

ASHMOLEAN ANNUAL REVIEW

Museum of Art and Archaeology 2015-2016





Jan van Kessel (I) (1626–1679), *Flowers and Insects*.



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Museum of Art and Archaeology 2015-2016



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William Burges (1827–1881), Detail from William Burges' Great Bookcase. See page 22.

The Ashmolean is the University of Oxford's museum of art and archaeology. Opened in 1683, the Ashmolean is the world's oldest public museum – a celebrated treasure house with incredibly rich and diverse collections ranging from Egyptian mummies to modern art.

THANK YOU FOR YOUR HELP

The Ashmolean depends on its many supporters and donors in everything it does. Your support is important to us and has enabled us to inspire and educate a new generation of visitors.

ashmolean.org/support

VICE-CHANCELLOR'S FOREWORD

If, as Keats maintains, 'a thing of beauty is a joy forever' then we are exceptionally fortunate to have such a place as the Ashmolean Museum in our midst here at Oxford. Even a few minutes in one of the Museum's many galleries can be enough to quiet the busy mind; we emerge onto Beaumont Street reaffirmed, restored and re-energised.

I recently arranged a last-minute visit to the Ashmolean for foreign visitors, who I knew would already have extensive access to wonderful museums and collections. They left spellbound, planning to return with their families, and staggered that such a museum could belong to a University, and not a city, a state or a government. The reaction of these visitors reminded me of something that it can be easy to take for granted in Oxford: that the Ashmolean is a powerful symbol of our institutional commitment to the arts. Our students – whatever their subjects, and whatever their nationality and background – benefit immeasurably from having such a wonderful resource in their midst.

We, as an institution, and as individuals, have an obligation to ensure that the collections and artefacts which enrich our lives will still be enjoyed by future generations.

On a broader level the Ashmolean, alongside the University's other collections, plays a key role in helping us meet our strategic goals in terms not only of teaching and research, but also of widening engagement, and engaging the public with academic research and the University more generally. In these uncertain times it is critically important to break down barriers between universities and their communities. The Ashmolean, by drawing in visitors in their hundreds of thousands every year, erodes these barriers on a daily basis.

We, as an institution, and as individuals, have an obligation to ensure that the collections and artefacts which enrich our lives will still be enjoyed by future generations. The annual cost of running the Ashmolean is £10.6 million – a significant sum. In order to safeguard the Museum's future, the University has launched a new Endowment Challenge Fund which will increase the value of endowment donations by 50%. We hope that this ambitious project will attract new support for the Ashmolean, inspiring people to give generously at all levels.

The University of Oxford is a unique and extraordinary institution in which the Ashmolean Museum holds a deeply valued and important place. As we celebrate the 400th anniversary of Elias Ashmole's birth, we can be justifiably proud of the Museum which bears his name.

Professor Louise Richardson

VICE-CHANCELLOR



John Riley (1646–1691), Portrait of Elias Ashmole



VICE-CHANCELLOR

Professor Louise Richardson became Vice-Chancellor of the University of Oxford on 1 January 2016

PHOTOGRAPH: John Cairns

CHAIRMAN'S FOREWORD

This review of the Ashmolean's year describes, as ever, a period of activity on many fronts, from gallery refurbishments and acquisitions to major exhibitions and popular public programmes.

Museums are complex organisations that perform a wide variety of roles. They preserve the past and generate new knowledge, they generate tourism and contribute to community cohesion, and they educate and entertain.

University museums in addition have particular responsibilities towards university teaching and research. I am very happy to report that following the review of University Museum funding carried out by the Higher Education Funding Council for England (HEFCE) during the year, the review panel recognised the Ashmolean's 'impressive record of achievement' and our 'unique and significant contributions' in this area and recommended that our core funding from HEFCE (22% of our income) be sustained. We are of course in a period of pressure on public funding where we must celebrate flat funding even if this is the equivalent to a cut in real terms. This erosion of public funding is just one of the reasons why it is so important for the Museum to build up a strong institutional endowment to ensure the Ashmolean's financial security and to allow it to continue to thrive.

In the seventeenth century the Visitors carried out an annual inspection in which, catalogues in hand, they were obliged to examine the entire collection to ensure that all was present and correct. Today with a collection in the region of one million objects we rely on the Museum's electronic database to record and track what we have.

The year saw us make significant advances in this regard including the completion of the challenge laid down for us by the Heritage Lottery Fund through their Catalyst: Endowment which offered us £1 million towards the endowment once it had been matched by new donations. Combined, this has added £2 million to our endowment which at the year-end stands at a little over £10 million. The Ashmolean receives much support from local

donors and from those further away both nationally and internationally and I would like to thank them all for their generosity over the past year.

If a key priority for the Ashmolean's Board of Visitors is to ensure the Museum's financial robustness another more ancient obligation, as laid down in the 'Statutes Order and Rules for the Ashmolean Museum' approved by Elias Ashmole in 1686, is to ensure the safety and maintenance of the collection. In the seventeenth century the Visitors carried out an annual inspection in which, catalogues in hand, they were obliged to examine the entire collection to ensure that all was present and correct. Today with a collection in the region of one million objects we rely on the Museum's electronic database to record and track what we have. The challenge of fully digitising our collections, thus making them available to as wide an audience as possible, is significant and we are focussed on the objective of achieving it as soon as possible. The Director's Report gives more details of this work.

I would like to end by thanking The Board of Visitors and all the Ashmolean staff, led by our Director Xa Sturgis, for their hard work during the year and also to thank all our visitors for their loyal support without which the Museum would not be so successful.

Mr Bernard Taylor

CHAIRMAN OF THE BOARD OF VISITORS



**JOSEPH MALLORD WILLIAM TURNER**

In 2016 the Ashmolean received two watercolours by Joseph Mallord William Turner, who is one of the outstanding watercolourists of his generation. See p.34.

📍 J. M. W. Turner (1775–1851), Farnley Hall, from the Junction of the Wharfe and the Washburn, 1818

DIRECTOR'S REPORT



One of the great strengths of the Ashmolean is the range of its collections that encompass art and archaeology across millennia from prehistory to the present day and across the globe. This breadth has been evident throughout the year. It is evident in our acquisitions which have ranged from a splendidly characterful Greek goat from the 6th century BC, an exquisite and unusual Anglo-Saxon brooch to important groups of late 20th-century prints from Europe and Japan. I am particularly pleased that two of our most spectacular acquisitions of the year – a magnificent brooding bronze statue of Satan and an exquisitely ornamented Renaissance writing casket came to the Museum through the Cultural Gifts Scheme, a relatively new way in which the Government, through beneficial tax rules, encourages the generosity of donors and enriches public collections.

The breadth of the Ashmolean's concerns has also been evident in its exhibitions over the past year which have considered the ancient Mediterranean, explored through marine archaeology around Sicily, the drawings of Renaissance Venice and the astonishing career of Andy Warhol. I do not have much patience with those who fret about museums needing to demonstrate their "relevance". There is no part of the past that does not offer lessons for, or suggest resonances with, the present. Our Sicily exhibition told stories of trade, warfare and migration across the Mediterranean that have all too evident modern parallels. Andy Warhol's influence on contemporary art and attitudes is ubiquitous. But over the course of the year two spectacular commissions from two of the country's leading contemporary artists made particularly powerful statements of the continued importance of our collections and history as sources of contemporary inspiration. Jenny Saville's astonishing group of drawings produced in response to our exhibition of Venetian Drawings, and Elizabeth Price's rich, hugely enjoyable and multi-layered video-work *A RESTORATION* – justifiably acclaimed 'the Artwork of the Year' by Alistair Sooke in the Telegraph – were not

only works of exceptional strength and power in their own right. They also sent visitors back with new eyes and new questions to the works and history that had helped inspire them.

If the breadth of our collections is one of the Ashmolean's strengths, another is the areas of particular depth. Our Pre-Raphaelite collections built around the bequest of Thomas Combe, one of their most significant early patrons, is one such area, enriched this year through the acquisition of a charming collection of illustrated letters from Edward Burne-Jones to his friend and confidante Mrs May Gaskell. The Museum's 19th-century galleries which house the Pre-Raphaelites were also triumphantly refurbished and redisplayed this year thanks to the generosity of Barrie and Deedee Wigmore, long-term and generous supporters. Through their imaginative support the Wigmores have also encouraged the development of a collection of 19th-century decorative art to complement our paintings. The beginnings of this developing collection form part of the new displays. The refurbishment of the galleries also saw the return to the Museum, after many years, of the extraordinary bookcase designed by William Burges and decorated by a number of Pre-Raphaelite artists, which was acquired by Sir Kenneth Clark during his brief spell as Keeper of Western Art during the 1930s. At the time the bookcase was considered so beyond the pale of acceptable taste that it was banished to the basement and was subsequently lent for many years to Knights Hayes Court in Devon.

Another area of particular strength is the Ashmolean's collection of Greek pottery, much of which belonged to the great Oxford scholar of Greek vases Sir John Beazley. It is particularly gratifying given the importance of this collection – and the important place that Oxford has played in the study of Greek vases – that this year has seen the re-establishment of the curatorship of Ancient Greece, a post that has been in forced abeyance for a number of years. Thanks to two generous funders Marianne Bergeron was appointed the Butler and Levett Curator of Classical Greece in September 2016. One of the significant tasks she is faced with is the digitisation of the Museum's Greek vase collection, part of a Museum-wide endeavour to digitise and make available online all the riches of the Museum. As the world's leading university Museum it is essential that we make our collections as accessible as possible for researchers, teachers and the wider public and we have set ourselves the challenging target of ensuring that a quarter of our collection of around one million objects is fully accessible online by 2020. To this end a new digital department has been created within the Museum; curators are dedicating significant time and energy towards the challenge and a number of discrete projects across the Museum have been instigated focused on delivering this target. At the moment, much of this endeavour is being carried on behind the scenes but we very much hope that the fruits of these labours will reveal themselves in the months and years ahead.

