

V&A/RCA COURSE IN THE HISTORY OF DESIGN 2010

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STATEMENT BY HEADS OF COURSE

The V&A/RCA History of Design and Material Culture Course Bulletin is a welcome opportunity to take stock of recent achievements and focus on the challenges ahead. 2010 has been an excellent year for the Programme, now entering its 27th year of existence. We have seen the graduation of another strong cohort of MA, MPhil and PhD students. What unites them is a dedicated approach to original sources, while exploiting a variety of disciplinary approaches and methodologies – from archaeology to business history. Their research has spanned the period 1400 to the present day and the wide-ranging choice of subject – from the design of early modern city walls, Suffragettes' dress and offshore oil platforms – is a testimony to the breadth of research interests fostered by the Programme.

This year has been marked by the graduation of the first group of Asian Design History specialists, under the leadership of Dr Christine Guth. Their dissertations range from a study of the visual and material identity of the London-based Chinese community of Limehouse in the early 20th century, to the representation of Indian contemporary jewellery in *Vogue* India. We cherish their contribution in expanding enormously the geographical and intellectual breadth of the Programme. As ever we wish all recent graduates the best in their present and future endeavours.

Some interesting patterns emerge from the list of this year's MA and PhD dissertation subjects. A strong research core focuses on the interconnections between design, consumption and space, whether within the domestic chapels of Late-Medieval England, the opera and exhibition venues of Secessionist Vienna or the digital museum. A shift toward production-led enquiry is another significant trend, fixing early modern artisanal practice in London, or the organization of labour in a Norwich-based textile company in the first half of the twentieth century.

First-year Renaissance, Modern and Asian Design History students are also very significant contributors to the success of the Programme. The summaries of some of the first term essays included in this bulletin – examining for instance a Limoges casket, a seventeenth-century English 'adorned' print and a Ming porcelain pillow – show the depth, originality and ambition of their work. Drawing from a wide range of primary and secondary sources and applying meticulous object-analysis skills, these essays demonstrate exhilarating intellectual curiosity and critical rigour. Their contribution this year has extended into the Museum's largest gallery projects, where students have been involved in the refurbishment and installation of the V&A's Ceramics Galleries Phase II, which opened in the summer to public acclaim. Research has also been at the centre of the Course

Team's activities over the past year, often undertaken within the context of broader partnerships with other prestigious academic and research institutions, from the universities of Warwick, London and Cambridge to the Wellcome Trust, as the following pages testify. A number of projects result from the close collaboration between different members of the team – from the forthcoming *Postmodernism* exhibition to the *Global Design History* volume, from the Surface tensions to the *Intoxicants and Intoxication* research networks and the *V&A/IHR Early Modern Material Cultures research seminar programme*.

There have been several exciting and momentous changes to report in the Course staff team. We welcome Dr. Victoria Kelley and Dr. Richard Checketts who have joined the Course as Tutors at the RCA and the V&A respectively. Dr. Glenn Adamson continues his secondment as co-curator on the major V&A Postmodernism exhibition, while Dr. Marta Ajmar-Wollheim continues as Acting Head of Graduate Studies at the V&A. David Crowley has been appointed RCA Professor, and Head of a new MA in Critical Writing in Art and Design at the college. Finally, Jane Pavitt has joined the RCA as the new Head of the History of Design Department. We look forward to working together with everyone in these new capacities in the coming years.

We are delighted that so many our former students have gone on to greater things and hope that they will continue to keep a close connection with the Programme.

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STUDENT ESSAY

A MING DYNASTY CERAMIC PILLOW

KIRSTIN BEATTIE (ASIAN SPECIALISM)

There are many examples of Chinese ceramic pillows that survive in museums worldwide today. Despite this, relatively little is known about their function within this society since their first manufacture in the Tang Dynasty (618–907). This essay analyses the use and value of ceramic pillows within the Ming Dynasty (1368–1644), in relation to a pillow held in the V&A collection (hereafter the “V&A pillow”). It is of *fahua*-type ware, dated to between 1450 and 1550, and is in the form of a woman reclining. This pillow was probably found in the grave, but was not solely made for this context, and was first used in life. As an object used during sleep, the pillow’s mere functionality associates it with the bedroom. It is for this reason that I will assess the space of the bedroom within the domestic sphere, in order to determine what kind of meanings the pillow may have had as an object placed and used in this room. The female form and symbolism of the object will be analysed to further link it to this space, and in order to generate an argument that the V&A pillow would have been viewed as an object related to feminine concerns.

The V&A pillow was bought by the Museum in 1911 from dealers S. M. Franck & Co., an importer of goods from the Near and Far East. The acquisition file states that due to the building of railway lines in China in the early years of the century, huge quantities of objects such as this were being dug up from the ground, mostly from graves.¹ It seems likely that this was the circumstance in which the V&A pillow was found. *Fahua*-type ware was usually made for utilitarian purposes, and is distinguished by its palette of amber, deep purple and blue. It was produced extensively in the Northern province of Shanxi between the fourteenth and sixteenth centuries.² The pillow has been shaped into a woman reclining on a rectangular base, above which is a concave marbled platform. She wears a headdress, necklace, bracelets and earrings, and rests her own head on a miniature cylindrical pillow. This human form is relatively rare: the vast majority of pillows are a box shape made up of flat surfaces on which the decoration is painted.³ The pillow is also unusual as a modelled form that indicates what one should do with the object itself: lie or sleep on it.

Pillows were a common type of grave object.⁴ Wealthy Chinese buried their dead with all the objects and food that they would need for comfort in the afterlife. Together with items such as textiles and crockery that were used while the person was alive, pillows were interred underground as part of the evidence of the deceased’s daily life.⁵ While used by the living, the pillow belonged to the bedroom, and formed part of the furnishings of the bed. Sometimes exquisitely beautiful and highly crafted objects, ceramic pillows were clearly relatively luxurious items, and as such only wealthy families would have owned and used them. This is emphasised on the V&A pillow itself by the representation of wealth: the jewellery, fan and dog are clear status symbols.

The domestic sphere in early modern China was a gender-divided space: Ming illustration and literature regularly represents the bedroom as the locus of the female apartment and of femininity itself.⁶ Historian Sarah Handler states that ‘just as the desk was the focal point of a man’s studio, the bed was at the centre of a woman’s bedroom’.⁷ The bed was the symbolic and actual location of procreation, of the woman’s principle role of providing male heirs for the ancestral line. In wealthy families it formed part of a bride’s dowry along with other objects associated with the bedroom such as bedcovers and curtains, other furniture, clothes and make-up. As an integral part of the furnishings of a bedroom, it seems possible that a pillow could be part of the dowry. It may also, therefore, be an object that was regarded as *gendered*, as something which *belonged* in a woman’s room, and that was perhaps owned by a woman.

Objects found in the bedroom were often generously ornamented with auspicious symbols relating to sexuality and procreation. Common motifs such as peony, plum blossom and peach were associated with fertility, and that of the “Hundred Boys” referred to the common wish for many sons.⁸ Domestic marital themes such as this would be entirely appropriate to the bedroom, and especially to the bed. It is not unreasonable, therefore, to interpret the lying female figure on the V&A pillow as having a procreative message itself, and to suggest that it would have had a relationship to the other objects around it through this symbolism. Certainly few objects would be more suitable in location for this type of message, which is not unfamiliar in pillows; others display romantic poetry, marriage scenes and young male children.⁹

It is clear that the pillow and its representation of a woman lying down would have been readily installed within the discourses relating to domesticity and procreation, concurrently with the other objects found in the female quarter. Literature can be used finally to corroborate this. The following is an extract from *Meiren fu* (“On a Beautiful Woman”) by Sima Xiangru (d.117 B.C.):

‘A lovely girl alone in her room, reclining on a bed, a strange flower of unsurpassed elegance, of gentle nature but of luscious appearance...Then she made the bedstead ready, provided with the rarest luxuries, including a bronze censer for scenting the quilts...The mattresses and coverlets were piled up, the pointed pillows lay across them’.¹⁰

The pillow clearly formed an integral part of the imagined interiority of a woman’s space. She and it were both objects within the rhetoric of romance perpetuated by stories and illustration in the Ming Dynasty. Even if used by a man in the bedroom, the V&A pillow was more closely associated with the female by virtue of its form and placement.



