of visitors each year. As a result of presenting *Raphael: Cartoons and Tapestries for the Sistine Chapel*, we have focused attention on the Cartoons' role in the design of the Tapestries. When Cartoons and Tapestries were united at the V&A, it was the first time the designs and the Tapestries had been hung side-by-side.

The free exhibition was seen by 88,200 visitors in its seven-week run and was so popular that it was extended for an additional week. The exhibition was accompanied by a very popular catalogue, edited by Clare Browne and Mark Evans, which sold over 1000 copies each week.

The exhibition of the Tapestries was made possible by a collaboration between the V&A and the Vatican Museums, and was generously supported by Michael and Dorothy Hintze and the Hintze Family Charitable Foundation, with further support from the Patrons of the Arts in the Vatican Museum.



*The Tapestry Christ's Charge to Peter
in the exhibition Raphael: Cartoons
and Tapestries for the Sistine Chapel.*



Costume worn by Rudolf Nureyev

‘The exhibition is as fascinating for fashionistas as for balletomanes’

Suzy Menkes, International Herald Tribune, 12 October 2010



London Design Festival 2010

For the second year running, the V&A was the hub of the London Design Festival, a city-wide nine-day festival celebrating London as the creative capital of the world (18–26 September 2010). The V&A experienced a 40% rise in visitor figures across the festival period. The festival saw 10 specially commissioned installations and displays throughout the V&A and the Sackler Centre housed the Design Embassy, supported by UK Trade & Investment. The festival also featured the LDF Digital Design Weekend and a busy events programme of talks, tours and workshops, with dawn till dusk activity in the Sackler Centre and across the Museum.

Acquisition: Costume worn by Rudolf Nureyev

This costume was worn by Rudolf Nureyev as Prince Siegfried in Act 3 of Swan Lake, Covent Garden in 1963. Designed by Carl Toms, the black velvet tunic is decorated with gold braid and has a false white cotton shirt and frilled cuffs. The purchase was supported by the Friends of the V&A.

Doll Face, Museum of Childhood

Photographer Craig Deane explored the Museum’s 8000 strong collection of dolls and created a series of beautifully lit, close-up portraits, which were then printed and displayed in the Museum at far larger than life size (3 September 2010–27 March 2011). Their huge scale had the effect of returning the viewer’s gaze and their high level of detail invited close scrutiny by visitors.

Diaghilev and the Golden Age of the Ballets Russes, 1909-1929

The exhibition *Diaghilev and the Golden Age of the Ballets Russes, 1909-1929* (25 September 2010–9 January 2011) showcased the glamour and magic of Serge Diaghilev’s Ballets Russes, the most exciting dance company of the 20th century. Its artistic director was a larger-than-life personality. Artists who associated and collaborated with Diaghilev included George Balanchine, Coco Chanel, Robert Delaunay, Natalia Goncharova, Vaslav Nijinsky, Henry Matisse, Giorgio de Chirico and Pablo Picasso.

This major exhibition revealed Diaghilev’s enduring influence on 20th-century art, design and fashion. The exhibition included more than 300 objects, many drawn from the Theatre and Performance Collections, including giant theatre cloths, original costumes, set designs, props and posters. The Museum’s specialist textile curators painstakingly prepared over 60 ballet costumes, many of them extremely fragile, for the exhibition.

A highlight was the Pablo Picasso front cloth for the 1924 ballet *Le Train Bleu*. The exhibition was seen by 115,500 visitors and was supported by the Blavatnik Family Foundation, The Linbury Trust, the American Friends of the V&A and Old Possum’s Practical Trust.

Framed by Stuart Haygarth was installed on the grand marble staircase leading to the V&A’s Architecture Galleries as part of London Design Festival 2010. Haygarth created a cascade made with over 30 traditional and contemporary bespoke frame mouldings, bringing this significant piece of the Museum’s architecture to life and creating a dramatic landscape through which visitors could walk. Sponsored by John Jones.



The Picasso front cloth for Le Train Bleu, in the exhibition Diaghilev and the Golden Age of the Ballets Russes, 1909–1929.



Costumes, after Léon Bakst, for three Brigands from Daphnis and Chloë, in the exhibition Diaghilev and the Golden Age of the Ballets Russes, 1909–1929.

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Shadow Catchers: Camera-less Photography

Shadow Catchers: Camera-less Photography (13 October 2010–20 February 2011) was the first UK museum exhibition of work by contemporary camera-less photographers and received 62,000 visits. The exhibition, in the Porter Gallery, featured the work of five artists – Pierre Cordier, Susan Derges, Adam Fuss, Garry Fabian Miller and Floris Neusüss – who have for the past 20 years or more been creating exciting new photography without the use of a camera. The photographs are created to scale, and offer a direct and unmediated relationship with the landscape, object, figure or light event they capture. For example Floris Neusüss was commissioned to depict the lattice window at Lacock Abbey in Wiltshire and created a life-sized photogram, a homage to the first ever negative exposure: William Henry Fox Talbot's image of the identical scene made in 1835. The exhibition was sponsored by Barclays Wealth.

Acquisition: Five Chemigrams by Pierre Cordier, 1958 – 2001

A chemigram is an image-making technique that combines the physicality of painting and the chemistry of photography without the use of a camera. *Chemigram 20/3/92* from *La Suma of Jorge Luis Borges*, 1992, by Pierre Cordier (born 1933) is one of five chemigrams acquired by the V&A and displayed in the exhibition *Shadow Catchers: Camera-less Photography*. Purchased with support from the Al-Thani Photography Fund, Basil and Jane Hyman and Pierre Cordier.

Decode: Digital Design Sensations, Beijing and Moscow

Decode: Digital Design Sensations was at the Central Academy of Fine Arts in Beijing (19 October–21 November 2010) as the first venue on the exhibition's international tour, and it was the first V&A exhibition to be shown at CAFA. The exhibition showcased the latest developments in digital art and interactive design, from small, screen-based graphics to large-scale interactive installations and was co-curated by the V&A and the London-based arts organisation onedotzero. The V&A is grateful that SAP, sponsors of the exhibition in London, extended its support to enable the tour to Beijing and the new commission by the artist Feng Mengbo, created especially for the exhibition in Beijing.

Decode: Digital Design Sensations then toured to the GARAGE Center for Contemporary Culture in Moscow (11 February–10 April 2011), where it was seen by 61,700 visitors.



Shadow Catchers: Camera-less Photography.
Visitors stand in front of Arch 4 (Summer), by
Susan Derges, 2007–2008.

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Street Art: Contemporary Prints from the V&A, The Herbert Art Gallery and Museum, Coventry

The Herbert Art Gallery was the first venue for the tour of *Street Art: Contemporary Prints from the V&A* (9 October 2010–16 January 2011). Over 2000 people attended the private view, which featured a live drawing battle led by local street artists and a projection of live writing displayed on the outside of the building. *Street Art* was the most visited exhibition since The Herbert re-opened in 2008. The limited edition exhibition catalogue was incredibly popular and sold out before the show opened.

