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Our Place in the World 

Breaking Boundaries 

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# Gallery Description

This gallery is located on the Upper Ground (UG) floor of V&A East Museum. It is approximately 16 metres wide and 25 metres long.

There are three sets of double doors to enter and exit the gallery. The gallery is one open space with no dividing doors. There are two sets of double doors at the rear of the gallery, to enter and exit the Creative Studio.

There are accessible toilets and a changing places facility on this floor, near the shop.

There are around 250 objects displayed in the gallery in glass cases, on plinths and fixed to the walls. In the centre of the gallery is a large case that is 9 metres long.

Continued on the next page →

The displays are arranged in five sections.  
Each has a title sign hanging from the ceiling.

Our Place in the World 

Breaking Boundaries 

Crafting Stories 

Building Creative Communities 

Caring for Ourselves 

Each section has a large panel with text on a coloured background that matches the symbols listed above. Objects have metal labels with black text.

There is no set route through the gallery, and we encourage you to explore freely.

# Accessible Formats

All labels in this gallery are included in this large print guide. Labels can also be accessed digitally via the QR codes on the section panels.

Film and audio-only points either play on a loop or require visitors to navigate an interactive menu. Audio is delivered through handsets or projected. Audio points have an induction loop available.

All films originally recorded in English have closed captions and British Sign Language. Film labels provide QR codes that link to audio description. Audio-only labels have QR codes that link to transcripts.

There are three tactile objects with braille and audio description across the gallery. There is a tactile map of the gallery located in the window next to the seating.

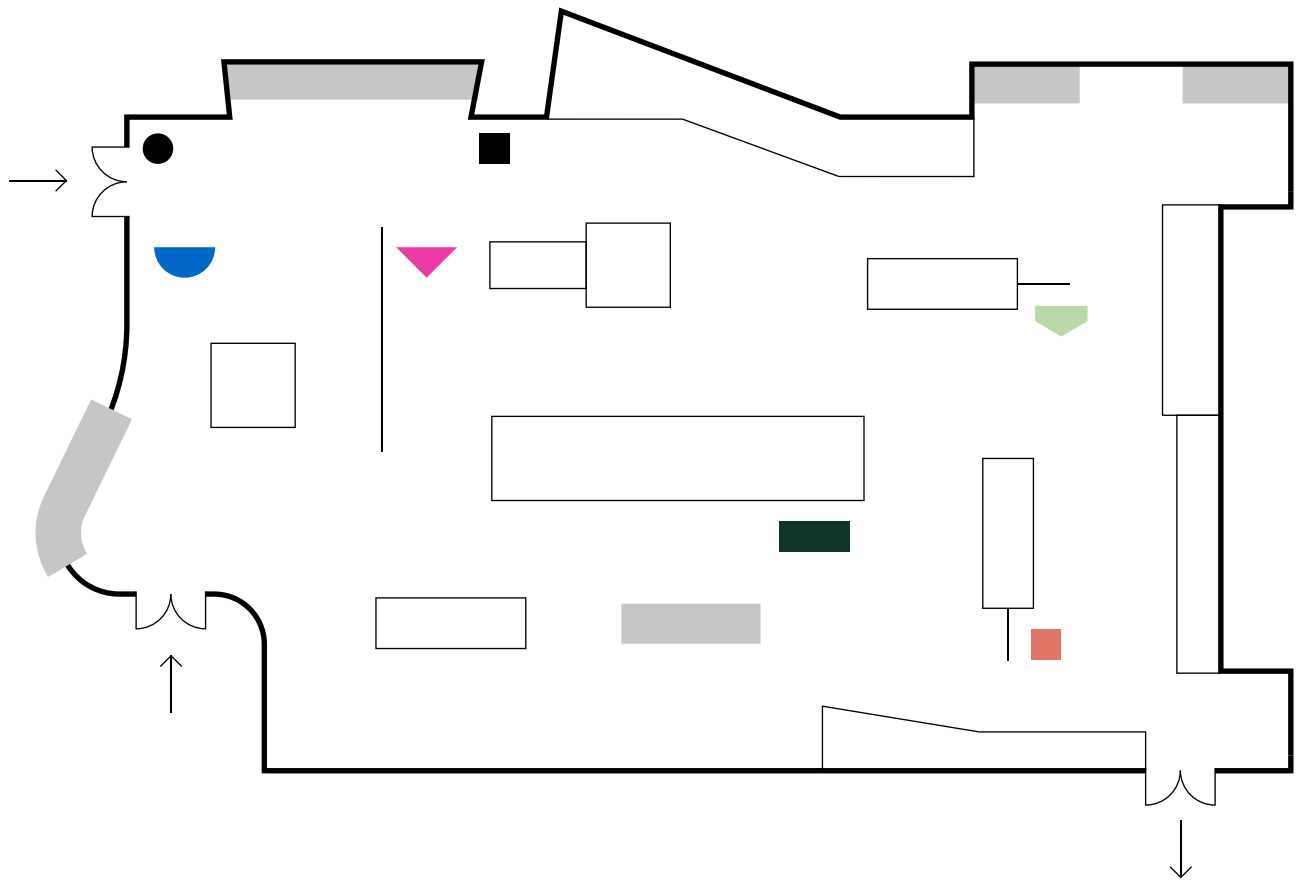
The gallery is wheelchair accessible. There is seating located along the curved gallery entrance, in the windows and in front of the large screen.

Continued on the next page →

Scan the QR code for more access information, audio descriptions and transcripts.



# Gallery Map



Our Place in the World 

Breaking Boundaries 

Crafting Stories 

Building Creative Communities 

Caring for Ourselves 

Seating 

Large Print Guides 

Tactile Map 

# Introduction

These galleries draw together objects from the V&A's collection of art, design and performance to explore the power of creativity to transform the world we live in.

Across two floors, the galleries tell stories of practitioners and their work, from a range of countries, cultures and times, and reveal agendas that can drive creative practice.

Don't feel you have to see everything today.

Why We Make is free to visit any time.

# Our Place in the World

We make our place in the world by visualising ourselves in it. Through diverse forms of making, from portraiture to photography, artists and designers have represented both people and planet. Many have done this to challenge conventions of who is represented and why, reimagine identities, and ultimately better understand the world we live in.



# Photographs #148, #87 and #30 from the 'Preston Bus Station' series, 2011–18

Jamie Hawkesworth

With this series, British photographer Jamie Hawkesworth creates a collective portrait of life at a bus station. He took over 100 portraits in the context of a campaign to save Preston Bus Station, documenting daily users of the city landmark. The photographs are candid and warm, featuring Hawkesworth's signature attention to natural light. 'In the continuous motion of people's days, light became a magnifying glass – a tool to study and appreciate life', he explains.

UK

Colour photograph prints

Museum nos. PH.334, 336, 341-2021



# *Jam Fna Angels, 2006*

Hassan Hajjaj

Born in Morocco and based in east London, artist Hassan Hajjaj says his portraits ‘highlight the contradictions of image, stereotypes and branding’ to explore transcultural identities. Here, a group of Muslim women stand in a *souk* (market) alleyway, dressed in patterned *abayas* (loose garments) and veils, and Louis Vuitton-branded *babouches* (slippers). ‘They’re blending tradition and pop fashion’, Hajjaj remarks. In the frame, he assembles modern consumer products in a pattern echoing Islamic mosaics.

Marrakesh/London

C-type print in walnut frame with recycled aluminium and glass (Kohl bottles, Bravo Fly Spray and Coca-Cola cans)

Art Fund Collection of Middle Eastern

Photography at the V&A and the British Museum

Art Fund\_

Museum no. E.360-2010



# Beatrice Eden as Clio, the Muse of History, from the series 'Goddesses', 1935 (photographed), 1998 (printed)

Yevonde

Influenced by women's rights movements, Yevonde sought to expand women's representation through her studio photography business. Here, she drew on figures from classical myths to reintroduce characteristics rarely represented in women's portraiture at the time, like bravery, strength and androgyny.

London

Pigment transfer print on watercolour paper from original negative

The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of The National Lottery Heritage Fund and Art Fund



Art Fund

Museum no. RPS.3539-2018



Images of photomontage illustrations  
from *Aveux non Avenus (Disavowed  
Confessions)*, 1930 (photographed),  
2004 (printed)

Claude Cahun

French artist and writer Claude Cahun was a trailblazing figure exploring non-binary identity through self-portraiture work. These images are illustrations from Cahun's autobiographical essay *Disavowed Confessions*. Cahun stated that 'neuter is the only gender that invariably suits me' and used collage to create portraits that questioned fixed, binary characteristics. The essay was a manifesto of queer love and identities at a time when they were not widely acknowledged or accepted.

France

Platinum contact print made from

'half plate'-sized glass negative

Given by Michael Hoppen

Museum nos. E.714, 715-2005



# *Daria* dress, 2019

Molly Goddard

East London-based fashion designer Molly Goddard creates supersized statement dresses in bold colours to challenge perceptions of femininity. With a hem gathering over 60 metres of fabric, *Daria* was the largest dress Goddard had created at the time. From catwalk to stage, her dress designs are popular with celebrity wearers, enabling diverse forms of self-expression. American singer Beyoncé wore a *Daria* dress in the 2020 film *Black is King*.

London

Hand-smocked nylon tulle

Given by Molly Goddard

Museum no. T.8-2020



*Portrait of Melissa Thompson* from  
'The Yellow Wallpaper' series, 2020

Kehinde Wiley

Nigerian American artist Kehinde Wiley met Hackney resident Melissa Thompson in Ridley Road Market. He often approaches people in the street to sit for his portraits. He says, 'I do it because I want to see people who look like me'. Wiley's paintings subvert traditions of European aristocratic portraiture, which often excluded Black protagonists. Reclaiming their grand format, he invites us to consider the power dynamics behind who is represented in this kind of portraiture and why.

UK, USA, China

Oil on linen

Purchased with support from Art Fund and  
a legacy donation from Dr Philip da Costa

Art Fund\_

Museum no. E.59-2021





Listen to Hackney resident Melissa Thompson recall her experience of being asked to sit for this portrait.

Scan the QR code for transcript

London, 2025

Running time: 8 minutes composed  
of clips of 1–2 minutes



# Copy after self-portrait miniature by Sofonisba Anguissola, about 1530–1620

Unrecorded painter, possibly from Sofonisba Anguissola's artistic circle

For Italian painter Sofonisba Anguissola, self-portraits were an important tool for asserting her identity as a woman artist in a profession dominated by men during the 1500s. Here, she poses with a medallion whose frame reads: 'The maiden Sofonisba Anguissola, depicted by her own hand, from a mirror, at Cremona', declaring her skill. Anguissola was renowned during her lifetime, and copies of her self-portraits, like this one, reveal her popularity as an artist.

Italy

Oil on copper

Bequeathed by Rev. Alexander Dyce

Museum no. DYCE.103



# Untitled, from the series 'Qajar', 1998

Shadi Ghadirian

Through photography, Shadi Ghadirian explores her lived experience as a woman in Iran. 'My pictures became a mirror reflecting how I felt: we are stuck between tradition and modernity.' This photograph is from a series that Ghadirian modelled on Iranian studio portraits from the Qajar period (1786–1925). She uses jarringly modern props, like a Pepsi can, to disrupt the traditional style and prompt consideration of the contemporary identities of her sitters.

