

V&A/RCA

HISTORY OF DESIGN

POSTGRADUATE

PROGRAMME 2011



Object-based study at the V&A

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STATEMENT BY JOINT HEADS OF PROGRAMME

2011 has been an exciting and productive year for the staff and students of the History of Design Programme. It is our privilege to use this opportunity to reflect on the achievements of the year and outline our ambitions for 2012.

We have seen the graduation of an exceptionally strong cohort of MA, MPhil and PhD students. Their final dissertations not only demonstrate an impressively broad range of topics, but are also rigorously grounded in primary research and thoroughly contextualized in critical theory and in the supporting secondary literature. The originality, curiosity and vibrancy signalled by the wide range of subjects – from early modern sea surgeons' chests to eighteenth-century English plasterwork, from woodcarving in Cairo to Victorian bazaars, from domestic space in Qing China to design curating in the 1990s – are testimony to the intellectual breadth and research ambition fostered by the programme. Some significant patterns emerge from the list of this year's MA and PhD dissertation subjects, such as a growing number of students exploring expanded subject geographies, including Egypt, Sweden, China and Brazil. A continuing interest in process, materials and making is also evident, as students engage with archival research in design practice, from the Renaissance to the present day, using innovative interpretive techniques rooted in epistemology, aesthetics, social and cultural history and the history of technology. As ever we wish all our recent graduates the best in their present and future endeavours.

First-year Renaissance, Modern and Asian Design History students contribute in significant ways to the success of the programme. Included in this bulletin are examples of the breadth and quality of first year essay research: an examination of an eighteenth-century Neapolitan wax; a discussion of Presbyterian communion objects, and an exploration of the materiality of video games, to name a few. First year work demonstrates impressive intellectual creativity as well as critical and historical rigour.

The students have also contributed to a variety of V&A exhibition projects this year. *Tradition Transformed: Contemporary Korean Ceramics*, co-curated by Dr. Christine Guth and six first-year students, was staged in the Ceramics Galleries at the V&A between May and October. The major Autumn/Winter exhibition, *Postmodernism: Style and Subversion 1970-1990*, co-curated by Dr. Glenn Adamson and Jane Pavitt, has been supported by V&A/RCA student internships throughout its development, and this year students also contributed to the programme of events with gallery talks and film screenings. The *Masterpieces of Maiolica* exhibition, which will open at the V&A

in 2012, is curated by Elisa Sani and supported through research by Renaissance Design History students. Both collectively and individually, students have developed exciting extra-curricular projects, such as the design history online studio, *Unmaking Things* [www.unmakingthings.com] written, edited, and designed by the students, and launched in November with great success.

A number of curriculum developments and research events were introduced into the first year teaching programme this year, ranging from curating workshops in fashion and process, for instance, to a new programme of RCA studio exchange where design history students joined their colleagues from the Schools of Design and Communication to work on inter-disciplinary projects. Students also contributed presentations to *The Bone Workshops*, part of a larger V&A/RCA/Leeds/UCL collaborative research project exploring questions of materiality from different disciplinary perspectives (*Animal, Vegetable, Mineral and Other Things*). Students also participated in *Researching the Text*, a workshop exploring methodologies for the research of early modern texts, run in partnership with Birkbeck College's Renaissance MA programme. MA Students from both years helped in the planning and coordination of *Asian Design and its Histories: Geographies, Chronologies, Methodologies*, an international symposium co-organized with Haruhiko Fujita of Osaka University, held at the V&A in July. Other students are currently involved in the research and planning for the RCA/V&A/William Shipley Group symposium *Internationality on Display: The legacy of the 1862 Exhibition* for February 2012.

Research continues to be at the core of our activities, and this year has seen the completion of some major projects and the launch of new ones. This research is often undertaken within the context of wider partnerships with other prestigious institutions nationally and internationally. A number of outcomes also result from close collaboration between different members of the team – from the *Postmodernism* exhibition to the *Global Design History* volume, from the *Surface Tensions* workshops and book to the *Intoxicants and Intoxication* and the *Animal, Vegetable, Mineral* projects.

There have been a number of momentous staff changes this year. Dr. Victoria Kelley's long association with the programme ended this year, as she takes up a new tutor position at Central St Martin's and continues to lecture at UCA. Dr. Richard Checketts also left us to take up the post of Lecturer in Renaissance Art and Culture at Leeds University. On behalf of staff and students we would like to congratulate them both and thank them for the enormous contribution that they have made to the programme with their inspiring teaching and research and their generosity as colleagues and tutors. We welcome the arrival of Dr. Sarah Cheang, appointed this Summer as RCA Senior Tutor in Design History to lead the Modern specialism. Many congratulations go to Jane Pavitt, who took up the post as Dean of the RCA School of Humanities in August, while continuing as Head of Programme for History of Design. Also to Dr Glenn Adamson, Head of Graduate Studies at the V&A, who has been appointed Head of Research, V&A this Autumn. Special thanks go to Liz Miller (Acting Head and Deputy Head of Research, V&A) and Prof. Christopher Breward (who stepped down as V&A Head of Research to take up his new position as Principal of Edinburgh College of Art) for creating an atmosphere especially conducive to research and collaboration for both staff and students over the past years.

We are delighted to announce a new award for 2012-13, the American Friends of the V&A Scholarship. The AFV&A Scholarship will be offered to a student applying from the USA who intends to work in a museum after graduating from the programme (more details are available on our websites). Alongside the long-established Friends of the V&A, Oliver Ford scholarships, and our other awards (see pp.32-33), this will enable us to continue to attract and support students of the highest calibre.

In closing, we would direct your attention to the alumni news in the back of this bulletin. Staying in touch with the programme is one of the key purposes of this publication – continue to let us know what you're up to!

MARTA AJMAR
ACTING HEAD OF GRADUATE STUDIES, V&A

JANE PAVITT
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November 2011

STUDENT ESSAY

TIME & DEATH: CATERINA DE JULIANIS' 'SCARABATTOLI', NAPLES 1695-1742
CHIARA SIRAVO (RENAISSANCE SPECIALISM)

When I came across *Time & Death* in the V&A I was intrigued. Not only as an object, but because it was attributed to a Neapolitan nun, Caterina de Julianis. I had wanted to investigate an object or type of object crafted by nuns that reflected their relationship with the material world. *Time & Death* would allow me to explore this world, as well as the historical and symbolic significance it contains. Soon it became clear, however, that this object was not a direct product of an enclosed convent space, that it would have to be considered in a much broader context.

Time & Death was purchased for 350 pounds sterling in 1966 by John Pope-Hennessy on behalf of the V&A from an art dealer in Rome by the name of M. C. Sestieri.¹ Before this, according to Italian anthropologist François Cagnetta, *Time & Death* had been for centuries in the sacristy of the Church of San Severo al Pendino in Naples, until the city was bombed in 1944.² Cagnetta's interest in the piece derives from its earlier attribution to the Sicilian wax modeller, Gaetano Giulio Zumbo by Sestieri³ and, subsequently, by the V&A. Cagnetta challenged this attribution in an article about Zumbo, in which he argues that thanks to a series of documents in his possession, the *Time & Death* piece in the V&A is by the Neapolitan nun Caterina de Julianis and not by Zumbo. Cagnetta, no longer interested in *Time & Death* as it was not by Zumbo, leaves us with no further information.

Time & Death is not a unique object: Zumbo produced several *teatrini della morte* or little theatres of death during the late seventeenth century, and accounts exist of *memento mori* sculpted in wax of all sizes. The object is a product of the Roman Catholic Reformation as well as the Neapolitan tradition of devotional objects. At the same time, however, it represents a very brief and perhaps unique moment in the history of devotional objects (one that has not been studied in great detail). Moreover, it seems that the particular context in which the V&A's *Time & Death* was produced may have been a distinctive one that deserves further exploration.⁴

In order to contextualize *Time & Death*, the material properties of the object and the implications of making an object with wax during the late seventeenth and early eighteenth centuries were explored. The spaces from which *Time & Death* was generated were also examined in depth: the convent during the era of the Catholic Reformation and Naples listing under the weight of the plague, volcanic eruptions and overpopulation. The symbolic content of the scene depicted by de Julianis, and the function, patronage and destination of *Time & Death* and objects like it were also investigated. A variety of primary sources were consulted, including contemporary travel literature and guide books, didactic religious texts, contemporary and subsequent literature, and most importantly the objects themselves. There is room for just a few of these in this short summary.