Cut it, Fold it: Build it with Paper, Museum of Childhood

The exhibition *Cut it, Fold it: Build it with Paper* (9 October 2010–9 January 2011) was the first public display of Robert Freidus's extraordinary collection of architectural paper models. The exhibition featured nearly 200 models dating from the 1880s, displaying models of landmarks such as Tower Bridge, the Eiffel Tower, the Empire State Building, Stonehenge and the Museum of Childhood itself. The models were kindly lent and donated to the Museum by the American Friends of the V&A through the generosity of Mr Robert Freidus.

Constable: Oil Sketches from the Victoria and Albert Museum, Kumu Art Museum, Tallinn

Constable: Oil Sketches from the Victoria and Albert Museum began a five venue tour in Tallinn (23 September 2010–23 January 2011). The exhibition was seen by 22,000 visitors at the Kumu Art Museum and was the first V&A exhibition to be shown in Estonia. Full size oil sketches for *The Hay Wain* and *The Leaping Horse* were included in the exhibition. Both were specially cleaned, revealing their original colours for the first time in living memory. The accompanying catalogue was our first to be available also in iPad format.

Inspired By...

Inspired By... is an annual art, craft and design competition which encourages part-time students from adult education to use the Museum's collections as a source of inspiration for their own work. In 2010 a range of entries made in different media by students of mixed abilities and from diverse backgrounds were displayed at the Museum (2 October–21 November 2010). This year partner museums were Manchester Art Gallery, Bodelwyddan Castle, World Museum Liverpool, Stockport Museum & Art Gallery and Brandts Museum, Denmark. The competition was supported by the National Institute of Adult Continuing Education. It has been presented at the V&A every year since 1999.

Above: A composite image showing *The Hay Wain* before cleaning (left) and after cleaning (right) for the exhibition *Constable: Oil Sketches from the Victoria and Albert Museum*.

'Jute, jam and journalism joined by jaw-dropping design'

The Scotsman, 28 September 2010

V&A at Dundee



Right on Dundee's waterfront, in a stunning building by Kengo Kuma, the V&A at Dundee will be a centre for design in Scotland. The programme will focus on international design movements such as Arts and Crafts and Modernism; specific sectors such as textiles, furniture or digital design; and explore contemporary design from Scotland and other parts of the world. Its permanent galleries will focus on Scotland's extraordinary design heritage including how traditional Scottish craft industries continue to inspire some of the most exciting designers today. The project is run by Dundee Design Limited, a charitable company comprising partners from the Universities of Abertay and Dundee, Dundee City Council, Scottish Enterprise and the V&A.

Over 120 architects from across the world entered the architectural design competition from which six practices were shortlisted. Designs by the six shortlisted architects were shown in Dundee, Glasgow, Edinburgh and London. In November 2010 the design by Tokyo-based architects Kengo Kuma and Associates, described as spectacular, elegant and practical, was selected by the jury panel as the choice for the V&A at Dundee. Kuma's building provides a poetic response to the waterfront site and offers fantastic spaces to exhibit historic and contemporary design. In January 2011, the Scottish Government announced an initial grant of £4.8million for the project over the next two years.

Above: Kengo Kuma and Associates' winning design for V&A at Dundee.

‘As ever, with charm and surprise the V&A’s focus on people and possessions brings alive an intellectual and a material world’
Jackie Wullschlager, *Financial Times*, 20 November 2010 on the Sculpture 1300–1600 Galleries



Sculpture 1300–1600

Opened in November 2010, Sculpture 1300–1600 completes the refurbishment of the galleries around the John Madejski Garden. The project was designed by the V&A’s Design Department to enhance and restore the existing architectural details of the day-lit space, such as the original mosaic floors, creating beautiful new spaces for the display of stained glass and European sculpture dating from 1300–1600. The new display of sculpture from Germany, the Netherlands, France, England, Italy and Spain, in various materials including terracotta, stone and painted wood, complements the Museum’s neighbouring displays of European and Asian sculpture.

Highlights include an unusual 15th-century life-size wooden figure of the Virgin Mary standing on a crescent moon, originally displayed suspended from a church ceiling in Germany to dramatic visual effect. Sculpture 1300–1600 has been made possible thanks to the DCMS/Wolfson Museums and Galleries Improvement Fund with further support from Janet and Jim Lloyd.

Magic Lantern, Winter Crown Commission by Mat Collishaw

Artist Mat Collishaw was commissioned to create a site-specific installation in the crown cupola of the V&A, directly above the main entrance. *Magic Lantern* (26 November 2010–27 March 2011) created a monumental nine-metre zoetrope which projected fluttering moths around the cupola from dusk until dawn. In the John Madejski Garden a smaller replica allowed visitors to experience the work up close. The commission was supported by the Friends of the V&A.

Fashion in Motion

Fashion in Motion is a series of live catwalk events presented at the V&A. These free events bring catwalk couture to a wider audience by modelling it against the beautiful backdrop of the Museum. On 12 November 2010 the V&A celebrated the 40th anniversary of the Parisian fashion house KENZO with a Fashion in Motion event featuring the designs of Creative Director Antonio Marras. In 2010 Fashion in Motion also featured rising star Osman Yousefzada in May and Parisian couturier Stéphane Rolland in December.

Above: Magic Lantern by Mat Collishaw in the Museum’s Crown Cupola.



Henry Cole Wing Façade Cleaning

The Henry Cole Wing was constructed between 1868 and 1873 under the instruction of Sir Henry Cole, to designs by Major General Scott with decoration designed by Godfrey Sykes.

The west elevation was cleaned between December 2009 and October 2010 and the south elevation was cleaned between December 2010 and July 2011. Terracotta surfaces were cleaned using alkali- and acid-based cleaning chemicals specially made for the project. Following cleaning, a series of sensitive conservation repairs were undertaken, in traditional materials where possible. The project was an important opportunity to conserve the building and to undertake research into the history of the decoration of the façade. The façade cleaning also contributes to the Exhibition Road Project, which will emphasise the importance of the Museum’s western façade and entrance.

The JAINpedia project will digitise Jain manuscripts held in UK collections and provide Jain educational resources for primary schools.

Top left: Henry Cole Wing Façade cleaning before (top) and after (bottom).
Top right: The JAINpedia project was launched by HRH The Prince of Wales on 18 November 2010 at the V&A. (www.jainpedia.org)



JAINpedia

Jainism is one of the major religions of early India. The V&A has an important collection of Jain art, including stone and metal sculptures and folios from illustrated manuscripts. The JAINpedia project has been funded by the Institute of Jainology, Heritage Lottery Fund and other donors. V&A collections form an important part of the JAINpedia website. The Museum celebrated the project with a JAINpedia Diwali weekend (13–14 November 2010) attended by over 3100 people. Events included a Rangoli demonstration, a digital treasure hunt and Jain story telling.

