CHAIRMAN’S FOREWORD

LORD LUPTON
Chairman
Board of Visitors

It is perhaps just as well that, in March 2020, few of us realised how prolonged and deep the effects of the Covid-19 pandemic would be on all our lives. So I want to start my foreword by offering, on behalf of the Board, my thanks for the incredible friendship and support of so many during the last gruelling 18 months. As with so many aspects of our national life in this period, the wider Ashmolean community came together like never before, ensuring that the Museum emerges from the pandemic in robust financial shape, in good spirits and with a measured, but exciting, vision for the future.

I would like to record our thanks in particular to the following:

- The UK Government Culture Recovery Fund which, in April 2021, awarded Oxford University £640,000 to help the Ashmolean Museum, History of Science Museum, Museum of Natural History and Pitt Rivers Museum to recover and re-open.
- Those other donors who have made critical investments in our future during such uncertain times. Our endowment, for example, continues to grow; thanks not least to the recent commitment of the Shikanai family to our Japanese collections, to celebrate alongside the Tokyo: Art & Photography exhibition, bringing our total endowment value to over £31m.
- We are grateful too to many long-standing supporters who have not only shown us the kindness of generous support this year, but have also offered security in our programme planning for a post-pandemic world. In particular, our thanks go to The Ruddock Foundation for the Arts for its commitment to the University Engagement Programme, to Barrie and Deeede Wigmore for their incredibly generous underpinning of our future exhibition programme and to the Sarikhani family for supporting generously the re-designed Ancient Middle East Gallery. It is thanks to benefactors such as these that we have the confidence to think creatively and ambitiously about the next chapter for the Museum.
- Finally, a special thanks to our wonderful staff and volunteers, who have had the most challenging year. Their spirits did not flag, they willingly adapted to doing new things in new roles and they have brought dedication and joy back to the Museum as we have re-opened.

As we emerge from the Covid chrysalis, we are right now giving a lot of positive thought to the future of the Museum, and what that might mean: how we may improve the building, how we display and interpret our objects, how we excite and entice a wider audience and cultural organisations, the pandemic has changed our relationship with our visitors – inevitable in a year in which our doors have been closed to them for six months. It has opened up possibilities of a global virtual audience, made us question a business model (that has proved itself so vulnerable) of chasing after ever more visitors, suggested new ways of working with each other and in partnership with others. Above all, perhaps, the pandemic has made many of us even more aware not only of the value of museums and cultural engagement for our health and happiness, but also of our need to work hard to ensure that these benefits are evident to all and felt throughout society.

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Welcoming visitors back to the Museum

During the year we welcomed 108,116 visitors to the Museum, just over 12 per cent of pre-Covid visitor numbers. Visitor surveys show that those who did come spent longer in the Museum and appreciated their visit more than ever. They were also very generous, with donations per visitor rising by 365 per cent.

Adapting ways of working

The Ashmolean, like museums and galleries across the world, has adapted its practices to allow exhibitions to continue despite the pandemic. For example, curators and conservators often now oversee the unpacking and hanging of precious works virtually.
New homes for our collections

While many Museum staff moved to working from home throughout the year, work continued in our conservation studios and collection stores. From September 2020 we began a major project of decanting 65,000 objects from our temporary off-site store, ahead of their move to new collection facilities being created in Oxford and Swindon. These will house the combined collections of the four University Museums.

Sharing our Pre-Raphaelite drawings

National lockdowns and reduced capacities as a result of social distancing meant that our exhibition Pre-Raphaelites: Drawings and Watercolours from our own exceptional collections could run for only six short weeks, during which it was seen by 11,147 visitors. A film of the show was downloaded 9,344 times and the exhibition is now touring to two further venues (Watts Gallery and the Art Gallery of Ballarat), allowing it to be enjoyed by many more.

Keeping staff and visitors safe

We have adapted our building and ways of working to ensure the safety of visitors and staff with one-way routes, hand sanitisers and signage encouraging social distancing and mask wearing. From our re-opening in August we introduced pre-booked tickets for all visitors, a pop-up café on our forecourt and new cleaning regimes throughout the Museum.