Dr Alexander Sturgis
DIRECTOR OF THE ASHMOLEAN MUSEUM

THE MUSEUM

IN NUMBERS 2015/16

AUDIENCE

859,543 VISITORS



+ 3% INCREASE FROM 2014/15

73,274 TOURING EXHIBITION VISITS



102,000 EXHIBITION VISITS



177 WORKS LOANED TO NATIONAL AND INTERNATIONAL EXHIBITIONS



TO RUN THE ASHMOLEAN ANNUALLY

LEARNING

37,768

SCHOOL CHILDREN TOOK PART IN THE MUSEUM'S SCHOOLS PROGRAMME



ENDOWMENT INCREASE THIS YEAR £1,408,547

11% INCREASE IN SELF-GENERATED INCOME



SOCIAL MEDIA

2015/16 NEW FOLLOWERS

102,842

39% INCREASE FROM 2014/15



7,139

CHILDREN TOOK PART IN THE MUSEUM'S FAMILY EVENTS



6,043 FRIENDS OF THE ASHMOLEAN SUPPORTED OUR WORK

37,870

ADULTS TOOK PART IN OUR TALKS, WORKSHOPS AND PUBLIC PROGRAMMES.



WEBSITE

750,000 UNIQUE VISITORS



+ 11% INCREASE IN FRIENDS MEMBERSHIP



EXHIBITIONS AND DISPLAYS

As the world's greatest university museum of art and archaeology, the Ashmolean continues to focus on its world-renowned research and teaching, at the same time as making our collections available to the widest public. We do this by producing world-class exhibitions and research, and by captivating our audience with the beauty of human artistry through time. Since opening our doors in 1683, the Ashmolean has provided creative and inspiring opportunities for learning and enjoyment for generations of visitors. Keeping this focus into the 21st century, we are working to build a museum fit for the future.

PHOTOGRAPH: John Cairns



📍 Royal flag with sun symbol. Udaipur, Rajasthan, 19th-century

MAJOR EXHIBITIONS

Our exhibition programme allows us to research and highlight the full range of our collections and encourage the widest possible audience to visit the Museum. Over the year our exhibitions have explored underwater archaeological finds from Sicily, brought beautiful Venetian drawings into the spotlight and showcased the life of one of pop culture's most famous artists, Andy Warhol. We also continued our programme of working with contemporary artists, with major presentations of new work by both Jenny Saville and Elizabeth Price. Through our exhibition programme we have enticed a new audience to visit and enjoy the Museum and communicated our academic research into the collections.

We are grateful to HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and the Arts Council England for arranging the indemnity for all our exhibitions in this year.



Over the year our exhibitions attracted 102,000 visitors to the Museum.



📍 Tiziano Vecellio (1490–1579), Portrait of a young woman
© 2015 Gabinetto Disegni e Stampe degli Uffizi, Florence

Titian to Canaletto: Drawing in Venice

15 October 2015 – 10 January 2016

This exhibition, in collaboration with the Uffizi in Florence, was based on new research. It traced the role of drawing in Venice and its importance over three centuries, dispelling the myth that Venetian artists had no interest in drawing. This exhibition continued our series aimed to research and highlight our astonishing drawings collection. It included over 100 magnificent works from the Uffizi, the Ashmolean, and Christ Church, Oxford, by artists such as Titian, Tintoretto and Canaletto. The exhibition then travelled on to the Uffizi, Florence.

The exhibition was accompanied by a catalogue, written by Dr Catherine Whistler, and the Museum hosted a study day which provided a welcome opportunity for fellow researchers and specialists to discuss the themes and attributions of the exhibition.

Supported by: The Wolfgang Ratjen Foundation, The Friends of the Ashmolean, and The Gladys Kriebel Delmas Foundation.

“ Taking the catalogue around the exhibition and reading it while studying the drawings is like having a private tutorial from one of the best communicators on the technique, purpose and function of drawing in Venice from 1500 to 1800. ”

David Scrase

BURLINGTON MAGAZINE



Jenny Saville Drawing: a contemporary response to the exhibition 'Titian to Canaletto'

15 October 2015 – 10 January 2016

In a parallel exhibition to *Titian to Canaletto*, one of the UK's most celebrated contemporary artists, Jenny Saville, produced new work in response to the powerful qualities of Venetian drawing. More than 20 works on paper and canvas were exhibited for the first time, evoking Jenny Saville's profound engagement with art history.

“ A new show in Oxford prompts us to re-examine our presuppositions [on Venetian artists]... A final gallery displays recent works by Jenny Saville. It's not often that today's artists can look anything but technically inadequate against the Old Masters, but this contemporary appendage makes a striking finale. ”

Rachel Campbell-Johnston

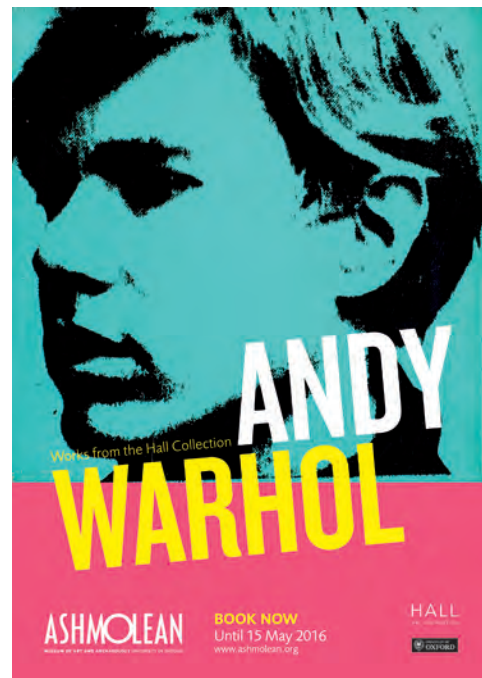
THE TIMES

Andy Warhol: Works From The Hall Art Collection

4 February – 15 May 2016

Cultural icon, celebrity and provocateur, Andy Warhol produced images which are instantly recognisable but this exhibition, curated by Sir Norman Rosenthal, revealed an unfamiliar side to the artist in some of his less well-known works. It spanned Warhol's entire output from iconic pieces of the 1960s to the experimental works of his last decade. The exhibition featured over 100 works from the Hall Collection (USA), and loans of Warhol's films from the Warhol Museum in Pittsburgh, USA. The exhibition received over 53,000 visitors.

Supported by: Hall Art Foundation



“An enlightening new show... [the portraits] persuasively demonstrate how radical Warhol's concept of figuration was.”

Jackie Wullschlager
FT WEEKEND

Andy Warhol (1928-1987), Self-portrait, 1967 © 2015 The Andy Warhol Foundation for the Visual Arts Inc; the Artists Rights Society, New York; DACS London



PHOTOGRAPH: John Cairns



Elizabeth Price: A RESTORATION

The Contemporary Art Society Award

18 March –15 May 2016

Winner of the 2012 Turner Prize and one of the most innovative and exciting British artists working today, Elizabeth Price displayed her Contemporary Art Society Award 2013 winning work, A RESTORATION.

Elizabeth Price studied at the Ruskin School and is now Lecturer in Fine Art at the School.

In partnership with the Pitt Rivers Museum and The Ruskin School of Art.

© Elizabeth Price © 2012 Lucy Dawkins

© Elizabeth Price (b. 1966), A RESTORATION © 2016
Elizabeth Price and MOT International, London and Brussels

★★★★★ Elizabeth Price creates the artwork of the year. Archaeology has never looked this sexy or exhilarating.... For many people, the phrase 'video art' remains a deadening turn-off, redolent of egregious solipsism and brain-numbing tedium. But I implore you to seek out A Restoration because Price... makes remarkably original and exciting video art, which you will actually want to watch.”

Alastair Sooke
THE TELEGRAPH



This new commission, a 15-minute, two-screen digital video installation employed the Museum's photographic and graphic archives. It is a fiction, set to melody and percussion, which is narrated by a 'chorus' of museum administrators who are organising the records of Arthur Evans's excavation of the Cretan city of Knossos. The administrators use Evans's extraordinary documents and photographs to reconstruct figuratively the Knossos Labyrinth within the Museum's computer server. They then imagine its involuted space as a virtual chamber through which museum objects digitally flow, clatter and cascade.

“ It is hard to know precisely where to start with A Restoration, except with a recommendation to go and see it... As a whole, film, soundtrack and text lock together into something that is as close to the Wagnerian dream of a Gesamtkunstwerk as I have ever experienced... A Restoration is deep stuff.”

Tim Smith-Laing
APOLLO MAGAZINE

Storms, War And Shipwrecks: Treasures From The Sicilian Seas

21 June – 25 September 2016

In this exhibition the Ashmolean immersed its audience in the world of the underwater archaeologist and explored the history of Sicily, all revealed through stunning and unusual artefacts brought up from the depths of the sea. For 2,500 years, Sicily was the place where the great powers of the ancient and medieval eras met and fought. Phoenicians, Greeks, Romans, Byzantines, Arabs and Normans battled for control, with many of their ships sinking off the island's rocky shores.

The exhibition was curated by Dr Alexandra Sofroniew, in consultation with Dr Paul Roberts. It drew from 15 Sicilian museums and institutions and showed 219 objects, all found underwater from various shipwrecks, with the most recent finds in the exhibition discovered only the previous year. The exhibition traced the history of the island from the Bronze Age to 1000AD and considered the Phoenicians, Greeks, Romans, Byzantine settlers, before ending with the "golden age" of the Arab-Norman period.

Organised by the COBBRA Museum Consortium in collaboration with the Soprintendenza per I Beni culturali e ambientali del Mare, Palermo.