Iran

Silver bromide print

Art Fund Collection of Middle Eastern Photography  
at the V&A and the British Museum

Art Fund\_

Museum no. E.351-2010



*Urania* (portrait of Lubaina Himid),  
from the series 'Zabat', 1989

Maud Sulter

'It's important for me as an individual, and obviously as a Black woman artist, to put Black women back in the centre of the frame', said Ghanaian Scottish photographer Maud Sulter. In this portrait of artist Lubaina Himid, Sulter challenged exclusions and colonial representations of Black women in European art histories. Her styling blurs traditions: the golden frame and staging echo historic European portraits, while Himid wears a West African *à dire* (tied and dyed) cloth garment.

UK

Dye destruction print

Museum no. E.1793-1991



# Imagining the Earth

Diverse cultures across the world imagine our home planet in different ways and have produced objects capturing these imaginings for centuries. From cosmological maps rooted in religion and philosophy to documentary photographs, these representations continuously inform how we understand our planet's ecosystems and our place within them as humans.



# A call to rethink our relationship with the planet

*British Vogue* editor-in-chief Edward Enninful commissioned the Reset issue amid the Covid-19 pandemic lockdowns. Instead of a traditional fashion cover, the project invited 14 contemporary artists and photographers to capture their favourite UK landscapes – from coastal grasslands to urban nature on their doorstep. The series called for a reset of our relationship with the Earth, reflecting on the pandemic as a turning point to reconnect with the natural world.

Covers from the Reset special  
issue of *British Vogue*, August 2020

*Dungeness, Kent* (1/14)

Mert Alas

UK

Printed and bound paper

Museum no. NCOL.164-2022



## *Earthrise* photograph, 1968

Bill Anders/Apollo 8 crew, NASA (National Aeronautics and Space Administration)

*Earthrise* is one of the first photographs of our planet as seen by a human from space. Taken by astronaut Bill Anders from inside the Apollo 8 spacecraft, it was one of many pioneering documents produced by NASA lunar missions. Since its first publication, it inspired environmental activists. 'It gained this iconic status', Anders said, 'people realised that we lived on this fragile planet and that we needed to take care of it'.

USA

C-type print

Museum no. E.98-2013



Astronaut photograph *AS17-148-22727*,  
from which the *Blue Marble* was  
cropped, 1972

Apollo 17 crew/NASA (National Aeronautics  
and Space Administration)

Here is a view of Earth as seen by the NASA  
Apollo 17 crew travelling towards the Moon.  
The photograph was the source of the  
*Blue Marble*, a cropped image that positioned  
the Earth at the centre of the frame. In its  
day, it was a groundbreaking document  
of the whole Earth and remains one of the  
most reproduced photographs in history.  
Today, *Blue Marble* style imagery is produced  
using satellite imaging.

USA

Reproduction print

Image courtesy of the Earth Science and Remote  
Sensing Unit, NASA Johnson Space Center



*Hackney, London (14/14)*

Tim Walker

UK

Printed and bound paper

Museum no. NCOL.177-2022

British photographer Tim Walker captured flowers blooming in a crack of concrete near his Hackney home, celebrating the often-overlooked everyday beauty of nature.

*View out of my kitchen window,*

*No 1, London, 2020 (13/14)*

Juergen Teller

UK

Printed and bound paper

Museum no. NCOL.176-2022

*Wanstead Park (2/14)*

David Bailey

UK

Printed and bound paper

Museum no. NCOL.165-2022



# Robe worn by a Daoist priest, 1800–1900

Unrecorded artists

The symbols embroidered on this robe represent key aspects of Daoism, a religion rooted in an ancient Chinese philosophy of the universe. One of these symbols is yin-yang, a circle with contrasting halves. It represents the belief that all natural phenomena, from the seasons to the rhythms of day and night, are governed by a balance of opposing but interconnected forces.

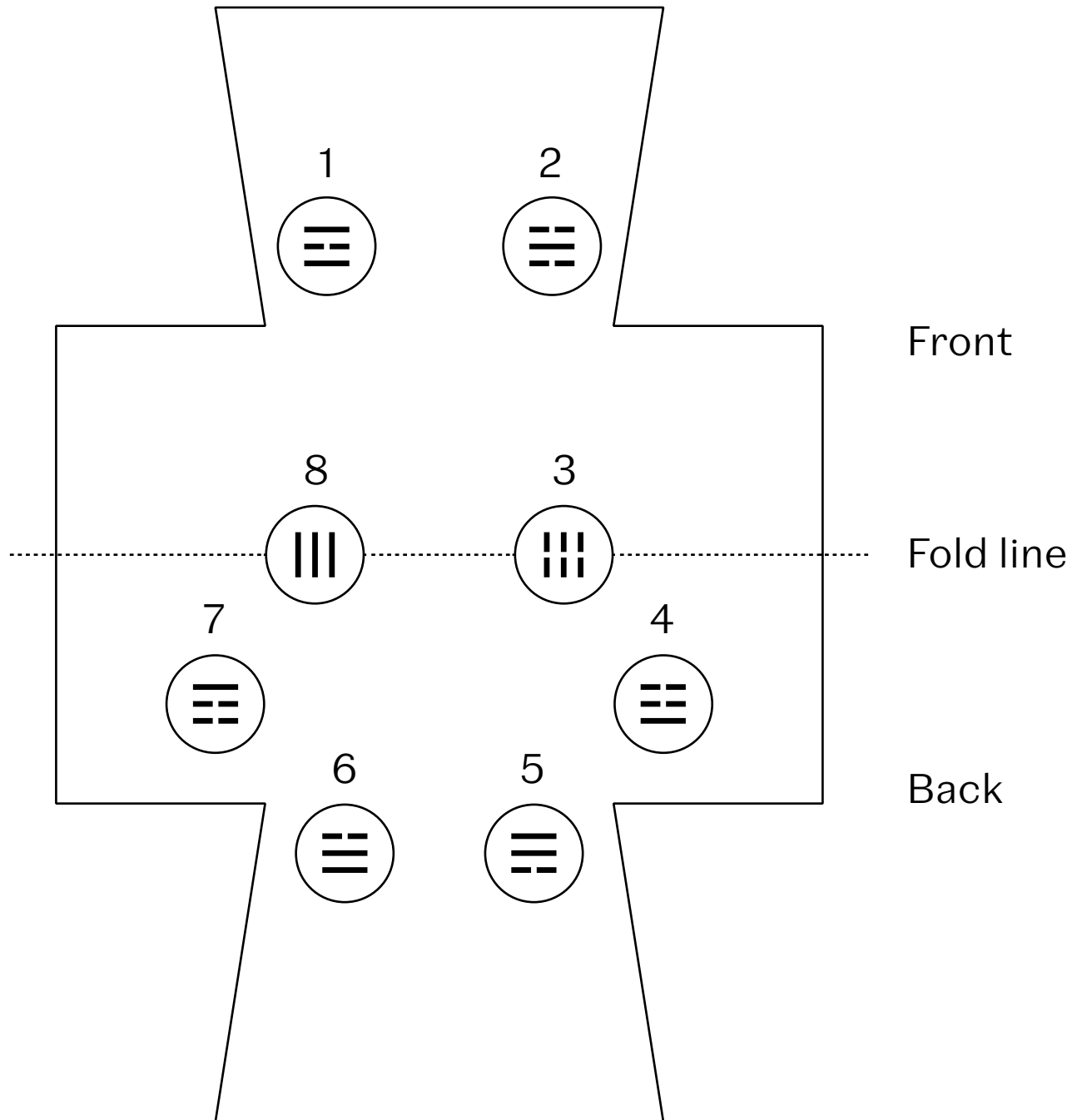
China

Satin-weave silk, embroidered  
with silk and metallic threads

Museum no. 1620-1901



The Eight Trigrams:  
A system for representing the energy in all natural phenomena



- |   |                |   |                |
|---|----------------|---|----------------|
| 1 | Lí (Fire)      | 5 | Xùn (Wind)     |
| 2 | Kǎn (Water)    | 6 | Duì (Lake)     |
| 3 | Kūn (Earth)    | 7 | Gèn (Mountain) |
| 4 | Zhèn (Thunder) | 8 | Qián (Heaven)  |



# Map of the Jain universe, 1900–49

Unrecorded artist

The Jain religion is rooted in a belief that ‘all life is bound together by mutual support and interdependence’ as stated in the *Tattvārtha Sūtra (On the Nature of Reality)*, an ancient text on Jainism. To visualise this vast network of connections, from microorganisms and seedlings to animals and humans, Jainism imagines the whole universe as a human body. Diagrams like this, known as the *Lokapurusha (Cosmic Man)*, inspire reflection on the interconnectedness of all living things.

India

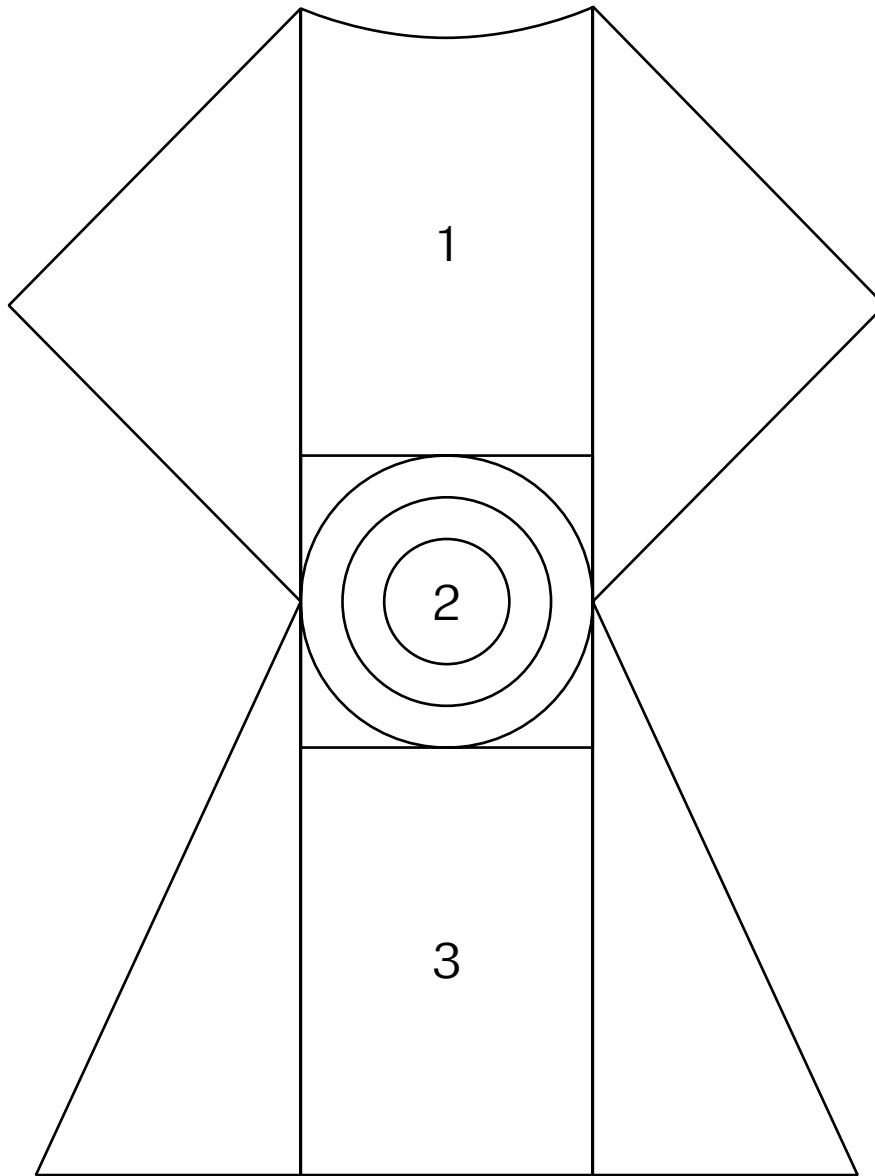
Gouache, ink and watercolour on cotton cloth

Museum no. CIRC.327-1972

Continued on the next page →



The *Cosmic Man*:  
Mapping the three worlds of the  
Jain universe onto a human form



- 1 *Ūrdhva-loka* (Upper world)  
Realms in which gods live, including  
*siddha* (liberated souls)
- 2 *Madhya-loka* (Middle world)  
Occupied by plants, animals and humans
- 3 *Adho-loka* (Lower world)  
The seven levels of hell



# Breaking Boundaries

Making can be a way to challenge the norms of creative professions. From unconventional business models to shaking up aesthetics, trailblazing artists and designers have pushed disciplines in new directions. Often drawing from their personal backgrounds, they have helped to break down barriers of gender, race and class within their industries.



