EXHIBITION COSTS

The fee includes:
- Around 100 drawings and watercolours
- Object labels and interpretation panels
- Object preparation and condition reporting
- Tour co-ordination by the Ashmolean Museum Registrar’s Department
- A selection of 8 images for use in the venue’s own press and publicity

The following items and costs will be covered by the venue, as they arise:
- ‘Nail to Nail’ insurance
- Crating, as required
- Fine Art Transport of the exhibition
- Courier expenses

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

TOURING EXHIBITION
PRE RAPHAELITES
DRAWINGS AND WATERCOLOURS

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

John Everett Millais, Iphis and Anaxarete, 1844-1896, watercolour with pen and ink
Dante Gabriel Rossetti, The Day Dream, 1878-1880, pastel and black chalk

All images © Ashmolean Museum, University of Oxford
This stunning exhibition from the Ashmolean Museum’s superb collection of Pre-Raphaelite drawings and watercolours explores the great variety of styles, subject matter and media found in the work of the Pre-Raphaelites. Nearly 100 works grouped into seven sections, including sketches and studies, portraits, and landscapes, offer intimate glimpses into the lives of these artists and their friends.

The Ashmolean’s collection includes a variety of extraordinary works, from Hunt’s first ink study for The Light of the World on the back of a tiny envelope, to large, elaborate chalk drawings of Jane Morris by Rossetti. A rich selection of portraits throw an intimate light on the friendships and love affairs of the artists. The Pre-Raphaelites loved making portraits of each other and of their families, patrons and friends. Their early portraits are small, direct and in pencil, perhaps with the addition of watercolour; later on, they became proficient in the use of coloured chalks, giving their large portraits the strength and solidity of oil paintings.

The huge variety of subject matter contained in the Pre-Raphaelites’ work offers a fantastic insight into the contemporary world of the Brotherhood. Scenes depicting life amongst rich and poor, Victorian formal dress and religious ritual, atmospheric studies of landscapes and farm buildings, or direct studies from nature all offer glimpses into the modern life of Victorian Britain.

The exhibition also explores the enormous range of Pre-Raphaelite drawing techniques and media, including pencil, pen and ink, chalk, watercolour, bodycolour and metallic paints. Sketchy, preparatory works reveal the very different backgrounds to their artistic formations. Some drawings, like those by Holman Hunt, show an artist who had clearly benefited from the rigorous training of the Royal Academy Schools. In contrast, drawings by Rossetti and Burne-Jones reveal relatively untrained artists who are arguably more original as a result.

Oxford has a special place in the history of Pre-Raphaelitism. Thomas Combe (1796-1872), superintendent of the University’s Clarendon Press, encouraged Millais and Holman Hunt at a crucial early stage of their careers, and his collection became the nucleus of the Ashmolean Museum’s group of works by the Brotherhood and their associates. This key role in the movement made Oxford, and the Ashmolean, a magnet for important bequests and acquisitions from which this superb exhibition is drawn.