Something That I’ll Never Really See: Contemporary Photography from the V&A, Dr Bhau Daji Lad Museum, Mumbai

Drawn from the Museum’s permanent collection *Something That I’ll Never Really See* shows photography since the beginning of the 1990s. The exhibition toured to the Dr Bhau Daji Lad (20 November 2010–7 January 2011), Mumbai’s oldest Museum and a long-term V&A partner. The exhibition explored a diverse range of contemporary art photography, spanning many genres and technical processes and showing a broad range of styles by both internationally established names and emerging talents.



The brilliantly coloured and enigmatic terracotta Lamentation group (about 1510–1515) by workshop of Andrea della Robbia in Sculpture 1300–1600



KENZO Fashion in Motion, 12 November 2010



V&A Enterprises

2010/11 was a superb year in trading terms for the V&A, both within the Museum and internationally, with V&A Enterprises able to return its highest-ever profits as a gift-in-aid payment to the Museum.

The footfall driven by popular exhibitions such as *Grace Kelly: Style Icon* and *Quilts 1700–2010* drove sales of exhibition-related material and helped achieve record trading figures for the main shop. Over 25,000 metres of exclusively commissioned fabric was sold through the *Quilts* exhibition store, achieving £1.2 million, while the fashion collection for *Diaghilev and the Golden Age of the Ballets Russes, 1909–1929* featured collaborations with big names such as Erdem Moralioglu and Tata Naka. Further afield, V&A Enterprises achieved its highest ever number of licensed products in retailers across the UK. International licensing continued to be strong, with new licensees in the USA and the Middle East. 2010/11 saw the highest retail trading day on record, the highest ever monthly cash office takings, the highest retail trading month (October 2010) and the busiest online shopping day on record (December 2010).

V&A Enterprises has won acclaim for its trading, publishing, and licensing and online sales via vandashop.com are the most successful in the sector, with a 44% increase in performance year on year. This year V&A Publishing published a range of 30 new titles, and worked in 15 foreign languages, selling

rights for titles in Polish, Catalan and Russian for the first time and achieving sales of over £2 million.

In November 2010, V&A Enterprises launched the V&A Reading Rooms to admiring reviews from the design press and customers alike. Located at No. 8 Exhibition Road, the Reading Rooms are part bookshop, part wine bar, where customers can read, shop from a range of over 1000 books and enjoy coffee or a glass of wine.

Acquisition: Alexander McQueen Autumn/ Winter 2010-11 ensemble

In November 2010 the Museum acquired this ready-to-wear ensemble from Alexander McQueen's last collection, Autumn/ Winter 2010-11. The pieces reflect McQueen's preoccupation with death: the dress incorporates imagery from Hieronymus Bosch; the trademark shoes incorporate skulls, while the ring clutch melds jewellery and function.

Alexander McQueen Autumn/Winter 2010-11 ensemble.

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Imperial Chinese Robes from the Forbidden City

Imperial Chinese Robes from the Forbidden City (7 December 2010–27 February 2011) was an exchange between the Palace Museum in Beijing and the V&A. The exhibition showed, for the first time in Europe, three centuries of sumptuous robes worn by the emperors and empresses of the Qing Dynasty (1644–1911), the last ruling dynasty of China. The exhibition was kindly supported by Lady Keswick, Sir David Tang and Travel Partner Viking River Cruises.

The exhibition displayed elaborate and exquisite robes made for 17th- and 18th-century emperors, along with hats, shoes, children's clothes and beautifully patterned fabrics created for the fashion-conscious Empress Dowager Cixi and her court ladies. In return for *Imperial Robes*, the V&A exhibition *The Splendours of India's Royal Court* will be shown at the Palace Museum in 2013.

Collecting Photography: Staying Power



Staying Power is a five-year partnership between the V&A and the Black Cultural Archives, supported by the National Lottery through the Heritage Lottery Fund. The primary aim of the project is to collect photographs relating to the black British experience from the 1950s to the 1990s. The photographs are enriched by an oral history programme led by the Black Cultural Archives. This 1976 photograph of High Street Kensington is one of fifteen photographs by Al Vandenberg (born 1932) acquired by the V&A through the project.

Alain de Botton, A. S. Byatt & Edmund de Waal, Renzo Piano, Peter Blake, Juergen Teller, Julien Macdonald, Philip Treacy, Bill Bryson, Richard Seymour and many more designers, architects, writers, artists and historians spoke as part of the V&A's Evening Talks series this year.



***Institute of Play,
Museum of Childhood***

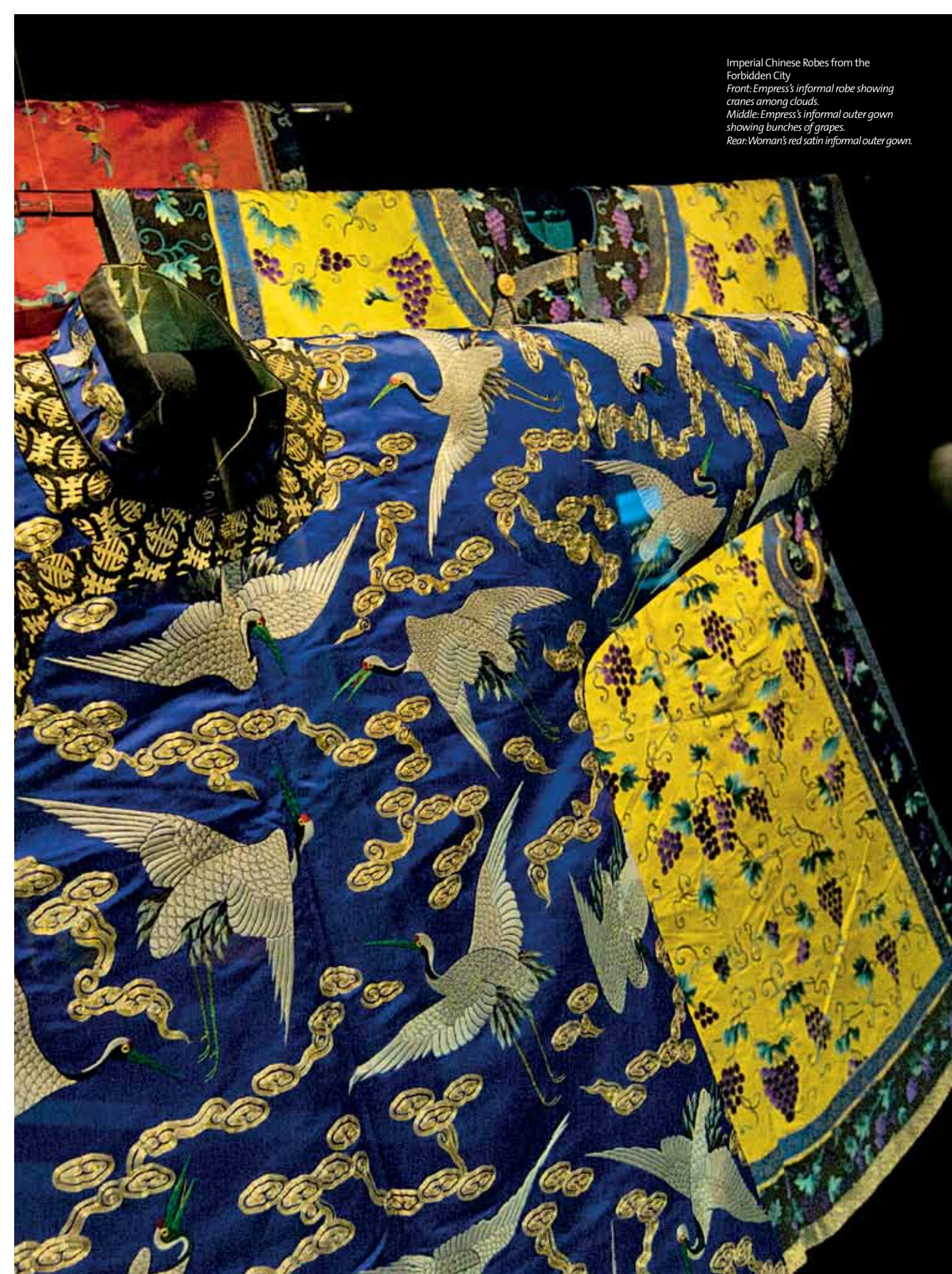
Institute of Play, an installation by Colin Booth, was the Museum of Childhood's first major contemporary art commission. Exhibited 6 November 2010–13 March 2011, the installation was constructed from over 2000 tulipwood building blocks arranged in the form of a cityscape in the Museum's Central Hall. The work was inspired both by Modernist architecture and the wooden building blocks that have played an important role in children's early play and development since the mid-19th century. A small display of historic, educational blocks and an interactive space for visitors accompanied the installation, which was supported by the Friends of the V&A.