# Design innovation at Hull Traders Ltd, 1957–80

Hull Traders was one of the most radical textile manufacturers in postwar Britain. The company set new trends for bold colour in interior design. It became an important platform for young designers to experiment with screen printing technologies. The artistic freedoms of screen printing opened up possibilities for explosive colour and paint-like effects on textiles. Designer Shirley Craven led as director from 1962 and commissioned many pioneering women artists of the day.

From top

*Pasco* furnishing fabric, 1961  
Shirley Craven/Hull Traders Ltd  
UK  
Hand screen-printed cotton satin  
Given by the makers  
Museum no. T.143-1989

Continued on the next page →



# Althea McNish's African Caribbean imprint on British textiles

Born in Trinidad and trained in London, artist and designer Althea McNish became Britain's first internationally known Black textile designer. She redefined conventions with her vibrant use of colour and pattern. Drawing on her African Caribbean heritage in her designs, she often said, 'everything I did ... I saw through a tropical eye'. McNish worked as a freelancer from her studio in West Green Road in Tottenham, and had a successful career as a designer for several major fabric companies, including Hull Traders.

*Gilia* furnishing fabric, 1961

Althea McNish/Hull Traders Ltd

UK

Hand screen-printed heavy cotton satin

Given by the makers

Museum no. T.177-1989



*Golden Harvest* furnishing fabric, 1959

Althea McNish/Hull Traders Ltd

UK

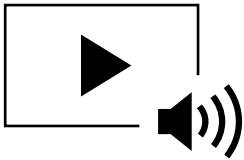
Hand screen-printed cotton satin

Given by the makers

Museum no. T.178:1-1989

A walk in a wheatfield in Essex inspired McNish to create this vibrant orange fabric. It became Hull Traders' bestselling design.





Discover Althea McNish at different times in her career, captured on film more than 50 years apart.

Scan the QR code for audio description

London, 1966, 2018  
Running time: 4 minutes



*Moiré* furnishing fabric, 1964

Dorothy Carr/Hull Traders Ltd

UK

Hand screen-printed heavy cotton sateen

Given by the makers

Museum no. T.130:1-1989

*Mandarin* furnishing fabric, 1966

Linda Harper/Hull Traders Ltd

UK

Hand screen-printed cotton sateen

Given by the makers

Museum no. T.168:1-1989

Sample book of *Time Present* fabrics, 1960s

Hull Traders Ltd

UK

Given by the makers

Museum no. T.118-1989



*A Taste of Honey*, 1958 set model,  
about 2005–10

Elizabeth Bury (model maker)  
Shelagh Delaney (playwright)  
Joan Littlewood (director)

*A Taste of Honey* was the theatrical debut, at age 19, for British playwright Shelagh Delaney. The play defied theatre censors with its honest and empathetic representations of working-class life, interracial relationships, single motherhood and queerness, at a time when open discussions of these topics were not permitted. It was first staged at Theatre Royal Stratford East and produced by revolutionary British theatre director Joan Littlewood, who was known for supporting emerging playwriting and confronting political topics.

UK

Printed paper, glued card, model furniture

Given by Elizabeth Bury

Museum no. S.5-2022



# Ballet costumes for *Because We Must*, 1987

Leigh Bowery with corset-maker  
Mr Pearl (Mark Erskin Pullen)

Australian artist, designer and queer activist Leigh Bowery designed these ensembles for Scottish choreographer Michael Clark's ballet *Because We Must*. Bowery created the wildly extravagant costumes to match the unconventional and provocative take on ballet. He took inspiration from his performances at Taboo, the disco and fetish nightclub he founded in London. This pair of dancer costumes combine a structured, corseted look with balaclavas and sequin detailing, echoing fetish and kink outfits.

UK

Crewel work bodice decorated with appliqué,  
lycra tights decorated with sequins

Given by Eileen Gray

Museum nos. S.101, 102-2010



# *Because We Must*, 1989

Charles Atlas

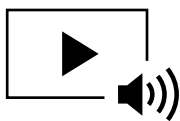
Michael Clark and Leigh Bowery's irreverent artistic vision inspired their creative collaborators. For many years, the pair worked with American video artist Charles Atlas on films inspired by their ballet productions. Here, Atlas' surreal, dream-like film features the original stage production of *Because We Must* at Sadler's Wells Theatre in London. In this sequence, performers dance to 'Venus in Furs' by the American rock band The Velvet Underground, wearing the costumes displayed nearby.

UK

Video, colour, sound, 52 minutes

Courtesy of Electronic Arts Intermix (EAI), New York

Excerpt running time: 3 minutes



# Set model for *Don Giovanni* at Sadler's Wells Opera, 1968

Derek Jarman

Although a fan of the opera, British artist Derek Jarman openly disliked the ornate styles of traditional opera set designs. He remarked, 'I often sit there in the opera-house with my eyes shut.' Jarman designed this set for a production of Wolfgang Amadeus Mozart's opera *Don Giovanni*, directed by John Gielgud. It was a visionary take on what contemporary scenography could look like. He reimagined key set locations like the palace garden with bold and abstract geometric shapes, shocking critics of the day.

London

Wood, paint, glue, paper

Given by Keith Collins

Museum no. S.1317-2010



# Trouser suit from *Optical Shock*, 2001

Rei Kawakubo/Comme des Garçons

‘It’s our job to question convention, if we don’t take risks, then who will?’, says Japanese designer Rei Kawakubo. Her fashion house Comme des Garçons (French for ‘like boys’) is known for experimentation. Kawakubo started producing clothes around 1969 in Tokyo, establishing her company in 1973. From 1981, she launched collections in Paris, challenging European fashion norms. This unconventional suit restyles the traditional blazer cut and combines camouflage with bright optical patterns.

Japan

Patterned cotton, nylon, leather

Given by the maker

Museum no. T.3-2005



# Bringing punk attitudes to the fashion world

Vivienne Westwood

British designer Vivienne Westwood drew on a wide range of inspirations to shake up fashion aesthetics. In the 1970s, she ran a clothing shop in London with her partner Malcolm McLaren that popularised rebellious punk styles. From the 1980s, she brought subversive designs to the catwalk, mixing tradition and provocation. Her designs drew on historic English tailoring, often taking details like slashes and fraying to an extreme. 'I've utilised the conventional to make something unorthodox', she said.

Denim ensemble, evening dress and hat  
from *Cut, Slash & Pull*, 1991, from the collection  
of Michael and Gerlinde Costiff

London

Denim jacket and trousers, muslin cotton  
top/dress, felted hat, suede shoes

Purchased with Art Fund support and assistance  
from the Friends of the V&A, the Elspeth Evans  
Trust and the Dorothy Hughes Bequest  
Museum nos. T.229-2002, T.227-2002

Art Fund\_

Continued on the next page →



Ensemble from *Time Machine* and *Civilizade*,  
1988, with hat from *Hobo Punkature*, 1983,  
from the collection of Michael and Gerlinde Costiff  
London

Wool jacket, cotton breeches, felted hat  
Purchased with Art Fund support and assistance  
from the Friends of the V&A, the Elspeth Evans  
Trust, and the Dorothy Hughes Bequest  
Museum nos. T.206-2002, T.152:1-2002

### Art Fund\_

This tailored wool jacket has detachable sleeves  
and takes inspiration from the silhouette of  
medieval armour.



# Hoodie, 2014

Nasir Mazhar

Designer Nasir Mazhar challenges conventions in the fashion industry by creating clothing inspired by club cultures. Born in east London, he said, 'I started what I was doing because there was a lack of diversity ... a lack of people talking about tracksuits, about garage and about grime.' Hoodies with playful details often featured in his collections. This one has a plastic pocket for the wearer to personalise with their own images.

London

Cotton and polyester blend, leather,  
plastic, polyamide, elastane

Given by Charlie Porter

Museum no. T.110-2015



Gown, 1744 (designed), 1744–45 (woven), 1745–50 (sewn), 1760s (altered), 1870–1910 (altered for fancy dress)

Silk design by Anna Maria Garthwaite, woven by Captain John Baker

Anna Maria Garthwaite moved to east London in 1730 to launch her career as a textile designer. She settled in Spitalfields, where Protestant refugees (known as Huguenots) had established a thriving silk-weaving district. Garthwaite was self-taught and one of few recorded women to achieve commercial success in this industry. The woven silk used to make this gown features floral designs that reflect Garthwaite's interest in scientifically accurate botanical illustration.

London

Hand-woven brocaded silk damask, linen

Given by F.D. Worthington Esq.

Museum no. CIRC.85-1951



## A modern businesswoman in Paris

In 1922, Irish-born designer Eileen Gray opened Galerie Jean Désert in Paris as an independent commercial venture and outlet for her designs. It was unusual for a woman to open their own shop at the time, and she operated it under a fictitious male name. Gray succeeded in attracting an illustrious clientele of fellow artists and designers, plus a flock of wealthy collectors. Critics of Gray's designs were often astounded by her work's bold originality.

Invitation card to Galerie Jean Désert, 1923

(closed and open)

France

Black and brown print on folded paper

Museum no. AAD/1980/9/166



# A playful take on modern design

Eileen Gray

Rugs became an important creative outlet for Eileen Gray during her years as a business owner. Inspired by modern art of the day, Gray developed an unconventional approach to designing and producing rugs. She echoed the format of paintings and collages, featuring bold, abstract shapes. She collaborated with fellow Paris-based textile designer Evelyn Wyld to produce these handwoven rugs. They were playful in their take on modern design and became Gray's best-selling products.

From left to right

Design for *Bobadilla* rug, about 1926–29

France

Pencil, watercolour, gouache and paper collage on prepared card

Museum no. E.535-1980

Continued on the next page →



Design for *Bobadilla* rug, about 1926–29  
France  
Gouache on paper  
Museum no. CIRC.239-1973

Design for *Castellar* rug, also  
known as Brentano, about 1926–29  
France  
Gouache on paper  
Acquired from the artist in 1973  
Museum no. CIRC.240-1973

On the wall

*Geometral Ex Voto* rug, 1920s  
France  
Hand-knotted wool  
Museum no. T.178-1980



# A life of design experiments for the home

Eileen Gray

Beyond commercial ventures, Gray's projects for her own homes were important sites for design experimentation with furniture, interiors and architecture. She created this chair for Tempe à Pailla, one of the houses in the south of France that she designed for herself. The chair folded down in size, responding to limited space inside the building. While functional, it has a playful and decorative 'S' shape. Gray revisited its design throughout her life.

'S' bend chair, 1938

France

Laminated wood, painted, with canvas

Given by Eileen Gray

Museum no. CIRC.579-1971



Design sketch for folding chair on Désert et Gray note paper, about 1965–70, (reworking original 1930s 'S' bend chair design)

France

Pencil sketch with notes on paper

Given by Prunella Clough

Museum no. E.1120-1983

Design drawing for folding chair, about 1965–70  
(reworking original 1930s 'S' bend chair design)

France

Pencil and felt-tip pen on tracing paper

Given by Prunella Clough

Museum no. E.1123-1983



# Crafting Stories

Objects of art and design can become powerful tools for storytelling. Many creative practitioners make works beyond function, where humour and symbolism come together to enable escapism, critique or thought-provoking speculation. From the street to the catwalk, artist studios to our own homes, objects can empower us to tell stories.