The COBBRA Museum Consortium is led by the Allard Pierson Museum, Amsterdam, together with the Ashmolean Museum, Oxford, the Ny Carlsberg Glyptoteket Copenhagen, the LVR-Landesmuseum, Bonn and Royal Museums of Art & History, Brussels.

Supported by: The William Delafield Charitable Trust, The Honor Frost Foundation, The Patrons of the Ashmolean, and The Luscinus Trust. We thank Creative Assembly for their support of the Total War video footage in the exhibition and participating in the public programme.

All the exhibits were lent from Sicily through the generous support of the Soprintendenza del Mare.

Our partnership with Rome Total War makers, Creative Assembly, around Storms, War and Shipwrecks culminated in an event at the Under the Sea Live Friday on 9 September where three members of their staff directed by young visitors played video games projected onto the Atrium wall with a voiceover commentary, attracting large crowds. Their digital reach was impressive and included 42,600 views of their film made about the battle of Egadi and 33,000 views of videos made by fans about the battle.



“ Even the ship's ballast is stunning ”
THE SUNDAY TIMES



FREE EXHIBITIONS AND DISPLAYS

As a University Museum free exhibitions and displays highlight our research and vast collections

Images on pages 18–19 in order:

- 📍 Ganesha with attendants, c. 1654
- 📍 Nicolas Poussin (1594–1665) *Extreme Unction*, c. 1636–42
© The Fitzwilliam Museum, Cambridge
- 📍 J. M. W. Turner (1775–1851), *View of the High Street, Oxford*, 1809–10
- 📍 Liu Xiling (1848–1923), *Rustic cuisine*, 19th-century
- 📍 Silver-gilt bowl set with Roman coins, c. 1500–1600
- 📍 Vicki Ambery-Smith (b. 1955), *Architecture in Minuature*
- 📍 Dirham of Abaqa (1265–82), Coin

Yoshida Hiroshi: A Japanese Artist in India

Prints from the Collection of Avijit and Chobi Lahiri
9 June – 13 September 2015

From Palace to Studio: Chinese Women Artists, 1900–present

10 March – 27 September 2015

Dirhams for Slaves: Islamic Trade with the Northern Lands in the Viking Age

16 June – 27 September 2015

Homage to Ganesha

22 September 2015 – 24 January 2016

Nicolas Poussin's Extreme Unction

16 September – 13 December 2015

Wellby Bronze Renaissance Bowl

6 October 2015 – 17 January 2016

Tasting China: Images of Food in Chinese Art

13 October 2015 – 14 February 2016

Pax Mongolica 1210–1350

19 January – 12 June 2016

Architecture In Miniature: Vicki Ambery-Smith and Hugh Colvin

14 November 2015 – 15 May 2016

Scenes of Last Tokyo: Japanese Creative Prints from 1945

2 February – 5 June 2016

Pure Land: Images of Immortals in Chinese Art

1 March – 2 October 2016

Beyond the Balcony: Responses to Edouard Manet's 'Portrait of Mademoiselle Claus'

26 April – 22 May 2016

Monkey Tales: Apes and Monkeys in Asian Art

14 June – 30 October 2016

Artweeks: Noisy Collages

01 June – 26 June 2016

All Must Have Prizes 1750–1850

14 June – 13 November 2016

Alternative Views of the High Street

18 July – 30 September 2016



NEW GALLERIES AND PROJECTS

The 19th-century Galleries

Reopened 13 May 2016

In May 2016, a special reception and symposium were held to celebrate the opening of our newly refurbished and redisplayed galleries of 19th-century art. The project was made possible by a major gift from US collectors and long-term Ashmolean supporters Barrie and Deedee Wigmore. The Wigmore's gift has allowed the Museum to renew the galleries and install new environmental controls, and also funds our curator of 19th-century decorative arts.

The transformation of the galleries allowed us to reorganise the display of our existing collection, and it created space for us to add new gifts and loans. The Ashmolean's Pre-Raphaelite paintings were moved into the largest gallery on the floor, to be shown with other important Victorian works including exceptional paintings by Lord Leighton, William Dyce and James Tissot. Paintings such as these, as well as works on paper and sculpture, historically formed the bulk of the Ashmolean's collection of 19th-century art. Now, a long-term loan of British ceramics from Barrie and Deedee Wigmore's private collection forms the nucleus of the Museum's growing collection of decorative arts from the period. The new environmental controls enable us to show these ceramics, as well as metalwork, glass and several items of furniture, in the same galleries as the paintings and sculptures. The changes included a spectacular new seven-metre display case for ceramics which are on long-term loan to the Ashmolean from the De Morgan Foundation.



Frederick Sandys (1829–1904), Gentle Spring



GENEROUS GIFTS

"We are dedicated collectors of Victorian decorative arts and were pleased with the opportunity to combine them with the Museum's wonderful Pre-Raphaelite collection. The staff did an excellent job of complementing our gifts with loans from the De Morgan Foundation and, of course, bringing back the Burges Bookcase."
Barrie and Deedee Wigmore



PHOTOGRAPHS: John Cairns



William Burges's Great Bookcase

The Great Bookcase is one of the most important examples of Victorian painted furniture ever made. Standing at over three metres tall, this unique piece of Gothic Revival furniture was designed by William Burges to hold his collection of books on art and architecture. Between 1859 and 1862 he commissioned 14 artists, most of whom were associated with the Pre-Raphaelite movement, to paint the bookcase with scenes depicting the Pagan and Christian Arts. They included Edward Burne-Jones, Stacy Marks, Albert Moore, Edward Poynter, Dante Gabriel Rossetti and Simeon Solomon. The bookcase formed the centrepiece of the 'Medieval Court' at the International Exhibition held in London in 1862. It was acquired by the Ashmolean in 1933, but since the 1950s the bookcase has been on loan to the V&A Museum in London and subsequently to Knightshayes Manor in Devon. We are delighted to have been given the opportunity to put this highlight of the collection back on display for the first time in over 60 years.



The Welcome Space

Support from our benefactors has made a real impact on the experience of visiting the Ashmolean too. In April 2016 we reopened our new Welcome Space, with an improved welcome desk, new signage, information screens, as well as the installation of our Nimrud relief, and a newly commissioned light installation by Bruce Munro. This project was made possible by Sir Martin and Lady Smith and the DCMS/Wolfson Museums and Galleries Improvement Fund, and is now providing our visitors a much warmer welcome.



In 2015/16 we loaned 177 objects to exhibitions, which were seen by visitors all over the world.

73,274 TOURING
EXHIBITION
VISITS

Edward Lear, (1812–1888), *Trichoglossus Pyrropterus* (Orange-winged Lorikeet), 1836

LOANS AND TOURING EXHIBITIONS

LOANS OF ARTWORKS

177 of our objects were displayed in 56 different venues all over the world:

UK venues: 27

International venues: 29

EXHIBITIONS

The Ashmolean toured the following exhibitions in 2015/16 to share its collections with other venues.

→ HIROSHIGE'S JAPAN: 53 STATIONS OF THE TOKAIDO ROAD

1 August–21 November 2015,
Wolverhampton Art Gallery

→ ARTISTS UNDER FIRE: REMEMBERING THE GREAT WAR 1914-1918

23 September–20 December 2015
Ashmolean Museum Broadway

→ EDWARD LEAR: TRAVELS AND NONSENSE

8 October 2015–10 January 2016
River and Rowing Museum, Henley

13 February–8 May 2016
Ashmolean Museum Broadway

→ ADAM BUCK 1759-1833: A REGENCY ARTIST FROM CORK

4 February–8 May 2016
Crawford Art Gallery, Cork

→ F.L. GRIGGS: VISIONS OF ENGLAND

11 May–1 September 2016
Ashmolean Museum Broadway

A photograph showing the back of a man and a young girl sitting on a wooden bench in a museum. They are looking towards a display case filled with various artifacts, including a large vase and other objects. The lighting is soft and focused on the display case.

COLLECTIONS AND RESEARCH

The Ashmolean collections, built up over four centuries, are of international quality and importance. This year the collections have been enriched with some exceptional new acquisitions. We could not grow our collections without the generous support that comes from private individuals, artists, and funding bodies. The Ashmolean continues to make its collections more accessible, through research, teaching and exhibitions and displays, as well as through digital access.

PHOTOGRAPH: Ian Wallman



CARE OF THE COLLECTIONS

The Ashmolean benefits from having a state of the art Conservation Studio and a highly skilled team of specialists who ensure the preservation of our collections.

19th-century Air

For the 19th-century galleries our conservation team assessed and prepared several objects, but as important was the incorporation of an unseen but essential upgrade of the air handling system to bring cooler and more stable environmental conditions to the suite.

Major Exhibitions

Storms, War and Shipwrecks: Treasures from the Sicilian Seas brought conservation challenges because of the extraordinary range of material to be displayed, from a deconstructed church to ship rams, amphorae, and a neoprene diving suit. The department worked closely with designers, curators and contractors to make sure that the exhibition came to life.

The Ashmolean Maiolica Collection

Together with Tim Wilson, Keeper of Western Art, the Conservation Department prepared and examined over 135 tin-glazed pottery objects from the Ashmolean's Maiolica collection.



Conservators used multiple technologies to examine the tin-glazed Maiolica pottery and looked at the restoration history of the pieces using hand held x-ray fluorescence spectrometry, x-radiography, ultra violet and infrared examination.

Raphael's Drawings

An ongoing project to rehouse, examine, analyse and record details and techniques of 40 works by Raphael was started this year, supported by the Stockman Family Foundation. Alongside the examination, improvements to the way the works are presented and stored have been made. A collaboration with the Faculty of Oriental Studies, University of Oxford, allowed us to apply reflectance transformation imaging which has enhanced the understanding of these drawings. This project proved invaluable to art historians and curators focusing on Raphael and his techniques. We are also grateful for the support provided by Cranfield University.