Young Rembrandt extended

Thanks to the generosity of our lenders, who allowed their works to stay in Oxford for longer than originally planned, we were able to extend our Young Rembrandt exhibition until 1 November 2020. This allowed it to be seen by 17,227 visitors.
THE ONLINE AND DIGITAL MUSEUM

Digitising collections and collections data

Four years in the planning, we have now launched our new, web-based database MuseumPlus. Transforming cataloguing and editing processes, the system is linked to a new Digital Assets Management System which stores images, videos and other multimedia files. The database is part of a major cross-GLAM project which will see the University Museums sharing systems and eventually linking the Oxford University collections online.

As our doors closed, like so many others we turned to the online world to stay connected to our existing audiences and to reach new ones across the world. Now open again, we continue to embrace digital technologies to support our work, from collections management to new ways of engaging with our visitors in the galleries and beyond.

Reaching schools and colleges nationwide

Adapting to new demands, we delivered 119 live online sessions for schools and colleges, reaching 3,897 students across the country. We created, piloted and launched 15 new online live learning sessions on topics ranging from Anglo Saxons to Creative Writing. We also developed four new home online learning packages for use by families and schools.
Building our online community

Our engaging and varied online content attracted 35,000 new followers on social media through the year. In December we hit 100,000 followers on Instagram. Meanwhile 12,860 adults attended or took part in our online public programmes of talks, workshops and activities.

Record-breaking online sales

As visitors moved online, so too did our shops. They achieved record-breaking online sales, particularly over Christmas when online sales increased by over 400 per cent and we sold almost five times as many Christmas cards as in 2019.

‘Ashmolean from Home’

From one-minute films to online exhibitions and filmed curators’ tours, from our ever-expanding online collections to home-learning resources, we have been reaching and supporting our audiences in many ways, both here in Oxford and around the world. Almost 120,000 visits were made to our online collections website in the year, an increase of more than 35 per cent, and Ashmolean videos were viewed more than 422,000 times.

A ground-breaking multimedia guide for families

‘Ashmolean Adventure’, a new interactive digital guide for families, was launched on 13 July. This innovative multimedia guide was developed with our partners Imagineer. It exploits the potential of digital learning while ensuring a shared and sociable experience for families as they explore Ashmolean objects and paintings through games, quizzes, sounds and stories.

‘It was fantastic! Kept the children focused. We all had a great time and learned lots of new things. Thank you.’ (online survey)

Sharing secrets across the world

Between January and May 2021 we released 25 episodes of our Museum Secrets Podcasts, which were enthusiastically received (‘These podcasts are fabulous! An absolute joy, thank you so much for these’). The podcasts have been downloaded 49,000 times, with 55 per cent of listeners coming from outside the UK. They were followed by our Objects Out Loud Podcasts. These explored objects in the collections that have inspired poetry and literature, alongside readings of works based on them.

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ASHMOLEAN FOR ALL

We are determined to improve the way in which the Museum represents, engages with and includes all communities and individuals. We want to welcome as broad an audience as possible and aim to ensure that we support everyone in engaging with and enjoying our Museum. The pandemic has made that job even more challenging, but throughout the year we have worked hard to be an ‘Ashmolean for All’.

A virtual ‘One World’ festival

The ‘One World’ celebration of Oxfordshire’s many communities and faiths usually sees the Museum humming with events and activities across a two-day festival. This year the festival moved online. Here it featured a number of events, films, talks and demonstrations on the theme of light in the darkness, attracting 10,200 views across the winter months.

An art competition for all

In a competition launched in partnership with the Oxford Times, we challenged the public to respond artistically to lockdown and the pandemic. Over 1,200 entries in many different media ranged from the witty and optimistic to the heartfelt and moving. Selected entries were printed weekly in the paper, and the winners and runners-up in each of the three age categories were displayed at the Museum.
‘Our Museum: Our Voices’

‘Our Museum: Our Voices’ first invited Oxford University students of diverse ethnicity, gender and sexuality, followed by Sixth Form students across Oxford, to write labels for works in the collection. All students were encouraged to draw upon their own perspective, expertise or experience. In suggesting different approaches and reactions, the resulting labels offer visitors new ways of thinking about and looking at our collections.