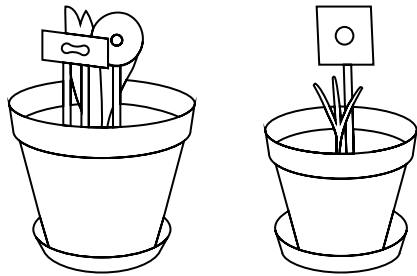


# Speculative objects to explore our relationship with plants

British duo Dunne & Raby believe design can inspire critical reflection on human behaviours. Here, their 'psychological furniture' considers our relationships with nature. From a bench shared with flowers to devices for speaking to plants, each object invites possibilities. 'We wanted to encourage people to play out their eccentricities within their urban homes, homes with very little or no garden at all. These unacknowledged behaviours become legitimised through new types of furniture.'

Furniture from the collection 'Weeds, Aliens and Other Stories', 1994–98  
Designed by Dunne & Raby/Michael Anastassiades,  
made by Ben Legg

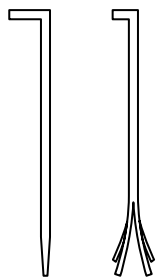




- 1 *Talking Tabs: Labels for reciting poems or recipes to plants*  
London and Suffolk, UK  
Fired clay pot, oak, plastic plants  
Museum nos. W.76 to 78-2002

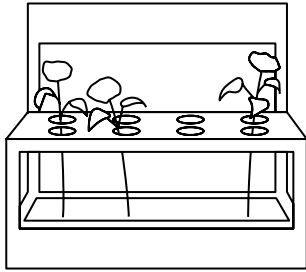


- 2 *Cricket Box: A drawer for collecting garden sounds*  
London and Suffolk, UK  
Oak  
Museum no. W.72-2002

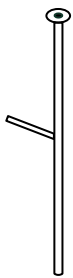


- 3 *Intensive Care: Communication with demanding plants anywhere, anytime*  
London and Suffolk, UK  
Oak  
Museum no. W.74-2002





- 4 *Reserved: Seating to be shared with flowers*  
London and Suffolk, UK  
Oak, plastic plants  
Museum no. W.75-2002



- 5 *Garden Horn: A device for speaking to plants that otherwise might be neglected*  
London and Suffolk, UK  
Oak  
Museum no. W.73-2002

Above

Photographs by Salvatore Vinci  
London and Suffolk, UK  
Museum nos. E.43, 44,  
45, 49-2003





Listen to the *Talking Tabs*, devices for reciting poems or recipes to plants, or hear the garden sounds collected in the *Cricket Box*.

London and Suffolk, UK, 1994–99

Running time: 3 minutes and 30 seconds

Sound design for 'Weeds, Aliens and Other Stories', 1994–98, by Jayne Roderick



# Denim jacket and trousers, 2021

King Owusu and Lazy Oaf

Ghanaian British creative King Owusu describes his work as ‘playful reflections’ on issues that matter to him. His colourful illustration style is often inspired by cartoons and his work draws on his experiences of growing up in West African communities in north London. Owusu created this ensemble with streetwear brand Lazy Oaf, in support of ‘gardening for health’ charity Thrive. The jacket and trousers are digitally printed with Owusu’s illustrations and explore the therapeutic benefits of gardening.

Designed in London, manufactured in Turkey  
Printed denim, cotton, elastane  
Museum no. T.35-2023



# Trouser suit from *Temporary Interference*, 1995

Hussein Chalayan

For British Cypriot fashion designer Hussein Chalayan, clothing is about storytelling through the body. Known as a ‘philosopher-king of fashion’, Chalayan’s work contemplates ideas about being human. This collection explores what he considers humanity’s ‘ill-fated attempts to elevate [itself] to the status of the divine’. The metallic gold trousers represent the heavens, while the jacket printed with soil and flowers represents the Earth.

UK

Printed polyethylene

Given by the designer

Museum no. T.679-1995



## Ensemble, 1995–2011

Takuya Sawada for Takuya Angel  
with clogs by Arakawa

Self-taught designer and DJ Takuya Sawada created Takuya Angel to inspire new narratives of Japanese identity. He says the brand ‘contemplates the world that is yet to come’. It does this by blending historic clothing, subcultural trends and the visual styles of Japanese anime. Here, Sawada pairs a vintage kimono with cyberpunk accessories. Wearers of his label sparked a cult following among the Harajuku street fashion scene in Tokyo and became known as ‘Angelers’.

Japan

Vintage kimono fabric cape with synthetic fur, cotton t-shirt, polyester twill skirt, plastic headgear, wooden clogs

Museum nos. FE.274 to 279-2011, FE.14-2012



# *Angel* dress, 2010

Alexander McQueen

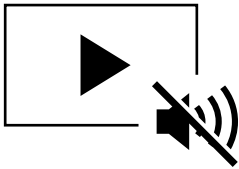
‘People don’t want to see clothes. They want to see something that fuels the imagination’, said Newham-born fashion designer Alexander McQueen. Known for telling stories through shocking and fantastical catwalk collections, his designs often combined intricate hand-making techniques with inspirations from art. This dress is from the last collection McQueen designed before his death. Unofficially called *Angels and Demons*, it featured dresses adorned with Christian religious artworks showing scenes of salvation and suffering.

London

Woven jacquard silk

Museum no. T.91-2011





From the runway to the street,  
see the outfits on display in motion.

Scan the QR code for audio description

Excerpts from Alexander McQueen, *Angels and Demons*, Autumn/Winter 2010, courtesy of Alexander McQueen

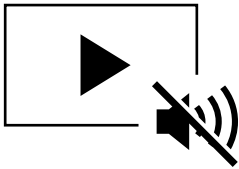
Excerpts from Hussein Chalayan, *Temporary Interference*, Spring/Summer 1995 © Yoox Net-a-Porter and Bloomsbury Fashion Video Archive

With thanks to King Owusu, Bea Burnett and Thrive, 2024 © Chocolate Films

Excerpts from Takuya Angel fashion show and club night, courtesy of Takuya Sawada, 2008

Keith Khan performing at Preston Carnival, 1988 © ITV Archive





From the runway to the street,  
see the outfits on display in motion.

Scan the QR code for audio description

Excerpts from Alexander McQueen, *Angels and Demons*, Autumn/Winter 2010, courtesy of Alexander McQueen

Excerpts from Hussein Chalayan, *Temporary Interference*, Spring/Summer 1995 © Yoox Net-a-Porter and Bloomsbury Fashion Video Archive

With thanks to King Owusu, Bea Burnett and Thrive, 2024 © Chocolate Films

Excerpts from Takuya Angel fashion show and club night, courtesy of Takuya Sawada, 2008

Keith Khan performing at Preston Carnival, 1988 © ITV Archive



# Carnival costume, 1988

Keith Khan

Born in London, artist Keith Khan devoted his early career to designing for carnival in Trinidad and the UK, inspired by his Trinidadian Indian heritage. He created this costume for his performance as a stilt walker in the 1988 Preston Carnival. 'We were very much talking about our colonial heritage and trying to make sense of that within this country', he says. The costume combines folkloric visual traditions and carnival characters like the Moko Jumbie.

Cotton, lamé, quilted silk, sequins,  
velvet, topstitch detailing

Given by Keith Khan

Museum nos. S.35:1 to 3-2019



*Spellbound* from the series  
'Mercenary', 1998

Hew Locke

'A lot of my work has ideas to do with the burden of history and ... how history affects us today', explains Guyanese British artist Hew Locke. This fantastical drawing critically explores colonial power. Locke draws inspiration from artefacts, paintings and prints from the height of British and Spanish imperialism. The figure's costume has a striking pattern of skulls, interwoven with the words 'import' and 'export', calling attention to the human costs of empire trade.

UK

Charcoal and white chalk on card

Museum no. E.451-1999



Cabinet organ, about 1600 (upper part of cabinet), 1650 (addition of organ), about 1750–1850 (alterations)

Unrecorded Augsburg workshop,  
with alterations by later makers

Made to dazzle the imagination, this decorative cabinet organ is an example of luxury furniture popular in wealthy European homes in the 1600s and 1700s. These cabinets served as both personal storage and prestigious showpieces to be unveiled at social gatherings. Even the cabinet's surface provided visual entertainment, with fantastical imagery of ancient ruins. This cabinet also evolved over time with the addition of a playable organ instrument.

Augsburg, Germany

Pine carcass, with marquetry of various woods

Museum no. 216-1879



*Chippendale* chair with  
*Grandmother* pattern, 1984

Robert Venturi and Denise Scott Brown/  
Knoll International Ltd

American designers Venturi Scott Brown use humour to reimagine historic styles of furniture. This design offers a playful take on British *Chippendale* chairs that were fashionable in the 1700s. Typically made of hand-carved wood with sculptural details and a fabric seat, here the *Chippendale* chair is reduced to a silhouette in moulded plywood. The designers wrapped its entire surface in a pattern inspired by a flowered tablecloth belonging to the grandmother of an employee.

New York, USA

Laminated plywood with plastic laminate surface

Given by the manufacturer

Museum no. W.21-1990



## *Mickey Mackintosh chair, 1986*

Wendy Maruyama

‘I feel like woodworking has a lot of potential for breaking outside of the mould of what furniture can be and go beyond sculpture’, says Japanese American designer Wendy Maruyama. Here she explores how furniture can communicate meanings and question traditions. Maruyama’s design combines furniture history and pop culture. She splices the look of an 1890s high-back chair by Scottish designer Charles Rennie Mackintosh with the ears of Disney’s Mickey Mouse. The surface is finished with glittering industrial spray paint.

USA

Maple wood with Zolatone paint

Museum no. W.10-2011



# *Captain Hook* armchair from the series 'If Chairs Could Talk', 2015

Yinka Ilori

'All of my work is inspired by traditional Nigerian parables, which makes each piece inherit its own story', says British Nigerian designer Yinka Ilori. This chair is a tribute to a friend Ilori went to school with in London and explores a Yoruba parable about destiny and not judging others. The coat hanger symbolises the friend's struggles of being 'left to hang' when young. The friend overcame neglect to turn their life around.

London

Reclaimed chair (from Tottenham Hale charity shop), coat hanger, high gloss paint, foam seat, printed wax textile (from Ridley Road Market)  
Museum no. W.27-2024



# Designing fragrance rituals in Japan

Imagination and scent come together in these lacquer boxes designed for incense games. Using fragrance to spark the imagination is part of Japan's long tradition of scent appreciation, known as *kōdō* (the way of incense). The games invited players to heat the aromatic wood kept inside the boxes and guess the scent. Players would share the stories that the scent inspired for them, often reciting poems or literature. These lavishly decorated boxes were prized possessions found in wealthy homes.

- 1 Cabinet for incense games, 1800–50  
Unrecorded maker  
Japan  
Wood with gold decoration on a black lacquer ground, shakudō metal alloy, gold fittings  
Tomkinson Memorial Gift  
Museum no. W.358-1921
  
- 2 Cabinet, 1700–50  
Unrecorded maker  
Japan  
Wood with gold decoration on a black and gold lacquer ground, inlaid with gold, silver, mother-of-pearl and imitation coral, silver fittings  
Salting Bequest  
Museum no. W.591-1910



# Decorations for a Hackney home, 1950–2000

Ron Hitchins

For 65 years, life-long east Londoner Ron Hitchins called 43 Malvern Road home. Hitchins was a self-taught artist. His distinctive tiles originated as a DIY project to decorate his bathroom. ‘I use a key or a bottle opener or even a ballpoint pen ... the simpler the tool, the better the design.’ Over decades, Hitchins decorated more rooms and furnishings, and transformed his home into a living work of art.