Wax, it seems, “goes too far where resemblance is concerned”⁵ as Georges Didi-Huberman so concisely puts it. In fact its role in the arts seems to be one of ambiguity. The nature of *Time & Death* is determined by its material, and it represses nothing in terms of graphic representation. Wax was believed to be a “supernatural” or “sublime” material and the bee was associated with virginity.⁶ Therefore it became an ideal material for religious ritual and objects. Wax was used for Roman funerary rituals. Busts and masks of the dead were molded and then carried in funerary processions together with busts and effigies of the ancestors. These Roman traditions of effigies and funerary processions are clearly reflected in the practice of “garlanding statues of the Virgin and saints” in order to bring them “forward to meet the ‘living’ world of nature.”⁷ There is a sense that wax, like a relic, somehow preserves something of the dead amongst the living. In fact, the tradition of wax effigies of important individuals as well as religious figures was carried on throughout the early modern period in various forms. Wax could even serve in place of a relic. Usually the entire body was reproduced life size and subsequently parts of it came to be considered relics as well. For example an eighteenth-century pink wax tongue is preserved inside a reliquary altar exhibited at the Schnutgen Museum in Cologne.⁸ Didi-Huberman tells us that the subtlety of wax, “but also its sovereign power” lies in its organic nature: “everything in it – its plasticity, instability, fragility, sensitivity to heat, and so on – suggests the feeling or fantasy of flesh.”⁹ Wax and flesh seemingly became blurred.

The use of wax allows for a life-like depiction of the human body at each of the different stages of life and of death. Each figure in *Time & Death* is separate and ‘in action’. Every limb has a life of its own, from the beggar’s gestures to the clenched fist of the decaying corpse. The colors are those of the night and the moon. Opaque and cloudy, they remind you of shadows, almost like a dream. The crowned figure of *Death* is the King of the *teatrino*, the lead actor (in fact ‘*Death and Time*’ might have been a more accurate title). He wears the crown and he holds the sceptre: even the Pope – whose tiara lies discarded in the foreground – is *Death*’s subject. *Time* is important, an ally and servant of *Death*, who vanquishes all. Everything lies in shambles, in a state of ruin, except the tomb.¹⁰ The beggar, at the center, seems to suggest that *Death* is the same for all, beggars and popes alike.

Lastly, something should be said about the didactic role of *Time & Death* and other objects like it. Cardinal Silvio Antoniano (1540-1603) wrote a treatise on the education of children,¹¹ in which he dedicates a chapter to the importance of teaching the child to contemplate death and the judgement of God so as not to create a bond with the devil.¹² The fact that these objects are miniatures of real life makes them perfect for instructive purposes. Not only are they portable, the minuteness of the figures allows them to enter the world of fiction,¹³ where they can provoke strong emotions and teach lessons about death and the dangers of worldly pleasures. In this sense, *Time & Death* really is both a spiritual and an educational object, and an object of fantasy.

The research for this paper answered some questions, although these answers in turn pose new questions. The issue of authorship remains elusive, yet at the same time, this seems more and more a minor concern next to the many and rich themes that the de Julianis mystery brings to light. I believe it can be firmly argued that *Time & Death* exudes incredible power over the viewer. And by viewer, I refer to the early eighteenth-century spectator as well as the twentyfirst-century historian, and everyone in between. The power of this object became an invitation to explore its origins and context, and with time much more. The wax theatre *Time & Death* became a window onto a much wider world, a source of inspiration for my current research into the concept, vision and designs of Hell during the Early Modern Period in Italy.



*Time and Death, attributed to Caterina de Julianis (active c. 1695-1742)
Colored and moulded wax, probably before 1727, 83 x 108 cm framed.
London: V&A Museum, (V&A A.3-1966). Photograph from V&A website.*

A COMMUNION TOKEN: RELIGION, IDENTITY AND POWER IN THE EARLY NINETEENTH-CENTURY SCOTS CHURCH, LONDON WALL

RUTH MASON (MODERN SPECIALISM)

On the 30 September 1804 the Scots Church, London Wall paid Joseph Fearn £7.10s for 600 communion tokens.¹ Two of the tokens now belong to the Museum of London, one of which is currently on display in the Sacred Silver and Stained Glass Galleries at the Victoria and Albert Museum.² On each token's obverse is a thistle encircled by a legend which reads: SCOTS.CHURCH. LONDON.WALL. On its reverse it reads: REV^d. R.Y. 1803, the initials referring to Reverend Robert Young who was voted in as the Minister of the Scots Church London Wall in 1803.³ Made of cast pewter, each token was cast in a die, allowing a large number of identical tokens to be cheaply produced.⁴

Although this object is small, measuring roughly 2 cm in diameter, it can provide an insight into the religious practices, theological identity and power structures of the Scots Church London Wall in the early nineteenth century.

Primarily such tokens were used in many early nineteenth-century Presbyterian churches to control who took communion. In the days leading up to a Sacramental Sunday (a Sunday on which communion was administered), Ministers and Elders would arrange a time to test the members of their congregation and tokens would be withheld from any whom the leadership did not consider worthy.⁵ On the day of communion the communicants would return their tokens to the Minister or Elders, and only those with a token would be admitted to the sacrament.

However, the tokens also took on secondary functions. For Ministers and Elders, communion tokens were physical aids in the implementation of their responsibility to promote communicants' repentance prior to participation in the Sacrament of the Lord's Supper. While for members of the congregation, communion tokens were physical tools of instruction, reminding them that they needed to repent of their sins. In both its presence and absence the token could have influenced their behaviour. In its absence, and the suspense of the Minister's decision to present or withhold a token from the communicant, the congregation's behaviour would have coincided with the requirements of receipt. Then, in the token's presence it acted as a reassurance and guarantee that members of the congregation who had been awarded a token could take communion.

For all parties involved in giving and receiving communion tokens, these objects also emphasised Protestant beliefs that communion was a symbol of the sacrifice of Christ. Following the established ideas of John Calvin who had argued in the sixteenth century that "they [the body and blood of Christ] are represented to us under bread and wine",⁶ the *Book of Common Order* urged members of the Church of Scotland to see the bread and wine as symbols of Christ's body and blood, rejecting Roman Catholic ideas of transubstantiation.⁷ The token emphasised the symbolic nature of the Sacrament in the Presbyterian Church by becoming a symbol of the worthiness of the communicant.

Beyond the communion token's function, its iconography provided the object with a set of specific meanings for that congregation of the Scots Church London Wall. In the Presbyterian Church, the leadership is always voted into their position by the congregation. Therefore, by marking the token 'REV^d. R.Y. 1803', the congregation were reminded that they had chosen Robert Young as their Minister. In combination with Young's power to administrate and withhold these tokens, the inclusion of Young's initials on the token became symbolic of the authority which the congregation had invested in him.⁸

Although it was common practice for communion tokens to be inscribed with the initials of the Church's Minister, in the case of the Scots Church London Wall, Young's initials were particularly potent. In 1803, when Young was elected Minister, some members of the congregation broke away and formed a new community led by David Brichan at Artillery Street.⁹ Although there are no records of the exact motivations behind their move, it seems likely that it was the result of Young's Evangelicalism.¹⁰ Evangelicalism was not universally popular in the early nineteenth century and therefore by emphasising Young's position of power in the church, the token not only reflected his religious and theological identity but also made a bold statement about the community's character as a result of their decision to follow his direction.¹¹

¹ V&A Archives, Sestieri file RP 65/3349.

² Ibid.

³ See correspondence between Sestieri and John Pope-Hennessy in V&A Archives, Sestieri file RP 65/3349.