Rethinking the Ancient Middle East

The new Ancient Middle East Gallery’s displays, narratives, design and interactives were developed through extensive visitor research and experiment. Supported by the generosity of the Sarikhani family and informed by the principles of an ‘Ashmolean for All’, the gallery seeks to provide all our visitors with exciting and engaging ways to explore some of the most significant of human stories, while also being a place where the past is connected to the present.

Recognition for a long-term partnership

Since 2018, together with colleagues across GLAM, we have been working in a close partnership with the Iffley Academy School for children with complex special educational needs and disabilities (SEND). In July Iffley Academy became one of only six schools nationally to receive a Platinum Artsmark Award in recognition of their outstanding provision and contribution to arts. Partnership work with the Ashmolean and GLAM was highlighted as a key factor in Iffley Academy receiving the award.

Parents and children learning together

A total of 318 babies and adults took part in our live online Baby Ashmoles sessions. Meanwhile ‘Creating Keepsakes’ was a co-created display of cups crafted by parents and carers from communities in East Oxford. Inspired by an ancient Greek ‘feeding cup’ in our collection, this display was the result of a project delivered in partnership with Peeple – a charity that supports parents and children to learn together – and Oxfordshire Artweeks.
THE RESEARCHING AND TEACHING MUSEUM

As a University Museum we strive to advance knowledge and understanding through world-class research and teaching. Despite the challenges of the pandemic, meaning the closure or limited access to our study rooms, we continued to teach from our collections across the University and beyond. All our curators contributed to the Research Excellence Framework exercise and Ashmolean projects and exhibitions featured in eight Impact case studies submitted by the University.

John Ruskin (1819–1900), The Capitol from the Forum, Rome, 1841. Pencil, watercolour, bodycolour and pen and ink on pale blue paper, 34.4 × 49.4 cm. WA RS REF 088

Teaching our students
Despite the pandemic, over 2,154 Oxford University students participated in courses, lectures and tutorials delivered by Ashmolean curators both in person and online. Between them, and in addition to their many other curatorial duties, 26 Ashmolean curators delivered teaching equivalent to 7.5 full-time professors.

Securing research funding
As well as the 37 individual ‘outputs’ published by Ashmolean researchers through the year, they were also the lead or partner in 18 externally funded research projects (worth £4m) during the year. In addition, they were the lead or partner in securing seven new, externally funded research projects (valued at £11.6m across their lifetime).

Supporting researchers
Despite the challenges of Covid, we have continued to support researchers providing access to our collections and responding to research enquiries. Our online collections continue to grow, with 200,000 objects available online. We re-opened our Western Art Print Room and Eastern Art Study Rooms as soon as restrictions allowed and have since retrieved over 2,240 objects and works on paper for over 117 researchers and visitors.
New evidence on a forgotten ‘Rembrandt’

In September 2020 we were able to present new evidence relating to a small panel painting, once attributed to Rembrandt but subsequently downgraded as a later copy or imitation. Dendrochronology (the science of analysing historical tree rings to determine the age and origin of wood) revealed that the panel was composed of wood from the same oak tree as other paintings made by Rembrandt around 1630. It is therefore an authentic work made in Rembrandt’s workshop in Leiden.

Rembrandt van Rijn (1606–1669), Head of a Bearded Man, c.1630. Oil on oak panel, 16 x 13 cm. WA19518

O-ACE research project

An interdisciplinary research team from the Ashmolean, the University’s Department of Psychiatry and the Oxford Internet Institute explored how to optimise online cultural content for mental health and wellbeing. Young people, a group identified by the Online Active Community Engagement (O-ACE) project as being at high risk of undiagnosed anxiety and depression, worked with the team to co-produce an online intervention, drawing on the Museum’s digitised collections and curatorial expertise.