Tiled panel, 1950–2000

London Ceramic tiles in wooden frame

Given by an anonymous donor

Museum no. C.1-2022

Four-poster cat bed, 1950–2000

London

Ceramic tiles, car paint, wood frame,  
brass with replica cushion

Given by an anonymous donor

Museum nos. W.9-2022, NCOL.154-2025



Table lamp, 1950–2000

London

Ceramic tiles, wood, metal, textile shade

Given by an anonymous donor

Museum no. W.11-2022

Tiled numbers for front door, 1950–2000

London

Resin

Given by an anonymous donor

Museum no. C.2 to 4-2022

Chair, 1986

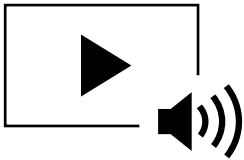
London

Wood, mirrored glass, upholstery

Given by an anonymous donor

Museum no. W.10-2022





Explore two films:

Step inside Wendy Maruyama's furniture making studio.

San Diego, USA, 1989  
Running time: 2 minutes

Discover Ron Hitchins' home in Hackney and hear about his life as a flamenco dancer.

London, 2015  
Running time: 3 minutes and 45 seconds

Scan the QR code for audio description



# Narrating the personal

Creative projects can be spaces for deeply personal journeys. Through making, artists and designers can explore stories of their life experiences or capture their diverse sources of inspiration. Here, experimental works across studio ceramics and digital art push the limits of materials and techniques to arrive at new forms of expression.



# *Letters from my Mother, 1998*

Vera Molnár

These computer-generated plotter drawings simulate the handwriting of Hungarian media artist Vera Molnár's late mother. 'Every week she wrote me a letter, it was a basic and important event in my visual environment. Then, there were no more letters. So, I went on to write letters of hers to myself, on the computer of course.' Molnár's project experimented with how computers can generate new forms of artistic expression.

Paris

Screenprint on paper from two plotter drawings Given by the American Friends of the V&A through the generosity of Patric Prince  
Museum no. E.1079-2008



# Transforming a drawing archive into a dataset

Sougwen Chung

‘I’m deeply interested in how collective and personal histories are captured in datasets, and questions of how these artificial intelligence (AI) systems might come to shape future memory’, says Chinese Canadian artist Sougwen Chung. Here, they explore the artistic potential of human-robot collaboration through AI. Chung drew collaboratively with a robotic tool named D.O.U.G. (Drawing Operations Unit Generation\_X). D.O.U.G was trained on a dataset of Chung’s drawings using machine learning known as a recurrent neural network (RNN).

In glazed case on left

RNN model in 3D-printed casing,  
from the series ‘Drawing Operations  
Unit Generation 2: MEMORY’, 2017–22  
London  
SLA resin, USB hard drive  
Given by Sougwen Chung  
Museum no. E.905-2022

Continued on the next page →



On the wall

*Drawing Operations Memory I* print,  
from the series 'Drawing Operations Unit  
Generation 2: MEMORY', 2017–22

London

Ink on paper

Given by Sougwen Chung

Museum no. E.907-2022

Explanatory video, from the series 'Drawing  
Operations Unit Generation 2: MEMORY', 2017–22

London

Given by Sougwen Chung

Museum no. E.906-2022

Running time: 1 minute and 45 seconds



*Itari*, 2019

Ranti Bam

‘I approach the clay with an idea in mind and then I just let things unfold organically and intuitively from there’, says British Nigerian ceramicist Ranti Bam. Rooted in her ancestry, this vessel echoes the functions of a hearth in Yoruba culture. Bam explains that ‘people gathered around a hearth for material and spiritual sustenance.’ This provided food, warmth and shelter in the material sense, and intimacy, knowledge, care and nurturing in the spiritual.

London

Painted terracotta, mono-print

Museum no. C.28-2020



*Reunion VI: Underneath the Surface and  
Reunion VIII: Beginnings*, from the series  
'Searching for Kouame Kakahá', 2021–22

Bisila Noha

East London-based ceramicist Bisila Noha celebrates the 'un-named women of clay' traditionally overlooked in histories of ceramic art. Inspired by Ivorian potter Kouame Kakahá's work, the shapes of these vessels are suggestive of bodies. They reflect Noha's journey to reconnect with generations of Black women potters. 'The two legs are still there, as they represent my being rooted in the past and all the women that preceded me from whom I am drawing inspiration.'

London

Terracotta, thrown, coiled and carved

Museum nos. C.13, 14-2022



# Pot, 1982

Magdalene Odundo

‘Clay allows you to immerse yourself and to think with it’, says Kenyan-born British ceramic artist Magdalene Odundo. During her career, she has studied ceramics made across ages throughout Africa, Asia, the Americas and Europe. Odundo’s vessels synthesise the similarities she finds, creating bold and universal forms. ‘I abstract notions and feelings from what I’m looking at and try to think it out when I’m making’, she says.

UK

Hand built, burnished, carbonised earthenware

Given by David Queensberry

Museum no. C.58-2015



# Crafting Stories

Objects of art and design can become powerful tools for storytelling. Many creative practitioners make works beyond function, where humour and symbolism come together to enable escapism, critique or thought-provoking speculation. From the street to the catwalk, artist studios to our own homes, objects can empower us to tell stories.



# Architectural drawings for 'An Image for Britain' architecture competition

Eva Jiříčná

Czech architect Eva Jiříčná imagined the possibilities of a new type of public landmark. These drawings and collages were created for an architectural ideas competition. Responding to the theme 'An Image for Britain', Jiříčná imagined a futuristic leisure centre near Trafalgar Square in central London. Jiříčná's tower has three zones: The Videotron, an electronic entertainment space, The Belvedere, a viewpoint and hanging garden, and an airship landing pad.

UK

Printed paper with collage mounted on board with clear vinyl film; black ink, dry transfer (Letratone) and paper collage on tracing paper  
Presented by Eva Jiříčná

Museum nos. CD. 35, 38, 40, 42, 166-2017



*Mwili ni maburudisho tu kama mtu  
hajui mtu (The body is just a distraction  
if one doesn't know the person), 2011*

Ziddi Msangi

Tanzanian American designer Ziddi Msangi proposes a contemporary take on East African kanga textiles. He explores traditions of how kanga communicate coded messages through patterns and proverbs, and link to personal stories and events. 'All the symbols I've represented here are things I feel strongly about; they're the ingredients in the ideological Kool-Aid I drink.' For Msangi, the Swahili proverb is a reminder to 'look beyond superficial opinions and respect a person regardless.'

USA

Printed cotton

Museum no. T.39-2023



A set of eight prints from  
*Moonstrips Empire News*, 1967

Eduardo Paolozzi/Kelpra Studio Ltd

Scottish Italian artist Eduardo Paolozzi was a keen observer of the news-saturated world around him. He believed that 'reality surpasses the fictions of even the wildest imagination'. In this work, Paolozzi brought together 100 prints unbound in a box. Each features different images lifted from magazines, advertisements and newspapers. The prints have no specific order, inviting users to take on the role of editor and craft their own stories through free association.

London

Screenprint on paper

Museum nos. CIRC.399, 421, 423, 446, 473, 481,  
482, 483-1968



Collaborative Project

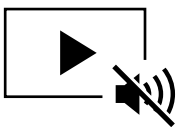
## *Reasonably Absurd, 2024*

A project by V&A East Youth Collective  
Community members with V&A East  
and animator Yuki Pan Yu Yu

Here, the group crafted a story from eight *Moonstrips Empire News* prints. Their selection explores Paolozzi's commentary on war. The accompanying film enters a dialogue with his work, staging 'a chess game between us and Paolozzi. We noticed the chessboard pattern. He made a move, and we make one. It's our collage of an existing collage. It's also reasonably absurd, as the prints feel like they're warping reality.'

Running time: 3 minutes

© V&A

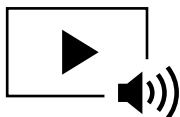


## *DESH*, 2011

Akram Khan with Tim Yip (visual design),  
Jocelyn Pook (musical composition),  
Michael Hulls (lighting design),  
Ruth Little (dramaturge)

*DESH* is British dancer and choreographer Akram Khan's first full-length solo show and most biographical work. Meaning 'homeland' in Bengali, *DESH* explores Khan's personal search for belonging as it moves between Britain and Bangladesh in a story that is both epic and intimate. For Khan the immersive production is a 'journey into my memories. The stories are very personal but the notion of passing on is universal.'

Sadler's Wells Theatre, London  
Excerpts from recording of original stage  
performance, colour, sound  
Courtesy of Akram Khan  
Running time: 12 minutes



## Excerpts from *DESH*

With thanks to Akram Khan Company and the V&A East Youth Collective Community  
This selection of clips from Akram Khan's *DESH* were carefully chosen by the V&A East Youth Collective Community to be instantly relatable to those who have grown up in the East End diaspora. 'We chose these clips because everyone will see something, their own experiences and familial memories. It made us feel invested in our roots and somewhat peaceful, but sad and hopeful too. The art style is mesmerising and [it is] a beautifully dynamic performance.'



# Building Creative Communities

Creative practitioners can be educators and leaders who foster new communities of making. Workshops, training centres and community networks can become long-lasting platforms for knowledge exchange. From inspiring creative skills to tackling issues of worker welfare, collective action drives social change and empowerment.



# A life of socialist politics, 1834–96

William Morris

Walthamstow-born designer and reformer William Morris campaigned for socialist principles in design. His views challenged the industrial mass production of goods that was becoming mainstream in England at the time. Critical of poor workhouse conditions, he called for greater balance between ‘labour and pleasure’, sharing his vision through pamphlets and lecture tours. His design firm Morris & Company applied his principles in practice, championing handmade goods, better working conditions and fair wages.

- 1 *Labour and Pleasure versus Labour and Sorrow* pamphlet, 1880  
London  
Printed ink on paper  
Museum no. L.1492-1880
- 2 *The Socialist Ideal of Art* pamphlet, 1891  
London  
Printed ink on paper  
Museum no. L.764-1908



# Setting up an ideal factory at Merton Abbey Works

Established in 1861, Morris & Company grew to employ over 100 people and produce wide-ranging designs for wallpapers, fabrics and tapestries. In 1881, the company moved from central London to Merton Abbey Mills in the city's outskirts. Here, on the River Wandle, premises offered staff a better quality of life with spacious, daylit workshops alongside homes, gardens and a library. This pattern book shows designs made at Merton Abbey.

- 3 Pattern book of velvet designs from Merton Abbey Workshops, 1890s Morris & Company UK  
Paper and board binding, velveteen samples  
Given by the manufacturer  
Museum no. T.660-1919



# From apprentice to art director: John Henry Dearle

Training and knowledge exchange was part of Morris & Company life. Apprentices learned tapestry weaving using small looms and trial panels. John Henry Dearle joined the company aged 19 as a shop assistant and became a tapestry apprentice under Morris. Dearle rose quickly, teaching other apprentices and becoming head designer from 1890. His designs from this period reveal how he learned from Morris' work: *Daffodil* echoes the snaking striped lines of *Wandle*.