⁴ Jane Eade's PhD dissertation, *Sacred and Profane: Sight and Spiritual Vision in the Arts of the Baroque 1650-1700*, unpublished DPhil thesis, (University of Sussex 2009), includes a chapter dedicated to 'Time & Death' and 'The Judgement of the Damned' (another tableaux attributed to de Julianis). This is the only complete work I have been able to find on the subject and it offers a huge range of information. All the other sources that offer information on de Julianis and 'Time & Death', mention it only in the context of Zumbo's work.

⁵ Didi-Huberman, Georges, 'Viscosities and Survivals: Art History Put to the Test by the Material' in Roberta Panzaneli (ed.) *Ephemeral Bodies: Wax Sculpture and the Human Figure* (Los Angeles: the Getty Research Institute, 2008), pg. 156

⁶ Newman, Thelma R., *Wax as Art Form*, (London: Thomas Yoseloff Ltd., 1966), p. 14.

⁷ Eade, Jane, *Sacred and Profane: Sight and Spiritual Vision in the Arts of the Baroque 1650-1700*, p. 107.

⁸ Ugolini, Sara, 'Il Corpo che non Muore: breve excursus sui rapporti tra ceroplastica e morte' in *PsicoArt: La Psicologia dell'Arte a Bologna*, (2003-2004), p.3 and in G. Didi-Huberman, 'Wax Flesh, Vicious Circles', p. 5.

⁹ Didi-Huberman, G., 'Wax Flesh, Vicious Circles', p. 2.

¹⁰ I am grateful to Prof. Arch. Francesco Scoppola, Superintendent of Antiquities for the Region of Umbria, who pointed out the absolute power of *Death* in the tableau.

¹¹ Silvio Antoniano, *Dell'Educazione Cristiana e Politica dei Figlioli*, Libri Tre, Scritto ad Istanza di San Carlo Borromeo, Nuova edizione a cura e con introduzione di Leopoldo Pogliani, G. B. Paravia & C. Torino-Milano-Firenze-Roma-Napoli-Palermo, 1926 (first edition 1584)

¹² "Se dunque e' cosa sommamente necessaria al cristiano non peccare, l'essere umile, l'essere moderato nelle prosperita', costante nel sopportare i travagli e generoso nel disprezzare, per quanto si conviene, le ricchezze e gli onori, e tutte quelle cose che il mondo cieco reputa per somma felicità, sarà certamente altresì necessario ritenere continua memoria della morte, e del tremendo giudizio di Dio; accio' con siffatti riflessi chiuda le orecchia agli insidiosi canti delle sirene; e non gli sieno le cose di questo mondo un laccio del Demonio, sicche' per esse perda il Paradiso e Dio." in Silvio Antoniano, *Dell'Educazione Cristiana e Politica dei Figlioli*, book II, ch. XV, p. 105

¹³ Praz, Mario, 'Le Figure di Cera in Letteratura' in 'La Ceroplastica nella Scienza e nell'Arte: Atti del I Congresso Internazionale' in *Rivista di Storia delle Scienze Mediche e Naturali*, Vol. XX (Firenze: Leo S. Olschki Editore, 1975), p. 554

The use of a thistle on the obverse of the communion token was very unusual and is rarely seen on comparable religious tokens. Nevertheless, the image of the thistle had been associated with Scotland since the thirteenth century. It therefore appears that by including a thistle on their communion token the church leaders at the Scots Church London Wall, the first Scottish Presbyterian Church in London, were expressing the importance they accorded to their Scottish heritage.

Beyond the context of Christian church practice there was a well established token culture in early nineteenth century society. Season tickets, love tokens, convict tokens, political tokens and trade tokens were all common and all helped to facilitate some sort of exchange and symbolise value beyond their material worth. Therefore, apart from the historical religious precedents for these tokens, members of the Scots Church London Wall would have been very familiar with a contemporary secular system of token exchange and its connotations seem to have been used for the advantage of their religious community. The communion tokens facilitated Presbyterian religious practice, symbolised the collective and individual identities of the Scots Church London Wall's congregation, and illustrated the nature of its power structure.

Consequently, one small and relatively plain token could be seen as fundamental to the life of the Scots Church London Wall, and provides historians a 'peep-hole' into the character of their religious and communal activities.



Obverse and Reverse of Scots Church London Wall Communion Token, Museum of London no 16133, on loan to the V&A

¹ London Metropolitan Archives, Scots Church London Wall Treasurers' Cash book 1799-1857, Vol. 1, 1799-1836, MS. 4967.1, 30 September 1804, p. 34

² Museum of London no. 16133 (on loan to the Victoria and Albert Museum) and Museum of London no.8925 (in the Museum of London stores). For no. 16133 which was given to the Guildhall Museum in 1941 by a private donor see H.S.A.Capigner, 'Communion Tokens Used in England, Wales and the Channel Islands', *The Numismatic Chronicle and Journal of the Numismatic Society*, 4 (London, 1964), pp.319-338, p.149; E.F.Herdman, *Sacramental Tokens of the Presbyterian Church in England* (Morpeth,1901), p.27

³ H. Scott, ed., *Fasti Ecclesiae Scoticae: The Succession of Ministers in the Church of Scotland from the Reformation*, Vol.7, London and Edinburgh, 1928, p. 489; London Metropolitan Archives, Scots Church London Wall interleaved portion relating to London Wall, *W.Wilson's History and Antiquities of Dissenting Churches*, MS 4974, Annotations made in between the interleaved printed sections, pp. 512-513

⁴ W.W. Woodside, *Communion Tokens – A Bibliography*, Publisher? Pennsylvania, 1958, p. 7

⁵ MacKinnon, *Op. Cit.*, p. 158

⁶ J. Calvin, *Institutes of the Christian Religion*, trans, E.A. Mckee, Cambridge, 2009, p. 547

⁷ *Book of Common Order and Directory of the Church of Scotland*, p. 124

⁸ The process of appointing a new Minister was taken very seriously in the Scots Church London Wall and there is much documentation in relation to the regulations they followed and the personality traits which they considered when selecting candidates: London Metropolitan Archives, Scots Church London Wall Rules, Orders and Regulations relating to the management of the new place of worship erected by the Scots Congregation 1764, MS 4979; London Metropolitan Archives, Scots Church London Wall Letter Book of Dr. Robert Young, MS. 4972: May 7 1803, Letter to London Scots Wall; 14 May 1804, Reference for Robert Young; 3 June 1803, Letter from Dalkeith; 4 June 1803, Letter from Brown's Square, Edinburgh; Other examples of Ministers' initials being inscribed on communion tokens: D.M.Bertie, 'A Previously Un-described Scottish Communion Token from Kiethall, Aberdeenshire', *Proceedings of the Society of the Antiquities of Scotland*, 129, 1999, pp. 847-9

⁹ Scott, *Op. Cit.*, p. 491; London Metropolitan Archives, Scots Church London Wall interleaved portion relating to London Wall, *Wilson's History and Antiquities of dissenting churches*, MS 4974, Annotations made in between the interleaved printed sections, p. 513

¹⁰ A.Jeffrey, *Op. Cit.*, pp. 113-118, p. 114

¹¹ R.B. Knox, "James Hamilton and English Presbyterianism", *The Journal of the United Reform History Society*, 2.9, May 1982, pp. 286-306, p. 287

MATERIALITY AND PROCEDURALITY

ZOYA STREET (ASIAN SPECIALISM)

MATERIALITY

Materiality refers to the emotional and pragmatic significance of materials. Wood feels familiar, tactile and reassuring. Plastic feels like anything and nothing all at once - it feels more alien the more it attempts to emulate the familiar (Barthes 1972). When games involve virtual worlds, part of their procedurality is devoted to the materiality of the game-worlds.

Psychologist James J. Gibson, writing in the 1970s, was concerned with the mind's perception of surfaces and substances in the environment (Gibson 1979). Gibson claims that the concern of the active being in the inhabited environment is not the physical properties of materials but what can be done with them - affordances, such as 'sit-down-able' or 'stand-on-able'. Analysing the way that a game engine models affordances might help us to read it as a primary source, to understand cultural understandings of materiality.

