

ASHMOLEAN
MUSEUM
OXFORD

ANNUAL REVIEW

2021/22



ASHMOLEAN.ORG



FOREWORD



Lord Lupton
Chairman,
Board of Visitors



Xa Sturgis
Director,
Ashmolean Museum

This report describes a year of recovery. In August 2020 we were be-masked and relatively be-calmed in a world of timed tickets, Perspex screens and social distancing. By the time our financial year ended in July 2021, our visitors had returned more strongly than we dared to hope and our galleries were once again alive with the curious. Although we cannot pretend to have fully recovered from the many impacts of the pandemic, and we now face new and daunting economic headwinds, the Museum feels confident, active and, despite everything, surprisingly robust.

We have many to thank for this state of affairs: our principal funders, the University of Oxford and UKRI, Research England both provided additional financial support to help us through the year. Our patrons, members and supporters of every stamp also continued to show faith in us and our work. Among the many gifts and donations to celebrate during the year, particular mention must go to The Silberzweig Foundation, who endowed the role of our Curator of the Ancient Middle East in memory of our long-term patron, Jaleh Hearn. On a sadder note, this was a year in which we also mourned the death of our greatest individual supporter, John Sainsbury, Lord Sainsbury of Preston Candover. More than any other individual, John was the catalyst and enabler of the Ashmolean's transformation in 2009. Not only was he the most substantial single donor, through his and Anya's Linbury Trust, to the Museum's redevelopment but it was his energy and drive, in harness with the director Christopher Brown, that helped drive the project forward. The Museum owes him an enormous debt and we miss him.

It has been a year of rebuilding on many fronts. In the first week of the year visitors were at about one-third of pre-pandemic levels; they now hover around 90%. Teaching has returned on site, in galleries and study

rooms, even as we hold on to the benefits of online classes and talks. Work has begun in earnest under the lawns in front of the Museum of Natural History on the new Collections Teaching and Study Centre that will transform access to the collections of all four University Museums. Our members – most of whom stuck with us throughout the pandemic – are now once again at pre-pandemic levels. We have also been rebuilding our teams, following a re-organisation that has seen more resources directed towards our digital programmes and projects, as well as welcoming new senior staff to our team. Perhaps most impressively, despite the year's many challenges, we have successfully built back our commercial revenues to pre-Covid figures.

All these successes reflect the draw of our collections, the continued appetite of the public for what museums offer, the resilience and commitment of our staff and the strength of our programmes. Our Tokyo exhibition opened, one year late, at the beginning of the year to rave reviews and enthusiastic audiences. It was followed by the moving and enlightening *Pissarro: Father of Impressionism* curated in partnership with the Kunstmuseum in Basel, which drew on the Ashmolean's unrivalled holdings of the artist. As engrossing were smaller exhibitions on subjects as diverse as Dante and celebrity to Japanese modernist printmaking. Of particular note was the richly thought-provoking and jewel-like exhibition by Ali Kazim – the first by a contemporary South Asian artist at the Museum.

But if this has been a year in which we have been building back for the present, it has also been one in which we have been planning for the future. We all believe in the power of museums to connect us to the past and to each other, to encourage empathy and understanding and to provide moments of joy and wonder. But if museums are to survive and thrive into the future they need to adapt and respond to the new challenges of and demands from society. To ensure that the Ashmolean remains robust and relevant we have been developing a long-term strategy for the Museum and a masterplan for our building. This has been focused on meeting the needs of our many audiences and users, from University researchers and students to the widest possible public, both by responding to and trying to predict changing 'customer' preferences; considering how we reflect and respond to the diversity of perspectives and voices of contemporary society; planning our response to the climate emergency and a road map to achieving net zero carbon by 2035; and ensuring we have the resources and financial stability to deliver our plans. Despite the challenging and uncertain economic climate we remain ambitious and confident – not least because of the loyalty and commitment of our supporters and staff, to which the content of this report bears ample testimony.

A YEAR IN NUMBERS

361 days open

565,936 visitors

89,523 visitors to exhibitions

1,191,208 unique visitors to our website

300,000+ followers across YouTube, Twitter, Instagram and Facebook

107 works loaned to 44 venues in UK and abroad

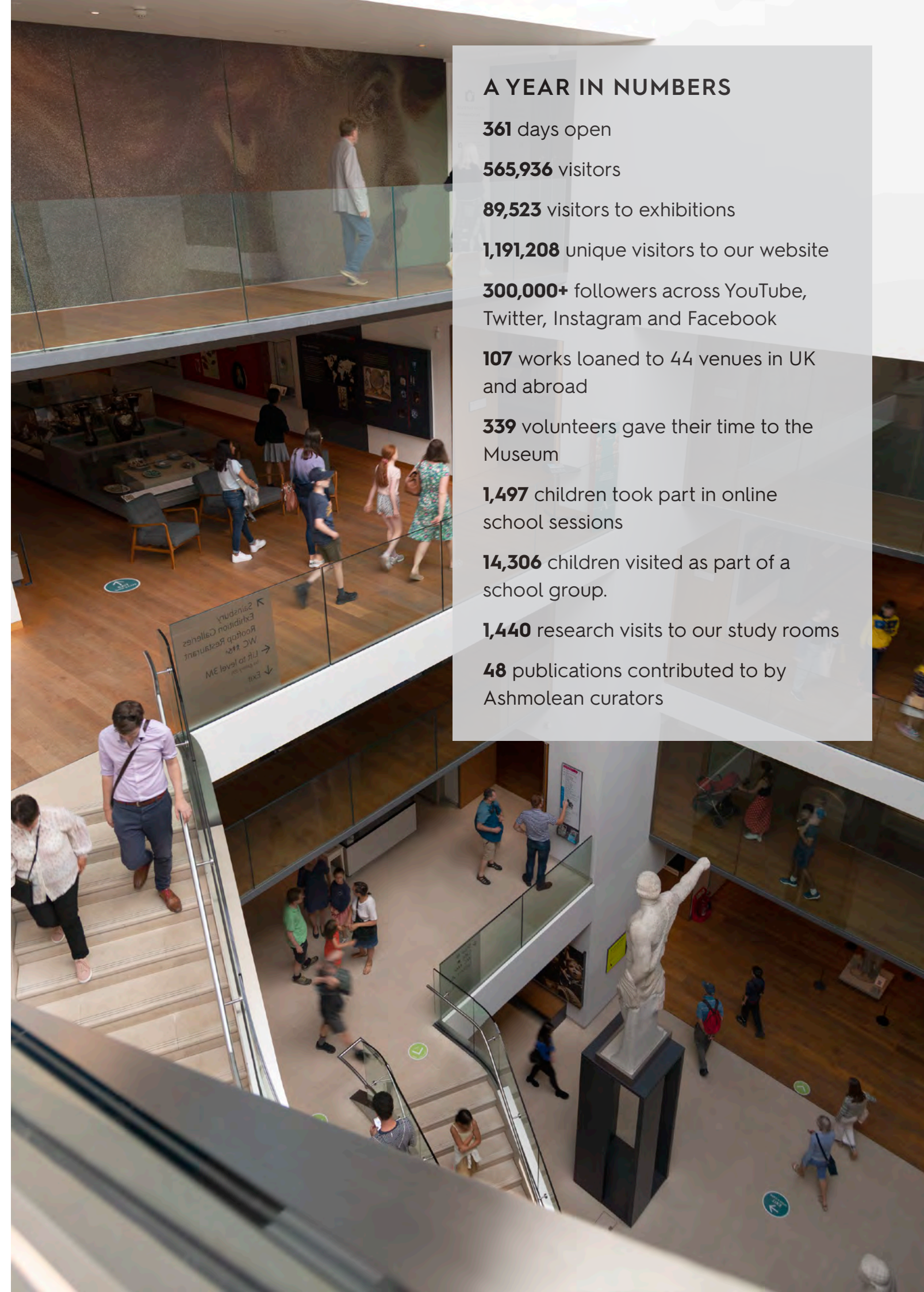
339 volunteers gave their time to the Museum

