

ASHMOLEAN REVIEW 2014 / 15



ASHMOLEAN

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DRAFT FIVE – 18/05/16

ABOUT THE ASHMOLEAN

The Ashmolean is the University of Oxford's museum of Art and Archaeology.

Founded 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 Pre-Raphaelite paintings and contemporary art.

We tell human stories across cultures and across time, introducing new ideas and searching questions, creating experiences which are entertaining, stimulating and enriching.

Admission is free and open to everyone.



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“ In November 2014 we announced the launch of the Ashmolean Fund to build a substantial endowment of £25 million by 2020 for the Museum in the short term, with a longer-term goal of £50m. ”

CHAIRMAN'S FOREWORD

In October 2014 the Ashmolean welcomed its first new Director in 16 years. Dr Xa Sturgis joins the Museum at an exciting time. His wide experience of curating and programming at the National Gallery in London, as well as his success, as Director, in transforming the Holburne Museum in Bath, means that he brings a wealth of fresh ideas and expertise to the Ashmolean and a new focus to build on the success of the Ashmolean five years after its 2009 transformation.

October 2014 also marked the end of a remarkable era for the Ashmolean under the directorship of Professor Christopher Brown CBE. The Museum he leaves behind today is almost unrecognisable from the one that he inherited when he arrived from the National Gallery in 1998. The transformation that Christopher wrought is most evident in the building that he and the architect Rick Mather, who so sadly died earlier in 2014, dreamt up and then realised in such a thrilling fashion. If the building is the most obvious of Christopher's achievements, however, it is not the only one. Under his stewardship almost every area of the Museum was transformed, from the creation of a Conservation Department (with a state of the art studio) to the establishment of a major exhibition programme; or from the establishment of a profitable commercial operation to the building up of a remarkably committed and engaged body of Patrons and supporters. Christopher turned what had always been a great collection into a great public museum on an international stage, one visited today by almost four times as many people as the one he inherited. All of us associated with the Ashmolean owe him a huge debt of gratitude for all the drive, energy and commitment he has given to the Museum over the last 16 years. As Chairman of the Visitors I would like to express my heartfelt thanks for all he has done for us during his remarkable tenure as Director.

There were, of course, many others involved in achieving the transformations of the last years, and this year also saw the retirement from the Board of Visitors of Lord Sainsbury of Preston Candover KG. John Sainsbury, perhaps more than any other individual, ensured that

Christopher's ambitions for the Ashmolean could be realised. His support – moral, practical and financial – was critical to both the instigation and the completion of the 'New Ashmolean'. His generosity, counsel and friendship have been unwavering and invaluable. I would also like to express my deepest thanks to him, and it is in recognition of this that our major exhibitions now take place in the John Sainsbury Exhibition Galleries.

If this Foreword has inevitably taken on a valedictory air, its contents nevertheless make clear that the Ashmolean continues to flourish, innovate and delight. As I said at the start of this article, I am delighted to welcome Xa Sturgis, who I know will build on the past successes and will drive the Ashmolean in new and exciting directions which you will enjoy: from an extraordinarily diverse programme of temporary exhibitions, through innovative and expansive teaching for all ages and all backgrounds, as well as bringing the Museum much more strongly into the digital age. In order to achieve these goals we are clear that a crucial strategic priority for the Ashmolean is to build a strong institutional endowment, across all departments

and activities. This will ensure the Museum's financial security and flexibility, and allow it to have the resources to thrive for the next 300 years.

In November we announced the launch of the Ashmolean Fund, which aims to build a substantial endowment for the Museum of £50 million, with a short-term target of achieving a sum of £25million by 2020. We have already secured some major and significant support towards this goal, including the endowment of the Sackler Keeper of Antiquities post by the Dr Mortimer and Teresa Sackler Foundation; a 'Catalyst' grant of £1 million from the Heritage Lottery Fund and an anonymous multi-million pound grant which will match future donations to the endowment. There is no denying the size of the challenge facing us in building our endowment in the coming years. Yet nor is there any doubt of the importance of our doing so in order to ensure that we can realise all our ambitions and continue to live up to our role as the world's greatest University Museum of Art and Archaeology.

Bernard Taylor – *Chairman*



Professor Christopher Brown, Director of The Ashmolean Museum from 1998 to 2014, was awarded the Freedom of the City of Oxford to mark his retirement in 2014. Councillor Bob Price, Leader of Oxford City Council, said: 'The transformation of the Museum, the programme of high-profile special exhibitions and the welcome that it now offers to everyone is a huge legacy that will be marked by this singular honour.'



“The Ashmolean is today housed in a building that raises the spirits of all who enter it. The Museum's extraordinary collections have never looked better and are displayed in ways that challenge and engage the hundreds of thousands who visit us each year.”

DIRECTOR'S FOREWORD

It is a great privilege to find myself the Director of arguably the greatest University Museum in the world, and I am very aware of my great good fortune in inheriting an institution in such rude health. The picture of an active, adventurous and purposeful institution that emerges so powerfully from the pages of this review is a testimony to the energy and commitment of all who work here and support us – and, of course, to the remarkable achievements of my predecessor Christopher Brown. I relish the prospect of my years ahead here.

The Ashmolean is today housed in a building that raises the spirits of all who enter it. The Museum's extraordinary collections have never looked better and are displayed in ways that challenge and engage the hundreds of thousands who visit us each year. The programme of exhibitions that over the year have ranged in subject from Ancient Egypt to 1960s Germany, and from William Blake to Hiroshige, demonstrate an ambition and variety that reflect the great range of our collections and the different ways of thinking about them, presenting them and interacting with them.

Jeremy Warren's exemplary and award-winning catalogue of European sculpture, on the one hand, and our vibrant and teeming LiveFriday late night openings on the other, are just two aspects of our work that reveal an institution with a clear-sighted commitment to both the most rigorous scholarship and the widest possible public engagement. During the year more students on more courses were taught from our collections than at any time in the Museum's history, while our public programmes drew countless people into the Museum. In another measure of the Museum's ambition the year also saw spectacular acquisitions, ranging from a remarkable Aegean bronze age helmet to Turner's great painting of Oxford High Street.

As is so often the case, many of the Ashmolean's particular strengths, and the essentials of its character, can be traced back to its origins. As we never tire of reminding everyone, the Ashmolean was the first purpose-built public museum

in the world, founded within one of the world's great universities. Elias Ashmole's foundation sought to advance knowledge and the understanding of the world through the public display of material objects and through teaching and research. This was reflected in the arrangement of the building he made to house it, which still stands on Broad Street and now houses the University of Oxford's Museum of the History of Science. This pioneering institution combined the public display of natural and manmade rarities on its top floor with the School of Natural History on the first floor and a chemistry laboratory (the 'Elabatory') in the basement. This combination of collection, teaching, research and experiment as a way of reaching an understanding of the world and our place within it still serves to define the role and purpose of the Ashmolean Museum today.

The Ashmolean can, and often does, claim to be the world's greatest University Museum of Art and Archaeology. By some measures this may well be true, but the claim can also be seen as a challenge. How should the world's greatest University Museum behave in the twenty-first century?

To meet this challenge we need to meet a number of obligations (none of which are simple): we must be ambitious; we must share our collections and our knowledge as widely as possible; we must make our collections truly accessible, both physically and virtually – and one cannot overstress the importance of open digital access – to public and researchers alike; we must engage our diverse publics with big ideas and encourage our curators and academics to help us do so; we must champion and encourage our own research and engage with academic communities to enable them to use our collections, archives and people; we must teach the teachers in all disciplines about the value and potential of object-based learning, and make such teaching possible; and we must champion the museum as an ideal space for thinking across disciplines and periods.

We must create the physical and financial environment to achieve all of this, unconstrained by uncertain

funding sources, and take responsibility for our own financial sustainability by building a strong, institutional endowment.

This is quite a 'to do' list, but in the end it boils down to this: we must hold on to the confidence of the Ashmolean's founders and progenitors in recognising the unique strength of a collection within a university as a vehicle for understanding the world and ourselves.

I relish the opportunity to drive the Ashmolean forward on all these fronts through developing our public programmes and exhibitions, building on our relationships within and beyond the University of Oxford and exploiting the full potential of the digital sphere. I hope, however, that in reading this Annual Review it is clear to you that the Ashmolean has long recognised these obligations and relishes the position it has both within the University and for its broad public audiences. Through our exhibitions, our displays, our learning programmes and events we are always working to draw people into our museum and communicate the great pleasures and excitements to be had in looking, thinking and learning about the past through its art and material culture – and the deeper understanding of our common humanity that emerges in doing so.

Xa Sturgis – *Director*

THE ASHMOLEAN IN NUMBERS 2014 / 15

887,000 visitors to the Ashmolean

4% increase on visits since previous year

110,000 exhibition visits

58,000 touring exhibition visits

25 University department collaborations

355 undergraduate classes taught

610 undergraduate tutorials given

25 PhD and 23 MPhil/MSc students supervised

32,500 schoolchildren taking part in schools programmes

19,500 adults taking part in talks, lectures and practical workshops

22,000 visitors to our LiveFriday late night opening events –
spanning art, music, comedy and performance

8,500 visitors taking part in family events

5,400 Friends of the Ashmolean supporting our work

15.5% increase in Friends Membership

129 works loaned to 53 national and international exhibitions

950,000 unique website visits

16,240 hours of volunteer time

£9.9m to run the Ashmolean annually

THE COLLECTION



*"Tell me, O Muse, of the man of many
devices, who wandered full many ways
after he had sacked the sacred citadel
of Troy."*

Homos, Odyssey 1.1

*"When, Athenians, will you take the
necessary action?"*

*Demosthenes speaking against Philip II
First Philopae 4.10*

DEVELOPING THE COLLECTION

The Ashmolean collection is the culmination of over 330 years of acquisitions. It is extraordinarily diverse, representing most of the world's great civilisations, with objects dating from 300,000 BC to the present day.

Telling human stories across cultures and across time, the collection continues to evolve with every year that passes, offering new opportunities for discovery and inspiration.

This collection – purchased, donated and bequeathed to the Ashmolean – is central to everything that the Museum does. The Ashmolean is deeply indebted to many private individuals and funders including the Art Fund, the Heritage Lottery Fund and the Friends and Patrons of the Ashmolean for their continued support and assistance in enhancing and enriching our collection.



Qu Leilei (b. 1951), *Portrait of Michael Sullivan*, ink on paper, 2012. EA 2012.20.



Qu Leilei (b. 1951), *Portrait of Khoan*, ink on paper, 2002. EA 2015.276.

Apollo Acquisition of the Year Award 2014

The Apollo Acquisition of the Year Award, which recognises the most noteworthy addition to a museum collection, was this year given to the Ashmolean for a bequest made by the late Professor Michael Sullivan (1916–2013). The Sullivan Collection of Modern and Contemporary Chinese Art comprises more than 400 works of art amassed by Professor Sullivan and his wife Khoan from the 1940s, and represents works by the principal artists of late twentieth-century and contemporary China. A large part of the collection had never been exhibited in public.

Apollo Magazine said of the acquisition: 'The Ashmolean Museum in Oxford has now become the major centre in the West for the study of 20th-century Chinese painting, thanks to the bequest late last year by Michael Sullivan of some 400 works that he and his wife Khoan had assembled over more than 60 years. [...] In the years to come, the display of this great collection on rotation in the Khoan and Michael Sullivan Gallery at the Ashmolean will reveal for the first time in the West the range and quality of art achieved in China over the past century, often under the most challenging circumstances imaginable.'

The bequest has cemented the position of the Ashmolean's collection of twentieth-century Chinese ink painting as the most important and representative in the Western world.

ACQUISITION HIGHLIGHTS

ANTIQUITIES

Mycenaean Helmet

Donated by Mr Malcolm H Weiner in honour of Professor Christopher Brown CBE and Sinclair Hood and the late Rachel Hood.

Malcolm H. Weiner donated an important bronze helmet in honour of Professor Christopher Brown CBE and pre-eminent archaeologists Sinclair Hood and the late Rachel Hood. The helmet dates to around 1500–1400 BC and comes from the Aegean area (mainland Greece and the islands). Its rare, unusual punched decoration imitates a boar's tusk helmet, with its attached sections of tusks. Such helmets have been found in tombs at Mycenae in the Peloponnese. Homer tells of the hero Odysseus owning such a helmet during the Trojan War. Originally the helmet possessed a leather lining, cheek guards and a plume of horse hair streaming from the crown. The only close parallel was discovered in a warrior's grave at Knossos, Crete, dating to about 1450 BC.