Good Vibrations

The Conservation Department, with the Department of Engineering Science, won an Innovation Grant from the Oxford University Museums Partnership to buy equipment for monitoring the little-known consequences and causes of vibration in the Museum. This project set up equipment that measured the vibration from people and activities on our collections. The findings will be used to inform how we set up our future displays to protect fragile items.

Digital Access to our Collections

The Ashmolean has world-leading online learning resources for teachers, students and families and we aim to provide greater access across all platforms and audiences. This year a Digital Collections team was established with the aim of significantly extending and improving existing digital records to standards required for cross-searching. Working with curators and departmental Collection Managers, the team (consisting of a Manager, Data Architect, and Collections Management System Administrator) has developed a phased programme of delivery of a number of projects to meet the strategic goal of making 25% of the collection available online by the end of 2019.



The problem of static in rehousing Raphael's works was tackled in collaboration with the Department of Material Science and became an award-winning project by one of the department's MSc students.

♥ The Ashmolean, with the University of Oxford's Social Sciences Division (SSD), won the Vice-Chancellor's Gold Award for Public Engagement with Research 2016 award. The Vice-Chancellor, Professor Louise Richardson, said: *"I am delighted to introduce these awards to recognise and celebrate excellence in Public Engagement with Research from across the University. It has been exciting and reassuring to see the myriad ways in which people have been engaged with the extraordinary research here at Oxford."*

RESEARCH

As a university museum, we are committed to world class research. Encouraging and enabling research on, and teaching from, our collections is part of the Museum's work. This year we had 28 research-active curators across five curatorial departments, and our staff have worked on 11 externally funded collaborative research partnerships and projects.

We have developed research and public engagement with research projects working across the University divisions, the UK, and internationally.

Latin Inscriptions

Our collaborative AHRC funded Latin Inscriptions project with the University of Warwick began to deliver its research outputs with the installation of new displays in the Ashmolean, and creation of free online teaching resources and outreach events.

Alexander the Great

Working with the Faculty of Classics at the University of Oxford and the Bibliothèque National de France, we have secured AHRC/Labex funding for the Oxford-Paris Alexander Project, researching the coinage of Alexander the Great.

AHRC Collaborative Doctoral Studentship

We recruited PhD students to our first two AHRC Collaborative Doctoral Studentships, to conduct collaborative research between the Ashmolean and external Higher Education Institutions (HEIs). Two students were jointly supervised by curators at the Ashmolean and our partners, the University of Warwick, and the University of Cambridge.

Linguamania

We supported an application by the Humanities Division to the AHRC's Open World Research Initiative resulting in funding for a collaborative Live Friday on linguistics and language research.




This year we had 28 research-active curators across five curatorial departments.



ACQUISITION HIGHLIGHTS

These highlights – purchased, donated and bequeathed to the Ashmolean – are but a few of the new works that the Museum has collected over the year. We are very grateful for the generous contributions made by private individuals and funders including the Heritage Lottery Fund, the Art Fund and the Friends and Patrons of the Ashmolean. These objects are of great importance to our future and we are indebted to everyone who has helped us this year.

 Sir Edward Burne-Jones (1833–1898) Detail from a letter to Mrs Gaskell

ANTIQUITIES

Figurine of a Goat
600–501 BC

Purchased with help from a private donor.

AN2015.6

This little bronze recumbent goat is dated to the 6th century BC and is of Greek origin. The animal once adorned the rim of a bronze crater – a bowl that was used to mix wine with water. The bowl is lost but similar ones are known from impressive burials in Germany and Macedonia. Such decorative wares would have been considered high value objects and would have been owned by wealthy individuals.



Cypriot Painted Amphora
1050–950 BC

Purchased with help from a private donor.

AN2015.9

This early Cypro-Geometric amphora is believed to come from a tomb near Paphos and demonstrates perfectly the characteristic adaptation of Mycenaean-Greek and Geometric Greek pottery decoration styles in Cypriot pottery during the transition from the Late Bronze Age to the Early Iron Age. The vase was first acquired in Cyprus by the Oxford archaeologist and curator G.R. Carline (Pitt Rivers Museum) in the 1920s on his home journey from ancient Egypt.

ANTIQUITIES & CAST GALLERY



Lozenge Shaped Brooch

701–800 BC

Purchased with help from a private donor.

AN2016.151

This Anglo-Saxon brooch is the most elaborate example of this type of jewellery discovered to date. 12 other similar brooches exist, but none matches its creative ornamentation. The free-flowing leaf-like decoration, familiar from contemporary art, is executed in a unique way on this brooch. The accessory may represent the style of a particular workshop or craftsman, a special commission by a patron, or even an as yet unknown stage in the development of Anglo-Saxon art.



Cast of Aphrodite from Syon House

Early 1st century AD

Donated by His Grace the Duke of Northumberland.

H 112

The Syon House statue, which is believed to depict Aphrodite, is exceptionally well preserved, and is a cast of a high-grade Roman marble of the Augustan period. The statue remained at Syon House until 2014 when it was sold to a collector abroad. A mould was made of the figure from which a plaster cast was generously donated to the Museum in 2016 by the Duke of Northumberland. The statue is a prime example of the Roman sculptures collected by English aristocrats in the eighteenth century that had considerable influence on art and taste in the great period of neoclassicism in Britain.

CAST GALLERY & EASTERN ART



Portrait of Pompey the Great
106–48 BC

Donated by Dr Susan Walker and Prof John Wilkes.

H 111

This is a cast of a 1st-century AD marble version of a bronze portrait statue of Gnaeus Pompeius Magnus (106–48 BC) one of Roman history's great protagonists and sworn enemy of Gaius Julius Caesar.

The marble copy was found in 1883 in the tomb of an ancient Roman aristocratic family, and is today displayed in the Ny Carlsberg Glyptotek, Copenhagen. It was at the feet of a bronze statue of Pompeius (probably the original from which this portrait head derives) that Caesar was stabbed to death in 44 BC.

The locks of hair rising above the forehead imitate those of Alexander the Great, to whose reputation as a commander Pompeius aspired.

The Cast Gallery contains the premier collection of plaster casts of Greek and Roman sculpture in the UK. They make classical art present in Oxford in a striking and effective way and to a wide range of audiences.



Kiyoshi Saitō
1907–1997

Obakusan, Uji (A), 1960

Donated by Mr Christopher Dymont.

EA2016.2-13

Kiyoshi Saitō is regarded as one of the great modern Japanese print artists and was a leading member of the 'Creative Print' (*sōsaku hanga*) movement, which emphasized the importance of self-expression and artistic freedom and was highly significant in the development of Japanese printmaking in the 20th century. This gift, one of 13 modern Japanese woodblock prints, follows a previous donation by Christopher Dymont, given 'to form the basis of a real *sōsaku hanga* collection which will give pleasure to others in the future'.

📍 Kiyoshi Saitō (1907–1997) © The Estate of Kiyoshi Saitō, Courtesy Saito Kiyoshi Museum, Japan

EASTERN ART & WESTERN ART



Yamazaki Chōun
1867–1954

Broken Branches (Shiori)

Purchased with help from the Story Fund.

EA2015.425

Yamazaki Chōun was one of the most prominent Japanese sculptors of the early 20th century. This powerful sculpture, which clearly shows the influence of Rodin and Western sculptural traditions, won a gold medal at the Panama Pacific International Exposition held in San Francisco in 1915. Traditionally, there was no division between art and craft in Japan and until the idea of sculpture as 'fine art' was introduced from the West in the 1870s the term did not actually exist in Japan; three-dimensional objects were always functional or religious. This work is a fine example of how modern Japanese sculpture developed as an art form distinct from craft practice.



Jean-Jacques Feuchère
1807–1852

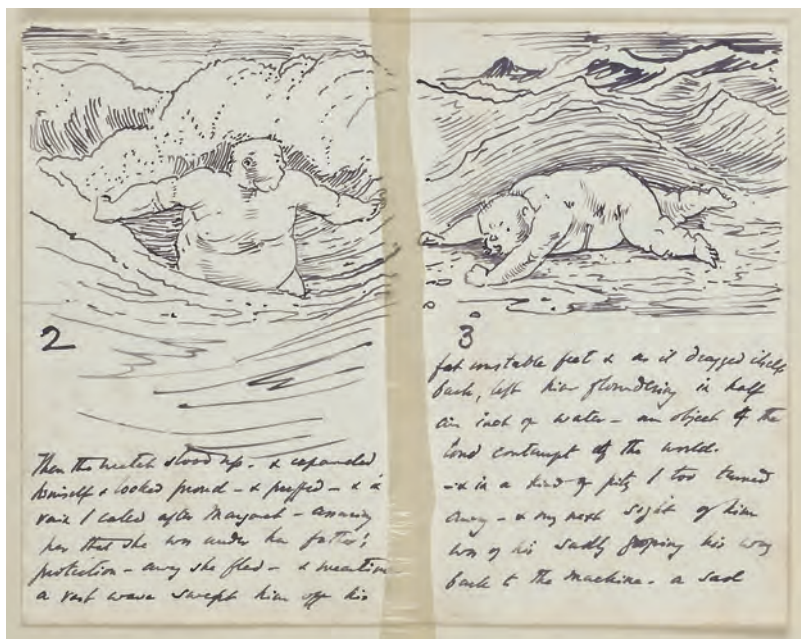
Satan, 1833–1834

Donated by The Rt Hon Lord Archer of Weston-Super-Mare through the Cultural Gifts Scheme on behalf of himself and Dame Mary Archer.

WA2015.48

This bronze sculpture with a dark brown patination was first exhibited at the Paris Salon in 1834. Feuchère's Satan was celebrated as 'a personification, with verve and ardour, of the evil genius at odds with being powerless'. This is a rare large-scale version. For Feuchère and a wider generation of Romantic artists, the fallen angel was an important symbol for the fallibility of mankind. Wrapped in his wings, with his bent head resting on his palm, and clutching a broken sword in his right hand, the humanity of Feuchère's devil is palpable.