PROCEDURALITY

'Procedurality refers to a way of creating, explaining or understanding processes. Processes define the way things work: the methods, techniques, and logics that drive the operation of systems, from mechanical systems like engines to organizational systems like high schools to conceptual systems like religious faith.' (Bogost 2007)

While procedural media have increased in prominence with the use of computers, computers are not necessarily involved in all procedural media. Tabletop card games are procedural, as is the I Ching. In such media, the procedurality itself is able to convey messages. How materiality is conceived in the virtual world is by nature a procedural question. In *Portal 2* (Valve 2011) the perception of the environment as surfaces and substances with their own affordances is heavily manipulated. The player's assumption that the affordances of surfaces can be judged by their colour is turned around by allowing the player to repaint the surfaces to change their affordances. It is a creative masterpiece of hyperreal plasticity in procedural form, and it works because of player assumptions about the virtual materiality of the game-world.

PROCEDURAL RHETORIC AND MATERIALITY

Procedural algorithms have their own expressive and rhetorical power. For example, I wrote a small program recently wherein every time the word count of my paper changes, my computer rewards me with praise. Here you can see the formula on which rests the vast majority of procedures - an if-then statement. This example also demonstrates the rhetorical potential of procedurality, as this code convinces me to feel happy working on the task of getting a paper down to size.

Procedural materiality can be exploited rhetorically. *Katamari Damacy* (Namco 2004) posed a phenomenological critique of contemporary consumerist society. A small ball can be rolled around the world, picking up any objects smaller in mass to itself, growing exponentially as more things are picked up. It answers the question of what matter really is by reducing the products of modern consumer society down to mere material. Nothing differentiates a pylon from the Eiffel tower or a cow from a human being other than their mass. In essence, all things are just lumps of material.

PROCEDURAL MATERIALITY AND GAME DESIGN

Affordances determine the possible action-paths that players can follow - a virtual environment with a large amount of surfaces posing a wide variety of affordances presents several possible action paths (Collins 1995). Game designer Chris Crawford (2004) argues that to exploit procedurality well, games should be as interactive as possible. I would suggest instead that simulations of materiality that account for the limitations that materials can place on human agency are more immersive and persuasive. As a gamer, I want to experience the limitations of a virtual material world as much as I want to try out new possibilities - limitations make these possibilities more meaningful.

'Look at this! No rail to tell us where to go! Oh, this is brilliant. We can go wherever we want! Hold on though, where are we going? Seriously. Hang on, let me just get my bearings. Hm. Just follow the rail, actually.'

This quote, by a robotic character in *Portal 2* who has been recently emancipated from a monorail in the ceiling, seems to be a self-referential comment about game design. Level designs that allow a sudden sense of freedom are entertaining, but only in contrast to the restrictive nature of level design ordinarily. Likewise, aspects of game design which give players more agency over materials are only meaningful when materials are ordinarily resistive to interaction. *Portal* is a more meaningful franchise because not all surfaces can be modified with a portal-gun. You can't interact with every surface, because there is something fascinating and fun about the way that materials limit human agency and force us to use our power to interact with the world in a smarter way.

FUN AND FAMILIARITY:

RECONCILING PROCEDURE AND MATERIAL

Materiality is relevant not only to discussions of the material world. The virtual materiality of simulated worlds contribute to the affective nature of video games. Materials carry meaning. In games, the mechanic is the message (Brathwaite 2010). When games involve virtual worlds, the mechanic is material, part of the procedurality of the game is devoted to the materiality of the world, the affordances of the surfaces represented on the screen. Ancient ruins are more beautiful for their fragility; wanton destruction of historical landmarks is liberating.

The theorisation of procedural materiality presented in this essay is relevant not only to discussions of digital games; procedurality is present in many aspects of materialised life. Materiality and procedurality are linked on a phenomenological level, as the experience of materiality through making or consuming is procedural in nature. The interactions between people and machines, during mechanised production or mechanised warfare, are procedural; farming is procedural; the craftsman who works with wood for its material properties experiences the materiality of wood through the procedures required in order to work with it. Objects that inscribe user behaviours, such as Latour's automatic groom, operate according to their procedures and determine the procedures of human actors (Latour 1992). Procedural analysis is useful not only to discussions of the digital, but can be applied as a method for intellectually grasping materiality.

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DEGREE RECIPIENTS FOR 2011

MA

HARMAN BAINS

INDUSTRIAL (DIS) ORDER: RESPONDING TO A CITY IN DECLINE – PERSPECTIVES AND PRACTICES ON ADAPTIVE REUSE FOR CULTURAL PURPOSE IN LONDON (1975–2000)

KIRSTIN BEATTIE

DOMESTIC SPACE: THE SOCIAL CONSTRUCTION OF THE HOME IN QING DYNASTY CHINA C.1640–1800

KATHLEEN CONOVER

FASHION IN CONFLICT. WORLD WAR I, HAUTE COUTURE AND THE FASHIONABLE BODY

SUZANNA CULLEN

CARVING CAIRO: REPRESENTATIONS, IDENTITY, WOODWORK AND THE VICTORIA AND ALBERT MUSEUM COLLECTION

ALICE DOLAN

THE DECLINE OF THE MULTIFUNCTIONAL HALL? MATERIAL CULTURE AND SOCIAL PRACTICE IN KENT C.1660–1750

HELENE DUFOR O’SULLIVAN

COMMUNICATING THE GREEN CAUSE: GRAPHIC DESIGN AND THE ENVIRONMENTAL MOVEMENT, 1960–2010

KATIE IMONG

EQ NICHOLSON. A CAREER IN DESIGN

AYESHA KAPILA

STEAMPUNK: FROM SCIENCE FICTION TO DESIGN CULTURE

AYANO KOBAYASHI

DUTCH DESIGN BOOM IN THE 1990s: LOOKING THROUGH THE FURNITURE

JESSIE LINGHAM-FRENCH

REDESIGNING SCIENCE AND TECHNOLOGY FOR POST-WAR BRITAIN: HOW WAS SCIENCE DESIGNED AT THE FESTIVAL OF BRITAIN, 1951?

HAN CHUN LIU

THE CRAFT OF CHARITY: FUNDRAISING BAZAARS IN VICTORIAN ENGLAND

KASIA MACIEJOWSKA

THE HOUSE OF BEAUTY AND CULTURE. A PROVISIONAL INVESTIGATION

MARY MCMAHON

MAPPING BLACKFRIARS: ARTISAN NETWORKS AND KNOWLEDGE TRANSFER IN A LONDON LIBERTY (1550–1631)

SAM PILKINGTON

ALL-IN-ONE MASCULINITY. A CULTURAL HISTORY OF THE OVERALL

SOPHIE PLENDER

FLAT-PACK FESTIVALS: CONSTRUCTING ITALIAN FESTIVITIES THROUGH MATERIAL CULTURE BETWEEN c.1550 and 1650

JENNY SAUNT

ENGLISH DECORATIVE PLASTERWORK 1745 TO 1765: CRAFT PRACTICE AND PROCESSES OF DESIGN

THOMASIN SUMMERFORD

MEDDLING WITH MEDICINE: THE SPECIALISATION OF SEA SURGEONS’ CHESTS IN THE EARLY MODERN PERIOD

SHIRLEY SURYA

MEDIATING AN ARCHITECTURE OF AUTONOMY: AUTHORSHIP AND AUTERISM IN CHINA SINCE 1995

PUTRI TRISULO

CURATING NOW: PERSPECTIVES IN PRESENTING THE CONTEMPORARY, 1985–1999

LEANNE WIERZBA

BUT, IS IT MODERN?: FASHION AND TECHNOLOGY IN MID-CENTURY MANHATTAN

PHD

DENISE HAGSTROMER

IN SEARCH OF A NATIONAL VISION: SWEDISH EMBASSIES FROM THE MID-TWENTIETH CENTURY TO THE PRESENT

SUSIE MCKELLAR

RATIONAL CONSUMPTION AND DESIGN 1927-1957. A DESIGN HISTORICAL ANALYSIS OF THE MID-CENTURY AMERICAN CONSUMER MOVEMENT THROUGH THE *CONSUMER GUIDES: CONSUMERS’ RESEARCH BULLETINS AND CONSUMERS UNION REPORTS*

LIVIA REZENDE

THE RAW AND THE MANUFACTURED: BRAZILIAN MODERNITY AND NATIONAL IDENTITY AS PROJECTED IN INTERNATIONAL EXHIBITIONS (1862–1922)

CAT ROSSI

CRAFTING MODERN DESIGN IN ITALY: FROM POST-WAR TO POSTMODERNISM

RESEARCH STUDENTS 2010–11

MARY ANN BOLGER

CELTIC MODERNISM: THE NEGOTIATION OF NATIONAL IDENTITY, TRADITION AND MODERNITY AS REFLECTED THROUGH IRISH GRAPHIC DESIGN IN THE PERIOD 1949–1978

CATHERINE GUIRAL DE TRENQUALYE

THE DETERRITORIALISATION OF GRAPHIC DESIGN (ERS)?

