

RESEARCH BULLETIN 2009

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FOREWORD

Welcome to the fourth edition of the V&A Research Bulletin. The summaries of the research projects undertaken by the Museum's curators, conservators, educators, students and fellows during 2009 included here are representative of a much broader range of collections, exhibitions, gallery and web-related work, full listings of which can be found in the on-line V&A Research Report (http://www.vam.ac.uk/res/cons/research_reports).

The content and format of this research supports the V&A's mission to be acknowledged and respected as the world's leading museum of art and design. It ranges from the Islamic Arts of Spain to Postmodern design, and aims to be truly global in its impact. A particular feature of research activity over the past year has been the completion of work on a range of publications to accompany the opening of the V&A's Medieval and Renaissance Galleries, several of which are featured here. All of the publications, touring exhibitions and web-resources produced by colleagues and collaborators will reach national and international audiences, increasing knowledge, understanding and enjoyment of the designed world.

2009 has also seen the launch of the V&A's Online Journal and preparations for the publication of the second issue. The Journal, which offers a space for articles and reviews focussing on the Museum's history, collections and current public programme can be viewed at <http://www.vam.ac.uk/vandajournal>. Future submissions are welcome!

The V&A/RCA Postgraduate Programme in the History of Design continued to thrive, with the first cohort of our new MA course in Asian Design History moving into their final year. News of staff and student research across all three pathways of the Programme can be found in the sister bulletin of this publication, and both are available to download at http://www.vam.ac.uk/school_stdnts/stdnts_lecturers/ma_history/index.html.

We hope you enjoy this insight into the activities that underpin the public outputs of the V&A, and we thank our sponsors, partners, staff and students for playing a part in their successful execution.

PROFESSOR CHRISTOPHER BREWARD
HEAD OF RESEARCH
OCTOBER 2009



RESEARCH FOR GALLERIES AND EXHIBITIONS

MEDIEVAL & RENAISSANCE GALLERIES

The Medieval & Renaissance Galleries, opening in December 2009, present the Museum's outstanding collections of European art and design from 300–1600 as a coherent narrative for the first time. Ten galleries, including a dramatic new daylight space, incorporate the diverse range of materials, from Coptic socks to a Renaissance chapel. These include stellar examples of medieval ivories and metalwork, manuscripts, prints, tapestries, stained glass, ceramics and furniture, as well as major masterpieces by artists such as Donatello, Crivelli and Giambologna.

Thematic displays examine artistic production across the period and set the objects within their wider cultural context. They highlight continuities, as well as significant changes; challenging divisions between, for instance, art and artefact or sacred and secular. Each of the galleries is arranged chronologically and designed to tell a particular story – such as *Faiths & Empires 300–1250*, *Noble Living 1350–1500*, *A World of Goods 1450–1600* and *Splendour & Society 1500–1600*. Two main themes recur throughout: the constant reference to the past, notably the styles and ideas of antiquity, and the centrality of Christian belief and the changing attitudes of the Church.

The narrative is explored through the careful juxtaposition of objects, supported by interpretation, including films, interactives and touch materials. Further activities are available in two Discovery Areas and a study zone where the Museum's online catalogue can be accessed. An online blog, www.vam.ac.uk/vastatic/microsites/1265_frost/ has tracked the development of the gallery and the educational initiatives surrounding it. An AHRC Knowledge Transfer grant through the Royal College of Music has enabled recordings of object-specific music to be available in the galleries and on the web. The project also benefited from an AHRC-funded doctoral student, Sarah Bercusson – co-supervised with Queen Mary, University of London – who submitted her thesis this year. A two-year Kress Curatorial Fellowship was held by Meghan Callahan, and a Kress Conservation Fellowship by Eowyn Kerr. Annual Renaissance Study Days, in collaboration with the Open University, have been established, as well as a major programme of Renaissance Sculpture

Studies, generously funded by Robert H. Smith. Colleagues from within and outside the Museum have collaborated over seven years, taking advantage of this unique opportunity for examining the collections closely. The breadth and depth of their research is reflected in the range of publications produced. Foremost is *Medieval & Renaissance Art: People and Possessions*, by Glyn Davies and Kirstin Kennedy, providing a fresh approach to the study of art and culture across 1300 years. Other more focussed volumes include those on medieval jewellery, armour as clothing, and the material culture of death, as well as *Renaissance Secrets* by Jo Wheeler, assisted by Katy Temple, and *Medieval and Renaissance Treasures* edited by Paul Williamson and Peta Motture.

Conservation studies include a technical review of Renaissance frames by Christine Powell and Zoe Allen, and a dedicated issue of the V&A's *Conservation Journal*. A special issue of *Renaissance Studies*, edited by Peta Motture and Michelle O'Malley of the University of Sussex, will be published in February 2010, shortly before a three-day conference at the V&A on *Makers and Markets, 1100–1600*. Numerous contributions are being made to specialist journals, and a series of future articles in *The Burlington Magazine* will continue to make the fruits of this research available to a broader audience worldwide.

PETA MOTTURE
MEDIEVAL AND RENAISSANCE GALLERIES PROJECT



THE ROSALINDE AND ARTHUR GILBERT GALLERIES

The European gold, silver and mosaics assembled by Rosalinde and Arthur Gilbert between 1968 and 2001 were given to Britain in 1996. At the time this was the most valuable single donation of major works of art on record. Their collection was displayed at Somerset House from 2000–2008. Transferred to the V&A on long term loan, the new Gilbert Galleries reflect the Gilberts' passion for craftsmanship and fascination with collecting works associated with important historical figures.

Sir Arthur began by purchasing domestic silver and micromosaic pictures to decorate their home in Beverly Hills, California. His interest in mosaics led him to collect gold boxes. These in turn dictated his collection of enamel portrait miniatures and porcelain boxes. His taste for British silver developed to embrace precious rarities associated with the European princely taste and included the largest private collection of pieces then in the United States marked by celebrated London goldsmith Paul de Lamerie. Several of these pieces were modelled and chased by the 'Maynard Master', an Antwerp-trained craftsman who worked for de Lamerie in the 1730s and 1740s. A special display of silver marked by de Lamerie and associated with the Maynard Master is shown in the adjacent Whiteley Silver Galleries to celebrate the opening of the V&A's new Gilbert Galleries and illustrates current research by freelance American scholar Ellenor Alcorn to identify this mystery craftsman.

The Gilberts' pioneering collection of glass mosaics 'in piccolo', produced in Rome from 1775 as souvenirs for grand tourists, has encouraged scholarly interest. One of the four V&A Gilbert Galleries is devoted to a spectacular display of glass micromosaics and pietre dure. Alongside the clock cabinet made at the Florentine Opificio under Giovanni Battista Foggini, circa 1700, a video filmed in the Paci workshop illustrates the historic materials and techniques of 'Florentine mosaic' which are still practised in Florence today.

The 'Beautiful Sky of Italy' micromosaic table top created by Michelangelo Barberi in Rome, demonstrates how delicate gradations of tone of the glass tesserae can represent natural phenomena. Recent research in Italy will pave the way for an exhibition of Gilbert Collection Italian mosaics in Rome in 2011.

Snuff boxes made for Frederick the Great of Prussia were the pride of Sir Arthur's collection of over 200 gold boxes. Made in Berlin by French goldsmiths, they demonstrate the Gilberts' interest in taste and skills that crossed national boundaries. An international symposium in November 2010 organised by V&A Gilbert curators in association with the Wallace Collection will explore the design, materials and techniques of 18th century European gold boxes.

The published catalogues of the Gilbert Collection by leading experts have fuelled the Search the Collections database accessible in the Gilbert Galleries and on the web. The Gilbert Collection, edited by consultant curator Timothy Schroder, 2009, provides a general introduction.