1,497 children took part in online school sessions

14,306 children visited as part of a school group.

1,440 research visits to our study rooms

48 publications contributed to by Ashmolean curators



IN MEMORIAM



John Sainsbury, Lord Sainsbury of Preston Candover 1927-2022

John Sainsbury, Lord Sainsbury of Preston Candover, KG, died on 14 January 2022 at the age of 94. He was a truly exceptional supporter of the Ashmolean Museum and a member of the Museum's Board of Visitors from 2003 to 2015. Throughout this time he was a tireless advocate and enthusiast. He was instrumental in transforming the Museum's governance, helping to bring external members onto the Board of Visitors, and steadfastly supported the then Director Christopher Brown in the transformation of the Museum through its major redevelopment from 2009 to 2011. Together with his wife Anya – and through The Linbury Trust that they established in 1974 – he was the largest single donor to the Museum's redevelopment and to the Museum's endowment funding. Along with many other cultural organisations throughout the country we owe him a huge debt of gratitude and will greatly miss his enthusiasm, energy, engagement and support.

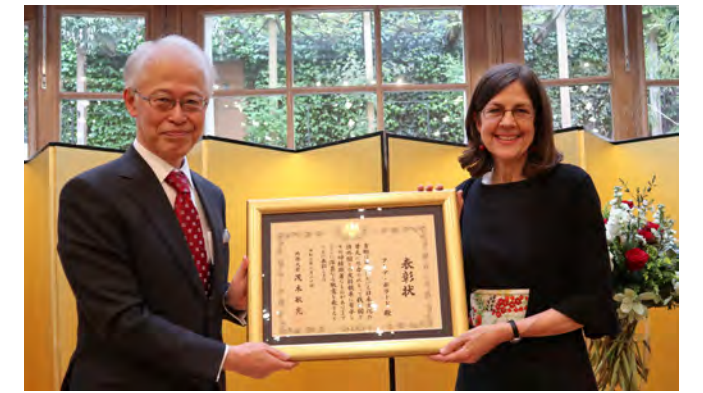


Ashmolean Forecourt,
including a view of the
Rooftop Restaurant.
Image taken from the
Randolph Hotel.

NEWS

International awards for our Curators

On 29 April 2022 the Japanese Ambassador Hayashi Hajime awarded the Foreign Minister's Commendation to Clare Pollard, Curator of Japanese Art at the Ashmolean Museum, for the promotion of Japanese culture in the United Kingdom. At the ceremony, the Ambassador paid tribute to Dr Pollard's substantial contributions and achievements across her 26-year career and expressed the hope that she would continue to promote Japanese culture through her curatorial work.



On 10 May 2022 in the Italian Embassy Dr Paul Roberts received from the Ambassador HE Raffaele Trombetta the title 'Cavaliere dell'Ordine della Stella d'Italia', in recognition of the strengthening of cultural ties between Italy and the UK, through the exhibition *Last Supper in Pompeii*. This was truly a great honour, showing the international impact our work which is however only possible through the collaboration and partnership of our international colleagues.



COLLECTION NEWS



Transforming our Off-site Stores

The last of the Ashmolean collections finally moved out from their less than ideal home in the Harkness building on 17 December 2021, after fifteen years on the site. Ten people of the GLAM Move Project Team checked and repacked in excess of 8,500 containers or freestanding objects supported by Ashmolean collections and conservation teams. Work on the collections continue at the formidable but temporary collection stores at Upper Heyford. This is the start of their journey to two ground-breaking offsite collection centres, The Collections Teaching and Research Centre (CTRC) and the Collections Storage Facility (CSF), due to be completed in 2023 and 2024 respectively.

ASHMOLEAN FOR ALL

Annual Review Audiences & Content 2021-22

We welcomed Gina Koutsika, the first Director of the new Audience & Content Directorate, to the Ashmolean in December 2021, and all the new Heads of Teams were in place by February 2022:

The focus of the new Directorate is to grow audiences both digitally and physically, develop and deliver programmes and projects that are audience-centred, whilst increasing the Museum's reach, revenue and reputation. We work with our partners across the University and beyond, as well as our audiences – especially families, young people and older adults, to achieve this.



Membership

Membership numbers have significantly recovered over the past two years to near pre-pandemic levels, largely driven by the strength and popularity of our exhibition programme – in particular the 2022 Pissarro exhibition. An Introduction of a direct debit price tier in August 2021 has already shown to improve membership retention.

The first hybrid in-person and online event for Members launched in March 2022, after a successful year of exclusively online talks in 2021. We have now recruited a full team of new volunteers to devise and deliver new events, with focus around the Ashmolean's collections and expertise.





Reaching New Audiences

After two years of fully digital programming, 21/22 saw a successful reintroduction of some onsite in-person activities including practical artist-led workshops. Engagement and targeted work continued online with groups and partners both in the city and nationally. For example, a nationwide simulcast was delivered to older people living in Leonard Cheshire residential homes nationwide.

The Ali Kazim exhibition, the first at the Museum by a contemporary Pakistani artist, was accompanied by a programme of activity and events aimed at engaging Oxfordshire's South Asian Communities including families from the Date Palm Group, a social group for Muslim women in Oxfordshire. We also participated in Oxford's Eid Extravaganza held on the Cheney School field; and held a free family drop-in event at the Museum linked to the exhibition with print making, crafts and storytelling.



Ashmolean After Hours

Tokyo and *Dante* were the two exhibition-inspired After Hours events delivered in partnership with our colleagues at TORCH: The Oxford Research Centre for the Humanities. The evenings included talks and performances delivered by artists, musicians, academics and researchers. Designed for young people and the young at heart.