Creative Industries

Showing the best contemporary art and design and making it accessible to all was one of the founding purposes of the V&A, and this aim is still at the heart of the Museum. Through its exhibitions and programmes, acquisitions and commissions, the V&A continues to inspire new generations of makers and consumers, contributing to the success and growth of the UK creative economy. Whenever the V&A commissions work, from major redevelopment projects through to exhibition design and products for retail, stress is laid on identifying new talents and engaging with established designers.

V&A Connects is a regular series of specialist events for practitioners and professionals working in the creative sector, to promote a closer and more professional engagement between the Museum and the creative industries. Held on the last Tuesday of the month in the Sackler Centre, these evenings facilitate sharing new ideas, networks and skills, and discussion about design, architecture, fashion, media and other creative industries. This year, programme partners included RIBA, the Architecture Foundation, onedotzero, D&AD, Camberwell Photographic Research Group, The Guild of Creative Entrepreneurs, Artstthread.com, Trendstop.com and The Experimental Food Society.

Above: The installation Institute of Play by Colin Booth at the Museum of Childhood.



Imperial Chinese Robes from the Forbidden City
Front: Empress's informal robe showing cranes among clouds.
Middle: Empress's informal outer gown showing bunches of grapes.
Rear: Woman's red satin informal outer gown.

JANUARY 2011

Exhibitions and Events
FuturePlan
Behind the Scenes
UK and International
Building the Collections

Museum of Childhood

The V&A Museum of Childhood in Bethnal Green houses the UK's national collection of childhood-related objects, one of the finest in the world. The collections are at the heart of everything the Museum of Childhood does: its events and exhibitions draw on the objects to engage and inspire audiences young and old. This year the Museum of Childhood had over 422,600 visits, its highest-ever visit figure.

The Museum participated in 'Time Out First Thursdays', when galleries and museums in east London open until 10.00pm one day each month. Themes included jewellery design and chair decoration, as well as an evening celebrating the Big Dance festival.

Acquisition: Mickey Mouse Rocker, Lines Bros., 1937-38

In January the Museum of Childhood acquired this version of a child's rocker, a 'ride on' Mickey Mouse. Produced by the British toy company Lines Bros., under their Tri-ang toys trade name, it first appeared in their 1937-38 product catalogue. Production ceased during the war, making this a rare survival.



International Strategy

In January the Museum's International Strategy was given a major boost with a generous grant from the Bonita Trust to develop our partnerships with Indian museums. This follows the signing of a State-to-State cultural agreement between the UK and India and a Memorandum of Understanding with the Indian Ministry of Culture.

A Century of Olympic Posters, Dr Bhau Daji Lad Museum, Mumbai

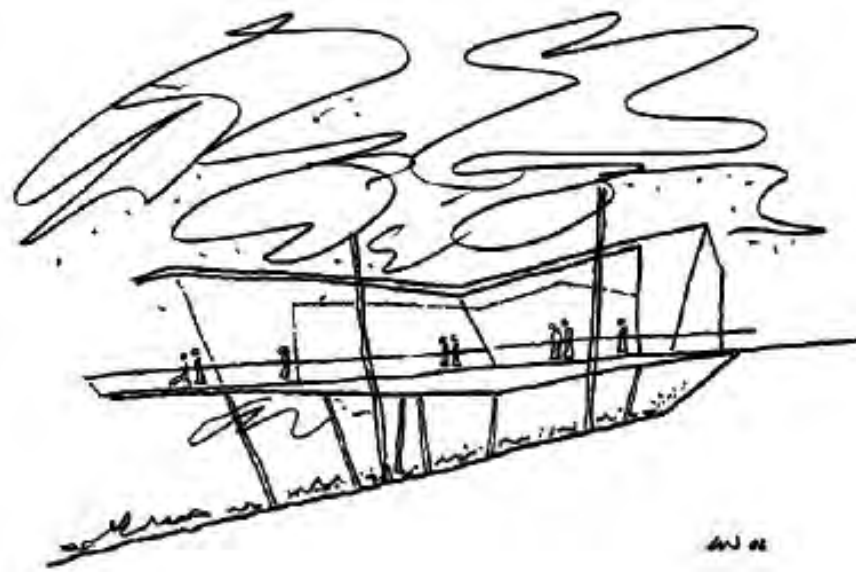
A Century of Olympic Posters presented a unique perspective on the modern Olympic Games, exploring their inception and evolution through the powerful medium of graphic art. Since 2008 it has travelled to two venues in China and five venues in the UK. The opening at Dr Bhau Daji Lad was attended by: Shri Jawhar Sircar, Secretary, Ministry of Culture, Government of India; Smt Shraddha Jadhav, Mayor of Mumbai; Shri Leander Paes, Indian tennis player and Olympian; and V&A Director Sir Mark Jones. The exhibition ran from 4 February to 20 March 2011 and was seen by 27,300 visitors. The exhibition has been generously supported by The World Collections Programme.

Friday Late

On Friday evenings the V&A is open until 10.00pm. On the last Friday of each month (except December) the Museum offers a vibrant programme of contemporary art and design events. These are curated with a particular focus on attracting and engaging with new and young audiences and include performance, interventions, installations, music, lectures and talks. In January 2011 *Friday Late: China through the Looking Glass* explored the myths and stereotypes of Chinese culture. Over 40,000 people visited Friday Lates this year.