*Fatua type ware pillow in the shape of a woman reclining,
Ming Dynasty 1450–1550*

¹ Acquisition File: S. M. Franck & Co. Ltd, MA/1/F1203./2.

² Vainker, S. J., *Chinese Pottery and Porcelain: From Prehistory to the Present*, (London: British Museum Press, 1991), p. 166.

See also Medley, Margaret, *The Chinese Potter: A Practical History of Chinese Ceramics*, (Oxford: Phaidon Press, 1980), p. 207. This ware was more particularly associated with enamel wares because of a raised line created with slip which held the glazes in place on the surface during firing. However this is not the case with all fatua-type ware, and the technique was not used on the V&A pillow.

³ Mino, Yutaka, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares 960–1600 A.D.*, (Indianapolis: Indianapolis Museum of Art, 1980), p. 224.

⁴ www.kaogu.cn/en/detail.asp?ProductID=2000, [accessed 12 December, 2009]. An archaeological report from the excavation of tombs of the Sui and Tang Dynasties at Fengxiang of Shaanxi Province between 1983–1990 reveals that pillows are a commonly found grave item.

⁵ Fernald, Helen E., 'Chinese Mortuary Pillows in the Royal Ontario Museum', *Far Eastern Ceramic Bulletin*, Vol. IV, No. 1, (March, 1952), pp. 1–3.

⁶ Zhenheng, Wen, 'Treatise on Superfluous Things', trans. by Clunas, Craig, *Superfluous Things*, (Cambridge: Polity Press, 1991), pp. 41–49.

⁷ Handler, Sarah, *Ming Furniture in the Light of Chinese Architecture*, (Berkeley: Ten Speed Press, 2004), p. 61.

⁸ Handler, Sarah, *Austere Luminosity of Chinese Classical Furniture*, (California: University of California Press, 2001), pp. 148–150.

⁹ See Mino, Yutaka, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares 960–1600 A.D.*, (Indianapolis: Indianapolis Museum of Art, 1980), pp. 66–67, and Vainker, S. J., *Chinese Pottery and Porcelain: From Prehistory to the Present*, (London: British Museum Press, 1991), p. 117.

¹⁰ Handler, Sarah, *Austere Luminosity of Chinese Classical Furniture*, (California: University of California Press, 2001), p. 142.

A LIMOGES PAINTED ENAMEL CASKET BY JEAN LIMOUSIN, C.1620

RACHAEL BRADFORD (RENAISSANCE SPECIALISM)

Monograms are generally interpreted today as marks of authorship or ownership. A Limoges painted enamel casket, dated around 1620, in the V&A collections, potentially exhibits both functions. It is monogrammed with the initials of its maker, Jean Limousin, but also has a rear plaque devoted entirely to the cipher of Queen Anne of Austria (1601–1666). Indeed, on acquisition the casket was believed to have potential royal provenance, and has since been viewed as a princely treasure by the museum.

Through a close investigation of the Limousin casket, this essay attempts to interrogate issues of ownership, and expose the potential hazards of 'reading' monogrammed historical artefacts. It explores the function of emblazoned objects and reveals that, rather than a simple royal trinket box, the Limousin casket potentially embodies the changing relations between monarch, manufacturer and loyal subject in seventeenth century France.

Enameling is the ancient art of fusing glass onto a metal plate at high temperature.¹ In the fifteenth century, goldsmiths in Limoges perfected the technique of 'painted' enamels to create enigmatic pictorial effects. Protected by royal edict, the enamellers guarded their techniques within a culture of secrecy and by the sixteenth century, painted enamels had become precious 'objets de vertu', commissioned by royalty and often emblazoned with coats of arms.²

A survey of extant painted enamels dated after 1600 however suggests a dramatic fall from favour for the medium - very few exhibit the coats of arms associated with aristocratic patronage. Waning popularity was lamented by famed potter, Bernard Palissy, who describes enamels in 1580 as "...contaminated and scorned because they are too common."³ If painted enamels were no longer fashionable in 1580 then, one might ask why would a casket be commissioned for the queen of France in 1620?

Iconographic analysis of the casket points to noble, female ownership. Composed of nine plaques, each image depicts a secular scene generally conveying noble or womanly virtues. The body of the casket shows a ballet, central to court life since its introduction by Catherine de Medici.⁴ On the lid is The Triumph of Ceres – the Roman Goddess often identified with both human fertility and chastity.⁵ Also on the lid is Bacchus, directly connected to Ceres by the Latin poet Terence (c.185–160 B.C.). His motto: 'Without Ceres and Bacchus, Venus would freeze' was incorporated into Barthelemy Aneau's hugely popular French emblem book of 1552, *Picta Poesis/Imagination Poetique*.⁶ Its didactic message - without food and wine, love will grow cold - would not have been lost on the owner of the casket. The classically inspired scenes are at odds however with the vernacular hunting plaque. Equally, the scale of Bacchus is out of kilter with that of Ceres. Such stylistic discord stems from the fact that the caskets' images are entirely derivative, with two certainly copied directly from prints by French engraver Etienne Delaune.⁷ Further, these printed models would have been at least fifty years old when used. Rather than an original 'work of art' then, the casket might be better described as a pastiche of images that may well have looked dated in 1620.

The cipher on the casket is undoubtedly that of Anne of Austria. Her intertwined initials, AA, are surrounded by the closed 'S's', or 'fermesse', of the house of Bourbon.⁸ Equally, Anne's 1666 death inventory indicates that many of her possessions did indeed bear her mark. Her famous toilette is described as 'en or ciselé d'entrelacs et émaillé, aux chiffres et armes d'Anne d'Autriche'.⁹ The Limousin casket however, is not listed in the 1666 inventory and significantly, whilst there was plenty of evidence of 'émaillé', enameled objects, there is no evidence of 'émaulx', or painted enamels. Research also reveals that the presence of the cipher is not necessarily a sign of royal ownership. The use of coats of arms and ciphers, even royal, was completely unrestricted in Bourbon France, with the exception of two devices: coronets and insignia of rank.¹⁰ Both are conspicuous in their absence from the casket. Further, the only extant marked object categorically belonging to the Queen not emblazoned with coronets and insignia or rank was a seal for her correspondence with Cardinal Mazarin, used after his exile to disguise her identity.¹¹

It seems appearances can be deceptive. Given the low popularity of painted enamels in the seventeenth century, the casket's derivative composition, the absence of coronets in relation to the cipher and the total absence of painted enamels in Anne's death inventory, royal ownership seems very unlikely. Rather, a broader analysis of the changing relations between monarch, manufacturer and loyal subject might allow an alternative interpretation of the casket in terms of ownership and the function of the royal cipher. In the seventeenth century, the French court was increasingly driven by a culture of merit, opening up a whole range of opportunities for commoners previously only available to the aristocracy.¹² Moriarty argues that the notion of 'taste' developed as a means of navigating this social change. One's 'honnêteté' – the physical display of one's noble virtues and taste - superseded birth and allowed acceptance in the world of the 'gentilshommes'.¹³ Rich merchants and civil servants such as Pierre Seguier and Everhard Jabach rapidly began collecting objects to display their 'honnêteté', and inventories reveal that painted enamels were key.