Painting in The Park

Inspired by the Ashmolean's Pissarro exhibition, 'Painting in the Park' was a creative drop-in art workshop for families, led by the Oxford-based artist Francesca Shakespeare. The free workshop took place in Florence Park, East Oxford, and it resulted in a vibrant display in the Museum. This partnership was part of Oxfordshire Art Weeks 2022.



THE DIGITAL MUSEUM



A challenging Podcast

We launched Fingerprints, a new series of podcasts, where we uncover the invisible fingerprints left behind by makers, looters, archaeologists, soldiers, rulers, curators and many more. These stories of touch reveal the ways in which the forces of conflict and colonialism have shaped Britain's oldest museum. The series has been hosted and produced by Lucie Dawkins. Guests included Bénédicte Savoy, co-author of the Report on African Cultural Heritage, commissioned by Emmanuel Macron; Professor Dan Hicks, of Oxford's Pitt Rivers Museum; and Simukai Chigudu, one of the founding members of the Rhodes Must Fall campaign. www.ashmolean.org/fingerprints



Guide for families

A fun interactive experience, which enables families to explore some of the Museum's most intriguing objects through a variety of multimedia activities. The paid-for guide has been used by thousands of children and adults, and we look forward to welcoming many more next year.

Online Engagement

We continue to reach and support our online audiences, not only in Oxford and the UK but also around the world. More than 110,000 visits were made to our online collections website in the year, and Ashmolean videos were viewed more than 530,000 times. Our online content attracted 17,000 new followers on social media through the year, and we are approaching an incredible 300,000 followers across our main channels Instagram, Twitter and Facebook.

In support of our *Tokyo: Art & Photography* exhibition, an exhibition trailer was produced. A sixteen-minute video of the exhibition was also developed, featuring its two curators, Lena Fritsch and Clare Pollard. There were more than 27,000 views of the longer video, and short clips from it, across YouTube and social media, aiding the promotion of the exhibition but also allowing non-visitors to learn about the art in Tokyo, and about the Museum's Japanese art collection.



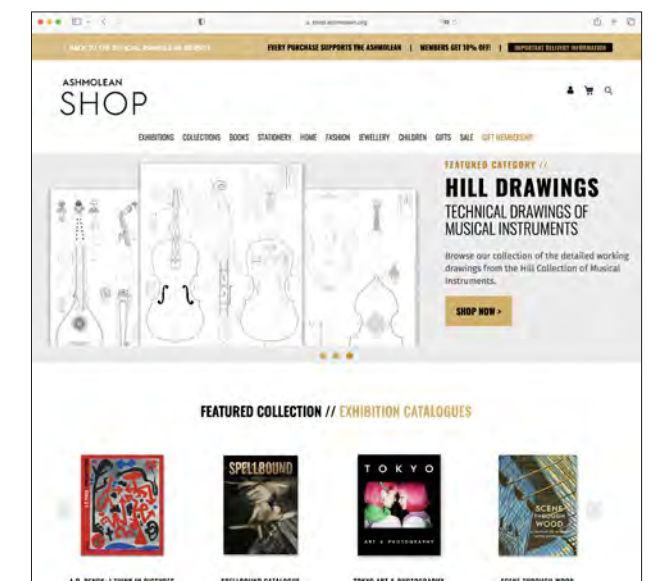
Mindful Moments

In spring 2021 we released five new videos in our 'Viewing Art Mindfully' series, produced in collaboration with the Oxford Mindfulness Centre. These followed on from the three released in 2020. Each short film begins with a nine-minute mindful awareness exercise and is followed by the voice of a curator who guides viewers through images of an object. Some enormously positive comments were received, with audiences grateful for the opportunity to view art more slowly and mindfully:

Driving our Commercial Business

Increasing digital communication and marketing efforts in the year - particularly around Christmas - generated significant traffic to our online shop, with more than 80,000 clicks through to the online shop generated on the Ashmolean main website in the year, plus 12,000 from email newsletters and 12,000 from social media posts and adverts. This all contributed significantly to online sales and awareness of the retail offer.

Three online competitions took place during the year, with partners including Benugo, the Randolph Graduate Hotel in Oxford and external restaurants Pierre Victoire and Sticks'n'Sushi. All combined, these competitions received more than 16,000 entries, allowing us to grow our email database, expand and broaden the reach of our exhibition marketing and develop local partnerships.



THE RESEARCHING AND TEACHING MUSEUM



Building back our Schools service

We are delighted that demand for school onsite visits has continued to increase during the year. Primary and secondary schools have visited for taught workshops and have been excited to be back in the galleries working with real objects. Requests for online primary sessions workshops have continued. We have experimented with online workshops for local schools followed by a self-guided visit, creating a hybrid experience. We are co-creating new sculpture sessions and resources with local teachers for both primary and secondary schools.

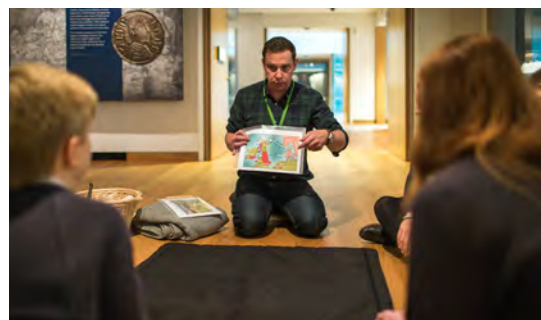
During 2021-22:

- 3678 primary school students took part in delivered sessions
- 4047 primary school students came for self-guided visits
- 1277 secondary school students took part in delivered sessions
- 5120 secondary school students came for self-guided visits
- 1497 primary school students took part in online sessions

Training Teachers

Each year the schools' Learning Officers provide Teacher Training programmes for around 140 secondary and 165 primary teachers. Through practical gallery workshops, secondary teachers experience how learning from objects can create meaningful, powerful and emotionally engaging routes into their subject. Secondary teachers learn how to 'read' a picture, modelling transferable approaches using inference, symbolism and imagery to apply to their studies in English. They use paintings and objects as inspiration for creative writing, and use Guy Fawkes' lantern as an intriguing way into studying *Macbeth*.

Most training for primary teachers is focused on cross-curricular planning using an object or painting from our collections to inspire learning in the classroom. We also offer training with a specific subject area such as British Prehistory or Ancient Sumer. We have also been approached to run online twilight, continuing professional development in the autumn term. The training will focus on 'How Museums can support learning in Primary Schools'. The aim is to equip teachers with the skills and knowledge to use Museum objects and paintings to enhance their teaching. We are hoping this will create a new income stream for the Museum.



University Teaching

2021-22 has seen a remarkable renaissance in academic engagement and core University curriculum teaching at the Ashmolean.