➔ Mycenaean Helmet,
copper alloy,
1500–1400 BC.
AN2015.5.



EASTERN ART

Ceramics from the Collection of David and Anne Hyatt King

Supported by Queen's College

This group of 14 Japanese ceramics from the collection of David and Anne Hyatt King ranges from seventeenth-century Arita export porcelains to early twentieth-century studio ceramics and is the latest in a series of generous gifts from the Hyatt Kings to the Ashmolean through the Art Fund. The museum has now received over 90 Japanese ceramics from the Hyatt Kings, including a number of rare dated pieces and several works that reflect the strong Chinese influence on Japanese ceramics. The gift is particularly rich in ceramics of the Meiji and Taishō eras (1868–1926); the Ashmolean already has extensive holdings of ceramics from this period, but the Hyatt King gift fills significant gaps in the collection and will help to consolidate the Museum's reputation as a centre for the study of early modern Japanese ceramics.

Gold Seal Matrix, mid- to late seventeenth or early eighteenth century. AN 2015.3.



Gold Seal Matrix

This gold, post-medieval seal matrix was found in the Wolvercote area in almost perfect condition. It was acquired after being declared Treasure. The matrix is engraved with the blazon *vairy on a chief three lions rampant guardant*. This style of seal matrix dates to the post-medieval period, probably to the mid- to late seventeenth or even early eighteenth century. The arms suggest that the seal may have belonged to John Younge (1639–1710). Younge was educated at Queen's College in Oxford before travelling to France in 1657; he later became MP for Old Sarum in 1679. Queen's College has generously supported the acquisition of the matrix.



Inoue Ryōsai III (1888 – 1971), Porcelain vase with speckled green glaze, Yokohama, early 1900s. EA2015.407



Miura Chikusen (1854–1915), Porcelain vase with white glaze and relief decoration of peonies, pomegranates, and hō-ō birds, Kyoto, early 1900s. EA2015.408.



Miyanaga Tōzan (1868–1941), Porcelain vase with green glaze and relief decoration of peonies, Kyoto, pre-1941. EA2015.409

☉ Maekawa Senpan (1888–1960), *Night of Shinjuku*, woodblock print, 1945. EA2015.27.

Scenes of Last Tokyo: Japanese Creative Prints

Donated by Christopher Dymant

'Scenes of Last Tokyo' is a series of 15 woodblock prints published in 1945, shortly after the end of the Second World War, by nine leading Japanese printmakers of the 'Creative Print' (*Sōsaku Hanga*) movement. The Creative Print movement emphasised the importance of self-expression and artistic freedom, and was highly significant in the development of Japanese printmaking in the twentieth century. The series was generously presented by Christopher Dymant, a long-time collector of Creative Prints, and forms an excellent foundation for the creation of a collection of Japanese *Sōsaku Hanga* at the Ashmolean Museum.



☉ Onchi Kōshirō, *Tōkyō Station*, 1945. EA2015.28.



Japanese Woodblock Prints

Donated by Mr Philip Harris

A group of 13 Japanese prints were donated by Philip Harris: 10 works by the leading contemporary Japanese woodblock printmaker Morimura Ray (b. 1948), two lithographs by the printmaker Gojō Miki (b. 1967) and one *surimono* (privately published woodblock print) of 1827 by the artist Hannichian. This rare print depicts the *kabuki* actor Onoe Kikugorō III, a famous female impersonator, in the role of a courtesan. With its use of blind printing, gold and silver pigment, burnishing and pale grey outlines, it is an excellent example of the luxurious techniques typically used for privately published *surimono* prints. The gift builds on a series of earlier donations of Japanese prints and decorative arts by Mr Harris.

Turkmen Carpets

Donated by Mr Simon Crosby

The 10 carpets and fragments donated by Simon Crosby in 2014 reflect the important stylistic transformations of the textile production of the Ersari tribe following their shift from pastoralism to sedentarism, which occurred in the course of the eighteenth century. The Ersari is one of several Turkmen tribes who progressively settled in the Amu Darya valley – comprising modern day Uzbekistan, Turkmenistan and Afghanistan. Their weavings are thus among the most representative from this area, along with those of other tribes such as the Saryk, Tekke and Salor. Their gift to the Museum, recommended by the ex-May Beattie Fellow in Carpet Studies Dr Jon Thompson, provides us with a representative selection of tribal Central Asian carpets, documenting the developments in design from the early eighteenth to the mid-nineteenth centuries.

The selection can be used for research and exhibition purposes alike. It also offers a basis to expand our holdings in this specific area and a premise to solicit comparable and complementary donations in the future. Finally, a wider range of weavings consolidates our teaching collections, expanding the range that we make available to our May Beattie Fellows – a research fellowship established through a generous bequest in 2000.

☉ Turkmen Ersari carpet. EA2014.4.



HEBERDEN COIN ROOM

Coin of Allectus

Donated by Brian Cavill, the finder, in association with Sparsholt Manor Farms

This unique coin of Allectus, a Roman emperor who ruled Britain from AD 293 to 296, at a time when the emperors at Rome had lost control of the region, was recently found in Oxfordshire. It depicts Oceanus perilously astride a galley and a dolphin going in opposite directions. The figure of Oceanus recalls the fact that the Emperor Claudius portrayed his conquest of Britain as extending Roman power 'across the Ocean'.



☛ Roman coin showing Allectus (AD 293-296/7) and Oceanus, bronze. HCR9497.

The Donald Coin Collection

Purchased with the help of Carl and Eileen Subak, with additional support from the Museum's Patrons

This important collection of 188 coins of the Empire of Trebizond (1204–1461) charts an empire ruled by the Grand Komnenos family, which rose out of the dismemberment of the Byzantine Empire following Constantinople's capture by European crusaders in 1204. The collection complements the Ashmolean's extensive collection of late Byzantine coins, and will enrich the prominent position that Byzantium has in postgraduate teaching and research at Oxford University.



☛ Coin of Trebizond, David, AD 1459-61, silver. HCR9527.



WESTERN ART

The Gertrud Seidmann Gems

Bequest from the collection of Gertrud Seidmann (1919–2013)

Gertrud Seidmann was born and educated in Vienna before emigrating to Britain in the 1930s. She became a leading researcher on engraved gems and eighteenth-century collectors.

Although Gertrud's collection mainly contains neoclassical gems, she also managed to acquire a number of important Greek and Roman gems on her travels. A small gold ring holds a sard intaglio from the second–first century BC: a Hellenistic ruler carved in the tradition of the image of the youthful Alexander the Great. She herself designed the setting for a Roman sardonyx cameo with the portrait of a woman with elaborately plaited hair from the third century AD. She commented that the long pearl necklace made her feel 'like a Renaissance princess' when she wore it at parties and functions.



Esther and Ahasuerus.
Mid to late 17th century.
WA2014.71.



Lady's cap featuring
buttonhole stitch, long
and short stitch and
twisted chain stitch, linen
threads, wrapped metal
thread, silk floss and
sequins on plain weave
linen, early seventeenth
century.
WA 2014.71.52
The Feller Collection



Wedding ring, gold, second–first century BC.
WA2014.58.

The Feller Collection of English Embroidery

Given to the Museum by collectors Micheál and Elizabeth Feller in honour of Professor Christopher Brown CBE

In September 2014 one of the world's finest collections of historic English embroideries was given to the Museum by collectors Micheál and Elizabeth Feller. The gift comprises 61 pieces which span the whole of the seventeenth century; these were shown in the Ashmolean exhibition *The Eye of the Needle*.

The pieces include dramatic pictorial panels, samplers, domestic items and costume pieces. Beyond the opportunity for demonstrating technical ability, the embroideries illustrate the themes and concerns that occupied the minds of the young women who made them.

The Feller embroideries have long been considered one of the world's most important groups of historic textiles. The collection has



© Charles-Nicolas Dodin, Soft-paste porcelain tray (*plateau du roi*), 1772.

come to the Museum in honour of Professor Christopher Brown CBE.

The gift to the Museum, where the embroideries can be enjoyed by thousands of visitors, is an act of enormous generosity. The Ashmolean has, throughout its history, established important friendships with private collectors; it is often said that the Museum has become a 'collection of collections' where we take pride in honouring the people who have built collections through individual enthusiasm and commitment. The Feller Collection is just such an example.

The Fellers are well known to residents of Oxford as the proprietors of the renowned butcher's shop in the City's Covered Market. They started collecting embroideries when they were first married and have continued to buy pieces for over 40 years. The interest in textiles and sewing originated with Elizabeth, whose mother was a seamstress and who is herself an accomplished embroiderer. The pieces which the Fellers have collected reflect their interest in the skills and varied techniques of embroidery, and in the individual stories and wider history that the embroideries illustrate.

Sèvres Platter

Purchased in memory of Ian Lowe, who died in 2012, with the aid of the Art Fund, the Friends of the Ashmolean, the Oxford Ceramics Group and numerous private donations

This exquisite tray of 1772 was made at the royal manufactory at Sèvres, outside Paris, and painted by Charles-Nicolas Dodin. It represents a quintessentially *ancien régime* subject, 'The Amorous Shepherd', after a print of a painting by François Boucher. Dodin, long considered the finest of all Sèvres painters, has not hitherto

been represented in the Ashmolean, and this object, which would have been part of a tea service and shows Sèvres subject painting at its best, both complements and extends the Museum collection.

Ian Lowe was Assistant Keeper in the Ashmolean from 1962 to 1987. One of his special interests was French eighteenth-century porcelain. Friends and colleagues wanted to commemorate his many and varied contributions to the Museum and generously subscribed to help make this purchase possible. The acquisition of this piece of porcelain would have delighted him.

John Constable, *Willy Lott's House from the Stour (The Valley Farm)* c. 1816–18



Accepted by the nation through the Acceptance in Lieu scheme *Willy Lott's House from the Stour (The Valley Farm)* was painted in c. 1816–18 and is the first finished work by Constable to enter the Ashmolean's collection.

Willy Lott, a farmer who apparently lived in the house for more than 80 years and only spent four whole days away from it, was there when Constable was born – and still there when he died. Lott thus represented continuity and a tradition of farming that Constable valued, and which changed a great deal in the 1820s and 1830s.

The Ashmolean acquired its first work by Constable, a ravishing small oil sketch of *Salisbury Water Meadows*, in 1855. It was only the second work by the artist to enter a public collection, after *The Cornfield* was acquired by the National Gallery. The Ashmolean now has four oil sketches firmly attributable to Constable, including one of the celebrated cloud studies of 1822.



John Constable, (1776-1837), *Willy Lott's House from the Stour (The Valley Farm)*, c. 1816-18.
WA2014.67.



J. M. W. Turner (1775–1851), *View of the High Street, Oxford*, 1809–10

Accepted by H. M. Government in lieu of Inheritance Tax, with additional support from the Heritage Lottery Fund, the Art Fund, the Friends and Patrons of the Ashmolean and well over 1,000 members of the public, and allocated to the Ashmolean Museum.

Following the launch of a public appeal in June 2015, the Museum received an extraordinary response from members of the public towards the acquisition of Turner's painting of 1810, *View of the High Street, Oxford*. Supporters donated over £60,000, helping the Museum to reach the fundraising target in just four weeks.

From his childhood Turner was familiar with the architecture of Oxford, having visited relations in the village of Sunningwell (five miles southwest of Oxford). In 1799 he received the most prestigious commission to provide two designs for the University's annual calendar, the Oxford Almanack. The success of these two watercolours led to commissions for a further eight, published between 1799 and 1810. They show a deliberately wide variety of street scenes, colleges and interiors. It was, no doubt, the quality of these watercolours that led the Oxford framemaker and printseller James Wyatt to commission this view of the High Street. The work was completed over the winter of 1809–10, and Wyatt later commissioned a pendant, *Oxford from the Abingdon Road* (private collection).

View of the High Street, Oxford is unique in Turner's output and in the history of English art. It represents one of the most beautiful streets in

J. M. W. Turner (1775–1851), *View of the High Street, Oxford*, 1809–10. £197.4.



Europe, a street that has materially changed little since Turner painted it. Although he painted many townscapes in watercolour, Turner never again attempted a full-size townscape in oils.