More than 400 participants aged between 16 and 24 were involved with the project. It focused on stories of personal resilience. Welsh artist Gwen John, living in the shadow of her famous brother, or Ibrahim el-Salahi, founder of the ‘Khartoum School’ of art and a Sudanese political prisoner. For six weeks participants assessed the intervention alongside the regular Ashmolean website for effects on mood, self-esteem, empathy and concentration. Findings indicated that exposure to online culture can help to alleviate mental distress – especially among male, ethnically diverse and non-student populations – and constitutes a legitimate alternative or supplement to prescriptions and therapy. Pilot data from the O-ACE study will inform future grant applications and collaborations between the Museum and health sciences.
EXHIBITIONS AND DISPLAYS

The past year has seen plans for exhibitions constantly shifting. Our huge thanks go to lenders who willingly extended loan periods and to Arts Council England for their support, such as extending the benefits of British Government indemnity and providing assistance and guidance regarding export licensing during this challenging period. Despite these challenges the Museum managed to mount a programme of ambitious and revealing exhibitions on a wide variety of subjects and artists.

Pre-Raphaelites: Drawings and Watercolours (17 May–20 June 2021)

This major exhibition, curtailed by the restrictions of the pandemic, featured 101 works from the Ashmolean’s exceptionally rich collections of works by Pre-Raphaelite artists. Curated by Dr Christiana Payne, the exhibition was organised by theme and explored the huge variety of Pre-Raphaelite drawings in the collection, from swift informal sketches to large, highly finished works for exhibition, as well as drawings and watercolours using a wide variety of techniques and media. The exhibition also considered the Pre-Raphaelites’ range of subject matter, from works of pure imagination to subjects drawn from contemporary and historical literature, and from the most meticulous studies of nature by Ruskin to the idealised ‘stunners’ of Rossetti.

Pre-Raphaelites: Drawings and Watercolours was accompanied by a fully illustrated catalogue by Christiana Payne with essays by Fiona Mann and Robert Wilkes, as well as a film to compensate for the exhibition’s short and limited run. It was supported by The Patrons of the Ashmolean Museum, The Roger and Ingrid Pilkington Charitable Trust, The Anson Charitable Trust and others who prefer to remain anonymous.

Mediterranean Threads: 18th- and 19th-century Greek Embroideries (16 May–19 September 2021)

This display showed a selection of Greek embroideries in the Ashmolean’s collections for the first time. Mediterranean Threads highlighted the inventiveness and technical dexterity of their makers – mostly women – as well as the social aspects of these textiles and the indebtedness of their decorative repertoires to both local and wider Mediterranean visual traditions.

Detail of cushion cover, Crete, 17th–18th century, linen, cotton and silk, 52 x 91 cm. EA2004.6

Opposite: Dante Gabriel Rossetti (1828–1882), The Day Dream, 1872–3, Pastel and black chalk on tinted paper, 104.8 x 76.8 cm. Bequeathed by May Morris, 1939, WA1939.6
Scene Through Wood
(10 August–5 November 2020)
Curated by Anne Desmet, this exhibition celebrated the centenary of the founding of the Society of Wood Engravers and explored the extraordinary inventiveness and variety of works created by the most significant exponents of the medium. In her own words, Desmet’s selection was driven by works that ‘moved me … that drew me in, that demanded attention and lingered long in the mind’.}

 Owning the Past: From Mesopotamia to Iraq
(12 December 2020–22 August 2021)
Curated by Dr Paul Collins, this dual language exhibition (in Arabic and English) focused on the long-lasting impact of the past on the present and how an interest in Iraq’s ancient past shaped the country’s creation by the British in the years after the First World War. Local members of the Syrian, Iraqi and Kurdish diaspora contributed their voices and thoughts about who owns the heritage of their homelands and tell their histories. Owning the Past opened with an installation by the artist Piers Secunda which was made possible thanks to the generosity of Arts Council England and the Owning the Past Supporters Circle. The exhibition was supported by The van Houten Fund, Al Tayir Trust, and The British Institute for the Study of Iraq (Gertrude Bell Memorial).

Hans Coper 100
(17 October 2020–16 September 2021)
Curated by Charles Park, in collaboration with the Ashmolean curator Matthew Winterbottom and supported by Ben Williams, James Fordham and Rachel Ackland (Oxford Ceramics Gallery), this exhibition celebrated the centenary of the birth on 17 October 2020 of acclaimed ceramic artist Hans Coper (1920–1981). The intriguing display set his works into dialogue with ancient art from the Museum’s collections.

