EXHIBITION COSTS

The fee includes:
- Over 60 drawings and prints
- Object labels and interpretation panels
- Object preparation and condition reporting
- Tour co-ordination by the Ashmolean Museum Registrar’s Department
- A selection of 5 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 for the works, as required
- Onward transport from the venue
- Courier expenses

If you would like further information about this exhibition please contact touring.exhibitions@ashmus.ox.ac.uk
Romanticism Revisited presents a unique opportunity to explore the development and continuity of the British Romantic tradition through the Ashmolean Museum’s superb collection of watercolours, drawings, and prints.

The exhibition of 60 works by twentieth-century Neo-Romantic artists, such as John Piper and Paul Nash, and their nineteenth-century Romantic forebears including J.M.W. Turner and Samuel Palmer, is organised thematically around iconic Romantic subjects; Ruin and Record, Heroic Landscape, Village Picturesque, and the Elements of Landscape.

The emergence in the 1930s of a group of British artists seeking a visual idiom to reconcile the native Romantic tradition with contemporary European Modernism led the critic Raymond Mortimer to coin the term ‘neo-romanticism’ (New Statesman, March 1942).

The artists described by this term — such as John Piper, Paul Nash, Eric Ravilious, Graham Sutherland, and John Minton — are well represented in the Ashmolean’s collection, along with Romantic artists of the nineteenth-century including Thomas Girtin, John Sell Cotman, J.M.W. Turner, and Samuel Palmer. Both groups were working in the shadow of military conflict and during periods of rapid social change.

While work by the earlier artists has canonical status, that of the later ‘Neo-Romantics’ has recently undergone critical reappraisal and is now the subject of a resurgence of popular interest. For the first time this exhibition displays the work of both groups together, as well as that of the intermediate generation, including F. L. Griggs and Francis Short.

The Ashmolean’s extraordinary collection contains around 275,000 prints and drawings. These works on paper fade quickly when exposed to light and are extremely fragile, making it impossible to keep them on permanent display. The Ashmolean’s Touring Exhibition programme offers venues and their audiences rare access to expertly curated selections of these beautiful and significant drawings, watercolours, and prints by a wide range of important artists.