We are very grateful to the members of the public who have made donations, to the Heritage Lottery Fund and the Art Fund, and to the Friends and Patrons of the Museum. From the extraordinary response to our public appeal, it is clear that the local community – as well as visitors to the Museum from across the world – feel that this picture, the greatest painting of the city ever made, must remain on show in a public museum in Oxford. It will have pride of place in the Museum's Nineteenth Century Gallery, which will be refurbished and reopened in May 2016.

There are few pictures that feel so perfectly at home in the Ashmolean, and it is splendid that *View of the High Street, Oxford* will remain here in perpetuity.



Turner public appeal in Oxford in June / July 2015

CARE OF THE COLLECTION

The Ashmolean boasts a state of the art conservation studio and a highly skilled team of specialists who care for our collections. Both the quality and capacity of the studio are unusual – and of great advantage within such an ambitious University Museum where teaching from our objects is so prevalent. Over the course of the year the Conservation team spent over 10,000 hours working on material from across the collection. They prepared exhibits for exhibitions or loans, carried out research and helped to deliver the Ashmolean's academic and public engagement programmes, as well as ensuring the optimum environment for the long-term preservation of the collection is maintained.



A behind-the-scenes tour of the Conservation

Conservator working on a model of Stonehenge

Conservator preparing an object for the new Wellby Gallery.



UNDERSTANDING EGYPTIAN COLLECTIONS

Innovative Display and Research Projects in Museums

In September 2014 the Museum's Conservation Department, working with Oxford ASPIRE, welcomed 85 delegates from across the world to a two-day conference at the Ashmolean. Taking as its theme the research and conservation required to deliver the new Egypt Galleries, speakers from the Ashmolean and museums in the UK, US and Egypt discussed current approaches to the care and display of Egyptian collections

In the laboratories the year was dominated by preparatory work for two major gallery refurbishment schemes. Whereas the department's focus for the Music and Tapestry Gallery centred on the preventive aspects of showcase design, lighting and environmental control, the Wellby Gallery project presented a more complex challenge. Here, in addition to the recording and cleaning of all 313 pieces on display, a programme of examination and analysis of many of the pieces was undertaken in collaboration with the Archaeological and Forensic Science Institute at Cranfield University, supported by an Arts Council England grant.

CONSERVATION OF THE GRINLING GIBBONS FRAME

The highly ornate carved lime wood frame by Grinling Gibbons, commissioned by Elias Ashmole to hold his portrait and presented by him to the museum in 1683, was the subject of a University Engagement project resulting in a student curated exhibition focused on the frame. The project involved conservation.

Removal of the severely deteriorated nineteenth-century gilding not only revealed the detailed carving beneath, but also allowed, for the first time, identification of the 50 or so plant species that can now be seen found in the decorative scheme. Coming from the Far East, Africa, the Caribbean, North America and Europe, the inclusion of such plants in the composition has created a whole new perspective on this fascinating piece of work. This project was supported by the Idlewild Trust, the Van Houten Fund and the Leche Trust.

ACQUISITION OF X-RAY FLUORESCENCE SPECTROMETER

In support of its question-led approach to conservation, the Department has been building up its research capability through the acquisition of a hand held X-ray fluorescence spectrometer (HHXRF). The acquisition of this essential tool is funded by a bequest from the late Josephine Wilson and the generosity of Oxford Instruments. The HHXRF is used to analyse not only metalwork, but also pigments and metallic salts used as glass and glaze colourants. It is now making a significant contribution towards ongoing research projects as diverse as the rehousing of the Raphael drawings and cataloguing of the Museum's majolica collection.



John Riley (dates), *Portrait of Elias Ashmole*, oil on canvas with carved lime wood frame by Grinling Gibbons, following conservation [date of work?]. WA 1898.36. Presented by Elias Ashmole, 1683.



Detail of carved lime wood frame by Grinling Gibbons.



Conservator demonstrating use of the X-ray fluorescence spectrometer.

NEW DISPLAYS

GREEK WORLD GALLERY

Co-funded by the University of Oxford, the Linbury Trust and the A G Leventis Foundation

In December 2014 the renovated Greek World Gallery opened to the public. Through chronological, thematic and geographical displays, the gallery tells the story of the development of ancient Greece to the Hellenistic world, created through Alexander the Great's conquests in the Near East and Egypt. Using the wide range of objects from the Ashmolean's Greek collection, it documents the history and culture of the different parts of the Greek world from around 1000 BC to 100 BC.



View of the new Greek World Gallery from the south.

View of the new Greek World Gallery from the north.

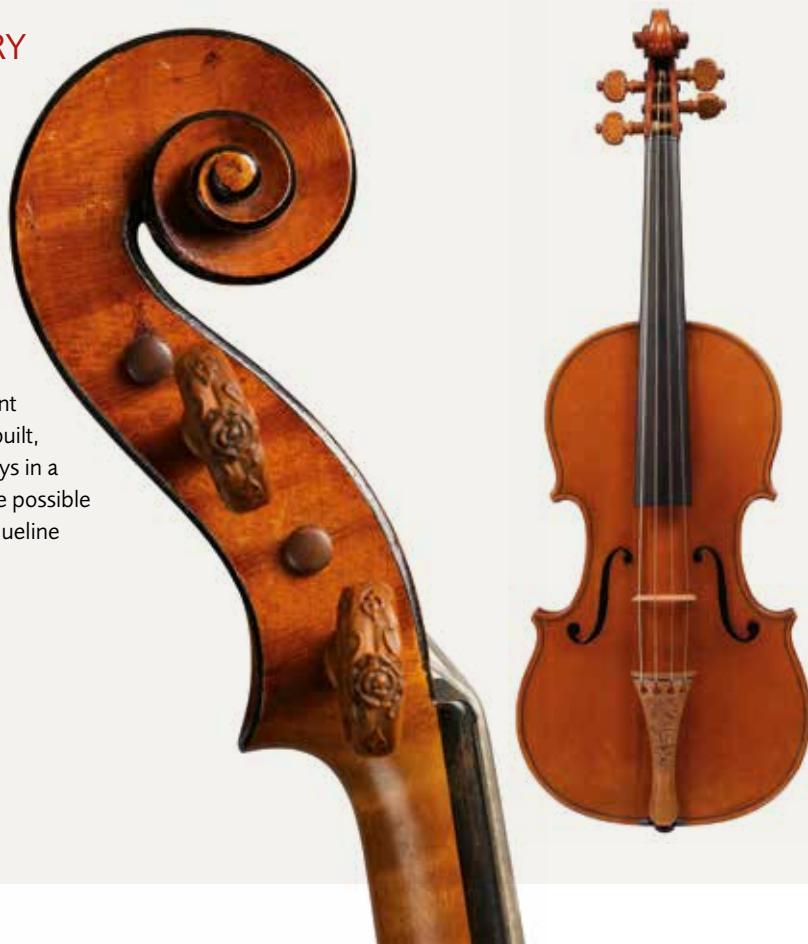




MUSIC AND TAPESTRY GALLERY

Funded by Richard and Jacqueline Worswick

Instruments of the violin family are best seen singly in cases of their own, enabling the visitor to see front, back and ribs, as the Ashmolean's successful Stradivarius exhibition in 2013 demonstrated. They also need a good, even light for best display. Inspired by the display of violins in the exhibition, and the equally successful re-display of instruments in Cremona's *Museo del Violino*, we have re-housed our important collection of stringed instruments in new purpose-built, internally-lit cases. The transformational new displays in a redecorated Music and Tapestry Gallery were made possible thanks to the generous support of Richard and Jacqueline Worswick.



➤ View of the new Music and Tapestry Gallery (Gallery 26).

➤ Detail of *The Messiah* violin, 1716, Antonio Stradivarius.



NEW GALLERY OF RENAISSANCE SILVER AND EXOTICA

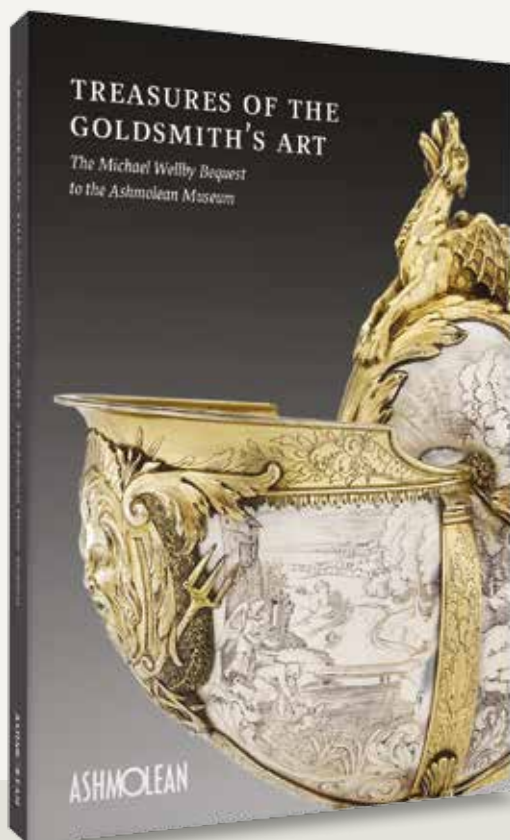
Made possible by generous grants from the DCMS Wolfson Museums and Galleries Improvement Fund, Arts Council England's Designation Development Fund, the Goldsmiths' Company Charity, the Silver Society and the Schroder Charity Trust.

Michael Wellby bequeathed his extraordinary collection of Renaissance silver and exotica to the Ashmolean in 2012. Comprising over 500 pieces, it consists primarily of magnificent goldsmiths' work made in Continental Europe in the sixteenth and seventeenth centuries. The collection was inspired by the spectacular accumulations of virtuoso craftsmanship in precious and exotic materials assembled by princes on the Continent. Some of these materials, such as coconut shell and agate, were believed to have magical properties, including protecting against poison. Michael Wellby's collection echoed such great royal accumulations as the Imperial Habsburg 'Kunstkammer' (Art Cabinet) in Vienna or the one assembled by the Electors of Saxony, now shown in the 'Green Vault' in Dresden. Wellby's vision was of a 'Little Green Vault in Oxford', and the eighteenth-century display in Dresden has been the inspiration for the gallery.

View of the new Gallery of Renaissance Silver and Exotica.

Cup, Milan or France, c. 1600–1650, unmarked, lapis lazuli, silver-gilt, cabochon jewels, enamel; embossed, chased. WA2013.1.276. Bequeathed by Michael Wellby, 2012.





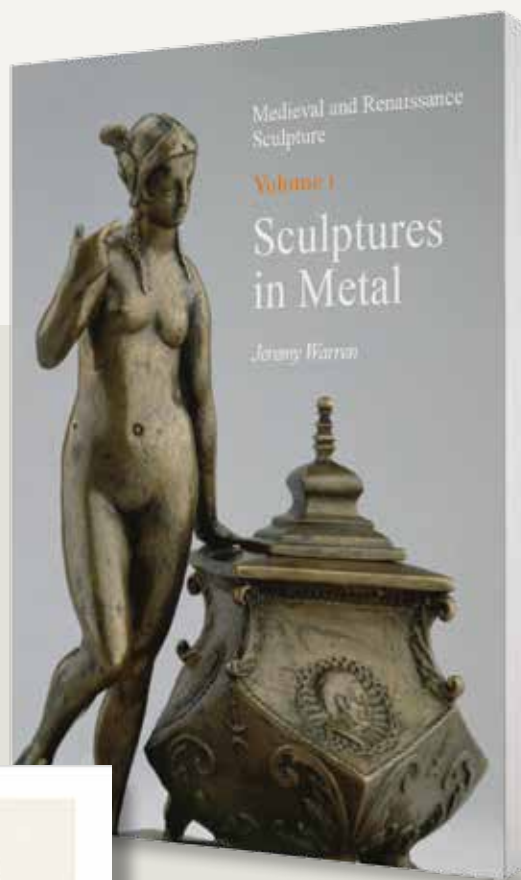
COLLECTION CATALOGUES

An accompanying book, *Treasures of the Goldsmith's Art: The Michael Wellby Bequest to the Ashmolean Museum* by Timothy Wilson and Matthew Winterbottom, introduces over 60 of the prime pieces from this astonishing addition to the Ashmolean – presenting material of the type richer and more varied to anything in other UK museums outside London. Both authors are specialists in European decorative arts of the Renaissance and later periods.