TESSA MURDOCH

SCULPTURE, METALWORK, CERAMICS AND GLASS



Frederick the Great Snuffbox, chrysoprase, varicoloured gold, diamonds, carnelian and foil, Berlin, circa 1765. V&A: Loan: Gilbert.412–2008

THE ROBERT H.N.HO FAMILY FOUNDATION GALLERY OF BUDDHIST SCULPTURE

Buddhist teachings in all their forms have provided one of the strongest cultural unifying factors throughout Asia during the last two millennia. The forty seven masterpieces shown in the newly opened Robert H.N.Ho Family Foundation Gallery of Buddhist Sculpture reflect the great diversity of artistic styles and the gradual evolution of doctrines as Buddhism moved from India across Southeast and East Asia from the 1st century AD onwards. Created in a wide variety of media the works shown date from between the 2nd century AD and the 19th century.

The key objects in the museum's important Buddhist sculpture collection are displayed together for the first time and are interpreted coherently in relation to their historical, religious and artistic contexts. The new displays follow the approach of the adjacent European and English sculpture galleries, making full use of the available abundant natural light while also allowing generous space for each work. Wherever possible the images are on open display allowing an all round and direct viewing

The layout of the new displays reflect the long and enduring history of Buddhism and the journey which the faith made both in terms of its geographical spread and its doctrinal evolution. Geographical groupings provide the primary overall framework. Room 20, the conceptual start of the gallery, covers the major early sculptural schools while the other major theme is that of the life of the historical Buddha himself. Room 19 shows masterpieces from medieval north and south India and from adjacent Nepal and Tibet. This grouping reflects the importance of Indian monastic centres for the spread of the faith, together with its artistic styles, to the Himalayas. Two oil painted copies of the 5th century AD murals in the cave temples of Ajanta in Maharashtra State provide visual context in the first two rooms. These remarkable works, created by John Griffiths, the Head Tutor of painting at the Bombay School of Art and his best Indian students between 1872 and 1885, document the world famous painting programmes before much subsequent damage occurred to them. Room 18 displays works from South East Asia, mainly from Thailand, Indonesia and Burma. The collection is particularly rich in material from the latter country, the result of a

long British engagement with it during the last two centuries. Possibly the single most spectacular object in the gallery is the lacquered and gilded teak shrine from the palace at Mandalay dating from the middle of the 19th century. Enshrining a Buddha at its centre this towering construction dazzles through its combination of gilt, coloured lacquer, inset stones and mirror work. Collected by a British officer in 1885 and formerly part of the collection of the Bristol Museum it was de-accessioned by that institution and acquired by the V&A in 1969. It is on display again after nearly thirty years of storage. The final room, Room 17 shows sculptures from Japan and China including two 6th century works from the major cave temple complex at Xiangtianshan in Hebei Province, central China.

Each room provides two main focuses of interpretation. A main room panel explains the historical and geographic background while a second panel highlights evolving religious doctrine and its relation to art history. The other element of gallery interpretation consists of three films and an interactive providing the visitor with a guide to the language of gestures, postures and other Buddhist symbols and attributes found in sculptures.

JOHN CLARKE
ASIAN DEPARTMENT



LEARNING AND INTERPRETATION

L&I carry out research in three broad areas of interest: gallery content development, museum visitors, and learning and interpretation programmes and activities.

This year our primary focus of visitor research for gallery content development has been thematic and narrative testing for the Buddhist Sculpture galleries, looking at themes and objects in order to inform and develop proposed interpretation in the galleries. We also conducted significant interpretive device prototype testing for the Medieval and Renaissance and Ceramics galleries.

Our work with audiences this year looked at visitors who came to our new Sackler Centre for arts education. Two large research projects were commissioned: one looking at visitor profile, and the other at engagement with the centre, in terms of its five intellectual objectives. The department also ran the inaugural Sackler Centre conference for arts education, 'Fear of the Unknown: can gallery interpretation help visitors learn about art and material culture?', which was the Museum's most successful academic conference for four years. Attendees from Africa, the Middle East, America and Europe spent three energetic days debating and discussing.

Our key focus of research for interpretive methodology and museology for the last few years has been on the use of mobile digital devices both in galleries and as part of off-site networks. As part of this, we are a lead partner in the Centre of Excellence for Teaching and Learning in Design (CETLD) along with the University of Brighton, the Royal College of Art and Royal Institute of British Architects. This innovative 5-year research project looking at developing resources that encourage a new standard in object-based learning, is now in its last year and has produced a wide variety of publications, seminars, and a forthcoming book from Ashgate. The research has investigated how digital devices can contribute to building personalised learning environments for museum visitors.

Finally, our 3-year HLF funded project 'Capacity Building and Cultural Ownership' came to an end and with it an extensive research report was published, evaluating all strands of the project. We are currently planning a conference looking at diversity for the year 2011. Some of this research is carried out entirely by researchers within L&I, others in partnership with research consultants and academic institutions. We also host a number of Museum Studies and Education graduate and post-graduate students each year, who use the museum for case-studies for dissertations and theses.

JULIETTE FRITSCH
LEARNING AND INTERPRETATION





'HATS AN ANTHOLOGY BY STEPHEN JONES'

The V&A is dedicated to inspiring and working with the creative industries. While designers and makers frequently visit the Museum's galleries and stores to seek inspiration, it is difficult to quantify the key role played by the Museum within the creative world. This exhibition (February – May 2009) focussed on the creative process of one celebrated designer whom the Museum invited to investigate the hats collection. It aimed to illustrate his design process, from inspiration to end product.

Stephen Jones is one of the most highly regarded milliners working in fashion. Since early in his career he has worked with some of the highest profile international fashion designers: Jean Paul Gaultier, Thierry Mugler, Vivienne Westwood, Rei Kawakubo of Comme des Garçons and, most famously, John Galiano.

As a co-curator with Stephen Jones, our research began with visits to the V&A stores which had to fit with his busy work schedule travelling between London, Paris and New York. Over two years the project expanded to include a survey of numerous other hat collections in Britain and abroad, including Jones' s own archive of hats and press books. In addition, his staff and colleagues were willing interviewees who could give a very specific and unique window into his methods of working.

Observing a designer at work is an incredibly revealing and immediate form of research. Whether the designer is examining details of a historic hat, fitting prototypes in the atelier or meeting with straw suppliers in Luton, there can be no better way of building up a comprehensive image of the design process.

Stephen Jones and I looked at thousands of hats and spent many tortured hours editing these down to 350. Our choice was informed by the concept of the exhibition, based around four sections mirroring the 'life-cycle' of a hat: Inspiration, Creation, The Salon and The Clients. The accompanying book with an Introduction by Stephen Jones and illustrations by Lawrence Mynott followed a similar format. Production designer and art director Michael Howells created the set for the exhibition to suit these themes. At its heart was a replica of a milliner's workroom, situating the creative hub at the centre of the gallery.

For the museum curator, working with living designers presents a different set of challenges to those encountered when preparing exhibitions of historic dress. In order to provide a stimulating experience for the public, curator and designer have to achieve a good working relationship beforehand. Each needs to understand the other's schedules and plan accordingly, and be prepared to negotiate any concerns over different working methods and practices. With 'Hats an Anthology by Stephen Jones' the V&A demonstrated just how productive such an exchange can be.

During the run of the exhibition, an audience of over 95,000 were able to enjoy the work of a contemporary designer and some of the treasures of the V&A's unparalleled archives in the Museum's Contemporary Exhibition Gallery. Many more have access to it on the web.

ORIOLE CULLEN

FURNITURE, TEXTILES AND FASHION
DEPARTMENT

DECODE: DIGITAL DESIGN SENSATIONS.