We have rebuilt relationships with long-lost colleagues, encountered students previously known only as talking heads on a Zoom screen and rediscovered the extraordinary richness of the direct, sensory encounter with the object as a tool for teaching, knowledge-creation and intellectual exchange.

Close collaboration with the curatorial, collections management, facilities and conservation teams has enabled a return to something approaching pre-pandemic levels of teaching. As a result, students in English, History, Modern Languages, Classics, Medicine, Geography, Archaeology, Assyriology, Egyptology, Theology and Religion and others have all benefitted from classes in the Museum. Graduate students in disciplines as diverse as Statistics, Engineering, Theology, Experimental Psychology and Sociology have taken part in our programmes. New collaborations with Law and Refugee Studies have helped us to use objects in previously unexplored ways. We continue to be part of a core curriculum development team in Neurology and Psychiatry and to work with the Humanities and Social Sciences Divisions on doctoral training. As a result, Ashmolean curators have delivered teaching equivalent to 7.5 full-time professors.



The Krasis Programme, now in its fifth year, has an established presence on the Museum website, through the Krasis Blog, whilst the striking 'Our Museum Our Voices' labels continue to illuminate the galleries. 'Talking Memory', a series of six research-led workshops devised and led by early career scholars, has carved out a space of wellbeing in the Museum for older visitors. It has been a fulfilling, regenerative, hopeful year, with the Ashmolean and its collections once more at the heart of the Oxford learning experience.

Sir John Evans and the Early Iron Age Cemetery at Hallstatt, Austria

The rich Iron Age cemetery at Hallstatt is known as the type-site for much of the European Late Bronze Age to Early Iron Age. When John Evans and John Lubbock visited in 1866 the site was already famous due to its size and the quality of material discovered. They financed a little-known phase of work there from 1866 to 1869, from which the Ashmolean houses 187 artefacts, together with the Sir John Evans archive.

The Prehistoric Society granted its 2021 Collections Study Award to a collaborative project to catalogue and research the Ashmolean's Hallstatt collection, and to make the results accessible for learning and enjoyment. See <https://www.ashmolean.org/the-hallstatt-collection-sir-john-evans>

Decorative penannular bracelet of cast bronze. Hallstatt Iron Age Cemetery. Sir John Evans collection. AN1927936. Photograph by Ian R. Cartwright © Ashmolean Museum.



German Early Modern Drawings: 'Vorsprung durch Design / Progress through Design'

A research grant from the Getty Foundation's 'The Paper Project' has brought Mailena Mallach as a project curator to work with An Van Camp on cataloguing – through drawings scholarship and digital innovation – over 300 sheets created by draughtsmen in German-speaking countries between 1450 and 1800. Additional funding from the Oxford–Berlin Research Partnership for workshops and travel supports knowledge-sharing with other specialists. Our collection is particularly strong in design drawings, including sheets by Albrecht Dürer and Hans Holbein.

Hans Holbein the Younger, *Design for the Jane Seymour gold cup*, c.1536, pen and black ink with light washes of grey, yellow and pink, heightened with bodycolour in gold, on laid paper. Bequeathed by Francis Douce, 1834. Ashmolean WA1863.424.



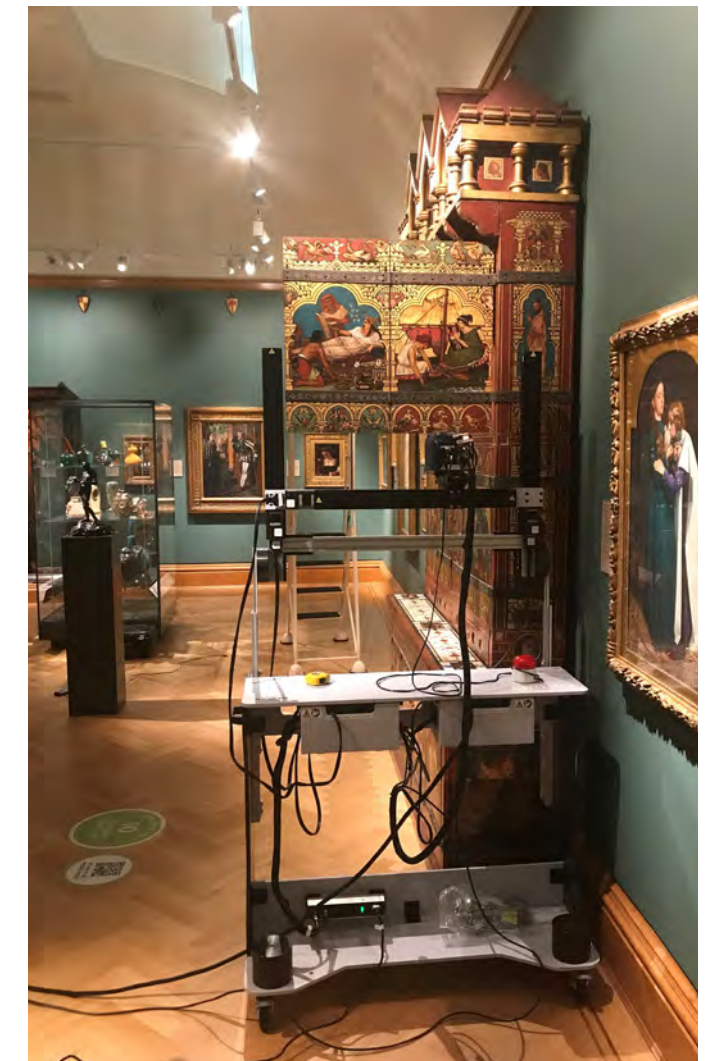
Silver tetradrachm of the Graeco-Bactrian king Demetrius I, c.180 BCE, HCR6537

The OXUS-INDUS project

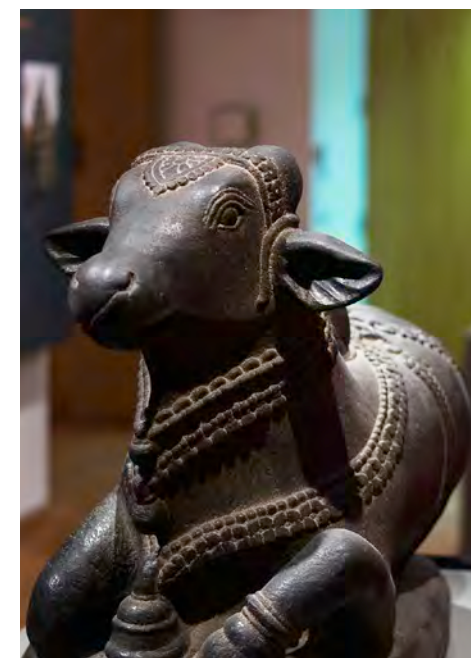
The OXUS-INDUS project is working to create a new typology of Graeco-Bactrian and Indo-Greek coinage. Produced by rulers in Central and South Asia from the mid-third century BCE to the first century CE, these coins are one of the best primary sources for our understanding of this period. We know of eight rulers from literary and archaeological sources, while over 40 are known from coins alone. The project will gather coins from many international collections in one place online for the first time in a linked open data format, allowing new opportunities for further digital research.