THE APOLLO BOOK OF THE YEAR AWARD

In 2015 the Apollo Book of the Year was awarded to the Ashmolean for its publication *Medieval and Renaissance Sculpture in the Ashmolean Museum* by Jeremy Warren. The Apollo Award recognises publications that have contributed significantly to their field, both advancing scholarly research and extending its public reach. *Apollo* said of the book:

'For all that catalogues are not really designed to be read from cover to cover, this one is hard to put down.'



PROGRAMMES



EXHIBITIONS

Our exhibitions bring people together to discover the Ashmolean's collections, reflecting the remarkable range and depth of what the Museum holds. Like our collection, our exhibitions aim to explore half a million years of art and human stories across cultures and time. Few other museums in the UK have a similar breadth and depth of subjects to explore.

In 2014/15 our exhibitions ranged from the tomb of Tutankhamun to an in-depth exploration of William Blake printmaking and the art of 1960s Chicago. Our exhibitions programme advances scholarship around the Ashmolean's collection and helps us to communicate this new research to as wide an audience as possible. It also entices new audiences to visit and enjoy the beauty of our collections. Over the year our exhibitions attracted 110,000 visitors to the Museum.

DISCOVERING TUTANKHAMUN

24 July to 2 November 2014

Sponsored by the Selz Foundation and Savills

Discovering Tutankhamun explored Howard Carter's discovery of the tomb of Tutankhamun in 1922, one of the most significant archaeological events of the 20th century. It featured objects of the



Amarna Period (about 1350–30 BC) with material from the archives of Oxford's Griffith Institute, which celebrated its 75th anniversary in 2014. The exhibition told the story of the discovery of the tomb and its popular appeal, and explored how Egyptologists continue to reinterpret the evidence.

'By turning their backs on what they call the 'gold and the glitz', the exhibition's organisers present a much more fascinating story.'
Richard Morrison, *The Times*





Embroidered gloves,
early 17th century,
WA2014.71, Feller Collection

WILLIAM BLAKE

Apprentice and Master

4 December 2014 to 1 March 2015

Supported by the William Delafield Charitable Trust and the Patrons of the Ashmolean Museum

Three key phases in the life and work of William Blake (1757–1827) were examined through this major exhibition: his development as an artist and apprenticeship as an engraver; his maturity during the 1790s, when he was at the height of his powers as both artist and revolutionary poet; and his final years, when he came to inspire and guide a younger generation of artists including Samuel Palmer.

Curated by renowned Blake scholar Michael Phillips, the exhibition included a reconstruction of Blake's Lambeth Studio to give visitors a sense of where and how Blake worked and was accompanied by a major publication including much new research on the artists as a print-maker of startling originality and invention.

'★★★★ It's Blake heaven! This detailed and scholarly exhibition brings Blake into focus by concentrating on the profession in which he trained – printmaking.... The exhibition brings Blake down to earth, setting him in the real world in which he lived and giving us new admiration for his technical skill as an artist.'
Mark Hudson, *The Mail on Sunday*, 18 January 2015

THE EYE OF THE NEEDLE

English Embroideries from the Feller Collection

1 August to 12 October 2014

Sponsored by the Friends of the Ashmolean Museum and Mallams

This exhibition displayed, for the first time in public, a selection of seventeenth-century embroideries from the internationally renowned Feller Collection, together with outstanding examples from the Ashmolean's own holdings. It explored the context in which these technically exacting works were made by girls and young women at home or at school, and what they reveal of the society, economy and culture of the time. The Collection was subsequently generously donated in its entirety to the Ashmolean by Micheál and Elizabeth Feller.





☞ Dante Gabriel Rossetti, *Proserpine*, pastel on paper, 1871. WA1939.5.

☞ View of the exhibition *Great British Drawings*.

GREAT BRITISH DRAWINGS

26 March to 31 August 2015

Sponsored by Lowell Libson Ltd and the Friends of the Ashmolean

The Ashmolean's collection of British drawings and watercolours is undoubtedly one of the finest in the world. This exhibition showed a selection of 120 of the Museum's most beautiful and important works on paper by British artists, supplemented by significant loans from private collectors.

The full wealth of the Ashmolean's collection was reflected, ranging from drawings of the mid-seventeenth century to works by celebrated twentieth-century artists including David Hockney and Frank Auerbach. The particular strengths of the Museum's collection – works from the 'Golden Age' of watercolour by renowned masters John Robert Cozens, Thomas Girtin and J. M. W. Turner, and outstanding sheets by John Ruskin and the Pre-Raphaelites – formed the core of the exhibition.

An accompanying book, by Colin Harrison, Caroline Palmer, Katherine Wodehouse and Harry Dickinson, considered the breadth of achievement and inventiveness of British artists in all drawing media over the course of three and a half centuries.

'A treasure chest of gorgeous surprises'

Nancy Durrant, *The Times*

☞ James Gillray (1756–1815), detail of *Enchantments lately seen upon the Mountains of Wales*, 1796.
© The Warden and Scholars of New College, Oxford / Bridgeman Images



LOVE BITES

Caricatures by James Gillray

26 March to 21 June 2015

Supported by The Paul Mellon Centre for Studies in British Art and the Friends of the Ashmolean

To mark the 200th anniversary of the death of British caricaturist James Gillray (1756–1815), the Ashmolean presented more than 50 of his finest caricatures from the outstanding collection of New College, Oxford, and curated by Professor Todd Porterfield from the University of Montreal.

Gillray's prints were divisive and partisan. In 1798 a Tory Lord would congratulate him for having 'been of infinite service in lowering them [the Whigs] and making them look ridiculous', while the exiled Napoleon, well aware of Gillray's anti-French propaganda, was reported to have said that the British engraver did more than all the armies of Europe to bring him down.

'After two hundred years his work is still fierce, fascinating and funny.' Ian Hislop





AN ELEGANT SOCIETY

Adam Buck, artist in the age of Jane Austen

16 July to 4 October 2015

Sponsored by Lowell Libson Ltd, Philip Mould and anonymous donors

This exhibition, the first dedicated to the Irish-born Regency miniaturist and illustrator Adam Buck, considered and celebrated his influence on Georgian art and style and the abiding popularity of his images of fashionable Regency life. It featured over 60 works from private and public collections including watercolours, small portraits and miniatures, examples of his decorative designs for porcelain and fans, and his prints.

A *Regency Buck: Adam Buck*, an extensively illustrated book by Peter Darvall, was produced to accompany this exhibition.

FREE EXHIBITIONS AND DISPLAYS

ART BELONGS TO THE PEOPLE!
JOSEPH BEUYS AND JÖRG IMMENDORFF
Paintings and Drawings from the Hall Collection

10 April to 7 December 2014

Supported by the Hall Art Foundation

The second in the Ashmolean's series of exhibitions in collaboration with the Hall Art Foundation, and curated by Sir Norman Rosenthal, presented a selection of important works by two of Germany's most significant artists in the 1960s and 70s: Joseph Beuys (1921–86) and Jörg Immendorff (1945–2007). The exhibition, and accompanying catalogue, focused on the artists' output from 1968 onwards, evoking the world of student protests then taking place across Europe and the USA.

☞ Jörg Immendorff, *Diese Fragen an die Künstler richten (pose these questions to the artists)*, 1972, emulsion paint on canvas, Hall Art Collection





Georges-Henri
Prud'homme
(1873–1947)
Verdun, 1916
France.

LEST WE FORGET

Commemorating the Great War 1914–1918

20 May 2014 to 23 December 2014

Supported by Joseph E. Lang on behalf of Stephen Album Rare Coins

This display revealed the First World War as evidenced in coins, medals and banknotes. The objects included commemorative and campaign medals struck to mark the assassination of Archduke Ferdinand, the aerial bombardment of London and medals awarded for conspicuous bravery and valour.

PAINTINGS BY FANG ZAOLING 1914–2006

A Centenary Exhibition

2 October 2014 to 22 February 2015

Supported by the Fang Zhaoling Foundation and the Nanshun Shanfang Collection, Singapore

Fang Zhaoling (1914–2006) grew up in mainland China and studied calligraphy and painting with the support of her mother. After studying painting under prominent artists such as Zhao Shao'ang and Zhang Daqian, she continued to work as a well-established artist into her eighties. Held in the Khoan and Michael Sullivan Gallery, the Ashmolean's Chinese Paintings Gallery and the only gallery in Britain built specifically for the display of Chinese painting, this exhibition was part of the programme that demonstrates the Museum's long-term commitment to collecting and displaying Chinese painting.

Fang Zhaoling in England, a catalogue by Shelagh Vainker, accompanies this retrospective centenary exhibition featuring works painted in China, Hong Kong, America, and the UK, including Oxford. Many of the paintings were lent by Fang Zhaoling's family, and several had never before been on public display.

HIROSHIGE'S JAPAN

Fifty-three Stations of the Tōkaidō Road

9 December 2014 to 22 February 2015

Utagawa Hiroshige (1797–1858) is one of the best known of all Japanese woodblock print designers. Hiroshige's landscape prints were hugely successful both in Japan and in the West. Their unusual compositions, humorous depictions of people involved in everyday activities and masterly expression of weather, light and season, proved enormously influential on many leading European artists including Claude Monet and Vincent van Gogh.

Hiroshige's most famous series was the *Fifty-three Stages of the Tōkaidō Road*. Full of details of travellers' experiences of the journey between the great cities of Edo and Kyoto, the series captures the atmospheric effects of place, weather and season. This special display was the first in a series focusing on the work of Hiroshige in the Ashmolean's collection. It is now on tour around the UK.

A book, *Landscape, Cityscape: Hiroshige Woodblock Prints in the Ashmolean Museum* by Clare Pollard and Mitsuko Ito (Watanabe), gives a concise introduction to Hiroshige's life and career within the context of Japan's booming nineteenth-century woodblock print industry, and explores the development of the landscape print as a new genre in this period. It also discusses and illustrates the process and techniques of traditional Japanese woodblock printmaking.



Fang Zhaoling, *Lotus*, ink on paper, 1980.
Fang Zhaoling Foundation.



Utagawa Hiroshige (1797–1858),
Morning Mist at Mishima, [woodblock
medium], 1833–34. EAX.4269.

Ed Paschke (1939–2004)
Mannish Boy, 1970,
Hall Collection, courtesy of Hall Art Foundation
© Ed Paschke

ED PASCHKE

Visionary from Chicago, 1968–2004

17 January 2015 to 5 July 2015

Supported by the Hall Art Foundation

Ed Paschke: Visionary from Chicago, 1968–2004 was the third in the Ashmolean's series of exhibitions of post-war and contemporary art presented in collaboration with the Hall Art Foundation.

Part of a group of artists known as the Chicago Imagists who emerged in the 1960s, Paschke (1939–2004) was strongly influenced by media imagery and popular culture – newspapers, magazines, advertisements, film and television. His brilliantly coloured, provocative and surreal paintings of circus freaks, tattooed ladies, transvestites, wrestlers and hairy wingtip shoes explore the underbelly of urban life and a dark side of Pop Art.

While Paschke's later works depict cultural icons such as the Mona Lisa, his layered, mask-like abstraction of the face, use of electronic colours and neon-bright static lines differed radically from the treatment of similar subjects by his New York contemporaries Andy Warhol, James Rosenquist and Robert Rauschenberg. A catalogue, featuring an essay and conversation between Sir Norman Rosenthal and Jeff Koons, was produced to accompany this exhibition.



GODS IN COLOUR

Painted Sculpture in Antiquity

22 January 2015 to 19 July 2015

Supported by The Augustus Foundation

This exhibition of over 20 full-size colour reconstructions of Greek and Roman sculptures challenged the popular notion of classical white marble sculpture. It showed that ancient statues were far more colourful, complex and exuberant than is often realised.

Fully coloured reconstructions, based on the research and created by Dr Vinzenz Brinkmann and Dr Ulrike Koch-Brinkmann, painted with authentic pigments and complete with additions in other materials, such as metal attributes or eyes inlaid with glass and stone, were displayed alongside the Museum's own collection of unpainted casts of Greek and Roman sculptures.