The exhibition will show the latest developments in digital and interactive design, from small screen based graphics to large-scale installations. Curated in collaboration with leading digital arts organisation onedotzero, there will be works by established international artists and designers including Daniel Brown, John Maeda, Golan Levin and Daniel Rozin as well as emerging designers such as Troika and Simon Heijdens. The exhibition provides the opportunity to commission new works including a large commission for the John Madjeski Garden.

The exhibition will be centred in the Porter Gallery with a series of interventions throughout the Museum and garden as well as a number of specially commissioned one-off performances. There will be an ambitious microsite that will host content from the exhibition.

The exhibition will explore three themes. Code as a Raw Material will present pieces that use computer code to create new designs in the same way a sculptor works with materials such as clay or wood. This section will look at how code can be programmed to create constantly fluid and ever changing objects. On display will be a new piece by Daniel Brown from his 'On Growth and Form' series, inspired by the V&A's collection. Brown uses advanced mathematics to generate organic depictions of imaginary plants that continuously grow, producing new buds, blossoms and stalks. As soft, organic digital images, these generative flowers will continue to develop and grow over the course of the exhibition.

The second theme, Interactivity, will look at designs where the viewer directly influences the work. Visitors will be invited to interact with and contribute to the development of the works, many of which show designers playing with the boundaries of design and performance. One object will be Golan Levin's Opto-Isolator, a human-sized mechanical eye which follows the gaze of the viewer, blinking one second after its visitor blinks. Weave Mirror by Daniel Rozin is a responsive sculpture that recreates an image of the viewer on its 768 motorized planes. A smoky portrait comes into focus as the planes rotate into place.

The final theme, The Network, will focus on works that comment on and utilise the digital traces left behind by everyday communications, from blogs in social media communities to mobile communications or satellite tracked GPS systems. This section explores how advanced technologies and the internet have enabled new types of social interaction and media for self expression. Designers reinterpret this information to create works that translate data into striking forms. These range from live, real-time visualisations of flight patterns by Aaron Koblin to a data mining project by Jonathan Harris and Sep Kemvar. Their project 'We Feel Fine' extracts comments by bloggers from all over the world on how they are feeling and represents the information as colourful, floating spheres. Users can filter the information by selecting an emotion as well as bloggers' gender, age and the city and weather conditions where he or she is based to reveal anonymous, often highly personal statements.

The exhibition will have an ambitious events programme. Highlights of this include a two day conference and a digital weekend. The exhibition will lead to acquisitions of contemporary digital material for the V&A's collections.

LOUISE SHANNON CONTEMPORARY PROGRAMMES



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

The V&A's major exhibition in spring 2011 will explore the extraordinary 19th century movement which aspired to escape the ugliness and materialism of the age through a new idealisation of art and beauty. Embracing the novel and, as many thought, 'dangerous' notion of 'Art for Art's Sake', painters and poets created a new kind of art that existed only to be beautiful; an art which, set free from establishment ideas and Victorian notions of morality, dared simply to offer delight and hint at sensual pleasures.

The 'Cult of Beauty' will examine the Aesthetic Movement through the work and ideas of its key figures such as Dante Gabriel Rossetti, Edward Burne-Jones and William Morris; James McNeill Whistler, Oscar Wilde and Aubrey Beardsley, charting the development of this daring experiment in art and lifestyle from the romantic bohemianism of the 1860s to its final, fascinating Decadent phase in the last decade of Queen Victoria's reign.

This exhibition will bring together an unrivalled group of the great Aesthetic paintings together with the finest furniture and decorative arts inspired by the movement. Among the masterpieces will be 'Nocturnes' and portraits by Whistler; Burne-Jones' exquisitely languorous *Laus Veneris* and Lord Leighton's celebrated *Bath of Psyche*. Literary life will be represented by some of the most important and beautiful books of the day.

The rise of Aestheticism in painting was paralleled in the decorative arts by a powerful recognition of the need for design reform and a new and increasingly widespread interest in the decoration of houses. Many of the key avant-garde architects and designers of 'Art manufactures', such as E.W.Godwin, interested themselves not only in working for wealthy clients but also in rethinking the design of the middle-class home; as a result, the notion of 'the House Beautiful' became a touchstone of cultured life. Co-inciding with a period of

unprecedented expansion of domestic markets, the styles favoured by Aesthetic designers were among the very first to be widely exploited commercially in Britain. In addition to gathering many important individual pieces, a number of set-pieces in the show will evoke the visual world of the Aesthetes and the kind of rooms and ensembles of beautiful objects by which they expressed their tastes and ideals. In this period, 'Palaces of Art', the houses created by Rossetti, Burne-Jones and Morris; Frederic Leighton, Alma-Tadema and others, and their extravagant lifestyles became the object of public fascination. Significantly, the major collectors and patrons who bought Aesthetic paintings and furnished their houses in the new style came from two distinct groups: one an old aristocratic and intellectual circle, the other drawn from the new class of ambitious, self-confident and largely self-made merchants and industrialists. Figures from both groups are well represented in Aesthetic portraiture.

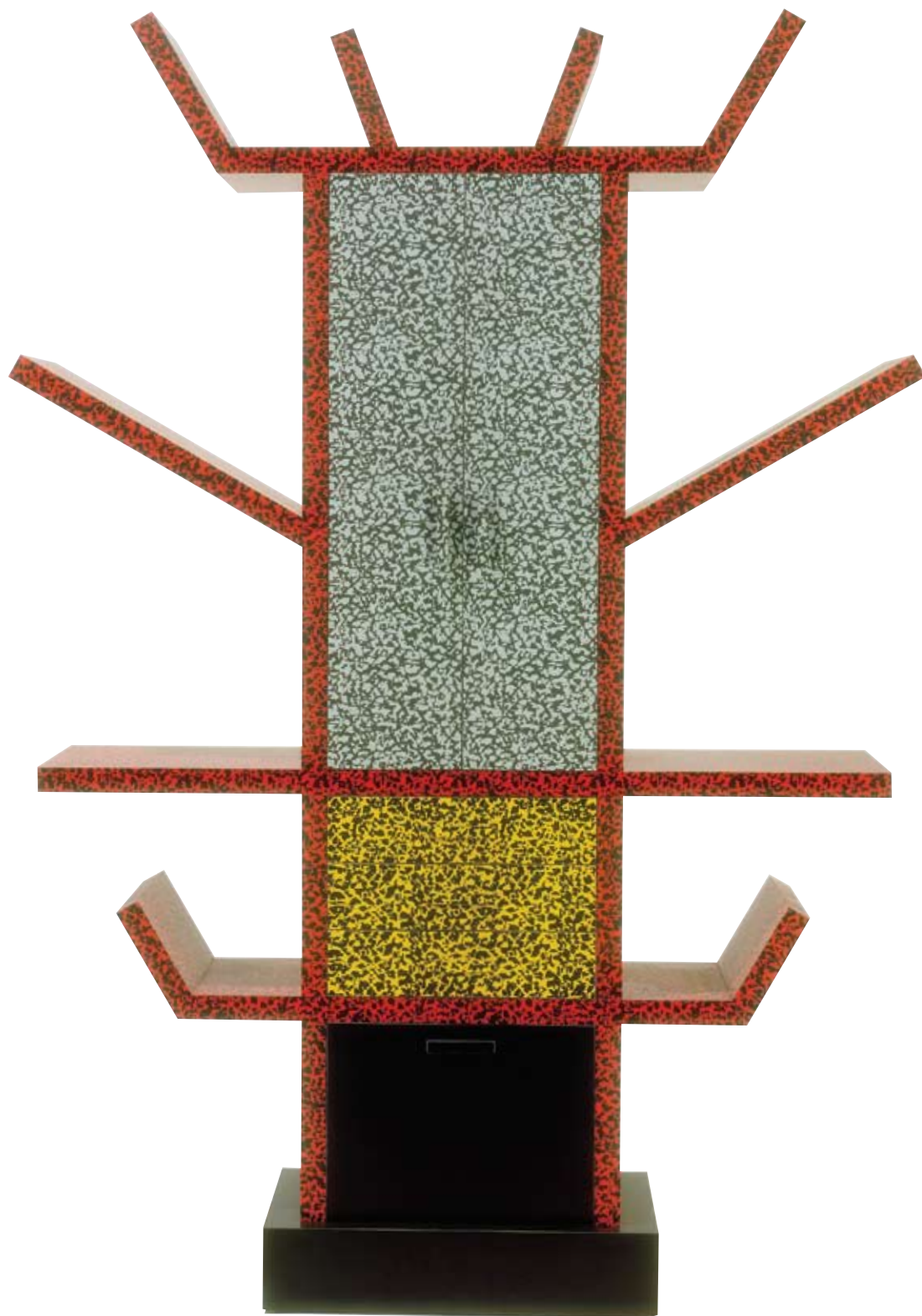
Through portraits, photographs and fashionable dress of the period, the exhibition will parade the movement's glittering cast of characters featuring artists, poets and their muses, the designers and makers of exquisite things, and the aesthetes and collectors who devoted their lives to the pursuit of Beauty.