WESTERN ART



Sir Edward Burne-Jones

1833–1898

Sir Edward Burne-Jones Letters and Sketches

Purchased with the assistance of the Art Fund, National Heritage Memorial Fund, V&A Museum Purchase Grant Fund, Friends of the National Libraries, Friends of the Ashmolean, and numerous private donations.

WA2015.65-90

This acquisition consists of five albums of letters sent by Sir Edward Burne-Jones to his friend and confidante Helen Mary Gaskell and her daughter Daphne, many of which are illustrated. In addition, there are photographs and other ephemera such as the artist's paintbrushes.

This archive provides a first-hand insight into the life of Burne-Jones and his social circle. The letters, which express amusement, anxiety and affection, will enrich the collection of drawings by Burne-Jones that Mrs Gaskell bequeathed to the Ashmolean in 1939. The Museum now holds one of the finest collections of works by Burne-Jones in the world.



WESTERN ART



Joseph Mallord William Turner
1775–1851

**Farnley Hall, from the Junction of the Wharfe
and the Washburn, 1818**

Bequeathed by Dr Enid Stoye.

WA2016.3

Joseph Mallord William Turner
1775–1851

Lake of Brienz, Moonlight, 1802–1808

Bequeathed by Dr Enid Stoye.

WA2016.2

The Ashmolean received two watercolours by Joseph Mallord William Turner, who is one of the outstanding watercolourists of his generation. Walter Ramsden Hawkesworth Fawkes (1769-1825) of Farnley Hall, near Leeds, commissioned several watercolours by Turner, including this view of Brienz by moonlight. Fawkes quickly became one of Turner's most important patrons, and from 1808 the painter was a regular visitor at Fawkes' estate. It is likely that Turner painted the watercolour of Farnley Hall during one of those visits.



WESTERN ART

**Ippolito Rombaldoni**

1619–1679

Bowl with the Chastisement of Love

Circa 1660–1670

Donated by Martin Foley.

WA2015.27

Ippolito Rombaldoni was an original and talented painter of *istoriato maiolica* in the Urbino region in the 17th century. The erotic imagery depicted on the bowl was taken from a series of engravings showing the four 'Ages of Love' after paintings by the Flemish artist Paolo Fiammingo. Adapted from the 'Iron Age' – an allegory condemning extramarital love.

Cupid brandishes a whip and holds a set of scales, while standing on a chariot pulled by a captive couple. Behind them, a man throws himself from a cliff; figures flee to the right and a couple embrace.

**Peter Hedegaard**

1929–2008

Eight Colour Screenprints, 1965*Donated by Isolde Hedegaard.*

WA2016.1.1 to WA2016.1.8

The Danish artist Peter Hedegaard was among the first to produce limited-edition screenprints in the 1960s, and this early series of eight prints reflects the keen focus in his work on forms, shapes and the interaction of colour. They were given to the Museum by the artist's widow, Isolde Hedegaard, who printed them, having taught herself the process in order to work with her husband on his print editions.

📍 Peter Hedegaard (1929–2008), © The Estate of Peter Hedegaard, Courtesy Rocket Gallery, London

WESTERN ART

**Writing Casket**

Circa 1540–1550

Donated by Daniel Katz Ltd in honour of Jeremy Warren, through the Cultural Gifts Scheme.

WA2016.40

This gilt-bronze casket, which is believed to have been made in Padua during the 1540s, would once have adorned the desk of a wealthy individual. Shaped like a cassone wedding chest, it consists of an inkwell, a pot for sand and spaces for pens. It is exquisitely ornamented with festoons, acanthus and a frieze of cow skulls connected by swags and ribbons. On its lid, an unidentified coat of arms sits on each long side and, on top, a half-length satyr figure acts as the handle.

Tax Efficient Giving

The Cultural Gifts Scheme enables UK taxpayers to donate important works of art and other cultural objects to an eligible museum, gallery or library for the benefit of the public. In return, donors receive a tax reduction based on a set percentage of the value of the item they donate. Further details on the scheme can be found on artscouncil.org.uk



TEACH AND INSPIRE

As a university museum we are truly committed to the principle of learning for all. Our emphasis on teaching from the collections is one of the Ashmolean's most vital characteristics. This extends well beyond our obligations to teach Oxford's students, though we do currently teach more than at any time in the Museum's history. It also includes the work of our award-winning Education Department who share the stories and secrets of our collections with primary and secondary school children and young people, as well as our vibrant programme of lectures, activities and workshops for adults.

PHOTOGRAPH: John Cairns





LEARNING FOR ALL

The Ashmolean's teaching and learning programmes aim to encourage research and greater understanding of our collections while at the same time reaching out and welcoming broad and diverse audiences. This year 37,768 school children visited the Museum, including many who may not otherwise have access to art and archaeology. We encourage school children to revisit with their families and aim to foster a lifelong interest in museums and culture. In a similar fashion we also support the Widening Participation agenda of the University and work closely with the Widening Participation Team to encourage young people to aim high in their educational aspirations.

The Ashmolean has focused on creating an inclusive environment where academic excellence and public interest can meet. By doing so we hope to fulfil two of our major goals of widening our audience and to continue to be a public resource for learning, inspiration and enjoyment.



This year we welcomed 37,768 children on school visits to the museum.

University Teaching

The Museum's extraordinary collections are increasingly perceived as a valuable teaching resource, with the range and depth of curriculum offerings by staff expanding every year. Students from undergraduate and postgraduate degree programmes are welcomed into the Museum to engage with the collections as part of their coursework, working with specialists to uncover the potential of material culture to inform and enrich understanding of their topic. In 2015/16, the Museum's curatorial staff taught over 2,500 students from all four divisions of the University, through taught courses, tutorial study room sessions, object handling classes and gallery lectures as part of the syllabus.



Our curatorial staff are actively engaged in teaching for numerous faculties, including: Archaeology and Anthropology; Prehistory; Egyptology and Ancient Near Eastern Studies; Ancient and Modern History; Classics; History of Art; Fine Art; and Islamic, Indian, Chinese and Japanese Art and Archaeology. Our curators also support the research of academics across the University, and collaborate with numerous departments and academics from many other UK and international universities.

Cross-Disciplinary Teaching

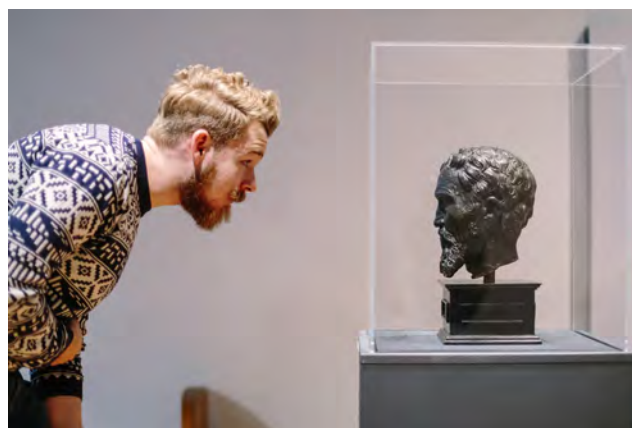
The University Engagement Programme (UEP), which was set up with generous funding from the Andrew W. Mellon Foundation, uses the Museum's collections to foster innovative course collaborations across a much wider range of departments. The programme's aim is to enhance cross-disciplinary teaching within the University, reaching students who would not otherwise ordinarily learn through art or archaeological objects as part of their traditional courses.

UEP staff also taught or supported tutorials for nearly 20 colleges, with object handling and museum sessions focused on stimulating new approaches to text-based study. The UEP has continued its

award-winning work with the receipt of an *Academic Services and University Collections Awards Scheme for the Support of Teaching and Learning*, for its teaching excellence in the Faculties.

The Ashmolean Faculty Fellowships scheme, funded by the Andrew W. Mellon Foundation, invites interested faculty colleagues to spend a term in the Museum working with the collections pertinent to their area of expertise, to develop teaching materials for their courses. The Museum welcomes up to six Fellows per year, in any of its departments, offering curatorial, research and digital support to create object groups for both undergraduate and postgraduate courses.

The Ashmolean entered into partnership with the Oxford Internet Institute, the History Faculty, IT Services, and the Museum of the History of Science to design and build 'Cabinet', an innovative online digital platform to support object teaching across the curriculum. The Cabinet project won a major IT Innovation Fund Challenges award for 2015/16 of £50,000, and has received further University funding to develop the platform into a University-wide service. Ashmolean Curators and UEP staff contributed courses to the first phases of the project, and contributed to the development of this widely praised teaching innovation.



PHOTOGRAPHS: John Cairns



Schools

Over this year, the Ashmolean's Education Department focused on creating a refreshed programme to support the changes to the national curriculum. The wide scope of our collections allowed us to respond with agility, developing stimulating new taught sessions for all age groups.

Resources

Our schools section on the website was populated with a range of British Prehistory materials for teachers, including zoomable images, films and downloadable resources and we offer a new taught gallery session for schools, with freshly trained Ashmolean staff, and guidance notes for teachers.