BENGAL AND MODERNITY:

Early 20th-century Art in India

3 March to 31 May 2015

During the early twentieth century, several artists working in Bengal focused on revitalising Indian cultural history and spirituality. United by mutual artistic interest in cubism, primitivism and abstraction, these Indian artists found new ways of expressing anti-colonial resistance.

NAPOLEON

The Last Roman Emperor

13 January to 31 May 2015

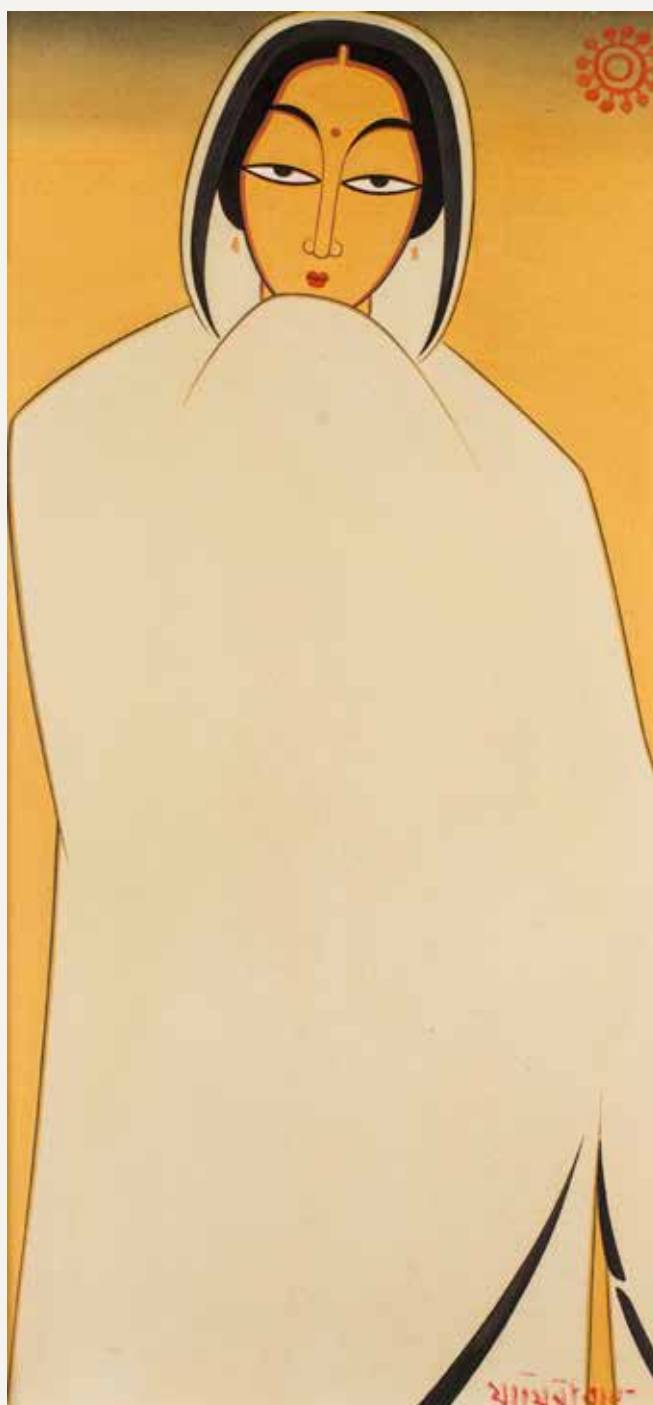
Napoleon saw himself as a successor to the Roman Caesars and widely employed the idioms and style of Classical art to convey his political and cultural messages. This display of coins and medals show how he likened himself to divine and mythological figures as well to past rulers of the Roman Empire.



Armoured torso, c.470 BC from the Acropolis at Athens.

Coloured cast from original marble

© Stiftung Archäologie, Brinkmann & Brinkmann



Gold medal by B. Andrieu, Paris, 1804.

Jamini Roy (1887–1972), *Lady in a Sari*, c. 1950–60.

© Lahiri Collection

FROM PALACE TO STUDIO

Chinese Women Artists, 1900–present

1110 March to 28 September 2015

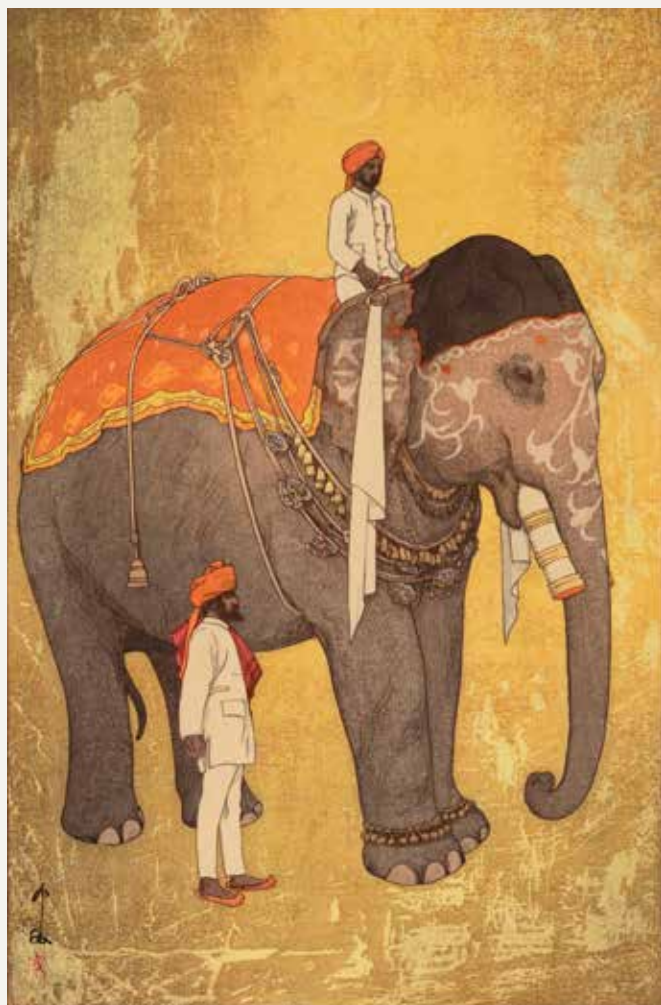
In the early 1900s the palace retainers of China's Empress Dowager Cixi included a 'ghost painter'. This exhibition begins with one of her paintings and documents the emergence of female painters as independent artists with their own incomes and international reputations.

YOSHIDA HIROSHI: A JAPANESE ARTIST IN INDIA

Prints from the Collection of Avijit and Chobi Lahiri

29 9 June to 14 September 2014

In 1930 Japanese printmaker Yoshida Hiroshi (1876–1950) spent several months travelling in India and Southeast Asia. After his return to Japan he produced a series of woodblock prints inspired by his travels.



Yoshida Hiroshi
(1876–1950),
Elephant, 1931.
© Lahiri Collection



Miao Jiahui
(1841–1918),
Bouquet of peonies,
1891–1908.
Khoan and Michael Sullivan
Collection.

NATIONAL AND INTERNATIONAL EXHIBITIONS

The Ashmolean has a strong track record of reaching out regionally, nationally and internationally. In developing its new touring exhibitions programme in recent years, the Museum is increasing that reach even further. In addition, the Ashmolean continues to ensure its world-class collection is available for scholarly exhibitions worldwide.

In 2014/15 the Ashmolean loaned 129 works to 53 exhibitions. These included loans within the UK as well as to North America, Italy, France, Germany, Greece, Cyprus, Belgium, the Netherlands and Poland.

Over the same period the following Ashmolean exhibitions have been on tour and were visited by 58,000 people.

- *Visions of Mughal India*: Aga Khan Museum, Toronto, February to May 2015
- *Stitches in Time*: Ashmolean at Broadway, February to June 2015
- *Hiroshige's Japan*: Winchester Discovery Centre, March to May 2015
- *The Secret Life of Chinese Gardens*: Ashmolean at Broadway, June to September 2015

A key strategy for engaging a global audience in future will be the digitisation of the Ashmolean's collections. The process has already begun and will remain a priority for us over the coming years.

A woman with dark curly hair, wearing a light-colored trench coat, stands in a gallery. She is looking up and to the right, her hands clasped in front of her. The background is blurred, showing other people and framed art on the wall. The text 'ACADEMIC EXCELLENCE' is overlaid in large white letters.

ACADEMIC EXCELLENCE



TEACHING AND RESEARCH

As Oxford University's Museum of Art and Archaeology, the Ashmolean is deeply committed to providing access to world-class teaching and research. Our collections are an exceptional resource to enrich teaching across academic disciplines, and our curators provide scholarly research and displays which act as a bridge between the University's academic community and a broad public.

Our curatorial staff are actively engaged in researching the collections. They also support the research of academics across the University, collaborating with Departments including Archaeology, Classics, and Oriental Studies, as well as academics from many other universities. Members of our research staff are principal investigators for six externally funded research projects with a total value of £1.39 million.

Our strategic aim of linking our research and exhibitions programme has been furthered this year by a research project grant from the Leverhulme Trust (for research which will lead to the forthcoming *Power and Protection: Islamic art and the supernatural* exhibition in October 2016) and by a research and exhibition collaboration, also featuring museums in Copenhagen, Bonn, Brussels and Amsterdam (COBBRA), in which we will collaborate on several projects, starting with *Storms, War and Shipwrecks: Treasures from the Sicilian Seas* in June 2016.

As part of a consortium with the other three Oxford University Museums (the Museum of the History of Science, the Oxford University Museum of Natural History and the Pitt Rivers Museum) we were successful in securing an Arts and Humanities Research Council Collaborative Doctoral Award. The Award will fund three studentships each year, from 2016 onwards, to conduct research in our museums in collaboration with other universities. This is the first time that university museums have been eligible to receive these prestigious awards, and it will help us to forge new research collaborations across the UK.

Ashmolean curators have taught in core and option courses for both undergraduate and postgraduate students. Ashmolean curatorial staff taught well over 3,500 Oxford University students across at least 25 departments in a range of seminars, workshops, lectures, classes and tutorials, with an overwhelming emphasis on object engagement and study. Twenty curatorial staff have taught undergraduate courses which reflect their expertise: Archaeology and Anthropology; Prehistory, Egyptology and Ancient Near Eastern Studies; Classics, Ancient and Modern History; Classics; History of Art; Fine Art; and Islamic, Indian, Chinese and Japanese Art and Archaeology. In addition curatorial staff have supervised 25 PhD and 23 MPhil/MSc students.

CASE STUDY

COIN HOARDS OF THE ROMAN EMPIRE PROJECT

Thousands of coin hoards have been found throughout the geographical area which once constituted the Roman Empire. The information provided by these hoards has the potential to transform our understanding of coin supply, circulation and use, as well as having implications for the study of the Roman economy as a whole. At present there is no comprehensive summary of this data, however, and without this their potential cannot fully be realised.

The Coin Hoards of the Roman Empire Project intends to fill this major lacuna in the digital coverage of hoards from antiquity. Its aim is to collect information about hoards of all coinages in use in the Roman Empire between 30 BC and AD 400. Imperial coinage will form the main focus of the project, but iron age and Roman provincial coinages issued within this period will also be included.

The project is the brainchild of Baron Lorne Thyssen-Bornemisza and is generously funded by the Augustus Foundation. It is a joint venture between the Ashmolean Museum and the Oxford Roman Economy Project.



THE ASHMOLEAN UNIVERSITY ENGAGEMENT PROGRAMME

With generous funding from the Andrew W. Mellon Foundation, the University Engagement Programme is an innovative collaboration which furthers the partnership between the Ashmolean Museum and Oxford University's faculties. Its aim is to enhance cross-disciplinary teaching and learning through objects, reaching students who would not otherwise ordinarily learn through art as part of their traditional course. The success of the programme has been widely recognised: and in 2015 the University Engagement Programme won an Oxford Teaching Excellence Award for their contribution to innovative teaching in the curriculum.

Building on the rich tradition of collections teaching in subjects such as Archaeology and History of Art, the programme has fostered innovative course collaborations across a much wider than usual range of departments. It facilitates teaching with world-class objects of art and archaeology, and offers valuable material perspectives to both students and faculty members on topics as diverse as Anglo-Saxon Literature, Geography and Plant Sciences.