The exhibition, organised in conjunction with the Fine Art Museums of San Francisco, will have its first showing at the V&A from April–July 2011 and will then travel to the United States for showings in San Francisco and a third American venue. A substantial V&A publication with contributions by about a dozen V&A curators as well as a number of outside specialists in the field will accompany the exhibition.

STEPHEN CALLOWAY
WORD AND IMAGE DEPARTMENT



The Day Dream by Dante Gabriel Rossetti, oil on canvas, 1880, bequeathed by Constantine Alexander Ionides. V&A: CA1.3



POSTMODERNISM: STYLE AND SUBVERSION 1970–1990

The radical ideas associated with the term Postmodernism swept through the arts in the 1970s. In a challenge to the 'grand narrative' of artistic progress, architects and designers rejected Modernism's key tenets of universalism and utopia. In their place, they offered a range of subversive tactics: parody and pastiche, quotation and irony, and above all, a reconsideration of the past. One result of these developments was a new freedom for design.

Postmodernism will explore developments in architecture, design, fashion, graphics, film, video and the fine arts beginning with the 'crisis' years of the early 1970s, which saw a radical new practice emerging to challenge the hegemony of Modernism, to the peak of the 1980s 'boom' years, when architecture, design and fashion became big business. Both iconic and little-known works from the period will be gathered together, including the radical design gestures of Alessandro Mendini and Ron Arad, the architecture of Michael Graves and Aldo Rossi, the performances of Laurie Anderson, graphics by April Greiman and Paula Scher, and subversive fashions by designers like Rei Kawakubo (Comme des Garçons) and Vivienne Westwood. These varied and challenging works will be set against the backdrop of late-capitalism – the post-Fordist, globalised, image-rich, speeded-up and de-centred experience of the late twentieth century.

The exhibition is the product of the long-standing collaboration between the V&A's Research Department and the University of Brighton, and is co-curated by Glenn Adamson, Head of Graduate Studies and Deputy Head of Research at the V&A and Jane Pavitt, the University's Principal Research Fellow at the V&A, also based in the Research Department. Amongst the research activities which have informed the intellectual development of the exhibition is a series of academic workshops, including an event co-organised with the Bard Institute in New York. A lively programme of academic and public events is planned leading up to and during the exhibition, to continue the debate over this most contentious of phenomena.

GLENN ADAMSON AND JANE PAVITT
CO-CURATORS, POSTMODERNISM

MEDIEVAL JEWELLERY IN EUROPE 1100–1500

This short book introduces the general reader to the world of medieval jewellery by seeking to answer some of the most pressing questions around the subject. Who wore jewellery and why? How did dress affect the types of jewellery worn? What was religious jewellery? How does one distinguish the merely superstitious, from what the Church either condemned as heretical, or approved of as reflecting devotion? Why do some jewels have inscriptions? What was the significance of gems?

Throughout the middle ages in Europe, jewellery was worn as much by men and children as by women, and by all levels of society. It reflected an intensely hierarchical and status-conscious society, and was of crucial importance as an indicator of the wearer's social importance and wealth, of their faith and superstition, of their allegiances and even of their literacy. Jewels were by far the most important and valuable form of portable wealth. Most of the gold and some of the silver used in the Middle ages was recycled from past centuries, and many of the gem stones used were probably survivals from the ancient world.

Royalty and the nobility wore gold or silver, often set with costly precious gems. Sapphires, pearls, garnets and amethysts were popular, rubies the most highly prized. Humbler ranks wore base metals, copper or pewter, sometimes set with coloured glass, in imitation of gems. Jewellery made of the base metals- copper and pewter- is surprisingly rare today, given that it was made in great quantities for poorer people. This is because such pieces were less likely to be treasured heirlooms, and when they became unfashionable, their metal would simply have been melted down and recycled.

Applied gems and enamel gave colour to jewellery, and many gems were prized above all for their powerful amuletic powers, believed to give protection against disease and danger. Magical and sometimes cryptic inscriptions were especially valued because they too were thought to protect the wearer. Gems were usually just polished, but uncut, until the Renaissance. Size and lustrous colour determined their value.

Medieval jewels are in general rare, by contrast with the jewelled magnificence described by many medieval writers, and depicted by artists. The Museum collection of medieval jewellery from Europe is rich in brooches, with a few girdles, rosary pendants and other ornaments. Its most outstanding feature is its extensive and varied collection of finger-rings of all types and decoration. The collection was shaped by two prominent antiquaries, Edmund Waterton (1830–87), a Roman

Catholic and diplomat, and Sir John Evans (1823–1908), who was the head of a family of antiquary-collectors and benefactors. He left most of his collection to his son, Sir Arthur Evans, famous excavator of Knossos, who added to the collection, leaving most of it to his sister Dame Joan Evans (1893–1977), who gave much of it to the Museum.

MARIAN CAMPBELL
SCULPTURE, METALWORK, CERAMICS AND GLASS



Ring brooch
French
circa. 1225–1275
V&A: 547-1897

DEATH AND ART: EUROPE 1200–1530

The book is intended to explore fundamental issues underlying the Medieval and Renaissance Galleries, and provide contextual information to support the main publication.

The existing literature surrounding the subject is extensive, and by necessity the book is a synthesis. Nevertheless the exploration of such a complex subject in a relatively straightforward way through visual evidence is a fresh approach. It allows major theological, social and historical issues to be investigated through carefully chosen V&A objects. Several of these, in particular some of the miniatures from books of hours, have never been published before.

The text and illustrations set out the beliefs surrounding death and the afterlife in the period, and then examine how these affected the behaviour of patrons and consumers. During life, believers made every attempt to improve the chances of their souls after death; commissioning furnishings and vestments for their churches, wearing religious/magical jewellery and using books of hours and other devotional aids. All these activities fuelled the production of works of art. The actual process of dying and the associated funerary ceremonial was of paramount importance, and the book explores the rituals surrounding death and burial. After death, elaborate tombs and monuments were intended to bolster family status as well as encouraging remembrance of – and prayers for – those who had died.

ELEANOR TOWNSEND
MEDIEVAL AND RENAISSANCE
GALLERIES PROJECT



FASHION AND ARMOUR IN RENAISSANCE EUROPE: "PROUD LOOKES AND BRAVE ATTIRE"

In this book, armour and weapons are moved away from the battlefield and nearer to the Renaissance wardrobe.

Renaissance noblemen were the fashion leaders of their day. They spent a fortune on their appearance. For battle, pageant and sport they wore the finest armour, expensively commissioned in the latest styles. Parade armours, lavishly ornamented, adorned with plumes of ostrich feathers and draped with colourful silk sashes paralleled the sumptuous fabrics they wore at court.