MARY GINSBERG

THE SOVIET INFLUENCE ON CHINESE REVOLUTIONARY ART AND DESIGN

KATARZYNA JEZOWSKA

POLISH DESIGN 1945–1989: EXHIBITIONS AND REPRESENTATIONS

DAVID PRESTON

DESIGN COORDINATION AND PROFESSIONALISM IN BRITISH GRAPHIC DESIGN 1946–63

REBECCA BELL

MATERIAL MARGINS: GLASS IN CZECH ART 1930s TO PRESENT DAY. INTERNATIONALISM, NATION AND THE ROLE OF CRAFT

EMILY CANDELA

ATOMIC, MOLECULAR AND ORBITAL ICONOGRAPHY IN POST-WAR DESIGN

MARINA EMMANOUIL

GREEK GRAPHIC DESIGN AND MODERNISATION, 1947–1974

DENISE HAGSTROMER (GRADUATED IN 2011)

IN SEARCH OF A NATIONAL VISION: SWEDISH EMBASSIES FROM THE MID-TWENTIETH CENTURY TO THE PRESENT

JESSICA JENKINS

THE FUNCTION OF PUBLIC ART AND VISUAL COMMUNICATION IN THE SOCIALIST URBAN SPACES OF THE GERMAN DEMOCRATIC REPUBLIC, 1949–89

MICHELLE JONES

THE INCORPORATED SOCIETY OF LONDON FASHION DESIGNERS: ENGLISH COUTURE, 1942–1975

HUI-YING KERR

THE FUTURE OF TRADITION: A NEW IDENTITY IN THE BUBBLE OF JAPANESE DESIGN

JASMINE KILBURN-TOPPIN

CREATING THE MATERIALS OF SOCIABILITY: THE WORSHIPFUL COMPANY OF PEWTERERS AS PRODUCERS AND CONSUMERS OF CONVIVIAL MASCULINE CULTURES IN EARLY MODERN LONDON

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SHEHNAZ SUTERWALLA

FROM PUNK TO THE HIJAB: HOW LONDON WOMEN HAVE EMBODIED FASHION AS REBELLION, 1970s TO THE PRESENT DAY

ALICE TWEMLow

THE POLITICS OF DESIGN CRITICISM SINCE THE 1950s

HELEN WALTER

SARTORIAL SELF-FASHIONING AND THE INDIVIDUAL IN 1880s AND 1890s LONDON

STAFF RESEARCH OUTCOMES

GLENN ADAMSON

Glenn has devoted much of the past year to the completion of a major V&A project, *Postmodernism: Style and Subversion 1970-1990*, co-curated with Jane Pavitt. (See Jane's profile for more details on this exhibition and its associated publication.) He has also completed work on a 'prequel' to his previous book *Thinking Through Craft* (Berg, 2007). The focus of the forthcoming book, entitled *The Invention of Craft*, is the period from 1750 to 1850, when modern craft can be seen to emerge as a discrete field of activity and discourse. The book also includes discussion of contemporary post-disciplinary practice, at a moment when the dividing lines erected between categories such as craft, industry, art and design seem to be dissolving.

In addition to these major projects Glenn has continued publishing on various contemporary and historic topics. 2011 saw the publication of essays in *Rethinking the Baroque* (Ashgate), *Ways of Making and Knowing* (University of Michigan Press), and museum catalogues for the Museum of Arts and Design, Los Angeles County Museum of Art, Dundee Contemporary Arts, Columbus Museum of Art, and Knoxville Museum of Art. His active lecturing schedule has included keynote lectures at the Society of North American Goldsmiths in Seattle, and the conference Craft Forward, held at the California College of Art in San Francisco.

With fellow course tutor Sarah Teasley and the University of Warwick's Giorgio Riello, Glenn edited *Global Design History* (Routledge), a volume of essays and responses that examines design as a medium of global exchange and conflict. With Victoria Kelley of the University of the Creative Arts, he is currently at work on *Surface Tensions*, another co-edited volume (for Manchester University Press). Finally, he is the lead editor for the triannual *Journal of Modern Craft*, now approaching its fifth year of publication.



MARTA AJMAR

This year has been especially stimulating for Marta, who continued as Acting Head of Graduate Studies at the V&A, while also heading the Renaissance specialism. Her research has focused on three projects:

Healthy Homes, Healthy Bodies: Domestic Culture and the Prevention of Disease in Renaissance and Early Modern Italy is a collaborative research project supported through a three-year Wellcome Trust Research Grant. Combining cultural history and material culture studies, the project will result in a book (with Prof. Sandra Cavallo and Dr. Tessa Storey, Royal Holloway). The project explores through objects, images and healthy living guides (regimens) the ways in which physical and mental health and wellbeing were managed within the home.

Producing the Renaissance is the result of a partnership with Dr. Scott Nethersole (Courtauld Institute). Leading to a monograph and a V&A exhibition, the research project explores through a close analysis of art objects how artisanal concepts, representations and practices surrounding the making of artefacts developed and circulated in Italy between c.1350 and c.1600. Through a focus on the shared materiality and epistemology of objects and practices of craftsmanship, this project faces up to not only to the traditional distinction between the so-called 'fine' and the 'decorative' arts, but also the conventional divisions within the arts that have separated out the processes of making and knowing into a myriad unrelated practices, and explore instead their common ground.

Animal, Vegetable, Mineral and Other Things. Over the past year Marta has initiated with Dr. Richard Checketts (University of Leeds), Dr. Victor Buchli (Anthropology Department, UCL) and the RCA a new research project investigating the understanding and interpretation of art materials. Stemming from – and, in various ways, working against – the enduring Aristotelian framework for encompassing the material world in a tripartite system of animal, vegetable and mineral, this project explores the ways in which a rich and diverse epistemology of materials has developed from the late antiquity to the present day. Starting from the 'Animal', the first two research workshops on 'Bone' (The Bone Workshops) were held at the V&A in May and included presentations by academics, curators, practitioners and MA students. The first outcome will be an edited volume of essays on transmateriality.

Publications in the past academic year have included: 'The Global Renaissance: An Investigation of Cross-Cultural Objects in the Early Modern Period', in *Global Design History*, eds. G. Adamson, G. Riello and S. Teasley (Routledge, 2011), (with Luca Molà); and 'Geography and the Environment', in *A Cultural History of Childhood and Family*, eds. S. Cavallo and S. Evangelisti (Oxford, 2010).