- 4 *Wandle* furnishing fabric, 1884  
William Morris for Morris & Company  
UK  
Block-printed, indigo-dyed cotton  
Given by Manchester College of Art  
Museum no. CIRC.173-1956
  
- 5 *Daffodil* furnishing fabric, about 1891  
John Henry Dearle for Morris & Company  
UK  
Block-printed cotton  
Given by Morris & Co.  
Museum no. T.623-1919



- 6 Apprentice tapestry panel, about 1890  
Unrecorded maker with a design possibly  
by William Morris or John Henry Dearle  
UK  
Tapestry woven wool on cotton warp  
Museum no. T.111-1986
  
- 7 Group of tapestry bobbins used by  
Percy Sheldrick, the last master weaver  
at Merton Abbey, 1921–39  
UK  
Beech, sycamore or maple  
Gift of Patrick Read  
Museum no. T.1-2025
  
- 8 Miniature training loom, 1881–93  
Merton Abbey Workshops  
UK  
Wood and metal fittings, warp and bobbins  
Given by William Morris  
Museum no. 156-1893



# Walthamstow Football Club home shirt with *Yare* design, 2023

Wood Street Walls/Admiral Sportswear,  
with print design by John Henry Dearle

‘Everyone around here understands the strong relationship between Morris and the local area’, reflects Mark Clack, founder of Walthamstow-based artist collective Wood Street Walls. Clack initiated a pioneering collaboration between William Morris Gallery and Walthamstow Football Club to design a new team kit. The collection adapts John Henry Dearle’s 1892 *Yare* design for Morris & Company, originally created at Merton Abbey. Revenue from shirt sales will go towards setting up a women’s football team.

Designed in London, manufactured in Turkey  
Sublimation print on polyester  
Museum no. T.86-2023



# Asha Sarabhai and the politics of cloth

Indian designer Asha Sarabhai set up Raag as a cooperative dedicated to reviving Ahmedabad's historic textile traditions. Established in 1975, the studio's dedication to 'slow making' and ethical labour took a stand against the rising tide of global garment industry sweatshops. Raag initially relied on the skill of one master tailor, Mansukhbhai, but the business grew to employ over 100 people, forming a community of makers. The studio operates to this day.

Ensemble, 1994–95

Designed by Asha Sarabhai for Raag

Ahmedabad, India

Mixture of undyed silk and wool

Museum nos. IS.18 to 20-1995

Sample book, about 1992

Raag

Ahmedabad, India

Mixture of undyed silk and wool

Museum no. IS.140-1993



# Omega Workshops Ltd at 33 Fitzroy Square, 1913–19

Living in Bloomsbury in the 1910s, artist Roger Fry was part of a creative community seeking alternative lifestyles. He was inspired to put the community's artistic skills towards a commercial venture and co-founded the Omega Workshops. With artists Vanessa Bell and Duncan Grant as co-directors, Omega specialised in selling home furnishings and clothing. The trio set up workshops at Fitzroy Square, as well as a public showroom. Works were anonymous, signed only with the group's Omega trademark:  $\omega$ .

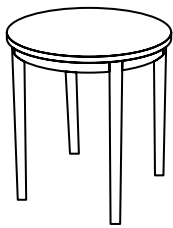
Invitation card to exhibition, 1913  
Duncan Grant for Omega Workshops Ltd  
Printed in London  
Hand-coloured lithograph  
Given by Miss Margery Fry, J.P.  
Museum no. E.740-1955

Signboard for Omega Workshops, 1913  
Duncan Grant for Omega Workshops Ltd  
England  
Oil painting on wood  
Museum no. P.35-1963



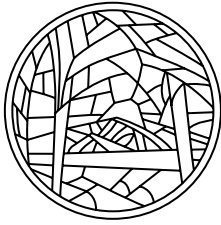
## Art and business

To support the Omega Workshops, founder Roger Fry raised funds from wealthy artistic patrons in the Bloomsbury community. The collective grew quickly, bringing in younger artists and encouraging students from London art schools to join. Members were offered flexible work hours to make products alongside their own artist practices. Omega products reflected members' skills and wide-ranging interests. Designs played with colour, abstract forms and pattern to bring something new to the market.

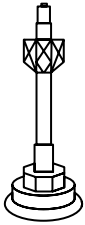


- 1 Table with *Water Lily* painting, about 1913  
Painted by Duncan Grant for Omega Workshops  
England Wood gessoed and hand-painted with oils  
Given by Mrs Margaret  
H. Armitage (née Bulley)  
Museum no. MISC.2:4-1934



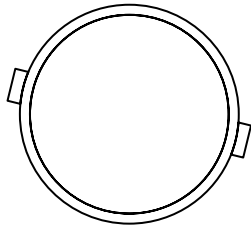


- 2 Glass roundel for 1 Hyde Park Gardens, 1914  
Designed by Roger Fry for Omega Workshops  
London  
Stained glass  
Given by Donald Hamilton  
Museum no. C.80-1950



- 3 Table lamp, 1913–19  
Unrecorded artists for Omega Workshops  
London  
Turned, carved and hand painted  
wood stand, replica lampshade  
Given by Mrs Margaret H. Armitage (née Bulley)  
Museum nos. MISC.2:16-1934, NCOL.155-2025



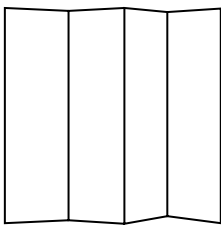


- 4 Tray with *The Wrestlers* design, about 1913  
Designed by Henri Gaudier-Brzeska for  
Omega Workshops,  
made by John Joseph Kallenborn  
London  
Wood with marquetry (inlay)  
Museum no. W.30-1978



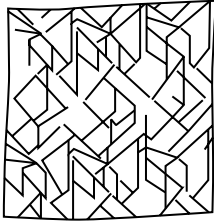
# Vanessa Bell for Omega Workshops Ltd

The striking, colourful designs created by co-director Vanessa Bell were among Omega Workshop's most experimental products. For Bell, designing furniture and textiles was closely linked to her wider practice as a painter interested in abstract, experimental art of the time. She hand-painted objects and collaborated with textile printers to turn her paintings into fabric designs. Unlike mechanical mass-produced designs, each Omega product showed the mark of its maker's hand.



- 1 Screen, with painted design known as *Tents and Figures* or *Bathers in a Landscape*, 1913  
Vanessa Bell for Omega Workshops Ltd  
England  
Distemper on paper mounted on canvas,  
painted softwood frame  
Museum no. CIRC.165-1964





- 2 Fabric with *Maud* design, 1913  
Vanessa Bell for Omega Workshops Ltd,  
made by Besselièvre  
Designed in London, printed in Maromme, France  
Printed linen  
Given by the Manchester Design Registry  
Museum no. CIRC.425-1966



Section model (1:10 scale) of a terraced house on Cairns Street, Liverpool, *Granby Four Streets* project, 2014

Assemble

In 2011, residents of Liverpool's Granby neighbourhood formed a Community Land Trust (CLT). This non-profit organisation enabled them to come together to drive regeneration of their local area. The CLT invited London-based collective Assemble to help shape the vision for development and lead the renovation of ten derelict houses owned by the CLT on Cairns Street. Assemble worked strategically to a modest construction budget to design and deliver affordable homes.

London/Liverpool, UK

Timber, paint and mixed media

Museum no. E.195-2024



## Granby Workshop: A company of many hands

Granby Workshop was set up by Assemble as part of efforts to rebuild the Granby neighbourhood and created training and employment opportunities for locals. The Workshop's products took inspiration from the fittings originally designed for the houses being renovated, including bathroom tiles and door handles. The range of products displayed here was launched in 2015. Granby Workshop operates as a business to this day, with ongoing connections to the local community.

*Cut Out* tiles, 2015–16  
Granby Workshop

Decorated with an infinite variety of colourful collages, each tile is a one-off composition by a member of the workshop team.

Liverpool, UK  
Glazed ceramic, collaged paper decal  
Museum nos. CD.123 to 127-2016, CD.129 to 131-2016



*Brick* printed fabric, 2015–16 Granby Workshop  
Liverpool, UK  
Block-printed cotton (using timber offcuts), ink  
Museum no. CD.111-2016

*Herringbone* printed fabric, 2015–16  
Granby Workshop  
Liverpool, UK  
Block-printed cotton (using MDF blocks), ink  
Museum no. CD.114-2016

Base for table lamp made from Granby Rock, 2015–16  
Granby Workshop

Developed by Assemble and Will Shannon,  
Granby Rock was first made using recycled  
materials from the house renovations, including  
crushed brick and slate.

Liverpool, UK  
Building aggregate, known as Granby Rock  
Museum no. CD.144-2016

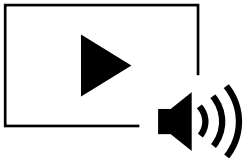
Pair of bookends made from Granby Rock  
Liverpool, UK  
Building aggregate, known as Granby Rock  
Museum nos. CD.138:1&2-2016



Handles 1, 2 and 3, 2015–16 Granby Workshop  
Liverpool, UK  
Smoke-fired clay  
Museum nos. CD.147 to 149-2016

Lightpull, 2015–16 Granby Workshop  
Liverpool, UK  
Earthenware clay  
Museum no. CD.150-2016





Hear the story of Granby Workshop  
and reflections on transforming  
a Liverpool neighbourhood.

Scan the QR code for audio description

Liverpool and London, 2025  
Running time: 5 minutes  
and 45 seconds



# Travelling sourcebooks of the Needlework Development Scheme, 1934–61

Founded in Scotland, the Needlework Development Scheme was a collaborative initiative that brought together arts education and the textile industry. Thread producers J & P Coats originally sponsored the scheme to improve skills and training in embroidery techniques. Initially the scheme targeted British training colleges, but later it reached wider networks of hobbyists and self-taught makers. Teaching packs included samples of embroidered textiles from around the world for inspiration, paired with ‘how-to’ instruction guides.

- 1 Table runner end, about 1918  
Unrecorded maker  
Estonia  
Cotton, satin, embroidery, crochet  
Given by the Needlework Development Scheme  
Museum no. CIRC.175-1962



- 2 Mat, 1939  
Unrecorded maker  
Norway  
Linen, embroidery  
Given by the Needlework Development Scheme  
Museum no. CIRC.144-1962
  
- 3 Sampler, about 1900  
Unrecorded maker  
Mexico  
Linen embroidered with silk in darning stitch  
Given by the Needlework Development Scheme  
Museum no. CIRC.185-1962
  
- 4 Teaching aid on Mexican embroidery, 1960  
Needlework Development Scheme  
UK  
Embroidery, felt, linen, wool, cotton, paper, ink  
Given by the Needlework Development Scheme  
Museum no. CIRC.252-1962
  
- 5 'And so to BEGIN' from the *Needlework Development Series*, 1953  
Needlework Development Scheme  
Glasgow, UK  
Printed ink on paper  
Museum no. L.4474-1969



- 6 'Embroidery Stitches' from the  
*Needlework Development Series*, 1952  
Iris Hills, Joan Whayman, Marion Campbell  
Glasgow, UK  
Printed ink on paper  
Museum no. L.4477-1969



## A community of makers at the Pottery Training Centre in Abuja

In 1951, the British colonial government employed English potter Michael Cardew to open a teaching workshop in Abuja (now Suleja) in Nigeria, called the Pottery Training Centre. The aim was to expand Nigeria's ceramics industry by training people in wheel-throwing, glazing and high-temperature firing. Trainees came from local towns, renowned for their own pottery traditions. Made around 40 years apart, this oil jar and dish were both produced by trainees of the Centre.