Pragmatism might suggest that good armour should be shaped with only protection in mind, that it should strike a balance between being thick enough to protect against sword blows, lance strikes and musket-shot, and light enough to allow for fast movement. Armour even for fighting, however, can be dated according to shape, proportion and decoration as effectively as clothing; changes in fashion affected the ways men presented themselves, whether they chose to dress in leather, satin, velvet or steel. Armour was clothing.

Very few fabric items survive from before 1630. Most perished through age or were cut up and recycled as furniture covers and hangings. Armour therefore provides important evidence for understanding the history of fashion. It not only survives but retains its shape.

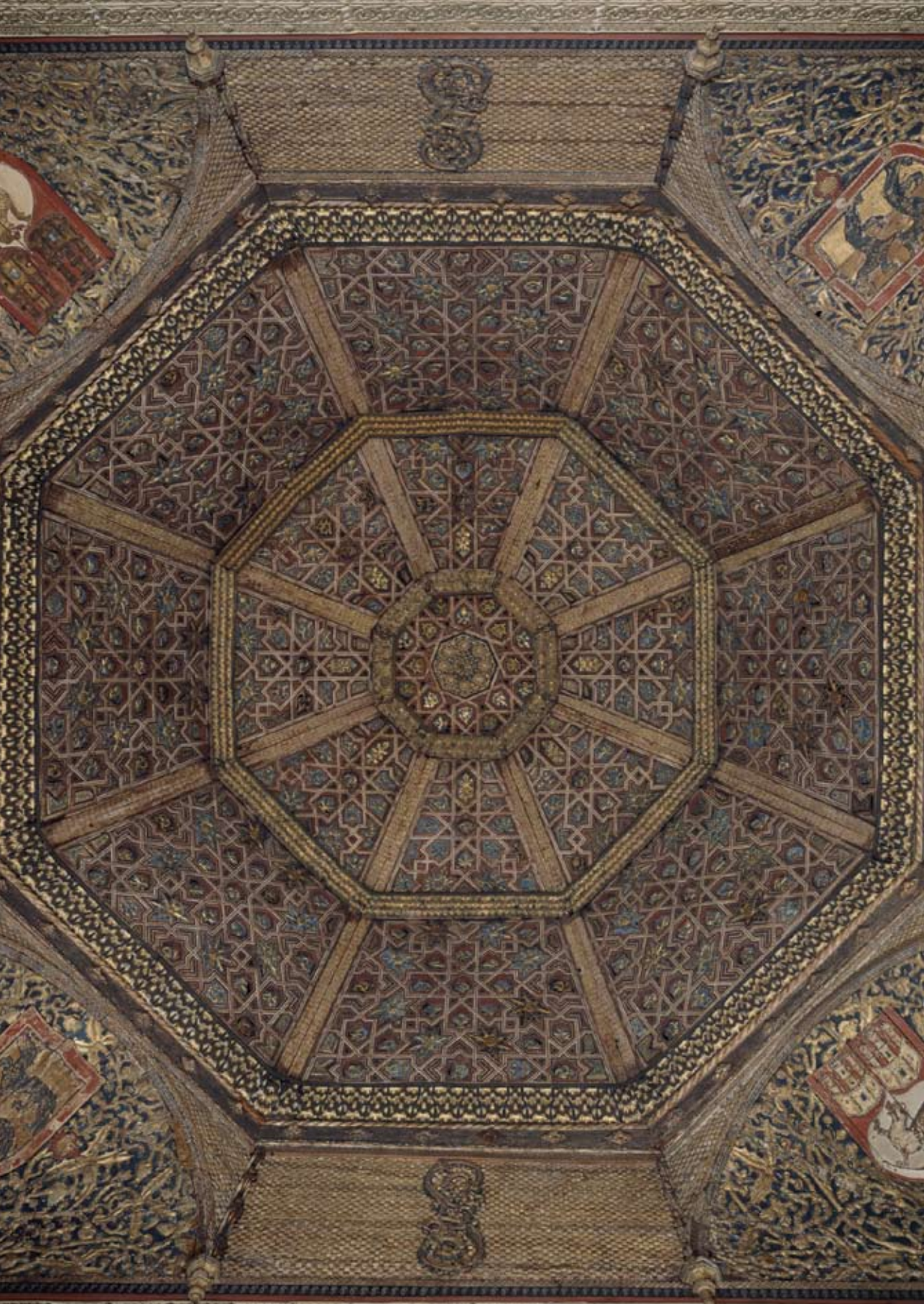
Historically much attention has been focussed on notions of armour and weapons as purely military equipment or on typological analyses that treat the subject in isolation. Armour designs were as much part of the artistic mainstream as furniture, silver and ceramics. Great artists like Albrecht Dürer and Hans Holbein included helmets, sword and daggers in their repertoire of designs. Armour did not necessarily copy clothing: they were part of the same aesthetic. Both proclaimed contemporary notions of body image.



Swiftly changing fashions were a key feature of the Renaissance. By the end of the sixteenth century, new wealth had blurred class lines and made the luxuries enjoyed by the rich more widely available. Young men with aspirations challenged traditional notions of order with their modish dress and behaviour. They acquired the badges of wealth previously enjoyed by only a few, and sometimes wore pieces of armour and swords, daggers, pistols and gunpowder flasks, slung from equally lavishly decorated belts, as working fashion accessories.

This new sense of self was not welcomed by all. One writer outlined "the abuses that Pride had bred in England, how it had infected the Court with aspiring Envy, the Citie with griping Covetousnesse, and the Countrey with contempt and disdain: How since men placed their delights in proud lookes and brave attire, Hospitality was left off, Neighbourhood was exiled, Conscience was scoft at, and Charitie lay frozen in the Streets."

ANGUS PATTERSON
SCULPTURE, METALWORK, CERAMICS AND GLASS



ISLAMIC ARTS FROM SPAIN

The publication *Islamic Arts from Spain* (V&A Publishing, June 2010) draws on the Victoria and Albert Museum's world-class collections to tell the fascinating story of the art and architecture produced in Spain during the long period of Islamic rule, and to explore the long-lasting influence of these arts on European design.

Muslim armies conquered the Iberian Peninsula in 711 CE, and ruled in Spain for nearly 800 years. In 1492, the kingdom of Granada fell to the forces of the Catholic Monarchs, Ferdinand and Isabella, though Muslims – and their cultural influence – lived on in Spain until the expulsions of the early seventeenth century. Using a fundamentally chronological approach, though weaving in and out to create a thematic narrative, this book surveys the entire period, culminating with the revival of Islamic styles in the nineteenth century, and the craze for the Alhambra style which came to dominate European design following its glamorous promotion by Owen Jones (1809–74).

Through discussion of monuments such as the Great Mosque of Córdoba and the palace of the Alhambra in Granada, to ivory caskets, marble capitals, jewellery, silk textiles, fine ceramics, and architectural models, ranging from the eighth to the twentieth century, this book addresses the creation, suppression, rediscovery and influence of Islamic Spain's art, architecture and ornament. New photography of objects which have not been published before, or have only been published in academic volumes, brings this rich collection together in one place for the first time.

Bringing fresh eyes and a new approach to many of the subjects covered, I have tried to question old notions and do away with old-fashioned vocabulary. I have given greater prominence than is usually accorded to the art of the Moroccan

dynasties, the Almoravids and Almohads, who ruled Islamic Spain for nearly two hundred years. The perpetuation of European colonialist attitudes to African art has caused this period to be unjustly neglected in Islamic art history, and I revisit its art and aim to revive understanding of its significance.