Wu Guanzhong (1919–2010)
(17 May–30 August 2021)
Curated by Shelagh Vainker and supported by the Denys Firth Family Foundation, the exhibition focused on 37 works lent by Hong Kong Museum of Art, representing the different decades of Wu Guanzhong’s life from the 1950s onwards in oils, ink, pencil and other media. This was the first opportunity for the UK public to see Wu Guanzhong’s works since his 1991 exhibition at the British Museum. The display was complemented by two works from the Ashmolean’s collection in the Late China Gallery.

Cultured Canines
(on view since 17 May 2021)
The playful, classically inspired ceramics designed by Allison Ksiazkiewicz explore the stories surrounding the history of particular breeds of dog. The works are on show in the Museum’s Greek Gallery.
ACQUISITION HIGHLIGHTS

Anthony van Dyck and early English silver

A magnificent portrait painting by Anthony van Dyck (1599–1641) and one of the finest groups of early English silver that remained in private ownership have come to the Museum, through descent, from the collection of Sir Ernest Cassel (1852–1921).

The painting portrays a young woman and is a rare example of an early full-length portrait by Van Dyck, a format normally reserved for royal and aristocratic portraiture. The finest piece of silver in this group is the ‘Bacon Cup’ of 1574. This silver gilt cup and cover is one of three made for English politician Sir Nicholas Bacon (1510–79) from the Great Seal of Queen Mary I (reigned 1553–58). The acquisition has been made possible by the Acceptance in Lieu scheme, administered by Arts Council England, with additional support from Art Fund and the generosity of trusts, foundations and individual benefactors.

Anthony van Dyck (1599–1641), Portrait of a Young Woman, possibly Gertrudis Wiegers, c.1619–21. Oil on canvas, 202 x 127.0 cm. Accepted by HM Government in lieu of Inheritance Tax and allocated to the Ashmolean Museum, 2021. Hybrid arrangement through Sotheby’s, with a grant from Art Fund, a bequest from the late Mrs Elizabeth Burchfield (née Knight), widow of Dr Robert Burchfield, the Silver Society and other private donors, 2021. WA2021.92

A. R. Penck works

Internationally acclaimed German artist A. R. Penck (1939–2017) mainly worked in painting, drawing, prints and sculpture. Abiding interests in system theory and cybernetics, as well as prehistoric cultures and science fiction, guided his art toward an investigation of the relationships between man and society’s systems of control and power. Following his 2019 exhibition at the Ashmolean, Die Probleme von England (Northern Darkness IV), 1987, was generously gifted by the Birkelsche Stiftung für Kunst und Kultur. We acquired it together with two sculptures and numerous works on paper. The large painting was created a few years after Penck had been expatriated from East Germany and had moved from West Germany to the UK and Ireland. The painting is representative of Penck’s critical art, referencing specific historical events while also addressing wider issues facing humanity today.

Tea bowl

This beautiful golden tea bowl by Ogawa Machiko is one of eighteen contemporary Japanese craft works acquired with funds provided by Christopher Gorman-Evans in 2020–21. The earthy cracks and deep fissures of the bowl’s roughly textured exterior contrast with the matte gold smoothness of its interior, creating an intriguing tension.

Ogawa Machiko (b. 1946, Sapporo), tea bowl. Handbuilt stoneware with gold glaze, 9.5 cm (h) x 10.5 cm (d). Acquired with funds provided by Christopher Gorman-Evans. EA2020.183

Frank Auerbach works

The Ashmolean was also delighted to receive an oil painting and fourteen prints by German-British painter Frank Auerbach (b. 1931). The works came from the collection of Michael and Charlotte Podro, both friends of Auerbach. The Head of J. Y. M., 1972 exemplifies Auerbach’s gestural brushwork and dynamic painting style. The portrait depicts Julia Yardley Mills, a professional model who sat for Auerbach every Wednesday and Sunday over a period of 30 years, until 1997.