Jabach's 1696 inventory lists over one hundred and fifty painted enamels¹⁴, and Seguier's 1672 death inventory is even more revealing in that his 'cabinet des émaulx' was displayed next to cabinets of Chinese porcelain and Italian cristal.¹⁵ In the seventeenth century 'good taste' became inextricably linked with 'Frenchness' and painted enamels were a distinctly French art form. By locating his enamels in relation to foreign 'objets de vertu' Seguier would have been able to maintain a sense of cultural distinction and patriotism in the midst of foreign encroachment. It seems that the Limousin casket would have been an ideal object for these new collectors. Rather than a mark of ownership, the royal cipher instead would have reiterated the object's 'Frenchness' whilst displaying its owner's loyalty to the crown in the increasingly socially mobile French Court.

This essay was jointly awarded the Gillian Naylor essay prize with Alice Dolan's essay on 'An Adorned Print'.



¹ For a comprehensive review of the history and techniques of enamelling see Erika Speel, *The Dictionary of Enamelling: History and Technique* (London: Ashgate, 1998).
² Philippe Verdier, *The Walters Art Gallery – Catalogue of the Painted Enamels of the Renaissance* (Baltimore, 1967) p. xvi.
³ Bernard Palissy, 'Discours admirable de la nature des eaux et fontaines' (1580), cited in Edouard Garnier, *Histoire de la verrerie et de l'emallerie* (Tours: Alfred Mame, 1886), pp. 501-2.
⁴ Sarah R. Cohen, Art, Dance and the Body in *French Culture of the Ancien Regime* (New York: University of Albany, State University of New York, New York, 2000), p.1.
⁵ Babette Stanley Spaeth, *The Roman Goddess Ceres* (Austin: University of Texas, 1996), p.113
⁶ Barthelemy Aneau, *Picta Poesis*, 1552, Maxwell Stirling Collection, University of Glasgow.
⁷ Julian Marshall, *Catalogue Raisonné: Engravings of Etienne Delaune* (manuscript), 1868-1893.
⁸ G.D Hobson, *Les Relieuses a la fanfare: Le probleme de l'S ferme: Une etude et critique de l'art de la reliure en France au XVIIe siècle, fixée sur le style a la fanfare et l'usage de l'S ferme* (Amsterdam: G.T Van Hensden, 1970), p. 31.
⁹ J. Cordey, 'Inventaire après décès d'Anne d'Autriche et le mobilier du Louvre', *Bulletin de la Société de l'histoire de l'art*, 1930, pp. 209–275.
¹⁰ Michel Pastoureau, *Heraldry – It's Origins and Meanings* (London: Thames and Hudson 1997) p.19.
¹¹ Claude Delong, 'Les Signes Cryptiques dans la correspondance d'Anne d'Autriche avec Mazarin', *Bibliothèque de l'École de Chartres* 140, 1982, pp.61-83, p.62.
¹² Jay. M. Smith, *A Culture of Merit: Nobility, Royal Service and the Making of Absolute Monarchy in France: 1606–1789* (Ann Arbor: University of Michigan, 1996), p.12.
¹³ Michael Moriarty, *Taste and Ideology in Seventeenth Century France*, (Cambridge: Cambridge University Press, 1988), p.229
¹⁴ Vicomte Grouchy, Everhard Jabach, *Collectionneur Parisien, Inventaire de 1696. Mémoires de la société de l'histoire de Paris et l'île de France*, no.21, 1894, pp.217-293.
¹⁵ Yanick Nexon, *La Collection de tableaux du chancelier Seguier, Bibliothèque de l'École des Chartres*, 140, 1982, pp.189–214.

AN ADORNED PRINT; PRINT CULTURE, FEMALE LEISURE AND THE DISSEMINATION OF FASHION IN FRANCE AND ENGLAND, C. 1660–1779

ALICE DOLAN (MODERN SPECIALISM)

An engraving of Mademoiselle Subligny, one of the first opera dancers, was the subject of this essay. Published in Paris in the late-seventeenth or early-eighteenth century by Jean Mariette, it was decorated between 1688 (the beginning of Subligny's career) and 1875 (the accession of the print to the Victoria and Albert Museum, V&A). The print was adorned by carefully cutting out sections of the dress and placing pink and silver and green and gold silks behind the print to fill the gaps. The silks used on the mantua and petticoat share the same design. The pink and silver silk has faded from its original salmon colour. The print was hand coloured before it was attached to the sheet of paper behind. Texture was created through ribbons placed into slits in the print, the layering and gathering of silks and silver and white lace sewn over the print and silks. Comparison of the silks and lace on Subligny's dress with silks and metal lace dated 1650–1700 in the V&A led to the conclusion that these materials were likely to have been from the seventeenth century therefore were possibly contemporary to the print.

This type of decorated engraving had not previously been subjected to rigorous analysis. Engravings of figures with dresses later created out of textiles have been assumed by some historians to be fashion plates. However this essay argues that this was not the case. The engraving of Subligny was one of several prints of opera dancers published by Mariette. Furthermore, Samuel Pepys owned similar undecorated costume prints, motivated by the desire to collect rather than to emulate. More effective ways of disseminating information about fashion and textiles existed; the Foundling Hospital and the vicar's daughter, Barbara Johnson, pinned fabrics to paper to record their histories in the eighteenth century.¹ Text remained an important means of conveying design information during our period. Proxy ordering was common, designers used letters to transmit information and the first fashion periodical, the *Mercure Galant*, rarely used images to illustrate its articles. Finally, as Samuel Pepys noted in his diary on 4 May 1662, fashions were best viewed on others; 'walked to Grays Inn [with Elizabeth], to observe fashions of the ladies, because of my wife's making some clothes'.²

French prints were commonly exported into England in the late-seventeenth century, which suggests that the Mariette print could have been sold and decorated in either France or England as Subligny danced in both countries. Anthony Griffiths stresses the 'omnipresent' importation of prints in the seventeenth century and that print sellers would have stocked more imported prints than English prints.³ The price of the Mariette print could not be determined. Prints were used to decorate rooms and objects in seventeenth-century England and the Mariette print could have been hung on the wall or brought out for friends to admire. The precious metals used in the silks on Subligny's dress would have come alive in candlelight. Decorated prints are best appreciated through close scrutiny over an extended period.

The essay places the print in the context of female domestic craft, particularly the pastime of cutpaper work.⁴ Cutpaper work was an object of pride and attachment. In 1740 Mrs Delany recalled that when she was young she 'took great delight in a closet I had, which was furnished with little drawings and cut paper of my own doing'. Mr Twyford, her unsuccessful suitor, stole cutpaper work from her closet, treasuring it under his pillow until his death. The emotion invested into cutpaper work indicates the high value placed on female craft.⁵

Subligny's celebrity in France and England makes it likely that the image was decorated as an act of homage. She received £420 to dance in England for around five weeks, almost as much as the architect and dramatist John Vanburgh estimated it would cost per annum for seven opera dancers.⁶ The use of expensive materials suggests that the print was decorated by a wealthy individual. The modification of the print also fits into French traditions of decorating religious images, particularly of the Virgin Mary and the modification of prints in France and England.

It is impossible to determine the origins of the fabrics used. Evidence from a tailor's bill for the Sixth Earl of Coventry in 1779, where his clothing was 'piece[d] wider' without the purchase of new silks suggests that off cuts were kept by the earl or his tailor to allow these alterations.⁷ It is possible

that silks on the Mariette print came from a similar route. One silk on a decorated print of Marie Sophie Palatine in the Museum of London has fold and stitch marks indicating its reuse, however, the textiles on the Mariette print are not similarly revealing.⁸ They could have been off-cuts, recycled clothing, or bought to decorate the print; it is unfortunately simultaneously intriguing and impossible to determine.