Similarly, the art of the Nasrids – who, from their capital at Granada, ruled the last, and much reduced, Islamic kingdom in Spain – has been viewed with hindsight as that of a dynasty in decline. I examine the consistent 'dynastic style' which they adopted across their architecture and all the decorative arts, from luxury silk textiles to some of the largest lustre ceramics ever made, to express their messages of royal power.

I also discuss the uniquely Iberian phenomenon of 'Mudéjar' – architecture and decorative arts produced for non-Muslim patrons but continuing Islamic styles and techniques. I discuss this phenomenon in its many forms, including the decoration of synagogues, and palaces built for the kings of Castile. Portable works of art in this style were particularly popular with Italian clients, and I reattribute a number of objects which have hitherto been catalogued as Italian because they were found or acquired in that country.

The book is aimed at a general readership, since there is no easily-accessible introductory volume on this fascinating subject in English. At the same time, I hope that the book will also satisfy academic readers and fill a gap for those lecturers in Islamic art history who have trouble finding English-language books to include on undergraduate reading lists.

MARIAM ROSSER-OWEN
ASIAN DEPARTMENT

A CATALOGUE OF ILLUMINATED MANUSCRIPTS HELD IN THE NATIONAL ART LIBRARY

Illuminated manuscripts form one of the foundation collections of the V&A, acquisitions being made from 1854 onwards. The collection developed in two ways. A vast collection of cuttings from medieval and Renaissance manuscripts was put together as a source for design students, and was made available in South Kensington and through selections circulated to art schools. Catalogues of this material appeared in 1908 and 1923, and the examples can be consulted in the V&A's Prints and Drawings Study Room. Also collected were illuminated codices – ie manuscript books – which today are held in the National Art Library. It is this latter material which is the subject of a forthcoming catalogue.

The core of the National Art Library's collection of illuminated manuscripts reflects a Victorian predilection for rich ornament, the result being that works of the 14th to the 16th centuries predominate. Early acquisitions were documentary in character, seeking to show principles of book design and ornament. In the 1890s, illuminated manuscripts were acquired which were outstanding as works of art, a tendency confirmed by the gift of 83 manuscripts by George Reid in 1902–3, and by the legacy of 7 manuscripts after the death of George Salting in 1910. Humanistic manuscripts entered the collection chiefly thanks to the energy of James Wardrop, who in the 1950s made spectacular acquisitions of works by leading scribes and artists of the Italian Renaissance.

Seen today, the unique quality of the collection is that it documents the practices of manuscript book trade of the later middle ages and Renaissance, showing both standards of mass production and works of exceptional quality, but also the survival and revival of crafts such as calligraphy and illumination after the 16th century. There are treatises, diplomas and official documents of the 17th and 18th centuries, and some major works dating from the 19th century, when illumination was proposed as

a contemporary art form that took its strength from what were seen as national schools of illumination in Europe. Examples of 19th-century works are the Chambord Missal, presented in 1844 to the Bourbon pretender by the Dames Légitimistes de France, and the Book of Verse illuminated and written by William Morris in 1870. The catalogue will describe 280 works, some 129 of them dating from before 1500 and 57 of them dating from the 16th century. The earliest work dates from c.1025–1050, and the latest, an illuminated address and a grant of arms, from 1912 and 1913. Descriptions pay special

attention to text and ornament, but also to the uses to which the works were put when first made and in succeeding centuries. Indexes will be a major means of access to the material. There will be separate indexes for iconography; for the prayers (mostly in Latin) that were the essential accompaniments to the kind of devotional object which abound in the V&A; and for former owners.

ROWAN WATSON

WORD AND IMAGE DEPARTMENT



COLLECTIONS RESEARCH

THEATRE & PERFORMANCE AT THE V&A

In March 2009, the Theatre & Performance galleries opened at the V&A, replacing the permanent displays of the Theatre Museum in Covent Garden. Set models, costumes, posters, paintings and photographs are shown alongside prompt-books, archival documents and film to celebrate and explore live performance in Britain. The collections are the largest in the world in both scale and scope covering everything from classical ballet to circus and stand-up comedy, and encompassing everything from ivory tokens and tickets to stage technology and architectural fragments.

As well as providing the collections with a new venue, the redisplay gave the department an opportunity to rethink the way in which the history and practice of the performance could be interpreted. The ephemeral nature of performance presents a challenge in terms of museum display techniques because the exciting part – the performance, and the relationship between performers, audience and space which that entails – disappears. Our curatorial brief asked for a design which was dramatic; that communicated something of the excitement of being present at, or taking part in a performance; that would be able to house very large objects next to small ones and which would be able to accommodate ambient sound.

When the Theatre Museum opened in 1987, the focus was on the chronological development of artforms. Drama, dance and opera dominated the galleries because we had a greater quantity of material relating to their evolution and practice in the form of playbills, prints and other paper items. For the new displays, the curatorial team agreed that we wanted something that focussed on similarities between genres within performance rather than their differences, that would allow us to display a greater range of material and which emphasised the role of the entire creative team in making, shaping and producing a performance. We came up with a narrative structure which mimicked the creative journey moving from the moment of inspiration through to the applause of the audience: creating, producing, rehearsing, promoting, costume and make-up, scenery and effects and finally, to the performance itself represented by excerpts from our recordings of live theatre – the National Video Archive of Performance.

Focussing on the process of performance also allowed us to create a display professional performers can relate and contribute to through filmed interviews displayed in the galleries. We interviewed directors, playwrights, composers, choreographers, performers and designers about their experience in the industry and their understanding of the creative process. All the audio-visual elements have been designed to allow us to update material, add interviews and tours, and to respond to the demands of visitors whether they are students, practitioners

or interested members of the public. As the national museum of art and design it is our mission to inspire the creative industries of the future and the Theatre & Performance galleries are now contributing to that mission by showcasing the work of performance workers throughout history and encouraging the creators and audiences of the future.

KATE DORNEY
THEATRE COLLECTIONS





ENGINEERING AND PHYSICAL SCIENCES RESEARCH COUNCIL/ARTS AND HUMANITIES RESEARCH COUNCIL (EPSRC/AHRC) SCIENCE AND HERITAGE RESEARCH CLUSTER

Research clusters were set up to further our understanding of, and help preserve, the cultural fabric of the UK. They facilitate interactions between researchers and stakeholders from a range of disciplines and institutions.

The V&A was co-partner in the cluster entitled 'Understanding Complex Structures: the Conservation, Display and Interpretation of Lace and Natural Objects'. This was led by Dr Tom Fisher, Professor of Art and Design, Nottingham Trent University, with co-partners Marion Kite, together with Clare Browne, from the V&A, and Chris Collins from the Natural History Museum.

Three workshops were held, hosted by the partner institutions in turn, whose objective was to identify substantive research projects which made use of insights available as a result of bringing together the disciplines and perspectives represented. These workshops had two focuses: the collections of lace that exist in Nottingham and the V&A, and the collections of natural objects in the Natural History Museum.

Lace exemplifies many of the problems inherent to the analysis, interpretation and display of unstable and ephemeral artefacts. Its patterns do not easily reveal their structure or the physical techniques used to make them or the impact of the process on lace workers. Likewise, many objects in natural history collections are complex structures which have undergone much human intervention in collecting, preserving, curating and conserving them. Both types of collection can be problematic to display and interpret effectively because their complex structures are usually very small-scale. They also present particular challenges in conservation.

Workshop participants were able to consider both the application of science to heritage, and the explanation and interpretation of the heritage of science and technology itself. The collections provided a vehicle for the interdisciplinary exploration of a range of solutions to the conservation needs, curatorial demands and cultural challenges that such

complex artefacts have created. The workshop presentations and discussions encouraged innovative thinking and provided opportunities to create wide reaching networks for further collaborations. Following each workshop the formal presentations were posted on-line and therefore were made available to a wide reaching audience as well as to participants of other research clusters.