In 2014/15 the programme provided over 500 sessions across departments in all four academic Divisions of the University – from students of Medicine to English to Economics. Over 3,000 students benefited from handling sessions in tutorials, thesis supervision, course lectures and workshops.

The funding has allowed us to develop new courses, including a MPhil course for the Oriental Studies Faculty in Material and Visual Culture of South Asia; a special option on Medicine and Visual Culture in Clinical Medicine; a MSc core option (taught with both Ashmolean and Pitt Rivers Museum Collections) in Anthropology; and two core courses (undergraduate and MSt) on the eighteenth century in English.

Through Humanities Developing Learning and Teaching (DLT), we offered introductory handling sessions for DPhil and Postdoctoral students intending to go into teaching careers. Postgraduate workshops were arranged by students intent on developing new cross-disciplinary approaches to working with objects, and a public seminar, *Thinking about the Brain*, was held in 2014 with a cross-section of University academics. The popular seminar series *Across Disciplines: Approaches to the Ashmolean's Collections* continued throughout the academic year, as did *Material Memories: Exploring Objects* in the Ashmolean.

➡ Oxford students participating in an object handling session for their course in one of the Ashmolean study rooms [date?].
Photograph by John Cairns.

STUDENT ENGAGEMENT

'It was an invaluable experience for me as a researcher. The project taught me to think about – and to articulate – my research on Blake, the bardic and Romanticism in new and exciting ways.'

Katherine Fender, PhD candidate in English at Oxford University and Project Portal participant.

In addition to providing formal lecturing, supervision and tutorials, the Ashmolean encourages student involvement beyond their studies. It offers opportunities for work placements, volunteering in different areas of the Museum and co-curating events such as LiveFriday – and, of course, frequent general visits to the Ashmolean are a core part of the overall student experience at Oxford.

LIVEFRIDAYS

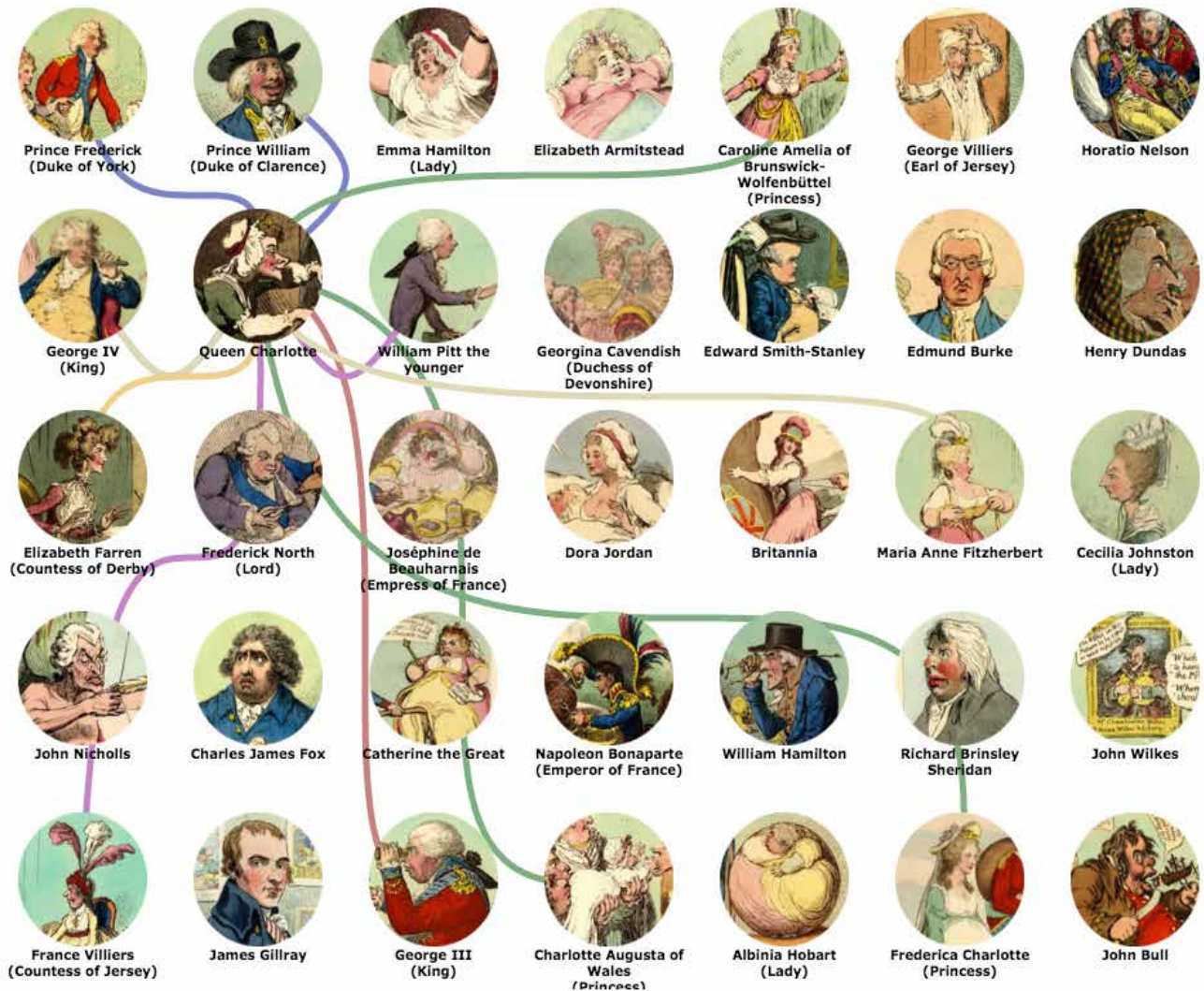
The success of the Ashmolean's late night openings series continued with creative and academic partnerships with University Divisions, Faculties and student societies. These evenings attract thousands of people to the Ashmolean for an evening of entertainment, performance and relaxed enjoyment of the Museum, as well as intellectual provocation.

LiveFriday events provide an exciting platform for students and researchers to showcase their work to a wider audience. Students from the University's Classics, Islamic, Mexican, Japanese, Russian, History of Art, Drama, Fashion and Music societies have led gallery performances and workshops for the series. At each LiveFriday students write and present 'One Object Tours', using objects in the collections as starting points for telling the visitors about their areas of study.

'Playing a part in LiveFriday as a One Object Tour guide is an extremely rewarding experience. The visitors' enthusiasm was very encouraging, and their questions have given me new ideas about how I can relate my studies to a general audience.'

Abbey Ellis, undergraduate student of Classical Archaeology at Oxford University and One Object Tour volunteer.





❖ Mellon Postdoctoral Fellow Dr Ruth Scobie's Ashmolean / Torch Portal Project involved working with the IT team at the Ashmolean to create an interactive online map of the celebrities who appear in Gillray's caricatures

in the exhibition. By clicking on a relationship type (Family, Political Opposition, Romance and Sex, for example) the user can see all of the figures connected by that relationship. Clicking on each individual caricature brings up a short biography of

the celebrity involved, using information crowdsourced through TORCH's RECSO network (Romanticism and Eighteenth-Century Studies Oxford), alongside further images of the celebrity and some links to further reading.

CASE STUDY THE ASHMOLEAN PROJECT PORTAL

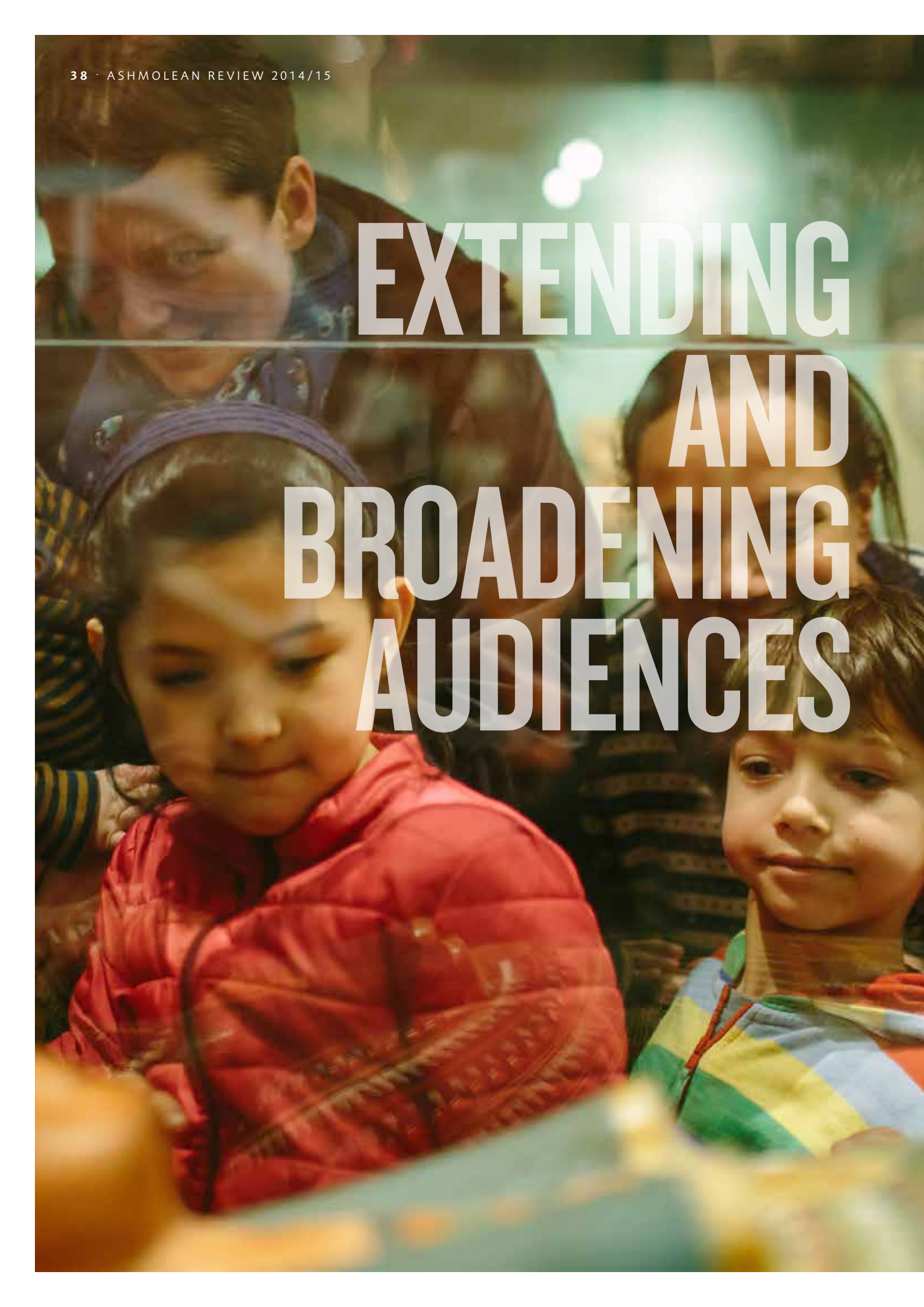
As well as delivering teaching sessions to over 3,500 Oxford University students, in 2014 we started offering students opportunities to use the collection and exhibitions to present their research to a wider audience.

The Ashmolean Project Portal, supported by the University Engagement Programme and The Oxford Centre for Research in the Humanities, was launched in August 2014. It has enabled graduate students to lead their own projects and bring their research to the wider public.

Students from diverse faculties, including History, Theology, English, History of Art and Oriental Studies, began projects in 2014, linked to the *William Blake: Apprentice and Master, Bengal and Modernity* and *Love Bites* exhibitions. Nine graduate students have so far brought their research to life through two study days, seven specialist tours, an interactive digital map of celebrities in Gillray's caricatures and performances of Blake's poetry in the exhibition space.



❖ Edward Youandsamouth, a DPhil student in Theology, created a special Ashmolean / TORCH Portal tour of the exhibition, exploring the connection between Blake's innovative artistic practice and his personal theology of the Imagination.



EXTENDING AND BROADENING AUDIENCES



LIVEFRIDAY

LiveFriday, special late-night openings at the Museum, provide an opportunity for a wider range of visitors to come and explore the Ashmolean out of hours. Individually themed and curated LiveFridays allow us to show our collections in new ways and encourage people to interact closely with experts from the Ashmolean and the University, as well as other creative partners. We welcomed 22,000 visitors to these evenings over the year.