The original essay was awarded the Design History Society postgraduate essay prize in 2010. It was also jointly awarded the Gillian Naylor essay prize with Rachael Bradford's essay on a painted enamel Limoges casket. This article has been adapted from a piece in the Newsletter for the Journal of Design History in November 2010.



V&A, 1197-1875, Jean Mariette (publisher), 'Mademoiselle Subligny dansant a l'Opera', Paris, c.1688–1708, engraving with applied textiles, 267 x 190 mm (image).

¹ See John Style's 'Threads of Feeling' exhibition at the Foundling Museum, until March 2011 and Natalie Rothstein ed. *Barbara Johnson's Album of Fashions and Fabrics* (London: Thames and Hudson, 1987).

² Samuel Pepys, *The Diary of Samuel Pepys* ed. by Richard Griffin Braybrooke, Project Gutenberg, 2003, <http://www.gutenberg.org/dirs/4/2/1/0/4200/4200.txt> [accessed 23/12/2009] [4 May 1662].

³ Anthony Griffiths, *The Print in Stuart Britain 1603–1689* (London: British Museum Press, 1998), p. 19.

⁴ See for example, V&A, E.1077-1993, Anna Maria Garthwaite, Cutpaper work, 1707.

⁵ Mary Granville Pendarves Delany, 'Letter from Mary Granville Pendarves Delany to Lady Margaret Cavendish-Harley Bentinck, Duchess of Portland, 1740[?]', in *The Autobiography and Correspondence of Mrs Delany*, 2 vols, ed. by Sarah Chauncey (Boston, MA: Roberts Bros., 1879), 1, pp. 11, 24.

⁶ Judith Milhous, 'The Economics of Theatrical Dance in Eighteenth-Century London', *Theatre Journal*, 55:3, Dance (October 2003), pp. 481–508 (pp. 485, 487).

⁷ Worcester County Record Office /705:73/14450/40/33/14b.

⁸ Museum of London, 2002.139/356, G. Valek, 'Marie Sophie Palatine, Reyne de Portugal', 1694.

DEGREE RECIPIENTS FOR 2010

MA

RIVA ARNOLD

DESIGN OF THE IMAGINATION: HOW DID CHILDREN IN THE VICTORIAN PERIOD ENGAGE WITH THE ORIENT?

LOUISE BARKER

“THE SUFFRAGETTE AND THE DRESS PROBLEM”: A REASSESSMENT OF THE RELATIONSHIP BETWEEN THE SUFFRAGETTES, FASHION AND FEMININITY BEFORE THE FIRST WORLD WAR

NANCY CASSERLEY

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SHENGFANG CHOU

RETHINKING CHINATOWN: LIMEHOUSE 1900–1930

ANN CHRISTIE

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STRUCTURE, FLOW AND COMMUNITY IN GRID CITY: EXPERIENCING THE RECENTRALIZATION OF CENTRAL MILTON KEYNES SINCE 1990

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DANIELLA INGA

FEEDING THE EYE: FOOD AND DESIGN TODAY – INFORMATION OR OBFUSCATION?

MARY MCMAHON

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

ANA RITA PAIVA

IN VOGUE. THE REPRESENTATION OF INDIAN CONTEMPORARY JEWELLERY THROUGH THE ADVERTISEMENTS IN VOGUE INDIA 2007–2009

RACHAEL SMITH

WIDENING THE BOUNDARIES OF THE EROTIC: PRODUCING AND CONSUMING THE FEMALE GYMNAST AND THE SALOME DANCER IN FIN-DE-SIECLE BRITAIN

ZOFIA TRAFAS

DESIGNED FOR IMPACT: TECHNOLOGY AND THE SITES OF SPECTATORSHIP 1950–1970

ABIGAIL TURNER

SECULARIZING THE SACRED: HOUSEHOLD CHAPELS OF THE LANDED ELITES IN LATE-MEDIEVAL ENGLAND

ELIZABETH WALKER

MUSEUMS IN BITS: DIGITAL DESIGN FROM 1990

SIMON WEBB

YORK’S CITY WALLS: A CENTURY OF DESIGN APPROPRIATION AND UTILIZATION, C.1560–1610 & 1660–1710

PHD

DIANE SILVERTHORNE

NEW SPACES OF ART, DESIGN AND PERFORMANCE IN VIENNA 1890–1920: ALFRED ROLLER AND THE VIENNA SECESSIONISTS

STAFF RESEARCH OUTCOMES

GLENN ADAMSON

For Glenn Adamson, 2010 has been a sabbatical year, taken up primarily with research and curatorial work for the exhibition *Postmodernism: Style and Subversion, 1970 to 1990*. This major exhibition, co-curated with Jane Pavitt, will be on view at the V&A from September 2011 to January 2012, and will tour internationally thereafter. It will survey design over the period of two decades, looking at the contentious ideas associated with postmodernism and their importance within architecture, fashion, graphics, film, furniture, and other fields. As part of the project, the V&A has been able to acquire a substantial collection of designs from this period. The exhibition will also be accompanied by a major publication including writings by forty contributors, which Glenn has co-edited with Jane Pavitt.

Glenn has also continued to publish actively in the field of craft research. In addition to his ongoing role as editor for the *Journal of Modern Craft*, he published an anthology entitled *The Craft Reader* (Berg Publishers) in early 2010. He has also contributed essays to exhibition catalogues at the Los Angeles County Museum of Art; the Museum of Arts and Design, New York; Raven Row Gallery, London; the Contemporary Art Museum – Houston; the Arnolfini Gallery, Bristol; and Dundee Contemporary Art. He also has contributed a short piece on Ai Weiwei to the catalogue of an exhibition about the artist's ceramic work. This show, organised by Arcadia University Art Gallery, will be travelling to the V&A in the autumn of 2011.

Glenn's work on historical decorative arts has been included in two recent books. His study of ceramics and alchemy was included in *The Cultural Aesthetics of Eighteenth Century Porcelain* (Ashgate), edited by Michael Yonan and Alden Cavanaugh. And his essay on indexicality in rococo ornament was published in *Rethinking the Baroque* (also Ashgate), edited by Helen Hills. Glenn also writes regularly as a critic, for publications such as *American Craft*, *Art in America*, and *Crafts Magazine*.

Future publication projects include three edited volumes, entitled: *Global Design History* (Routledge; co-edited with Giorgio Riello and Sarah Teasley); *Surface Tensions* (Manchester University Press; co-edited with Victoria Kelley); and *Prototypes* (Reaktion; co-edited with Louise Valentine). Finally, Glenn is at work on a new monograph entitled *The Invention of Craft*. This book will examine the



period from 1750 to 1850, an era in which modern craft was in its formative stages, and compare that historical period with today's postdisciplinary production methods.

You can read Glenn's blog 'From Sketch to Product' on the V&A website, and follow the latest in craft research at journalofmoderncraft.com.

MARTA AJMAR-WOLLHEIM

Since January Marta has been Acting Head of Graduate Studies at V&A, while continuing to teach on the Renaissance specialism. Her research interests lie principally in the material culture of Renaissance and Early Modern Italy and the Mediterranean world. She has published on the domestic interior, gender, eroticism, sociability and the material culture of childhood. More recently she has also been focusing on globalization and the early modern movement of objects, and on the relationship between material culture and healthy living. She is currently developing a new research project on shared materiality, exploring the interconnections between different artisanal practices, languages and objects in Renaissance Italy.

She is currently working as co-investigator and co-author with Prof. Sandra Cavallo and Dr. Tessa Storey (Royal Holloway) on a new research project for a book, supported by the Wellcome Trust, 'Healthy Homes, Healthy Bodies. Domestic Culture and the Prevention of Disease in Renaissance and Early Modern Italy'. The project examines the interconnections between the domestic environment and new ideas of wellbeing involving everyday objects and practices – from drinking to sleeping and sex to the contemplation of pleasant artefacts – in the pursuit of physical and mental health. In relation to this research Marta has given papers at the Renaissance Society of America Annual Meeting (Venice, April), at the 79th Anglo-American Conference of Historians (IHR, University of London, July) and at the Medical Society of London.