Oil jar and stopper, 1966–69

Bawa Ushafa

Abuja (now Suleja), Nigeria

Stoneware with incised detail, glazed

Given by Michael and Dorothy Kirkbride

Museum no. C.108-2011

Dish, 2008

Danlami Aliyu

Surrey, UK

Stoneware, with incised detail, dark slip under a white-flecked *Jun* glaze

Given by Michael O'Brien

Museum no. C.157-2009



# Working across traditions: The pottery of Ladi Kwali

Ladi Kwali was a celebrated local Gwari potter and the first woman to join the Pottery Training Centre in 1954. Kwali produced hand-built water jars following traditional Gwari forms alongside wheel-thrown pottery like this oil jar. By 1958, Kwali was teaching apprentices and paving the way for women trainees. She earned an international reputation, travelling for exhibitions and demonstrations. The centre was renamed the Dr Ladi Kwali Pottery Centre after her death.

Oil jar and stopper, 1960s

Ladi Kwali

Abuja (now Suleleja), Nigeria

Stoneware

Given by Michael O'Brien

Museum no. C.52-2008

'Hand Building the Ladi Kwali Way', photo essay  
published in *Ceramic Review*, 1980

London

Printed magazine

Museum no. NCOL.291-2023



## *Hollyhocks* tapestry, 2011

Taheya Ibrahim, Ramses Wissa Wassef Arts Centre Egyptian architect Ramses Wissa Wassef believed that 'every child is born with creative energy'. In this spirit, he founded an arts centre in rural Harrania. Designed by Wissa Wassef himself, the purpose-built centre teaches crafts like weaving and pottery to local children. It operates to this day, with many life-long members. Taheya Ibrahim, a weaver, joined around 1989 aged 19. The site's lush gardens inspired her floral design *Hollyhocks* and are a source of plant dyes for tapestry wools.

Egypt

Egyptian cotton,  
vegetable-dyed wool

Museum no. ME.18-2013



# Ishinomaki Stool, 2011 (designed), 2015 (made)

Keiji Ashizawa/Ishinomaki Laboratory  
The Ishinomaki Laboratory was founded in response to the 2011 Tōhoku earthquake and tsunami. It began as a workshop where locals affected by the disaster could come and learn how to build and repair furniture. This stool was one of the company's first designs. Its simple construction method enables the user to assemble it without specialist skills. Collaboration with furniture manufacturer Herman Miller allowed the Ishinomaki Laboratory to expand into a manufacturing business, using profits to support the local economy.

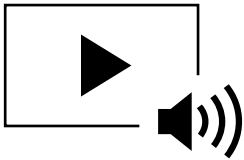
Japan

Red cedar, assembled from a flat-pack

Given by Rupert Faulkner

Museum no. W.4-2015





Listen to Keiji Ashizawa, founder of Ishinomaki Laboratory, discuss the vision for this community furniture workshop.

Scan the QR code for audio description

Ishinomaki, Japan, 2014  
Running time: 4 minutes



# Caring for Ourselves

Making and care are deeply connected. From the therapeutic to the protective, the design and ritual use of objects can empower the mind and body.

The natural world is a shared source of inspiration for makers, who seek to harness its restorative power.



## Prayers for protection

Rooted in a person's religious beliefs, objects can take on performative powers to heal and strengthen their user. From garments inscribed with religious script to body stamps, sacred accessories and offerings play vital roles in prayers.



# Talismanic shirt, late 1400s–early 1500s

Unrecorded maker

This shirt is inscribed with the entire text of the Qur'an, the central book of Islam. The sacred script was believed to have granted protection and empowerment to the shirt's wearer. The two large circles on the shirt contain the Shahada, a statement declaring faith in Allah. Garments like this were worn in perilous situations, from childbirth to the battlefield. The armpits show sweat stains, and the hem is marked with blurred fingerprints, revealing signs of use.

India

Woven cotton, ink, paint

Given by Col. F. G. G. Bailey

Museum no. T.59-1935



# 1 Click to Pray eRosary, 2019

GadgeTek Inc./Acer for the Pope's  
Worldwide Prayer Network

The Catholic Church launched the eRosary to bring the Pope's message to the 'digital world where young people dwell'. Traditionally, rosaries are a string of beads used by Christians to aid prayer as a memory prompt. Through its smart technology and app, the eRosary updates this practice, offering 'a meeting place between technology and spirituality'. Users can access daily prayer intentions, set prayer reminders and track health data like their daily step count.

Taiwan

Hematite, agate, electronic components,  
printed cardboard packaging

Museum no. CD.60-2021



## 2 Votive offerings for Catholic shrines, 1865–70

### Unrecorded makers

Members of the Catholic faith have long given votive offerings at shrines to ask for healing or give thanks for recovery, for themselves or a loved one. Known as *ex votos*, these votive offerings represent body parts and medical conditions that relate to devotees' areas of healing. Each offering has a hole at the top to be hung for mass display around an image of a religious figure.

Barcelona, Spain

Stamped silver sheet

Museum nos. 1244 to 1248-1871



### 3 Hindu body stamps, 1800s

Unrecorded makers

Body stamps, known as *chhappa*, are used by members of the Hindu Vaishnava community to bless the body and show dedication to the god Vishnu. Devotees press the stamps in a fragrant paste of white or red sandalwood and apply them to the body. They are part of morning preparation for daily worship. Designs feature protective symbols like the discus of Vishnu, and the inscription 'Hare Krishna', which is recited during rituals.

Tamil Nadu and West Bengal, India

Cast brass

Museum nos. 04614(IS), 04921(IS)

Museum no. IS.1G-1961

Given by Lady Gillman  
and Col. H.C.R. Gillman



# Tibetan Buddhist monastic dance costumes, 1850–1900

Unrecorded makers

Monks practise narrative sequences of *cham* (dance) as a form of meditation and a ritual to cast out bad spirits. These garments are part of costumes worn for the ‘Black Hat’ *cham*, carried out in monasteries across Tibet and neighbouring Himalayan regions. Through this masked performance, dancers and the audience believe they are protected from sickness and misfortune.

*Pang khebs* (apron)

Sikkim (now India)

Appliqué and embroidered silk

Given by A.S. Gladstone, Esq.

Museum no. 499B-1905

*Dorji gong* (collar)

Sikkim (now India)

Embroidered silk

Given by A.S. Gladstone, Esq.

Museum no. 499A-1905



# Processing experiences of trauma

Sharing how we navigate personal experiences of fear, trauma and recovery can be powerful. From the therapeutic potential of photography to empowering acts of writing, makers have pushed the boundaries of societal norm by boldly expressing their traumas and healing. The visibility of their lived experience has helped and continues to help others.



*Included and Expected* from  
'Narratives of Dis-ease' series, 1989

Jo Spence and Dr Tim Sheard

'How do we begin to speak about what it is like to live with cancer?' asked east-London born photographer Jo Spence. In this series, Spence used phototherapy to process her trauma from battling breast cancer, explaining that it means, quite literally, using photography to heal ourselves. By staging herself clutching a teddy bear or stumbling in red heels, Spence suggests her complex feelings of fear, isolation and shame as a woman cancer patient.

London

C-type print, photographic paper

Given by Terry Dennett and

The Jo Spence Memorial Archive

Museum nos. E.392, 401-2010



Please be aware that the object contains references to sexual and physical assault and suicide.

## *Sampler, about 1830*

Elizabeth Parker

For 17-year-old Elizabeth Parker, embroidery became a type of therapy. This sampler is created in the traditional format of young women's needlework in the 1830s. Instead of focusing on the typical decorative stitching skills, Parker's sampler reclaims the space for her voice and emotions. The hand-stitched letters form a detailed account of her difficult experiences working as a servant. For Parker, the act of stitching the message became a way of processing her trauma.

Ashburnham, UK

Linen, embroidered with red silk in cross stitch

Bought from Mrs Lily Griffiths

Museum no. T.6-1956

Scan the QR code for large-scale version



# The power of our own handwriting

In her 70s, Cindy Wack Garni was adapting to a new life. Having had amputations affecting every limb, she developed a number of bespoke tools to support her daily needs. Regaining the ability to write was a milestone in recovering her identity. With this custom pen holder, designed with her prosthetist, Cindy was able to do so. 'When I sent something to people, they asked me how I got it in my own handwriting ... They were expecting worse handwriting, but they got mine.'

Reproduction pen holder, 2017  
Greig Martino, Gary Martino, Henry Adorno  
from United Prosthetics Boston, USA  
Silicone  
Given by Cindy Wack Garni, Sara Hendren  
and Caitrin Lynch  
Museum no. CD.9-2024

Cindy's list of actions recovered through adaptive design objects, 2015–16  
Greig Martino, Gary Martino, Henry Adorno  
from United Prosthetics  
Display print from digital file  
Reproduced with thanks to Cindy Wack Garni,  
Sara Hendren and Caitrin Lynch



## Empowering the body

For centuries, people have created tools and wearables to understand and look after their bodies in new ways. From everyday routines that monitor health to protective rituals, wellbeing practices across diverse cultures draw on objects of design to empower individuals.



# 1 Drawing of the seven chakras, late 1800s

Unrecorded maker

Rooted in ancient Indian spiritual practices, the chakras are a system of energy centres in the body, believed to correspond to mental and physical wellbeing. This drawing guides users to meditate on each chakra, from the base of the spine (root chakra) to the top of the head (crown chakra). The Sanskrit inscriptions refer to colours and Hindu gods associated with each chakra. Three vertical lines show channels of energy flowing through the body.

Probably Himachal Pradesh, India

Brush drawing, ink and watercolour on paper

Museum no. CIRC.122-1970

Continued on the next page →



2 Zodiac Man diagram, in *Almanack for the yeare of Christ 1610, 1609* (published)

Edward Pond/The Stationers' Company

Almanacs were a popular form of personal calendar in the 1600s. These portable guides contained key information for the year, from religious holidays and weather forecasts to astrological events and medical guidance. The page here shows a Zodiac Man diagram. It connects the signs of the zodiac to parts of the body. People used this early medical system to make decisions about their health, including timing their surgical procedures.

London

Leather binding with gold tooling, paper

Donated by the Rev. Alexander Dyce

Museum no. Dyce 7707



### 3 Fitbit Surge, 2014

Gadi Amit (NewDealDesign) for Fitbit Inc.

Fitbit Surge was one of the earliest wearable activity trackers designed for mass-market consumers. Created to help users lead healthier lifestyles, it was Fitbit's first model to combine the functions of an activity tracker and a GPS watch. Designer Gadi Amit observed that 'these objects of electronics and digital thinking will become inherent to our existence', anticipating the Fitbit Surge as a precursor to today's smartwatch industry. Fitbit currently has over 29 million active users worldwide.

China

LCD touchscreen, elastomer wristband, stainless steel buckle, electronic components

Given by Fitbit Inc.

Museum no. NCOL.1063:1-2015



# Harnessing the power of coral, late 1500s–1950

## Unrecorded makers

Across diverse cultures, red coral has been prized as a natural material with symbolic meanings. It is often transformed into jewellery and worn to protect the body. In protective amulets from Italian Catholic traditions, its colour is associated with the blood and sacrifice of Jesus. In the Kabyle region in Algeria, wearing it promotes good luck. Across Tibet and Northern India, coral is harnessed to repel evil and added to amulet case designs.