Frank Auerbach (b. 1931), Head of J. Y. M., 1972. Oil on board, 61 x 71.1 cm. Accepted by H.M. Government in lieu of inheritance tax from the estates of Michael and Charlotte Podro and allocated to the Ashmolean Museum. WA2020.111. © The Artist, courtesy Marlborough Fine Art, London

Abbas Akbari bowl

In 2020 the Ashmolean Museum was gifted a large lustre bowl by contemporary Iranian pottery artist Abbas Akbari. Made during a residency in Spain with fellow potter and lustre virtuoso Arturo Mora, this handsome vessel offers a modern twist on the centuries-old technique of lustreware, confirming its enduring charm and global appeal.


Wang Tiande calligraphic landscape

Wang Tiande here uses a classical landscape composition to challenge the history and future of painting. The painted image has been overlaid with a second sheet of paper, with further images burnt using an incense stick. The stone rubbing is a reference to the practice of transmitting calligraphy down through generations.

Wang Tiande (b. 1960, Shanghai), Landscape, 2017 Ink and burn marks on paper, with calligraphy stone rubbing. Presented by Alice Hung. EA2020.161

Hiromitsu Takahashi stencil prints

This diptych is from a group of 40 kappazuri stencil prints presented by Philip Harris. Hiromitsu Takashi is one of very few Japanese artists currently creating prints using this technique, which has its roots in textile stencil dyeing. His vividly coloured works depict melodramatic scenes from the kabuki theatre, with elaborately costumed actors holding dramatic poses.

Hiromitsu Takahashi (b. 1959, Kanagawa Prefecture), diptych showing Kagetori / Daidō. Kappazuri colour stencil prints, each 54 x 62 cm. Presented by Philip Harris. EA2020.215.1–2

Toast rack

Regarded as one of the first industrial designers, many see Dresser’s radical metalwork designs, with their total absence of ornament, as precursors to the modernism and functionalism of later decades. His work was a response to the district aesthetics of Japanese design, combined with Dresser’s own progressive ideas on ergonomics and modern industrial manufacturing techniques.

Designed in 1881 by Christopher Dresser (1834–1904), manufactured by Hukin and Heath, Birmingham, toast rack. Electroplated nickel silver, 12.5 cm (h) x 14.7 cm (w) x 10.5 cm (d). Gift of Deedee Wignmore, 2020. WA2020.19
Gift of 50 American works by Theodore C. and Elisabeth B. Rogers

Following their generous loans to the Ashmolean’s America’s Cool Modernism exhibition in 2018, Theodore C. and Elisabeth B. Rogers have made an extraordinary gift to the Museum through Americans for Oxford Inc. It consists of 50 American works on paper, ranging in date from two prints by Joseph Pennell of 1908 to a single work made in the Second World War by Herman Volz. Together the works constitute a representative collection of the imagery of this most distinctive period in American art. The bridges, skyscrapers and factories of the new industrial landscape are conveyed in new and daring compositions and techniques.

Joseph Pennell (1857–1926), The Cross of Gold, Cedar Street Building, 1908. Sandpaper ground and aquatint on off-white laid paper, 33.2 x 25.5 cm. Presented by Theodore and Elizabeth Rogers, 2021. WA2021.67

Inkstand attributed to Peter Vischer the Younger

Peter Vischer, one of the most important but also the rarest of German Renaissance sculptors, brilliantly combined North Italian influences with those of his native Germany. This inkstand joins two others, also by Vischer, that were bequeathed to the Ashmolean by Charles Drury Edward Fortnum (1820–1899). They form a unique and a remarkable ensemble.


Lorenzo Fasolo, Madonna and Child with Angels

Music-making angels celebrate the Madonna and Child who appear to us in a splendid interior space with ornate classical architecture. The visual appeal of this devotional image, once part of an altarpiece, is enriched by the use of sparkling gold and gems (amethyst and quartz), enhancing its prestige and splendour. Painted by Lorenzo Fasolo, probably in Pavia, this brings a new artist to the Ashmolean’s collections.