Wondertots, part of the Museum of Childhood's Family Explorers programme, offers weekly drama, art and music sessions for children under 5 and their parents. This year, a third of the families taking part came from the local Bangladeshi community.





Sketch for Maggie's Oxford,
Wilkinson Eyre Architects.

Building the Collections

The collections are at the heart of everything the V&A does. The Museum inspires and engages its audiences by making objects accessible, both physically and online, and through the interpretation of objects in galleries, exhibitions, publications and Search the Collections. Acquisitions are made to strengthen our existing collections, revitalise permanent galleries and safeguard items of heritage. The Museum also acquires to support and enable major exhibitions and scholarly research. The Museum actively collects work from the 20th and 21st centuries, reaffirming the V&A's commitment to respond to changes in technology and design practice.

The Museum acquires objects through a mix of design and serendipity, and objects enter the Museum in a variety of ways – by gift, bequest, in lieu of tax, exchange, commission and purchase. The V&A is grateful to funding bodies such as The Art Fund, the Friends of the V&A, the Heritage Lottery Fund and the National Heritage Memorial Fund as well as the individuals whose generosity ensures that the V&A can continue to build its collections.

The Architecture of Hope: Maggie's Cancer Caring Centres

The Architecture of Hope (26 February–8 May 2011) in the Architecture Gallery was the first exhibition to comprehensively explore the design of the Maggie's centres, which provide welcoming and uplifting spaces for those affected by cancer. The buildings of each of the seven existing centres, designed by architects including Frank Gehry and Zaha Hadid, were examined through models, drawings, photographs and film. From the first centre in Edinburgh by Richard Murphy, which opened in 1996, to more recent buildings such as the Stirling Prize winning centre in London by Rogers Stirk Harbour & Partners, these have demonstrated the difference that great design can make to the creation of welcoming and therapeutic environments. Six models for future centres, including designs by Wilkinson Eyre and Kisho Kurokawa, were also on show. The display was co-curated by the V&A and Maggie's.

The V&A's collection of Japanese cloisonné enamels includes two pieces from the Paris International Exposition of 1867, the earliest documented examples in any public collection.



Group of Lidded Vases,
Kyoto, each with the mark
of Namikawa Yasuyuki.

Acquisition: The Edwin Davies Gift of Japanese Cloisonné Enamels

The art of cloisonné enamelling was one of Japan's most successful forms of manufacture and export in the late 19th century. The very generous Edwin Davies Gift of 89 Japanese cloisonné enamels, mostly from the Golden Age (about 1880–1910), makes the V&A collection one of the largest and most comprehensive.

Friends of the V&A

In February 2011 the Friends of the V&A reached 27,000 Members, the highest number ever. The V&A is grateful to all Members, and to the Friends of the V&A Trustees for their continuing support. In addition, Members and other supporters increasingly contribute to our fundraising appeals and remember the V&A in their wills. This is a crucial source of income for the Museum and we would like to extend our thanks to all those who support in this way.

Jameel Prize Tour 2010–11

The Jameel Prize, launched by the V&A in 2009, is a new biennial international art prize for contemporary work inspired by Islamic traditions of craft and design. The Prize is supported by Mohammed Abdul Latif Jameel and draws on the successes of the V&A's Jameel Gallery of Islamic Art, which opened in 2006. The V&A was the first museum to collect Islamic Art systemically and the Museum's Middle Eastern collection was begun in the 1850s. The Jameel Prize reaffirms the V&A's commitment to Islamic Arts, showing how dynamic and inspiring Islamic traditions remain today.

In partnership with Abdul Latif Jameel Community Initiatives, the tour of 24 works, including the inaugural winning work *1001 Pages* by Iranian born New York artist Afruz Amighi, travelled to Damascus, Syria (13 April–19 May 2010), Beiteddine, Lebanon (25 June–13 August 2010), Sharjah, UAE (16 September–24 October 2010), Istanbul, Turkey (11 November 2010–9 January 2011) and Casablanca, Morocco (28 January–27 February 2011). The public programme for the exhibition as it toured has been supported by the World Collections Programme. The tour is part of the V&A's continuing programme to develop links around the world and promote cultural understanding. Its aim is to raise awareness of the thriving interaction between contemporary visual art and the rich heritage of Islam. Most importantly it aims to contribute to broader debate about Islamic culture. This exhibition is the first from the V&A to travel to Saudi Arabia, Lebanon and Morocco.

The Exhibition Road Project is critical to the success of FuturePlan Phase II. The project will create a new wing with dedicated temporary exhibition space below street level for headline exhibitions.

FuturePlan Phase II: What Next?

Building on the success of FuturePlan Phase I (2000–2009), Phase II is already underway with the completion in 2010 of the encyclopaedic Ceramics Study Galleries and galleries devoted to European Sculpture from 1300–1600. The V&A continues to engage the most innovative architects, designers and engineers to work with in-house teams of curators, conservators and educators to reinterpret and redisplay its collections in beautiful and contemporary settings within its Grade 1 listed buildings. Key projects over the next five years include new Furniture Galleries (2012), the restoration of the V&A's iconic Cast Courts (2012/13) and the redesign of seven important galleries dedicated to European Art and Design 1600–1800 (2014). 2013 will also see the opening of the Clothworkers' Centre for Textile and Fashion Study and Conservation at Blythe House, Olympia.

These projects rely on generous donations from individuals, trusts and grant-making bodies. The V&A is grateful to all who have given their support.

Exhibition Road Project

The Exhibition Road Project is critical to achieving the longer term ambitions of FuturePlan Phase 2. The project is scheduled to open in 2015. It will create dedicated temporary exhibition space below street level for headline exhibitions. The project will connect the V&A to Exhibition Road with an open air courtyard for contemporary design and architecture installations, events, performances and a café. It will also include a new entrance to the Museum from Exhibition Road.

In September 2010 an international design competition was launched and designs by the seven shortlisted practices were displayed in the Sackler Centre in March 2011. The competition was won by Amanda Levet Architects (AL_A). Key features of AL_A's winning design are the open relationship between the new courtyard and Exhibition Road and an oculus to bring daylight into the underground gallery. The gallery itself will be a large column-free space with a distinctive folded ceiling. Significantly, the completion of this project will transform the way the V&A presents its major exhibitions. The North East quarter of the Museum will be released for redevelopment. This will allow us to restore the extraordinary Victorian interiors currently dedicated to temporary exhibitions. We will also build new galleries for Fashion and Textiles, Photographs, Asian Art and Theatre & Performance.

Bottom: Design showing the new V&A courtyard, café and entrance from Exhibition Road.
Top right: Interior of the new gallery for temporary exhibitions.
Top left: The splendid decorative roof structure, currently hidden from public view, which will be revealed and restored following completion of the Exhibition Road Project.