Marta is very interested (and a passionate believer!) in collaborative work. In 2009-10 she has been a member of a number of cross-disciplinary research projects, including the *AHRC Global Arts Project* (University of Warwick, Ashmolean Museum, V&A) and *The Centre for the History of Innovation and Creativity* (Chic). She is currently involved in the research network *Uses of the Visual in Early Modern Germany* (Cambridge University, British Museum and V&A). In the summer she set up with Dr. Angela McShane and Dr. Christine Guth the new Institute of Historical Research/V&A – Early Modern Material Cultures Research Seminar, of which she is co-convenor. This is designed to combine academic papers with handling sessions and to bring together different constituencies of scholars based within universities and museums in conversations inspired by objects.

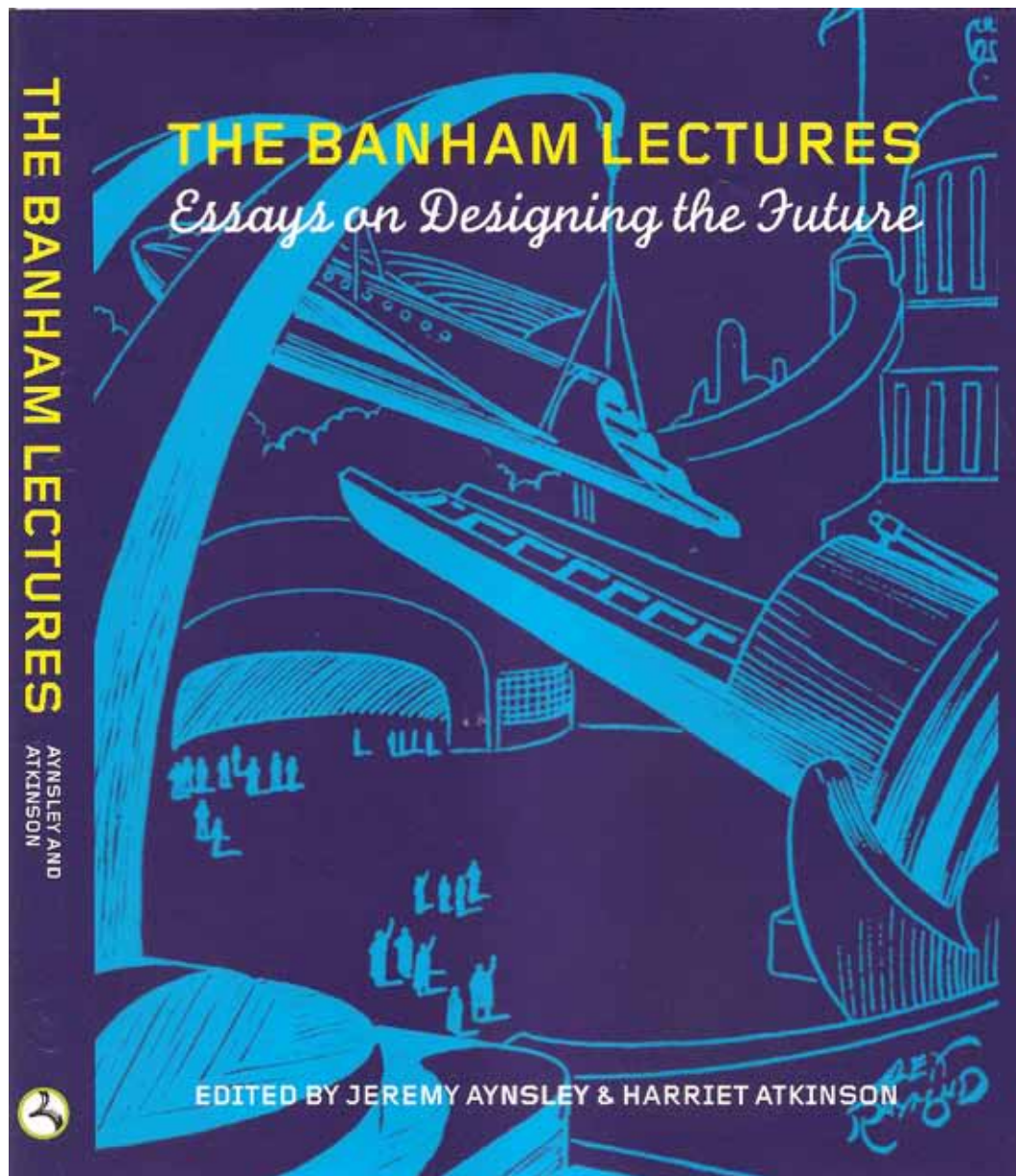
For the V&A/RCA MA in History of Design Marta teaches mostly on the Renaissance specialism. She has supervised a wide range of MA research projects on European topics from 1400–1600. At the moment she is supervising one PhD project: *Craft identity and innovation: investigating the material and spatial dimensions of guild communities and Livery Halls in Early Modern London*: Jasmine Kilburn-Toppin, AHRC Doctoral Award, V&A/RCA. She was external examiner for Sarah Bercusson's PhD dissertation, *Gift-Giving, Consumption and the Female Court in Sixteenth-Century Italy* (Queen Mary's, University of London, Spring 2010). She is keen to supervise MPhil and PhD students who wish to research the material culture of Renaissance and Early Modern Europe, in particular with regard to the domestic interior, gender and the household, artisanal practices and knowledge and early modern globalization. Last year she taught sessions on a variety of postgraduate courses, including the University of Warwick and Birkbeck College (University of London).

She continues to serve on the AHRC Peer Review College and the IHR Mellon Fellowships Committee (Art History). Over the past months Marta has contributed as a reviewer to *Home Cultures* (Berg, Oxford).

Marta has been actively supporting a number of museum projects. She oversees the AHRC Collaborative Doctoral Awards at the V&A. She has been responsible for setting up the new Cross-Collections Scholarship Programme, designed to foster curatorial scholarship within the V&A collections. She has contributed as a consultant and supervisor to the D'Azeglio exhibition project in connection with the Musei Civici of Turin.

Recently completed/forthcoming publications include: "The spirit is ready, but the flesh is tired": erotic objects and marriage in early modern Italy', in *The Erotic Cultures of Renaissance Italy*, ed. by S. Matthews-Grieco (Ashgate, Aldershot, 2010); 'Geography and the Environment', in *A Cultural History of Childhood and Family* (vol.3), Sandra Cavallo and Silvia Evangelisti eds (Berg, Oxford, 2010); 'The Global Renaissance: An Investigation of Cross-Cultural Objects in the Early Modern', (co-authored with Luca Molà), in *Global Design History*, Glenn Adamson, Giorgio Riello and Sarah Teasley eds, Routledge, London and New York (forthcoming 2011).





JEREMY AYNSLEY

Jeremy Aynsley's activity as co-editor with Dr Harriet Atkinson of the book, *The Banham Lectures: essays in designing the future*, came to fruition in autumn 2009 when the anthology was published by Berg Publishers. As readers of this volume will be aware, the RCA/V&A History of Design programme has hosted the annual lecture for over twenty years. The book charts the impact of Peter Reyner Banham's thinking on generations of scholars. It is a fascinating indicator of how the subject of Design History has been inflected by a number of disciplines in the course of its development. The volume contains contributions from those working in Architectural History, History of Technology, Gender History, Architecture, Design and Fine Art, as well prominent design historians. Many distinguished figures appear, including Richard Hamilton, Cedric Price and Beatriz Colomina. Perhaps most importantly for the subject of Design History is the way contributors have extended Reyner Banham's discovery and interpretation of design for everyday life, along with his preoccupation with visions of the future. The book was launched at the 22nd Reyner Banham Memorial Lecture in February at the Royal College of Art, an occasion when it was possible to acknowledge Mary Banham's constant support. The lecture was given by Alice Friedman, Grace Slack Distinguished Professor of History of American Art at Wellesley College, Massachusetts. Alice's subject was *American Glamour and the Evolution of Modern Architecture*. The Banham tradition certainly continues.