New insights into William Burges' medievalising Bookcase (Gallery 66)

As part of the European-funded project Chromotope (see <https://www.ashmolean.org/chromotope>), we undertook a major analytical investigation on the materials from William Burges' Great Bookcase (1859–62), painted in Gothic Revival style. This unveiled underdrawings now hidden by blue and gold paint layers, and it stimulated new interpretations of this object. Material analyses showed that the pigments used are synthetic colours born from scientific progress. Despite its medievalising aspect, the Bookcase very much reflects the craze for chromatic experimentation spurred on by the nineteenth-century Industrial Revolution when a plethora of new coloured materials became available to the artists.



In-depth examination of the Great Bookcase using Infrared photography to reveal the underdrawing.



The India-Oxford Initiative

The India-Oxford Initiative (IndOx; india.ox.ac.uk) funded by the Oxford Martin School is a platform to build and promote research collaborations and partnerships between India and the University of Oxford. With a growing network of India-focused researchers at Oxford and beyond, IndOx supports a wide range of academic and cultural activities, including lectures and conferences and the provision of grants; it also serves as a contact point for existing and potential external partners. The IndOx website hosts a searchable database of Oxford-based researchers to help form and inform collaborative (and cross- or multi-disciplinary) India-focused research and activities.

As well as the 33 individual 'outputs' published by Ashmolean researchers through the year, they were also the lead or partner in nineteen externally funded research projects (worth £15.6m) during the year. In addition, they were the lead or partner in securing four new, externally funded research projects (valued at £520,000 across their lifetime).



Researchers and students benefit enormously from the object-based study and teaching that takes place across the curatorial departments. During the last academic year our numbers have gradually increased as Covid restrictions have eased. Overall, we welcomed 4033 researchers, students and members of the public to our Study Rooms and Western Art Print Room. We brought out over 12,000 objects from the collection for viewing and study.

EXHIBITIONS AND DISPLAYS



Tokyo: Art & Photography (29 July 2021 to 3 January 2022)

This major exhibition was a celebration of one of the world's most creative, dynamic and thrilling cities, giving an opportunity to explore Japan's capital city through the vibrant arts it has generated over 400 years. It featured a wide variety of artworks created in a metropolis that has constantly reinvented itself. Highlights included historic folding screens and iconic woodblock prints, video works, pop art, and contemporary photographs by Moriyama Daido and Ninagawa Mika.

Despite the restrictions of the pandemic the exhibition had over 42,000 visitors exceeding its targets by over 25%. It exhibition received extensive and enthusiastic press coverage with 5-star reviews in the Guardian and Observer and four stars in the Daily Telegraph and was featured on BBC Front Row. *a thrilling and informative encounter with one of the world's great art capitals.* The Guardian.

A treat, showing Japan's vast metropolis as a floating world with one foot in reality, the other in imagination. The Daily Telegraph

The exhibition was supported by Mr Hiroaki and Mrs Atsuko Shikanai and the Shikanai Foundation, Ishibashi Foundation, White Rainbow, Pictet & Cie, The Patrons of the Ashmolean Museum and the members of the Tokyo Supporters Circle.



Camille Pissarro: Father of Impressionism
(18 February to 12 June 2022)

This major exhibition, mounted in collaboration with the Kunstmuseum, Basel explored Pissarro's artistic relationships across his career. Considered a father-figure by many Impressionists, Pissarro was a galvanising influence as well as a constant and supportive friend of the artists he worked with. The exhibition featured 120 works, 80 by Pissarro and 40 by his friends and contemporaries, with eight paintings on display for the first time in this country. It also drew on the Ashmolean's Pissarro archive, the world's largest collection devoted to an Impressionist artist, revealing intimate and fascinating details about Pissarro, his artist-friends and relatives.

The exhibition generated significant press attention and positive reviews - *Pissarro's belief in art as a fundamentally honest enterprise shines through in this intimate exhibition that digs into avant-garde lives.* The Guardian - with many commenting on its intimacy and humanity: *The Ashmolean as the repository of the Pissarro Family archive is uniquely able to conjure a sense of the man.* The Times.

Accompanied by a catalogue written by Colin Harrison and Linda Whitely, the exhibition was seen by over 55,000 visitors. It was also the subject of the Museum's first collaboration with the production company Exhibition on Screen and the subject of a feature film shown in cinemas nationally and internationally and subsequently released on Sky Arts.



The exhibition was supported by Mr Barrie Wigmore and Mrs Deedee Wigmore; The Patrons of the Ashmolean Museum; The Ruth Stanton Foundation; The Huo Family Foundation; In Memory of Charles Young; Robert Lehman Foundation; Dr Lee MacCormick Edwards Charitable Foundation; and sponsored by the Stern Pissarro Gallery.

Dante: The Invention of Celebrity (Gallery 8)
(17 September 2021 to 9 January 2022)

On the 700th anniversary of the death of Dante (1265-1321), this free exhibition explored the great poet and philosopher's influence on art and culture over the centuries.

Personality cults; style icons; reality TV: these staples of our modern world have an origin. They can all be traced to the *Divine Comedy*, an epic poem completed around 1320 by Dante Alighieri. In it Dante exposed the hollowness and hypocrisy of worldly reputation and power, and for the first time the lives of ordinary people were dramatised on a world stage, with full exposure of their characters. And by writing a bestseller, Dante in turn became a celebrity. Dante himself acquired the status of an icon.



Ali Kazim: Suspended in Time (Gallery 8)
(7 February to 26 June 2022)

This exhibition was informed by the time Ali Kazim, one of the most exciting artists working in Pakistan today, spent in the Ashmolean. During a residency in 2019, Kazim spent days browsing through the Museum's South Asian collection, examining several objects up close. Kazim's engagement with the material and visual traditions - for example, how a small clay sculpture or a fingerprint can connect us, directly and viscerally, to the people who originally made and used them - encourages us in turn to reflect on how the past informs and influences the present.

The exhibition featured Ashmolean objects alongside paintings, sculptures and installations by Kazim. The exhibition coincided with the 75th anniversary of Pakistan's creation.



