

EXHIBITION COSTS

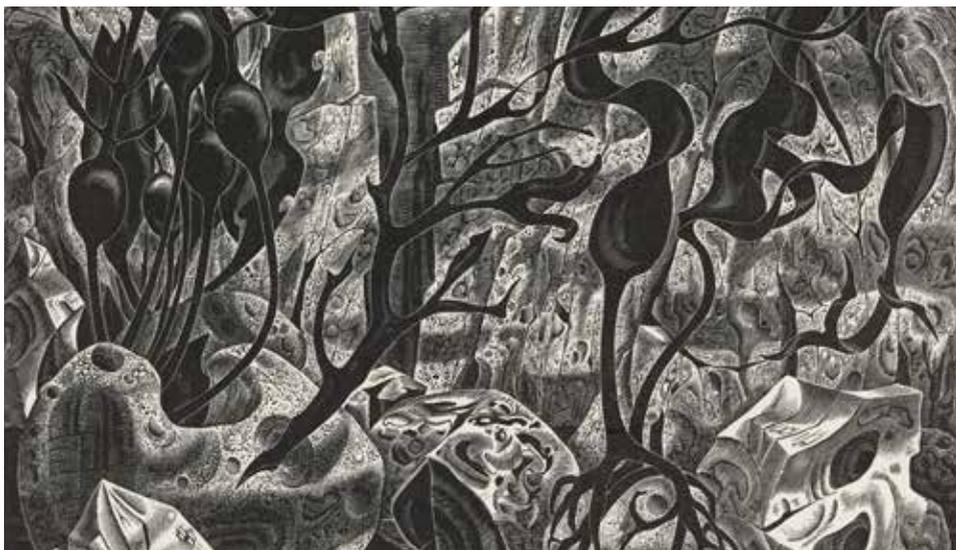
The fee includes:

- Over 100 mounted and framed wood engravings, plus a selection of woodblocks, engraving tools and books
- Object preparation and condition reporting
- Object labels and interpretation panels
- Tour co-ordination by the Ashmolean Museum Registrar's Department
- A selection of 10 images for use in the venue's own press and publicity

The following items and costs will be covered by the venue, as they arise:

- 'Nail to nail' insurance
- Crating for the works, as required
- Fine Art Transport of the exhibition
- Courier expenses

If you would like further information about this exhibition please contact touring.exhibitions@ashmus.ox.ac.uk



Ashmolean Museum
Beaumont Street
Oxford OX1 2PH
T 01865 278 000
www.ashmolean.org

▲ Monica Poole, *Under Water* (detail), 1986,
© Estate of Monica Poole
▶ Edwina Ellis, *Waterloo* (detail), 1996,
© TfL, detail of a poster from the collection of
London Transport Museum
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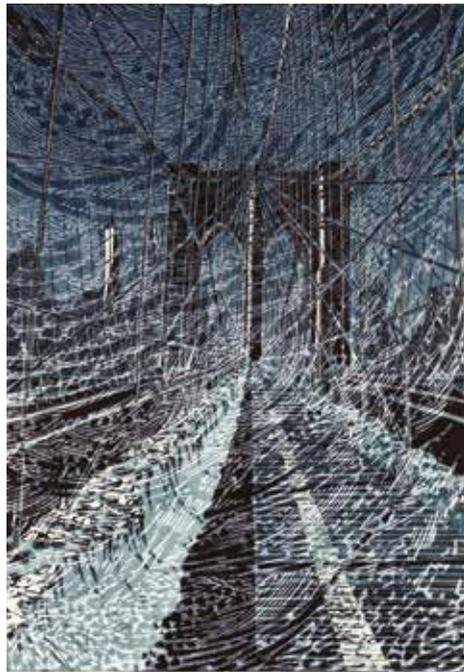
SCENE THROUGH WOOD

A CENTURY OF MODERN
WOOD ENGRAVING



Scene through Wood offers a visual feast of the finest wood engravings of the past 100 years, and celebrates the extraordinary artists, past and present, who made them. Curated by engraver and artist Anne Desmet RA RE, this exhibition from the University of Oxford's Ashmolean Museum – home to one of the most extensive collections of wood engravings in the world – celebrates the founding centenary of the British Society of Wood Engravers (SWE).

Wood engraving is a historic printing technique, notable for producing images of enduring artistic relevance with extremely fine detail and outstanding tonal range. Possibly the only art form to have originated in England, it was developed, honed and refined to extraordinary finesse



▲ Anne Desmet, *Brooklyn Bridge: Blizzard*, 2015
© Anne Desmet

by the naturalist Thomas Bewick (1753-1828). The exhibition begins by tracing the origins and early development of wood engraving including an early woodcut by Albrecht Dürer (1471-1528), who influenced the wood engraving of Bewick and William Blake (1757-1827).

The majority of wood engravings produced in the nineteenth-century were reproductive, and it was only in the late nineteenth- and early twentieth- centuries that more artistic concerns were addressed. Founded in 1920 by leading artists including

◀ Eric Ravilious, engraved boxwood block for Christopher Marlowe's *The Famous Tragedy of the Rich Jew of Malta*, 1933. Image © Tom Willingham

Lucien Pissarro (1863-1944) and John Nash (1893-1977), the SWE's purpose was to promote wood engraving as a medium for modern artists. The greater part of the exhibition celebrates this founding centenary with a fantastic selection of fine art wood engraved prints from Britain, while also highlighting artist-engravers from Europe, the USA, China, Japan and Australia, whose work has influenced British engravers past and present. Included are notable artists such as Henry Moore (1898-1986), Eric Gill (1882-1940), Eric Ravilious (1903-1942) and Gertrude Hermes (1901-1983), alongside recent outstanding figures such as Monica Poole (1921-2003), Edwina Ellis (1946-), Simon Brett (1943-) and Anne Desmet (1964-). Wood engraving is

now both an independent, richly creative art form and a versatile means by which commercial images can be crafted. Its enduringly popular commercial appeal is clear from J. K. Rowling's *Harry Potter* series and Philip Pullman's *The Book of Dust*, illustrated by Andrew Davidson (1958-) and Chris Wormell (1955-) respectively. *Scene Through Wood* also explores the medium's continued and varied uses in commercial applications, from book illustration to advertising and fine lettering design.

ANNE DESMET RA RE

Desmet is one of Britain's foremost printmaking artists and innovative wood engravers, and only the third wood engraver ever elected to membership of the Royal Academy of Arts. As curator of the exhibition she therefore brings a particular sensitivity to the selection. One of the most distinguished and imaginative of wood engravers, the Ashmolean has substantial holdings of Desmet's work.



▲ Hilary Paynter, *Tree with a Long Memory*, 2003,
© Hilary Paynter