Object Handling

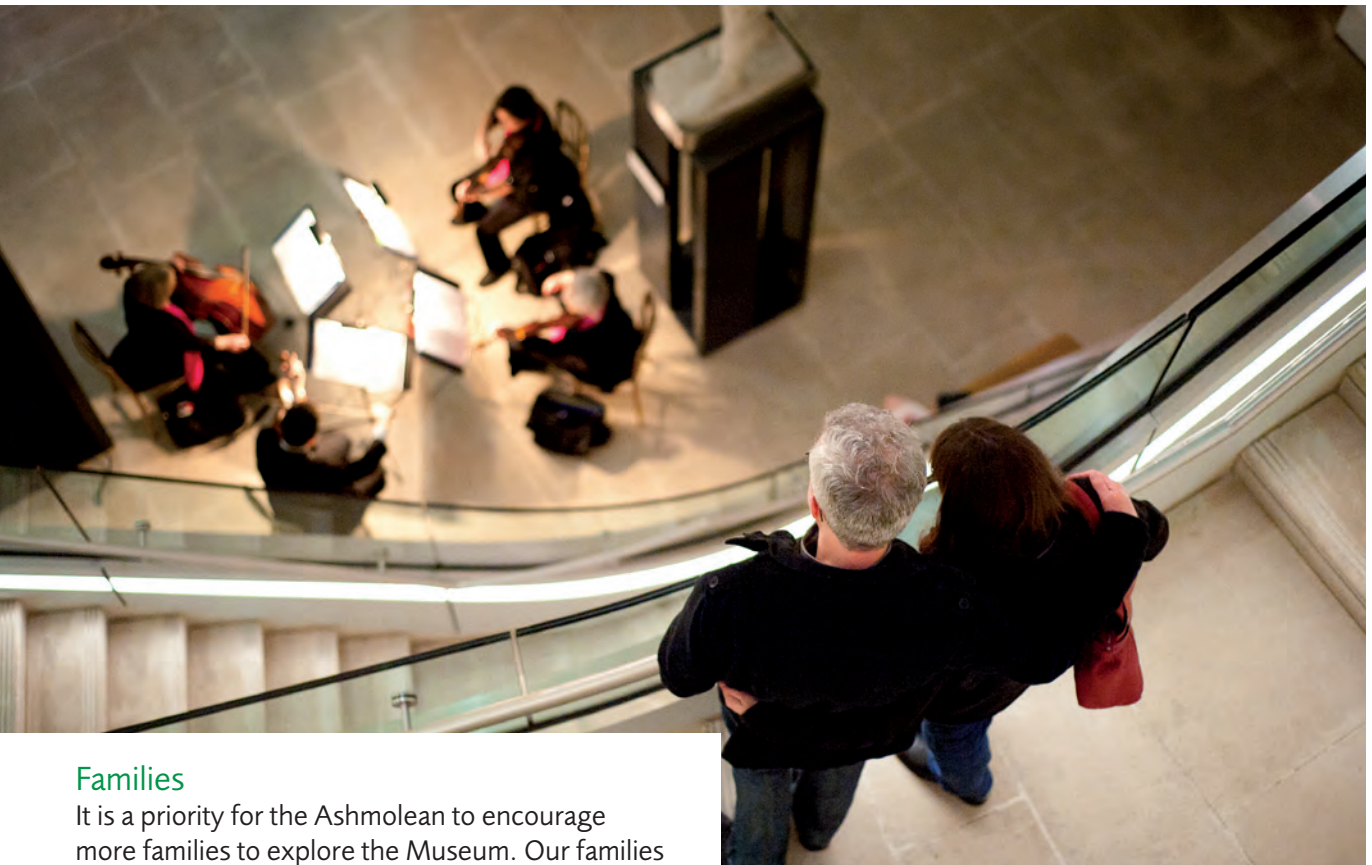
One of the bigger challenges for the on-site schools sessions was finding good quality original British Prehistory handling objects. Nothing compares to the wonder of touching something that another human made and used many thousands of years ago. Fortunately we were able to source a few handling objects from members of the public who brought them in to the Ashmolean's identification service and then very kindly donated them to the Museum for this purpose. The schools session and the online resources have proved very popular.

CASE STUDY

The breadth of the Ashmolean's collections was further highlighted when, in 2014, the Primary School Curriculum changed. This meant a lot of work behind the scenes to develop a new programme for school visits. British Prehistory was a subject that many teachers were less confident about teaching, so our Education Department and Antiquities curators were determined to find ways of using our collection of Paleolithic to Iron Age objects to help teachers and pupils engage with and better understand the lives of our ancient ancestors.

Award-winning Films

We secured funding from Arts Council England through the Oxford University Partnership to produce a series of four award-winning films working with the Oxford University Palaeotechnology Society, a group of experimental archaeologists skilled in Stone Age crafts and technologies.



Families

It is a priority for the Ashmolean to encourage more families to explore the Museum. Our families programme provides activities for families at all times, making a visit to the Ashmolean as enjoyable and exciting as possible.

Over the year 7,139 children took part in our activities for families and young people. Looking ahead, we are developing ambitious plans to produce additional in-gallery interactive elements and resources. Our hope is to provide support for family visits in the galleries and more family-focused events, to encourage less-confident families to explore the Museum collections.

Secondary and Young People

It was a busy year for our new post of Education Officer for Secondary and Young People, which has been grant-funded for two years by the Ernest Cook Trust, P F Charitable Trust, and CHK Trust. The post holder created new online resources for secondary schools covering Classics, Drawing, Shakespeare and creative writing.

In addition to the fully-booked Royal Drawing School courses, we launched the new CREATIVES programme for young people aged 14-18, supported by Arts Council England, through the Oxford University Museum Partnership Innovation Fund.

Engaging New Audiences

During the year we have continued to engage new audiences through large scale events as well as through our exhibitions and public programmes, better communications, particularly in digital form, continued outreach work and through our touring exhibitions.

It has been a busy year for Ashmolean staff working to engage with ever wider audiences. Over 37,870 adults took part in our wide-ranging event programmes, from talks focused on our collections and exhibitions to practical art workshops. Highlight events included Remembering the Romans, China Day and the Factory party-themed Warhol Lates.



We extended our programme of working with people who may experience real or perceived barriers to visiting the Ashmolean, with an artist-led community project, 'Beyond the Balcony'. The artists brook & black worked with participants from MIND and Young Dementia UK to deliver a series of creative workshops. The work of the participants was then imaginatively combined to create two stunning digital films featuring the participants sitting on the balcony, where they reflected on life, past and present. Participants were presented with their own souvenir prints and their films were projected onto the Zvi Meitar Atrium walls at the *Framed!* Live Friday in May.

CASE STUDY: Beyond the Balcony

The Ashmolean's acquisition of Edouard Manet's *Portrait of Mademoiselle Claus* back in 2012 was just the starting point for our ongoing commitment to engage the widest possible public in learning about the painting and inspiring them in their own lives. In addition to touring the UK to six different venues, a plethora of activities and projects, working with families, schools, adults, access and community groups have taken place at the Ashmolean and in Oxford. The painting has inspired people to create jewellery, drama, photography, animation, collage, music and even rap poetry, by students at the Highfield Unit.

PHOTOGRAPHS: John Cairns and Ian Walliman

Remembering the Romans

22 November 2015

In partnership with Warwick University and Oxford academics we staged a big day of Roman-inspired activities for many thousands of visitors as we explored how Romans remembered and celebrated their loved ones.

LiveFriday

The Ashmolean's award-winning late night opening series, LiveFriday, continued with creative and academic partnerships across University of Oxford divisions, faculties and student societies, as well as other creative partners. LiveFriday evenings not only attract thousands of people to the Ashmolean for an evening of entertainment, performance and relaxed enjoyment of the Museum, they also showcase the spectrum of research that is happening all over the University and the creative talent of our partners, such as the Old Fire Station, to the wider Oxford community. LiveFriday events provide an exciting platform for students, researchers and creative partners to showcase their work to a wider audience.

Dead Friday

30 October 2015

The Ashmolean celebrated Halloween by exploring ghosts and ghouls throughout the collections.

Heroes and Villains

29 January 2016

This event explored heroes and villains across cultures and through time. The event was created in collaboration with TORCH (The Oxford Research Centre in the Humanities) and OxCon, Oxford's Comic Convention.

Framed!

13 May 2016

Framed! focused on portraits in the Ashmolean. Arts Council England funding enabled the Ashmolean to partner with Arts at the Old Fire Station, allowing the Museum to host Old Fire Station artists, performers, and musicians. This evening was also the grand finale of the Heritage Lottery Fund funded project Beyond the Balcony.





SUPPORTING THE MUSEUM

PHOTOGRAPH: John Cairns

The Ashmolean is enormously grateful to all its supporters, benefactors and volunteers. We receive funding from many different sources, and no matter the size, all your donations make a difference to what we do. We would like to extend a heartfelt thank you to everyone who contributed to our wide range of projects over the past year, a sample of which are described throughout this publication.



THE IMPACT OF YOUR SUPPORT

Support from our benefactors and volunteers reaches every part of the Museum, from our education programme and public events to acquisitions, conservation, exhibitions and posts. This section outlines a number of different ways in which your support has made a significant impact on the Ashmolean this year.

The Ashmolean Fund

The Ashmolean Fund, which aims to raise at least £25 million towards our endowment by 2020, was launched in November 2014. The campaign was kick-started with a £1 million grant from the Heritage Lottery Fund as part of its 'Catalyst: Endowments' programme, which encourages museums and heritage organisations to create a more sustainable funding model through income received from their endowments. The grant was contingent upon the Ashmolean raising a further £1 million in donations from private individuals, trusts, and organisations. We achieved our goal in March 2016, receiving pledges and gifts from both long-term supporters and first-time donors. A new donor board on the Cockerell Staircase recognises our major benefactors to the programme. Together, these funds create a £2 million addition to the Ashmolean Fund, which now stands at £10.3 million. An exceptional seven-figure match funding pledge from an anonymous donor, as well as a new Endowment Challenge Fund set up by the University of Oxford, allows us to continue to grow the Ashmolean Fund substantially over the coming years. The Ashmolean's



The Ashmolean Fund grew from £8.3 million to £10.3 million in the last year, an increase of 24%.

long-term aim is to build an endowment of £50 million, ultimately underpinning around 20% of the funds we need to run each year. **The Ashmolean Fund will deliver a source of dependable income, help keep the Ashmolean free to enter, and allow it to flourish today and for generations to come.** In the years ahead we will focus our attention on securing new donations to leverage matching funds in support of achieving the £25 million by 2020 target. We encourage endowed support for our curatorial posts, activities, acquisitions, and galleries.