'The new galleries and courtyard are about opening up the V&A to new audiences and inviting people to drift off Exhibition Road and into the V&A. It will be a truly public space'
Amanda Levet, Amanda Levet Architects





W25

W35



‘I have never been among garments mounted on mannequins that felt so alive and so strongly suggested absent bodies’

*Peter Campbell,
London Review of Books,
14 April 2011*

Yohji Yamamoto

Yohji Yamamoto (12 March–10 July 2011) was the first UK solo exhibition celebrating the life and work of one of the world’s most influential and enigmatic fashion designers. The installation-based retrospective, taking place 30 years after his Paris debut, featured over 80 garments spanning Yohji’s career.

The exhibition was designed by Yohji’s long time collaborator, scenographer and lighting designer Masao Nihei. The main exhibition space displayed garments from Yohji’s womenswear and menswear collections along with a mixed media timeline illustrating the breadth of some of his key collaborations. Yohji’s visionary designs were also exhibited on mannequins throughout the Museum, creating a direct dialogue between his work and the different spaces in which they are displayed. The Imaging Partner for the exhibition was Canon UK Ltd.

V&A website

This year the V&A website received over 24.9 million visits, its highest visit figure ever. In May 2011, following careful redesign and a beta testing phase, an innovative new website was launched. This automatically assembles content in an intuitive way for the user. Information, such as biographies of designers, is drawn in via the semantic web and the site offers opportunities for visitors to make their own contributions.

Two new foreign-language websites were also launched for Chinese and Japanese audiences respectively, helping to meet the Museum’s ambition of an improved web presence for international audiences. The design and functionality of the Asian sites was based on the new main UK site, insuring that all share the same look and feel. The content was compiled within the V&A and then translated, designed and built by local agency partners in Shanghai and Tokyo. The sites respond to areas of interest in the V&A identified through market research commissioned in China and Japan. V&A Enterprises have led the foreign website project. It is hoped that the sites will be used as a model for further foreign language sites, including Arabic, in due course.

Above: Fashion designer Yohji Yamamoto preparing to paint on the gallery walls as part of the exhibition Yohji Yamamoto.



Acquisition: Ottoman gem-set jade tankard, about 1550 to 1650 with 19th-century mounts

This stunning Ottoman gem-set jade tankard is decorated with gold wire inlay, rubies and emeralds. The decoration on the main body is three sprays of floral stems inlaid in gold, the blooms formed of gemstone settings. Accepted by HM Government in lieu of Estate Duty and allocated to the Victoria and Albert Museum, 2010. Purchased with the assistance of The Art Fund (with a contribution from the Wolfson Foundation), The Geoffrey Akerman Bequest, the Friends of the V&A and The Salomon Oppenheimer Philanthropic Foundation.

The Art of Harmony at the Horniman Museum, Forrest Hill, London

‘The Art of Harmony shows just how much can be achieved when institutions pool their strengths’ (Janet Vitmayer, Director of the Horniman). Opened by Culture Minister Ed Vaizey on 24 March 2011, this joint exhibition brings together 44 musical instruments from the collections of the V&A and the Horniman.

Left: Ottoman gem-set jade tankard. Right: French horn, made by Marcel-Auguste Raoux, Paris, 1826–7, one of the V&A instruments lent to the Horniman Museum for the joint exhibition The Art of Harmony.



The Lydia and Manfred Gorvy Lecture Theatre

Completed in March 2011, this project saw the refurbishment of the Museum’s lecture theatre, generously supported by the American Friends of the V&A through the generosity of Lydia and Manfred Gorvy. Designed by Pippa Nissen Studio, the refurbishment included redecoration, and an upgrade of the stage furniture, AV and theatre lighting and control booth. Furniture designer and maker John Makepeace made a lectern for the theatre and the Museum celebrated the re-opening with the Annual Design Lecture, given by British architect David Chipperfield on 21 March 2011.

V&A Director’s Circle

On 9 March 2011 Sir Mark Jones hosted the annual V&A Director Circle’s dinner for the Museum’s patrons. Support from the Director’s Circle underpins a variety of projects such as exhibitions, new acquisitions and FuturePlan, and supporters enjoy a close relationship with the Museum. As well as the annual dinner, an exclusive programme of events includes behind-the-scenes access to the collections, exhibition previews, trips, and the summer party, which this year celebrated the 1950s glamour of *Grace Kelly: Style Icon*.

Lord Leighton's The Syracusan Bride, which is over four metres wide, is installed by Museum technicians for the exhibition The Cult of Beauty.



Left: The Cult of Beauty curator Stephen Calloway and project co-ordinator Ruth Cribb with objects from the Birkenhead Collection, including a pair of Moon Flasks, glazed earthenware with gilding, about 1880 by Christopher Dresser (1834–1904).
Right (above): Single Stem from Morris & Co. wallpaper pattern book
Right (below): 'Daffodils' Furnishing Fabric, 1888, for Wardle & Co.



'Superb.... The Gob is smacked. Rarely have I left an exhibition feeling so fully confronted by its subject'

Waldemar Januszczak,
Sunday Times (Culture),
3 April 2011

The Cult of Beauty: The Aesthetic Movement 1860-1900

The Cult of Beauty (2 April–17 July 2011) is the first major exhibition to comprehensively explore Aestheticism, an extraordinary artistic movement which sought to escape the ugliness and materialism of the Victorian era by creating a new kind of art and beauty.

Sponsored by Bank of America Merrill Lynch, with further support from Liberty, the exhibition features paintings, furniture, ceramics, metalwork, wallpapers, photographs and costumes, as well as architectural and interior designs. Highlights are major paintings by James McNeill Whistler, Dante Gabriel Rossetti, Frederic, Lord Leighton and Edward Burne-Jones. Architecture and interior design are represented by the works of Edward Godwin, George Aitchison, Philip Webb and Thomas Jeckyll, among others. Art furnishings designed by these and others, including William Morris, Christopher Dresser, Bruce Talbert, Henry Batley and Walter Crane showcase not only the designers and manufacturers they worked for, but also new retailers such as Liberty.

The exhibition has been organised with the Fine Arts Museums, San Francisco, in collaboration with the Musée D'Orsay, Paris.

It will tour to Paris (12 September 2011–15 January 2012) and San Francisco (18 February–17 June 2012).