During 2009, the 90th anniversary of the foundation of the Bauhaus was marked by a series of publications and two major exhibitions at the Martin Gropius Bau, Berlin and the Museum of Modern Art, New York. This gave Jeremy the opportunity to extend his work on German design, following on from the book *Designing Modern Germany* (Reaktion, 2009). He contributed a review of the Berlin event to the new journal *Design and Culture* and a more extended review article for the *Journal of Design History*, assessing the changes in Bauhaus studies in recent years.

Jeremy's long-term research interests continue to focus on the legacies of Modernism, with particular reference to graphic design. During the year he continued to research design in California, visiting San Francisco and Los Angeles to interview designers active in the 1950s and 60s, including Lou Danziger, Jack Stauffacher and Deborah Sussman. The immediate outcome will be an essay in the publication accompanying the forthcoming exhibition at Los Angeles County Museum, to be curated by Wendy Kaplan, *California Design, 1930-1965: "Living in a Modern Way"*. It is expected that Jeremy will also develop the subject for his next book.

During the year, Jeremy continued his membership of the AHRC Peer Review College and in February 2010, was on the panel for the Collaborative Doctoral Awards scheme. As Director of Research at the RCA, Jeremy has responsibility to shape the College's future research strategy in preparation for the Research Excellence Framework, now announced for 2014, which encompasses research through practice, theory and history.

RICHARD CHECKETTS

Richard Checketts began teaching on the V&A/RCA programme in January 2010, having previously held a Leverhulme Early Career Fellowship at the University of Leeds.

His research centres on ideas about materials in seventeenth-century Europe. Broadly this involves mapping the connections, resistances, and transformations that occurred through encounters between made objects and questions about materiality in other areas of the culture in this period—both in the direct engagements with such questions in scientific or philosophical thought, and also, more or less implicitly, in a range of other discourses and practices, from religion, to economics, to law. Most recently Richard has been working on polychrome marble in architectural decoration in Rome in the 1670s (in relation both to constructions of political power and theories of geology), and on the work of the Utrecht silversmith Adam van Vianen (in relation both to the science of matter and definitions of property). This research forms the basis of an article that will engage with some specific questions about materials, and with some wider questions about how we might complicate conventional distinctions between different centres of production (and different economic, political, and religious identities) across Europe in the seventeenth century.

Alongside these projects, Richard has been working on a study of the unfinished writings on art left by the third Earl of Shaftesbury when he died in Naples in 1713. Part of this, as an article currently under review with *Oxford Art Journal*, looks at the intersections between Shaftesbury's notions of the artwork and questions about substance and value that emerged during the Recoinage Crisis in England in the 1690s.

This year Richard has given presentations on various aspects of his research at the Henry Moore Institute in Leeds, at the Marxism in Culture Seminar at the Institute of Historical Research in London, at the Historians of Netherlandish Art session at the College Art Association Conference in Chicago, and at the History of Design Department's own Research Seminar.





Koyayashi Kiyoshi, *Tipsy (Horoyoi)* 1930. Private collection, U.S.A

CHRISTINE GUTH

April saw the publication by Yale University Press of a new English language edition of Christine Guth's 1996 *The Arts of Edo Period Japan: The Artist and the City*. Although this period is the focus of intense scholarly interest, this is the only single volume introduction in English. Available also in editions in French, Spanish, Chinese, and Korean, this survey of Japanese art and design from the perspective of the major urban centers of Edo, Kyoto, and Osaka, is used around the world in undergraduate teaching. Christine also published more focused studies on issues specific to the production and interpretation of the arts and crafts of the early modern period. *Hokusai's Geometry*, discussed the significance of the compass and rule in mediating this artist's visual thinking and graphic design. *The Multiple Modalities of the Copy in Traditional Japanese Craft*, first presented in the context of the symposium *Crafting Beauty in Modern Japan* held at the British Museum in 2007, sought to promote awareness of the productive values of replication in making of ceramics, lacquer, and textiles.

During the year, Christine was a participant in many conferences. She was the keynote speaker at *Crossing Borders: The Conservation, Science, and Material Culture of East-Asian Lacquer* held at the Victoria and Albert Museum in October. This international event celebrated the conclusion of the conservation of the museum's *Mazarin Chest*, arguably the most important surviving example of seventeenth-century Japanese export lacquer. As a keynote speaker at the *Intoxicants and Intoxication* conference (co-organized by colleague Angela McShane and held at Cambridge University in July) she explored expressions of intoxication and otherness in the context of Japanese visual and material culture. The *Surface Tensions* workshop organized by colleagues Glenn Adamson and Victoria Kelley, provided an opportunity to address the changing structures of meaning in Japanese lacquer. At the Symposium on Japanese Literature in Art held at the School of Oriental and African Studies to celebrate the tenth anniversary of the Sainsbury Institute for the Study of Japanese Art, her topic was the role of woodblock printed fairy tale books published in European languages by

Hasegawa Takejiro in disseminating the perception of Japan as childish and childlike. In July, she was also a presenter at the conference *Forgotten Japonisme: The Taste for Japanese Art in Britain and the USA 1920s–1950s* organized by the Research Centre on Transnational Art, Identity, and Nation (TrAiN), University of the Arts London. Her paper, on the American reception and reinterpretation of Hokusai's so-called "Great Wave" in the early post-war period, was part of her ongoing research for a book length study of the global currency of this modern icon.

In addition to publishing and lecturing, Christine served as reviewer for journals and university presses in the US and UK. She was also invited to join the advisory board of West 86th: the *Journal of Decorative Arts, Design, and Material Culture* published by the Bard School of Decorative Arts.

VICTORIA KELLEY

Victoria Kelley teaches on the RCA/V&A History of Design course, and is based at the RCA. In spring term 2010 she taught a course entitled *Design in Everyday Life*, c.1850–1939, and in spring 2011 she will teach a course provisionally entitled *Fashion in Moderation: fashion and its contexts, 1850–1939*. Dr Kelley also teaches postgraduate students at the University for the Creative Arts, Rochester (UCA). Dr Kelley's subject expertise spans the boundaries between design history, fashion history, material culture and social history. She has researched in the fields of advertising, branding and retailing, commercial cultures and social policy, women's domestic work, and the interactions between material goods and social identity in everyday life. She has a particular interest in clothes and bodies, in the domestic interior, and in the under-explored meeting points between the two, in the period from around 1850 to 1939.

In the past year Dr Kelley has published a monograph entitled *Soap and Water: cleanliness, dirt and the working classes in Victorian and Edwardian Britain* (I.B. Tauris, 2010). And has organized two symposia for the *Surface Tensions* research network, a joint research project of UCA and the Research Department at the V&A, which has brought together historians, theorists and practitioners interested in the surface qualities of designed objects. The *Surface Tensions* project will culminate in an anthology of essays, to be published by Manchester University Press in 2011, and co-edited by Dr Kelley and by Dr Glenn Adamson, of the V&A Research Department.