Close links have been formed between the three partner organisations and an ongoing discussion group has been set up to maintain contacts and foster the continuation of communication and development of themes.

Main cluster website http://ntu.ac.uk/science_heritage/

MARION KITE
CONSERVATION DEPARTMENT

UNIVERSITY OF SUSSEX V&A EXCHANGE

UNIVERSITY OF SUSSEX/V&A EXCHANGE 20TH ANNIVERSARY EVENT

On 12 June 2009 the V&A and the University of Sussex jointly hosted an event at the V&A, to celebrate twenty years of the V&A/University of Sussex exchange programme. This programme arranges for curators to teach at the University, and Sussex academic staff to contribute to Museum projects for a year each. The following is an edited extract from the speech made at the event by Christopher Breward.

“Curators and Sussex-based academics have both shaped the Programme into an extraordinary vehicle for progressing articles, chapters, monographs, galleries and exhibitions; but also for contributing to the transformation of the nature of the disciplines of art history and the history of design and the decorative arts through the simple act of intellectual exchange, a hands-on consideration of museum objects, collections and displays and the practice of creating and delivering courses to generations of students.

Between 1989 and 2009 V&A curators have deftly used their time in Sussex to think through for example, all aspects of our Asian collections, from Indian Sculpture, to Japanese armour and Chinese dress. Sculpture curators have been able to re-consider the nature of neo-classicism in Britain and most recently a contemporary curator has set her mind to questioning the ways in which the Museum might respond to contemporary African Art. I presented a course on fashion and urban culture in the 1960s in preparation for our Sixties Fashion display in 2005 and found that there is no more testing audience for new ideas than a group of final year Sussex undergraduates. All at South Kensington have enjoyed the stimulating presence and contributions of Sussex colleagues. The British Galleries, the Medieval and Renaissance Galleries, the Modernism exhibition and the current Baroque Exhibition to name just



four projects, have all benefited enormously from the insights and labour of Exchange Fellows.

Finally I'd like to thank those who've ensured that the experience of Fellows has been as pleasurable and stress-free as possible, both the department administrators on both sides, and my predecessors Charles Saumarez Smith, Paul Greenhalgh, Mark Haworth-Booth and Carolyn Sargentson, who as Heads of Research at the V&A, championed the Exchange and ensured its longevity.”

Professor Michael Farthing, Vice Chancellor of the University of Sussex and Mark Jones, Director of the V&A at the V&A/University of Sussex Exchange 20th Anniversary Event



One of the rarest sixteenth-century objects going into the new Medieval and Renaissance Galleries is both a knife and a piece of music. On one side of its broad blade is a clear, perfectly notated musical setting of a blessing of the table, to be sung before a meal; on the other, a prayer giving thanks, to be sung when the meal has ended. The inscription 'i.9 [primus] tenor' provides the clue to its original function: it is from a larger set of knives, each of which bore one part of a complete polyphonic, or multi-voiced, song. Research I have carried out as the V&A/Sussex Exchange Fellow has located sixteen surviving examples in other museums and collections around the world, and four additional knives known only through nineteenth-century illustrations. These findings will be published in a Special Issue of the journal *Renaissance Studies*, to coincide with the new Galleries' opening.

By transcribing the musical inscriptions found on these twenty knives, I have discovered that there are in fact two distinct groups, each setting the same text to different music. An AHRC Knowledge Transfer grant awarded to the V&A and the Royal College of Music has funded recordings of these musical settings with current RCM students, which will be available to download from the V&A website. By listening to this music as they see the V&A's knife on display, visitors will be able to fully appreciate this extraordinary object's original musical and ritual function.

FLORA DENNIS

UNIVERSITY OF SUSSEX
V&A/SUSSEX EXCHANGE FELLOW 2008–2009

Knife, Europe, Sixteenth century, Steel blade, ivory handle with bands of ebony and brass. V&A: 310–1903

Jug designed by Gerald Whiles in 1965. An identical jug presented to Sussex University by the Goldsmiths' Company. Picture credit The Worshipful Company of Goldsmiths.

In the academic year 2009–10 I will be teaching aspects of dining history in Western Europe to undergraduates in the autumn term, and postgraduates in the spring term. The undergraduate course covers a wide chronological spectrum from the Medieval period to the present day. Students will gain an appreciation of the culture, materials and stratagems of dining. Focus on food histories of salt, tea and icecream with their relevant equipment will link objects to commodities within a global context.

The postgraduate course has a tighter chronological remit from 1650–2009 and will give opportunities for more in depth study of dining issues. The impact of religion, politics, social change, science and aesthetics on dining and dining equipment will be considered. As well as the taught sessions, the students will undertake some guided research into the University's own collection of dining silver, some of which was commissioned to celebrate the founding of the university in the 1960s.

This silver is part of a much larger group of dining silver funded by the Goldsmith's company to endow the new universities in England and has never been studied before.

Both courses will have handling sessions at Brighton Museum and Art Gallery and the V&A to build understanding of objects and identification skills in ceramics, glass and silver. Visits to galleries at the V&A will prompt discussion on the display techniques used for dining subjects.

ANN EATWELL

SCULPTURE, METALWORK, CERAMICS AND GLASS
V&A/SUSSEX EXCHANGE FELLOW 2009–2010



GRADUATE RESEARCH

The V&A continues to be successful in a number of joint applications to the Arts and Humanities Research Council's Collaborative Doctoral Award Scheme. The Awards were introduced to develop collaboration between higher education institutions and non-academic bodies (including museums) and to enhance the employment related skills and training research students gain during the course of their studies. Here recent graduate Jane Eade describes her research project and we list the projects of students continuing from 2008:

COLLABORATIVE DOCTORAL RESEARCH

Conceiving a doctorate in relation to an exhibition project (Baroque 1620–1800: Style in the Age of Magnificence, V&A, April–July 2009) was a challenge, but it gave the research a real sense of momentum and context. The privileged access to works of art that the collaboration afforded, and the opportunity to learn from the expertise of curators and conservators, was an invaluable experience which had a significant impact upon my dissertation. In turn, research undertaken on V&A objects for the dissertation had implications for their interpretation and display, both in the exhibition and more generally. For example, it transpired that a brilliant jewel-like image depicting the legendary conversion of Mary Magdalen was also likely to have been intended as an analogue 'portrait' of Louise de la Valliere, first mistress of Louis XIV, who eventually left court in order to enter a convent. As an object for private devotion the picture was originally intended for display within the Sacred Spaces section of the exhibition. However, the emergence of a clear association with the French court and the unusually sumptuous interior depicted in the image led to a decision to contextualise the picture by hanging it in the section devoted to the royal palace, as an example of a cabinet piece. That the glass could sit meaningfully in either area raised interesting curatorial questions about the exhibition's necessary, if artificial, division between sacred and secular spaces, and how best to interpret the object in the context of the exhibition.