- 4 *Ifizimen* (shoulder brooches)  
and scent case, 1800–50  
Northern Algeria  
Silver, enamel filigree, coral  
Museum no. 732-1900
  
- 5 Amulet for a child, about 1600  
Unrecorded, possibly Italy  
Carved coral, enamelled gold filigree  
Given by Dr W. L. Hildburgh  
Museum no. M.53-1952



- 6 Double-sided pendant with scenes from the Crucifixion and Resurrection, late 1500s  
Italy  
Carved red coral, enamelled gold  
Museum no. 105-1865
  
- 7 Necklace with *ga'u* (amulet cases), 1800–50  
Ladakh, India  
Silver, coral, glass imitation coral  
Museum no. 03068(IS)
  
- 8 *Ga'u* (amulet case), late 1800s  
Central Tibet  
Brass, gilt copper, coral, turquoise, rubies  
Museum no. IM.171-1910
  
- 9 *Ga'u* (amulet case), 1800s–1900s  
Eastern Tibet  
Copper, beaded, openwork brass, coral  
Bequeathed by Adeline Gourlay  
Museum no. IS.14-1965



# The power of protective scent, 1600s

## Unrecorded makers

Known as pomanders or scent cases, these ornamental containers were popular personal health accessories. In early modern European medicine, before the role of bacteria was understood, people believed that foul air caused disease. Pomanders were designed to hold sweet-smelling aromatics like cloves, cinnamon or frankincense to combat bad smells. Worn daily on chains and belts, they gave wearers a sense of agency in warding off disease.

10 Scent case  
Germany  
Gilded silver  
Lt. Col. G. B. Croft-Lyons Bequest  
Museum no. M.805-1926

11 Scent case  
Germany  
Gilded silver  
Museum no. 107-1872



- 12 Pomander  
Possibly Southeast Asia or the Netherlands  
Gilded silver filigree  
Museum no. 328-1864
  
- 13 Pomander and vinaigrette  
Western Europe  
Silver, gilded silver  
Given by the Misses Dagmar and Gladys Farrant  
in memory of Arthur Maud Loscombe Wallis  
Museum no. M.84-1933
  
- 14 Pomander  
Netherlands  
Gilded silver  
Lt. Col. G. B. Croft-Lyons Bequest  
Museum no. M.771-1926



# Healing environments

Our surroundings can influence our mood, behaviour and health. For many designers and architects, ideas of healing design inform their work to create spaces and interiors that promote physical and emotional wellbeing. These projects often combine medical theories with studies of the healing powers of the natural world.



# Garden tapestry, 1550–1600

Unrecorded Belgian workshop

Recognised for their health benefits, wall hangings like this tapestry were common in early modern European homes. Textiles provided valuable insulation while also serving residents' wellbeing as decoration. Following ancient theories of colour, people believed that green relaxed and purified the eyes. Tapestries like this, with garden scenes known as *verdure*, brought the restorative power of greenery into the home, offering escapist immersion into lush scenes.

Flanders, probably Brussels, Belgium  
Wool woven over flax and string warps  
Museum no. 243-1894



## A park for the people

Victoria Park in east London was the city's first purpose-built public park. Its creation in 1845 followed a public health campaign led by epidemiologist William Farr. He highlighted the urgent need for green spaces offering fresh air and outdoor leisure in densely populated, working-class urban areas. Local residents rallied in response to Farr's campaign. Over 30,000 people signed a petition to Queen Victoria to create what became known as 'The People's Park'.

Site of Victoria Park, about 1840

Waterlow & Sons

London

Coloured lithograph on paper

Given by the Hon. Arthur Villiers

Museum no. E.4945-1923

View of Bethnal Green before Victoria Park  
was laid out, about 1830

George Sidney Shepherd or Thomas Hosmer Shepherd

London

Pencil drawing

Given by the Hon. Arthur Villiers

Museum no. E.4942-1923



Architectural model of *Bioscleave House (Lifespan Extending Villa)*,  
2001–08 (house built), 2005/2013  
(model made/restored)

Arakawa + Gins

‘We want to reverse the downhill course of human life, and architecture is the perfect means for doing it’, say Japanese American duo Arakawa + Gins. They developed the idea of ‘reversible destiny’ and believe ‘if you change what surrounds you, you can change you’. Reflecting this, Bioscleave House is designed to present physical obstacles at every turn. The constant challenge to residents’ senses aimed to boost their immune systems and extend their lifespans.

New York, USA

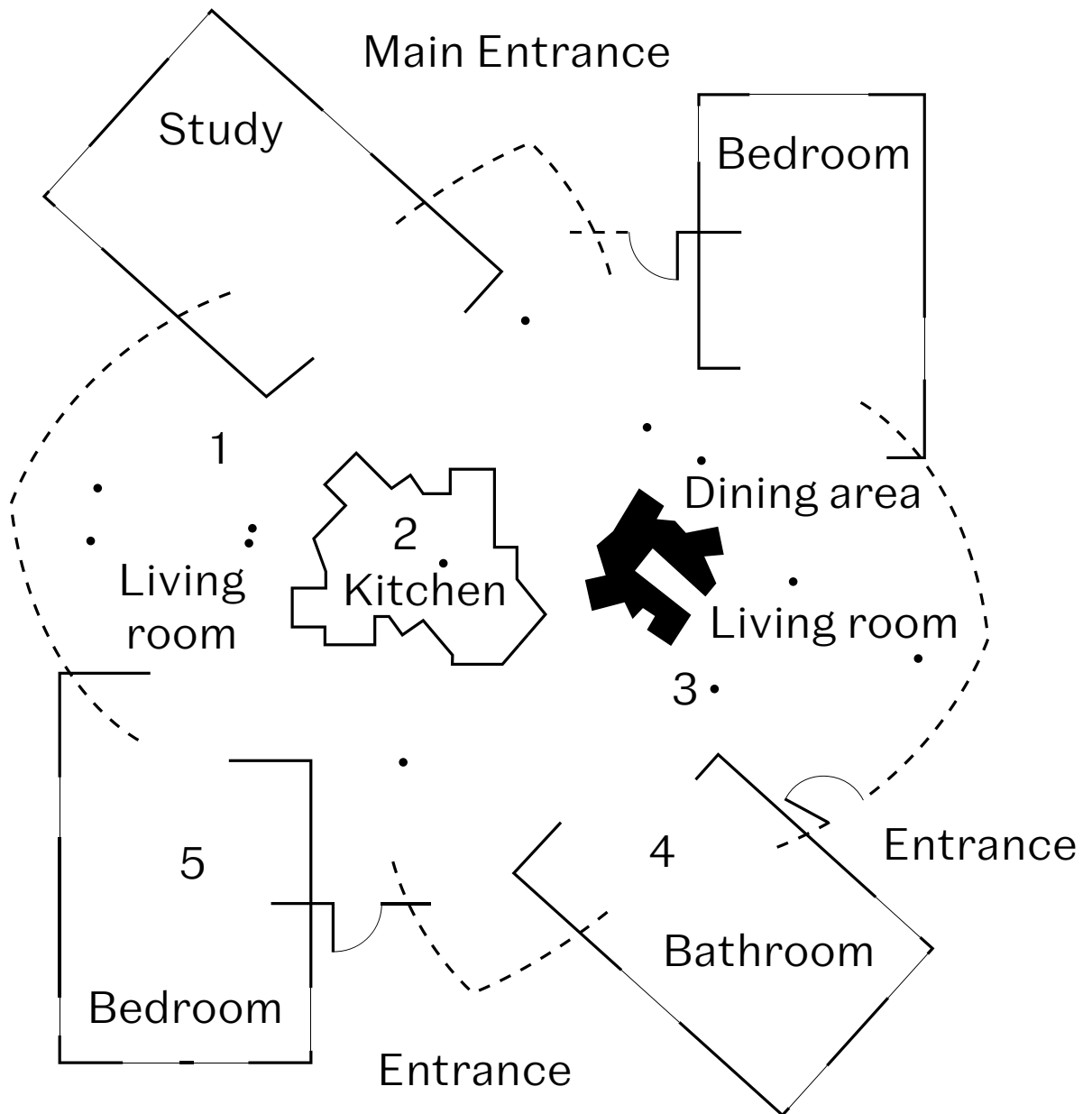
Paper, card, wood, metal, polycarbonate, mixed media

Gift of Reversible Destiny Foundation

Museum no. E.297-2021



# Layout, textures and materials in the Bioscleave House



- 1 Steep, bumpy textured floor
- 2 Sunken floor
- 3 Poles to hold onto for balance
- 4 Linoleum and coloured plywood
- 5 Intersecting wall distorting spatial perception



## *Paimio* armchair, 1932–35

Alvar Aalto/Huonekalu-ja  
Rakennustyötehdas Oy

Finnish designer Alvar Aalto originally created this chair design for the Paimio Sanatorium in Finland, a dedicated centre for patients recovering from tuberculosis. Together with his wife Aino, he designed the building and its interiors. Each element was intended to aid patients' healing, from the building's forest setting to bespoke furnishings. This chair uses wood for warmth and comfort, while its gently reclining shape invites the user to sit down and rest.

Finland

Painted, moulded birch plywood seat and  
laminated birch frame with solid birch struts

Museum no. W.41-1987



# Healing through making

From creating pottery to cope with trauma to collaborating on needlework, making can provide comfort in the face of adversity. For many creative practitioners, making things by hand is a critical part of personal journeys of emotional healing. For others, learning a creative skill can offer new outlets to express experiences.



## *HMP Wandsworth Quilt, 2010*

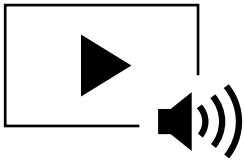
Designed and made by prisoners at HMP Wandsworth, commissioned by the V&A in collaboration with charity Fine Cell Work

A group of 52 men at Wandsworth Prison produced this quilt collaboratively to explore creativity in confinement. The prisoners each embroidered a hexagon to show an aspect of their life while incarcerated. They based the quilt's design on the prison floor plan, while some of the cotton and wool they used echoed their uniforms. 'The finished product will be the work of many hands ... it gives you a purpose to relate to other people.'

London

Pieced, appliquéd and embroidered cotton and linen  
Acquired with the support of the Friends of the V&A  
Museum no. T.27-2010





Hear from prisoners in the Fine Cell Work community at HMP Wandsworth about their experiences of making this quilt.

Scan the QR code for audio description

London, 2010

Running time: 3 minutes



# Two vases from the series 'The Eye Above the Well', 2015

Nathalie Khayat

In October 2012, Nathalie Khayat's Beirut studio was destroyed by a car bomb, which killed five people. In the aftermath, she questioned her work: 'It seems absurd in times like this. But this is all I can do. It keeps me going.' With this series of ceramic vessels, Khayat pushes materials to their limits. She provokes cracks, breaks and collapsed forms in the clay to explore experiences of unpredictability and vulnerability.

Beirut

Unglazed porcelain

Given by Cherine Magrabi Tayeb

Museum nos. ME.6, 7-2019



# Sculptural form from the series 'Coming up for Air', 2001

Lawson Oyekan

British Nigerian sculptor Lawson Oyekan uses clay to explore themes of human struggle and spiritual strength. The scale of this towering, mysterious form hints at a standing human figure. Numerous openings allow light to enter, a feature the artist has compared to the healing of the body. 'My intent is to express human endurance and deliver a message of reassurance: that human suffering can be healed.'

Denmark

Red earthenware mixed with cotton fibre,  
hand-built and incised

Museum no. C.22-2005



Collaborative Project

## *Have a Look, 2024*

Alaa Alsaraji and Suhaiymah Manzoor-Khan

Based in east London, artist Alaa Alsaraji and writer Suhaiymah Manzoor-Khan organise retreats for artists, exploring how nature can nourish creative practice. ‘We believe re-connecting to play and curiosity is fundamental.’ This piece invites listeners to think about what helps us feel creative and connected in a fast-paced and overwhelming world. The ambient sounds capture the duo on a journey across Stratford, East Ham, Mile End and Whitechapel.

Scan the QR code for transcript

Commissioned by V&A East

Running time: 5 minutes

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