Other recent/forthcoming publications include: 'The All-conquering Advertiser'? - magazines, advertising and the consumer, 1880–1914', in Jeremy Aynsley and Kate Forde (eds), *Design and the Modern Magazine*, Manchester University Press, Manchester, 2007

'The Interpretation of Surface: boundaries, systems and their transgression in clothing and domestic textiles, c.1880–1939', *Textile: the journal of cloth and culture*, vol.7 issue 2, July 2009 'The Virtues of a Drop of Cleansing Water": domestic work and cleanliness in the British working classes, 1880–1914', *Women's History Review*, vol. 18 issue 5, November 2009. 'Housekeeping: surface strategies in the domestic interior, c.1870–1914', in *Material Possessions: The Objects and Textures of Everyday Life in Imperial Britain*, Deirdre McMahon and Janet Myers (eds), University of Ohio Press (forthcoming 2011).

In the next year Dr Kelley plans to continue her research into the relationships between material goods (particularly garments and textiles) and the people who own and use them, in a new research project entitled *An Anthology of Stains, Frays, Poignant Mends and Tender Darns*. She also hopes to commence research on women's dress in India in the colonial period.



ANGELA MCSHANE

ANNUAL RESEARCH STATEMENT ACADEMIC YEAR 2009–10

Angela McShane's research and publications focus on the material culture of popular politics and the everyday in Early Modern England. She specialises in cheap printed products (especially political broadside ballads), material and social practices of drinking, and 'objects of emotion', such as beds and other items of political and domestic significance. Angela co-convenes the ESRC funded network *Intoxicants and Intoxication in Historical and Cultural Perspective* [www.intoxesrc.org] with Dr Phil Withington (Christ's, Cambridge) and hopes to launch a further major project in this area beginning in September with a three-day ESF funded [14,000 e.] international workshop on *The Historical Formation of European Drinking Cultures: Regions, Methods, Sources* in Venice, in collaboration with Dr Beat Kumin (Warwick). In relation to this project, Angela has embarked on a new research project entitled *Materialities, Identities and Practices of Drinking in Early Modern Britain*. Other projects include a major *Bed and Bord* investigation with Dr Joanne Bailey (Oxford Brookes). Angela is also launching a new *Women and the Material Cultures of Writing* project with Elizabeth Eger (Kings) and Nancy Casserley, graduate of the V&A/RCA course.

For the V&A/RCA MA in History of Design Angela McShane teaches on the Modern and Renaissance specialisms. Her courses include 'Cultural Contexts: the social and cultural context of manufacturing, consumption and design retail in early modern Britain c. 1550 – c. 1750), Research Methods and Approaches, and seminars on costume, agency, ritual and political cultures. Angela has supervised a wide range of MA research projects on European topics from 1550 – 1900 and is currently supervising two PhD projects: *Staging the Ideal City: Making Public Festival in London and Paris, 1660-1715*: Elaine Tierney, AHRC CDA University of Sussex and *Craft identity and innovation: investigating the material and spatial dimensions of guild communities and Livery Halls in Early Modern London*: Jasmine Kilburn-Toppin, AHRC Doctoral Award, V&A/RCA.

Angela McShane's role in the Research department at the V&A is as a historical advisor and research mentor for curatorial research. She is also involved in developing research projects that will enhance knowledge of the collections and contributes chapters to museum publications and exhibition catalogues: including *The Art of Drinking; Quilts* and the forthcoming *Princely Treasures*. She is currently part of the new Europe 1600–1800 galleries Futureplan project team. Angela is the editor of the *V&A Online Journal*, a public access, scholarly journal, which will be publishing its third edition in February 2011.



Museum No 242-1908
Bed hangings or curtains; patchwork in a clamshell design, made up of printed cottons, linens, fustians in various colours with examples of embroidery in cotton & yellow silk thread. English 1730s

JANE PAVITT

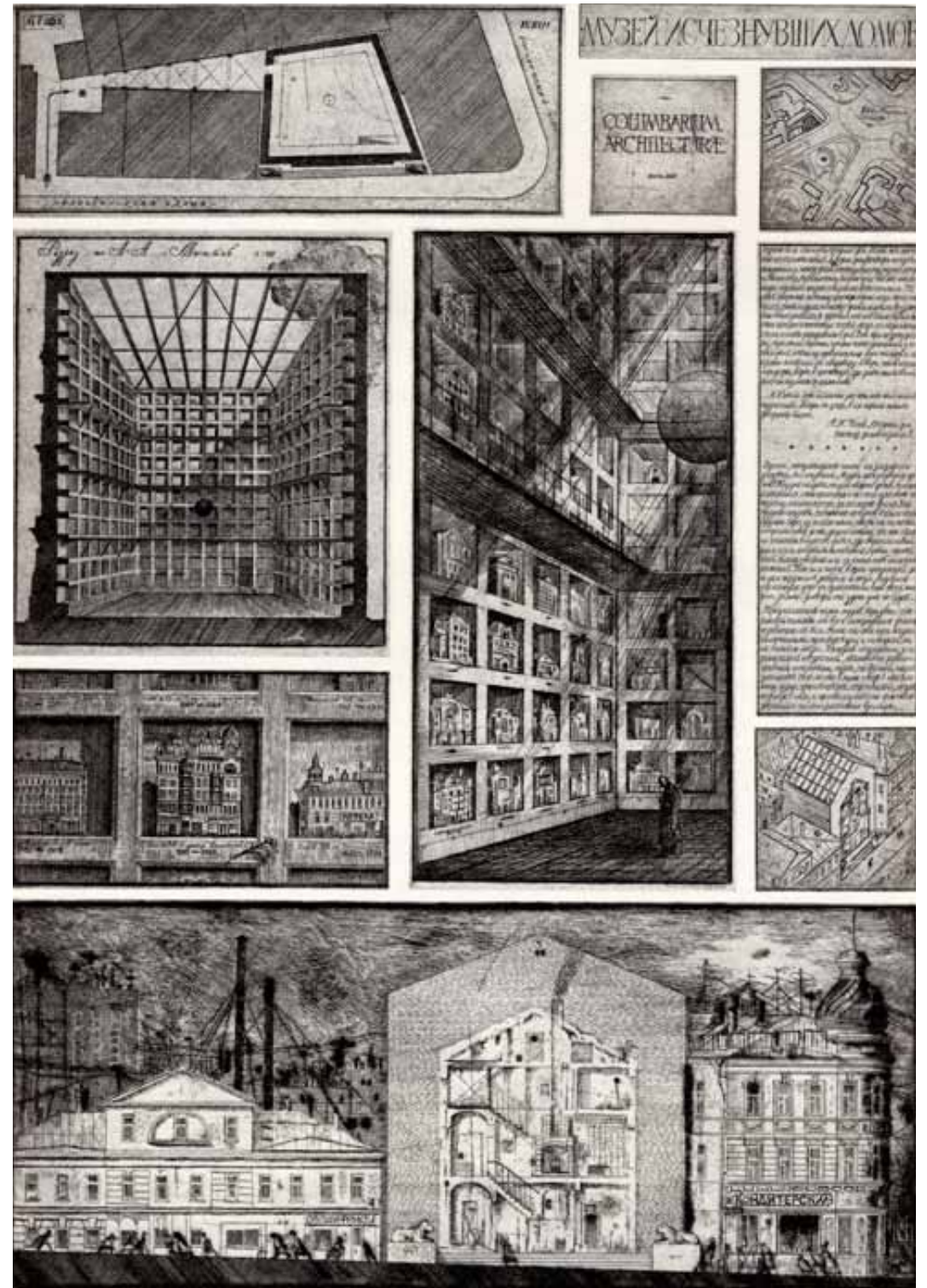
In August 2010, Jane Pavitt joined the RCA/V&A Programme as the RCA Head of History of Design. She succeeds David Crowley who, as acting Head of Department, has run the course programme for the last academic year. David departs History of Design to head the newly established MA Programme in Critical Writing in Art and Design at the RCA.