The Cult of Beauty: Behind the Scenes

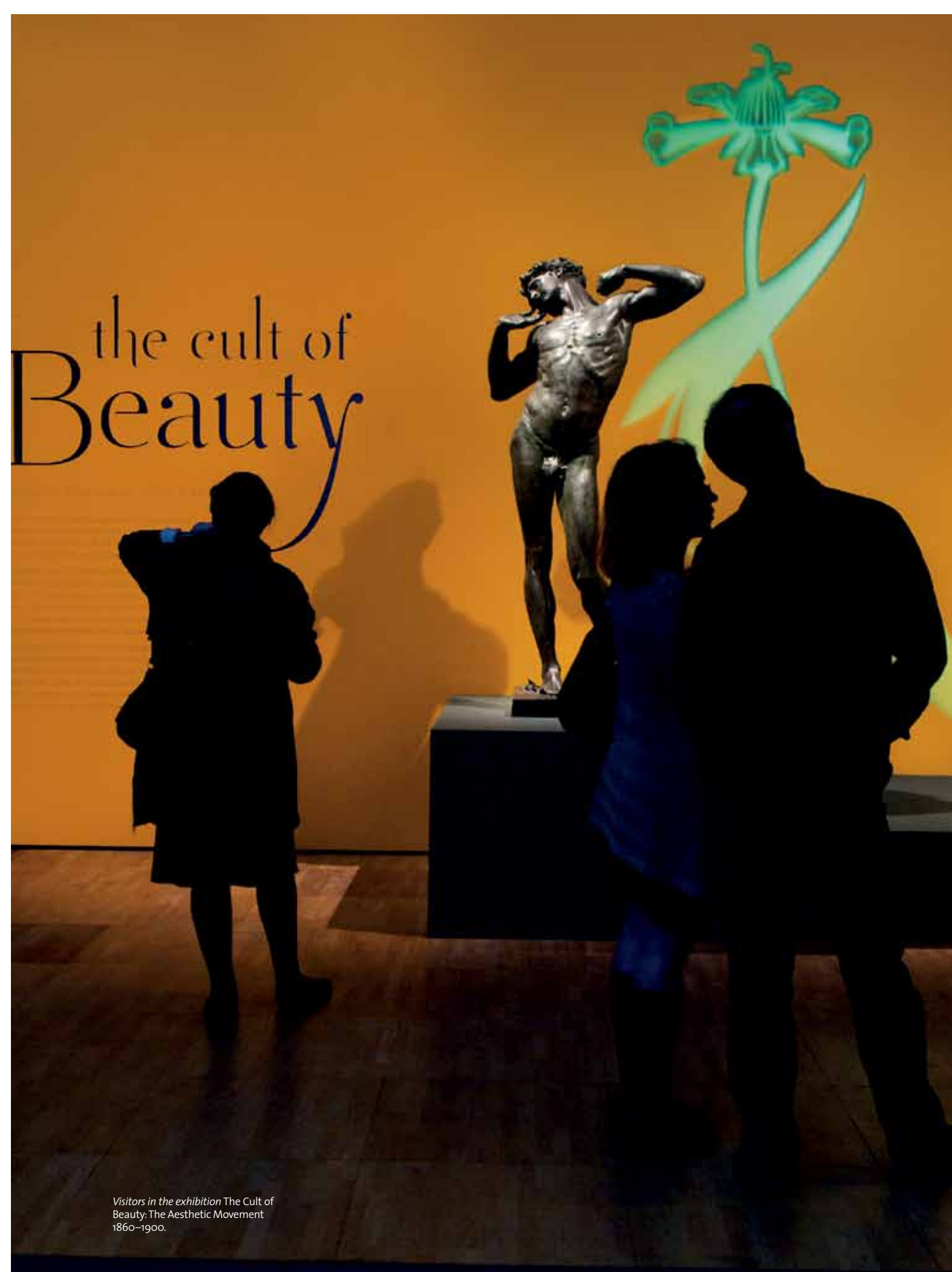
Much important work is done behind-the-scenes to make a major exhibition such as *The Cult of Beauty* possible.

Morris & Co. Wallpaper Pattern Book, 1880–1917

Originally from Morris & Co.'s showroom on Oxford Street, this wallpaper book contains 132 specimens of wallpaper. The showroom, opened in 1877, was one of the first one-stop shops for interior decoration in London and the cover of the book advises customers that the papers are 'free from arsenic'. The Pattern Book has its own wooden easel stand, on which it would have been displayed. This important Museum object has been conserved by specialist paper conservators in order to be displayed in the exhibition.

'Daffodils' Furnishing Fabric for Wardle & Co., 1888

This velveteen 'Daffodils' fabric had to be specially mounted for the exhibition. A bespoke mount was designed to meet the requirements of the exhibition designers, curators and the Museum's conservators. The design also had to ensure that the mount was easy to install at exhibition tour venues. The Design & Outsourcing section of Technical Services and Textile Conservation worked closely together to create a stylish and suitable mount for this Museum object.

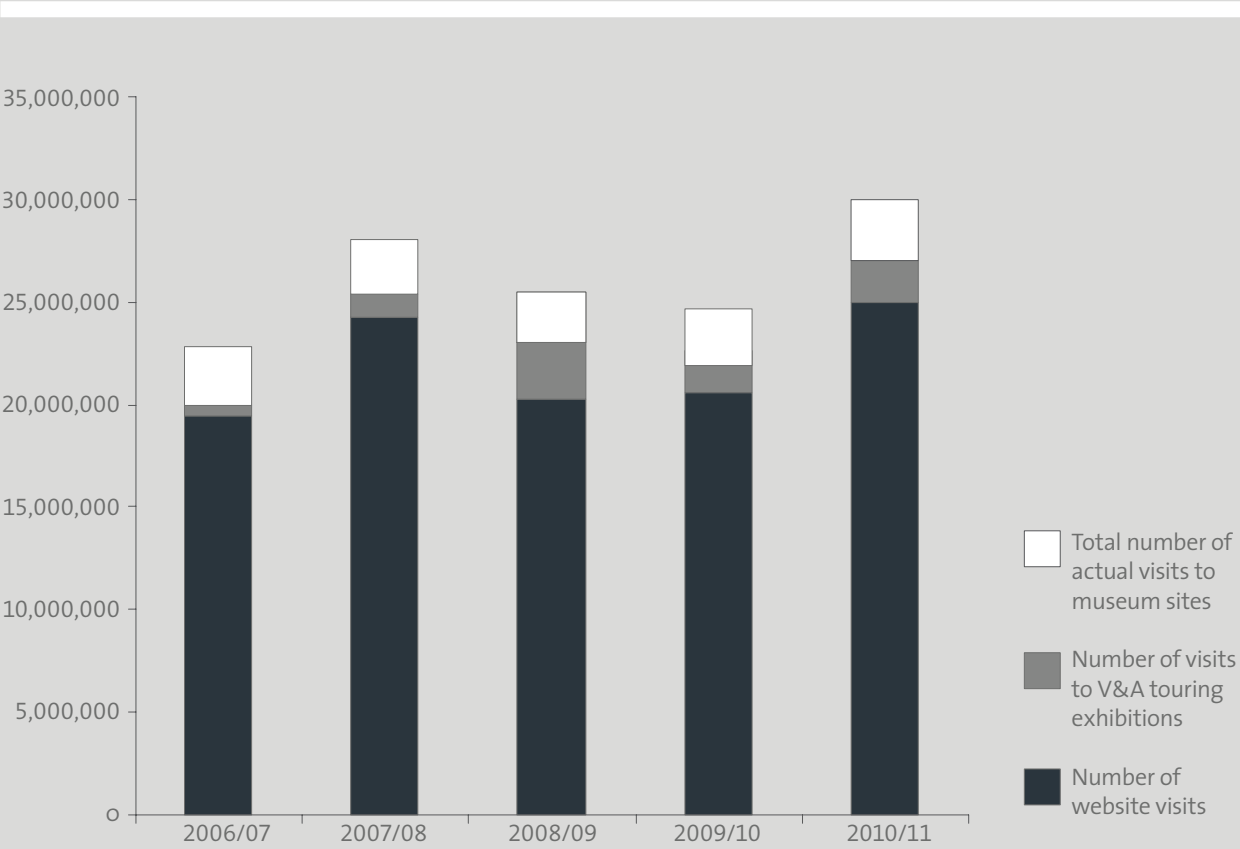


Visitors in the exhibition The Cult of Beauty: The Aesthetic Movement 1860–1900.