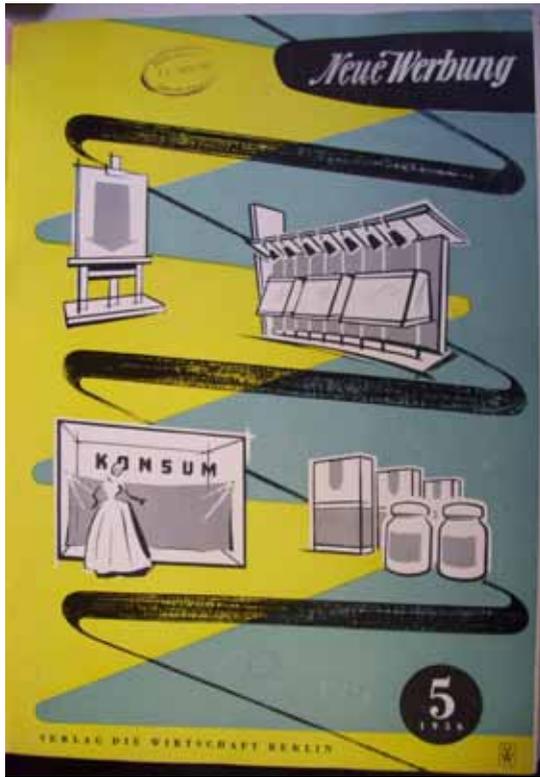
Marta delivered a number of research papers, including, in March, at the international HERA symposium *Fashioning the Early Modern: Creativity and Innovation in Europe, 1500-1800* (University of Helsinki, March) and in February at the *Body in Bed Research Seminar Series* (History Department, Royal Holloway, University of London). She also delivered lectures at the Courtauld Institute, at Birkbeck College (University of London) and for the Arts Fund.

Marta oversees the AHRC Collaborative Doctoral Awards at the V&A and is responsible for the Cross-Collections Scholarship and Mentorship Programme, designed to foster curatorial scholarship within the V&A collections.

She continues to serve on the AHRC Peer Review College and the IHR Mellon Fellowships Committee (Art History).



Chalcedony glass ewer, Venice, c.1500-25, V&A.



Two covers for the monthly periodical *Neue Werbung* (May and October 1956), the officially approved graphic design magazine published in East Berlin.

JEREMY AYNSLEY

Jeremy Aynsley continues to pursue research into Modernism and its design legacies, both in Europe and the USA. One outcome was the essay, 'Developing a Language of Vision: Graphic Design in California', which appeared in the publication accompanying the exhibition at Los Angeles County Museum, *California Design, 1930 – 1965: "Living in a Modern Way"* (LACMA/ MIT Press, 2011), edited by its curator, Head of Decorative Arts and Design, Wendy Kaplan. Jeremy's contribution was to investigate how modern graphic design developed on the West Coast of the US at this important time, a result of the rapid expansion of California's cities in the mid-20th century and the arrival of significant European and East-coast designers – among them Herbert Matter, Saul Bass and Lou Danziger. They introduced new ideas for print design and motion graphics which transformed the way architecture, design and film were understood and communicated, building on modernist ideas and defining them as distinctively Californian.

In April 2011, Jeremy was invited to take up the Rankin Scholar in Residence at Antoinette Westphal College of Media Arts and Design, Drexel University, Philadelphia. He gave two lectures, one on his own research interests, the other on research in art and design at the Royal College of Art, offering an overview of practice-based and studio research as it has developed for higher degrees. He also curated *The Polish Poster School: an exhibition* in the graphic design department at Drexel University which drew on two remarkable collections of cultural and political posters from 1950s to 1990s bequeathed to Drexel.

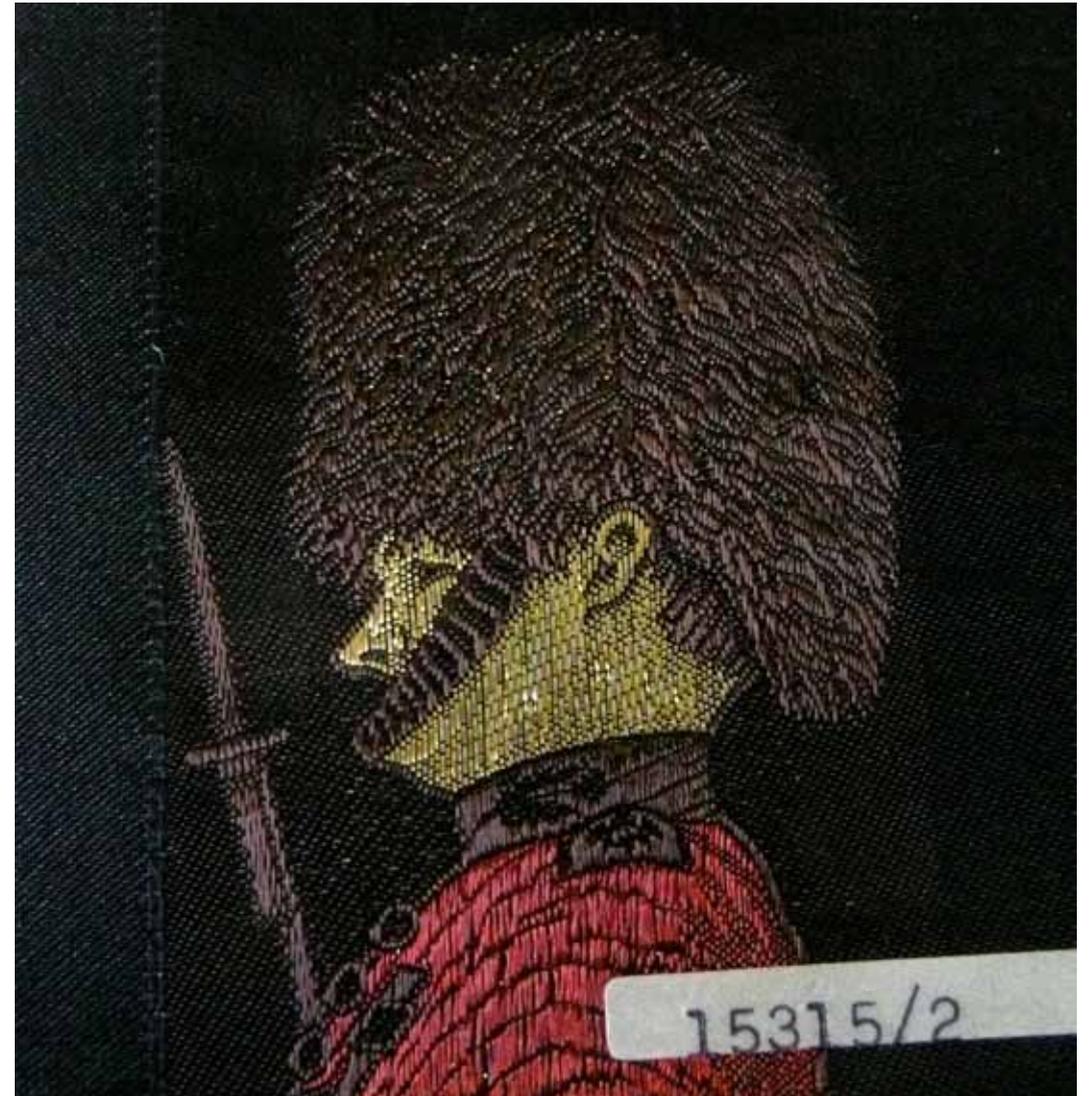
At the end of the year, Jeremy resumed a second research project on graphic design and advertising in the German Democratic Republic. This project extends earlier work for his publication, *Designing Modern Germany* (Reaktion, 2009) and investigates how designers within a Socialist society negotiated their positions to work in ways that both shared the visual languages of modern design and differed from western counterparts. In close connection with this, he was strand chair of 'Socialist Modernity through Design' at German History Society Annual Conference, held at King's College, London, when Jessica Jenkins, one of his PhD students, presented her research on design in public spaces in 1970s East Berlin.

During the year, Jeremy retained his membership of the AHRC Peer Review College. He also continued in his capacity as Editorial Advisory Board member on *Material Culture Review*, *Design History Japan* and *Interiors: Design, Architecture, Culture*. As Director of Research at the RCA, Jeremy has overall responsibility to steer the strategic research themes of the College in preparation for the Research Excellence Framework in 2014 and towards this he continues to work with colleagues to develop research initiatives and grant applications.