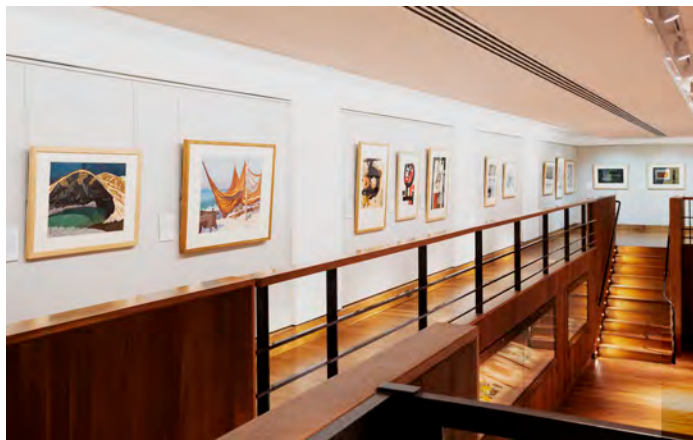
Postcards from Home (Gallery 29)
(14 May 2022 to 12 March 2023)

New Delhi-based artist Manisha Gera Baswani is a multidisciplinary artist who weaves expressions of painting, photography, sculpture and writing in her work.

Her exhibition marks the 75th anniversary of India's partition. It features postcards of 47 artists from India and Pakistan, all with a shared history of the partition of India in 1947.

Each postcard carries an image of a contemporary artist photographed by Baswani, while the reverse of the card carries a poignant memory of that artist reminiscing the 'home' lost.

The installation invites the audience to visual and textual frames of nostalgia, to revive a shared connection of a common history, with the South Asian diaspora that arrived in Britain before, during and after 1947.



Vision of a Moment: Japanese Prints 1950-1960
(16 October 2021 to 18 September 2022) (CPG Gall 11)

In 1961 the Japanese government presented the Ashmolean Museum with a set of 40 works by Japan's leading contemporary print artists. The gift was part of a cultural exchange between the UK and Japan, and also celebrated the establishment of a new Eastern Art Department in the museum.

This exhibition commemorates the 60th anniversary of this extraordinary gift and of the founding of the Eastern Art Department. It includes a range of abstract and figurative works, including woodblock prints, mezzotints and lithographs – all examples of *sōsaku hanga* 'Creative Prints', made by artists who embraced modernist ideals of artistic self-expression.



Samurai's Gold: Money in Japan during the Shogunate 1600-1900
(20 August 2021 to 23 January 2022)
(Money Gallery)

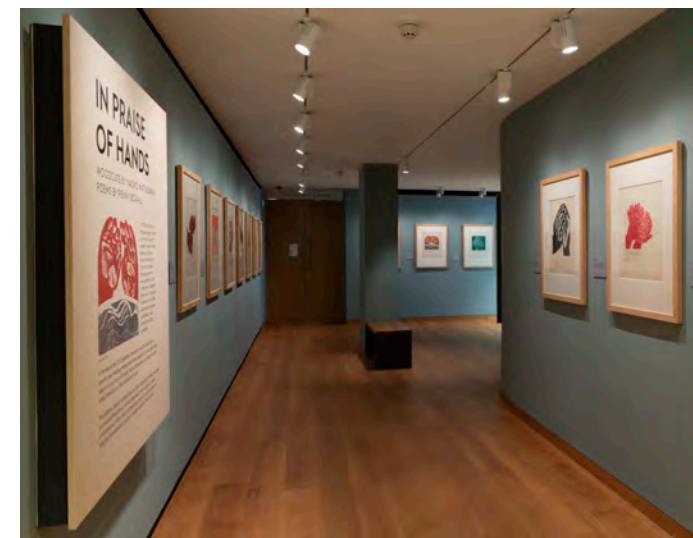
Japan relied heavily on imported Chinese money before the Shogun Tokugawa Ieyasu launched a national Japanese currency in 1601. The Tokugawa coinage lasted for two centuries until the Meiji restoration.

This free display, featuring a selection of Japanese money, included some spectacular gold coins, coins of differing shapes and sizes and unusual paper money. It also highlighted a nineteenth-century monetary episode in Japan's history which ultimately contributed to the downfall of the Shogunate.

From Julius Caesar to Boadicea: a century of Icenian coins
(29 January 2022 to 6 November 2022)

This display introduced viewers to the fantastic visual world of the Iceni – an Iron Age community that inhabited present-day East Anglia. The captivating imagery on Icenian coins portrays wolves, prancing horses, spiky-haired boars and hidden faces. These motifs speak of many crucial aspects of Iron Age life: the start of urban life; art and iconography; the nature of sacrificial landscapes; tribal identities and the changing nature of kingship.

The Iceni also have historical significance – this is Boadicea's tribe who fought against the Roman Empire in AD 60/61. The artefacts in this display provided a perfect opening ground to explore the history of this community.



In Praise of Hands (Gallery 29)
(1 October 2021 to 2 May 2022)

Over many decades, artist and distinguished printmaker Naoko Matsubara (b. 1937) has been working on a series of woodcuts exploring the human hand – engaged in sport, dance, music, prayer or a variety of creative acts.

This exhibition celebrated an artistic collaboration between Naoko Matsubara and prize-winning poet Penny Boxall, who has responded to the woodcuts in a series of short poems, and was accompanied by a publication.

The 'In Praise of Hands' series was included in 100 of Naoko's works that she generously donated to the Ashmolean Museum in 2018.

ACQUISITION HIGHLIGHTS



J.M.W. Turner

Turner was fascinated by the serpentine form of the stone bridge over the Thames at Walton, and drew and painted it several times. This magnificent watercolour was made for the artist's most ambitious publication, *Picturesque Views of England and Wales*, on which he worked from the mid-1820s until it was abandoned in 1838.

Joseph Mallord William Turner (1775–1851), *Walton Bridge*, c.1825–8, watercolour and bodycolour with scratching out on stiff paper, 28.9 x 45.7 cm. Accepted by H.M. Government in lieu of inheritance tax and allocated to the Ashmolean Museum, 2020. WA2021.107

Italian maiolica plate with English arms, about 1600

Almost certainly painted with the arms of Humphrey Dethick (b. 1577), an English merchant in Tuscany, this is the only known example of Italian maiolica made for an identifiable Tudor Englishman. In 1602 he became the centre of a diplomatic crisis when he murdered a man at the christening of Prince Robert, son of James VI of Scotland, at Dunfermline Palace. The grotesque decoration, including unusual snails, allows the plate to be attributed to the maiolica workshop in Pisa of Niccolò Sisti, a technical expert who had earlier been involved in making porcelain and glass for the Medici Grand-Dukes of Tuscany.

Purchased (Madan Bequest Fund) with the generous assistance of the Barroe Trust, Art Fund, ACE/V&A Purchase Grant Fund, the Oxford Ceramics Group and a donation from Mrs Dinah Reynolds in memory of Miss Margaret McFarlane, 2021. WA2021.91



Pierre Bonnard

Painted near Bonnard's house at Vernonnet on the Seine, this lush landscape also reflects his frequent visits to the south of France.