FINANCIAL REVIEW

			2009/10 £m	2010/11 £m
Summary	Despite a cut in Grant in Aid during the year, exceptional attendance and tight cost control has meant we ended the year with a surplus of £284k	Grant in Aid	44.76	44.32
Fundraising	Total fundraising income is lower than last year following the end of the Medieval & Renaissance capital campaign, but revenue income is still strong, with donations from the Friends of the V&A, the Director's Circle, corporate partners and donation boxes all better than budget.	Fundraising	10.92	7.53
		Lottery funding	3.31	0.48
Visitors & Collections	Last year's high level of Museum visits (see visit figures) was exceeded at both sites.	Collection and visitor costs	(33.71)	(35.27)
	A total of £1.83m was spent on acquisitions for the collection; this is largely funded by private donations. In addition, objects worth £4.97m were donated to the Museum in the year.	Acquisitions	(2.95)	(1.83)
Exhibitions & Contemporary	The exhibitions programme attracted a high level of admissions; <i>Quilts 1700-2010</i> , <i>Grace Kelly: Style Icon</i> and <i>Diaghilev and the Golden Age of the Ballets Russes</i> were particularly popular.	Exhibition income	3.12	4.04
		Exhibition costs	(9.31)	(10.20)
		Trading profit	1.69	1.90
		This is reflected in the result for admission income and the trading profit for the year.		
Learning	Demand for our education and training courses remained strong, and all were delivered within budget.	Net learning costs	(6.69)	(5.55)
FuturePlan	A total of £6.3m was spent on FuturePlan projects and other fixed assets. Notably the cleaning of the Exhibition Road façade was completed, as well as Phase 2 of the Ceramics Gallery. The newly refurbished Sculpture 1300-1600 completes the run of galleries surrounding the John Madejski Garden. The refurbishment of galleries is primarily funded by private donors, and we also received £484k from the Heritage Lottery Fund.	Futureplan and other fixed assets	(15.82)	(6.29)
		Change in restricted funds	2.41	(0.66)
Other income	This comprises fees charged to other organisations.	Other income	2.33	1.81
Total			0.06	0.28

VISIT FIGURES



Outturn	2006/07	2007/08	2008/09	2009/10	2010/11
Total number of actual visits to Museum sites	2,874,700	2,623,000	2,490,700	2,746,000	3,049,000
V&A, South Kensington	2,573,100	2,280,800	2,128,400	2,351,300	2,619,600
Museum of Childhood *	154,200	332,800	359,400	391,800	422,600
Blythe House	2,900	2,600	2,900	2,900	6,800
Number of visits to V&A touring exhibitions	536,100 (23 venues)	1,137,800 (37 venues)	2,730,700 (46 venues)	1,356,100 (43 venues)	2,009,700 (30 venues)
Number of website visits	19,397,700	24,277,300	20,250,100	20,582,800	24,976,400
Number of visits by children to Museum sites	299,800	371,900	380,900	402,000	378,200
Number of visits by school pupils to Museum sites	70,600	106,000	112,000	101,300	100,700
Percentage of UK black and ethnic minority visitors attending Museum sites	12%	14%	15%	16%	16%

* The Museum of Childhood closed from 31 October 2005 and reopened on 9 December 2006 as part of its Phase II re-development programme.

Students drawing in the Dorothy and Michael Hintze Galleries.



SUPPORT

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

The American Friends of the V&A
Arts and Humanities Research Council
The Art Fund
William and Judith Bollinger
The Bonita Trust
Julie and Robert Breckman
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The Clothworkers' Foundation
The Curtain Foundation
DCMS/Wolfson Museums and Galleries Improvement Fund
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The Weston Family
The A. H. Whiteley Family
The Wolfson Foundation
And others who wish to remain anonymous

The V&A would like to thank the following for generously supporting the Museum's ongoing redevelopment in 2010/2011

Edward and Celia Atkin
The Bonita Trust
The Clothworkers' Foundation
The Curtain Foundation
DCMS/Wolfson Museums and Galleries Improvement Fund
Sir Harry Djanogly CBE
Lydia and Manfred Gorvy*
The Henry Moore Foundation
Heritage Lottery Fund
Janet and Jim Lloyd
The Coral Samuel Charitable Trust
And others who wish to remain anonymous

The V&A is particularly grateful to those who have made a significant contribution to the Museum's work through the V&A Director's Circle

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The V&A would like to record its gratitude to the following sponsors and supporters of exhibitions and events

Grace Kelly: Style Icon
Van Cleef & Arpels
The Embassy of Monaco

The Jameel Prize (International Tour)
In partnership with Abdul Latif Jameel Community Initiatives

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Coniston
Royal Norwegian Embassy, London
Kingfisher Airlines
U.S. Embassy, London

Raphael: Cartoons and Tapestries for the Sistine Chapel
Michael and Dorothy Hintze
The Hintze Family Charitable Foundation
Patrons of the Arts in the Vatican Museums

Diaghilev and the Golden Age of the Ballets Russes 1909–1929
Blavatnik Family Foundation
The Linbury Trust
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Decode: Digital Design Sensations (Beijing tour)
SAP

Shadow Catchers: Camera-less Photography
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The V&A Museum of Childhood is very grateful for the generous support it has received from

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Montessori St Nicholas
The Museums, Libraries and Archives Council
University of East London
The Wates Foundation
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The V&A is most grateful to the Trustees of the American Friends of the V&A for their valuable commitment and support

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The V&A would like to pay tribute to all of those who have left a legacy to the Museum

Geoffrey Akerman
Bertha Katherine Barnardiston
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Norah Chambers Kensey
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Wendy Barbara Wheeler

*Donations marked with an asterisk were made possible by the American Friends of the V&A

The V&A is very grateful for the many objects which have been accepted by Her Majesty's Government in lieu of Inheritance Tax and allocated to the Victoria and Albert Museum in 2010/2011

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V&A

Cromwell Road
South Kensington
London SW7 2RL
+44 (0)20 7942 2000

Museum of Childhood

Cambridge Heath Road
Bethnal Green
London
E2 9PA
+44 (0)20 8983 5200