Jane has been a member of the V&A Research Department for the last 13 years, in her capacity as the University of Brighton Principal Research Fellow. During her time at the V&A and Brighton, her research has been devoted to the collection, interpretation and display of modern design in the museum, specifically late 20th century and contemporary product design. She has curated a series of exhibitions for the museum, most recently *Cold War Modern: Design 1945–70* (V&A 2008) with RCA colleague David Crowley. As she moves to the RCA to take up her new post, she will also continue to work with the V&A as both a member of academic staff and an exhibition curator.

The primary focus of Jane's current research is the forthcoming V&A exhibition *Postmodernism: Style and Subversion 1970–90*, which she is co-curating for 2011 with Glenn Adamson. This exhibition continues the V&A's long-running exhibition series devoted to the 20th century, of which *Cold War Modern* was the last instalment. Postmodernism will explore the radical style cultures of the late 20th century, through such themes as history, identity and money. Preparations for Postmodernism have involved extensive research into new acquisitions, and the curators have acquired (through gift and purchase) a large number of rare and exciting works for the collections, including objects by Ettore Sottsass, Alessandro Mendini, Peter Shire and Shiro Kuramata; and architectural works by Philip Johnson, Brodsky & Utkin and SITE architects. They are working in productive collaboration with many architects, designers and performers from the period. The exhibition will be designed by London architectural partnership Carmody Groake (with graphics by A Practice for Everyday Life), and be accompanied by a substantial book, co-edited by the curators. It will tour to international venues in 2012–3.

Jane's work for the exhibitions *Cold War Modern* and *Postmodernism* has included investigation into the roots of Italian radical design and this has led to further plans for a research study devoted to the 1970s group *Global Tools*, which she is developing in collaboration with RCA research student Catherine Rossi. In April, she gave a paper at the 2010 Association of Art Historians Annual Conference at the University of Glasgow entitled *The Future is Possibly Past: The Anxious Spaces of Gaetano Pesce* which focussed on Pesce's 1970s work. This paper was a contribution to the conference strand (and possible book) *Anxious Dwelling/Postwar Spaces*.

Jane has continued her to pursue her research interest in contemporary design and curating, with a recent essay on museums and the creative industries in Guy Julier & Liz Moor's *Design and Creativity: Policy Management and Practice*, (Berg 2009) and occasional lectures for postgraduates including Sotheby's Institute and Kingston University. She aims to develop this investigation into design curation into a book length study, focussing on contemporary and recent historical practices. Other forthcoming publications include an essay on the work of Gijs Bakker and Emmy Van Leersum for the book *Re:View: The Collections of the Stedelijk Museum*, published to coincide with the Stedelijk's major reopening in the coming year.



Alexander Brodsky & Ilya Utkin, *Columbarium architecturae*,
Museum of Disappearing Buildings, 1984 (1990)
Etching, 1075 x 775m

SARAH TEASLEY

Sarah Teasley spent the 2009–10 academic year preparing ongoing research projects for publication. *Global Design History*, a volume co-edited with Giorgio Riello (Warwick) and Glenn Adamson (V&A), will appear from Routledge in early 2011. Developed through a series of conferences and workshops at Northwestern University, the Royal College of Art and the Victoria and Albert Museum, the volume includes essays by contributors from disciplines including design and architectural history, history, sociology, media studies and design practice, and will be a defining publication for the emerging area of global design history.

Sarah's research into technical drawing education in early twentieth-century Japan has generated two articles. An article on the role of technical drawing in compulsory education will run in the inaugural issue of architectural theory and history journal *Propositions* in autumn 2010, and a book chapter on the relationship between industry reform and technical drawing in the edited volume *Visuality/Materiality: Identity, Critique and Ethics*, forthcoming from Ashgate. A book chapter on gender and aesthetics in building cultures of late nineteenth century Japan will appear in an edited volume on femininity and beauty in East Asian art, design and architecture from Hong Kong University Press in winter 2011, and an essay on design during the bubble economy in 1980s Tokyo in the catalogue for autumn 2011's Postmodernism exhibition at the V&A.

Sarah continues her research into furniture design and manufacturing culture in modern Japan. In 2009, she was awarded a research travel grant from the Association of Asian Studies, and spent the summer of 2009 conducting archival and oral history research in Tokyo and the Tohoku region in northern Japan. In the autumn, she presented initial research findings in several invited and public lectures, including a lecture at Osaka University and a workshop on Tange Kenzo at the Harvard University Graduate School of Design.

In January, Sarah travelled back to Harvard as an invited participant in a Radcliffe Institute Exploratory Seminar on 'architectural histories of organization'. Other lectures and conference papers included a paper on Meiji period technical drawing at the Annual Meeting of the Society of Architectural Historians in Chicago, supported by an Overseas Travel Grant from the British Academy. Talks closer to home included a Saturday Seminar for the Design Real exhibition at the Serpentine Gallery in December, a lecture at SOAS in November and a paper in the *Forgotten Japonisme* conference held at the V&A in July. She served as discussant for the Everyday Technologies in Monsoon Asia workshop held at the University of Warwick in March, and travelled to Dundee in June as the closing speaker for the *Prototype: Craft in the Future Tense* conference organized by the University of Dundee and the Victoria and Albert Museum.

Sarah has become Associate Editor of the journal *Design and Culture* and, as part of an ongoing interest into history's role in design practice, initiated and co-ordinated a three-month collaboration between the Royal College of Art, the V&A and architect Fujimori Terunobu to help build and furnish the Beetle House, a new project by Fujimori on display June-September 2010 in the V&A's 1:1 Architects Build Small Spaces exhibition. She looks forward to further collaborations with designers, architects and curators.



Beetle's House, Fujimori Terunobu, 1:1 Architects Build Small Spaces, Victoria and Albert Museum, June-September 2010. Photograph by Sarah Teasley

ELENI BIDE

Eleni Bide (MA 2005) is Assistant Librarian at the Goldsmiths' Company Library. She is Treasurer of the Design History Society and sits on the editorial board of the Society of Jewellery Historians' JHT magazine. Previous roles have included curatorial work for the V&A and the Goldsmiths' Company and teaching at London Metropolitan University. This summer she fulfilled a lifelong ambition with a (very) brief appearance on Radio 4.

SHENGFAN CHOU

Shengfan Chou has commenced work on a PhD at Warwick University this autumn.

CARLY ECK

Carly Eck is working as a specialist clothing archivist at the Marks and Spencers archive.

LYANNE HOLCOMBE

Since completing the MA course in the History of Design, in 2005 Lyanne Holcombe has taught undergraduate students at the University of Brighton, Kingston University, Central St Martins College of Art and Design and London Metropolitan University. She is studying for a PhD with the Modern Interiors Research Centre at Kingston University entitled 'Art, Luxury and Taste: the design and decoration of the palace hotel in London, 1890–1939'. She has been involved in the forthcoming book entitled 'Hotel Lobbies: Anonymous Domesticity and Public Discretion' edited by Anne Massey and Tom Avermaete (Forthcoming Routledge 2011).

SPIKE SWEETING

Spike Sweeting has commenced work on a PhD student at Warwick University writing on 18th Century London, the Thames, river transports and networks.

NEIL TAYLOR

Neil Taylor's post-MA life began with the course symposium, where he was lucky enough to be approached by a magazine editor and a TV producer who were both interested in his dissertation research on the place of luxury in World War Two. Since then he has been working with the TV production company on a documentary and has also published an article in the magazine (Selvedge). There is interest from a number of publishers in a book based on his research. Neil teaches in the Humanities department at Imperial College London and offers academic writing support to current V&A/RCA students.

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*Door detail and bronze column base inscribed with the Muslim statement of belief, Yeni Cami [or New Mosque], Istanbul.
Photos taken during the RCA/V&A Course Summer Study Trip*

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