SARAH CHEANG

Sarah Cheang was appointed this Summer as RCA Senior Tutor in Design History to lead the Modern specialism. Sarah holds a BA in History of Design from Brighton University, and an MA in Art History from Sussex University. She completed her PhD at Sussex University in 2003, and has worked for the past six years as Senior Lecturer in Cultural and Historical Studies at London College of Fashion. Her research focuses on cultural exchange between East and West, with a special interest in Chinese material culture, the body, and the articulation of gender. Current research centres on two projects, both of which explore histories of cross-cultural identity, fashion and material culture. The first examines twentieth-century fashions for Chinese things in the West, from garments and hairstyles to wallpapers and Pekingese dogs. The second concerns cultural identity, fashion and corporeality, in a study of ethnic identity, body adornment and concepts of fashion.

Sarah's last book-length project was an edited collection on the cultural meaning of hair, *Hair: Styling Culture and Fashion* (2008), which has led, amongst other things, to interviews in *Vogue* and the *Stylist* this year. At the moment she has two separate monographs in preparation: *Sinophilia* and *Fashion and Ethnicity*. Sarah is also part of a cross-disciplinary team of scholars exploring women's perceptions of ageing and narratives of self through skincare.



CHRISTINE GUTH

This year has been an unusually active and rewarding one for Christine Guth as head of the Asian design and material culture specialism. Preparations for the exhibition *Tradition Transformed: Contemporary Korean Ceramics* which she curated together with six first-year students in the History of Design programme began in the autumn term and continued through the academic year. Rethinking this large international touring exhibition of 87 large ceramic sculptures for display in the Victoria and Albert Museum's new temporary ceramics gallery offered students an opportunity to learn about Korean ceramics past and present and to engage directly with the many challenges of installing an exhibition. The show opened on May 20 and remained on view until October 4, 2011.

An invitation to participate in a workshop on design history and the museum organized jointly by the V&A and the National Institute of Design in Ahmedabad, India in March presented another opportunity for students to develop their intellectual and professional skills. The group that travelled to the NID included Jane Pavitt, head of the History of Design Programme at the RCA, Christine, as well as three second-year students who gave presentations on woodwork in Cairo, domestic space in Qing China, and contemporary Chinese architecture, respectively. We are hoping that this visit will lead to further exchanges with the NID in the academic year 2011-12.

The international symposium "New Perspectives on Asian Design and its Histories: Geographies, Chronologies, Methodologies" was a third major event in which Christine and students in the program participated. Co-organized with Professor Haruhiko Fujita of Osaka University, and partly funded by the Japan Society for the Promotion of Science, this academic gathering brought fifteen scholars from around the world to the V&A on July 22-23, 2011. In addition to helping organize the symposium, several students and graduates of the RCA presented papers. (The glasswork reproduced here was made by RCA research student Min J. Seong, who was one of the speakers.) The range of topics and approaches testified to the growing importance of Asian perspectives on global design practices and studies. The symposium was organized in the context of planning for the *Encyclopedia of Asian Design*, in which Christine and Professor Fujita are collaborating with numerous other scholars from around the world. This four volume publication, devoted to design in East Asia, South Asia, and the Middle East, and to transregional and global issues, is to be published by Berg.

Christine's research into aspects of material culture in early modern Japan bore fruit this year in the form of an essay entitled "Import Substitution, Innovation and the Tea Ceremony in Fifteenth and Sixteenth-century Japan" published in *Global Design History*, a volume edited by colleagues Glenn Adamson and Sarah Teasley (Routledge, 2011). She also contributed a short piece on "Japonisme" in *The Cult of Beauty: The Aesthetic Movement 1860-1900*, (V&A Publications, 2011).

Her ongoing research for a book about Hokusai's great wave led to a radio interview on the subject in the context of the British Museum's series "A History of the World in One-hundred Objects," aired on BBC in the autumn of 2010. She also presented parts of various chapters of the book in lectures at Cambridge and Oxford Universities and at conferences in Krakow and London.





Wall tile, Netherlands, Tin-glazed earthenware, c.1640-1670, V&A.

ANGELA MCSHANE

This year (2011) has seen the publication of Angela McShane's major reference work *Political Broadside Ballads in Seventeenth Century England: A Critical Bibliography*, published with Pickering and Chatto. This work (which runs to 600 pages, including a substantial introductory essay), represents a decade of painstaking research into the 10,000 or so extant broadside ballad sheets of the seventeenth century: identifying, locating all editions and copies, and fully indexing more than 1500 titles (3100 printed sheets) that relate to 'affairs of state'. The V&A currently holds just six of these items in the NAL's special collections, but they are a very important locus for vernacular art and a key resource for popular attitudes towards material culture and social mores, as well as politics. A major help towards the final completion of the book was a month spent in January as the Yale Centre for British Art/V&A Exchange Fellow. This month spent in Yale not only provided a much needed period of respite and research support in which to complete the introduction and manuscript, it also led to highly fruitful interactions with the YCBA, and initiated discussions about future connections that might benefit the Course. The next step in this publication project is to deliver several papers for international conferences in Italy, Scotland and England over the next academic year, all of which relate to topics that will become chapters in a monograph on the same topic.

In addition to the *Political Broadside Ballads* bibliography, several other articles and essays come into print in 2011: 'Recruiting Citizens for Soldiers in Seventeenth-Century English Ballads', *Journal of Early Modern History*; 'Ballads and Broadside from the beginnings of print to 1660' in Joad Raymond, ed. *The Oxford History of Popular Print Culture, vol. 1: Britain and Ireland to 1660* (Oxford University Press: Oxford, 2011) and a chapter in a V&A publication related to the new Europe 1600-1800 galleries project: 'Princely Patronage', in Lesley Miller et al. ed. *Princely Treasures European Masterpieces 1600-1800 from the Victoria and Albert Museum*.

This year also saw the completion of the three-year ESRC funded network 'Intoxicants and Intoxication in Historical and Cultural Perspective' with Dr Phil Withington (Cambridge). Published outcomes of this highly successful and illuminating network are in press or in preparation. These include two special editions of peer-reviewed journals, which I have co-edited: the *Social History of Alcohol and Drugs, An Interdisciplinary Journal* (co-edited with UCL historical geographer Dr James Kneale) and *Past and Present* (co-edited with Cambridge Social Historian, Dr Phil Withington). Meanwhile, new bids for funding, with which to expand this important and highly relevant project on drinking cultures with a dedicated material history strand, are being developed.

Other research projects saw some progress: including giving a keynote speech for Royal Holloway's 'The Body in Bed' Research Seminar Series, which we hope to develop into a major collaborative project and a talk on 'Women and the Material Culture of Writing in early modern England' for King's College, London's Department of English Language and Literature Research Seminar, which has led to the planning of a major V&A conference in 2013 provisionally titled: *Grammar and Glamour: Women's Writing Materials from Enlightenment to Modernity*

Finally, exciting new museum projects have been much to the fore this year. First, as part of the Europe 1600-1800 team, displays on Tulipmania (as part of a Natural History and design section) and pan-European cultures of 'Drinking, Love and Loyalty' have been developed. And secondly, as editor of the *V&A Online Journal* (Issue 3), a series of excellent essays, written by scholars inside and outside the museum, which were loosely grouped around the theme of recycling, were published in April.

JANE PAVITT

Jane took up the post as Head of History of Design at the RCA at the start of the academic year 2010/11, after 13 years as the University of Brighton Principal Research Fellow at the V&A. At the end of this year, in August 2011, she was also made Dean of the RCA School of Humanities. The School offers MA and Research programmes in Curating Contemporary Art, Critical Writing in Art and Design and Critical and Historical Studies, alongside V&A/RCA History of Design. Plans for the coming year include the expansion of the V&A/RCA partnership, in the form of new research projects and a new programme in History of Photography and Film, which is intended for launch in 2013.