EGYPTOMANIA

In October we welcomed almost 5,500 visitors, in an evening which celebrated the *Discovering Tutankhamun* exhibition by exploring the world's fascination with Ancient Egypt at the time the tomb was opened in 1922.



ENGAGING NEW AUDIENCES

During the year we have continued to engage new audiences through our exhibitions and public programmes, better communications – particularly in digital form, continued outreach work and through our touring exhibitions in the UK and abroad.

The Museum received almost 887,000 visits in 2014/15, an increase of 4 per cent on the previous year. This was partly driven by our major exhibition programme, ranging from *Discovering Tutankhamun* and *William Blake: Apprentice and Master* to *Great British Drawings* which attracted 110,000 visitors this year. Our talks and events programmes for students, families, young people, schools and adults also played a major part, attracting over 82,000 participants.





LIGHT NIGHTS

In November, as part of Oxford's city-wide Light Nights festival, Oxford University's Japanese, Russian, Mexican and Islamic societies performed songs and led craft workshops, while the Oxford Hindu Temple made Diwali Rangoli patterns and the Oxford Chinese Community Centre presented games and workshops about Chinese New Year.

HEAVEN AND HELL

Inspired by William Blake's epic and revolutionary text 'The Marriage of Heaven and Hell', and as part of the wider Blake Festival, the January 2015 LiveFriday brought the visionary artist and writer to life, showing how Blake's work has inspired music, art, literature, graphic novels and film.

SOCIAL ANIMALS

The Ashmolean Museum and University of Oxford Social Sciences Division curated a night focused on communicating what makes people tick. This was a particular highlight of the year. Through live performances, workshops and short talks, a variety of research by the Social Sciences Division was shared with the general public. For example, visitors learned about the working lives of lace makers and lace traders across Europe in the twentieth century, as well as their songs, celebrations and sorrows in a presentation by the School of Interdisciplinary Area Studies. At the same time, the Oxford Internet Institute invited visitors to discover the connections between social media and museum curation, and to choose the contents for their own digital 'cabinet of wonders' (a concept on which the Ashmolean Museum was founded).





SCHOOLS

The Ashmolean's schools programme was redeveloped this year to support changes to the national curriculum. The wide scope of our collections allowed us to respond with agility, developing taught sessions focused on Life in Prehistoric Britain – stone age to bronze age, the Anglo-Saxons, Roman Britain and Ancient Egypt. Over 32,500 schoolchildren attended sessions throughout the year, and our education and family activities remain immensely popular. We have dedicated primary and secondary education officers to support this work, and believe it is a vital part of our contribution to the city and beyond. We work with difficult-to-reach youth and underprivileged groups, as well as children of all ages within the Museum.



FAMILIES AND YOUNG PEOPLE

Families are an important audience for the Ashmolean and we want to encourage even more families to the Museum. To this end we expanded our family programme this year, launching a new family activity station to provide activities for families at all times, making a visit to the Ashmolean as enjoyable and exciting as possible for both parents and children. Over the year 8,500 visitors took part in our activities for families and young people.

Looking ahead, we are considering what additional interactives or guides might enhance this offering even further, providing support for family visits in the galleries and more family-focused events.



DIGITAL SKETCHBOOKS

In summer 2014, with funding from the ASPIRE Innovation Fund through Arts Council England, we launched our innovative Digital Sketchbooks Project. Using tablets to support art and design visits to the Museum, the project was promoted by Apple through iTunesU. It soon reached number 4 globally in the iTunesU downloads chart and our Education team won the OxTALENT 2015 award for Academic Podcasting.



ADULT PROGRAMMES

In this year over 19,500 adults took part in our wide-ranging adult programmes. We programmed regular lunchtime and evening talks covering all parts of our collection. Other popular highlights included our Slow Art Day tours, where visitors explored our collections in-depth, Clay Live masterclasses, practical drawing, painting and embroidery workshops, and poetry recitals. Also popular, and an interesting way to enjoy the museum, were our musical events such as regular concerts with the Orchestra of St Johns and harpsichord recitals in the European Art Gallery.

BEING HUMAN

A Festival of Humanities

15 November 2014

The Ashmolean worked in partnership with Oxford Brookes University, the University of London, Arts and Humanities Research Council, the British Academy for the Humanities and Social Sciences and the Royal Institute of Philosophy to develop an all-day programme, 'People are Strange: A Museum Guide to Understanding Others', which discussed how museum collections can help us to understand past and foreign cultures.

INSPIRED BY BLAKE

The William Blake Festival, Oxford

16 to 31 January 2015

To coincide with the exhibition William Blake: Apprentice and Master, Blackwell's Bookshop and the Ashmolean devised a two-week William Blake festival 'Inspired by Blake'. The programme included talks, panel discussions, musical and theatrical events and workshops encompassing the art, poetry, philosophy and spirit of William Blake. Audiences enjoyed the festival, attending the diverse range of events on offer ranging from an evening with critically acclaimed rapper Testament ('Blake Remixed') to an afternoon at the Sheldonian with acclaimed writers Philip Pullman, Iain Sinclair and Casper Henderson.

OUTREACH – TAKING THE ASHMOLEAN TO THE COMMUNITY

CASE STUDY

'ME, MYSELF AND MANET'

Manet Community Outreach Project

Following the Ashmolean's acquisition of Edouard Manet's *Portrait of Mademoiselle Claus*, we have been using the painting to inspire through a series of education and outreach projects aimed at new and hard to reach audiences. In December 2014 the Ashmolean celebrated a community-based project which makes use of the painting with a display of artwork made by young mothers who attend the Roundabout Sure Start Children's Centre in Barton. Many of them had not visited the Museum with their families before. We worked with the mothers, offering sessions to learn more about Manet's portrait, nineteenth-century Paris and other works of art at the Ashmolean. They also worked with jewellery artist Kate

Coker, who taught the group jewellery-making skills and helped them develop designs that responded to the painting. 'The sessions helped to gel the group together and it was great to see them all work together and praise one another's designs. Not having the children with them gave the parents some precious 'me time', and they discussed a wide range of topics. Everyone was keen to offer advice to each other.'

To enjoy the exhibition, the group visited the Ashmolean with their children, which proved a great success. 'The children loved the trip from start to finish – taxi journey and looking round the Museum – and all the mothers have said that they would take their children again.' The women have subsequently received an Arts Award accredited by Trinity College London – a wonderful recognition of their achievement.

The project was enabled by a Heritage Lottery Fund grant, which also supported the acquisition of the painting. It has further allowed for a range of other community activities and events, such as workshops for youth visiting through Young Dementia UK, lectures, family activities, online learning and activities for schools – all of which have helped the Ashmolean introduce new audiences to the painting and to Impressionist art more widely.



PLANNING FOR THE FUTURE



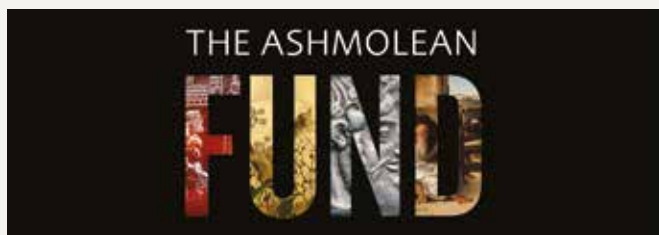
THANK YOU TO ALL OUR SUPPORTERS AND SPONSORS

The crucial role of our benefactors and volunteers at all levels across the Ashmolean cannot be overstated, and we would like to express our gratitude to all those who have made a commitment to supporting the Museum this year.

The breadth and outstanding quality of work you see throughout the Ashmolean, from exhibitions and teaching and research to acquisitions and our public programmes, simply would not be possible without the vast number of the Museums' many benefactors, supporters and volunteers. We would like to thank each and every one of you who has given money, time and advice to improve continuously all that the Ashmolean offers visitors today and in the future.

In particular we would like to extend our gratitude to Lord Sainsbury of Preston Candover KG, who retired from our Board of Visitors in September 2015. This year his continued support through The Linbury Trust has enabled a number of key developments, including the new Greek World Gallery.

Lord Sainsbury's relationship with the Ashmolean spans decades. In recognition of the transformative level and lasting impact of his generosity over many years, it has been an honour to name The John Sainsbury Exhibition Galleries at the Ashmolean this year. Lord Sainsbury's dedication to the Museum is unparalleled; he is an outstanding contributor to our past, present and future.



THE ASHMOLEAN FUND Securing the Future of Britain's First Museum

To secure the future of Britain's oldest public museum, we are building an endowment. A strong endowment will enable us to keep the Ashmolean free to enter and allow it to flourish and bring history to life for visitors and students today, and for countless future generations.

In November 2014 we announced our campaign to raise this endowment. The Ashmolean Fund will offer at least £25 million of funding in perpetuity by 2020 to underpin the work of the Museum that we all enjoy today. The Ashmolean Fund will deliver a source of dependable income, and help us to engage and inspire the widest possible audience through the highest calibre events and exhibitions; excel in object-based teaching and research; safeguard

and maintain our outstanding collections; and innovate in offering visitors a journey of exploration across cultures and through time. In a period of uncertainty for public and other funding, this effort is absolutely vital to our future.

Initial support for The Ashmolean Fund has been extraordinary, and we would like to thank all those visionary, like-minded benefactors who have already given or pledged their support. As a result, our endowment has grown to over £9 million, and we have received an exceptional seven-figure 'match-funding' pledge from an anonymous benefactor to double donations to endowment gifts in the coming years.

Early and substantial support for the campaign was secured with thanks to the Heritage Lottery Fund's Catalyst Endowment scheme through a £1 million match-funding grant. This has since been generously backed by benefactors including Stephen Gosztony; Stephen and Karen Coates; Timothy and Damaris Sanderson; Richard Oldfield and Amicia de Moubray; the Staples Trust; the Ronus Foundation; HDH Wills 1965 Charitable Trust; and Mark and Liza Loveday.

Major benefactions to the endowment also include a grant from The Dr Mortimer and Theresa Sackler Foundation to endow the Sackler Keepership of Antiquities, enabling the Museum to continue to attract the highest calibre of international specialists to this role at Oxford. We are pleased to announce that Dr Paul Roberts (right) has been appointed as the first Sackler Keeper of Antiquities. He was previously Senior Roman Curator at the British Museum, and will be co-curating the highly anticipated exhibition *Storms, War and Shipwrecks: Treasures from the Sicilian Seas*, which will open in June 2016.



In addition, the Ashmolean received the late Professor Michael Sullivan's bequest of a superlative collection of over 400 modern and contemporary Chinese paintings, together with a significant legacy in honour of Professor Sullivan and his late wife Khoan to support the work of the Museum's Department of Eastern Art. This bequest will be invested in our endowment so that it will help for evermore to underpin the curation, research and display of the Ashmolean's world-class collections from China, Japan, the Islamic world, India and Southeast Asia.

Many supporters wished to make a contribution to the Ashmolean when Professor Christopher Brown stepped down as Director in September 2014, and the Museum invited Patrons and benefactors to support the new Christopher Brown curatorship in Northern European Art in his honour. We are very grateful to all those who contributed, and are pleased to report that this new post has now been taken up by An van Camp (top right). She joins us from the British Museum, where she was curator of Dutch and Flemish drawings and prints.



In June this year we launched our highly successful Turner Appeal, aiming to raise £60,000 from the public to secure J. M. W. Turner's *View of the High Street, Oxford* (1809–10). You responded quickly and generously. The Ashmolean received over 1,000 donations, and we are immensely grateful for your support for this appeal. Alongside the support of the Heritage Lottery Fund and the Art Fund, our Friends and Patrons, and a number of other individuals, companies, trusts and organisations, the public stepped in and secured this painting for the Ashmolean.

GALLERIES, COLLECTIONS AND PEOPLE

Six years on from the reopening of the transformed Ashmolean in 2009, we continue to evaluate and improve our displays, gallery spaces and programmes for visitors. In this we are supported by a number of individuals, trusts and foundations, all sharing our commitment to provide the best experience of the Museum and its collections to the widest possible audience.