JANE EADE

UNIVERSITY OF SUSSEX/V&A
VISION AND ECSTASY IN THE BAROQUE



The Penitent Magdalen, probably French, circa, 1660–75, clear glass gilded, etched and lacquered on the reverse and backed with foil in an ornate metal frame. V&A: 146–1879

**STEPHEN KNOTT**

ROYAL COLLEGE OF ART/VICTORIA AND ALBERT MUSEUM

Spot the difference: concealing the 'ever – same' in modern adornment using historically constructed illusions

ELEANOR PAREMAIN

BIRKBECK, UNIVERSITY OF LONDON/ VICTORIA AND ALBERT MUSEUM

A History of the Tricycle Theatre: Audience, Identity and Agency

JUDITH THEI

IMPERIAL COLLEGE LONDON/VICTORIA AND ALBERT MUSEUM

Conservation of degraded East Asian lacquer surfaces

EMILIA TERRACCIANO

COURTAULD INSTITUTE/VICTORIA AND ALBERT MUSEUM

Beyond the gaze: collecting and displaying modern and contemporary South Asian art in the V&A and other UK public and private institutions: positioning current contemporary Indian art in the global arena

SARAH BERCUSSON

QUEEN MARY, UNIVERSITY OF LONDON/VICTORIA AND ALBERT MUSEUM

Gifts, consumption and ritual exchange in Italy in the second half of the 16th century

STEVE BROWN

ROYAL COLLEGE OF ART/VICTORIA AND ALBERT MUSEUM

Dialogues between Decoration and Form: New Potential for Ceramics Offered by Image Based Technologies

VERITY CLARKSON

UNIVERSITY OF BRIGHTON/VICTORIA AND ALBERT MUSEUM

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

HELENA DAVIES

UNIVERSITY COLLEGE LONDON/VICTORIA AND ALBERT MUSEUM

John Forster as biographer

LESLEY DELANEY

UNIVERSITY COLLEGE LONDON/VICTORIA AND ALBERT MUSEUM

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

BONNIE HEWSON

UNIVERSITY COLLEGE LONDON/VICTORIA AND ALBERT MUSEUM

Collecting the Intangible Heritage: The Case of Theatrical Processes

CAROLYN MCSHARRY

IMPERIAL COLLEGE, UNIVERSITY OF LONDON/ VICTORIA AND ALBERT MUSEUM

Conserving tangible and intangible cultural heritage: investigating the removal of degraded Western varnish from Japanese lacquer

EMMA RICHARDSON

UNIVERSITY OF SOUTHAMPTON/VICTORIA AND ALBERT MUSEUM

Non-invasive Characterisation of Synthetic Textiles within Museum and Heritage Collections

CATHERINE ROSSI

ROYAL COLLEGE OF ART/VICTORIA AND ALBERT MUSEUM

The Transition of Modernity: The Practice, Dissemination and Consumption of Modern Craft in Italy

NICOLA STYLIANOU

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

ELAINE TIERNEY

UNIVERSITY OF SUSSEX/VICTORIA AND ALBERT MUSEUM

The Unofficial Material Culture of Official Public Festival in Paris and London, 1660–1715

APPENDIX

RESEARCH DEPARTMENT STAFF
AND PROJECTS 2009

CORE STAFF

BREWARD, CHRISTOPHER
HEAD OF RESEARCH
MILLER, LIZ
DEPUTY HEAD OF RESEARCH
FLOOD, LINDSAY
RESEARCH ADMINISTRATOR

V&A/RCA COURSE

ADAMSON, GLENN
HEAD OF POSTGRADUATE STUDIES AND DEPUTY
HEAD OF RESEARCH
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COURSE TUTOR
CURRIE, ELIZABETH
COURSE TUTOR
GUTH, CHRISTINE
COURSE TUTOR
MCSHANE, ANGELA
COURSE TUTOR
LONG, LORAINÉ
COURSE ADMINISTRATOR

JOINT FELLOWSHIPS

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FASHION AND TEXTILES
FIELDING, AMANDA
CAMBERWELL COLLEGE OF ART/V&A FELLOW IN
CRAFT
PARTINGTON, MATTHEW
UNIVERSITY OF THE WEST OF ENGLAND/V&A
FELLOW IN 20C AND CONTEMPORARY CRAFT
PAVITT, JANE
UNIVERSITY OF BRIGHTON/ V&A FELLOW IN
PRODUCT DESIGN AND MUSEOLOGY
SANDINO, LINDA
V&A/CAMBERWELL COLLEGE OF ART AND
DESIGN ORAL HISTORY RESEARCH FELLOW
TULLOCH, CAROL
UNIVERSITY OF THE ARTS/V&A
FELLOW IN BLACK VISUAL CULTURE

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BOWETT, ADAM
BRITISH ACADEMY FELLOW
BROWN, OWEN
AHRC MAPPING SCULPTURE FELLOW
POWELL, JENNIFER
AHRC MAPPING SCULPTURE FELLOW

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EATWELL, ANN
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WARDROPPER, IAN
(MET) METROPOLITAN MUSEUM EXCHANGE
FELLOW

FORRESTER, GILLIAN
(YALE CENTER FOR BRITISH ART) YCBA/V&A
EXCHANGE FELLOW
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INTERNAL SECONDMENTS

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SHADOW CATCHERS
OWENS, SUSAN
LITERATURE AND THE AESTHETIC MOVEMENT
PATEL, DIVIA
INDIA DESIGN NOW
ROSSER-OWEN, MARIAM
ISLAMIC ARTS FROM SPAIN
SEEVERS, STEPHANIE
THE GLOUCESTER CANDLESTICK
THOMAS, ABRAHAM
ILLUSTRATING FASHION PUBLICATION
WATSON, ROWAN
ILLUMINATED MANUSCRIPTS CATALOGUE

EXHIBITION TEAMS

**BAROQUE 1620–1800: STYLE IN THE
AGE OF MAGNIFICENCE**
MICHAEL SNODIN, JOANNA NORMAN
DIGITAL RESPONSES
LOUISE SHANNON
QUILTS
SUE PRICHARD, CLAIRE SMITH
HORACE WALPOLE AND STRAWBERRY HILL
MICHAEL SNODIN
DIAGHILEV AND THE BALLETS RUSSES
JANE PRITCHARD, SARAH SONNER
**THE CULT OF BEAUTY: THE AESTHETIC
MOVEMENT IN BRITAIN 1860–1900**
STEPHEN CALLOWAY, ESMÉ WHITTAKER
POSTMODERNISM
JANE PAVITT, GLENN ADAMSON, OLIVER WINCHESTER
DESIGNING BRITAIN 1948–2012
CHRISTOPHER BREWARD, GHISLAINE
WOOD, LILY CROWTHER

VISITING FELLOWS

BLASZCZYK, REGINA LEE

(INDEPENDENT SCHOLAR)

THE COLOR REVOLUTION AND GLOBAL FIBERS
AND FASHIONS

COX, JULIAN

(HIGH MUSEUM OF ART ATLANTA)

BRITISH PHOTOGRAPHY 1948 TO NOW

ORR, LYNN

(FINE ARTS MUSEUMS OF SAN FRANCISCO)

THE CULT OF BEAUTY: THE AESTHETIC

MOVEMENT IN BRITAIN 1860–1900

HONORARY FELLOWS

DR DONAL COOPER

(UNIVERSITY OF WARWICK)

DR SUZANNE FAGENCE COOPER

(INDEPENDENT SCHOLAR)

EDGAR HARDEN

(INDEPENDENT SCHOLAR)

FRENCH FURNITURE CATALOGUE

JENNIFER OPIE

(INDEPENDENT SCHOLAR)

ART POTTERY

PROFESSOR ULRICH LEHMANN

(UNIVERSITY OF THE CREATIVE ARTS)

JENNIFER WEARDEN

(INDEPENDENT SCHOLAR)

IRANIAN TEXTILES

GARETH WILLIAMS

(ROYAL COLLEGE OF ART)

TELLING TALES EXHIBITION

HONORARY SENIOR FELLOWS

PROFESSOR MALCOLM BAKER

(UNIVERSITY OF CALIFORNIA)

ANTHONY BURTON

(INDEPENDENT SCHOLAR)

PROFESSOR MAURICE HOWARD

(UNIVERSITY OF SUSSEX)

PROFESSOR SANDRA KEMP

(UNIVERSITY OF THE ARTS)

PROFESSOR NIGEL LLEWELLYN

(TATE)

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AND OTHERS WHO WISH TO REMAIN ANONYMOUS

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A large, stylized logo consisting of the letters 'V', '&', and 'A' in a blue serif font. The 'V' and 'A' are tall and narrow, while the '&' is smaller and positioned between them. The entire logo is rendered in a solid blue color.