Pierre Bonnard (1867–1947), *Landscape in the Vicinity of Vernon*, c.1921, oil on canvas, 46 x 73 cm. Accepted by H.M. Government in lieu of inheritance tax on the estate of Miss Elizabeth Morhange and allocated to the Ashmolean Museum, 2021. WA2022.31



Peter Rose bequest

Peter Rose (1927–2020) bequeathed a choice of important ceramics and glass from the celebrated and pioneering collection of nineteenth-century art and design he formed with his partner Albert Gallichan (1930–2001). This comprises two Minton gothic tiles designed by A.W.N Pugin (1812–1852) for the Great Stove in the Medieval Court in the 1851 International Exhibition; a Minton 'beetle' vase, two Minton 'fan' vases and a James Couper & Sons Clutha glass vase, all designed by Christopher Dresser (1834–1904); and a large Clément Massier (1844–1917) vase with lustrated decoration by Lucien Lévy-Dhurmer (1865–1953).



Vincenzo Caccianemici

The Ashmolean has acquired an exquisite and rare etching in honour of Cassy O'Brien, a longstanding gallery lecturer who died in 2021 after decades of service to the Museum. It is attributed to the Bolognese nobleman Vincenzo Caccianemici (active around 1530–42).

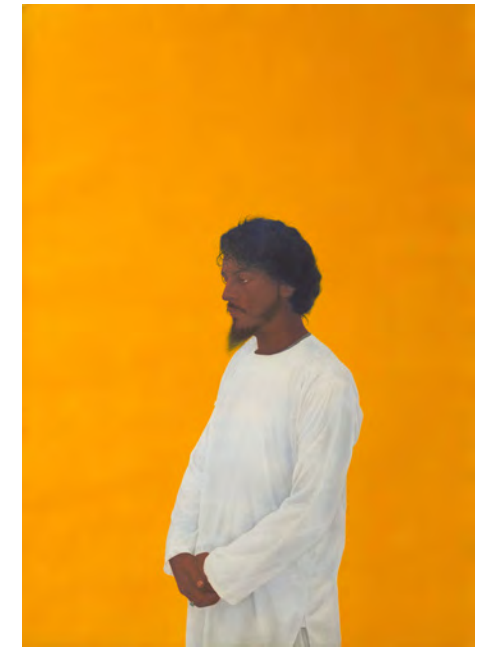
Vincenzo Caccianemici, *The Adoration of the Shepherds*, c.1530–40, etching and drypoint on laid paper, 17.5 x 12 cm. Purchased (J. Reginald Jones Bequest Fund) in memory of Cassy O'Brien, 2022. WA2022.29

A silver coin of the Iceni, c.30 BCE

The head has locks of hair and ornate bands across the forehead. When the coin is turned, the front lock of hair becomes a second eye, revealing a hidden face. On the other side is a prancing horse with 'sun' motifs.

This just one of 1085 coins of the Iceni from the Talbot collection accepted under the Cultural Gifts Scheme by H.M. Government and allocated to the Ashmolean in 2021.

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Untitled works by Ali Kazim

Top left: *Untitled*, 2020, from the series *Birdhunter III*, watercolour pigments on paper, 72 x 86 cm. EA2022.155

Top right: *Untitled*, 2019, from the series *Man of Faith*, watercolour pigments on paper, 114 x 80 cm. EA2022.154

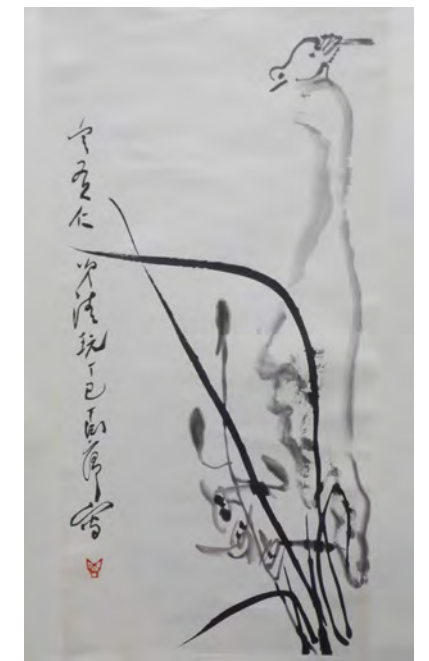
Left: *Untitled*, 2021, from the series *Man of Faith*, watercolour pigments on paper, 42 x 34 cm. EA2022.156

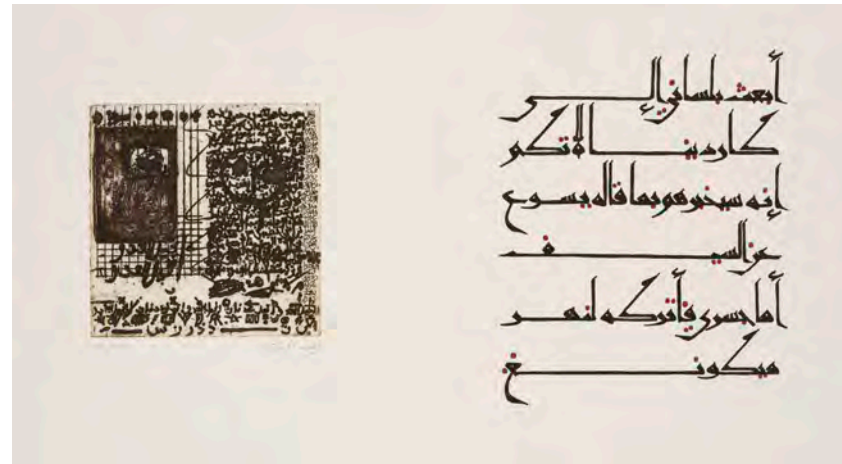
All purchased with the assistance of the Art Fund, the ACE/V&A Purchase Grant Fund, and the Elias Ashmole Group.



China

Ding Yanyong (1902–1978), *Bird and lotus*, 1977, ink on paper, h. 132 cm. Presented by Victoria Blake and Edwin Mok





Islam

Rachid Koraichi/Etel Adnan, *Le Testament de l'Ennemie (Injil al-'aduww)*, 1982, a set of ten etchings, presented as a gift by Professor Julia Bray on the occasion of her retirement, c. 30 x 57 cm. EA2021.109-1-10

Japan

A group of 69 Japanese ceramics made for export during the late nineteenth and early twentieth centuries. These range from elaborately modelled Hirado porcelains to enamelled earthenwares by pioneering Kyoto potters Kanzan Denshichi (1821-1890) and Taizan Yohei (1856-1922) to elegant underglaze porcelains by Miyagawa Kōzan (1842-1916) and Kawamoto Masukichi II (1852-1918). Presented by Alan and Liz Walker. EA2022.9-78



Attributed to Antonio Lombardo

This tiny and newly rediscovered plaquette is a masterpiece of relief sculpture. It was probably commissioned by Duke Alfonso d'Este I of Ferrara (1476-1534) to commemorate his decisive role in the victory of his French allies at the battle of Ravenna on 11 April 1512.