In July 2014 we reconfigured the Welcome Space, with an elegant and practical information desk newly located in the central gallery to draw visitors through the main doors and into the heart of the Museum. We will make further improvements in 2015/2016. Our sincere thanks go to Sir Martin and Lady Smith and the DCMS Wolfson Museums and Galleries Improvement Fund for their continued support for this important project.

The Museum received generous donations and grants from individuals, trusts and foundations in the past year, supporting a wide range of posts and projects across the Museum. Jaleh Hearn is kindly providing funding to support the Jaleh Hearn Curator of the Ancient Near East. The A G Leventis Foundation has been instrumental in funding our curatorship in Cypriot art, while CHK Charities Ltd, the P F Charitable Trust and the Ernest Cook Trust have generously supported the Ashmolean's Education Department. A dedicated gallery for displaying the Wellby Collection of silver and curiosities received extensive support from the DCMS Wolfson Museums and Galleries Improvement Fund, with additional grants from the Shroder Charity Trust, the Goldsmiths' Company Charity and the Silver Society. We are hugely grateful to Richard and Jacqueline Worswick who supported the redisplay of our musical instruments in the Music and Tapestry Gallery.

Inspiring contemporary art exhibitions continue to be staged in collaboration with the Hall Art Foundation. Our particular thanks go to Andy and Christine Hall for their ongoing support.

Many of our most generous supporters are acknowledged here in this Review, and, in recognition of their outstanding and ongoing support of the Museum, we were delighted to welcome two new Fellows of the Ashmolean this year: the Clore Duffield Foundation and Danny and Gry Katz.

VOLUNTEERS

Volunteers are an essential part of the working of the Ashmolean. The figures speak for themselves: 424 volunteers gave 6,270 hours to help at 873 events, while 280 helped on a regular basis with the collections and welcomed visitors to the Museum at our front desk, contributing a further 9,970 hours: in total 16,340 hours of volunteer assistance. Volunteers provided tours of the collections and exhibitions and supported the staff in all areas of Museum activity, such as digitising the collections and assisting in our public programmes. This volunteer activity allows us to offer the highest quality visitor experience while also involving the local community in our work. Without volunteers the Museum would not be able to deliver its current range of events, exhibitions and education workshops, nor care for our collections to such high standards. Their work is highly appreciated.



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.

FRIENDS, PATRONS AND CORPORATE MEMBERS

We are hugely grateful to the Ashmolean Friends, Patrons and Corporate Members who support our greatest needs, from acquisitions and exhibitions to education and conservation.

THE FRIENDS OF THE ASHMOLEAN

We are delighted to announce that in December 2014 the Ashmolean saw the total number of Friends exceed 5,000; an increase of 15.5 per cent in just one year. Friends have enjoyed access to our major exhibitions through members-only preview days and special evening openings, and the Friends' activities programme grows ever more popular. Our deepest thanks go to the volunteers and Council members, and particularly David Boyle, Chairman of the Friends of the Ashmolean, and Colin Wyman, Treasurer, who have worked tirelessly to sustain and develop the Friends during this immensely busy period, maximising support for the Museum and enriching the experience of being a Friend of the Ashmolean.

In 2014/2015 the Friends of the Ashmolean awarded a total of £186,900 in grants to the Museum. These grants are vital funds to the Museum, supporting priority projects including exhibitions, the post of Curator of Chinese Art, the purchase of two dehumidifiers for the galleries and the publication of our *What's On* leaflets, among others.

THE PATRONS

The Elias Ashmole Group and the Tradescant Group

With 316 members our two groups of Patrons, the Elias Ashmole and Tradescant Groups, are also flourishing. Patrons' grants totalling over £75,000 supported acquisitions for the Cast Gallery and Coin Room, and the post of Executive Officer to the Director, among other priorities for the Museum. Particular and warmest thanks go to

the trustees of the Elias Ashmole Trust for their advice and support: Daniela Carington, Caroline Laing, Martin Riley and Nicola Walton, and to Sir Ewen Fergusson, a valued and supportive trustee who stepped down from the role in 2014.

In 2015 the Elias Ashmole Group visited Madrid for their annual Spring Trip, which included behind the scenes visits to the Museo del Prado, Palacio Real, Museo Thyssen-Bornemisza and Real Academia de Bellas Artes, as well as a visit to Toledo's architectural treasures.

The Tradescant Group enjoyed a talk and handling session of items from the Wellby Collection, as well as the annual Director's Study Day, which focused on Blake. All Patrons and their guests were invited to a wonderful Patrons Evening in partnership with Garsington Opera in November. The event saw more than 300 people explore the Museum out of hours and encouraged a number of new members to join.

THE ASHMOLEAN CORPORATE CIRCLE

The Corporate Circle gives organisations the opportunity to associate their brand with a world-renowned centre of excellence, while demonstrating a commitment to conserving and developing a valuable arts and learning resource at the heart of Britain's cultural heritage.

The Museum works closely with each organisation to create tailor-made memberships which suit individual business objectives. Such memberships encourage both the employees and clients of these businesses to interact and engage with the Museum and its collection – from curator-led tours and exhibition private views to in-museum private dining and gala receptions.

THANK YOU

The Ashmolean would like to thank all the individuals, trusts, foundations and organisations who have so generously supported us from August 2014 to July 2015. In particular we would like to thank the following benefactors, and those who wish to remain anonymous, for their generous support during this time.

BENEFACTORS

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Visitors of the Ashmolean Museum

(1 Aug 2013 – 2 March 2015)

Bernard Taylor (Chairman, from Michaelmas 2011)

Professor Shearer West (Vice-Chair)

The Vice-Chancellor (Prof Andrew Hamilton) (from Michaelmas 2009) (ex officio)

Pro-Vice Chancellor (Prof Ian Walmsley) (ex officio) (to Michaelmas 2014)

Pro-Vice Chancellor (Prof Anne Trefethen) (ex officio) (from Hilary 2015)

Professor Michael Burden (to Michaelmas 2015)

Professor Craig Clunas (from Michaelmas 2008)

Dame Helen Ghosh (from Hilary 2015)

The Chairman of the School of Archaeology (Professor Helena Hamerow) (ex officio)

Chris Jones (from Michaelmas 2010)

Sir Mark Jones (from Michaelmas 2014)

Hilary Lade (to Michaelmas 2014)

Sir Martin Smith (to Michaelmas 2014)

Jon Snow (to Michaelmas 2014)

Dr Paul Thompson (from Trinity 2010)

The Rt Hon Lord Sainsbury of Preston Candover KG (to Trinity 2015)

The Chairman of the School of Archaeology (Professor Andrew Wilson) (ex officio)

The Senior Proctor (Dr Kate Blackmon) (ex officio) (to March 2015); (Dr George Garnett) (from April 2015)

The Junior Proctor (Dr Hubert Ertl) (ex officio) (to March 2015); (Dr Lisa Bendall) (from April 2015)

The Assessor (Dr Paul Martin) (ex officio) (to March 2015); (Dr Patricia Daley) (from April 2015)

INCREASING SUSTAINABILITY

The Ashmolean, with the aid of the University, is constantly looking to find new ways to be more efficient and sustainable. In 2014, supported by the University Sustainability Team, we embarked on a project to change all of the gallery lights to LEDs. This was completed in October and has reduced the energy consumed by gallery lights by over 50 per cent. The next big project, which will have an even greater energy saving, will be the replacement of the showcase lights. There are nearly 560 light generators within the Museum and each one contains a 100W bulb. The new LED generators will reduce this consumption by more than half.

The impact of this change, and the savings already achieved by the gallery lights, will not only reduce the electricity consumed by the Museum, but also the heat generated by such inefficient light sources (over 90 per cent of the energy output from a halogen bulb is in heat and not light). As a result, another consequence of the introduction of LEDs has been a reduced strain on our Air Handling Units. These are now able to operate in a far more efficient manner that is better for both the environment and the collection.

FINANCIAL OVERVIEW

The Museum receives just under half its income (47%) from three sources: the University of Oxford, the Higher Education Funding Council for England (HEFCE) and Arts Council England (ACE). Half of the Museum's income (50 per cent) is self-generated, through commercial activities including exhibition admissions, research income and seeking philanthropic donations.

In 2014/15 we received £292,000, 3 per cent of our income, from our permanent endowment funds. Our strategic goal is to increase our endowment in the coming years to provide a greater percentage of our reliable income.

The short-term goal is to raise the endowment to £25 million by 2020, and by raising an endowment of £150 million in the longer term we would generate an annual income of £2 million from our endowment. This would reduce our dependence on external sources of funding and enable us to plan ahead with greater financial security for our next 300 years.

The 'Oxford Funds' is an investment vehicle unique to the University of Oxford, originally established in 1943 under an Act of Parliament. This Act enables the collegiate University to pool assets held on trust and invest them as one. Oxford University Endowment Management Limited ('OUEM') was set up in September 2007 to manage this pool. The Ashmolean's endowments are managed as part of this, by OUEM, a wholly-owned subsidiary company of the University. It is suitable for long-term investments of at least five years.

The Trustee of The Oxford Funds is the University's executive governing body, known as University Council. In this capacity Council acts on behalf of all investors in the fund. The Trustee sets the investment objectives and distribution policy of The Oxford Funds. The Investment Committee is responsible to the Trustee for the strategic oversight of The Oxford Funds. Their role is to guide the Trustee in setting investment objectives and determine an investment policy best suited to achieving those objectives.

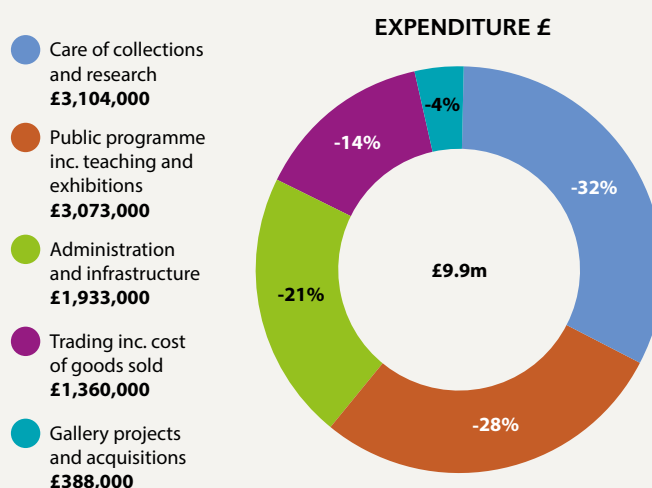
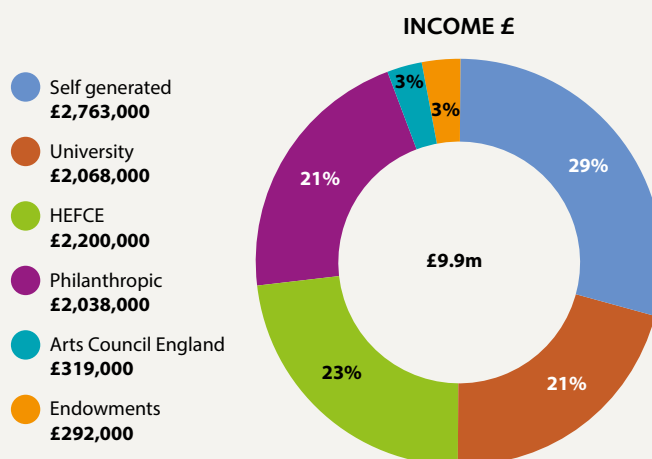
The Investment Committee has established an investment policy and related asset allocation strategy which is designed to achieve a target 5 per cent real rate of return over the long term, with an expected maximum level of volatility of the MSCI World Index. Investment Policy of the Oxford Endowment Fund:

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

Oxford Endowment Fund (OEF) – which works to preserve the real value of endowments – aims to distribute approximately 4 per cent 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 2014, the Oxford Endowment Fund has returned 8.9 per cent annualised.

The Ashmolean is part of the University of Oxford, and can receive charitable donations through the University of Oxford Development Trust, an exempt charity for the purpose of charity legislation. The University of Oxford Development Trust Fund has full charitable status (albeit it is exempt from the requirement to register as a charity with the Charity Commission and therefore does not have a Charity reference number).



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 £455,000.

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ASHMOLEAN

Ashmolean staff celebrate the success of the Turner campaign. In just four weeks the Museum raised the money needed to acquire *View of The High Street, Oxford* by J. M. W. Turner, the greatest painting of the city ever made.