Supporting all we do

Many of the Ashmolean's key posts continued to be funded by individual donors, family foundations, and trusts in 2015/2016, including:

- Jaleh Hearn, the Jaleh Hearn Curator of Ancient Near East, held by Paul Collins
- The Dr Mortimer and Theresa Sackler Foundation, the Sackler Keeper of Antiquities, held by Paul Roberts
- The A.G. Leventis Foundation, the A. G. Leventis Curator of the Cypriot Collection, held by Anja Ulbrich
- Barrie and Deedee Wigmore, the Curator of 19th century Decorative Arts, held by Matthew Winterbottom
- Vicki Firth, the Chinese Paintings Programme Co-ordinator, held by Felicitas von Droste zu Hülshoff
- The Christensen Fund, the Christensen Fellow in Chinese Painting, held by Yan Liu
- Yousef Jameel, the Yousef Jameel Curator of Islamic Art, held by Francesca Leoni
- Ernest Cook Trust, PF Charitable Trust and the John S Cohen Foundation, the Secondary Education Officer, held by Clare Cory

Support from these generous benefactors has allowed our staff to focus on exciting new projects and promote their work more widely. Postholders, departments, and the Museum as a whole benefit enormously from the security of endowment support for posts, which is a key priority for the years ahead.

Thanks to the philanthropic support from the Gilbert and Ildiko Butler Family Foundation and Christian Levett we were able to re-establish a curatorship of Classical Greece at the Ashmolean after several years' vacancy, with the first Butler and Levett Curator of Classical Greece, Marianne Bergeron, taking up post in the autumn of 2016.

Legacies

The Ashmolean wouldn't exist today without legacies left by generations before us. Legacies enrich our collections, enhance our displays, broaden our reach and underpin our work. They will be particularly needed in the years to come as we build our endowment and strengthen our long-term financial security.

Leaving an unrestricted bequest to the Ashmolean's endowment means your legacy will benefit the Museum in perpetuity. You can also specify an area towards which your gift should be directed, for example a collection or department which holds a personal interest or attachment for you. Your gift, however large or small, will make a real, lasting difference at the Ashmolean.

We would like to thank all our legacy benefactors and their families for leaving gifts to the Museum in 2015/16, with monetary bequests supporting a wide range of areas from exhibitions, to the endowment and acquisitions, and gifts of art works which have helped towards the enrichment of our collections.



GENEROUS GIFTS

The very basis of the Ashmolean's existence represents precisely what my husband Cobbey and I strongly adhered to in our lives; scholarship, research and education. I am leaving a bequest to the Ashmolean to have a tiny part in the great legacy the Ashmolean has provided to this community and beyond since it was founded.

Janet Crisler

Founder of the Crisler Library at Ephesos, Turkey, and supporter of the Ashmolean.



The Friends of the Ashmolean

Our Friends form an important group of supporters, and play a vital role in the day-to-day life of the Museum. They enjoy free access to all Ashmolean exhibitions, discounts in the shop and restaurant, as well as a popular programme of Friends events. Some of last year's events included a lecture by Liam McNamara on the 'Two-Dog' palette from the Main Deposit at Hierakonpolis, Egypt; a visit to the Sainsbury Centre for Visual Arts in Norwich, and a coffee morning linked to the Andy Warhol: Works from the Hall Art Collection exhibition.

Friends' membership fees form an essential income stream for the Museum, and many Friends also support our fundraising appeals throughout the year. Funds raised from membership and donations benefit a wide range of projects across the Ashmolean's departments. In 2015/2016 the Friends of the Ashmolean awarded a total of £239,851 in grants to the Museum. These grants gave substantial support for the acquisition of J M W Turner's *View of the High Street*, as well as the *Great British Drawings* and *Titian to Canaletto* exhibitions, the post of e-curator for the Heberden Coin Room, and the Education Department's

work. In addition, in 2015/2016 individual Friends donated a staggering £2.3 million collectively through legacies, appeals and other gifts. Many Friends also volunteer their time and energy, from arranging activities to running the Friends of the Ashmolean charity and processing memberships. In 2015/2016 we had 21 volunteers who together contributed more than 2,700 hours. Thanks to their hard work, and that of staff all around the Museum, the Friends of the Ashmolean reached a record 6,043 members in July 2016, an increase of 11.4% from the previous year.

The Patrons: The Elias Ashmole Group and the Tradescant Group

Like the Friends, both of our Patrons groups benefit from bespoke events and behind-the-scenes access to our collections. This year the Elias Ashmole Group visited Dresden for their annual Spring Trip, where they enjoyed private tours of several important collections, including the legendary Grünes Gewölbe, the Gemäldegalerie, and the unrivalled Meissen collection at the Porzellansammlung. Members of the Tradescant Group were invited to the popular Director's Study Day hosted by Sir Norman Rosenthal and Xa Sturgis, which this year focused on *Andy Warhol: Works from the Hall Collection*. Both Patrons groups also attended private talks on other major exhibitions, including *Elizabeth Price's RESTORATION*, and *Storms, War and Shipwrecks: Treasures from the Sicilian Seas*. Our Patrons form a committed and loyal supporter base, and regularly donate to the Ashmolean beyond their annual membership fee. Last year the Patrons of the Ashmolean made grants to the Ashmolean totalling £82,500. In addition, individual Patrons donated a total of £122,604 towards the Annual Fund and public appeal.

We very much welcome new people to join our community of Friends and Patrons.

VOLUNTEERS

The Ashmolean would not be able to do all its work without the help of our volunteers who offer up their time and expertise to make the Museum one of the best university museums of art and archaeology.

Our volunteers generously give their free time to the Ashmolean and bring a wealth of collective knowledge and experience to the Museum. Their exceptional support is greatly appreciated by the Ashmolean staff and our visitors and we are very grateful for their commitment and contributions. Over the year 283 volunteers gave approximately 11,700 hours to helping out on our Information Desk and other front of house activities, giving guided tours and working behind the scenes in many departments.

This year Dinah Reynolds, Volunteer in the Western Art Department and Museum Guide completed 40 years at the Museum. She won an Oxfordshire Community and Voluntary Action award for this extraordinary achievement.

Student Creative Board

This was the second year of the Ashmolean's newly established Student Creative Board. The Board is made up of students from Oxford Brookes University and the University of Oxford. The Board curates events for students throughout the year. A special student private view for each exhibition is now held and other events such as life drawing workshops and networking events have proved extremely popular and are regularly oversubscribed. The Board has also established their own blog and they co-curated projects for the Ashmolean's LiveFridays.

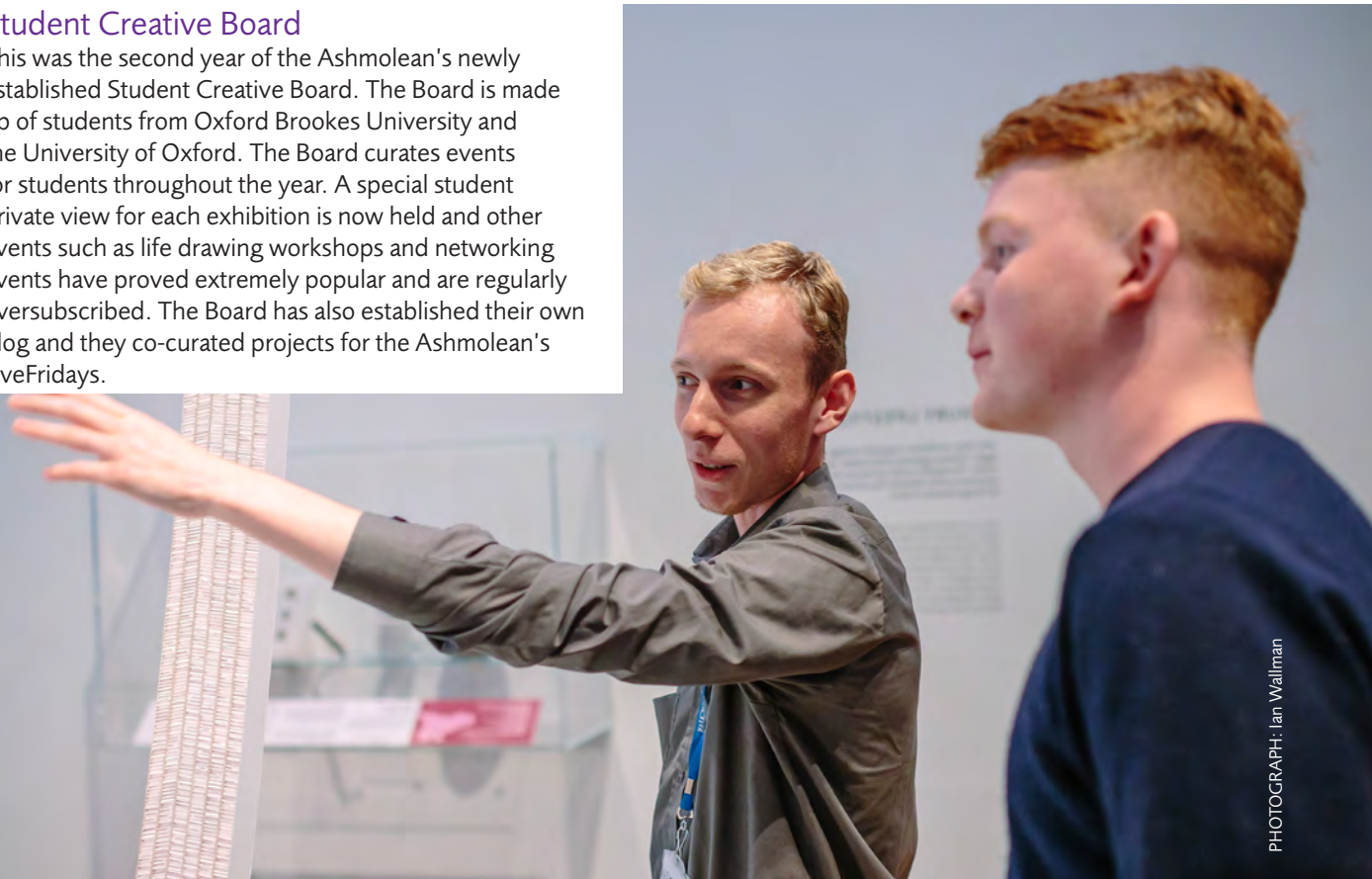
ASHMOLEAN COMMERCIAL DEPARTMENT

The Commercial Department delivered sales of £1.6million, which generated from Retail, Catering, Venue Hire, Corporate Membership, Publishing and Licensing.