Attributed to Antonio Lombardo (c.1458-1516), *Victory, an Allegory of the Battle of Ravenna*, Ferrara, c.1512, bronze, 5.8 x 3.6 cm. Purchased with assistance from David and Molly Borthwick, Charles Avery, Tom Eden, Sam Fogg, Galerie Kugel, Stuart Lochhead Sculpture, Richard Mansell-Jones, Morton and Eden Ltd, Galerie Neuse and Galerie Ratton-Ladriere, Henry Noltie, Galerie Ratton-Ladriere, Diana Scarisbrick, Galerie Sismann, Tomasso, Trinity Fine Art and Jeremy Warren and Dora Thornton, 2021. WA2021.106

Bust of Commodus

Brought into the Ashmolean for conservation (2016-19), the original head was removed from the bust and scanned to make a complete, high-resolution 3D model. Three traditional plaster casts were produced from the model, one of which was mounted on the original polychrome bust and generously donated to the Cast Gallery.

The portrait is a top-quality version of the last main authorised image of the emperor Commodus in use in the years 190-192 CE. Soon after its discovery, most likely in the middle or later sixteenth century, it was mounted on the polychrome bust.

Commodus was eighteen when he came to sole imperial power in 180 CE and thirty-one when he was assassinated on 31 December 192 CE, the day before he planned to appear as a gladiator in a New Year celebration. The portrait's finely-curved beard and hairstyle expressed cultured elegance and personal sophistication. The same portrait is known in more than twelve other versions, of which the most famous is a bust of the emperor wearing a lion-skin in Rome.

Plaster cast of a portrait head from private collection on sixteenth-century polychrome bust made of several different coloured marbles (grey, red, yellow and speckled black). H: 0.87 m. CG H 125



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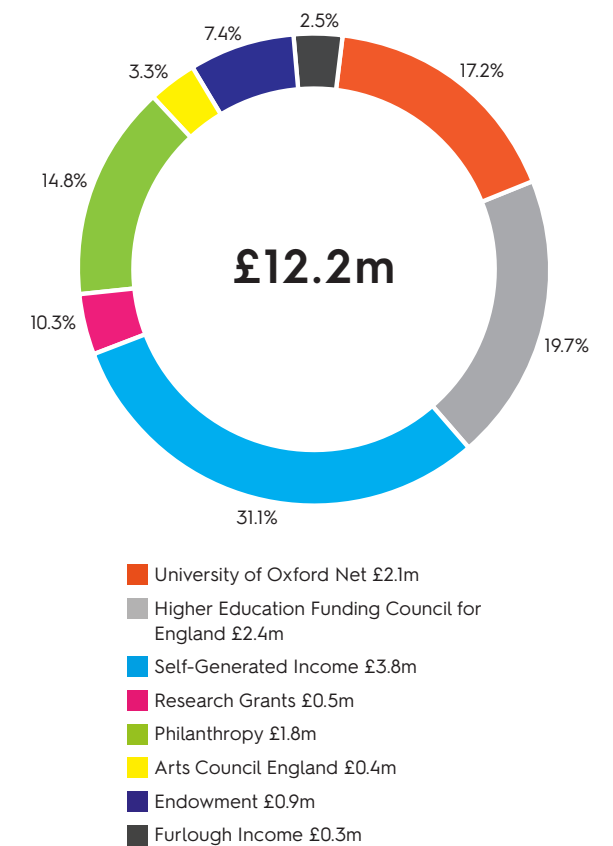
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FINANCIAL NARRATIVE

Total income

Total income received in the year was £12.2m, up £0.6m on the previous year. This is mostly due to the recovery of footfall driven self-generated income which improved by £2.2m, following the relaxation of social distancing restrictions during the financial year. A further £0.2m improvement on last year was due to additional funding received from the Higher Education Funding Council. These improvements are offset by a reduction in research grants of (£0.7m), as the previous year was boosted by a one-off research grant to fund the purchase of specialist conservation equipment. As the furlough scheme was closed in the financial year, this income was down (£0.4m) on last year, but was mostly offset by £0.3m of support from the Cultural Recovery Fund. Philanthropic income was also down on prior year by (£1.0m) with half of this due to a reduction in the value of funded acquisitions of (£0.5m). The remainder of this reduction is mostly due to the completion of a funded gallery project last year (£0.3m) and a reduction in exhibition fundraising of (£0.2m) due to change in the programme.

As the impacts of Covid 19, Brexit and the Russia/ Ukraine conflict work through the economy, especially the public purse and visitor economy, all sources of Museum funding continue to be under great pressure. Therefore building our endowment, fundraising and public donations continue to be vital for the Ashmolean financial resilience. We are very grateful to all donors and supporters who continue to support our cause.

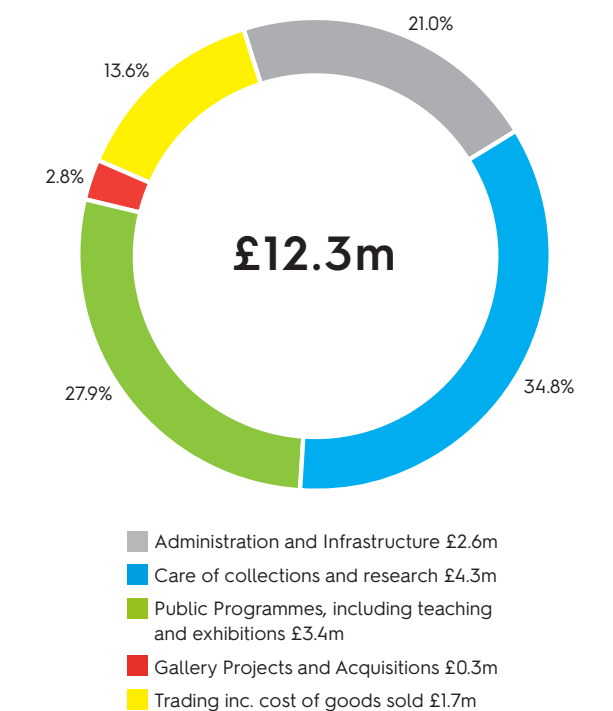


Total expenditure

Total expenditure in the year was £12.3m. This was £0.5m less than the previous year. This is mostly due to the reduction in associated funded expenditure in relation to research grants, acquisitions and gallery projects as noted above, totalling £1.4m. These are offset by an increase in trading costs including cost of goods sold of (£0.4m) as a result of increased sales, (£0.3m) increase in infrastructure costs mostly due to the rise in utilities costs.

Total surplus/(deficit)

The museum reported a deficit of (£0.1m) which was accepted as an exceptional call on support by the University as a consequence of the pandemic.



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