Lorenzo Fasolo (1462 or 1463–1516), Madonna and Child with Angels (the central panel from an unknown altarpiece), c.1485–95. Tempera and gilding on panel, with inset gems in the necklaces, 129.5 x 64.2 cm. Accepted in lieu of Inheritance Tax by H.M. Government and allocated to the Ashmolean Museum, 2021. WA2021.14

Dame Elisabeth Frink sculpture

This small yet dynamic sculpture Homme Libellulue I, by British artist Dame Elisabeth Frink (1933–1993), represents the artist’s fascination with the theme of flight. At this time Frink was holidaying in an area of France at the foot of the Cévennes mountains and often swam in the nearby river. There she saw dragonflies and imagined how humans might metamorphose into one of these insects. Frink went on to create four small sculptures in the Homme Libellulue series, all with shortened wings as if flightless. We acquired this sculpture during lockdown in early 2021, with funds provided by the Margaret Soutter Bequest Fund.


Samuel Amsler print

Acquired with funds from the J. Reginald Jones bequest, this print tells a tragic story. Portraying the German artist Karl Philipp Fohr, it was engraved by fellow-artist Samuel Amsler after a drawing by Carl Barth in 1818, only a few months after their friend’s tragic death in Rome, he drowned in the River Tiber aged only 23. Impressions of this portrait print were sold to raise funds for a monument in memory of Fohr.

Samuel Amsler (1791–1849), after Carl Barth (1797–1855), Portrait of Karl Philipp Fohr (1795–1818), 1818, signed and dated. Engraving on chine colle, 14.8 x 11.5 cm. Purchased with the assistance of the J. Reginald Jones Bequest Fund. WA2021.8
BENEFACTORS

Tarika and Zafar Ahmadullah
The Al Thani Collection Foundation
and His Highness Sheikh Hamad
bin Abdullah Al Thani
The Arison Charitable Trust
Ian Armitage and
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Mrs Sarah Coe
David and Roberta Coon
Caroline Pinder Cracton MBE
The Late Lady Davson
Dr Harry Dickinson
Richard Felkin
The Lady Heseltine
Mr John and Mrs Margaret Leightfield
Mrs Eunice Martin
Judith Mary Mitchell
Ms Helen Morton
Miss Sara Selvarajah
Dr Mary Whitby
and all those who wish to remain
anonymous
The Elias Ashmole Group
Richard and Diana Allan
Mr Peter and Mrs Rosemary Andreae
Sue and Sandy Arbuthnot
Nicholas and Sheena Barber CBE
Stephen and Kimiko Barber
Graham and Joanna Barker
Mrs Gillian Berg
Per and Louise Berggren
Mrs Zara Bone
Mr David and Mrs Melanie Boyle
Professor Christopher Brown CBE
and Mrs Sally Brown
Giles and Vanessa Campion
Lord and Lady Carrington
Mr and Mrs Mark Chambers
Dr Nicola Coldstream
Gisela and Charles Cooper
Joan and Colin Crouch
Mr Geoffrey and
Mrs Caroline de Jager
Professor Sir John and Lady Elliott
James and Vanessa Emmett
Lady Ferguson
Denys and Victoria Firth
Dr Michael J Forrest

30

31
The museum reported a deficit of £1.2m, which was mostly as a result of a successful research grant secured to purchase specialist conservation equipment, £0.9m, and other new research grants coming on line (£0.1m), coupled with increased philanthropy to support acquisition and project expenditure of £0.8m. These increases are partly offset by the reduction in self-generated income of (£1.2m) caused by the reduction in visitor footfall following the Covid-19 related closures of the museum in November 2020 and January through to May 2021, and restricted capacities in place even when open. Finally furlough income was also adverse to the previous year by (£0.3m) as the majority of non-front of house staff were not furloughed during the financial year.

As the impacts of Covid-19 work through the economy, especially the public purse and visitor economy, all sources of museum funding continue to be under great pressure. Thus building our endowment, fundraising and public donations continue to be vital for the Ashmolean’s 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 £12.8m, an increase of £1.3m over the previous year. This was mostly due to the funded expenditure in relation to the newly secured research grants and project and acquisitions spend, heightened above, less savings of £0.6m in public programming costs impacted by the closures and £0.2m in cost of goods sold due to lower sales.

**Total surplus/(deficit)**

The museum reported a deficit of £1.2m, which was accepted as an exceptional call on support by the University as a consequence of Covid-19.
For further information please contact:

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