Retail

Retail has reshaped both shops in terms of layout and product offer. These changes have enabled the Museum to proactively plan stock for exhibitions and central seasonal periods over the year. Ashmolean publications saw the release of the revised souvenir guide with a limited edition collaboration cover by designer Yoni Alter.

The Museum's ticketing system was moved to a new system. The move enabled us to sell most of our "What's On" events online, in person and over the phone. Gift Aid conversion has more than doubled year on year after the move.



PHOTOGRAPH: Ian Wallman



Corporate Memberships

Ashmolean Corporate Membership gives organisations the opportunity to link their brand with our museum. During 2015/16 our Corporate Members demonstrated their commitment to conserving and developing a valuable arts and learning resource for the public. This year the Museum worked closely with many different organisations to create tailor-made memberships which suit individual business objectives and budgets.

Brand Licensing

Licensing at the Ashmolean expanded its partnership with companies, designers and artists to utilise the collections for licencing agreements. Images have been selected to be used to design products and ranges such as homeware, stationery, accessories, jewellery and gifts.



Catering

The Ashmolean works to enhance and nurture the catering partnership with Benugo and Clerkenwell Green. Our Lower Ground Floor Café and Rooftop Restaurant are popular destinations for our visitors. The restaurant, which underwent a rebrand, served 83,056 visitors and introduced set menus for Valentine's Day and Mothering Sunday. We also introduced a breakfast menu to widen our offer for our morning visitors and corporate clients.

Events

The Ashmolean Events team oversaw more than 362 events ranging from intimate meetings, through to corporate gala dinners and wedding celebrations. 32,000 canapés were prepared and consumed over this period. The management and delivery of events made a net financial contribution of over £100,000 to the Museum and the successful production of such events has the added benefit of rekindling the Museum's appeal to lapsed visitors and inspiring newly initiated visitors to return.



PHOTOGRAPHS: Ian Wallman

THANK YOU

The Ashmolean would like to thank all the individuals, trusts, foundations and organisations who have so generously supported us in the year 2015/16. In particular we would like to thank the following benefactors, and those who wish to remain anonymous, for their generous support during this time.

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THE LASTING IMPACT OF YOUR SUPPORT

The Ashmolean has benefited over centuries from the foresight of its supporters who leave bequests of artworks and funds to the Museum. Leaving a legacy is a very personal way to make a gift that will have a lasting impact, helping to sustain and enhance this most special of museums. Please do remember the Ashmolean in your will.

Legacies to the Ashmolean are an invaluable support towards our greatest needs – including education and outreach, conservation, gallery improvements, exhibitions and acquisitions. For many it is a way to make a larger donation than would be possible during their lifetime. We are deeply grateful to all our supporters.

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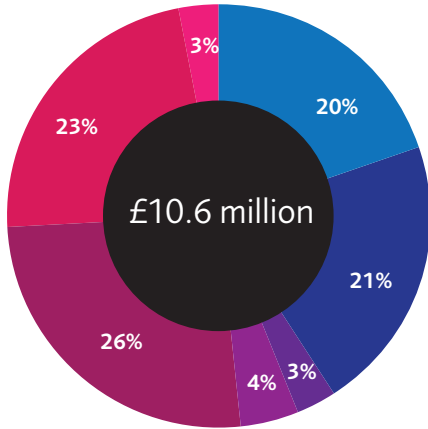
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 The Vice-Chancellor (Professor Louise Richardson) (ex officio, from Hilary 2016)
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FINANCIAL HIGHLIGHTS

Highlights from the Ashmolean Statutory Accounts

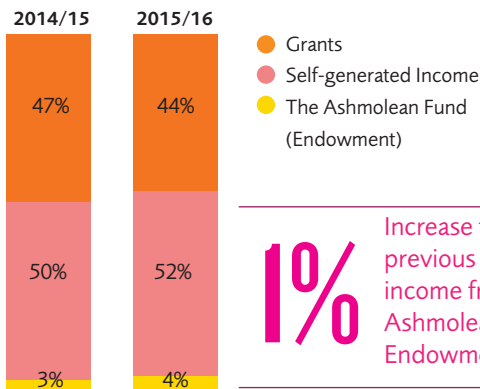
OPERATING INCOME



This year the Museum received just under half of its income from three sources: the University of Oxford, the Higher Education Funding Council for England (HEFCE) and Arts Council England (ACE). Over half of the Museum's income is self-generated, through commercial activities including exhibition admissions, research income and through seeking philanthropic donations.

- University of Oxford: £2,091,266
- Higher Education Funding Council for England: £2,242,000
- Arts Council England: £319,000
- Endowment income: £464,318
- Philanthropy: £2,754,133
- Self Generated: £2,408,190
- Research Grants: £303,076

OPERATING INCOME



1% Increase from the previous year in income from the Ashmolean Endowment.

THE ASHMOLEAN FUND

SECURING BRITAIN'S FIRST MUSEUM FOR FUTURE GENERATIONS

In 2015/16 we received £464,318 of our income from the Ashmolean Fund. Our goal is to increase our endowment in the coming years to provide a greater percentage of our reliable income, and thus more security. The Ashmolean Fund now stands at £10.3 million.

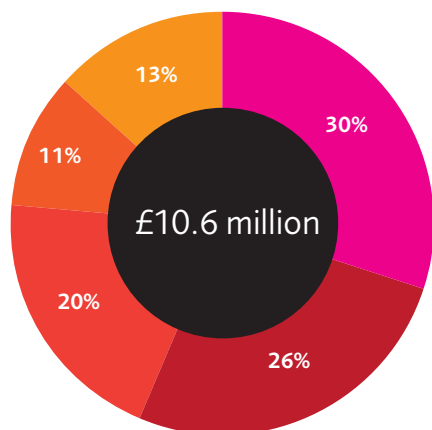
The short-term goal is to raise the endowment to £25 million by 2020, and to £50 million in the longer term.

THE FUTURE IMPACT OF THE ASHMOLEAN FUND

Generating a crucial source of dependable income to the Museum, The Ashmolean Fund will provide the financial resource needed to support our work to:

- * Safeguard our outstanding collections, amassed over three hundred years
- * Excel as leaders in the field of object-based teaching and research
- * Take visitors on a journey of exploration across cultures and through time, presenting and interpreting the collections in new and challenging ways
- * Maintain our stunning building, a marriage of classical architecture and modern design
- * Uphold our position as the world's greatest university museum, proud to be an integral part of the University of Oxford
- * Engage and inspire the widest possible audience through exhibitions, educational programmes, and events

EXPENDITURE



The expenditure shown includes all of our activities, including care of collections and research funded via external bodies; our public programme including teaching for all ages, exhibitions and outreach; capital expenditure to improve the experience of visiting the Ashmolean, including gallery improvements and acquisitions; and trading including the cost of goods sold through retail activities. The profit on trading activities was £485,000.

- Care of collections and research: £3,177,702
- Public programme inc. teaching and exhibitions: £2,774,409
- Administration and infrastructure: £2,112,619
- Trading inc. cost of goods sold: £1,103,043
- Gallery projects and acquisitions: £1,384,306

Q+A

How are the Ashmolean's endowments managed?

The Ashmolean's endowments are managed by Oxford University Endowment Management (OUEM), a wholly-owned subsidiary company of the University. It is suitable for long-term investments of at least five years.

What is the investment objective for the Oxford Endowment Fund?

The specific investment objective of the Oxford Endowment Fund is to grow capital by an average 5% per annum in real terms, and to achieve this at a lower volatility than would be experienced by investing solely in the public equity markets. The asset allocation investment policy is:

8.1%

The Oxford Endowment Fund has returned 8.1% annualised over a five year period.

Global Equities 45%
 Private Equity 20%
 Non Directional 14%
 Property 9%
 Inflation Hedges 6%
 Cash & Short Term Bonds 6%

20%

Our long-term goal is to provide 20% of our income from the endowment.

What is the aim of the Oxford Endowment Fund?

The Oxford Endowment Fund – which works to preserve the real value of endowments – aims to distribute approximately 4% of assets to investors each year, subject to a smoothing formula designed to minimise the effects of capital value volatility on yearly payouts. Recent performance has been strong. Over a five year period to 31 December 2015, the Oxford Endowment Fund has returned 8.1% annualised.

THANK YOU



ASHMOLEAN

MUSEUM OF ART AND ARCHAEOLOGY UNIVERSITY OF OXFORD

Beaumont Street
Oxford OX1 2PH
Telephone: 01865 278 000

www.ashmolean.org

HOW TO FIND US

The Ashmolean Museum is located in the centre of Oxford.

Public transport

The train station is approximately 10 minutes' walk from the Museum and has regular local and national services. The bus station is approximately 5 minutes' walk from the Museum.

Access

There is disabled access throughout the Museum, with ramps into the building and lifts to all floors. Wheelchairs are available.