Jane's own research this year has focused on preparations for the major V&A exhibition, *Postmodernism: Style and Subversion 1970-1990*, which she has co-curated with Glenn Adamson. The exhibition opened to the public on 24th September 2011. Jane and Glenn co-edited the accompanying publication, which contains essays by 40 writers, including contributors to the exhibition such as Denise Scott-Brown, April Greiman, James Wines and Charles Jencks; historians including Arindam Dutta, Reinhold Martin, Carol Tulloch, Martino Stierli and Sally Gray; RCA colleagues David Crowley, Sarah Teasley and Rick Poyner; and V&A curators Claire Wilcox, Christopher Wilk and Zoe Whitley. The exhibition will tour to European venues in 2012-13.

Continuing the research from a previous V&A exhibition, *Cold War Modern: Design 1945-70* (co-curated with David Crowley in 2008), Jane completed an essay on the early work of designer Gaetano Pesce for inclusion in the forthcoming book *Atomic Dwelling: Anxiety, Domesticity and Post-War Architecture* (edited by Robin Schuldenfrei, Routledge 2012). Jane is supervising several Mphil/Phd students engaged with the field of post-war and cold war design history, including Rebecca Bell, who is working on craft and design practices in socialist Czechoslovakia.



Martine Bedin, *Super Lamp Prototype*, Italy, 1981, V&A: M.1-2011.

SARAH TEASLEY

Sarah Teasley spent the 2010–11 academic year bringing earlier projects to publication and developing new research and exhibition projects. She continued to raise her public profile as an expert on Japanese design and initiated consulting with industry and government.

Global Design History, co-edited with Glenn Adamson and Giorgio Riello (Warwick), was published with Routledge in March 2011. She completed five articles, including an article on the role of technical drawing in Japanese compulsory education for the inaugural issue of architectural theory and history journal *Propositions*. Her article on gender and aesthetics in building culture in late nineteenth century Japan appears in a volume from Hong Kong University Press, currently in press, and a chapter on women and cigarettes in a volume from Japanese publisher Seori Shobo. Her essay on design and economics in 1980s Tokyo is part of the V&A's Postmodernism catalogue, and a critical study of design firm Nendo accompanied the firm's solo exhibition at Philips de Pury and the Saatchi Gallery in autumn 2010. This autumn, she will complete her monograph on design in modern Japan for Reaktion Books.

With these projects completed or approaching completion, Sarah developed two major new projects. 'Stress Points: Policy and Practice in the Japanese Furniture Industry, 1890-1970', a monograph, will contextualise Japanese furniture design and manufacturing within regional and global geo-politics and economic networks, arguing for the application of design history methods within Japanese Studies and expanding the geography of modern design history to reflect the global nature of furniture design, manufacturing and trade during this period. 'Post-Bubble Design', a major exhibition for the V&A, will explore innovative design responses to social and economic challenges in Japan since 1991, including sustainability, aging, traditional industries and the democratisation of design.

Sarah continued to present her work at invited talks, public lectures and conferences. In New York, she offered three seminars at Parsons the New School for Design and gave a public lecture at Columbia University. Presentations at the annual meetings of the European Association for the Study of Science and Technology, College Art Association and European Association of Japanese Studies focussed on presenting history of design methods to researchers in other disciplines, and to exploring the usefulness of other disciplines' methods for design historians.

She remained committed to promoting critical approaches to design history for non-specialists, speaking at the Geffrye Museum, the V&A, the Barbican and the Japan Society. However, her primary concern was to develop relationships with design practitioners, manufacturers' associations and policy-makers, as part of an ongoing exploration of historical inquiry's contribution to practice. She travelled to Beijing for an RCA-Tsinghua University joint British Academy Summer School on design and aging, became External Examiner for the BA (Hons) Product Design course at Central Saint Martins – University of the Arts, and spoke at a Materials Knowledge Transfer Network conference on 'rightweighting'. Most recently, she joined the History & Policy network and met with Policy Connect, which manages the Parliamentary Sub-Group on Manufacturing, Design and Innovation, regarding the Design Education Inquiry and Made By Britain project.

Finally, Sarah continues to seek out and promote new scholarship on design as Associate Editor of the journal *Design and Culture* and became a member of the Editorial Board for the journal *Design Issues*.

GLOBAL DESIGN HISTORY

Edited by Glenn Adamson, Giorgio Riello and Sarah Teasley



AWARDS, PRIZES AND SCHOLARSHIPS 2010-11

FIRST YEAR COHORT

AMERICAN FRIENDS OF THE V&A SCHOLARSHIP

(Available in 2012)

THE OLIVER FORD TRUST SCHOLARSHIP:

Ruth Mason (Modern Specialism)

THE SYLVIA LENNIE ENGLAND SCHOLARSHIP:

Nina Pongracz (Renaissance Specialism)

GILLIAN NAYLOR ESSAY PRIZE AWARD IN MEMORY OF TOM NAYLOR (BEST FIRST TERM ESSAY):

Ruth Mason (Modern Specialism) and Chiara Siravo (Renaissance Specialism)

THE CLIVE WAINWRIGHT MEMORIAL PRIZE (BEST OVERALL PERFORMANCE IN THE FIRST YEAR):

Luska Mengham (Modern Specialism) and Liz Stanford (Asian Specialism)

THE ANTHONY GARDNER TRAVEL FUND (ASIAN SPECIALISM):

Josephine Rout, Laura Scarlett and Zoya Street (to Japan); Jennifer Wong (to China/Hong Kong), and Liz Stanford (to India)

THE BASIL TAYLOR AWARD (EUROPEAN RESEARCH TRAVEL):

Alessandra Chessa (to Italy), and Justine Boussard (to Switzerland/France/Germany).

THE MONTJOIE AWARDS (RESEARCH TRAVEL):

Tom Cubbin (to Russia); Soersha Dyon (to Italy)

BARD EXCHANGE (NEW YORK)

Isabelle Held

SECOND YEAR COHORT

FRIENDS OF THE V&A SCHOLARSHIP:

Rachel van Greuning

DISTINCTIONS FOR DISSERTATIONS:

Kirstin Beattie; Han Chun Liu; Jenny Saunt; Alice Dolan.

AWARD FOR BEST DISSERTATION:

Jenny Saunt

RESEARCH STUDENT COHORT

AHRC AWARDS:

Jasmine Kilburn-Toppin; Helen Walter

PASOLD FOUNDATION AWARD:

Helen Walter

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MA Study trip to Istanbul, April 2011

ALUMNI NEWS

MA

RIVA ARNOLD

Working as a volunteer for the Derfner Judaica Museum in Riverdale

LOUISE BARKER

Part-time lecturer at the University for the Creative Arts, Epsom

NANCY CASSERLEY

Working with Angela McShane on a V&A conference on women and writing

SHENGFANG CHOU

PhD student at Warwick University writing on Chinese community in Limehouse

ANN CHRISTIE

Working part time in student support (mentoring and supporting students with disabilities) at Norwich University College of the Arts, and doing some freelance academic research and writing

RACHAEL CRABTREE

Working at Marsden Woo Gallery (a commercial gallery that specialises in the applied arts)

DAVINIA GREGORY

Part-time lecturer in history of design at Kingston University, University for the Creative Arts and Bath Spa University

POLLY HUNTER

Assistant curator for RCASecret

DANIELLE INGA

Freelance fashion and design consultant

ANA RITA PAIVA

Working at Bonhams Auctioneers

ZOFIA TRAFAS

Writing and editorial work at Phaidon Press, London

ABIGAIL TURNER

Preventive Conservation Assistant at the National Maritime Museum and House Steward with the National Trust at 2 Willow Road and Fenton House

ELIZABETH WALKER

Director (and co-founder) of Ten4 Design. <http://www.ten4design.co.uk/>

SIMON WEBB

PhD student in the Archaeology department at the University of York

PHD

DIANE SILVERTHORNE

Teaching art history at Birkbeck's Department of History of Art and Screen Media, and associate lecturer on the MA Cultural Memory course at the IGRS.



Student-led Design History online studio

For more information about the V&A/RCA History of Design Postgraduate programme, please contact the course administrator, at: hod@rca.ac.uk. Further details on the course, entry requirements, college fees and funding can be found at www.rca.ac.uk and at <http://www.vam.ac.uk/content/articles/m/ma-history-of-design/>.

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